

Neil Jeffares, *Dictionary of pastellists before 1800*

BIOGRAPHICAL INDEX OF COLLECTORS

This index lists art collectors who have owned pastels, as well as some dealers and others owners who may be of interest to users of the *Dictionary*. It is not a complete list of former owners (for example, owners of single works or those who have inherited family portraits are not normally included). It includes dates of known sales, some inventories and lists of pastels known to have been owned but not sold publicly; pictures traded by dealers are not listed *in extenso*. All such omissions may be rectified by searching the main articles in *Dictionary*. Attributions in [] indicate changes from those in the source document (e.g. sale catalogue), but for full details of each pastel, see the main article for the artist. Further biographical details will be found in the references cited or in standard biographical sources which we have not attempted to duplicate, but longer entries are given for more obscure subjects including details which may not be readily ascertainable. Note also that some pastellists included in the *Dictionary* were also active as collectors; details will then be found in the relevant article (signalled by “*Dictionary*, artists”). Iconographies for a number of eighteenth century connoisseurs may be found in the iconographical genealogies (occasionally signalled by “*Dictionary*, genealogy” but not all links are included). Where collections have passed intact to museums, they are not separately listed (consult the Collections file for complete listings, or use the search facility). Living collectors are omitted except where their collections have been published.

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A

Didier **AARON** (1923–2009), established the firm dealing in old master pictures, furniture and objets d’art in Paris, London and New York. It is now run by his son.

Sir Robert Henry Edward **ABDY**, 5th Bt (1896–1976), art collector, of Grosvenor Square, Newton Ferrers and Paris. His uncle, Sir William Neville Abdy, 2nd Bt (1844–1910), formed an important collection of mainly Italian paintings, sold at Christie’s, 5.v.1911. Sir Robert inherited a large fortune which enabled him to lead an eccentric life as a connoisseur and collector, spending two years in the Louvre studying XVIII^e furniture. In divorce papers in 1928 he was described as a dealer. Part of his collection, including pictures from early Flemish to Sickert, was sold at Sotheby’s, 28.v.1936.

Lit.: Donateurs 1989; Peter Quennell, letter to the *Times*, 25.xi.1976
Pastels: La Tour, *Dumont le Romain*; Perronneau, ??*Miron*

Alexandre-Denis **ABEL DE PUJOL** (1785–1861), French painter and portraitist.

Paris, Drouot, Boussaton & al., 7.xii.1861:

Lot 48: Greuze, *femme*

Lot 56: La Tour, *inconnue* [B&W 764]

Edgar Vincent, Viscount d’**ABERNON** (1857–1941), MP for Exeter 1899–1906, PC, diplomat and financier active in the Levant, ambassador to Germany 1920–26, financier; married Lady Helen Venetia Duncombe. They lived at Esher Place, Surrey until it was sold in 1929, in consequence of which a group of pastels and fashion drawings were auctioned. He owned a pastel by Perronneau as well as those (perhaps) by Glain and La Tour in the 1929 sale.

London, Christie’s, 28.vi.1929, Lot 7: [J.46.3666](#).

ACADÉMIE royale de peinture & de sculpture, Paris. An inventory of its collections was undertaken by Naigeon and Le Brun and concluded 19 frimaire, l’an II [4.xii.1793].

Lit.: Fontaine 1910

Grande Salle

166. Une muse – Rosalba Carriera

167. Girardon – Vivien

168. De Cotte – Vivien

Salle Ronde

418. Boucher – Lundberg

419. Natoire – Lundberg

420. Belle – Loir

421. Chardin – La Tour

422. Pajou – Mme Guiart

423. Dumont le Romain – Mme Roslin

424. Cars – Perronneau

Premier Garde-Meuble

652. Restout – de La Tour

653. Dumont le Romain – de La Tour

654. Pigal – Mme Roslin.

ACADÉMIE de Saint-Luc, Paris. At the time of their dissolution, the collection was inventoried by Jean-Baptiste Dorival, commissaire du Châtelet. The collection was offered to the Académie royale and the Bâtiments du roi but in the absence of interest was disposed of by auction. Lit.: Guiffrey 1915

Inventaire 20.iii.1776 & seq.:

Suivent les tableaux, portraits et sculptures garnissant le bureau: ...

Un autre tableau, peint en pastelle par le sr Lallier, portant 27 pouces de haut sur 22 pouces de large, rep. le *Portrait du comte d’Auvergne*.

Un tableau, peint en pastelle par le sr Bernard, portant 3 pieds sur 2 pieds 6

pouces, rep. le Portrait du marquis de Voyer, cy-devant protecteur de la dite Académie.

Un tableau, peint en pastelle par le sr *Viger*, portant 24 pouces sur 20, rep. le *Portrait du sr Sponède* [Spoëde], ancien recteur de la dite Académie.

Suivent les tableaux et portraits étant dans la dite anti-chambre:

Plus, un portrait en pastelle, par le sr *Liotard*, portant 2 pieds de haut sur 18 pouces de large, rep. une figure de Femme.

Un portrait en pastelle, par le chevalier de *Lorge*, amateur de ladite Académie, portant 2 pieds sur 20 pouces, rep. un Portrait de femme.

Un tableau en pastelle par le sr *Monperin*, portant 20 pouces sur 12, rep. un Portrait de femme.

Un autre tableau en pastelle par le sr *Lenoir*, portant 19 pouces de haut sur 16, rep. un Vieillard.

Un autre en pastelle par le sr *Voueriot*, portant 19 pouces sur 16, rep. un Mèdiant pèlerin.

Un autre en pastelle par le sr *Morel*, rep. une Tête de femme.

...tous lesquels tableaux, tant à l'huile qu'en pastelle, et les desseins sont dans leur bordure de bois sculpté doré...et les tableaux en pastelle sont sous verre blanc....

Quant [...au] tableau en pastelle peint par la dlle *Jacquotin*, ils ont également été décrits pour mémoire, attendu que les dits ... dlle *Jacquotin* n'ont point été agréés par la dite Académie ny reçus maîtres.

Plus, dix tableau de différentes grandeurs: un tableau en pastelle, sous verre blanc;...et deux pastelles sous verre dans leurs bordures de bois noirci, qui sont chefs-d'œuvre pour gagner la maîtrise, mais qui, étant sans bordure et pour l'usage d'un bâtiment, sont de peu de conséquence.

Suivent les portraits... présentés pour chefs-d'œuvre et qui se trouvent dans les armoires pratiquées par la boiserie dudit bureau:

...Plus, huit tableaux ovales de différentes grandeurs, de mauvaise peinture en pastelle sous verre, dans leurs bordures et bois doré, un châssis prêt à peindre avec sa bordure et son verre et une boethe à pastelle provenant de la saisie faite sur un sr *Salmond* qui est actuellement absent, et dont la confiscation a été prononcé par sentence de Monsieur le lieutenant de police, au profit de la dite Communauté. ...

Dans un cabinet en suite de la tribune [au deuxième étage], ...un portrait en pastelle...

Pietro **ACCORSI** (1891–1982), from Turin, art dealer. His collection is now in the Fondazione Accorsi, Turin (*q.n.*).

Rudolph **ACKERMANN** (1764–1834), colourman and printseller (*n.* Suppliers), founded the London firm of art dealers in 1783; it remained in business, in Regent Street, Oxford Street, Bond Street and Belgravia, under the control of his son Rudolph Jr (1793–1868) and grandson Arthur (1830–1914), until 2011, trading under the names Arthur Ackermann Ltd and, 1992–2008, as Ackermann & Johnson. There were overseas branches. The firm handled pastels by Rosalba, Boucher, Cotes, Hamilton, Liotard and Sharples.

The brothers John (1721–1792), Robert (1728–1792), James (1732–1794) and William (1738–1822) **ADAM**, having overextended themselves on the development of the Adelphi, established a lottery under Adam Buildings Act 1772 (13 Geo. III c.75) for the disposal of buildings and certain contents. The lottery took place in .III.1774. The schedule listed, among the drawings, three pastels by Rosalba Carriera.

Adam, v.q. Law Adam

Henry **ADAMS** (1838–1918), writer, grandson and great-grandson of US presidents. In a letter to Elizabeth Cameron of 2.VI.1908, he relates that he had visited Mme de Ganay's pastel-show at Georges Petit's with Mrs Cooper Hewitt. On 1.VIII.1909 he told her that he had bought a "little Boucherian pastel-girl smelling a carnation, because [he] wanted something decadent and refined and soft and pretty and ante–20th century, to hold me up against Boldini." To Ward Thoron, 11.X.1909, he related that Edith Wharton had taken him to a bric-a-brac shop opposite the British Embassy on the faubourg Saint-Honoré where he had found an oil version of Mme de Prie which he thought was by Thoron himself, adding that the picture "repeats my pastel and the Louvre miniature", that he had "enough Mme de Pries" unless he could find the original Van Loo pastel.

Lit.: *The letters of Henry Adams*, ed. J. C. Levenson & al., 1988, VI: 1906–1918

ADOLF FREDRIK, konung av Sverige (1710–1771).

Dictionary, genealogy, [Sverige](#)

Lit.: Lespinasse 1911, p. 305

Inventory (prices in dalers)

1. Un paysage en pastel, par Oudry (Dlr 1200)

23. Tête d'un vieillard, seigné en Pastel (Dlr 50)

Claude-Léon **AERTS** (1800–1883), notaire, négociant en gros d'étoffes et bibliophile à Metz; his posthumous sale, Nancy, Siméon, 31.III.1884, included two La Tour *inconnues*, Lots 24, 25.

Pierre-Jean **AERTS D'OPDORP** (1730–1817), ancien conseiller au Conseil souverain de Brabant.

Bruxelles, Mastræten, 29.VII.1819, appendix, dessins. La Tour, 5 esquisses, pstl

AGNEW'S (*fl.* 1817–2013), dealers in old master pictures in London. The firm was established by Thomas Agnew in partnership with V. Zanetti, of Manchester, in 1817, and traded from 43 Old Bond Street from 1876 to 2008. Thomas's son was also Thomas (–1883), while his son, William Lockett Agnew (1858–1918), ran the firm after the retirement of his uncle Sir William (–1910) in 1896 and of Morland Agnew in 1913. The firm's stock has included pastels by Rosalba, Greuze, La Tour, Liotard and Perronneau as well as English artists from Greenhill to Lawrence. Gardner seems to have been a particular interest, and many examples were supplied by the firm to J. P. Morgan's sister Mary, Mrs W. H. Burns (*n. s.v.* Morgan). The firm's archives are now in the National Gallery; the earlier picture stock books are online, but most of the pastels are in separate drawing stock books.

Maître Albert-Marie-Vincent **AICARD** (1853–1933), 55 rue Paradis, Marseille, chevalier de la Légion d'honneur 1925, came from a line of avocats au barreau de Marseille. His father, also Albert Aicard, was the subject of a medallion by Jules-Clément Chaplain (musée d'Orsay). He acquired a Perronneau *inconnu*, 1748 in the outskirts of Dijon, and had owned it for some 45 years by 1927. A sale of his collection of furniture, tapestries, Limoges enamels etc. took place at the château de Saint-Chamaux, Saint-Amancet, 11–15.X.1931.

Maurice **AICARDI** (1919–2007), avocat, Palais-Royal, Paris.

Vente succession, Paris, Drouot, Pescheteau-Badin, 26.XI.2007 [with short biography]

Lot 80: Huet, *perdrix*; Lot 90: a/r Boucher, *Mme Deshayes*; Lot 91: a/r Boucher, *jeune fille* [Coytel, L'Odorat]; Lot 116: a/r La Tour, *Monnet*; Lot 119: Mercier, *auto*

Emmanuel-Armand de Vignerot du Plessis de Richelieu, duc d'**AIGUILLON** (1720–1788), gouverneur de Bretagne, ministre, married the marquis de Bréhan's niece. Their son Armand-Désiré, 6^e duc d'Aiguillon (1761–1800) presumably inherited the effects of the château d'Aiguillon which were sold at auction in 1790. A number of items of interest were acquired on behalf of the duchesse, but following her arrest she was unable to pay for these lots, which were then transported to the préfecture d'Agen where most were still found in 1861. An inventory was prepared in 6.XII.1794.

Lit.: "Ancienne collection d'Aiguillon", *Revue universelle des arts*, XIII, 1861, pp. 197f

Pastels: Caffiéri, *Causeur*; Volaire, 2 *marines*; Éc. fr., 2 *fables de La Fontaine*

Irene Roosevelt **AITKEN**, née Elder Boyd (1931–2024). Her first husband was the son of Franklin D. Roosevelt, her second, the sculptor Russell Barnett Aitken (1910–2002), had previously been married to Annie Laurie Warmack (1900–1984), and some pictures passed down from them. Irene was an honorary trustee of the Metropolitan Museum of Art, and patron of the Frick and Cleveland Institute of Art etc. She collected English and French decorative arts. Sales of her collections at Christie's New York 11–13.II.2026 include pastels by La Tour, Boucher, Cotes, Gardner, Hamilton, Pond and Sharples.

Cardinale Alessandro **ALBANI** (1682–1779) commissioned four heads from Rosalba. The first two, of Cleopatra and an unspecified Virtue, cost 164 ducats, as revealed in correspondence with the cardinal's secretary Giulio Monti (letters of 11.VII.1739, 19.I.1740, 28.I.1741, 1.IV.1741). In 1744 the cardinal commissioned a third, unspecified work, in a personal letter; a fourth, of "una Filosofia o una Musa", was referred to in a letter from Albani to the artist, 18.IV.1744. These were presumably the four heads he lent to Katherine Read to copy in 1751.

ALBERT Kasimir von Sachsen, Herzog von Teschen (1738–1822), art collector. In 1766 he married Erzherzogin Marie Christine von Österreich (an amateur pastellist). From 1770 he began to assemble what is now the

largest collection of graphic art in the world, the Albertina in Vienna (*q.v.* for holdings), owned by the Austrian state since 1919.

Jean-Baptiste d'**ALBERTAS**, marquis de Roux (1716–1790), premier président des comptes, aides et finances de Provence, married, in 1745, Marguerite-Françoise de Montullé (1724–1800), sister of the honoraire-amateur de l'Académie royale. Their son Jean-Baptiste-Suzanne, marquis d'Albertas (1747–1829), who followed his father as a judge in the parlement de Provence, was also a collector. They owned pastels by Boucher, Rosalba and Jeanne Natoire, acquired at the Jullienne and La Live de Jully sales (1767, 1770), as well as a wide collection of French, Italian and Dutch paintings and drawings.

Dictionary, genealogy, [Montullé](#)

Cardinale Francesco **ALBIZZI** (1593–1684), Rome. He was trained as a lawyer and only entered the church after the death of his wife in 1623. He became a cardinal in 1654 and a member of the inquisition from 1635, opposing Jansenism. He published several literary works.

Inv. 4.IV.1682: f.13: Un disegno piccolo di pastello testa con cornice nera, et oro

Robert **ALEXANDER** of Boghall (–1774), Edinburgh banker and wine merchant, patron of the arts, supporting the painters David Martin and Jacob More in Rome, and a friend of Benjamin Franklin (whose portrait he commissioned from David Martin). He owned a pastel by La Tour, apparently engraved by Schmidt, which appeared in each of his three posthumous sales. They also included paintings by Zoffany and Wright. He was the son of the Lord Provost of Edinburgh, and his brother William Alexander (1729–1819) lived in France 1776–79.

London, Christie's, 31.III.–1.IV.1775; London, Christie's, 6–7.III.1776; London, Denew & Squibb, 3.IV.1787.

Balthazar **ALEXIS** (1786–1872), graveur.

Lyon, Gazagne, 18.II.1873:

Lot 57: La Tour, *religieux*

Lot 174: Greuze, *femme*

Lot 179: Huin, *dame*, 1758

Francesco **ALGAROTTI** (1712–1764), patron and author.

Dictionary, artists

Jacques-Charles **ALLAIS** (1705–1760), pastellist, may have dealt in pictures. After his death “Mme la veuve Allais, rue Montmartre, vis-à-vis la rue de la Jullienne, au 2^e” placed an advertisement in the *Annales, affiches et avis divers*, 22.VII.1762, offering “De Tableaux (*à bon compte*)”, including a Magdeleine, 6x5 pieds, a portrait by Hubert Drouais of Mlle Camargo tenant du raisin & des pêches, 4x3 pieds, and a portrait of the duc d'Antin, as well as pastels: “tableaux de fruits, d'un bon Auteur” (her husband?); Venus & l'Amour, 2x1½ pieds; a Magdeleine and a Vierge, both, 2 p.

Dictionary, artists

George **ALLAN** (1736–1800), FSA, of Blackwell Grange, County Durham, eminent antiquary and collector. According to Hutchinson's *Antiquities of Durham*, which Allan promoted, he had a collection of numerous crayons attributed to Place but which may have included ones by Greenhill. He also owned a pastel by Gainsborough. Anonymous pastels of him and his wife are now in the NPG, London.

Lit.: Burke, *Commoners*

Pierre-Joseph-Léon **ALLARD-MEEÛS** ou Allard de Meeüs (1865–1915), lieutenant au 12^{ème} régiment de Cuirassiers, son of Léon Allard (1829–1900). Paris, Georges Petit, Lair-Dubreuil, 6–7.VI.1910:

Lot 2: Bernard, *homme 1757*; Lot 7: J.-A.-M. Lemoine, *Caroline des Courtils*; Lot 8: Lenoir, *Mme Danès*; Lot 9: Lenoir, *inconnue*; Lot 11: Naudin, *inconnu*; Lot 16: Mme Roslin, *Roslin*; Éc. fr.: Lot 18: *Gluck*; Lots 20–21: *inconnues*; Lots 22–24: *inconnus*

August **ALLEBÉ** (1838–1927), Dutch painter and lithographer, bequeathed a pastel by Andriessen (*Versteegh*) to the Rijksmuseum in 1927.

Leon and Charlotte **AMAR** (*fl.* 2010), of Palm Beach, donated 64 objects to the Flagler Museum in 2010, including European paintings and furniture as well as Valade's pastel of the *marquis de Gourgues*.

The anonymous “**AMATEUR** de Province” who wrote a letter on the secret of fixing pastel in the *Journal économique*, .II.1758, pp. 63–65, evidently had a collection of pastels, including two by Vivien, presumably of his relatives.

Nicolas Eustache **AMBATIELOS** (1885–1956), a Greek shipowner, purchased the La Tour *président de Rieux* from Gimpel and Wildenstein in 1919 for £48,000 but was unable to complete the purchase. His finances were greatly damaged by a long-running dispute with the British government over the late delivery of nine ships; he sued for £8 million but the case was only decided (against him) after his death.

William Amherst Tyssen-Amherst, 1st Baron **AMHERST** of Hackney (1835–1909), of Didlington Hall, Norfolk, MP and bibliophile. Sales took place in 1908/9 following the suicide of his solicitor who had embezzled funds. A number of English pastels passed to Xavier Haas.

Antonio **AMICI MORETTI** (–1689), argentiere, gioielliere e “diamantaro”, Palazzo al Corso, Rome.

Inv. 1.III.1690: f.1003v: Somma, e seguono li quadri di mano di Salvator Rosa/Quadri di mano di Salvator Rosa/Un pastello con una testa rappresenta il ritratto di Salvator Rosa fatto da lui medemo di misura di un palmo e mezzo, e due incirca di altezza con cornice larga un palmo tutta di bell'intaglio tutta dorata con suo vetro per avanti Sta nella prima camera dell'appartamento da basso
f.1017: [Anon.] Un pastello di palmi uno, e di larghezza mezzo con una testa di donna in profilo con vetro avanti di mano di ... con cornice larga un dito colorita colore di noce

Alexandre **ANANOFF** (1910–1992); born in Tbilisi, Ananoff was an early enthusiast and writer about space, publishing the seminal work *L'Astronautique* in 1950, the year in which he organised the first international congress on the subject in Paris. By the end of the 1950s he had turned his attention to art history, publishing an important, if flawed, catalogue of Boucher; his four-volume catalogue of Fragonard drawings is believed to include a number of modern forgeries with false provenances.

Pastels: H. Drouais, *dame en Flore*

Édouard **ANDRÉ** (1833–1894) was born into a family of bankers but trained initially as a soldier. He turned to collecting around 1864, a few years later commissioning Henri Parent to build the hôtel on the boulevard Haussmann that now houses the collection he formed with his wife, the painter Nélie [Nelly] Jacquemart (1841–1912). The musée Jacquemart-André is now owned by the Institut de France.

Lit.: Chardin 1979; Donateurs 1989; Rieder 2000

Antoine-François, comte **ANDRÉOSSY** (1761–1828), général, diplomate. Paris, Navoit, Laneuville, 13–16.IV.1864:

Lot 4: La Tour, *Jolyot de Crébillon*; Lot 7: Mengs, *Tromp*; Lot 472: Biard, *femme*

John Julius **ANGERSTEIN** (1735–1823), born in St Petersburg, moved to London around 1749 and became a successful merchant and art collector. His collection, formed with advice from Sir Thomas Lawrence, was purchased after his death to form the National Gallery. His daughter Julia married General Sabloukoff; a pastel by Lawrence descended to William Angerstein until the 1896 sale.

London, Christie's, 4.VII.1896:

Lot 101: Lawrence, *Mrs Boucherette*

Maria **ANGIOLILLO** (c.1929–2009), widow of Renato Angiolillo (1901–1973), founder of the newspaper *Il Tempo*; her art collection, sold in London, Christie's, 15.VII.2010, included a pastel *boy* by J. W. Hien (Lot 600).

Charles-Claude Flahaut de La Billarderie, comte d'**ANGIVILLER** (1730–1809), directeur-général des Bâtiments 1774. The second comtesse, née Adélaïde-Émilie Filleul (1761–1836), owned a pastel by Labille-Guiard (*Brizard*) in 1783.

Lit.: Grove 1996; Rosenberg 2007; Procès-Verbaux

Edmund **ANTROBUS** (1717–1787), of New Street, Spring Gardens, collector. He was the son of Edmund Antrobus of Odrode, and cousin of the first baronet. His house was “very splendidly furnished with books and pictures”, according to Romney's friend, William Hayley. He died unmarried. London, Fenner & Wilkins, 1.II.1788, Lot 60, 62: pastels by Rosalba of *Lord Huntingdon* and *Mr Grimes*

Arthur **APPLEBY** (1895–1966) and his brother Richard traded from 27 William IV Street, Trafalgar Square and later 10 Ryder Street, specialising in early English watercolours. In the 1970s Arthur's son John Appleby (1929–2009) moved to Jersey, and assembled a varied collection of old master pictures, including a Titian, as well as travel and natural history. The collection was sold after his death by Christie's in a series of sales, notably on 4.XI.2010. Pastels handled by the firm included works by Russell, Hamilton, Cotes and Allais.

Louis-Albert-Marie de La Forest, comte d'**ARMAILLÉ** (1823–1882) officier d'ordonnance, capitaine de la Garde nationale mobile; administrateur de la compagnie du chemin de fer de la compagnie Paris-Orléans, membre de l'Institut; his wife was Célestine de Ségur.
Vente p.m., Paris, Galerie Sedelmeyer, Chevallier, Appert, 5–6.VI.1890: pastels by Rosalba, Mercier, Louis Vigée.

Friedrich Julius "Fritz" **ARNDT** (1856–1919), of Oberwartha, according to one source the grandson of Johann Heinrich Schmidt, had a number of his pastels c.1905.

Madeleine-Sophie **ARNOULD** (1744–1802), cantatrice de l'Opéra. The celebrated actress, herself the subject of a rich iconography including pastels by Desangles, Hoin, La Tour and Vigée Le Brun, was also a collector of pictures, objets d'art, porcelain etc. A sale took place in Paris, hôtel d'Aligre, under Chariot and Paillet, with the catalogue printed as a supplement to the Charles Natoire posthumous sale of 14.XII.1778 & seq., but the Arnould sale was postponed until 30–31.XII.1778; both parts of the catalogue were illustrated by Saint-Aubin.

Lit.: Dacier 1909–21

Lot 17: Une jeune Fille flairant un bouquet; ce Morceau, peint en pastel, est aussi de F. Boucher. [40 livres]

Lot 36: Deux différents bustes de Femme, peints en Pastel, dans le goût de Boucher. [21 livres]

Vincenzo Omoboni **ASTORI** (–1876) left ten pastels by Rosalba to the Gallerie dell'Accademia di Venezia, mostly of members of his mother's family, Le Blond. Only six are now accepted as autograph; three of the remaining ones (including two now in Rome in the Camera dei Deputati) are now attributed to Pavona.

Lit.: Champney 1891; Nepi Scirè 2009

Mme Philippe **AUBERTIN**, née Anne-Marie, baronne de Wangen de Geroldseck (1896–1987), 21 rue Albéric Magnard, Paris 16^e, owned a Perronneau *inconnue* in 1947.

M. **AUBRY** (*fl.* a.1773). The Catalogue d'un cabinet d'artiste, composé de tableaux, desseins, estampes, bronzes, livres d'architecture... suggests that the vendor was an architect, perhaps François Debias-Aubry (p.1716–1773). Paris, Guillaumeont, Basan, 9.II.1773 & seq.:

Lot 95: Pellegrini: Trois compositions différentes de Vénus & de l'Amour, faites au Pastel [60 livres 1 sol; Jean-Baptiste-Pierre Le Brun]

Lot 232: [Anon.]: [Un porte-feuille rempli de différents Dessins; Savoir.] Une tête de vieillard au pastel. [4 livres 16 sols; Framoix]

Jules-Maurice **AUDÉOUD** (1864–1907), amateur, member of the family of Swiss bankers. He left a Boucher drawing with pastel to the Louvre.

Lit.: Donateurs 1989

Benoist **AUDRAN** le jeune (1698–1792), graveur à Paris.

Vente p.m., Paris, Joullain fils, 30.III.1772 & seq.:

Lot 207: [Anon.]: Plusieurs morceaux peints au pastel, à gouazze & en miniature; ils seront aussi divisés

Le chevalier d'**AUFREY** (*fl.* Toulouse 1784–91): sent numerous pastels to the Salon de Toulouse between 1784 and 1791. "D'Aufrery, chevalier de Malte" was an associé honoraire of the Académie de Toulouse from 1768, and a moderateur 1776–79, while "le chevalier d'Aufrery" was nominated in 1788. The former was Pierre-Clément Carrière-d'Aufrery (–1806), chevalier de Malte 1755, chargé d'affaires de l'Ordre de Malte dans le Grand Prieuré de Toulouse; the latter was his younger brother Henri-Marie de Carrière, dit chevalier d'Aufrery (1736–1813), chevalier de Saint-Louis, capitaine au régiment de Vivarais-Infanterie, but described as "peu fortuné" in the Revolutionary tribunal. Their eldest brother was abbé Jacques-Henri de Carrière d'Aufrery (1724–1786), conseiller au parlement de Toulouse, secrétaire perpétuel de l'Académie de Toulouse and well-known author.

Dictionary, genealogy, [Carrière](#)

Pastels: Bauzil; Dupin; Emet; Gounon; Hubert; Vialètes

August, v. Friedrich August

Henri-Eugène-Philippe-Louis, duc d'**AUMAËLE** (1822–1897), politician and collector, fifth son of Louis-Philippe (1773–1850) and Marie-Amélie (1782–1866). Exiled to England after 1848; he rebuilt the Orléans collection from his home in Twickenham. The collection now forms the musée Condé at Chantilly.

v.q. Lenoir

Lit.: Chantilly 2005; Lugt 2779

Pastels: *v.* Collections, Chantilly

Jules-Marie-François **AUSSANT** (1805–1872), physician and archaeologist in Rennes; professeur de chimie appliqué, école de médecine de Rennes, 1831; founder member and secretary of the Société des sciences et arts de Rennes; Association bretonne; Société archéologique d'Ille-et-Vilaine; founder, directeur honoraire du musée de Rennes. Several sales of prints, medals &c. were held in 1864.

Lit.: DBF

Paris, Lainné, 28–30.XII.1863:

Lot 46: La Tour, *Goyon de Vaudurant* [Vigée Le Brun, *Beaujon*]

Jacques-André-Joseph Camelot **AVED** (1702–1766), painter; he was a friend of Chardin and owned nine of his still-lives at his death. His sale p.m. included a good many Dutch paintings, and one pastel.

Dictionary, artists

Lit.: Chardin 1979

Paris, rue de Bourbon, Rémy, 24–25.XI.1766:

Lot 13: Solimena, Mariage de Sainte Catherine [36 livres]

Dr C.-M.-Étienne-Eugène **AZAM** (1822–1899), a well-known medical man in Bordeaux. He was the son and grandson of eminent doctors, and it was his maternal grandfather Jean Fabas who formed a major collection of over 200 mainly Dutch paintings in the 1820s. Dr Azam lent three pastels (two by Perronneau and a Rosalba) to the Bordeaux 1882 exhibition; one was in his sale p.m., Paris, Drouot, Baudoin, 15.XII.1909.

Giovanni **AZZAVEDI** (–1667), commediografo, piazza Pasquino, Rome. His inventory (12.I.1668) included a dozen sheets by Padovanino described as pastels; they were portraits of "beauties", noble ladies, chosen, with their ebony and gilt frames, to decorate his library.

Lit.: Adriano Amendola, "Frames for drawings in Roman collections: a case study," *Getty research journal*, 4, 2012, pp. 45–56

B

Jean-Louis **BABAULT** (a.1717–1762), marchand joaillier et curieux, the son of a Protestant orfèvre in Paris. His will named his sister Marie-Anne, Mme Louis-Daniel Ragueneau as universal heir. The posthumous sale, with a Catalogue raisonné des fossiles, coquilles, minéraux, pierres précieuses, diamants, desseins des grands maîtres des trois écoles &c. prepared by Picard and Glomy, took place 24.I.1763 & seq. at his house, rue des Fontaines, près le Temple.

Lot 391: Quatre belles Académies de le Moine, dont une de femme au Pastel. [27 livres]

Lot 398: Trois Desseins de M. Natoire, deux Têtes de femme, dont une belle au Pastel, & une Transfiguration dessinée à la plume, lavée d'encre de la Chine. [7 livres]

Lot 400: Une Tête de femme très-finie au Pastel, par M. Pierre, Artiste de qui le mérite est assez connu par la belle Coupole dont il a décoré la Chapelle de la Vierge à S. Roch. [23 livres 6]

Lot 428: Deux Têtes au pastel, l'une d'homme, & l'autre de femme, par Rosa Alba Carriera, célèbre Vénitienne, dont les Pastels ont toujours passé pour des chefs-d'oeuvres. Ceux-ci faisoient partie de la Collection de M. Crozat. [49 livres 15]

Lot 445: Deux Têtes d'Enfant au Pastel, du même [Le Moine] [9 livres]

Lot 446: Une Tête de femme légèrement dessinée, par le même. [7 livres 4]

Lot 447: Une autre Tête de femme au Pastel, par Trémollières. [9 livres 16]

Lot 451: Une Académie de femme au Pastel gracieusement composée par M. Boucher, elle tient une flèche à la main, on l'a gravée sous le titre du trait dangereux. [41 livres]

Lot 452: Un Buste de Femme de profil, avec une main tenant des fleurs, Dessiné au Pastel des plus gravieux, de M. Boucher. [24 livres]

Lot 453: Un jeune Elève de peinture, les mains appuyées sur un Porte-feuille, tenant un crayon, dessiné au Pastel par le même. [12 livres 1]

Lot 455: Une Tête au pastel, très-bien touchée, par M. Natoire. [6 livres]
Lot 457. Une très-belle Tête de Femme au pastel, de M. Perronneau, traitée dans le goût de la Rosa Alba. [48 livres]

Carl Philipp Emanuel **BACH** (1714–1788): the composer, second son of Johann Sebastian, was an avid collector of portraits of musicians. A substantial collection was catalogued in his estate inventory, printed in 1790; in addition to the pastels it lists (below) several other pastels probably belonged to him. Coloured chalk drawings by artists such as Hardrich were also included. The attribution of the Meiningen pastel of his father remains controversial. Several of his letters, notably that of 20.IV.1774 to his father's biographer Johann Nicolaus Forkel, discuss pastels (which he called "dry colours"), the difficulty of transporting them to be copied, and the portrait made by Reifenstein.

Lit.: Richards 2012

Verzeichnis des musikalischen nachlasses des verstorbenen Capellmeisters Carl Philipp Emanuel Bach [Nachlaßverzeichnis], Hamburg, 1790

[p. 95] Bach, (Wilh. Friedemann) Musik-Director in Halle, J. S. älteste Sohn. Mit trocken Farben von Eichler. 4. In goldnen Rahmen, unter Glas.

Bach, (Joh. Ludw.) Meinungsicher Capellmeister. Mit trocken Farben von Ludw. Bach, seinem Sohne. Kl. 4. In goldnen Rahmen, unter Glas.

[p. 101] Duscheck, (Mad.) Sängerin und Clavierspielerinn in Prag. In trocken Farben von E. H. Abel. Gr. Fol. In goldnen Rahmen, unter Glas.

[p. 104] Friedrich, König in Preußen. Mit trocken Farben. 4. In goldnen Rahmen, unter Glas.

[p. 116] Paradis, (Mar. Theres.) blinde Clavierspielerin. Gezeichnet von Schubart. In goldnen Rahmen, unter Glas.

Karl Bernhard *Paul* **BACH** (1878–1968), a postal official in Coburg, grandson of Johann Philipp Bach: a large collection of pastels associated with the Bach family was lent to the Meiningen exhibition of 1904.

Bachaumont, v. Petit

Henri **BADEROU** (1910–1991), historien d'art, marchand, and his wife Suzanne-Jeanne Chaumont (1912–1970), peintre: their major collection of French drawings and paintings was given to the musée de Beaux-Arts de Rouen in 1975.

Lit.: "La Donation Suzanne et Henri Baderou au musée de Rouen", *Études de la Revue du Louvre et des musées de France*, i, 1980; Donateurs 1989; Rouen 2013
Pastels: Lemoyné, 2 *têtes d'homme*; Valade, *inconnu*; *inconnue*

Louis-Guillaume **BAILLET**, baron de **SAINT-JULIEN** (1726–1795), poet, salon critic and collector. He was the son of a conseiller au parlement de Dijon. D'Hémery noted him as the author of bad verses. He was a particular enthusiast for the naturalistic style of Chardin and La Tour, and was the dedicatee of a Dutch Fête de campagne engraved by Dequevaullier in 1777. He is not to be confused with François-David Bollidou de Saint-Julien (1713–1788), receveur general du clergé de France.

Lit.: Grove 1996; Nathalie Manceau, "De la critique d'art à la collection: Baillet de Saint-Julien ou le parcours d'un amateur", *Diderot studies*, XXXI, 2009, pp. 345–67

Paris, Dogue, Remy, 10–13.XII.1759 & seq.:

Lot 376: Boucher: Quatre Dessins de M. Boucher tant aux crayons rouge & noir qu'au Pastel, dont une Léda & un Bain de Nymphes, morceaux très piquans [12 livres]

Paris, Le Brun, 21.VI.1784: dessins, miniatures &c.

Wilhelmus, Baron van **BAERLL** (1724–1781), conseiller de commerce du roi de Pologne, rue Louis-le-Grand, Paris; collector, from Limburg. He died in Spa (where he had visited from at least 1778 on), leaving a will naming his widow, Mme Mitterstille, their children (a son was in the Gardes), and his sister Ida, veuve van den Eertwegh. The identification of the vendor in his posthumous sale is taken from a manuscript annotation, and appears in secondary sources as "baron de Vanbaal" or "Van Balle".

Paris, 9.IV.1781 & seq., Lot 127: Boucher, *L'odorat*

William **BAKER** (1743–1824), of Bayfordbury, MP. In addition to the Kneller Kit-Cat portraits inherited from Jacob Tonson through William's wife Mary, portraits by Reynolds, etc., the Bakers owned a Faithorne pastel of Milton (now in Princeton) and two John Russell pastels which descended in the family until sold in 2001.

La présidente de **BANDEVILLE**, née Marie-Anne-Catherine Bigot de Graveron (1709–1787), veuve de Pierre-François Doublet, marquis de Bandedville (1705–1761): she acquired several pastels at the Jullienne sale in

1767, including works by Barocci, Boucher and Rosalba. She purchased at other sales, such as the de Selle sale where she bought a pastel by Audran through Remy. Her natural history collection was one of the most important of the day; she bequeathed it (testament AN MC/ET/LXXVI/415), together with a number of pictures, the usufruct of her house at Passy and an annuity of 3000 livres to the abbe Gruel (*q.v.*).

Dictionary, genealogy, [Doublet](#)

Lit.: Jeffares 2002; Marandet 2003a; Thiébaud 2018, with supplemental material online

Inv. p.m., AN MC/LXXVI/505, 2.VIII.1787, the pictures appraised by Remy Item 397 [part]: tête par Rosalba, 100 livres

Paris, Hayot, Remy, 3–10.XII.1787:

Carriera, Lot 6: Le Buste d'Antoine Pellégrini de Padoue, Peintre de l'Ecole Vénitienne, que Carriera, sa belle soeur, a peint en pastel, sur papier gris, à Paris, en 1720. Il est sous glace, & porte 11 pouces 6 lignes de haut, sur 9 pouces 6 lignes de large. Du Cabinet de M. Jullienne, no. 69. Ce Pastel est fait savamment & bien colorié [49 livres; blamong]

Lot 7: Le Buste d'une jeune Femme coiffée en cheveux, peint en pastel, sur papier bleu, no. 72 du Cabinet de M. de Jullienne. Ce Morceau est fait avec le plus grand soin; il est du même hauteur & largeur du précédent. [120 livres, jd]]

Henry John Ralph **BANKES** (1902–1981), bequeathed Kingston Lacy to the National Trust, with the collections built up largely by his great-great-uncle William John Bankes (1786–1855), collector and traveller. The estate was originally acquired by Sir John Bankes (1589–1644), chief justice.

Pastels: Greenhill, *Betterton*

Pietro **BARBARIGO** (1711–1801), detto lo Zoppo, collezionista. The inventory of his collection, 11.I.1804, included 8 pastels by Rosalba (three members of the Darcy of Holderness family; contessa Simonetta; an autoritratto; a Diana; and two other female portraits).

Lit.: Tormen 2009, p. 246f

Sigismond **BARDAC** (1856–1919), banker, of Russian origin. René Gimpel bought some of Sigismond's collection two years before his death; the major sale was in 1920. Sigismond's wife Emma Moÿse (1862–1934) was Fauré's muse (their daughter Dolly inspired the suite); after her divorce in 1905, she married Debussy. Sigismond's brothers Noël (born 1849 in Odessa) and Joseph (1854–1941) were also collectors; Joseph's sale was held in 1927. In addition to the six pastels in his 1920 sale, Sigismond Bardac also donated a pastel by Colson to a charity auction in .IV.1917. In May 1919, presumably immediately after Bardac's death on 4.V.1919, Féral conducted an expertise of the collection at 39 avenue Victor-Emmanuel-III; this included a further La Tour masque d'homme, préparation of which no other trace is known.

Lit.: Gimpel 1963

Paris, Georges Petit, 10–11.V.1920:

Lot 17: Chardin, *?Bachelier*; Lot 20: Éc. fr., *Un peintre de fleurs*; Lot 25: La Tour, *Mme Ronillé*; Lot 28: Perronneau, *Dame sd 1744*; Lot 29: Perronneau, *Puente-Fuerte*; Lot 30: Perronneau, *inconnu [Cazotte]*

Other pastels: Fragonard, *L'Île d'amour*; La Tour, *Mme Dorizon*; Natier, *M & Mme Royer*

Alexander **BARKER** (1802–1873), of 103 Piccadilly, London, art dealer. His extensive collections were sold at auction by Christie's, 6.VI.1874 and included a number of paintings now in the National Gallery, among them Piero's Nativity. He handled a pastel by Boucher.

Pierre-François-Paulin, comte de **BARRAL** (1745–1822), chevalier de Malte 1747, baron de l'Empire 1810, himself the subject of a pastel at the age of 3½, a notorious libertine; he kept in the château d'Allevard "[une] quantité innombrable de portraits [...] représentent de fort jolies femmes, traitées à la façon de Boucher, en costume de nymphes, de bergères ou de déesses... exécutées au pastel."

Lit.: Alphonse Dupasquier, *L'Eau minérale sulfureuse d'Allevard*, 1841, p. 45

Sir Sydney **BARRATT** (1898–1975), chemist, industrialist and collector, who acquired Crowe Hall, Bath in 1961. A posthumous sale took place in London, Christie's, 16.XII.2010, and included a pastel by Russell (*Lady Hill*).

Paul **BARROILHET** (1810–1871), of 68 rue Blanche, opera singer and collector. "On l'a vu réunir et vendre à plusieurs reprises des collections assez curieuses" (*Grand Larousse*, 1867, p. 267f); this included a number of paintings by Chardin. According to the *Annuaire des artistes et amateurs*, 1861, his collection numbered some 250 items. But he evidently made frequent disposals, such as in the 1856 sale of 75 of his pictures. The catalogue was

provided with an introduction by Théophile Gautier; a letter from Barroilhet to Gautier (*Correspondence générale*, 1991, VI, no. 2297) of 19.II.1856 identified some 14 of the best, including pastels by La Tour and Vivien. Couture's portrait of the singer is in the Fogg Museum.

Lit.: Chardin 1979

Paris, Pillet, 10.III.1856

Paris, Drouot, Escribe, 29.III., 2–3.IV.1860

Bartolomeo **BARZI** (–1644), collector and dealer in pictures as well as wine, Rome.

Inv. 29.XII.1645:

Pastels: Reni, *figura; testa*

Pierre-François **BASAN** (1723–1797), graveur, marchand d'estampes, commissaire-priseur, rue Saint-Martin, A la Justice.

Lit.: Pierre Casselle, "Pierre François Basan", *Mémoires, Paris et Île de France*, XXXIII, 1982, pp. 99–185; Marandet 2003a

Paris, Regnault, 1–19.XII.1798:

Lot 75: Boucher: Vénus & les Amours; dessin aux trois crayons mêlés de pastels, sur papier bleu. Haut. 14 pouc. larg. 10 pouc. 10 lign. [H28; Juliete]

Lot 76: Boucher: Huit Etudes; Figures académiques, Enfants & Têtes de jeunes filles; aux trois crayons & au pastel [H14; Varaine]

Lot 907: Portrait d'une jeune femme peint en pastel, with Ariadne, tapisserie de Lazare Bruandet [Fr 9; Godet]

Rev. Sir Henry **BATE DUDLEY**, Bt (1745–1824), newspaper editor and supporter of Gainsborough. Two pastel landscapes by the artist, now in the Tate, were donated by Bate Dudley's nephew Thomas Birch Wolfe.

John, 2nd Viscount **BATEMAN** (1721–1802) had Somerset House, Park Lane built in 1769; twenty years later he sold it to Warren Hastings, and mentioned this in a letter of 6.VI.1789 to Ozias Humphry (Royal Academy of Arts archive, HU/4/32). He is presumably the Bateman who on 10.VII.1772 (HU/1/116) wrote to Ozias Humphries [sic] to say that he thought Humphry's drawing of an old man the finest thing he has seen, but that he would like his Rosalba drawing back.

Lucien-Jean-Baptiste **BAUDENS** (1804–1857), chirurgien en chef de l'hôpital du Val-de-Grâce à Paris, grand officier de la Légion d'honneur. A military surgeon, he established a hospital in Algiers and served also in the Crimée.

Vente p.m., Paris, Pillet, 1.VI.1858:

Lot 54: La Tour, *inconnue*

Baudicour, v. Collette

(Louis-Claude)-Henri **BAUDOT** (1799–1880), avocat, archéologue, président de la Commission des antiquités à Dijon, chev. Légion d'honneur, owned a collection started by his father Louis-Bénigne Baudot (1765–1844), a judge in Dijon, and divided at his death between Henri and his brother Félix. It included a single Perronneau pastel, sold in his p.m. sale, Dijon, Brenot, 14–24.XI.1894 (some 14 years after his death), Lot 200 (sold for F2350 to Veil-Picard); as well as two pastels by Hoin (Lots 145/146).

Pierre-Antoine **BAUDOIN** (1723–1769), peintre.

Dictionary, artists

Vente p.m., Paris, hôtel d'Espagne, Remy, 15.II.1770:

Lot 38. Fragonard, Tête vue de trois-quarts [8 livres].

Vente p.m., Paris, Bullion, J. Folliot, & al., 1.III.1786:

Lot 76. Erigone assise & pressant une grappe de Raisin; on voit près d'elle un jeune Satyre tenant une Tirse. Cette composition, de forme ronde, est peinte au pastel; par M. Durant. Diametre 9 pouces.

Lot 77. La Marchande de Marons & la Marchande de plaisirs, toutes deux faites au pastel; par le même. Hauteur 11 po. 9 l. largeur 8 po. 9 l.

Sir Marcus Samuel, 1st Viscount **BEARSTED** (1853–1927), founder of the Shell Transport and Trading Company (which merged with Royal Dutch in 1907), and of one of the constituents in the banking firm of Hill Samuel. His grandson, Peter Montefiore Samuel (1911–1996), of Farley Hall, Farley Hill, Berkshire, succeeded as 4th Viscount; he was also a director of Hill Samuel and of Shell. He inherited a Liotard sold after his death.

Lit.: Oxford DNB

London, Christie's, 13.XII.1929:

Lot 45: Russell, *Rev. & Mrs Patrick*

London, Sotheby's, 10.VII.2002:

Lot 214: Liotard, *Lady Fankener*

The Dukes of **BEAUFORT** owned number of family portraits, including by Cotes, Gardner, Hoare, Liotard, Read and Russell. In 1727 Rosalba recorded selling a group of Quattro Stagioni to "Mr Bofort", the 3rd Duke. In 1967 a group of six pastels by Angelica Le Gru Perotti, at least one of which was commissioned by the 5th Duke in 1774, was sold at Sotheby's.

Dictionary, genealogy, Somerset

Nicolas **BEAUJON** (1718–1786), négociant à Bordeaux et Paris, secrétaire du roi 1766, directeur de la Caisse d'escompte 1767, conseiller d'État 1769.

His vast wealth was founded on manipulating the grain market in Bordeaux, and later in life he atoned by endowing the Hospice Beaujon, to be decorated with a portrait by Vigée Le Brun. In 1773 he acquired Mme de Pompadour's hôtel d'Evreux (now the Élysée palace) for 1 million livres, and here he displayed his extraordinary art collection included Holbein's *Ambassadors*; two Rembrandts; five Rubens; a remarkable series of Dutch pictures by Metsu Van Ostade, Hals, Wouwermann, Van de Velde, Wenix etc., as well as pictures by old and modern French masters. His posthumous sale also included a number of anonymous pastels.

Dictionary, genealogy, Beaujon; Jeffares 2008

Lit.: Gustave Labat, *Actes de l'Académie nationale des sciences, belles lettres et arts de*

Bordeaux, 1901, pp. 47–108, and 1906, pp. 17–31; André Masson, *Un mécène bordelais: Nicolas Beaujon 1718–1782*, Bordeaux, 1937; André Masson, "La Galerie Beaujon", *Gazette des beaux-arts*, 1937, pp. 47–59; Élisabeth de La

Presle, *La Collection du financier Nicolas Beaujon (1718–1786)*, mémoire de maîtrise, Université de Paris IV Sorbonne, 2004; Michel 2026.

Vente p.m., Paris, Girardin, Boileau, Remy, Joullain fils, 25.IV.–4.V.1787:

Tableaux en pastel

Lot 242: Une tricoteuse & une devideuse de laine, bustes de forme ovale, de 15 pouces sur 12 pouces, sous verre, bordure dorée [15 livres]

Lot 243: Une joueuse de vielle & un jeune garçon qui tient de cartes [15 livres]

Lot 244: Deux Femmes, dont une tient une lettre ouverte [10 livres]

Lot 245: Un pierrot qui tient un oiseau, & une Jardinière [18 livres]

Lot 246: Une jeune Paysane donnant à manger à des poules, & un jeune garçon qui fait danser un chien [12 livres]

Lot 247: Une Paysanne qui traite une vache, & un homme assis, tenant un flageolet, en gardant un boeuf [12 livres]

Lot 248: Une buste de Flora & une autre femme [5 livres; Bourbon?]

Pierre-Augustin CARON DE **BEAUMARCHAIS** (1732–1799), auteur dramatique. His sister Marie-Josèphe and cousin Suzanne Caron (*qq.v.*) were pastellists. The posthumous inventory (AN MC/RS/507) of his extensive collections was commenced 30.V.1799 but took over a year to compile, being issued 23.X.1800. It included "huit estampes et tableaux en pastel représentant hommes et femmes" (pour mémoire, as portraits de famille), "un tableau peint au pastel" (together with 7 prints), and "un tableau peint au pastel représentant une femme espagnole dans son cadre de bois doré" (both low value items not further described). This, or one of the portraits de famille, might be the pastel of Marie-Josèphe Caron in the 1770 inventory of Beaumarchais's second wife Geneviève-Madeleine Wattebled.

Lit.: Spinelli 1997, pp. 37, 59, 67; Voiriot 2025, p. 453; *Dictionary, genealogy, Caron*

Hugues de **BEAUMONT** (1874–1947), peintre. Lent a *femme âgée* by Lenoir to the Paris 1927a exhibition.

Rex **BEAUMONT** (1914–1988), companion of Howard Bury, who inherited Belvedere House, Mullingar in 1912, a Palladian villa built by the 1st Earl of Belvedere in 1740. Beaumont acquired the house on Bury's death; it was sold to the local council in 1982.

Belvedere, Mullingar, Christie's, 9.VII.1980:

Lot 247: Rogers, *Lord Charleville*; Lots 248–256: Johnston, *Perceval family*; Lot 277: Hamilton, *Lord Charleville*

Jacques-Firmin **BEAUVARLET** (1731–1797), graveur.

Dictionary, artists

Vente p.m.: Paris, Poultier, Regnault, 13.III.1798:

Lot 75: [Anon.]: Des Têtes peintes au pastel & montées sous verre, & plusieurs vieilles Bordures, seront pareillement divisées sous ce no. [405 frs 6 avec le lot 74]

Lot 78: Les Eléments, & Hercule & Omphale; ces cinq compositions sont exécutées à la pierre noire, mêlée de sanguine & de pastel, [copie par Beauvarlet] d'après L. Giordano [72 frs 3; Hubert]

Beckett, v. Marcy

Mme Aimé-Louis-Victor **BECQ DE FOUQUIÈRES**, née Marie-Françoise-*Hélène* de Groisilliez (1836–1925): wife of the man of letters (1831–1887), parent of François-Jacques (1866–1945), censeur des théâtres, donor of a painting to the Louvre. Her father-in-law, Aimé-Napoléon-Victor Becq de Fouquières (1811–1880), was married successively to two sisters, the younger, Louise Dedreux (1824–1891), a pastellist.
Lit.: Donateurs 1989
Paris, Drouot, 8.v.1925:
Lot 29: La Tour, *incommis* [B&W 895]
Other pastels: La Tour, *auto*; ??Mlle Dangeville

Dr Nicolaas **BEETS** (1878–1963), onder-directeur of the Rijksprentenkabinet, Amsterdam until 1920, he was afterwards a dealer. Although specialising in early Dutch painting and drawing, the collection sold at Amsterdam, Mensing, Muller, 9–11.IV.1940 included drawings, pictures, porcelain, netsuke etc. He owned a Perronneau, *Mme Schepers*, in 1923, which was acquired by the Museum Boijmans-Van Beuningen before 1934.

Michel V **BÉGON** (1638–1710), intendant de Rochefort: in a letter to his friend Cabart de Villermont of 3.IV.1689, he mentions a pastel of Cabart's son, adding that he has several which are "incomparablement plus beaux". No details are given. An earlier letter of 8.II.1689 expresses the hope that the engraver to be sent to Rochefort "sache faire des pastels". Georges Duplessis (1918) suggests that the pastellist was the engraver Lubin (*q.v.*).
Lit.: Jal 1872, p. 172; [Georges Duplessis], *L'Intermédiaire des chercheurs et curieux*, LXXVIII, 1918, 413

Martine-Marie Pol, comtesse de **BÉHAGUE** (1869–1939), traveller, collector and patron of the arts. She married René-Marie-Hector de Galard de Brassac de Béarn (1862–p.1920), lieutenant de cavalerie, in 1890; she brought a dowry of 3.5 million francs. The couple were divorced 1920. She became the muse of Paul Valéry. She lived at the Hôtel de Béhague (now the ambassade de Roumanie), 123 rue St-Dominique, Paris 7^e, which she decorated lavishly in the Byzantine style, with other properties such as the château de Fleury-en-Brière and La Polynésie in the Côte d'Azur. In 1909 she donated an Italian frame for the *Mona Lisa* to the Louvre. An inventory of her wide ranging collections (including pictures by Titian, Watteau, Tiepolo and Fragonard) is in the Bibliothèque Forney. Some of these were inherited by her nephew Hubert, marquis de Ganay (*q.v.*).
Lit.: Bottin Mondain 1936; Donateurs 1989; Rosenberg 2007
Paris, Drouot-Richelieu, Laurin Guilloux Buffetaud Tailleur, 29.XI.1995

Carlos de **BEISTEGUI** (1863–1953), member of a Basque family that settled in Mexico and derived its fortune from silver mining. He was a major donor to the Louvre. His nephew Charles de Beistegui (1894–1970), educated at Eton and Cambridge, was a socialite and decorator; he restored the château de Groussay and the Palazzo Labia in Venice, where a celebrated masked ball was held in 1951.
Lit.: Donateurs 1989; Stourton 2007
Château de Groussay; Sotheby's, 2–6.VI.1999:
Lot 331: Perronneau, *M. & Mme Cayeux*; Lot 363: Oudry, *paysage*

Mademoiselle Eugénie-Marie-Françoise **BELLANGER** (p.1723–1789), maîtresse peintre, de l'Académie de Saint-Luc, daughter of Guillaume and Marie-Cécile Savard; she married Jean Flamant, a marchand-mercier in Paris, in 1748 in Sainte-Menehould. They had four daughters, two of whom were minors at her death.
Paris, Caudin, Remy & Regnault, 21.III.1791 & seq.:
Lot 131: Deux compositions, peintes en pastels, par Guélard: elles offrent divers fruits posés sur des appuis. Hauteur 10 pouces, largeur 12 pouces

Pietro **BELLOTTI** (1725–c.1805), Venetian landscape painter, active in Toulouse and Lille; lent pastel landscape by his son (*q.v.*) to the Salon de Toulouse in 1774.
Lit.: Sanchez 2004

Otto **BEMBERG** (1827–1896), Argentine industrialist and brewer of German origin. As consul general in Paris in the mid-19th century he established connections with France which persisted through the succeeding generations. His son Otto Sebastian Bemberg (1857–1932) owned a La Tour pastel of Mme de Pompadour J.46.2611; his granddaughter married comte Hubert de Ganay (*q.v.*); while his great-grandson Georges (1915–2011), novelist, musician and collector, established the Fondation Bemberg in 1993 in Toulouse (*q.v.* for holdings). A sale of furniture, objets d'art and pictures took place in Paris, Artcurial, 20.VI.2012, and included a pair of pastels

signed [Petit] "De Villeneuve".
Lit.: Michael Prodger, "The French Renaissance palace...", *Apollo*, .III.2024

Maxim Benediktovich **BENEDIKTOV** [Максим Бенедиктович БЕНЕДИКТОВ] (1884–1937), musician, composer and art expert, Moscow. His fine collection of Dutch paintings, as well as four pastels by Troost and one by Barbier, was confiscated by the state in 1937 when the owner was arrested and shot, and is now in the Pushkin Museum.

Jan Aarnoud **BENNET** (1758–1828), professeur d'économie rurale à l'université de Leide; his extensive collections of natural history, scientific instruments, engraved stones and pictures were sold p.m., at his home, Leiden, C. C. van der Hoek, 1.IV.1829 & seq.:
p. 126, no. 47: La mere du marin Haen, capitaine de la flotte de l'Amiral de Ruiter, dessin au pastel.
p. 126, no. 48: Portrait d'homme et de femme, au pastel par B. Vaillant 1686.
p. 127, no. 64a: Etude de tête de femme par C. Troost en pastel sur papr. bleu.
p. 127, vol. B, no. 1: Etude de tête de femme, au pastel par de Wit
p. 127, no. 2: Séraphins au pastel par le même
p. 127, no. 4: Tête de Jésus, au pastel par le même
p. 127, no. 2: Tête de la Vierge, au pastel par le même
p. 133, no. 44 Petite tête au pastel 1732.
p. 134, no. 12: Trois dessins au pastel par Troost.
p. 141, Lot 60: Cinq tableaux au pastel, connu sous le nom de NELRI.

Stanislas-Gabriel, baron **BENOIST-MÉCHIN** (1854–1923), known for his travels in China and the Middle East, father of Jacques Benoist-Méchin.
Lit.: Chaix d'Est-Ange
Paris, Drouot, Lair-Dubreuil, Baudoin, 7.v.1912:
Éc. fr., Lot 1: chien; Lot 2: garçon; Lots 6, 7: Huet; Lot 8: Liotard, *archiduchesse*

Henri **BÉRALDI** (1849–1931), bibliophile and print collector, co-author with Roger Portalis (*q.v.*) of *Les Graveurs du XVIII^e siècle*.
Lit.: Donateurs 1989; Lugt 230; Edward Fenton, "Edwardian Paris", *The Metropolitan Museum of Art bulletin*, ix/7, .III.1951, pp. 190–96

François **BERGER** (1683–1747), receveur des finances, directeur de l'Opéra, best known as the patron of François Lemoine, with whom he travelled to Italy, and from whom he commissioned a pastel of his wife, unfinished at the artist's suicide. Berger sat to Carriera in 1724. His picture collection included only one pastel, an anonymous landscape, although accordin to Nonnotte 1759 he owned Lemoine's portfolio of pastel sketches for the Salon d'Hercule. He is widely confused with Voltaire's correspondent, who was secrétaire du prince de Carignan from 1733, and was intéressé dans les fourrages pour l'armée (*v. La Tour documents*, 3.VII.1738).
Lit.: Bailey 1998, with inv. p.m. (AN MC/ET/CXV/570, 24.XI.1747)

Pierre-Jacques-Onézime [ou Onésyme] **BERGERET** (1715–1785), receveur général des finances, trésorier-honoraire de l'ordre de Saint-Louis, honoraire-associé libre 1754, honoraire amateur 1774 de l'Académie royale de peinture, friend and collector of Fragonard. Modern sources often give him the surname "de Grancourt", a title that was used by his uncle and later by his son; but he did not use it in contemporary documents.
Lit.: Procès-verbaux; Wildenstein 1961; Michel 2026.
Inventaire p.m., 14.III.1785
Vente p.m., Paris, rue du Temple, Folliot, Delalande, Juliot fils, 24–29.IV.1786:

François Boucher
Lot 135. Une jeune Fille endormie, vue à mi-corps, la tête posée sur un coussin de taffetas bleu, les épaules couvertes d'un mouchoir de gaze, les cheveux tressés & ornés de fleurs. H. 14 po. 6 l., l. 11 po. 6 l. [24 livres]
Lot 136. Une jeune Fille les cheveux ornés de fleurs, ayant un collier de gaze & rubans, vêtue d'un déshabillé rouge, & la main droite posée sur sa poitrine. H. 14 po. 6 l., l. 11 po. 6 l. [24 livres]
Lot 137. Une jeune Fille coiffée en cheveux, vue à mi-corps, la tête posée sur un oreiller de damas vert, & vêtue d'un juste bleu. H. 14 po. 6 l., l. 11 po. 6 l. [59 livres 19]
M. Greuze
Lot 138: Une jeune Femme, vue à mi-corps, la tête de trois quarts, coiffée d'un bonnet & d'une coiffe de mousseline, largement faite au pastel. H. 11 po. 9 l., l. 9 po. [124 livres 1]

Georges **BERNHEIM** (1893–1963), Paris dealer. A gallery opened in the rue du Faubourg Saint-Honoré in 1928 with an exhibition of Miró. He was

also recorded at 40 rue de la Boétie, 25 avenue Foch, Paris. In 1932 he moved to a new building which he had constructed at 3 rue Dosne. The stock was seized in 1940 by the ERR.

François-Joachim de Pierre, cardinal de **BERNIS** (1715–1794). Born to a noble but poor family in Nîmes, he was educated at Louis-le-Grand and Saint-Sulpice. He came to attention through his licentious verse, for which he won a seat at the Académie française in 1744, becoming a protégé of Mme de Pompadour. This led to his appointment as ambassador to Venice in 1751. On his return he was appointed ministre des affaires étrangères (1757), but he fell from grace the following year. In 1764 he was appointed archbishop of Albi, and five years later was made a cardinal and French ambassador to the Holy See. His collection was seized in the Revolution: a manuscript catalogue (repr. Lamouzele 1909) from 1793 included some 126 items, valued at 10,906 livres. Many of the works, including several pastels, are now in the musée des Augustins, Toulouse.

Dictionary, genealogy, [Pierre](#)

Catalogue s.d. [1793]:

- 42: Une Sainte lisant, peint au pastel [Coyvel, *Héloïse* (Toulouse)]
 47: La Tête de saint Michel qui est aux Capucins à Rome, peinte en grisaille et au pastel d'après le Guide [crayon noir, sanguine; attr. Mengs; Toulouse]
 48: Une Femme drapée faisant pendant, idem [attr. Mengs; Toulouse]
 51 et 51: Deux Éruptions de Vésuve, peintes au pastel [Italian sch.; Toulouse]

Johann **BERNOULLI** (1744–1807), astronomer, mathematician, geographer and author of several travel volumes in Germany, France and Switzerland in which he recorded pictures, among them a series of beauties in pastel by Boucher. He was a member of the celebrated Swiss family of polymaths, trained initially in the law, but taking his doctorate in philosophy aged 13. Six years later he was appointed astronomer royal in Berlin.

Marcel **BERNSTEIN** (1840–1896), 47 avenue d'Iéna, a Jewish financier, diamond merchant and oil magnate of Polish origin, and his wife, née Ida Seligman (1854–1921), daughter of a Franco-American banker of Bavarian origin; she was a cousin of the Guggenheims. They owned two Russell pastels (*Mrs Jordan; Mrs O'Shea*) 1894–1924. Manet made a portrait of their 5-year old son, the playwright Henri Bernstein (1876–1953). A cousin of Charles Ephrussi, Henri Bernstein became editor of the *Journal des débats*.

Federico **BEROALDI** (–1694), conte e cavaliere dei SS. Maurizio e Lazzaro, Bologna; inv. p.m., 15.1.1695:

- Un S. Giovannino di Pastello in carta azzurra con cornice liscia n. dorata L1
 Due teste di Pastello con Cornice dorata d'o. 8 in c.a L3
 Trè ritrattini di trè Pittori disegnati come di Pastello con Cornice à ottofaccie dorata L3
 Due Teste di Pastelli copiate dagli Innocenti di Guido d'o 9 in c.a L6
 Due Teste di Pastello di due Giovani di o. 13 in c.a con cornice liscia dorata L5
 Due Teste del Sig.r Canuti di Pastello une con pelizza atorno al colo e beretta e l'altra altro in capo, e senza il vestito con Cornice corne sopra L8
 Una Testa d'una B.V. con le mani gionte fatta di pastello d'o. 13 in c.a con cornice n. dorata L12

Albert-Paul-Lucien **BERTHEL** (1878–1955), picture, print and antiquarian book dealer in London (32 Museum Street c.1918; 39–41 New Oxford Street later). An anarchist and pornographer in his youth, he was sentenced to one year in prison by the Belgian courts in 1905, perhaps explaining his move to England. He handled a “Perronneau”, several copies of pastels by Liotard and a pastel group portrait said to be by Liotard, perhaps by Pougin de Saint-Aubin.

Samuel Reading **BERTRON** (1865–1938), of 935 Fifth Avenue, New York and Roslyn, Long Island, senior partner of the banking firm of Bertron, Griscom & Co., 40 Wall Street. He was vice-president of the War Relief Clearing House for France and her allies. His role in international diplomacy, such as the peace negotiations between Italy and Turkey, led to his being decorated by Belgium, France (Légion d'honneur, 1920), Italy and Romania. He was involved in support for the early Soviet Russia. A friend of Woodrow Wilson and the Roosevelts, he was also a client of René Gimpel, from whom he bought his pictures: “il n'acheta qu'à moi”. He lent four pastels to the Metropolitan Museum's 50th anniversary exhibition in 1920; the Perronneau and La Tour were still shown in the Met. in a 1924 guidebook. A few years later, Bertron's firm got into serious financial difficulties and he had to dispose of the collection, returning some unpaid items to Gimpel and Wildenstein.

Lit.: Gimpel 1963

Pastels: Greuze [Vigée Le Brun, *enfants Caillot*]; La Tour, *Jullienne*, Perronneau, *marquise d'Anglure*

Edward Julius **BERWIND** (1848–1936), coal magnate; and his sister, Julia Augusta Berwind (1864–1961), socialite, of The Elms, Rhode Island. Her sale p.m. at The Elms, 27–28.VI.1962, included several large pastels improbably attributed to Rosalba and a “Vigée Le Brun” of Marie-Antoinette that had been lent by her brother to the New York 1894 exhibition.

Paul-Albert **BESNARD** (1849–1934), pastellist, was born into a family of artists. Trained at the École des Beaux-Arts, he won the grand prix de Rome in 1874, and went on to develop a personal style influenced by impressionism. His many honours included membership of the Académie française. He provided the introduction to Georges Wildenstein's *La Tour*, 1928. The only picture in his sale attributed to La Tour was an oil painting (which had no connection to La Tour), and the pastels were of mixed quality, fetching low prices.

Lit.: R. Marx, *The painter Albert Besnard*, Paris, 1893; A.-C. Coppier, *Les Eaux-fortes de Besnard*, Paris, 1920; C. Maclair, *Albert Besnard*, Paris, 1924; G.

Lecomte, *Albert Besnard*, Paris, 1925; Lugt 67*; Grove

Paris, Charpentier, Edmond Petit, Sambon, 31.V.–1.VI.1934:

Lot 64: attr. La Tour [Éc. fr.], pnt., *inconnu*, repr. [H910]

Éc. fr. XVIII^e: Lot 212, *magistrat* [H95]; 213–14, *femmes* [H55, 120]

Lot 217: Éc. vénitienne XVIII^e, *femme* [H95]

Lot 218: Le Brun, *inconnu*, repr. [H410]

Lot 221: Vien?, *femme*, repr. [H210]

William Ponsonby, Viscount Duncannon, from 1758 2nd Earl of **BESSBOROUGH** (1704–1793), politician and art collector, a member of the Society of Dilettanti and of the Accademia di Disegno in Florence, and a trustee of the British Museum from 1768. Best known as the patron of Liotard, with whom he travelled to the Levant in 1738, his enthusiasm for the artist's work led to his buying pastel copies by Arthur Pond of Liotard's Turkish woman and Turkish woman with girl, 1745–46; and in 1748 Pond did a pastel of his wife, née Lady Caroline Cavendish (1719–1760), whom he had married in 1739. Bessborough also owned pastels by Rosalba. A drawing by Bessborough of Castel Gandolfo was in Milton in 1800 (Gibson 1800, p. 205). Liotard wrote to Bessborough in 1763 mentioning Jurine as someone who could fix pastels, and he was cited as a satisfied client in an advertisement for Jurine's method of fixing crayons in the *Gazetteer & new daily advertiser*, 28.I.1765. His son Frederick, 3rd Earl of Bessborough (1758–1844) inherited financial difficulties, exacerbated by the gambling debts of his wife, Lady Henrietta Spencer, and the picture collection was disposed of in several sales in 1848 and 1850. A number of pictures were sold by Christie's in 1891. The contents of Bessborough House in Ireland were sold by Christie's in 1901. The sale of Claude A. Ponsonby, one of Bessborough's great-great-grandsons, included five Liotards (London, Christie's, 28.III.1908). In 1924 the family acquired Stansted Park (n. Museums).

Dictionary, genealogy, [Ponsonby](#)

Lit.: Oxford DNB; R&L, pp. 161f, 269; Lord Bessborough, *A place in the forest*, 1958

A nobleman from the country, London, Christie's, 5–7.V.1796:

Drawings framed and glazed

ROSALBA. Lot 30: Four female heads of the seasons with plate glass, very capital; were painted for an Elector of Cologne, and bought at Monsieur Julien's sale at Paris for 120 guineas [b/i, £7]; Lot 31: Four female heads, small [£12/1/-, b/i]

London, Christie's, 5–7.II.1801:

5.II.1801, Lot 4: Liotard, Two heads in crayons [£6/16/-; Price]

6.II.1801, Lot 1: Liotard, An Hermaphrodite, in crayons [6 gns; Col. —mudes (?)]

7.II.1801; Lot 1: Rosalba, portrait of Pompertina [3½ gns; Lord Bessborough]; Lot 6: Four, the Seasons, very capital, 2 h. x 1 ½ w. [23 gns, b/i]; Lot 7: Maternal Felicity, highly finished, 2 ½ h. x 2 w.; [There are those wd give 1000 Gs for 1 sh Boy!; 15 gns; Duke of St Albans]; Lot 11: Liotard, A Lady at Tambour-work, very highly finished [7 gns; Duff]; Lot 75: A Lady and Child at Breakfast, in crayons, an inimitable performance [Déjeuner Lavergne; 85 gns; Duke of St Albans]

London, Christie's, 7.IV.1801:

Lot 66: Carrera, Portrait of a lady [Head of a Sujets, annotation in Christie's copy; £15/5/-; Duke of St Albans]

London, Christie's, 10.VII.1850:

Lot 13: Liotard, Acmet Pacha, in crayons [Bonneval; 11/-; Rodel]; Lot 23: Portrait of Liotard, by himself, in crayons [7/-; Graves]; Lot 34: Portrait of Liotard in a red cap, in crayons [£2; Lord De Manley]
 Pictures of the late Earl of Bessborough, London, Christie's, 14.III.1891: lots 137–143, anon. and Rosalba

Julien **BESSONNEAU** (1842–1916) industrialised the family hemp and rope-making business Bessonneau Angers into a major enterprise which finally closed in 1966. He was also involved in the Cie Anjou Aéronautique. The collection of old master and modern pictures auctioned in 1954 is from a subsequent generation, his adopted son, the député Julien Bessonneau (1880–1960). The Perronneau included in the 1954 sale appears however to have been consigned by one of the “divers amateurs”.

Lit.: Jacques Bouvet, “Julien Bessonneau fils (1880–1960): fortune et infortune d’un industriel angevin”, *Archives d’Anjou*, 1997

Paris, Galerie Charpentier, Rheims, 15.VI.1954:

Lot 72: Perronneau, *homme*

Bessy, v. *Bèze*

Dr Theodore Deodatus Nathaniel **BESTERMAN** (1904–1976), bibliographer, publisher, expert on Voltaire and psychic research. He established the musée Voltaire in Les Délices, later returning to England where he established the Voltaire Foundation. He owned pastels by Knapton (*Pope*) and Gardner.

Jean **BEURDELEY** (1772–1853), a soldier under Napoléon, opened a magasin de curiosités in Paris, moving in 1830 to the Pavillon de Hanovre, 28 boulevard des Italiens which remained the firm’s premises until 1894. His son Louis-Auguste-Alfred Beurdeley (1808–1882) was both a dealer in antiques and objets d’art as well as an ébéniste of distinction, numbering Napoleon III and Eugénie among his clients. His illegitimate son Alfred II-Emmanuel Louis Beurdeley (1847–1919) managed the firm from 1875 until his retirement in 1895, when he devoted himself entirely to his prodigious collections housed at his hôtel in the rue de Clichy. He amassed over 1300 drawings, 28,000 prints as well as furniture and an important collection of Chinese porcelain, later dispersed in numerous sales from 1905 to 1920. He left Fr25,000 to the musée des Arts décoratifs in Paris.

Lit.: Donateurs 1989; Lugt 421, 421S; Bernard Dorival, “La saga Beurdeley (1814–1919)”, *Bulletin de la Société de l’histoire de l’art français*, 1989, pp. 191–239; Gimpel 1963; Grove; Westgarth 2009

Paris, 29–30.III.1853:

Lot 79: La Tour, *inconnue*

Paris, Georges Petit, 13–15.III.1905.

Paris, 6–7.V.1920:

Lot 165: La Tour, *homme*

Paris, Georges Petit, Lair-Dubreuil, Baudoin, Féral, Paulme, 8–10.VI.1920:

Lot 137: Éc. fr. [Ducreux], *femme*; Lot 251: Nanteuil, *homme*; Lot 266:

Perronneau, *marquise d’Entremaux*

Paris, 30.XI.–2.XII.1920:

Callet, 2 *pastels*

Pierre Riel, comte de **BEURNONVILLE** (1752–1821), général, ministre, ambassadeur.

Vente p.m., Bonnefons, Gérard, 15–16.IV.1844:

Lot 85: La Tour, *Marie-Thérèse*

Étienne-Edmond Martin, baron de **BEURNONVILLE** (1825–1906), son of Étienne Martin, baron de Beurnonville (1782–1876), nephew of the comte de Beurnonville (Louise Riel married Pierre Martin), and his wife Colette (1805–1833), sister of Frédéric Reiset (*q.v.*) of the Louvre. Étienne-Edmond formed an important collection of more than 1000 paintings (including works by Rembrandt, Chardin, F.-H. Drouais, *Mme de Pompadour*, etc.), drawings, sculpture etc.; dispersed in numerous sales between 1872 and 1906.

Lit.: Chardin 1979; Grove 1996; R. Herlequin, “Les Beurnonville”, *Cab. Haut-Marnais*, LVII, 1959, pp. 66–78

Paris, 3 rue Chaptal, Pillet, 9–16.V.1881 [summary descriptions only, media unspecified]:

Lot 87: Greuze, *dame*; Lot 88: Greuze, *prière*; La Tour, Lot 122: *Buffon* [*Duval de l’Épinois*]; Lot 123: *Mme de Pompadour en bergère*; Lot 168: Rosalba, *jeune femme*

Guiard: Lot 97, *jeune femme*; Lot 98, *Marie-Antoinette*; Lot 99: *?Mme Elisabeth*

Paris, Drouot, Chevallier, 21–22.V.1883:

Lot 9: Chardin, *femme* [Fr500] [FValade]

Lot 26: La Tour, *l’artiste en gilet rouge, habit violet, de ¾ vers la g.* [Fr230];

Lot 33: Perronneau, *?Mme Favart, rubans roses aux cheveux, collier de perles, robe bleue en soie brochée* [Fr950];

Lot 139: *?Rosalba, jeune femme* [Fr420].

Paris, 3 rue Bayard, Chevallier, Mannheim, Féral, Lasquin, 3.VI.1884 & seq.:

La Tour: Lot 438: *inconnue*; Lot 439: *Voltaire*; Lot 440: *?Pompadour*; Lot 441

attr., *femme*; Lot 442: Rosalba, *?Oppenort*; Lot 443: Roslin, *Boucher*; Lot 444: Éc.

fr., *femme*

Paris, Drouot, Delestre, 16–19.II.1885:

École française, XVIII^e siècle

Lot 438: *Portrait de Mozart enfant*. Il est représenté à mi-corps, jouant du piano, en habit rouge, les cheveux relevés et poudrés, pastel, 0.565x0.465 [Fr105; G.U. B-]

Lot 439: *Jeune femme en buste, d’après Boucher*. Pastel, 0.475x0.400. [Fr80] La Tour?

Lot 441: *Homme en bonnet rouge, en buste de face et dirigé à droite, bonnet et habit rouges, bordé de fourrures*, 56x42

Lot 442: *Homme en buste, à gauche, perruque poudrée avec nœud en rubans tombant sur le cou, cravate et jabot blanc avec gilet rouge, habit bleu*, 54x44

Lot 451: Rosalba Carriera, *Portrait de Gilles-Marie Oppenort*. En buste, dirigé à gauche, un bonnet de soie doublé, manteau à revers brodés, pastel, 0.47x0.34. [Fr10]

Paris, Drouot, Chevallier, 11–12.V.1906

Lot 8: Nanteuil, *arch. de Tours*; Lots 13, 15: Éc. fr., *inconnus*

Georges **BEYER** (1756–1819), physicien, ingénieur, pupile and collaborator of Franklin, inventor of the fortepiano à cordes de verre, collector and owner of a renowned cabinet de physique in Paris. His parents, François, a meunier, and Catherine Marchal, were from Algrange, Moselle. The (uncatalogued) sale of goods which took place in the rue de Richelieu reported in *Le Constitutionnel*, 8.V.1817, p. 3 as after his death was in fact after that of his wife, Marie-Jeanne-Françoise Robert (–1816); it included Pigalle’s bust of Voltaire modelled at Ferney. It is unclear if the Ducreux pastel of Franklin which he owned was in that sale. Beyer’s own death was on 17.I.1819 aged 63 (*Journal du commerce*, 11.II.1819 p. 44); his nephew Jean-François Mérot, mécanicien, 62 rue de Vaugirard, was his légataire universel. Neither the Ducreux nor any other pastel was listed in his inv. p.m., and had presumably been sold in 1817.

Harry **BEYER** (–2012), antiques dealer, Salvatorstraße, Munich. He bequeathed his collections, including pictures, Fabergé etc. to the Bayerische Museum in Munich; unwanted items were sold by Ketterer Kunst, 15.V.2013 and included a pastel possibly by Darbes.

Jacques-Claude de **BÈZE** de Lys (1713–1775), conseiller au parlement de Paris; he married Marie-Thérèse Dezallier d’Argenville, daughter of Antoine-Joseph (*q.v.*). Dupuy-Vachey 2017 suggests that the M. de Bèze, Bessy or Bissy noted in Hall’s inventaire was the architect Claude-Guillaume Debesse (–a.1786).

Paris, Remy, 3.IV.1775 & seq.:

Lot 126: *Un portrait de femme vue de trois quarts, par Rosalba Carriera*. Ce morceau est de forme ovale. Hauteur 2 pouces 4 lignes, largeur 19 lig. [20 livres; Gros]

Lot 128: [Anon.]: *Une tête de vieillard vu de trois quarts & regardent en haut*. Ce tableau ragotant est au pastel. Hauteur 15 pouces, largeur 11 pouces 6 lignes [30 livres; Deumery?]

Pierre **BEZINE** (1883–1970), collector of pictures and drawings. He seems to have been the ingénieur agronome who, with his brother Félix, in 1913 married Geneviève Dumaine and her sister, daughters of the contrôleur général de la Banque de Paris et des Pays-Bas. Bruxelles, Fievez, 14–15.VI.1927:

Lot 225: Russell, *Blackburn, Mrs Polwhhele*

Bi

Margaret Thompson **BIDDLE** (1896–1956), the daughter of the wealthy William Boyce Thompson, and the one-time wife of Tony Drexel Biddle, died in Paris where she was prominent on the social circuit. Her important collection of impressionist paintings etc. was sold in Paris in 1957; a John Russell pastel of Mrs Vansittart and child was included in a sale in 1959 as from the succession of “Mrs R Biddle”, presumably an error.

Jean-Paul **BIGNON** (1662–1743), abbé, prédicateur du roi, de l’Académie française 1693, was one among several members of the family to be appointed garde de la bibliothèque du roi (1719–41); he was also a conseiller amateur de l’Académie royale de peinture in 1709. His nephew Armand-Jérôme Bignon (1711–1772), also an academicien and bibliothécaire du roi, was an art collector.

Lit.: Procès-Verbaux

Paris, Remy, .XII.1772:

Deux Bustes de femmes en pastel d’après Fr. Boucher, par Merelle, sous verre, Bordure dorée [36 livres 14]

Pierre-Marie-Sébastien, baron **BIGOT DE MOROGUES** (1776–1840), from Orléans, politician, agriculturist, mineralogist. He presented a Coypel

Autoportrait to the musée des Beaux-Arts, Orléans, in 1825.

Lit.: Klinka-Ballesteros 2005

Martin **BIRNBAUM** (1878–1970), lawyer, violinist, translator, connoisseur, collector and art dealer; he advised Grenville Winthrop (*q.v.*) on his collection. He gave a Pillement *nauffrage* to the Metropolitan Museum of Art, New York in 1956.

Guillaume de Gontaut-Biron, marquis de **BIRON** (1859–1939), of Paris, later Geneva, collector, particularly of French and Italian drawings; he also had a particular interest in frames. Son of Élie, vicomte de Gontaut (1817–1890), ambassadeur de France à Berlin in the 1870s; Biron's sister, Marie de Gontaut-Biron (1847–1922) married, in 1876, Archambaud, 3^e marquis de Talleyrand; his nephew Hélié, 7^e duc de Talleyrand (1882–1968), inherited his uncle's collection of drawings by Tiepolo and Guardi, furniture and ceramics. Under Biron's tutelage, he too became a renowned connoisseur and artistic adviser to a number of wealthy collectors. A sale took place 34 years after his death.

Lit.: Seymour de Ricci 1914; Seligman 1961; J. Byam Shaw, "The Biron collection of Venetian eighteenth-century drawings at the Metropolitan Museum", *Metropolitan Museum journal*, III, 1970, pp. 235–58; Donateurs 1989; Céline Lefranc, "Souvenirs du duc de Talleyrand", *Connaissance des arts*, 633, .XI.2005, pp. 68–73

Paris, Chevallier, 29.III.1900:

Lot 38: Fragonard, *L'Amour de l'or*

Paris, Georges Petit, 9–11.VI.1914:

Lot 37: La Tour, *Mme Dorizon, préparation*; Lot 38: La Tour, *Dumont le Romain, préparation*; Lot 39: La Tour, *Étude de mains*; Lot 55: Roslin, *duchesse de Choiseul*

André-Gaspard Parfait Prunelé, comte de **BIZEMONT** (1752–1837), soldier, politician and amateur artist, pupil of Cochin. He founded the école de dessin d'Orléans with Desfriches, and in 1824 he established and became first conservateur of the musée in Orléans.

Lit.: Émile Davoust, *Le Comte de Bizemont, artiste-amateur orléanais, son œuvre et ses collections*, Orléans, 1891; Lugt 128; Klinka-Ballesteros 2005

Antoine, dit Bara, **BLAISOT** (Paris 1794–1876), 6 rue de Grammont, Paris, dealer in drawings, prints and maps; no doubt a descendant of the Pierre Blaisot, libraire-géographe de Marie-Antoinette. He was a marchand d'estampes in the Palais-Royal in 1821 when he married Simone-Sophie Recolin. After his death the business was continued briefly by his son Louis-Alphonse. The 1890 sale was the fifth in a series by Eulalie-Antoine Blaisot (1827–1892), Antoine's unmarried daughter.

Lit.: Lugt 263

vente cessation de commerce, Paris, Drouot, Delestre, 22–23.XII.1890

Lot 6: Boucher, *Jeune fille tenant un nid*

Lot 13: De Saint-Jean, *homme*

Lot 20: Greuze, *duchesse de Penthièvre*

Lots 30, 31: La Tour, *inconnus*

Lot 33: Mlle Ledoux, *paysan*

Charles **BLANC** (1813–1882), art historian.

Pastel: La Tour, *autoportrait* [pastiche, (Uffizi)]

Émile **BLOCH** (*fl.* 1927) owned a Lenoir pastel (*Mme Bose*) in 1927; he was probably Émile-Armand Bloch (1843–1930), architect, who was married to Pauline Alcan and was connected with a number of prominent Jewish families.

Arthur **BLOCHE** (1851–1931), expert en objets d'art, editor of the periodical *Le Collectionneur universel*, lent pastels by Perronneau [Bernard], Vestier and unknown to the Bruxelles 1904 exhibition.

William Tilden **BLODGETT** (1823–1875), newspaper proprietor and philanthropist; one of the founders of the Metropolitan Museum of Art, New York. A notarial document drawn up by Gaucher, Le Roy (both based in Bruxelles), in Paris, 10.VII.1872, records the purchase of 25 pictures of which two were pastels (nos. 22 and 23); the Perronneau seems to have been sold immediately, while the La Tour descended to Miss Eleanor Blodgett, 1105 Park Ave, New York; in 1925 she sold it to Jacques Seligmann.

Lit.: Robert W. de Forest, "William Tilden Blodgett", *The Metropolitan Museum of Art bulletin*, i/3, .II.1906, pp. 37–42

Pastels: La Tour, *Laidequive*; Perronneau, *Bastard*

Augustin **BLONDEL DE GAGNY** (1695–1776), intendant des menus-plaisirs du roi, owner of one of the most important private picture collections

in Paris of his time, inherited by his son Barthélémy-Augustin **Blondel d'Azincourt** (1719–1794), also a collector, and an honorary member of the Paris and Marseille académies. Blondel d'Azincourt married Catherine-Charlotte-Edmée de La Haye des Fosses (1734–1808), who collected independently, notably a large number of drawings by Boucher.

Dictionary, genealogy, [Blondel](#)

Lit.: Inv. p.m., AN MC/L.VII/529, 17.IX.1776; Hébert 1766, I, pp. 36–81; L. Clément de Ris, *Les Amateurs d'autrefois*, Paris, 1877, pp. 342–58; Bailey 1987; Grove 1996; Bailey 1999

Paris, Remy, 18.IV.1770 & seq.:

Lot 27: Un gracieux Tableau, peint en pastel par Charles Coypel: il représente une Femme sur son lit tirant un rideau; elle est plus qu'à mi-corps & vêtue de blanc. Hauteur 30 pouces, largeur 24, sous verre, & bordure dorée [112 livres 1; Saillart]

Lot 31: Deux Bustes de femmes, peints en pastel par M. Boucher; l'une vue de face, posée sur un oreiller; l'autre est une Dormeuse aussi sur oreiller [La Voluptueuse & La Dormeuse], 14 p. 6 x 11 p. 6 [54 livres];

Lot 32: Deux autres Bustes de jeunes Femmes en pastel, par le même; chaque morceau porte 11 pouces de haut sur 8 pouces de large [28 livres 1 sol; Remy pour M. de Bandeville];

Lot 33: Deux autres Pastel; le premier représente un jeune Garçon qui a des oiseaux dans son chapeau; le second, est une jeune Fille qui porte sur son épaule droite un baton & deux cages. [62 livres 12; Bellon]

Lot 63 [part]: ... & un autre dessein de deux têtes d'enfants, au pastel, par M. Natoire [8 livres; Remy]

Lot 90: Deux Tableaux de fleurs, en pastel, par Prevost; 18 p. x 14 p. [36 livres 1; Bouchardet]

Paris, Place Vendôme, Remy, 10.XII.1776 – 22.I.1777:

33: Carriera, Une femme plus qu'à mi-corps, habillée richement à l'ancienne mode, elle a les mains gantées & tient un éventail [?miniature; 58 livres 1 sol; Legere]

Tableaux en pastel

372. Un buste de femme, par Joseph Vivien: ce morceau est de forme ovale, il porte 2 pieds de haut, sur 1 pied 8 pouces de large. [82.1; de Besse ou Bese]

373. [Boucher] Une Vénus à mi-corps vue de trois quarts, & tenant une colombe: hauteur 22 pouces 6 lignes, largeur 18 pouces. [39; de Besse ou Vilemeïn]

374. Le buste de Flore, par François Boucher, & celui d'une jeune femme jouant de la harpe, par Deschamps; ces deux morceaux ont beaucoup de mérite, & chacun porte 26 pouces de haut, sur 22 pouces de large. [split: Boucher, 181 livres; Quesnay; Dechamps, 60 livres; Joubert de Montigny; MS annotation: La jeune femme était une maîtresse de M. de Gagny]

375. Le portrait de Mademoiselle Riviere, danseuse, par F. Boucher [35.19; Le Brun. MS annotation: une de ses maitresses peinte par Merelle et retouchée par Boucher]

376. Un buste de femme tenant un pigeon, dans le goût de Boucher: hauteur 15 pouces, largeur 12 pouces. [150.1; Le Brun. MS annotation: par Lundberg d'après Rosalba]

377. Un portrait de femme, de maître inconnu. [20.4; Paillet]

378. Le portrait de Madame la Marquise de Pompadour. [36.2; Paillet]

379. Le buste d'un homme ayant un bonnet sur sa tête, par Coypel: hauteur 14 pouces, largeur 11 pouces. [16; Marandel Ne]

Pastels

1101. Le buste d'une jeune musicienne; hauteur 13 pouces 6 lignes, largeur 10 pouces 6 lignes, sous verre & bordure dorée. [13.19; Villercy]

1102. Un autre buste de femme: hauteur 15 pouces, largeur 12 pouces. [9 livres; Villercy]

1103. Une aimable femme en habit de cavalier; hauteur 24 pouces, largeur 19 pouces. [12.12 livres; Brisson]

Paris, hôtel de Louvois, Alexandre-Joseph Paillet, 10–27.II.1783.

numerous sheets by Boucher

Bindon **BLOOD** (1775–1855), of County Clare, Ireland, and Edinburgh; prolific book, drawings and prints collector; his sale p.m., London, Sotheby & Wilkinson, 18–23.VII.1856, included a pastel by Boucher.

Louis-Jean-André-Hubert van den **BOGAERDE** (1778–1855), from Bruges. Brugge, Hauw, 17.X.1827:

Lot 2: [Anon.]: Quatre petits paysages, en pastel, dans des cadres ovales; Lot

4: [Anon.]: Quatre paysages, en pastel; Lot 5: [Anon.]: Quatre idem

[Paysages], dito [en pastel]; Lot 6: [Anon.]: Deux idem [Paysages], dito [en pastel]

F. **BOHLER** (*fl.* a.1906): no biographical information is provided in Hippolyte Buffenois's introduction to the 1906 sales catalogue. He may be Friedrich Böhler, the luxury item shopkeeper and dealer in antique Meerscham pipes at Zeil 54, Frankfurt-am-Main. Several dealers were based

in Munich: Karl Fischer-Böhler, at Residenzstr. 10, and Julius (*q.n.*). Paris, Drouot, Chevallier, Roblin, 23.II.1906:
Lot 11: Boze, *jeune femme* 1792; Lot 18: La Tour, *Pommyer*, préparation; Lot 27: Perronneau [Allais], *Mlle La Roche*; Lots 36, 37: Éc. fr., 2 *inconnues*

Julius **BÖHLER** (1860–1934), established a gallery in Munich (Brienerstraße 25), around 1880, later managed by his younger son Otto Alfons and grandson Julius Harry (1907–1979). His elder son Julius Wilhelm (–1966) founded a firm with Fritz Steinmeyer in Luzern c.1920, later with branches in New York and Berlin.

Nicolas-François-Jacques **BOILEAU** (1720–1785), Paris art dealer.
Lit.: Marandet 2003a

Jules **BOILLY** (1796–1874), peintre, son of Louis-Léopold Boilly.
Paris, 19–20.III.1869:
Lot 154: La Tour, *Capucin*

BOIN-TABURET. Georges-Benjamin Boin (1849–1915), orfèvre-joaillier à Paris, chev. Légion d'honneur, joined his father-in-law Émile Taburet in the firm of goldsmiths, Boin-Taburet, c.1880; his sale, Paris, Vivarez, Lair-Dubreuil, 17–18.XII.1918, contained a Perronneau pastel (Lot 25, *Mme Boyer-Fonfrède*). Two pastiches, as by Lebarbier le jeune and Boucher, appeared on the market in 2024 with “Collection Boin-Taburet” labels *verso*.

Symphorien-Casimir-Joseph **BOITTELLE** [Boitelle] (1813–1897), sénateur, préfet de police de Paris 1858; in 1845 he married a cousin of Baron Haussmann. Five lots in the Paris 4.V.1863 sale: two La Tours (lots 71 and 75), a Mlle Gerard (lot 20) and two Hubert Robert Roman scenes (lots 48, 49), all bought by Horsin-Déon, reappeared in the 1866 Boitelle sale (as lots 70, 71, 20, 58, 105 and 106). He was probably an agent, or possibly a pseudonym, for Boitelle.
Paris, Drouot, 24–25.IV.1866:
La Tour, Lot 71: *Cupid*; Lot 79: *auto*
Paris, Pillet, 10–11.I.1867:
Lot 112: La Tour, *Cupid*
Paris, Pillet, Haro, 2.IV.1874:
Lot 6: Rosalba, *femme*; Lot 15: Ducreux, *auto*, pnt.; Lot 39: Vivien, *auto*
Paris, Duchesne, 13.III.1891:
Lot 7: Ducreux, *auto*

Edmond Charles **BONAVENTURE** (1877–1958) continued the firm E. F. Bonaventure Inc., 745 Fifth Avenue, New York, founded in 1877 by his father Edmond Francis Bonaventure (–1918), an engineer and bibliophile from Alsace who settled in New York after the Franco-Prussian War. It dealt in French and American art, including a number of French 18th century pastels, not always of unquestionable attribution. The firm's stock was disposed of in a final sale by American Art Association, Anderson Galleries, New York, 8–9.V.1936, and included several pastels.

Jean **BONNA** (1945–), Swiss banker, bibliophile and collector of drawings from the 15th to the 20th centuries; two large collections were exhibited in 2006.
Lit.: Paris 2006d; Paris 2006e
Pastels: Barocci, *jeune femme*; Chardin, *garçon*; & *jeune fille*; Ducreux, *inconnu*; Éc. fr., *inconnue*

François-Armand d'Usson, marquis de **BONNAC** (1716–1778), soldier, diplomat, amateur artist, owner of one of the most important collections of sea shells of his time.
Dictionary, artists; [essay](#)

Eustache **BONNEMET** (c.1700–1771), marchand d'étoffes, bourgeois de Paris, demeurant rue des Bourdonnais, bibliophile, collectionneur. His will of 1768 left his estate to the children of his brother Philippe (1700–p.1773), an officier mesurier de grains. He was connected to the Mérelle family from 1732.
Paris, Dufrancastel, 28–30.I.1772:
Tableaux... peints tant sur toile, bois, que pastel:
Lot 37: Un Tableau oval peint par Mignard, représentant une femme [36 livres]
[Anon.] Lot 40: Deux portraits ovales, l'un représentant une Vestale voilée, & l'autre une Femme tenant une rose [40 livres]
Lot 41: Deux autres de même forme, représentant des Femmes tenant des chien & chat [40 livres 1 sol]
Lot 42: Deux autres, portraits de Femme, de forme carrée, avec de petits

chapeaux [24 livres 2 sols]
Lot 43: Quatre Tableaux de fruits. seize pouces de large sur treize de haut [30 livres]
Lot 44: Quatre pots de fleurs peints sur vélin [24 livres]
Lot 47: Un autre, de trente-trois pouces de haut, représentant un Vieilleux [10 livres 10 sols]
Lot 48: Quatre petits Tableaux, de trois pouces & demi sur quatre pouces & demi, représentant des Paysages [11 livres]
Lot 49: Six Tableaux, de huit pouces de haut sur six de large, représentant des fruits, insectes & fleurs [9 livres 5 sols]

Louis-Marin **BONNET** (1736–1793), engravé.
Dictionary, artists
Paris, Pierre-Michel-Louis Blondel, François-Léandre Regnault Delalande, 7.XI.1793:
Lot 46: Douze Pastels & Dessins, d'après la Rosalba, le Prince, &c.

Vicomte Anatole-Fernand de **BONNEVAL** (1838–1911), chef de bataillon au 65^e d'Infanterie, député de l'Indre 1885–91.
Pastels: Perronneau, *femme*

Jean-Constant-Denis-James-Edmond **BORTHON** (1825–1889), collector from Dijon, château de Prauthoy. His collection of some 100 pictures, mostly modern but also including works by Chardin, Fragonard, Prud'hon etc., was published in 1890; it passed to his son-in-law, Raoul Broch d'Hotelans (1853–1926), of the château de Novillars, near Besançon; the former cavalry officer was maire de Novillars, and the widower of Marie-Alexandrine-Françoise-Edith Borthon (1855–1890). The chalk drawing of a woman, catalogued with reservations as by La Tour, was evidently too late to be by him.
Lit.: Chardin 1979; *Catalogue des tableaux et objets d'art de la collection E. Borthon*, Dijon, 1890, introduction H. Chabon.
No. 48: La Tour, attr., *femme*; no. 81: Nattier, *Grassin*

Bottollier, v. *Lasquin*

Étienne **BOUCHARDY** (1799–1849), miniaturist and pastellist, son of a pastellist and miniaturist specialising in physionotrases.
Vente p.m., Paris, place Vendôme, Malard, 14.V.1850:
p. 3: Environ 20 pastels par La Tour et Sicardi

François **BOUCHER** (1703–1770), peintre, collectionneur. There do not seem to be any portraits de famille, pastels or pastel materials in the inv. p.m. of his widow (1.V.1797) or daughter Mme Cuvillier (24.XI.1784).
Dictionary, artists; Michel 2026
Vente p.m.: Paris, Vieux Louvre, 18.II.–9.III.1771 [produced 98,829 livres in total]:
François Boucher
Lot 355: Le buste d'une jeune fille, en pastel; celui d'un jeune homme, à la pierre noire, & au crayon blanc; une étude de trois figures à mi-corps, avec l'estampe qu'en gravé Demarteau. [50 livres 1 sol]
Lot 360: Un autre buste de femme, plus grand que le précédent, vu de profil & fait au pastel [80 livres 1 sol]
Lot 361: Boucher: Un buste & une tête de femme, l'une & l'autre vus de face, en pastel sur vélin [168 livres 1 sol]
Lot 365 *bis*: Venus, figure debout, elle regarde deux tourterelles. Ce dessein plein d'agrément est à la sanguine & un peu de pastel sur papier bleu [144 livres 1 sol]

Claude **BOUCOT** (–1699), avocat, receveur des domaines et octrois, conseiller secrétaire du roi, garde des rôles des offices de France. His extensive collection of some 70,000 prints and drawings included a number of sheets in portfolios described simply as “pastel”, by artists including Dumonstier, Champaigne, Porbus, Giuseppino etc. They are not catalogued in the *Dictionary*.
Lit.: Martin 1913

Charles-Godefroy de La Tour d'Auvergne, 5^e duc de **BOUILLON** (1706–1771).
Dictionary, genealogy, [La Tour d'Auvergne](#)
Paris, Remy, 1772 [dates n/k, L.2093]:
Lot 47: Un Tableau sous verre avec bordure dorée par Vivien represent une jeune femme qui se regarde dans un miroir, a ses cotes est une perroquet. [569 livres 6 sols]
Lot 48: Un autre tableau par La Tour en pastel representant une Bergere qui teint une fleur. [311 livres 7 sols]

Lot 49: [Anon.] Deux petits tableaux pastels représentant des Nymphes de flore ornés de guirlandes de fleurs et d'un chapeau de paille sur la tête. [60 livres 2 sols]

André-Charles I **BOULLE** (1642–1732), ébéniste. Pastels featured in several of his inventories: in an acte de délaissement, 6.X.1715, “13 pastels de Nanteuil en bordure avec des glaces, 280 livres, 39 sans bordure, 390 livres”; inv. après l'incendie de 1720, “Trois portefeuilles de portraits en pastel de Janet, de Dumoutier, Gribelin, Nanteuil et autres maîtres”. His inv. p.m., 11.III.1732 included the following:

- 13. Un portrait en pastelle de Monseigneur dans une bordure de bois en feuilles de choux, 6 livres
- 66. Un paquet de soixante portraits au crayon et au pastel, avec quelques études de draperies dessinés par Mellan originaux, 12 livres
- 69. Deux tableaux en pastel avec des glaces et bordures dorées portraits du roy Louis XIV et de la Reine de Mr de Nanteuil, 15 livres
- 70. Un portrait en pastel de Louis XIV en bordure dorée avec une verre devant cassé, 6 livres
- 71. Un petit portrait en pastel plus petit de Louis XIV en rabat, dans une bordure dorée avec un verre par Nanteuil, 3 l. 10 s.
- 77. Trois portraits en pastelle et bordure dorée avec leurs verres devant, 12 livres
- 89. Un portrait aux pastelle de Mr Colbert fait par Mr Le Brun dans sa bordure de bois garny d'une glace devant, 100 s.
- 90. Un portrait aux pastelles de Mr Champagne par le mesme en bordure avec une glace, 100 s.

Louis de **BOULLONGNE** (1654–1733), premier peintre du roi 1725, secrétaire du roi, directeur de l'Académie royale. His son, Jean de Boullongne (c.1690–1769), contrôleur général des finances, conseiller amateur de l'Académie royale de peinture 1734, possessed the two Rosalbas that belonged to de Morville; they were the highlights of his collection, according to Dumesnil 1858, III, p. 369. His son was Jean-Nicolas de Boullongne, comte de Nogent-sur-Seine (1726–1787), maître des requêtes, honoraire-associé libre 1760, honoraire amateur 1777 de l'Académie royale de peinture.

Dictionary, genealogy, [Boullongne](#)

Lit.: Procès-Verbaux

Paris, Georges Bizet, Folliot, 8–12.V.1787; 19–24.XI.1787:

Lot 13: Carriera, 2 pendants [re-presented 2.V.1791; 6.I.1794]

Georges **BOURGAREL** (1866–1922), chevalier de la Légion d'honneur, agent à la publicité financière, collector of XVIII^e drawings. Several sales p.m.:

Paris, Drouot, Lair-Dubreuil, 15–16.VI.1922:

Lot 79: Drouais atr., *jeune femme*

Lot 84: Fragonard, *L'amour de l'or*

Lot 113: Huet, *L'abreuvoir*

Lot 123: La Tour attr., *Montmartel*

Paris, Drouot, Lair-Dubreuil, 13–15.XI.1922:

Lot 51: Éc. fr., *femme*

Lot 69: Bréhan, a/r Fragonard, *Buste de vieillard à la toque*

Lot 127: a/r Nattier, *Madame Henriette jouant de la basse*

Lot 143: Saint-Quentin, *tête de femme*

Claude **BOURGELAT** (Lyon 1712 – Paris 1779), auteur, vétérinaire. His posthumous inventory, 3.I.1779, included “Trois têtes en pastel sous verre blanc avec cadre de bois doré”; “un tableau représentant Louis Quinze en pastel fixé sous verre et dans sa bordure dorée”; and “dix autres petits tableaux de pastel fixés sous verre avec bordure dorée”.

Lit.: Hugues Plaideux, “L'inventaire après décès de Claude Bourgelat”, *Bulletin de la Société française de l'histoire de la médecine et des sciences vétérinaires*, 2010, X, pp. 121–54

Sir Francis **BOURGEOIS** (1756–1811), art dealer and collaborator with Noel Desenfans (1744–1807), who assembled a collection of over 180 pictures for Stanislaw August Poniatowski between 1790 and the king's abdication in 1795. Bourgeois's collection of some 370 pictures was eventually bequeathed to Dulwich College.

Lit.: Beresford 1998; G. A. Waterfield, in Houston 1999

Pastels: Bacciarelli, 2 *pslts*

Bourgeois, v. Saint-Morys

Antoine **BOURLAT DE MONTREDON** (c.1698–1777), amateur and collector, from Carcassonne, bourgeois de Paris. The son of a marchand drapier, he was the brother and heir of Pierre-Louis Bourlat de Jouarres

(another brother, Arnaud Bourlat de La Force, was based in Marseille, while a sister Françoise married her cousin, the financier Guillaume Castanier d'Auriac). He spent some 40 years in Constantinople (letters authorising him to live there were granted in 1726), trading as Magy, Bourlat & Cie, before returning to France. The Italian school was well represented in his estate sale; the pastels were previously listed in his estate inventory of 29.X.1777, with values of 20 and 18 livres respectively. At his sale a number of items were purchased by his nephew Antoine-Louis Bourlat de La Force (1755–1848). Lit.: Lugt 248; Pierre-Augustin Guys, *Voyage littéraire de la Grèce*, 1783, I, pp. 312ff; Stein 2023

Vente p.m., Paris, Joullain fils, 16.III.–1.IV.1778:

Lot 27: Vénus d'après le Titien, sous glace; hauteur 16 pouc. 6 lignes, largeur 24 pouces [48 livres 1]

Lot 28: Deux têtes de femmes d'après la Dlle. Rosalba; hauteur 12 pouces, largeur 10 pouces [20 livres 19]

Jacques-Auguste **BOUSSAC** (1885–1962), industriel, collectionneur de dessins anciens.

Lit.: Lugt 729b

Paris, Georges Petit, 10–11.V.1926, Lot 222: Russell, *Mrs Lushington*

Léon **BOUSSOD** (1826–1896), probably the dealer who sold a Perronneau, *Van Robais*, to Leopold Goldschmidt. He took over the business of Goupil & Cie (*q.v.*) in 1879 with another relative, René Valadon, to form Boussod, Valadon & Co. Based in Paris, they had offices in New York, London, Berlin, Brussels and The Hague. Léon's four children included Étienne (1857–1918), who married the daughter of the painter Gérôme and his wife (herself a daughter of Goupil), Jean, also in the firm, and two sisters who married Valadon and Léon Avril. The members of the firm changed from time to time.

Michel **BOUVARD DE FOURQUEUX** (1719–1789), contrôleur-général des finances, patron of Perronneau, amateur.

Dictionary, artists

Denys Eyre **BOWER** (1905–1977), dealer and collector with a somewhat colourful private life. He acquired Chiddingstone Castle in 1956 and bequeathed it to the National Trust who refused the bequest; it is now owned by a private trust together with much of his extensive collections of Japanese, Egyptian and 17th century English antiquities.

London, Christie's, 5.VI.2006, Lot 52: Wright, *woman*

John **BOWES** (1811–1885), illegitimate son of the 10th Earl of Strathmore, and his wife, Joséphine-Benoîte Coffin-Chevallier (1825–1874), actress and artist, founded the Bowes Museum (*q.v.* for holdings of pastels). The collection was largely assembled in the 12 years before her death while the couple lived in Paris.

Lit.: Caroline Chapman, *John & Joséphine. The creation of the Bowes Museum*, Durham, 2010

Mrs Victor **BOWRING-HANBURY**, née Ellen Knott-Hamilton (c.1861–1931), married 1^o Robin William Hanbury, 2^o Victor Bowring, who added the name Hanbury to his own by deed-poll in 1904. A law suit concerning her first husband's estate was heard in the House of Lords. After her death part of the collection was sold anonymously in London by Puttick & Simpson, 31.V.1932; it included numerous English and continental portraits, among them some ten pastels by Dunkarton, Gainsborough-Dupont, Hickel, Hurter, King and Morland.

Jean-Baptiste-Laurent **BOYER DE FONSCOLOMBE** (1716–1788), lawyer and collector.

Dictionary, genealogy, [Boyer](#); Parrocel 1890, II, pp. 117f

Paris, Le Brun, 18.I.1790 & seq.

Lot 224: Quatre morceaux, ... une Junon au pastel par Taraval.

Victoire-Ursule-Madeleine **BOZE** (1785–1871), daughter of the pastellist, was also an artist; she left her father's *autoportrait* to the Louvre.

Lit.: Donateurs 1989; *Dictionary*, genealogy, [Boze](#)

Br

Gerrit, or Gerret, **BRAAMCAMP** (1699–1771), Amsterdam merchant and collector, particularly of Dutch 17th century paintings and drawings.

Sale: Amsterdam, Van der Schley, Yver, 31.VII.1771

Lit.: Jean-François de Bastide, *Le Temple des arts ou le cabinet de M. Braamcamp*,

Amsterdam, 1766

Pastels: Xavery, *Mme Monti, turc*

Édouard **BRAHY-PROST** (1847–1914), de l'Institut archéologique liégeois. Vente p.m., Bruxelles, Galerie J. & A. Le Roy Frères, 25–28.V.1920, Lot 91: La Tour, *Voltaire*

Other pastels: La Tour, *Mondonville*

Garnett **BRAITHWAITE-WILSON** (1845–1906), of Plumtree Hall, Westmoreland. A sale took place under Knight Frank & Rutley, 4.XI.1911, but it is unclear if this included some coloured chalk drawing attributed to Copley which later appeared in the Gross/Haas collection.

Hector **BROME** (1831–1899) began his career as an actor, but became a picture dealer, at 47 rue Taibout, Paris from 1864. He sometimes worked in association with Goupil & Cie. His son, Hector-Gustave (1866–1936), moved the gallery to 3 rue Laffitte in 1892; later, when the firm merged with that of Jean Lorenceau, Brome & Lorenceau was located at 68, boulevard Maiesherbes, Paris 8e. Brome was especially associated with Degas.

According to Gimpel, he was “un original, qui ne montre ses tableaux qu'aux gens dont la figure lui plaît”.

Lit.: Gimpel 1923; Donateurs 1989

Gutavus **BRANDER** (1720–1787), marchand and antiquary in London, of Swedish descent. His sale, at Christie's, 11–12.xii.1789, included two small heads by Rosalba and unattributed pastels of Mr & Mrs Garrick.

Walter A. **BRANDT** (1902–1978), a member of banking and trading family of German origin which was based in the City of London from the 1920s. Starting in the 1940s he amassed a large collection of British drawings and watercolours which was partly dispersed in a sale in London, Sotheby's, 7.VII.2011 (the catalogue includes a biography). Pastels included works by or attributed to Downman, Lawrence, Russell and Tomkins.

Edward **BRANDUS** (1857–1939), New York dealer in modern and old master pictures.

Lit.: “The Brandus Gallery”, *The art collector*, 1898, IX/2, p. 22

New York, Fifth Avenue Art Galleries, 29–30.III.1905:

Lot 122: Ducruex, *Marie-Antoinette*

New York, Fifth Avenue Art Galleries, 12–14.III.1906:

Lot 31: La Tour, *comtesse de Bermont*

Mme J. **BRASSEUR** (–a.1928), de Lille, may have been Julie-Sidonie Brasseur (1851–1924), niece of Séraphine-Joseph Brasseur, whose illegitimate son was Antoine Brasseur (1819–1886), an artist–dealer from Lille active in Köln; he made a significant donation to the musée des Beaux-Arts, Lille. Her large collection of miniatures, pictures, ceramics, objets d'art etc. was dispersed in two sales (1919, 1920), followed by a posthumous sale in 1928.

Paris, Drouot, Lair-Dubreuil, Desvougues, 13.III.1920:

Lot 13: Duplessis, *Gluck*

Vente succession, Paris, Georges Petit, Lair-Dubreuil, 1.VI.1928:

Lot 3: Boucher, *Le départ*

Mme veuve **BRAUN**

Vente p.m., Paris, Pillot, Petit, 21–22.VI.1866:

Lot 24: La Tour, *inconnue*

Anne-Marie de **BRAUWERE** (fl. a.1831), possibly Mme Jean-Baptiste Wielmaecker, née Anne-Marie de Brauwere (1753–1831).

Brugge, 20.IX.1831:

Lot 25: [Anon.] Deux pastels

Bibi-Almaric, comte de **BRÉHAN** (1734–1808), maître de camp aux dragons, chambellan du roi Stanislas 1757, honoraire-associé libre 1781, honoraire amateur 1787 de l'Académie royale de peinture; brother of the amateur pastellist, marquis de Bréhan (q.v.).

Lit.: Procès-Verbaux; *Dictionary*, genealogy, [Bréhan](#)

Jacques-Laure Le Tonnelier, bailli de **BRETEUIL** (1722–1785), amateur and collector; allegedly the subject of a pastel by La Tour (n. entry in [La Tour catalogue](#)). His first collection was sold in Paris, 9–20.VI.1760 (and included an undescribed pastel by Rosalba) to fund the expenses of his embassy (representing the Ordre de Malte) to the Vatican 1758–77, but he formed a second collection in Rome. This included a version (medium unknown) of Luti's boy with a flute and other works copied by Ann Forbes (q.v.).

Lit.: Michel 2008, p. 145

M. **B[RETONVILLE]** (fl. a.1872). The name, completed by Lugt, has not been traced.

Paris, Pillot, Féral, Mannheim, 5–7.II.1872:

Lot 11: H. Drouais, *jeune prince*

Lot 18: La Tour, *inconnu*

Henri **BREUIL** (1877–1961), historien, amateur dijonnais; bequests in 1972 of XVIII^e pictures to the musée des Beaux-Arts, Dijon, and of manuscripts, drawings, prints and war-time photographs to the bibliothèque de Dijon.

Lit.: Dijon 1973

Pastels: Mme Gault de Saint-Germain, *jeune femme*

Gaston **BRIÈRE** (1871–1962), conservateur en chef des musées nationaux; author of numerous publications on La Tour including as co-author Fleury & Brière's 1920 catalogue. He taught at the École du Louvre 1911–38, and was conservateur au musée de Versailles 1933–38 in succession to Pierre de Nolhac and André Pératé. During the war, he was in charge of the national museum depository at the château de Brissac. His wife (married 1925), Clotilde Brière-Misme (1889–1970), worked at the bibliothèque Jacques Doucet to which she left an important bequest in the 1960s. Brière left two pastels by Bornet to the Louvre.

Lit.: Donateurs 1989; Claire Bonnotte, *Les Nouvelles de l'INHA*, 23, .XI.2005

Philippe **BROCHANT** (1706–1773), notaire, secrétaire du roi, trésorier-payeur des gages à la cour des Aides: vente p.m., Paris, Glomy, 7–19.III.1774, included a pastel by Guelard. ”.

Lit.: Claeys 2008

Prince Jean-Amédée-Marie-Anatole de **BROGLIE** (1886–1918) married Marguerite Decazes (q.v. s.n. Fellowes). Jules Féral conducted an estimation for insurance purposes of the collection at 1 rue Galilée on 12.XI.1912. It listed four pastels by Perronneau, all unnamed, 3 male, 1 female, valued at a total of 130,000 francs; three have been identified in the collection of his widow.

Dictionary, genealogy, [Broglie](#)

Alexandre-Théodore **BRONGNIART** (1739–1813), an important architect, was also an art collector. He was connected with pastellists including Voiriot and Vigée Le Brun.

Dictionary, genealogy, [Brongniart](#)

Lit.: Paris 1986

Paris, Boileau, Paillet, 22.III.1792 & seq.:

Greuze

Lot 30: Une autre belle Tête peinte au pastel, étude pour son sujet de la cruche cassée. Haut. 17 p. larg.13

Lot 31: Une autre Etude aussi buste de Femme, peinte au pastel, caractérisant la volupté. Haut. 17 p. larg. 13.

Ces deux derniers morceaux proviennent de la grande vente de M. Randon de Boisset. Voyez le catalogue [400 livres]

Fragonard

Lot 35: Une tête de jeune Femme couronnée de fleurs, très-belle Etude faite au pastel. Haut. 24. p. larg. 20

Lot 36: Une belle autre tête de Vieille Femme, aussi peinte au pastel. Haut. 14 p. larg. 20

Beaudoin [Baudouin] – [Dessins sous Verres.]

Lot 88: Une esquisse dessinée mêlée de pastel, représentant la mort de Virginie. Haut 15 p., larg. 12

François-Louis **BROSSARD DE BEAULIEU** (1727–1810), painter and father of the portraitist Marie-Renée-Geneviève (q.v.) who bought the three anonymous pastels in his posthumous sale.

Paris, Jean-Ferdinand Olivier, 15.IX.1810:

Lot 69: [Anon.] Trois tableaux pastels et autres art [6 frs 95; Brossard de Beaulieu]

[?Jean-Baptiste-Joseph] **BROSSAYS** (–p.1839), also Brossais, Brossay, propriétaire, 7 rue Laffitte, Paris, receveur de rentes. Several sales took place in 1839 following his bankruptcy.

Paris, Bonnefons Amaury, George, 21–23.III.1839:

Lot 75: La Tour, *femme allaitant son enfant* [H75]

Heinrich Reichsgraf von **BRÜHL** (1700–1763), kursächsische Premierminister; amassed a vast collection of pictures, sculpture, porcelain, natural history specimens and books. Visiting Graf Brühl's palace in Dresden during his tour of Germany c.1749, Thomas Nugent noted the “drawing-room, empannelled with looking-glasses, adorned with rich paintings” and

the separate “cabinet furnished with enamels and crayons”. After his death Catherine II acquired his collection of works on paper – some 1076 drawings and 31,569 prints – together with some 600 of his paintings. Part of his collection, including pastels by Angelica Le Gru Perotti, was sold in London, Christie’s, 23–24.III.1770.

Dictionary, genealogy, [Brühl](#)

Lit.: Thomas Nugent, *The grand tour...*, London, 2nd ed., 1756, II, p. 265; Tobias Burg, “Two works by Chardin in the collection of Count Heinrich von Brühl”, *Burlington magazine*, CL, .VIII.2008, pp. 529–33

Dominique-Vivant, baron **BRUNET-DENON** (1779–1846), nephew and heir of baron Vivant Denon (*v. Dictionary*, artists).

Lit.: Lugt 779

Vente p.m., Paris, 2–15.II.1846:

Lot 181: Boucher, *Tête de jeune fille gracieusement couchée sur un oreiller, dessin à plusieurs crayons mêlés de pastel*; Lot 409: La Tour, *femme*

Alberto **BRUNI TEDESCHI** (1915–1996), industrialist and composer, Castello di Castagneto Po.

London, Sotheby’s, 21.III.2007:

Lot 62: Nogari, 2 *pendants*

Charles **BRUNNER** (Vienna 15.VIII.1858 –Paris 22.III.1928), 10 rue d’Aumale, Paris 9^e, was a dealer who organised the Paris 1911 exhibition of English pastellists. The Galerie Charles Brunner (*fl.* 1912–25), 11 rue Royale, Paris handled several pastels by John Russell.

Bruno, v. Castel

Tønnes Christian **BRUUN DE NEERGAARD** (1776–1824), gentilhomme de la chambre du roi de Danemarck, Danish patron, collector, author and amateur artist, honorary member of the Swedish academy of arts. He travelled widely throughout Europe, but settled in Paris. His accounts of the state of the arts in countries from France to Germany and Sweden contain useful insights. His sale of gouaches and drawings included a number of pastels and drawings with pastel.

Paris, hôtel de Bullion, Gendron, Regnault-Delalande, 29.VIII.1814 & seq.:

45. Jeune Garçon vu à mi-corps, un panais à la main: Morceau peint en pastel. F. Boucher, 1738. Haut. 6 l., Larg. 9 p. [sic]

118. [part] Tête de vieillard à la barbe... aux crayons noire et rouge ... mêlé de pastels.

436. Mariage de la Vierge, et Liseuse, par les Coypel, touchés au pastel [avec 16 autres dessins].

438. Tête d’enfant, pastel par N. Mignard. Adoration des Rois; etc. par Natoire. [21 Pastels et Dessins, les deux premiers Morceaux sous verre].

439. Vierge à genoux sur les nuages, par Vanloo, touché au pastel [avec 17 autres dessins].

440. Tête de femme, par Hall, touché au pastel [avec 6 autres dessins].

441. Deux têtes de femmes, pastel par Merelle [avec 13 autres dessins].

443. Moïse sauvé des eaux; Achille reconnu; et huit autres Compositions et Etudes, par Mr. Callet. Alexandre et Diogène, apr Mr David. Cet article contient 12 Dessins. (Une des Etudes est en pastel, et une sous verre.)

446. Diane et Endymion; Tête de femme, par Mme Le Brun; 7 autres dessins [1 pastel, sous verre; 8 dessins].

Jan de **BRUIJN** (1681–1742), art dealer in Amsterdam, the subject of a pastel by Troost, collected a number of his genre scenes, which passed to Jan Jacob de Bruyn.

Vente p.m.: Amsterdam, van der Schley, 12.IX.1798

Louis-Maurice **BRUZARD** (1777–1838), économiste du collège Louis le Grand, author of a catalogue of the lithographs of Horace Vernet (1826). In addition to collecting original drawings, he also made copies. There were some 330 lots of drawings in his posthumous sale, as well as more than 12,000 lithographs.

Lit.: Laran, *Inventaire du fonds français après 1800*, Paris, 1930-

Vente p.m., Paris, Ridel, Defer, 23–26.IV.1839:

Lot 57, 58: Chardin, 2 *autoportraits; sa femme*; Lot 244: Prud’hon, *Mayer*

Jacques-Jean-Baptiste Desmier d’Archiac, comte de **BRYAS** (1851–1915): born to an established family, his mother was a Vogüé, in 1881 he married Ida de Gramont (1859–1927).

Paris Georges Petit, 4–6.IV.1898:

Lot 17: Boucher, *Baigneuse*

Lot 41: Coypel, *comtesse de Toulouse*

Lot 43: Danloux, *jeune fille*

Paris, Drouot, Chevallier, Féral, Mannheim, 6.II.1905:

Lot 16: La Tour, *inconnu [Jullienne]*; Lot 17: Perronneau, *?La marquise d’Anglure*

Bubb, v. Melcombe

The Dukes of **BUCCLEUCH**. In addition to the collections still at Boughton, Bowhill and Drumlanrig, a sale by Walter Montagu Douglas Scott, 8th Duke of Buccleuch (1894–1973) took place on the premises at Derby House, London, Christie’s, 1.XI.1946, and included pastels by or attributed to Liotard, Cotes and Mary, Duchess of Montagu.

Dictionary, genealogy, [Scott](#)

Richard Plantagenet Temple Nugent Brydges Chandos Grenville, Duke of **BUCKINGHAM AND CHANDOS** (1797–1861), of Stowe, grandson of George Nugent Temple-Grenville, 3rd Earl Temple 1779, 1st Marquess of Buckingham and his wife, the amateur pastellist Lady Mary Elizabeth, Baroness Nugent *s.j.*

Dictionary, genealogy, [Grenville](#)

Lit.: *Stowe: a description of the house and gardens*, 1788

Stowe, Christie’s, 15.VIII.–30.IX.1848:

12.IX.1848:

Galleries

Lot 24: Mary Queen of Scots [?Hoare], crayons [5½ gns, with another; A. Robertson]

Lot 30: Sir Philip Sydney; and Cardinal Fleury, in crayons. The cardinal is by Robert Pine and bears date 1740 [6 gns; Lister]

Chandos Bedroom

Lot 96 Two female heads, crayons [8 gns; The Misses Yardley]

Lot 97 Venus, crayons (Russell) [5½ gns; T. Grissell, Esq.]

Lot 100 The girl with a muff, crayons, a/r Reynolds. This drawing is by Mary Marchioness of Buckingham [£4/10/-; T. Grissell, Esq.]

Addenda

A2 The prodigal son, crayons; a small head; and Cleopatra (S. Rosa, a/r) [5½ gns; Town and Emanuel]

23.IX.1848:

Buckingham Rooms

Lot 179 William Pitt, Earl of Chatham, crayons [14 gns; A. Robertson]

Lot 180 Colonel Speed, killed at the siege of Bergen-op-Zoom, 1746 [£3/5/-; T. Grissell]

Lot 192: Elizabeth Wyndham, self-portrait, crayons [£1/8/-; Agent]

Lot 232a Three portraits, crayons [13 gns; James Parker]

Adrien-Hyacinthe **BUJON** (1810–1867), marchand d’antiquités, 53 rue Impériale, Rouen, “brocanteur, quasi-antiquaire, quasi-artiste” according to a review of his submission to the Salon de Rouen of 1836.

Rouen, 29, rue des Bons-Enfants, 19.II.1866:

Lot 147: La Tour, *homme et femme*

John **BULLFINCH** or Bulfinch (*fl.* 1680–1728), printseller and draughtsman, “bought all Betterton’s pictures, amongst which were a great many Crayon pictures of famous Playeresses [actors] these he sold to Mr Sykes.” He was the subject of a portrait by David Loggan.

Lit.: Vertue 1929, I, p. 52

Jules **BURAT** (1807–1885), professeur à l’École des arts et métiers, journaliste and collector. At the collection of “M. Burat, rue de l’Arcade, 4...on peut étudier la plupart des peintres qui ont su quelque succès ... de Watteau à l’école romantique.” (Joanne 1866, p. 159). His nephew Louis Burat (1835–1901) was an agent de change, in Paris; his collection of silver was left to the musée des Arts décoratifs, while his remaining collections of pictures, sculpture, bronzes and XVIII^e furniture built up in the early 1900s were sold in 1937 under the name of Mme Louis Burat, née Sylvie-Pauline-Virginie Sluys (1845–1929). Among the old master pictures were paintings by Nattier, de Troy, Vigée Le Brun and a Fragonard now in the Metropolitan Museum of Art. Louis’s brother, Henri-Alphonse Burat (1851–1922), was also an agent de change; in 1894 he married Paula-Marie-Yvonne Saint-Evrou (1872–1970). They lived at 12 rue de Tilsitt, Paris when she lent a pastel said to be of La Tour’s mother in 1904.

Lit.: Chardin 1979

Vente p.m., Paris, Georges Petit, 28–29.IV.1885:

Lot 115: La Tour, *auto*

Mme Louis Burat; Paris, Charpentier, 17.VI.1937:

Lot 2: Coypel, *dame*

Other pastels: La Tour, *Mme de La Tour*

Mlle Marie-Camille-Georgina **BURCH** (1870–1952), professeur d'anglais à Paris, born in England but of French descent; she left a portrait of her great-grandfather, François-Alexandre Fromont, to the Louvre. She lent a pastel to the Paris 1927a exhibition.

Pastels: *Éc. fr., inconnu*

Sir Francis **BURDETT** (1770–1844) married a daughter of the banker Thomas Coutts. One of their daughters, Angela Georgina (1814–1906sp), was created Baroness Burdett-Coutts *s.j.*; she married Rt Hon. William Bartlett (1854–1921) in 1881. His sale took place in 1922.

Sale p.m., London, 4–5.V.1922:

Lot 10: La Tour, *Rousseau*, J. R. Smith, *Burdett*

Other pastels: Hamilton, *Barre*

Burns, v. Morgan

Philippe **BURTY** (1830–1890), collector, art historian, proponent of Japanese art, critic for the *Gazette des beaux-arts* from 1859, editor of the *Correspondance* of Delacroix, 1878; father-in-law of the porcelain manufacturer Charles Haviland. His novel, *Grave imprudence*, appeared in 1880; it has certain similarities with the Goncourts' *Manette Salomon*.

Lit.: Maurice Tournoux, "Philippe Burty", *Gazette des beaux-arts*, 1907, xxxvii, pp. 388–402; Jules Renard, *Journal*; Lugt 2071; Gabriel P. Weisberg, "Philippe Burty: a notable critic of the nineteenth century", *Apollo*, xci, 1970, pp. 296–300; Chardin 1979; Donateurs 1989; Grove

Paris, Delestre, 2–3.III.1891:

Lot 105: La Tour, *inconnu*

Andrea **BUSIRI VICI** (1903–1989), Italian art deco architect, owned a pastel by Voiriot (*homme*).

Charles **BUTLER** (1821–1921), of Warren Wood, Hatfield, art collector and bibliophile.

Sale p.m., London, Christie's, 7.VII.1911:

Lot 1: Ashfield, *Jane Middleton*

C

Cadet de Limay, v. Desfriches

Philippe **CAFFIERI** (1714–1774), sculpteur.

Lit.: Chardin 1979

Vente p.m., Paris, Chariot, Joullain, 10–17.X.1775:

Lot 63 [parti]: Jésus-Christ élevé en croix, grande composition à la plume & à l'encre de la Chine, mêlés de bistre & de pastel, par Mettay [6 livres 1 sol for whole lot; Alliette]

Le comte Louis **CAHEN D'ANVERS** (1837–1922), banquier, married Louise de Morpurgo (1845–1926), mistress of Charles Ephrussi (*q.v.*); one of their daughters, Irène (1872–1963), married comte Moïse de Camondo in 1891; another, Alice (1876–1965), married General Charles Vere Ferrers Townshend (1861–1924), presumably the source of Cahen d'Anvers's Gardner lent to the Cent pastels exhibition, Paris 1908a. Albert Cahen d'Anvers (1846–1903), the composer, married Lulia Warchawska; her sister Marie married a Kann. Lulia sold a magnificent collection of tapestries and pictures in Paris, 14.V.1920. Two pastels by Perronneau, *baron P. de L**** and a *petite fille*, 1758, are thought to have belonged to the family.

Paul de Cayeux de Sénarport, dit **CAILLEUX** (1884–1964) founded Galerie Cailleux, Paris in 1912. From the beginning the focus was on the French XVIII^e. An exhibition, *Choix de pastels français du XVIII^e siècle*, was held from the tiny premises in the rue Laffitte in 1923. That year the firm moved to 136 faubourg Saint-Honoré where it remained for more than 75 years. Paul's son Jean and granddaughter Marianne Roland Michel (1936–2004) continued the business and also published widely on the French 18th century. Jean and his sister Denise Mégret donated a Ducreux pastel to the Louvre in 1949. The Fondation Marianne & Roland Michel opened a centre de documentation in 2005 and presents an annual prize for the publication of manuscripts.

Lit.: *Cailleux 1912–1962*, album jubilaire, préface de Jean Cailleux; Donateurs 1989

Giovanni Battista **CALANDRUCCI** (c.1669–1749), painter and draughtsman in Rome, nephew and pupil of Giacinto (*q.v.*). A pastel after Michelangelo was in his estate inventory (Rome, 22.X.1737).

Lit.: Getty provenance index

Andrew **CALDWELL** (1732–1808), of Dublin, Irish MP, lawyer, agent for the Earl of Bessborough in Ireland, art collector and supporter of the pastellist John Warren, whose correspondence from Bath to his mentor has been published (McEvansoneya 1999).

Hans M. **CALMANN** (1899–1982), London dealer in drawings. A Troost pastel in now in the British Museum.

Lit.: *Times* obituary, 8.V.1982

Charles-Alexandre de **CALONNE** (1734–1802), contrôleur général des finances 1783–87. The collection which the Revolution forced him to sell during his exile in London had been assembled during his travels in Europe at a cost of over 60,000 guineas according to the auction catalogue.

Dictionary, genealogy, [Calonne](#)

Paris, Le Brun, 21–30.IV.1788:

Lot 247: Fragonard, Un Vieillard à mi-corps couvert d'un manteau rouge Cette Tête, peinte au pastel, soutient la comparaison avec la plus vigoureuse couleur à l'huile, tant pour la correction que pour la hardiesse de la touche.

Hauteur 2 pieds & demi, largeur 2

London, Spring Gardens, Skinner & Dyke, 23.III.1795 & seq. [prints and drawings were sold on the first day, that list omitted from most editions of the catalogue]

Drawings in crayons

Lot 60: Two ovals, Portraits of Ladies [£2/12/-]

Lot 61: Ditto [Two ovals], the Queen of France and Le Comte D'Artois [6 gns]

Lot 62: Two Portraits, ovals, of Children, by Madam Le Brun [6 gns]

Lot 63: Ditto, 1 by Rosalba, elegant [£3/17/-]

Lot 64: Ditto, 2 Venusses, small whole lengths, damaged [b/i]

Lot 92h[added in hand]: The Queen, in crayons, 3 quarters [£6/16/-]

Lot 92h[added in hand]: Duke d'Artois do 3 quarters [£4/10/-]

Charles-François, marquis de **CALVIÈRE** (1693–1777), lieutenant général des armées du roi, honoraire-associé libre 1747, honoraire amateur 1754 de l'Académie royale de peinture. His collection of French and Italian drawings commenced in 1741, when he acquired several sheets at the Crozat sale. A major sale, including 495 drawings, took place two years after his death to settle his enormous debts. A pastel portrait by Coypel is known only from a miniature copy.

Dictionary, genealogy, [Calvière](#)

Lit.: *Journal du marquis de Calvière*, MS 2370; *Procès-Verbaux; Les Collectionneurs de dessins au 18^e siècle*, symposium, Christie's, Paris, on 15.XII.2003; Odile Cavalier, "The Marquis de Calvière and the abortive publication of *Antiquités de la France méridionale*", *Master drawings*, xlv/1, 2007

Paris, Joullain, Chariot, 5–20.V.1779 (this sale included a number of sheets described as pastel which were probably chalk, while there were other sheets "aux trois crayons, mêlé d'un peu de pastel"):

Lot 148: Cinq, dont Hercule victorieux d'Antée; Prométhée déchiré par le Vautour; une Etude d'homme couché, & une autre de Cheval, par Josepin; & le Portrait de l'Auteur par lui-même. Quatre de ces Dessins sont à la pierre noire & à la sanguine, & l'autre au pastel [36 livres; Desmarest]

Lot 383: Un Peintre dans son Atelier; il est assis & broye des couleurs; son Eleve est auprès de lui, & tient ouverte la boîte à couleurs: Dessin au pastel, par L. Aubert. 1744 [13 livres 19; Lescuriot]

Lot 400: Trois Etudes de tête & de demi figures, dont une au pastel pour le Tableau d'Erigone, par [Boucher] [12 livres; Le Cr Destouches]

Lot 434: Buste de femme au pastel, par M. Hallé [4 livres 1]

Lot 495: Six Paysages, ornés de figures & d'architecture, au pastel, par Patel [15 livres 1; Dulac]

Lot 531: Le Portrait de Simon Vouet, par N. Mignard. Deux Sujets d'Histoire Sacrée & Prophane, par lui-même, & un Portrait au pastel & d'après lui, par le Roi Louis XIII [24 livres 1; cte d'Orsay]

Lot 535: Etude de jeune Fille assise : autre Etude de deux Têtes d'Homme & Femme, au pastel, par Ant. Watteau [24 livres 1; Chariot]

Paris, Christie's, 17.XII.2003, Lot 54: Caffieri, *Causeur*

Francisco de Assis **CAMBÓ** y Batlle (1876–1947) trained as a lawyer in Barcelona before pursuing a career as a financier and politician. By the 1920s he had built an immense fortune in cork and hydroelectric power. His political writings were influential during the rise of fascism in Spain. He was also a supporter of a degree of Catalan autonomy. He made important donations to the Prado and to the Museu Nacional d'Art de Catalunya, Barcelona, including his La Tour pastel.

Pastels: La Tour, *Laidiguive*

Sosthène-Louis-Félix **CAMBRAY** (1819–1905), homme de lettres; collector of drawings and prints, disposed of in numerous anonymous sales. In Paris, Drouot, Delbergue-Cormont, 8.XI.1867, Lot 146 was a La Tour *autoportrait au jabot*, while Lot 58, a trois-crayons portrait of Louis XVI may have been by Frédou.

Gaston-Alexandre **CAMENTRON** (1862–1919), art dealer, of 43 rue Laffitte, Paris. Initially an employee of Hector Brame, he was mainly associated with the Impressionists. His wife was the singer Julia Rivera. He lent a Vigée Le Brun pastel (*Alexander Ier*) to the Paris 1908b exhibition.

Comte Isaac de **CAMONDO** (1851–1911), banker and collector, whose collection, particularly rich in late 19th century painting, was donated to the Louvre. His cousin comte Moïse (1860–1935) was head of the family bank, and also a collector; he built the museum named in memory of his son Nissim, killed in action in 1917.

Lit.: Arsène Alexandre, “La collection de M. le comte de Camondo”, in *Les Arts*, XI.1908, no. 83, p. 11; Grove 1996; Donateurs 1989; Rosenberg 2007; Paris 2023

Luigi Riggio Saladino Branciforti-Colonna, prince de **CAMPOFLORIDO** (1677–1758), grande de España, chev. Saint-Esprit 1746, embajador de Felipe V en Paris 1741-46: according to an announcement in *Les Affiches de Paris*, 28.IX.1746, a sale of his goods took place at the Hotel de Conti, and included as well as furniture, pictures etc., “pastels de prix.”

Le docteur François-Marie-Gustave-Émile **CAMUS** (1829–1892), a physician of repute from Dijon, gave up his profession completely to devote himself to his passion for making ornamental bronzes in the 18th century style. He knew Manet and Burty, but was dismissed by Goncourt (1874) as a “petit homme très vulgaire, ayant une passion de maniaque pour la porcelaine de Saxe, les statuettes et les figurines pâlement rosées.” He was also an early enthusiast for japonerie. He and his wife, née Jeanne-Marie-Blanche Dumoustier de Frétilly (1837–1913), were portrayed by Degas. He owned pastels by Hall (*Robert*) and La Tour (*homme*) which he lent to exhibitions in 1883.

Lit.: Chabeuf, *Mémoires de l'Académie... de Dijon*, VI, 1898, pp. xxii-xxiv

Eustacio **CANUTI** (1613–1693), pittore. The pastels listed are presumably his own work, but there may be confusions with Domenico Maria Canuti.

Dictionary, artists

Inv. p.m. 21.VI.1694:

Un nudo di pastelo di mano del Canuti

Una testa piccola di pastelo del medemo

Una testa di pastelo di mano del Canuti ogni Cosa con cornice Bianca

Due Teste di pastelo di mano del Canuti e tute con cornice Bianca

Lady **CAPEL CURE**, née Muriel Dixwell-Oxenden (1869–1927), of 28 Lancaster Gate, London; translator. In 1889 she married Edward Henry Capel Cure (1866–1923), a diplomat in Rome who was awarded the order of SS Maurizio & Lazzaro. Both the Oxenden and Capel Cure families owned picture collections, and she inherited the collection of her brother Basil Oxenden (*q.v.*).

London, Christie's, 20.XI.1931:

Lot 1: Ashfield, *Sir James & Lady Arabella Oxenden*; Rosalba, *jeune tyrolienne*;

Lot 108: Russell, *Lady Isabel Erskine*

Abate Leonardo **CAPUANO** (*fl.* Naples a.1742), art collector: “il P. Abate D. Lionardo Capuano”, “conoscitore delle pitture antiche”; “vedendosi molte belle pitture ad olio, ed in pastelli, con rari disegni nel suo bellissimo appartamento”. None is known today.

Lit.: Bernardo de' Dominiti, *Vite dei pittori, scultori, ed architetti napoletani*, 1742, p. 126

Il conte Francesco Montecuccoli **CAPRARA** (1700–1780), senator di Bologna, cavaliere del Toson d'Oro, adopted the name of his wife, Vittoria Caprara (–1776). His estate inventory (20.III.1781) included several pastels by Pavona.

Mme Ernest-Eugène **CAREZ**, née Louise-Felicie Beudeker (1854–1938), of Saint-Quentin, left two miniatures of La Tour and his brother to the musée Antoine-Lécuyer.

CARLHIAN & BEAUMETZ, decorators and furnishers, founded in 1867 in Paris, trading also in New York by the 1930s. The firm supplied a considerable number of undescribed Louis XV pastels to Duveen Brothers

in the early 1900s, according to the latter's accounts.

Lit.: Westgarth 2009

Yves Carlier, dit **CARLIER DE FONTOBBIA** (1911–1984) donated a large collection of pastels, including a Coypel *autoportrait*, to the musée Antoine-Lécuyer, Saint-Quentin (*v.* [MUSEUMS](#) for list) in 1983; his grandparents came from that town. An amateur devoted to the XVIII^e, he founded a cultural review (*L'Insurgé*; the first issue appeared in 1936, showing the founder as “Yves de Fontobbia” and the secrétaire générale as Mme Anne-Marie Carlier, his mother), a political Parti humaniste, which was crushed in the 1958 elections, and a militant Association internationale des enfants adultérins et naturels. La Tour himself had provided for the unmarried mothers of Saint-Quentin and was familiar with lost causes. Lit.: Olivier Todd, *Des trous dans le jardin*, 1969, p. 415; Christine Debric, *Catalogue de la Donation Carlier de Fontobbia*, Saint-Quentin, 1985; Saint-Quentin 2005, p. 116

Chichester Samuel Parkinson-Fortescue, Baron **CARLINGFORD**, later Baron Clermont (1823–1898), 4th husband of Frances, Countess Waldegrave. A large collection of Gardner pastels descended to the artist's granddaughter Anne Eliza Gardner, Mrs Dixon; they were then sold to Lord Carlingford and in turn to Lady Strachey, *q.v.*

CAROLINE LUISE Markgräfin von Baden (1723–1783), amateur pastellist and collector. Her posthumous Teilungsinventar documented the division of her collection between her three sons, Karl Ludwig, Friedrich and Ludwig (see Lauts 1984). The lack of detail makes it very difficult to interpret the inventory, which, among numerous art objects, lists (in a separate section) some 100 pastels (set out below), including unfinished sheets etc., some of which may be from Caroline Luise's own hand. Almost all are unattributed. Others may include the celebrated Galerie des Beautés, nine pastel portraits commissioned from Boucher c.1760, among them Mmes Skjoldbrand, van Höpken, de Pompadour. The original orthography and abbreviations are preserved (e.g. Dchl: appears for Durchlaucht; Serenissima is Caroline Luise). Karlsruhe 2015 (pp. 276–83) contains the “Melling-Inventar” carried out a year after the owner's death: it lists the collection by location and mixes pastels with other objects. It appears that the objects in the two inventories are separate.

Dictionary, artists; *Dictionary*, genealogy, [Hesse](#); Lauts 1984; Karlsruhe 2015; Frank & Zimmermann 2015; www.karoline-luise.la-bw.de

Caroline Luise von Baden, Teilungsinventar, 29–30.VI.1784 (from Lauts 1984); [comments]; {Melling-Inventar}

II. Pastelle

17 (F) Ein Gemälde, das Hündgen Bellamina, in Pastell [Melling].

36 (L) Dchl: Erb-Prinz en pastel

37 (L) 1 do Portrait, Prinz Friedrich

38 (L) 1 dito vom Prinz Louis

42 (F) Der H. Erbprinz en Pastel, von Bouffleur [Boufflers]

43 (F) Der Prinz Friedrich en Pastel von Bouffleur [Boufflers]

44 (L) Ein oval Gemähd eines Geistlichen

129 (F) Ein pastell Gemälde: ein lachendes (siel) Frauenzimmer

130 (L) Ein Seestück: ein scheinendes Schiff, en pastell

131 (L) Ein dergl.: ein sinkendes Schiff

402 (F) Eine kleine Landschaft in pastell, 4eckigt

403 (F) 1 angefangener Kind Kopf, Pastell

404 (L) 1 Klein Portrait, Pastell, von der höchstseel Fr. Markgräfinn

408 (F) 1 Blumen Stück, auf Pergament, Pastell

409 (F) Eine Rose auf Pergament en pastell

410 (F) 1 Mater Dolorosa, ebauchirt [?Caroline Luise a/r Liotard]

412 (F) 1 gros Vieh Stück, Pastell, ebauchirt; auf Pergament

423 (F) 3 Manns u: 3 Frauenzimmer Köpfe, in Pastell Farbe

426 (F) Ein Frauenzimmer, mit säugendem Kind, en pastell [?Caroline Luise a/r Slingelandt, Stillenden Mutter]

427 (F) Das nehmliche Stück wiederum [?Caroline Luise a/r Slingelandt, Stillenden Mutter]

446 (F) 1 Frauenzimmer Brust-stück, en pastell, von Perrono [Perronneau]

496 (L) Ein alter in Pastell gemahlter Kopf

498 (L) Ein Gemald von Pastell: 3 Badische Prinzen

499 (F) Mr Langallerie, en Pastell

500 (F) Der regierende Herr Markgraf, en pastell

510 (F) 2 Rose von Pastell

511 (F) H: Erb Prinz und Prinz Friedrich, en pastell

512 (F) Ein gros Blumen Stück von Pastell

513 (F) Ein Frauenzimmer von Pastell, an der Klippellade [?a/r Dou, Spitzenklöpplerin]

514 (F) Ein Bettelmädgen, en pastell

515 (F) Ein gros Frauenzimmer en past.

- 516 (F) Allerley Gemüser von pastell
 517 (F) Ein gros heiliges Gemähde mit Pfaffen, von Pastell
 518 (F) 1 dito, der pendans zum vorhergehenden
 519 (F) 1 Frauenzimmer von Pastell mit einer Traube
 520 (F) Ein gros Obst Stück von Pastell
 521 (F) Eine Landschaft von Pastell
 522 (F) Eine dito von Pastell
 523 (F) Eine weitere dito
 524 (F) 1 dito
 535 (F) Ein Gemähde, Patriarchen en pastell
 536 (F) 1 seufzendes Frauenzimmer von Pastell
 539 (F) Maria Theresia, Kaiserinn, en pastell
 540 (F) Ein schön Frauenzimmer mit einer Kaz, en pastell {Nr. 10. Ein Frauenzimmerkopf in Pastell von Perronot, in schwarzer Rahme. Rthl 66} [?Mlle Huquier]
 541 (F) 1 do. mit aufgebundenem Haar
 542 (F) Ein Schwarz Künstler mit 1 Liebhaber, Pastell
 543 (F) Ein Obst Stück, en pastell
 548 (F) ein Manns Kopf friesiert, en pastell
 549 (F) Eine Landschaft mit Vieh en pastell
 551 (F) Studie von Draperie en past.
 552 (F) 1 dito.
 553 (F) 1 Spanier Kopf en past.
 554 (F) 1 alter Verliebter en past.
 555 (F) Ein Frauenzimmer im Winter Kleid, en past.
 557 (F) eine Betschwester, en past. [repl. "La devote", 1754]
 558 (F) Eine Mutter mit Kinder, do
 559 (F) Ein Perruquen Stock mit einer Perruque, en past.
 560 (F) Diana im Bad, en past
 561 (F) 1 Hahn do
 562 (F) 1 Blumenstück mit einem Hammel en past.
 570 (L) 9 Stck: Malereyen, en pastell, geckigt auf Pergament, in einem Pappendeckel Kistgen
 571 (F) Ein Pastell Gemald auf Pergament, die heil. Maria {=Nr.7: Ein Marienkopf in Pastell von Leotard, in schwarzer Rahmen. Rthl 66}
 572 (L) 1 Pastell Gemälde: Kayser Franz der erste
 574 (F) Ein pastell Gemälde, ein Frauenzimmer in Pelz Kleidung
 577 (F) Ein Klein pastell Gemälde auf Pergament Serenißima
 584 (L) 1 Pastell Gemälde mit 3 jungen Leuten
 589 (F) Ein schmachtendes Frauenzimmer, en pastell
 590 (F) Ein angefangenes Frauenzimmer portrait, en pastell
 591 (F) Ein Frauenzimmer, ein Kind säugend en pastell [?Caroline Luise a/r Slingelandt, Stillenden Mutter]
 592 (L) 1 klein Pastell Gemälde: ein Frauenzimmer
 593 (F) Ein Frauenzimmer, portrait en pastell, ohn-ausgemacht
 594 (F) 2 Vues en pastell auf blau Papier
 595 (L) Zwei angefangene Pastell Malereyen: Landschaften auf Pergament
 596 (F) Ein angefangenes Pastell Gemälde, Kaiserin Theresia
 597 (L) Ein Pastell Gemälde von einem Frauenzimmer
 598 (L) Ein do H. Landgrafen von Heßen Darmstadt
 602 (L) Ein Frauenzimmer Kopf en Pastell
 603 (L) Ein junger Herr in Uniform, en pastell
 605 (F) Ein Frauenzimmer Portrait auf Pergament, en pastell
 606 (F) Eine en pastell gemalte Magd
 607 (F) Ein Frauenzimmer en pastell
 608 (L) Ein angefangenes Manns Portrait en pastell
 609 (L) Ein angefangenes Frauenzimmer Portrait, en pastell
 615 (L) 1 Frauenzimmer
 Melling-Inventar:
 Nr. 6. Ein halbnacktes Frauenzimmer. ein Pastell von Rosalva, die Historie vorstellent. Rthl 220 [Carriera]
 Nr. 201. Eine Landschaft mit Vieh und Figuren en Pastell von Pillement den Sommer vorstellent, in vergoldter Rahme. Rthl 132.
 Nr. 202. Eine Landschaft mit Vieh und Figuren en Pastell von Pillement den Winter vorstellent, in vergoldter Rahme. Rthl 132.
 Nr. 9. Ein Frauenzimmer in venetianischer Masque, in Pastell von Leotard. Rthl 88
 Nr. 11. Ein Gemälde en Pastell, ein Pastorelle von Netscher, copirt von Serenißima. Rthl 22 [Tod der Kleopatra]
 Nr. 12 Ein Frauenzimmerkopf in Pastell, in schwarzer Rahme. Rthl 6
 Nr. 20 Eine kranke Frau en Pastell in schwarzer Rahme, nach Miris von Serenißima. Rthl 110
 Nr. 22 Venus en Pastell, nach Vanderwerf von Serenißima. Rthl 88}

Jules **CARON** (1806–1881), painter, from Carrière-sous-Poissy; he exhibited at the Salons in the third quarter of the 19th century.

Vente p.m., Paris, Rain, George, 6.IV.1881:
 Pastels: Coypel (2)

Caron, v. Beaumarchais

Carpentier, v. Le Carpentier

Francis Culling **CARR-GOMM**, né Carr (1834–1919), of the Madras civil service and Farnham Royal, Buckinghamshire, married (as his second wife) Emily, the niece of Field-Marshal Sir William Maynard Gomm (1784–1875), and assumed the additional name by royal licence in 1878. He edited Gomm's letters and wrote a book about Rotherhithe Manor, which his wife inherited from her uncle. He was chairman of the London Hospital, and launched an appeal for funds for Joseph Merrick, the "Elephant Man". Two Russell pastels left by Martha Goldsworthy to her companion, Sir William Gomm's aunt, passed to his son Hubert (1877–1939), the Liberal politician and publisher, but most of the collection, acquired from Sir William's widow, Dame Elizabeth Ann Kerr (–1877), granddaughter of the 5th Marquess of Lothian, were presented for sale at Christie's in 1914 as the "Gomm collection" following the passing of the Gomm Heirlooms Act 1913. It included old master paintings and early English drawings as well as two pastels.

Lit.: "Parishes: Rotherhithe", *A history of the county of Surrey*, IV, 1912, pp. 83–92

The Gomm collection, London, Christie's, 6.III.1914:

Lot 1: English sch., *Sophia Gomm*

Lot 4: Rosalba, *Head of a girl*

Pastels: Hoare, 2 *ladies*; Russell, *Philip & Martha Goldsworthy*

Joseph-Auguste **CARRIER** (1797–1875), miniaturist and portrait painter, pupil of Prud'hon and Gros, peintre du duc de Bourbon, prince de Condé, and a prolific collector; 69 rue de Douai, Paris.

Lit.: Donateurs 1989; Joanne 1866, p. 159; *Annuaire de la Gazette des beaux-arts*, 1870, p. 316

Paris, Bonnefons de Laviolle, Jacquin, 9–10.III.1846:

Lots 187–199: La Tour, *pslts*

Lot 205: Prud'hon, *Perché*

Lot 233: Vivien, *homme*

Lot 235: Éc. fr., *jeune fille*

Paris, Drouot, Pillet, Petit, 6–7.IV.1868:

Lot 83: Carriera, *femme avec cahier de musique*

Lot 98: La Tour, *La Pouplinière*; Lot 99: La Tour, *auto*; Lots 100–109: La Tour, *inconnus*; Lots 110–111: La Tour, *mains*

Lot 114: Le Noir, *homme*

Lot 144: Prud'hon, *Perché*

Lot 152: Rubens, *étude*

vente p.m., Paris, Drouot, Pillet, Féral, 5.V.1875:

La Tour: Lot 8: *Louis XV*; Lot 9: *inconnue*; Lot 10: *auto*

Carrière, v. Aufrety

David Graham **CARRITT** (1927–1982), expert and dealer in old master pictures; director of Artemis. The firm handled two pastels by Perronneau (*Chassaing*, now in the Pierpont Morgan Library, and *d'Aubuis*).

Lit.: dictionaryofarthistorians.org

William **CARTWRIGHT** (1606–1686), actor and collector, who owned six paintings by Greenhill as well as an album of drawings and pastels.

Lit.: Beresford 1998; London 1987d

William Cornwallis **CARTWRIGHT** (1825–1915), MP, of Aynhoe Park, author and art collector; his wife (married 1853), née Clementine Gaul, was presumably the Mme Cartwright who lent a Downman pastel to the Paris 1911 exhibition. Cartwright bought two Cotes pastels of members of the Colyear family at the Dawkins sale in 1913, and also owned a Russell (*Mrs Allingham*).

Paul **CASIMIR-PÉRIER** (1812–1897), armateur, sénateur de la Seine-Inférieure, son of Casimir Perier (1777–1832), the French statesman and regent of the Banque de France. He owned an oil version of Ducreux's *femme âgée*.

Vente p.m., Paris, Drouot, Chevallier, 26.IV.1898

Jean-Germain-Léon, baron **CASSEL VAN DOORN** (1882–1953), of Brussels, Paris, Cannes and Englewood, New Jersey, a Belgian banker with a large collection of pictures from the 12th to the 19th centuries, housed in his

villa in Cannes. He owned a number of pastels which were seized by Hitler or the ERR. His collection was dispersed in a number of sales after his death, including those in

Paris, Drouot, 14.III.1955, Lot 60

Lot 60: Valade, *dame*

New York, Parke-Bernet, 9–10.XII.1955:

Lot 283: Downman, *Miss Hunter*; Lot 294: Russell, *Wignell*

Other pastels: Downman, *Jackson* éc. fr., 2 *inconnues*

Walter Richard **CASSELS** (1826–1907), author of an anti-religious tract entitled *Supernatural religion* which attracted much attention when it appeared anonymously in 1874; he was also a poet and art collector.

Sale p.m., London, Christie's, 25.VII.1907:

Lot 46: La Tour, *inconnue*

Paul **CASSIRER** (1871–1926), Berlin art dealer, writer and publisher, specialising in Van Gogh, Cézanne and the artists of the Berlin Secession. The firm of Paul Cassirer & Hugo Helbing continued: two months after Cassirer's suicide it conducted an important sale of pictures from the Graf Brühl and the Saxon royal collections.

Jean-Bruno **CASTEL**, dit Bruno de Castel (1700–1782), trésorier de France, one of the founders of the Académie de peinture de Toulouse. He inherited some pictures from his cousin Joseph Colomès. He lent pastels by Despax to the Salon de Toulouse in 1752. These reappeared in his posthumous sale in 1783.

Toulouse, 7.I.1783:

Lots 20–21: Un portrait au Pastel, d'après Santerre, par M. Despax.

Boni de **CASTELLANE** (1867–1932), well known society figure and his wife, Anna Gould; their son was comte Georges de Castellane (1897–1944) who married Florinda Fernández y Anchorena. Their daughter Diane married the prince de Poix. A photograph of the Salon bleu in the hôtel de Castries in the catalogue of Diane de Castellane's sale of furniture (Monaco, Christie's, 2.VII.1995) showed a Perronneau pastel (not in the sale); it, and another Perronneau pastel, appeared in Paris, Christie's, 7.III.2017.

Dictionary, genealogy, [Castellane](#)

Hendrikus Egbertus ten **CATE** (1868–1955), descendant of the Hendrik ten Cate (1743–) who founded a textile factory at Almelo, of which H. E. ten Cate was director. His art collection, assembled in the period 1920–40, encompassed some 300 works, mainly of the Golden Age and late 19th century.

Lit.: Dirk Hannema, *Catalogue of the H. E. ten Cate collection*, Rotterdam, 1955 London, Sotheby's, 25.II.1959

Pastels: Boucher, *Mme de Pompadour*; La Tour, *2Mlle Fel*

Tsaritsa **CATHERINE** [Екатерина] II (1729–1796). Her extensive collections, now in the Hermitage, and Diderot's role in enlarging them are discussed in numerous sources.

Dictionary, genealogy, [Russia](#)

Lit.: Chardin 1979; Grove 1996

Claude-Philippe **CAYEUX** (1688–1769), sculpteur, ornemaniste, and collector, rue Saint-Honoré. He was the subject of an intriguing double portrait with his wife, previously in the Groult collection, attributed to Perronneau. He made, or lent, a frame for a pastel by Noel-Nicolas Coypel which he reclaimed on the artist's death in 1734.

Lit.: Guiffrey 1883, p. 314

Vente p.m., Paris, 11–23.XII.1769:

Lot 199: Boucher, *Femme, presque couchée*, au pastel, avec un dessin à la sanguine [11 livres, Le Brun]

Tableaux en Pastel, sur papier bleu:

Lot 365: Trémolières, Un sujet allégorique, richement composé; dessein aux trois crayons & un peu de pastel, 15 pouces sur 25 pouces [15 livres]

Lot 389: Natoire, La sainte Vierge avec l'Enfant Jesus, 18 pouces sur 11 pouces 6 [7 livres 19 sols]

Lot 390: Trémolières, Deux bustes de femmes en regard, 12 pouces sur 10 pouces [36 livres]

Lot 391: Pierre, Tête de vieillard; tête d'un turc, au pastel [17 livres; Cayeux]

Anne-Claude-Philippe, comte de **CAYLUS** (1692–1765), honoraire amateur de l'Académie royale de peinture 1731, celebrated connoisseur, amateur engraver, antiquarian and author. In 1759 he inherited the estates of his uncle Claude-Abraham, but he seems not to have used the title of duc de Caylus, which passed in turn to a cousin, Achille-Joseph de Robert, marquis de

Lignerac, 2^e duc de Caylus (c.1733–1783). A catalogue of the collections published in 1772 contains items and descriptions that do not precisely match those in the 1773 sale (e.g. the sizes of the La Tour pastels were repeated apparently in error in 1772; other discrepancies suggest the inclusion of the frames in the 1772 sizes).

Dictionary, genealogies, [Tubières](#); [Robert de Lignerac](#)

Lit.: Guiffrey 1884, p. 372; Chatelus 1991, pp. 307ff; Grove 1996; Catalogue du cabinet du duc de Caylus, Paris, 1772; Hattori 2007

Inv. p.m. 10.X.1765 (AN MC/ET/XXX/391), par Pierre Remy:

Dane le salon au premier étage:

Item No. 14 le buste d'une femme, celuy d'Io et celuy d'un nègre peints en pastel sous verres et bordures dorées prisés ensemble vingt quatre livres [La Tour]

Dans la chambre à coucher.

Item No. 23 huit bustes et têtes de femmes les uns peints en pastel et les autres dessinés en crayon, par Carle Vanloo, Trémolières, Pierre et autres sous verres et bordures dorées prisés quarante huit livres.

Catalogue du cabinet d'histoire naturelle et d'antiquités de M. le Duc de Caylus, Grand d'Espagne de la Première Classe, Paris, 1772:

LA TOUR:

[p. 208] Un tableau ovale de vingt-un pouces de hauteur, sur seize pouces de largeur en pastel, représentant une tête de Nègre. – Un autre même largeur & hauteur, représentant Io dans la nue.

[p. 209] Deux Tableaux ovales de vingt-un pouces de hauteur, sur seize pouces de largeur; l'un en pastel, représentant une femme pregnant une tasse de café; l'autre une femme cherchant dans son corset une puce.

MEREL:

[p. 216] Un Tableau en pastel de dix-huit pouces de hauteur sur seize pouces de largeur, représentant une femme couchée dans un bosquet, son livre qui est à côté d'elle, paroît lui être tombé des mains.

[p. 225] Un tableau en pastel de dix-huit pouces de longueur sur quatorze pouces de hauteur, représentant la soirée des Thuilleries au clair de la Lune.

[p. 232] Un tableau de dix-sept pouces de large sur vingt pouces de haut, en pastel, représentant une femme soutenue par deux Satyres.

[p. 233] Six tableaux en pastel de vingt-six pouces de haut sur vingt-deux pouces de large, représentant une femme couché sur un sofa; on voit par terre un livre qu'elle paroît avoir laissé tomber de la main droite: deux Religieuses en meditations: Scilla & Glaucus: Danaë & la pluie d'or: un Satyre tenant debout sur ses genoux une jeune fille qui joue de la flageolet.

Quatre tableaux ovales en pastel de vingt-deux pouces de haut sur vingt-deux pouces de large, [p. 234] représentant un jeune homme voulant jeter sur un canapé une femme qui se défend: une femme se regardant par derrière à un miroir: une femme sortant de son lit, & faisant sa toilette: un homme & une femme montés sur le même cheval, & courant la chasse du lièvre.

Un tableau en pastel de douze pouces de haut sur quinze pouces de large, représentant Vénus couchée sur un sofa, & jouant avec l'Amour.

Un tableau carré de vingt pouces de haut sur dix-sept de large, représentant une femme vue par le dos, entrant dans sa baignoire.

Vente, Paris, Remy, 19.IV.1773 & seq.:

47. Une tête de Negre & le buste d'Io avec Jupiter, par La Tour: hauteur de chaque, 14 pouces; largeur, 10 pouces 6 lignes. [62 livres]

48. Une femme qui cherche ses puces, & une autre qui prend une tasse de café: ces deux bustes de forme ovale, aussi par La Tour, portent 15 pouces de haut, sur 12 pouces de large. [30 livres]

49. Une femme couchée dans un bosquet, peinte par Merelle: hauteur 16 pouces 6 lignes, largeur 13 pouces 6 lignes. [61 livres]

49 bis Vénus & l'Amour, d'après Boucher: hauteur 9 pouces, largeur 11: par Merelle. [24 livres]

50. Deux bustes de femmes agréables, de forme ovale: hauteur 15 pouces, largeur 12. [30 livres]

Vente p.m. du 2^e duc de Caylus; Paris, Commandeur, Joullain, 11.XII.1783 & seq.:

Lot 44: La Promenade des Tuileries au clair de la lune; on voit sur le devant un jeune Officier avec deux femmes. Ce Tableau est peint au pastel. [14 livres 5]

Lot 45: Jeune fille se sauvant des poursuites d'un Jeune Homme, au pastel, d'après H. Fragonard [30 livres 2]

Lot 46: Trois portraits de jolies Femmes, au pastel, ils sont de forme ovale. [6 livres 12]

Lot 47: Une Tête de Femme, au pastel, par N. Aubry; elle est d'une touche large & facile. Hauteur 15 pouces, largeur 12 pouces 6 lignes. [8 livres]

François-Wilbrod **CHABROL** (1835–1919), architect, pupil of Hippolyte Le Bas; appointed diocesan architect to Tulle in 1875; architect to the Gobelins and Palais-Royal; author of the *Histoire et description du Palais Royal*, 1883. A bibliophile, the sale of his library in 1920 produced 475,000 francs. In addition to the pastel, which he believed to be by Perronneau, he owned

Pajou's bust of Vigée Le Brun.
Lit.: Saur; DBF
Pastels: Vigée Le Brun, *Beaujon*

Charles **CHAISE** (a.1740–1790), peintre-doreur.

Dictionary, artists; suppliers, *s.v.* Mme Chaise

Vente p.m., Paris, Boileau, Le Brun, 3.II.1791 & seq:

Lot 120: Huit pastels ovales; toiles de dix, avec leurs verres & bordures.

Lot 121: Quatorze pastels ovales; toiles de six, avec leurs verres & bordures.

Lot 122: Quatre autres de même grandeur, avec verres & bordures.

Lot 123: Vingt-deux pastels de différentes grandeurs, sans bordures.

Jean-Théophile-Gustave **CHAIX D'EST-ANGE** (1863–1923), author of a major but unfinished genealogical reference work. A year before his death he adopted his first cousin once removed, Emmanuel, marquis, dit comte du Bourg de Bozas (1893–1990), to whom the Valade pastel belonged when B&W 1928 was compiled. His collection included a number of important portraits as well as books and furniture, of which only part was sold in 1934. Emmanuel's brother, vicomte Robert, died on a scientific mission to Abyssinia.

Paris, Galerie Charpentier, 11.XII.1934:

Lot 26: La Tour, *comte de Nogent* [Valade, *Lamoignon*]

Chaloner, probably William **CHALONER** (1745–1793) of Guisborough, is mentioned in Liotard's letter to Bessborough, 28.VI.1763 as owning three pastels which were fixed by Jurine.

Paul-Joseph Tyrbas de **CHAMBERET** (1848–1902), inspecteur général de la Compagnie d'assurances générales, chevalier de la Légion d'honneur, and his wife, née Louise Coffin (1853–), in Dijon, owned several pastels by Hoin.

Arthur Melville **CHAMPERNOWNE** (1871–1946) sold a collection of drawings to the British Museum 1910–11, including a sheet formerly attributed to Rosalba [Italian sch.].

Lit.: Lugt 153

Antoine-Louis-Léon, comte de **CHAMPFEU** (1848–1926), a naval captain, married (in 1893) Brigitte Poissalolle de Nanteuil de la Norville, a relation of Albin Chalandon (1809–1885), a famous collector from Lyon and father of the great benefactor of the Louvre. The comtesse de Champfeu lived at 42 rue de Bourgogne, Paris when she lent two pastels to the Paris 1927a exhibition, both inherited by her husband from Charles Jourdiere (*q.v.*).
Pastels: Mme Roslin, *Lemonnier*; Éc. fr., *Homme jouant de la viole*

James Wells **CHAMPNEY** (1843–1903), copyist and collector.

Dictionary, SUPPLIERS

[Pierre-Gilles] **CHANLAIRE** (1790–1870), administrateur des Eaux et Forêts, son of a geographer with the same name. His sale including 583 drawings.

Paris, Boussaton, 2-4.IV.1860:

Lot 167: La Tour, 2 *inconnus*

Chanler, v. Langblin

La marquise de **CHAPONAY**, née Cécile-Sophie-Albertine Reynaud de Bologne (1827–1909), granddaughter of Marc-René, marquis d'Argenson (1771–1842); married Antonin-François-Louis de Chaponay (1816–1879) in 1850; her son married one of the daughters of Henri Schneider (her sisters included the comtesse de Ganay and the marquise de Juigné). The marquise owned a La Tour pastel (*Mlle Gausin*) in 1885.

Antoine-Claude **CHARIOT** (fl. 1761–a.1831), huissier commissaire prisier à Paris, rue Saint-Jacques. His own sale, of paintings, drawings, sculpture etc, was held by Paillet in the hôtel de Bullion, 28–29.I.1788, and included several sheet with pastel by Boucher; he also acquired a Greuze pastel for Randon de Boisset at auction. He was married to Catherine-Geneviève Hatry (1737–1831) in 1763.

CHARLES-ALEXANDRE de Lorraine (1712–1780), “le prince Charles”, archiduc d'Autriche, gouverneur des Pays-Bas, Staatholder of the Austrian Netherlands, was also an avid art collector and patron. The bulk of his estate was left to his nephew, Joseph II., and is now in Vienna. Six major sales took place after his death, notably that of 14–15.I.1782 where among the 750 works some pastels are mentioned without details. The posthumous

inventory includes 19 pastels no doubt including some by Liotard.

Dictionary, genealogy, [Lothringen](#)

Lit.: Jacquot 1896; Bruxelles 1987, p. 52; Ansiaux & Lavalleye 1936

Inventaire de la maison mortuaire [château de Tervueren] du prince Charles-Alexandre de Lorraine, 16.X.1780 (Archives royales de Bruxelles)

Pastels:

1. Deux pastels représentant deux figures de femmes jusqu'aux genoux, h. 2 p. 11 po., l. 2 p. 3 po. [170 livres]

2. Un pastel représentant deux figures de femmes jusqu'aux genoux, h. 1 p. 4 po., l. 1 p. ½ po. [50 livres]

3. Un pastel représentant une perdrix dans la manière Goltzius, par L.G., h. 1 p. 8 po., l. 1 p. 4 po. [20 livres]

4. Un pastel dans le goût Ostade, h. 1 p. 11 po., l. 1 p. ¾ po. [11 livres]

5. Un pastel représentant paysage avec figures, h. 1 p., l. 1 p. ½ po. [10 livres]

6. Un pastel représentant une jeune demoiselle dévidant un peloton de filet, par L.G., h. 1 p. ½, l. 1 p. 2 po. [30 livres]

7. Un pastel par le Même, représentant un petit garçon se mirant dans le miroir, h. 1 p. 7 po., l. 1 p. 8 po. [20 livres]

8. Un pastel représentant un paysage avec des figures, h. 1 p. 5 po., l. 1 p. 8 po. [7 livres]

9. Un pastel représentant une femme habillée à la hongroise, h. 1 p. 4 po. ½, l. 13 po. [6 livres]

10. Un pastel représentant un chanoine, h. 1 p. 5 po., l. 11 po. [6 livres]

11. Un pastel, h. 11 p. 11 po. [sic], l. 9 po. [6 livres]

12. Un pastel, h. 11 po., l. 9 po. [6 livres]

13. Un pastel, h. 10 po., l. 7 po. [3 livres]

Portraits de l'Auguste Maison (et de celle de Lorraine) Impériale qui étoient dispersées dans différents appartements du Palais:

18. Deux portraits de S.M. l'Impératrice Élisabeth, l'un en pastel et l'autre gravé, tous deux sous glaces, h. 2 p. 5 po., l. 1 p. 8 po.

19. Un portrait de S.M. le Reine de France, en pastel, sous glace, h. 14 po., l. 11 po.

23. Un portrait de S.A.R. l'Archiduc Maximilien, en pastel, sous glace, h. 17 po., l. 11 po.

24. Deux portraits de S.A.R. l'Archiduchesse de Parme, en pastel, sous glace, h. 18 po., l. 15 po.

28. Un portrait de S.A.R. le Duc Charles de Lorraine, pastel sous glace, h. 2 p., l. 1 p. ½

Jacques **CHARLIER** (1706–1790), miniaturist and pastellist, was also a collector; a large number of anonymous pastels appeared in his sales.

Dictionary, artists

Dr Rice **CHARLTON** (1710–1788), FRS, physician in Bath, drawings collector, friend of Gainsborough whose portrait of him is in the Holburne Museum; a 1755 chalk drawing of him by Hoare is in the Courtauld. His posthumous sale, Christie's, 5–6.III.1790, included no pastels; but he owned a set of the Four Seasons by Hoare after Carriera.

Mme Jean-Baptiste-Adolphe **CHARRAS**, née Mathilde Kestner (1832–1916), Swiss collector, widow of the soldier and statesman. She lent a pastel (thought to be by Perronneau, but now attributed to Hoin) to exhibitions in Paris in 1885 and 1900. Her posthumous sale of pictures and drawings (Paris, Georges Petit, 2–3.IV.1917) produced Fr374,000; the “Perronneau” was Lot 73; a copy of a print after Chardin was also included (lot 50).

Colonel Francis **CHARTERIS** (c.1640–1732), of Amisfield and Haddington, notorious gambler, duellist and member of the Hellfire Club. His posthumous sale of “Curios and Valuable Pictures, being the Collection of the Honourable Colonel Francis Charteris deceased” took place in Edinburgh, .VI.1734:

Lot 8: A fine Head in Crayons by Lutterel [13/-; Hugh Dalrymple]

Lot 12: A Head in Crayons, on a Copper-plate, by Lutterel [1 gn; Mr Colquhoun]

Lot 85: [Anon] Our Saviour in the Garden done in Crayons [£1; Mr David Morison]

Dictionary, genealogy, [Charteris](#)

Marc-Antoine **CHARTRAIRE**, comte de Montigny (1746–1795), trésorier général des États de Bourgogne, bibliophile: in 1778 purchased all Liotard's Turkish drawings. He does not however seem to have acquired pastels.

Antoine-Pierre de **CHAUMONT**, marquis de La Galaizière (1727–1812), intendant, 56 rue de Varenne, Paris; his collection was seized during the Revolution (saisie d'émigré, 23 nivôse an II) and included a La Tour (*Orry*).
Dictionary, genealogy, [Chaumont](#)

Dr Charles **CHAUNCEY** or Chauncy (1709–1777), physician and antiquary, MD, FRS, FSA; collector of paintings, prints, coins and books. His sale, including additions by his brother and heir Nathaniel (1717–1790) was conducted by Greenwood in London, 3–18.v.1790, and included a large number of miniatures, drawings (presumably including some pastels, but not described as such) and prints. On 7.v.1790, Lot 63 included a miniature of Signora Rosalba by Barber. (Lot numbers restart for each day's sale.) 12.v.1790: Drawings

Lot 19: Sixteen various, by Rosalba, &c. [16s]
18.v.1790: Drawings

Lot 16: Pillement, Four highly finished landscapes [£12/6/-, Sneyd]
Lot 35: Rosalba, a beautiful female head [6gns, Faden]
Lot 36: Rosalba, a beautiful female head [5gns, Van der Gucht]
Lot 37: Rosalba, a beautiful female head [11s., Smith]
Lot 38: Rosalba, a beautiful female head [£4/15/-, Van der Gucht]
Lot 55: Gainsborough, Three heads in crayons, and 1 in chalk, after Piazetti [£1/6/-, Williams]
Lot 57: Rosalba, Holy family, after Raphael, exceedingly fine [8 s.; Mills]
Lot 64: Vispre, A beautiful portrait of a lady, painted on glass [1 gn; Freeman]
Lot 66: Russell, A lady reading, in crayons [£5/15/6, Pendergrass]
Lot 69: Goupy, An exceeding fine landscape, after Claude [£8/18/6, Dr Stevens]
Lot 70: Russell, The portrait of a young lady, in crayons (oval) [£4/15/-, Sumner]
Lot 71: Ditto, a ditto, very fine [£7/15/, Hanmen]
Lot 72: Rosalba, a ditto, in masquerade dress, ditto [3gns, Richardson]
Lot 73: Ditto, Angelina, with a parrot, ditto [£2/12/-, Pendergrass]
Lot 74: Ditto, Spring, with flowers, ditto [£1/12/-, Williams]
Lot 75: Ditto, Summer, with fruit, ditto [£12/1/6, Freeman]
Lot 76: Ditto, Autumn, with grapes and a rabbit, after ditto, by Bartolozzi, very fine [£31/10/-, ditto]
Lot 78: Cotes, A sleeping Jesus, capital, after Morillio [£6/10/-, Taylor]
Other pastels: Carriera, *Callisto*; Coles, *Clarissa*

Comte Pierre de **CHAVAGNAC** (1883–1957), Paris.
Pastels: La Tour, *Nollet*

Giovanni Giorgio **CHECHEL DI CHECHELSPERG**, cavaliere del Sacro Romano Impero, *recte* Johann Georg Kechel (*fl.* Venice 1695–1718), drawings collector, Venice, from whom Crozat (*q.v.*) bought a number of pastel heads by Barocci; he is referred to by Crozat as the friend of Zanetti, in a letter to Rosalba Carriera (28.X.1718). Considerable confusion surrounds this improbably spelt name (variants are Chelchelsberg, Chechelberg). He was the German resident in Venice (recorded as consul from 1695), and a member of a family that had held this position for over 100 years. Gasparo Chechel, presumably his father, was also an art collector, owning mainly Flemish paintings according to his 1657 inventory. Giorgio Chechel seems to have acquired some of his collection from Feldmarschall Johann Matthias von der Schulenburg. Giorgio's son Gaspar also seems to have played an important role in the Fondaco de Tedeschi in Venice, and also collected drawings. Giorgio's grandson, by his daughter Caterina Pezzana, married Elisabeth Le Blond, daughter of the French consul and probably sister of the subject of Rosalba's pastel.

Lit.: Giuseppe Tassini, *Curiosità veneziane – ovvero Origini delle denominazioni stradali di Venezia*, Venice, 1887; Linda Borean, “Desegni e stampa de rame. La collezione grafica di Gaspar Chechel, mercante tedesco nella Venezia del Seicento”, *Aprosiana*, x, 2002, pp. 155–78; Eva Katharina Bartsch, “Kontrollierte Kreativität. Eine Analyse der Zeichnungen Federico Baroccis”, *Diplomarbeit, Universität Wien*, 2009

Chefdebiën, v. Dubois

Georges **CHENARD-HUCHÉ** (1864–1937), peintre, inherited a Perronneau (*femme*).

Charles-Philippe, marquis de **CHENNEVIÈRES-POINTEL** (1820–1899), art historian. Trained as a lawyer, he worked as a museum administrator from 1846. He was appointed assistant curator at the Louvre in 1857, and was directeur des Beaux-Arts, Paris 1873–78. He founded the *Archives de l'art français*. His memoirs are of interest.

Lit.: Chennevières 1979; Grove
Amsterdam, 20–21.xi.1882.

Paris, Drouot, Chevallier, Féral, 5–6.v.1898:

Lot 167: Carriera, *jeune fille à la colombe*; Lot 55: Frédou, *Portrait*; Lot 115: Natoire, *La Musique*

Paris, Drouot, 4–7.iv.1900:

Lot 24: Biard, *jeune femme*; Lot 512: Vivien, *Churbayer*

Philip Dormer Stanhope, 4th Earl of **CHESTERFIELD** (1694–1773), ambassador to The Hague. In a letter to Mme de Tencin, 5.ix.1748, he writes “par dessus la cheminée...au milieu le portrait d'une très belle femme, peint par la Rosalba”. He was himself the subject of pastels by Hoare and Knapton.

Dictionary, genealogy, [Stanhope](#)

Sir George **CHETWYND**, Bt (1849–1917), of Grendon Hall, Atherstone, sheriff of Warwickshire, justice of the peace.

London, Christie's, 24.ii.1912:

Lot 3: Gardner, *Abelard & Eloisa*; Hoare: Lot 51, *Earl & Countess of Chesterfield*; Lot 52: *Lady*; English sch., Lot 49: *Lady*; Lot 50: *Lord Raymond*

François de **CHEVERT** (1695–1769), lieutenant général des armées du Roi, Grand-Croix de Saint-Louis, chevalier de l'Aigle blanc. His posthumous inventory recorded “dans une autre chambre au fond du corridor donnant sur le jardin

95- deux tableaux pastels peints sous verre portraits de M. les maréchaux de Saxe et la Bellisle dans leur bordure de bois doré prisé 10 livres.” (cited in cat. for portrait of Chevert, atelier of Carle Van Loo, Paris, Drouot, Lynda Trouvé, 15.v.2019, Lot 57). They were probably versions of the La Tour pastels, one of them being the copy of Belle-Isle now in Metz.

Jean-Michel **CHEVOTET** (1698–1772), architecte. A modest art collection was sold after his death, realising 5000 livres; the Perronneau portraits of Chevotet and his wife were not recorded.

Vente p.m., Paris, rue Bethisy, Basan, 18.iii.1773 & seq.

Cardinale Flavio **CHIGI** (1711–1771), *immiore*, president of the Apostolic Chamber 1740, cardinal 1753. He supported the poor and was a literary patron. He owned Giulio Romano's pastel self-portrait (now in the Uffizi). His inventory (Rome, 1.v.1692) included “pastels” by Mola.

Dictionary, genealogy, [Chigi](#)

Lit.: Getty provenance index

Claude **CHIQUET DE CHAMPRENARD** (1703–1766), secrétaire du roi, from a family of négociants in Lyon.

Vente p.m.: Paris, 14.iii.1768 & seq.:

Lot 115: Léda, étude au Pastel. Vue du Pont d'Auxerre, dessiné à la plume, par J. B. M. Pierre. [Retiré par la famille];

Lot 120: [Ecole d'Italie]: Deux Têtes au Pastel, l'une l'Enfant Jesus, l'autre Saint Jean-Baptiste, d'après la Sainte Famille de Raphaël; Tableau du Palais Royal, gravé par Poilly [1 livres 16 sols; Joullain]

Lot 136: Portraits de deux Cardinaux, pastel, par Quenel [2 livres 10; Joullain]

Lot 147: [Anon.]: La Comtesse de Feuquieres coëffée en jeune Grecque, dessinée au pastel [1 livres 11 sols]

Étienne-François, duc de **CHOISEUL** (1719–1785), soldier, ambassador and statesman, was also a major art collector. His acquisitions started before his marriage in 1750 to the heiress of the Crozat fortune, but it was during the period 1758–70 after his return to Paris that most of his purchases were made, at public sales (e.g. Jullienne, 1767) and privately. A number of pastel portraits were made of Choiseul and his family – Roslin's pastel of his sister Béatrice de Gramont is visible in the famous Choiseul box, but none is listed in the 1772 sale. The collection was dispersed after his disgrace in 1770. His cousin, the comte de Choiseul-Gouffier (1752–1817), author of the *Voyage pittoresque de la Grèce*, was an honoraire-associé libre de l'Académie royale 1782. Part of his collection descended to the princesse de Faucigny-Lucinge (*q.v.*).

Lit.: Grove 1996

Dictionary, genealogy, [Choiseul](#)

Choiseul: Paris, Hôtel de Choiseul, 6–10.iv.1772

César-Gabriel de Choiseul, duc de **CHOISEUL-PRASLIN** (1712–1785), a brilliant soldier, was appointed ambassador to Vienna by his cousin, and in 1761 became ministre des Affaires étrangères. His collection passed to his son Renaud-César-Louis de Choiseul, 2^e duc de Praslin (1735–1791), menin du Dauphin, also a diplomat, and was sold during the Revolution.

Paris, Boileau, Paillet, 18–25.ii.1793:

Rosalba Carriera

Lot 21: Le Portrait de cette célèbre Artiste peint par elle-même. Elle est représentée de trois quarts, coëffée de cheveux blonds, tenant une colombe sur son sein. Nous regardons ce morceau comme une des Etudes de la

première manière la Rosa Alba, qui a fini par s'en tenir au genre du Pastel, dans lequel elle a excellé, sur toile, Haut. 26 p. Larg. 20 [73 livres 1 sol; Christiaan Everhard Vaillant]

Lot 22: Le Buste d'une belle femme, représentée de face, la poitrine découverte, tenant dans sa main droite un papier de musique; elle est coiffée de cheveux bruns naturellement bouclés, dans lesquels sont ajustées quelques fleurs. Ce beau morceau, peint au pastel, offre une des productions distinguées de cette grande Artiste & de son meilleur tems. Haut. 17 p. Larg. 13. Sous glace [100 livres; Étienne Delessert]

Lot 23: Deux autres Bustes offrant encore de belles Etudes, au pastel, par cette Artiste. L'un représente une jolie femme dans un costume galant pour la bal; l'autre un jeune homme coiffé de cheveux blonds naturellement bouclés. Haut. 13 p. 6 lig. Larg. 10 p. 6 lig. [Lot divided: 1000 [100] livres, Paillet/1000 [100] livres]

Isidore-Fernand Chevreau, baron de **CHRISTIANI** (1857–1928), militant monarchist and anti-dreyfusard: bequeathed some 21 pictures to the Louvre, including a pastel by Voiriot (*homme*).
Lit.: Donateurs 1989

Hugues **CITROËN** (1873–1953), brother of the André Citroën who founded the automobile business. Together with the son of the composer Bizet he founded the Banque automobile, one of the earliest institutions to provide credit for car purchase.
Pastels: Drouais, *enfant au bourdon*

CI

The **CLARENDON GALLERY** (*fl.* London 1986), of 8 Vigo Street, London, run by Jeremy Howard (who later joined Colnaghi): held an important exhibition of pastels in 1986 (*v.* London 1986). Some of the firm's stock was included in a sale at Sotheby's, 15.XI.1990.

Ernest **CLARET** (*fl.* Paris 1850–65), architecte, of 24 rue des Petites-Écuries. A collector with broad tastes, he made a donation to the musée de Cluny. A sale in Paris, rue de Jeûneurs, Bonnefons de Lavialle, Laneuville, 16–19.XII.1850, included two pastels given to La Tour (Lots 157, 158).

Anthony Morris **CLARK** (1923–1976), art historian specialising in Roman baroque painting; curator at the Metropolitan Museum of Art, New York. His bequest to the Philadelphia Museum of Art included a pastel by Trevisani (*Albani*).
Lit.: Philadelphia 1980; dictionaryofarthistorians.com

Sterling **CLARK** (1877–1956), founder of the Sterling and Francine Clark Art Institute, acquired a Perronneau pastel (*Floret*), which he quickly sold.

Charles Bridger Orme **CLARKE** (1863–1935), of Wiston Park, Steyning, Sussex, coal factor and ship owner, director of the family shipping firm, Stephenson Clarke, and associated with Powell Duffryn and Banque Worms. A keen gardener and racehorse owner, he also collected a wide range of pictures, textiles, furniture, porcelain etc. Some of his collection, including the National Gallery's La Tour pastel of Henry Dawkins, was bequeathed to museums (among them the British Museum, V&A and Fitzwilliam, of which his brother Louis *q.v.* became director) subject to a life interest of his sister, Miss Grace Frances Clarke (1866–1939). Others were sold at auction, Christie's, 7.V.1936 & seq.

Louis Colville Gray **CLARKE** (1881–1960), archaeologist, director of the Fitzwilliam Museum, brother of C. B. O. Clarke (*q.v.*); acquired several French pastels from Agnew's.

CLEMENS AUGUST von Bayern Kurfürst u. Erzbischof von Köln (1700–1761).

Dictionary, genealogy, Bavern
Bonn, 14.V.1764 et seq.:

Lot 125: Un Portrait en Pastel peint par Vivien de deux pieds neuf pouces de hauteur, deux pieds deux pouces de largeur.

Lots 128–131: Les quatre Saisons à demi figures de grandeur naturelle de deux pieds de hauteur, d'un pied cinq pouces de largeur, peintes par Rosalba Carera. [252 Rthl; Neveu]

Lot 132: Le Portrait de Vivien à demi figure de grandeur naturelle, peint par lui-même, deux pieds neuf pouces de hauteur, deux pieds deux pouces de largeur.

Lots 133 & 134: Deux Tableaux de deux pieds six pouces de hauteur, deux pieds trois pouces de largeur, l'un représentant le Portrait de Rosalba Carer

demi figure de grandeur naturelle, l'autre celui d'une Peintre, peints par elle-même.

Lots 136 & 137: Le portrait du fameux Bonnevall; avec celui d'une vieille en buste de grandeur naturelle d'un pied sept pouces de hauteur, d'un pied trois pouces de largeur, peint par Liotard [Rthl 22.10; Beckering]

Lot 133. Un Portrait d'une Dame à la demi figure de grandeur naturelle, peint par Vivien, de deux pieds dix pouces de hauteur, deux pieds trois pouces de largeur.

Lot 513. Une Piece peinte en pastel représente la Tête d'un Vieillard de huit pouces de hauteur, & six pouces de largeur.

Paris, Hôtel d'Aligre, Boileau & Joullain, 10.XII.1764: Rosa Alba [Carriera].

Lot 4: Le Printemps, l'Été, l'Automne & l'Hyver, représentés sous les figures de jeunes Filles, ornées de fleurs & de fruits pour les trois premières Saisons, & la quatrième vêtue d'un manteau rouge, doublé d'hermine. Ces quatre précieux Tableaux ont été peints au pastel par la célèbre Rosa Alba, pour Feu S. A. E. de Cologne, pastel, vingt-deux pouces de haut sur dix sept de large.

Lot 5: Son portrait peint au pastel, par elle-même, vûe de trois quarts avec deux mains. Elle est représentée peignant sur son chevalet un portrait d'homme, & tenant son appui-main, sa palette & ses pinceaux. Elle est coiffée en cheveux, vêtue de bleu, & décorée d'une chaîne d'or. S. A. E. a voulu joindre le portrait ce cette célèbre Artiste aux Ouvrages qu'il possédoit, pastel, vingt-sept pouces de haut sur vingt-un pouces & demi de large.

Lot 6: Un autre portrait de femme, vûe de face, coiffée en cheveux: elle tient de la main droite un porte-crayon, & de la gauche une feuille de papier gris, sur laquelle est peint au pastel le portrait d'une jeune fille; elle est appuyée sur une table où sont répandus quelques pastels. Même grandeur que le précédent.

Aimé-François-Philibert, duc de **CLERMONT-TONNERRE** (1871–1940), château de Glisolles, Eure.
Lit.: Gimpel 1963

Dictionary, genealogy, Clermont-Tonnerre
[M. de X***] Paris, Drouot, Petit, 9.III.1923:

Lot 11: Rosalba, *jeune femme à la colombe*

Lot 12: Éc. fr. du XVII^e, ?*Mme de Sérigné*

Lot 13: Éc. fr. du XVII^e, ?*Malebranche*

Lots 14, 15: Éc. fr. du XVIII^e, 2 *bustes de jeunes femmes*

Lot 16: La Tour, *Mme de Rienx*

Lots 17–19: atelier de Nattier, *Mme de Chateauroux*; *Mme de Flavacourt*; *Mme de Vintmille*

Lot 20: Jean Restout, ?*Roslin*

Lot 21: Restout, attr., *jeune femme en buste*

Clesle, v. Mesnard

Eugène **CLICQUOT** (1812–1885), négociant en vins, membre de la Société des bibliophiles de Reims.

Vente p.m., Reims, 10–15.VII.1893:

Lot 52: genre de La Tour, *femme*

Jean **CLOGENSON** (1785–1876), député, bibliothécaire: in 1826 he purchased from the libraire Jules Renouard (for F250) a miniature of Voltaire that had belonged to Mme René-Charles de Vimeux, née Marie-Sophie Gillet (1749–p.1826), who was the heir (and illegitimate daughter) of Charles-Augustin Ferriol, comte d'Argental; Clogenson's slightly cryptic note on the receipt mentions also "le portrait en pastel de Bavaste, et celui de Mlle aïssé ou haïdée...cette copie me fut donnée par dessus le marché amical du beau portrait de Voltaire, un pastel, lequel est de 1774." He added that he had bought the "grand portrait de Bavatte" from Mme Vimeux, and received "le portrait, en grand, de Voltaire, et de Mlle Aïssé" a few months later. The pastel of Voltaire may be by Barat, while that of Mlle Aïssé is attr. Coypel.
Lit.: *La Gazette des Délivés*, 26, 2010

Major Sir Edward Feetham **COATES**, 1st Bt (1853–1921), of Helperby Hall, Yorkshire, a stockbroker, MP and soldier; formed a large collection of English pastels, some from Lady Strachey's collection (acquired from dealers), many sold in 1922. He was succeeded by his son, Sir Clive Milnes-Coates, 2nd Bt (1879–1971), who married a daughter of the Marquess of Crewe in 1906 and added her name in 1946. The pastels in his collection were presumably acquired by Sir Edward. Three were on loan to the Bowes Museum in 1972.

Sale p.m., London, Sotheby, 22.VI.1922:

Lot 1: Liotard, *Miss Ibbetson*

Lot 2: Vanderbanck, *man*

Lot 3: Russell, *man*

Lot 4: Pope, *Mr & Mrs Boydell*
 Lots 5–17: Gardner, *various pstls*
 Lot 18: Grisoni, *Morice*
 Lots 19–23: Hamilton, *various pstls*
 Lots 24–34: J. R. Smith, *various pstls*
 Lots 35–43: anon. *pstls*
 Lots 44–56: Downman, *framed drawings*

Johann Karl Philipp Graf von **COBENZL** (1712–1770), ministre plénipotentiaire d'Autriche à Bruxelles 1753–70, member of the Belgian academy of sciences. A number of pastels are now in the Hermitage, some or all acquired through prince Dmitri Alexeevich Galitzin (1734–1803). Other Cobenzl portraits descended to the Coronini family and are now in the Palazzo Coronini Cronberg, Gorizia.

Dictionary, genealogy, [Cobenzl](#); Phillips 2013; Phillips 2021b
 Pastels: Mellan, *Mme Habert de Montmort*; *jeune femme*; Therbusch, *femme*; Vouet, *Stroganji*

Sir Cyril Stephen **COBB** (1861–1938), lawyer and politician.
 Pastels: Russell, *Mrs Barber*

Frederick William **COCK** (1859–1943), MD, FSA, a bibliophile, of Appledore, Kent: he owned Liotard's early pastel self-portrait [J.49.1001](#) as well as the small Liotard self-portrait print now in the Fine Arts Museums of San Francisco.

Ernest **COGNACQ** (1839–1928) and his wife, née Marie-Louise Jay (1838–1925), founded the museum in Paris (*q.v.* for holdings). Ernest was head of the Samaritaine retailing business, in which he was succeeded by his nephew Gabriel Cognacq (1880–1951), collector, membre de l'Académie des beaux-arts. Germain Seligman visited Gabriel Cognacq's collection at 44 avenue Bugeaud on 22.II.1938 (Archives Jacques Seligmann, Smithsonian, Box 180, folder 11) and noted three La Tours, the two masques being “magnifiques de qualité, la femme surtout”, while the other La Tour femme was “beau”. For the group of pastels of the Béranger family, *v. Jonas infra*.

Lit.: Donateurs 1989
 Vente p.m. (Gabriel Cognacq): Paris, Drouot, Bellier, Ader & Thullier, 11–13.VI.1952:
 Lot 59: La Tour, *?d'Alembert* [B&W 600]
 Lot 60: La Tour, *jeune femme* [B&W 599]
 Lot 61: Éc. de La Tour, *femme*
 Lot 62: La Tour, *Pommyer*

Louis-Jean-François **COLLET** (1722–1787), chevalier de Saint-Michel, secrétaire du cabinet de Madame Infante, puis de Madame Sophie, chargé des affaires du roi à Parme, censeur royal, collectionneur. His daughter married Antoine-Philippe Gentil, premier valet de chambre de la garde-robe du roi. Vente p.m., Paris, Le Brun, rue de Cléry, 14–23.V.1787, Lot 119: Boucher, Deux têtes de jeunes filles au pastel sur papier bleu, toutes deux coiffées en cheveux.

Louis-Joseph-Madeleine **COLLETTE DE BAUDICOUR** (1741–1816), avocat au parlement de Paris, maire de Paris XIIe; and his son, André-Prosper Collette de Baudicour (1788–1872), wealthy amateur and author of *Le Peintre-Graveur français continué*, continuing Robert-Dumesnil; pupil of Boucher's pupil Lelu; in 1861, he identified Boucher's daughters as the subjects of two pastels. Some records confuse the two. Prosper's granddaughter, Mme Louis Jacobé de Pringy de Goncourt, née Marie-Cécile Becquey (1840–1929), owned La Tour's portrait of Paris de Montmartel.
 Lit.: Donateurs 1989
 Pastels: Boucher, *Mmes Baudouin, Deshays*; Bréhan, *acteur & actrice*; Éc. fr., *Saint-Florentin*

Charles-Jacques **COLLIN** (1707–1775), procureur au Châtelet, intendant de Mme de Pompadour, subject of several portraits by La Tour. He collected gemstones and was an amateur engraver, and corresponded with Catherine the Great concerning a model of Falconnet's *Pygmalion*. His inv. p.m. (AN MC/ET/XVII/967, 3.VIII.1775) included:
 le portrait d'une Vestale au pastel;
 no. 86: un autre portrait [au] pastel représentant une femme inconnue sous verre dans un cadre doré;
 no. 97: un portrait de femme sous verre dans son cadre de bois sculpté doré;
 no. 110: quatre pastels representants des portraits inconnus aussy sous verre et dans leurs cadres de bois doré.
 According to Courajod 1873, the sale by Paillet, 10.IV.1786 included items

from his collection (but no pastel).
 Lit.: Courajod 1873; Vittet 2009

Charles Henry **COLLINS BAKER** (1880–1959), Keeper of the National Gallery, 1914–32; Surveyor of the King's Pictures 1928–34.
 Pastels: Tilson, *Lady 1683*

P. & D. **COLNAGHI** (*fl.* London 1767–), fine art dealers. The origin of the firm goes back to 1757 when the pyrotechnist Giovanni Battista Torre founded a Cabinet de physique expérimentale in Paris in 1757, with a branch in London from 1767. Paul Colnaghi was employed from around 1783; his sons Martin and Dominic joined around 1810. In 1826 Paul and his son Dominic established the firm of P. & D. Colnaghi in Pall Mall East, while Martin remained in Cockspur Street. In 1894 P. & D. Colnaghi took over the firm of Gutekunst and Deprez, and Colnaghi was subsequently run by Otto Gutekunst after the retirement of Edmund Deprez (1851–1915). Martin Colnaghi went bankrupt in 1843, and died in 1851; but his son, Martin Henry Colnaghi (1821–1908), took up art dealing in 1860; he was never a partner in his uncle's firm, but worked for Henry Graves before establishing the Marlborough Gallery. He employed R.-R. M. Sée (*q.v.*) as manager. In recent years the Colnaghi name has been sold repeatedly.

Lit.: Westgarth 2009
v.q. Lenoir

Filippo II **COLONNA**, 9. duca di Paliano (1663–1714), gran connestabile del regno di Napoli.

Dictionary, genealogy, [Colonna](#)
 Inv. p.m., Rome, 15.XII.1714 – 26.II.1716
 Pastels: Barocci; Duquesnoy; Reni; Rubens

Dr Robert Cony or **CONNY** (1655–1723), naval physician, of Rochester. The entire collection of the doctor, “lately deceased”, was sold at auction on 31.X.1723 at the Two Blue Balls, Salisbury Court, Fleet Street, London, and included some drawings in crayons (details unknown), according to the *Daily courier* for 28.X.1723. It probably included the head by Luttrell of which a mezzotint was made in 1707.

Conquéré, v. Monbrison

Louis-François de Bourbon, prince de **CONTI** (1717–1776).

Dictionary, genealogy, [France](#)
 Lit.: L'Isle-Adam 2000
 Paris, Remy, 8.IV.–6.VI.1777 [NB the BnF copy illustrated by Gabriel de Saint-Aubin contains manuscript additions to the lots]:
 CARRIERA

Lot 130: Le buste d'une jolie femme vénitienne ayant sur la tête un petit chapeau orné de fleurs, & tenant de la main droite un masque noir. Ce beau morceau peint en pastel, porte 13 pouces de haut, sur 11 pouces de large: il vient du cabinet de M. Mariette, no.5 du catalogue [300 livres; Remy]
 Lot 131: Le buste d'un jeune homme, la tête nue & des plus agréable, le col de sa chemise déboutonné. Ce morceau est aussi précieux & de même grandeur que le précédent; c'est le No. 6 du catalogue de M. Mariette, pastel, 13 pouces haut, sur 11 pouces de large [572 livres; Remy]
 Lot 132: Deux têtes de femmes, l'une de profil, l'autre un peu de trois-quarts, aussi peintes en pastel, chacune de 1 pied de haut, sur 9 pouces de large: elles viennent aussi du cabinet de M. Mariette. Pastel, 1 pied de haut, sur 9 pouces de large [800 livres; Feuillet]
 Lot 133: Deux autres têtes de femmes, dont une penchée & regardant en bas. Ces pastels sont aussi sçavamment faits que les précédents: ils sont de forme ovale; leurs mérites est supérieur [500 livres; Le Brun]
 Lot 134: Deux têtes de jeunes femmes, aussi en pastel, 11 pouces de haut, sur 9 pouces de large [400 livres; Paillet]
 Lot 135: Le portrait de la Rosalba peint en pastel, de même grandeur que celles ci-dessus [220 livres; Desmarest]
 9^e vacation: Deux pastels [49 livres 1]; Deux pastel de Mlle Villebrune [21/1]; un pastel [32]; un pastel [18/1]
 10^e vacation: un pastel, Lescure d'après de Troy [30/2]; un pastel Vestal [36/1]; deux pastels, femmes [75/1]
 12^e vacation: Deux pastel ovales, femmes [24]; un pastel ovale Coytel amour [44/1]
 13^e vacation: Estampe Pastel La Reine [18/1]; deux pastel ovale femmes [154]

Il conte Alessandro **CONTINI BONACOSSI** (1878–1955), Italian politician and art dealer, left a major collection to the state, part of which (after complicated disputes) is in the Uffizi. It includes a pastel supposedly by

Rosalba of Felicita Sartori, controversially sold to Goering in 1942 but later returned to the Italian state. He also owned other pastels, including two more Rosalbas and two Tiepolo pastels sold to Samuel Kress.

Cony, v. Conny

Conway, v. Wertheimer

Ernest Edward **COOK** (1865–1955): grandson of the travel agent Thomas Cook, he used his wealth to found the Ernest Cook Trust, dedicated to the preservation of English country houses. He owned several pastels by Russell (*Godbold; Love songs and matches; Age of bliss*).

The **COOLING** Galleries, of 92 New Bond Street, London, and 5 Temperance Street, Toronto; their label claims to have been established in 1797, although the name appeared far later, with John Albert Cooling (1859–1931) c.1927. In 1941 they shipped a quality of pictures from London to Toronto on board the SS Empire Sailor; according to a printed label affixed to each picture, they were consigned in January and arrived (safely) in June, the ship having been attacked three times. However Russell's Miss Northey J.64.2192 was not acquired until .III.1941, at Lionel Wurmser's sale (with several other pastels).

Cooper, v. Hewitt

Marie-Joséphine **COPPIETERS** (1740–1828sa), daughter of a trésorier and échevin of Bruges. Her brother married a van Zuylen.

Bruges, Pachtere, 7.x.1828:

Lot 230: Portrait de Mgr. Caïmo, évêque de Bruges, peint au pastel par C. Hoet [Noël], d'après le tableau original du même [1.6 frs; Holtwass v...]

Benoît-Constant **COQUELIN**, dite Coquelin aîné (1841–1909), de la Comédie-Française, celebrated actor, owned a Perronneau, *Van Robais*.

Cardinale Domenico Maria **CORSI** (c.1633–1697), from the Florentine family; cardinal 1686, bishop of Rimini 1687.

Inv., Rome 11.XII.1697

Pastels: Barocci

Cardinale Neri Maria **CORSINI** (1685–1770).

Dictionary, genealogy, [Corsini](#)

Inv., Rome, 1750:

Pastels: Sig.ra Luigi, *two heads*; Luti, *Gesù*; S. *Giovannino*; 6 *testi*

[M. de **COSSÉ** (fl. a.1776) & al.]:

Paris, Chariot, Paillet, 22.IV.1776 & seq.:

Lot 153: Deux très-belles têtes en pastels, par Haal, l'une blonde, l'autre brune; elles sont d'une touche libre, vraies de couleur, & ajustées avec le goût connu à ce Peintre, qui réussit également dans les différents genre qu'il entreprend. Hauteur, 20 pouces; largeur, 16 pouc. [861 livres]

Mme de **COSSÉ**, née Marie-Louise-Antoinette-Charlotte-Françoise-Constance de Wignacourt (c.1750–1778), first wife of the future 9^e duc de Brissac.

Vente p.m., Paris, Dufresne, Le Brun, 11.XI.1778 & seq.:

Fragonard, *Le Baiser dangereux*

Hyacinthe-Hugues-Timoléon, duc de Cossé 1784, 9^e duc de Brissac, dit duc de **COSSÉ-BRISSAC**, comte de l'Empire (1746–1813), sénateur

Paris, Metzinger, Regnault, 9.XII.1813:

Lot 24: [Anon.]: Cinq Tableaux: Tête de Vierge et Portraits, attribués à Theaulon et autres (un est en pastel et sous verre). Cet article sera divisé. [17 frs; Payant]

Paul-Henri-Charles **COSSON** (1849–1926), avocat and collector of drawings and objects d'art; major bequests to the Louvre and other French museums including some pastels.

La comtesse Alain **COSTA DE BEAUREGARD**, née Petronila Yznaga (1905–1989), widow of vicomte Jean de L'Hermite and comte Alain Costa de Beauregard: her sale of old master pictures and drawings included a pastel by Perronneau and an oil Ducreux *autoportrait*, both of which had belonged to Emilie Yznaga, her first cousin once removed, and of whom she was an heir (her first husband died in 1946 in the apartment in the rue de Grenelle that had belonged to Emilie).

Vente p.m., Paris, Drouot, Libert, Castor, 26.VI.1989:

Pastels: Perronneau, *Journu*

Adolfo **COSTA DU RELS** (1891–1980), Bolivian diplomat and author, ambassador to Paris 1948–52.

Pastels: La Tour, *auto*

Cardinale Giovanni Battista **COSTAGUTI** (1636–1704), from the Genoese family, cardinal 1690.

Inv., Rome, 31.I.1715, included a “pastel” by Mola.

Louis **COSTA TORRO** (1874–1937), of Paris, and château des Iris, Lormont, France.

New York, Anderson, 20–21.I.1927, Lot 29: Beron, *homme*

Francis **COTES** (1726–1770), pastellist.

Dictionary, artists; suppliers

Sale p.m., London, Cavendish Square, Langford, 21–25.II.1771:

Lot I/9. Three heads in crayons, and a drawing framed and glazed

Lot IV/14. Three portraits in crayons of Erasmus, Locke and Newton

Lot IV/15. Two fruit pieces in ditto

Lot IV/16. One ditto by F. Cotes

Lot XI/16. Three various in crayons

Lot XI/17. Five unfinished heads in crayons

Lot XI/18. Five ditto

Lot XI/19. Four ditto of ladies

Lot XI/20. Two ditto finished

Lot XI/21. Two ditto

Lot XI/22. Three ladies, in ditto

Lot XI/23. Two ditto, the Queen of Denmark and Miss Lassels

Lot XI/24. A man's head fram'd and glaz'd

Lot XI/25. One ditto of Miss Jones, fram'd and glaz'd

Lot XI/26. One ditto of a lady, fram'd and glaz'd

Lot XI/27. Two ditto of the Dutchess of Hamilton and lady Coventry

Lot XI/28. Two heads, fram'd and glaz'd

Lot XI/29. Two ditto

Lot XI/30. A small whole length of Emma

Lot XI/31. A fryar's head, and 1 other

Lot XI/32. A dog's head, fram'd and glaz'd, by Cotes

Lot XI/67. Cupid in crayons by Cotes

Lot XI/68. A Venus and Cupid by ditto

Maurice **COTTIER** (1822–1881), château de Cangé près de Tours, painter and collector. In 1856 he married Jenny Conquéré de Monbrison (1806–1873), sister of George de Monbrison (*q.v.*). With his nephew Edouard André (husband of Nélie Jacquemart), he bought the *Gazette des beaux-arts* in 1872. He was active in many art committees, and participated in numerous exhibitions. He lent a La Tour pastel to Paris 1874b; by 1888 it belonged to his wife's nephew.

Jean **COTTIN** (1709–1781), banquier, place Louis-le-Grand, directeur de la Cie des Indes, a cousin of Beaumarchais, from the Protestant family in Saint-Quentin. He married a Fromaget, and his brother-in-law Étienne Fromaget was a friend of La Tour. His fortune was estimated at his death at c.1 million livres. His collection, of nearly 1000 lots, included paintings, drawings, prints, enamels and miniatures, and some 142 portraits, classified separately. His son Jean-Jacques Cottin de La Thuillerie was portrayed by Liotard, while the elder son Jean-Louis Cottin, régisseur des vivres de la Marine, administrateur de la caisse d'escompte, died in London in 1792; the latter's son Jean-André-Henry was connected with the pastellist Mlle Davril.

Lit.: Lüthy 1961

Dictionary, genealogy, [Cottin](#)

Paris, Grignard, Helle & Glomy, 27.XI.–22.XII.1752:

Lot 267: Une belle Tête de Vieillard dessinée au pastel, par M. Pierre [22 livres 1 sol; Le Brun]

Lot 310: Trois têtes au pastel, dont une de Noel Coypel & une Cène dessinée par Gunki [14 livres 19 sols]

Lot 330: Boucher: Une Tête de jeune Dessinateur, peinte au pastel, par Boucher, dans cette maniere gracieuse, qui fait si fort rechercher les Desseins de cet habile Maître. 10 pouces de large, sur 11 de haut [17 livres 11 sols; Babaut]

Lot 337: Une belle Tête de Femme au pastel vigoureusement coloré par M. Pierre, 18 pouces de haut, sur 14 pouces 6 lignes de large [22 livres; Glomy]

Lot 383: [Anon.] Une Madeleine peinte au pastel. 20 pouces de haut sur 16 de large [12 livres 6 sols]

Lot 385: [Anon.] Un Pot de Fleur, peint au pastel, morceau agréable. 26

pouces de haut sur 19 de large [48 livres 19 sols; Rognier/?Ragnier]
Paris, Grignard, Helle & Glomy, 26.IX.1758 & seq.:

Lot 86: Onze Têtes en pastel encadrées de verre, peintes par le Sieur Lambert le Romain; il y a parmi ces portraits des Sujets célèbres [18 livres; Gaillard]

Joseph-Marie-François Spoturno, dit François **COTY** (1874–1934), leading parfumeur, whose success is attributed to his use of bottles designed by Lalique. He was also a newspaper proprietor (*Le Figaro*) and founder of the right-wing Solidarité française league. He owned the château de Louveciennes.

Paris, Galerie Jean Charpentier, 30.XI.–1.XII.1936

Lot 21: Greuze, *La mère bien aimée*; Lot 27: Perronneau, *Lorimier*

COUCICAULT (fl. a.1758) & al. [possibly Pierre-Jacques Coucicault (1683–1761), marchand, échevin de Paris, and Oursel, possibly duc d'Ursel]
Paris, Remy, 27.II.1758:

Lot 11: Charles Coypel, d'après Titien: Deux Portraits, dont celui de l'Arétin, d'après le Titien, peint au pastel par Charles Coypel [3 livres; Pierre Remy]

Lot 20: [Anon.] Trois belles Têtes, dont deux au pastel [3 livres 1 sol; [Pierre] Remy]

Lot 39: Vingt-sept Dessains, dont plusieurs belles Têtes au pastel, d'après M. Pierre [5 livres; [Jean-François-Marie] Bellier]

Edmond **COULON**, sgr de La Grange-aux-Bois (1704–1787), chevalier de Saint-Michel, grand-maître des Eaux et forêts, collectionneur. In 1730, at Charleville-Mézières, he married 1730 Marie-Angélique Dubois du Miret (1705–1812). They were based in the Ardennes and at strasbourg, where Huin probably portrayed his wife; Vigée Le Brun made a pastel of his son Jean-Baptiste, a mousquetaire and his successor at the Eaux et forêts. According to the memoirs of his great-granddaughter Angélique de Rémont, baronne Vast Vimeux, “M. Edmond Coulon possédait une grande fortune dont il vivait noblement. Il aimait les artistes et avait réuni au château de la Grange aux Bois une collection de fort belles choses, beaucoup de tableaux, entre autres, un pastel attribué à Quentin de Latour représentant le régent Philippe d'Orléans en Bacchus couronné de raisins et de pampres, une coupe pleine à la main, puis un tableau de Pater représentant une fille villageoise, sujet que le peintre avait traité deux fois car Mme de Courval a le semblable.” The “La Tour” is probably the pastel 1.77.377 of an inconnu now attributed to Vivien.

Rev. James Hector de **COURCELLES** (1838–1930) lent a pastel by Opie (*Wolof*) to the Paris 1911 exhibition. He was the son of an organ builder, plain John Courcelle, and initially taught music before taking a degree at Worcester College, Oxford as a mature student. He was rector of Ardrossan 1874–77 but held no office after 1891, living on independent means at 24 Arundel Gardens, Notting Hill.

Auguste **COURTIN** (1825–1875), illegitimate son of the grammarian Charles-Pierre Chapsal. He inherited the château de Poulangis, became maire de Joinville-le-Port in 1856 and was a member of various scientific and charitable societies.

Paris, Escribe, 29.III.1886:

Lot 77: La Tour, *auto*

Mme Philibert-Léon **COUTURIER**, née Clotilde-Eléonore Malézieux (1840–1929), from Saint-Quentin, married to a local painter; she gave a number of pictures to the town, including a Ducreux pastel *abbé*.
Lit.: Saint-Quentin 2005, p. 116

Charles-François **COUTURIEUX** (1871–1954), pharmacien, chef de laboratoire des hôpitaux de Paris, officier de la Légion d'honneur, collected three pastels which he had photographed at Giraudon in 1930.

Jacques **COUVREUR** (Paris 1.VII.1815 – 19.III.1875), marchand de curiosités, 28 rue Laffitte. His very extensive collections were sold in several sales in 1875, and included pastels by La Tour, Perronneau and Greuze as well as a good many anonymes.

Phoebe **COWLES** (1941–), San Francisco, the daughter of Cheney Cowles of Spokane, whose family made its fortune in publishing. She is a collector of old master paintings, and donated a painting by Oudry to The Fine Arts Museums of San Francisco.

New York, Christie's, 23.I.2004:

Lot 63: La Tour, *Belle-Isle*

The Earls **COWPER** (fl. 1953). Panshanger House, built by the 5th Earl, was demolished in 1953, and the Sotheby's sale followed. The Mengs pastels were presumably acquired by George Nassau Clavering, 3rd Earl Cowper (1738–1789), whose portrait Mengs also painted. A Rembrandt portrait had been sold in 1911 to the NGA, Washington.

Dictionary, genealogy, [Cowper](#)

London, Sotheby's, 16.X.1953:

Lot 9: Mengs, 2 *allegories*

Edward **COXE** (c.1748–1814), of Dover Street and Hampstead Heath, poet and collector. His brothers included an auctioneer and an archdeacon. His sale p.m. in Saville Place, George Squibb, 13–15.IV.1815 included three lots on the third day, among “Drawings framed and glazed”, each a pair by Rosalba, no doubt in pastel.

Lot 20 A boy's head; and a girl's the companion [£5/10/-]

Lot 24 Diana; and a female head, very beautiful and perfect drawings of this celebrated artist [21 gns]

Lot 31 Spring and Summer, very capital – from the Bessborough collection [15 1/2 gns]

Charles-Antoine **COYPEL** (1694–1752), pastellist. His inv. p.m., 28.IX.1752, included, “pour mémoire”, “huit portraits tant d'homme que de femmes tous de famille peint en pastelle et dans leur différentes bordures ovales de bois doré tous garnie de glaces.”

Dictionary, artists

Vente p.m., Paris, Mariette, 27.III.–IV.1753 [indexed as 6.IV.1753 in many sources]:

Antoine COYPEL

Lot 270: Deux Têtes de Femme au pastel: Etudes pour les Tableaux de la Galerie du Palais Royal, dont une sous glace. [divided: 21 livres 12 sols & 15 livres 16 sols]

Lot 276: Quatre Etudes de Têtes au pastel ou aux trois crayons. [12 livres]

Lot 277: Cinq autres Etudes de Têtes aussi au pastel ou aux trois crayons [divided: 7 & 12 livres 4 sols]

Charles COYPEL

Lot 279: Le Portrait du Roi en Apollon, peint au pastel, sous glace [23 livres 19 sols; abbé Démée]

Lot 280: Le Portrait du même prince dans son enfance, aussi peint au pastel, & pareillement sous glace [20 livres; Silvestre]

Lot 281: Le Portrait de feu Madame la Dauphine Infante d'Espagne, & celui d'un homme; l'un & l'autre peint au pastel [12 livres 14 sols]

Lot 282: Portrait de Mgr le Duc d'Orléans étant Duc de Chartres, peint au pastel; il est sous glace [17 livres; St. Philippe]

Lot 283: Le Portrait de Mademoiselle de Charolois, & celui de Madame la Marquise de Sévigné, peints au pastel [72 livres; Gouvernet]

Lot 284: Le Portrait de l'Ambassadeur Turc qui vint en France peu après l'avènement du Roi à la Couronne, & celui de son Fils, qui dans la suite a été lui-même Ambassadeur à la Cour de France; peints au pastel [20 livres; Silvestre]

Lot 285: Portrait de M. de Mondonville, Musicien célèbre, peint au pastel [24 livres; St. Philippe]

Lot 287: Deux Têtes dessines au pastel, & un sujet de Vierge, dessiné aux trois crayons [11 livres 1 sol; Babaut]

Lot 288: Deux Etudes faites au pastel sur le naturel, l'une pour la Tête de Joseph, & l'autre pour celle de la femme de Putiphar, dans un tableau qui a été peint par M. Charles Coypel, & qui représente Joseph accusé par cette femme impudique [b/i]

Lot 289: Trois Têtes, peintes au pastel d'après nature, une de Vieillard & deux de jeunes gens [13 livres 4 sols; Helle]

Lot 290: Deux autres Etudes de Têtes au pastel, une de jeune homme, & l'autre de femme, dont M. Charles Coypel s'est servi dans le tableau où il a représenté la Peinture chassant de chez elle le Génie de la Poésie [27 livres; Helle]

Lot 291: Deux Têtes peintes d'après nature au pastel, l'une de femme qui dans un Tableau de M. Coypel représente Athalie, & l'autre d'un jeune homme [18 livres 10 sols; Démée]

Lot 292: Quatre autres Etudes de Têtes au pastel ou aux trois crayons [20 livres 2 sols]

Lot 293: Deux Têtes peintes au pastel, & copiées d'après un Maître Italien; elles sont sous glace [31 livres 10 sols]

Lot 294: Une Tête d'homme pareillement peinte au pastel, & copiée par M. Charles Coypel pour son étude, d'après un tableau du Titien qui est au Palais Royal [24 livres 4 sols]

Lot 295: Le Portrait du Ministre Swalmius, copié par le même au pastel, d'après le tableau de Rembrandt, au Palais Royal [36 livres 1 sol; Joullain]

Lot 296: Cinq Etudes de Têtes, dessinées aux trois crayons ou au pastel, dont celle d'un enfant [7 livres 19 sols]

Lot 297: Deux Paysages peints au pastel, & enrichis chacun de figures: ils sont sous des glaces [97 livres; Valade]

Lot 298: L'Amour se faisant un arc, copie au pastel faite par M. Charles Coypel, du tableau du Corrège qui est au Palais Royal: elle est sous une glace [72 livres; St. Philippe]
Antoine COYPEL

Lot 345 [part]: plusieurs Têtes au pastel [36 livres 6 sols for whole lot; Glomy]

Meubles de peintre

Lot 502. Sept Tiroirs remplis de Pastels de meilleurs Fabriques; telles que celles de Moule, Charmeton & autres. Plus, un petit corps d'Armoire, contenant quatre Tiroirs, pareillement remplis de Pastels, lesquels se détailleront lors de la Vente.

Bijoux

Lot 550: Une Boîte ronde d'écaïlle, tournée par Mlle Maubois, montée en or, & renfermant un petit tableau en pastel dont le sujet est l'Amour endormi.

Philippe **COYPEL** (1703–1777), frère de Charles Coypel (*q.v.*).

Vente p.m., Paris, en sa maison rue Saint-Honoré, vis-à-vis le Trésor-Royal, 11.vi.1777:

Lot 42: Adrienne Lecouvreur, par Charles-Antoine Coypel [La France rendant grâces...]

Lot 43: Le portrait de Louis XV, de grandeur naturelle, au pastel, par le même, sous glace

Lot 43 bis: Les Quatre Saisons, 4 pastels par le même

Lot 44: Une jeune fille vue à mi-corps & de face; elle tient un masque, par le même. 23 pouces x 18 pouces [96 livres] [?Mme de Mouchy]

Lot 45: Jeune fille tenant une colombe, par le même, d'après le pastel de Rosalba

Lot 46: Le portrait en buste d'une jeune Dame, peinte au pastel par le même, sur peau. Haut. 15 pouc. larg. 12 pouc. sous glace

Cr

Quintin **CRAUFURD** (1743–1819), of Scottish descent, made his fortune with the East India Company, returning to Europe in 1780 where, after travels in Italy, Germany and Holland, he settled in Paris with his companion Anna Eleonora Franchi, known as la belle Sullivan. After the Revolution he formed a collection of portraits of illustrious persons, mainly from the reign of Louis XIV. A small group of pastels, gouaches and miniatures also appeared in his first posthumous sale, which took place at his hôtel de Créquy, rue d'Anjou Saint-Honoré; copies of the catalogue were also distributed in London. A sale of pictures and historical portraits after the death of Mme Veuve Craufurd took place at her home, 21 rue d'Anjou-Saint-Honoré, in 1824.

Lit.: Gonzague Mézin, *Bulletin de la Société de l'histoire de l'art français*, 2009, pp. 335–61; Oxford DNB

Vente p.m., Paris Alexandre & Peytouraud, 20.xi.1820 & seq.:

Pastels, gouaches et miniatures

367. Louis XV, à mi-corps, pastel sous glace et dans son cadre; par le Moyne.

369. Portrait à mi-corps, du président de Lamoignon, mort en 1677, à 60 ans. Pastel attribué à Nanteuil.

373. Portrait de Voltaire, par Ch. Coypel, en 1739.

374. Autre portrait à mi-corps, de Voltaire, représenté assis, tenant un livre, la tête tournée de trois quarts et regardant le spectateur; par de la Tour, pastel.

375. P. J. de Crébillon, par le même.

376. Portrait de C. P. Nivelles de la Chaussée, pastel, par le même.

377. Duclos, peint par le même.

378. Autre pastel, représentant le portrait à mi-corps d'un personnage inconnu.

379. Autre pastel, sujet d'une femme couchée.

Vente p.m. Mme Veuve Craufurd, Paris, 21 rue d'Anjou-Saint-Honoré, Alexandre, Paillet, 18–20.ii.1824:

Lot 51, non., *Mme Victoire*; lots 63, 64: Rosalba, 6 pstls

Vente, Tableaux et collection de 40 portraits d'homme et femmes célèbres provenant de la galerie du chevalier Crauford, hôtel rue des Jeûneurs, Bonnefons de Lavialle, Paris, 10–12.i.1842:

Lot 59: N., portrait au pastel, d'après F. Bol

Lot 97: La Rosalba. ?Madame Élisabeth, pstl

Crespi, v. Leonardî

Anselme-Alphonse **CRIGNON DE MONTIGNY** (1812–1877), conseiller d'État, politician from Orléans, whose vast medal collection was dispersed on his death (Paris, 1–6.iii.1880). His son, Anselme-Guy-Gaston (1847–1898), officier du génie, had no interest at the time, but soon afterwards became fatally ill, and decided to devote his remaining years to reassembling

his father's collection. The 1899 sale that took place shortly after the Gaston's death included a group of miniatures as well as large numbers of coins, medals, cameos and intaglios, but only one pastel.

Paris, Drouot, Chevallier, 24–27.v.1899:

Lot 314: La Tour [Ducreux], *Mme Poisson*

La comtesse [Gigault de] **CRISENOY** de Lyonne, née Jenny-Louise Hufflen (1885–c.1971), married Charles, comte Crisenoy de Lyonne (whose mother was a Montesquiou-Fezensac) in 1920. A fashion print from 1927 shows her with Mrs Daisy Fellowes (*q.v.*). She owned a pastel by Capet (*homme*) in 1926. Posthumous sales of Chinese and French ceramics and objets d'art took place in 1971 (Paris, Drouot, Ader, Picard, 19, 28.v.1971). Henri-Pierre-Charles, baron de Crisenoy (1882–1930), son of the painter Pierre-Émile de Crisenoy (1827–1902), owned a Perronneau (*homme*) in 1923; this may have descended from the Tourolle family (his grandfather and greatgrandfather were both married to members of this family).

Lit.: Révérend

Dictionary, genealogy, [Gigault](#)

Edward **CROFT-MURRAY** (1907–1980), keeper of prints and drawings, British Museum, from 1954 to 1972; specialist in British art.

Lit.: James Byam Shaw, *Burlington magazine*, CXXIII/935, .ii.1981, pp. 99–100

Pastels: Cotes, *Bridget Gunning*; Luttrell, *Lutma*; *Rembrandt's mother*

Marc-Antoine-Nicolas, marquis de **CROISMARE** (1694–1772), friend of Rousseau, Grimm and Mme d'Épinay. The Mengs pastels were reported by Diderot in 1763.

Pastels: Mengs, *courtisane*, *philosophe*

François-Ernest **CRONIER** (1840–1905) [Crosnier in many sources]. Of humble origins, Cronier was trained as an engineer at the École polytechnique; his talents were spotted early by the French sugar magnate, Henri Say. Cronier rose to be managing director of the firm and after Say's death trustee of his estate. He also founded the Sucreries d'Égypte. The vast Say fortune was estimated at up to Fr100 million; Say's widow lived in a mansion on the Champs-Élysées, while Cronier and his family bought an important house on the rue de Lisbonne. He acquired French and English 18th century portraits, as well as paintings by Watteau and Fragonard, from Gimpel and others during the period 1898 until his suicide in .viii.1905 following the failure of his speculations on the sugar market. Acting in concert with Jaluzot, founder of the Printemps department store, they used the Say estate to take an enormous long position which proved disastrous when the price of sugar halved. Criminal proceedings against Jaluzot commenced, while Cronier took cyanide and simultaneously shot himself. The posthumous sale in 1905 does not include all his collection, as he occasionally made exchanges (he acquired a pastel *child* by Russell from Gimpel in 1899). The sale, which yielded Fr5,198,031, contained important pictures by Fragonard and Chardin, and attracted much attention at the time: "Exposition Cronier où tout Paris se rue", according to Marguerite de Saint-Marceau in her *Journal*, although Gide noted in his "Toute cette collection sent un peu le *mignonnaire*."

Lit.: Alexandre 1905; Bouyer 1905; Daurel 1905; Thibault 1905; Gimpel 1963; *New York Times*, 24.ix.1905

Vente p.m., Paris, Georges Petit, Lair-Dubreuil, 4–5.xii.1905:

Lot 31: Gainsborough [Gardner], *Méditation* [Fr65,000; Cognacq]

Lot 35: La Tour, *Schmidt* [Fr77,000; Veil-Picard]

Lot 36: La Tour, *auto* [Fr70,100; Sortais]

Lot 37: La Tour, *Lady Coventry* [Fr72,000; Kann]

Lot 38: La Tour, *Coventry* [Fr36,000; Larios]

Lot 39: Perronneau, *Mme Le Boucher de Richemont* [Fr10,600; Duveen]

Lot 40: Perronneau, *inconnu* [Fr20,000; Sortais]

Lot 41: Perronneau, *inconnue* [Fr26,000; Paulme]

Antoine **CROZAT** de Préserville (1630–1690), banker from Toulouse. His two sons, Antoine II Crozat du Châtel (1655–1738) and Pierre Crozat "le pauvre" (1661–1740), moved to Paris in 1703. While Antoine continued to increase his vast fortune through international trade, Pierre's attention was concentrated on legendary art collection, including some 400 paintings and 18,000 drawings at his hôtel in the rue de Richelieu. Part of the collection was sold after his death for the benefit of the poor; some of these sheets were acquired by the duc d'Orléans. The paintings were inherited by his nephew Louis-François Crozat, marquis du Châtel (1691–1750); after his death, the sculptures were sold at auction in 1751, while the paintings were divided between his children. Those of the sons were subsequently acquired by Louis-Antoine Crozat de Thiers, place Vendôme (himself an amateur draughtsman). After his death in 1770, the collection was sold to Diderot as

agent for Catherine II, and is now in the Hermitage. The act of sale (AN MC/MI/RS/517, 4.1.1772) includes a catalogue of “tableaux, pastels et dessins” running to 39 pages; the total price was 460,000 livres. Catherine II also acquired a number of pictures from the estate of the marquis du Châtel’s daughter, the duchesse de Choiseul. A group of pastels by Wallerant Vaillant were said to have been acquired from Crozat by prince Galitzin (*q.v.*).

Dictionary, genealogy, [Crozat](#)

Lit.: Grove 1996; NGA website; Baron Desazars, “La famille Crozat”, *Revue des Pyrénées*, XX, 1908, pp. 88–105; 237–65; Cordélia Hattori, “Contemporary drawings in the collection of Pierre Crozat”, *Master drawings*, xlv/1, 2007; *Livre-journal de Lazare Duvaux, marchand-bijoutier, 1748–1758*, ed. J. Courajod, Paris, 1873, I, p. cccxi; Py 2015; Ziskin 2012

Pierre Crozat, vente p.m.: Paris, Mariette, 10.IV.–13.V.1741:

Lot 111: Quatre, idem, [Dessins de Raphaël Sancio d’Urbain] dont le Carton en grand d’une tête de femme, pour un tableau représentant les Amours d’Acis & de Galathée, qui a été gravé par Silvestre de Ravenne, & qui peut être de Jules Romain étant encore sous Raphaël : une Etude de quelques figures nues pour le tableau de la Transfiguration, & la tête d’une des Graces de la Loge de Chigi, dessiné en pastel par M. le Brun. [50 livres; Gouvernet] Frederic Baroche d’Urbain

Cette collection de Dessins du Baroque, est extrêmement précieuse. M. Crozat en a apporté d’Urbain les principaux Dessins; quant aux Têtes en pastel qui sont d’une beauté singulière, & telles qu’on les devoit attendre d’un Peintre qui marchoit de fort près sur les traces du Corregge, il les trouva à Venise chez M. Chechelberg. Cet amateur qui en connoissoit le prix, les avoit toujours conservé sous des glaces. Au reste, ces Dessins confirment ce qu’on dit les Auteurs, des précautions singulieres que prenoit le Baroque pour conduire ses ouvrages au point de la perfection; car les Etudes pour un même tableau y sont multipliées de telle sorte, qu’on n’imagine pas qu’un homme ait pu avoir la constance de pousser aussi loin le travail

Lot 223: Trois Dessins, dont la premiere pensée très-arrétée du tableau de l’Annonciation qui est à Lorette, & dont on a une si belle Estampe du Baroque [24 livres 3 sols; Hecquet]

Lot 227: Cinq, idem, dont le Mariage de sainte Catherine [72 livres; Agard]

Lot 228: Huit, idem, dont la Vierge à l’oiseau, qu’à gravé Corneille Corn [20 livres 15 sols; Hecquet]

Lot 230: Douze, idem, dont la sainte Vierge dans le Ciel, partie du tableau de l’Eglise de saint François à Urbain [26 livres 10 sols; Agar]

Lot 231: Quinze, idem, dont la Visitation de sainte Elisabeth, grande & belle Composition qui a appartenu à Pierre Lely [32 livres 14 sols; Fremin]

Lot 235: Trois Têtes en pastel [22 livres; Tessin]

Lot 236: Trois autres belles Têtes en pastel [30 livres 1 sol]

Lot 237: Trois, idem, dont la Tête d’un Religieux qui regarde en bas [60 livres 12 sols; Hecquet]

Lot 238: Trois, idem, dont l’Etude pour la belle Tête de sainte Micheline [90 livres 10 sols; Tessin]

Lot 239: Trois, idem, dont la Tête d’une des Saintes femmes du tableau de la Descente de Croix [100 livres 1 sol; Agar]

Lot 240: Quatre, idem, dont une Tête de Vieillard [100 livres; Tessin]

Lot 241: Douze autres Têtes & Etudes diverses [12 livres 10 sols; Hecquet p. Mariette]

Lot 242: Douze, idem, [9 livres; Filleul]

Lot 245: Quinze, idem, [8 livres 1 sol; Agar]

Lot 246: Un grand Dessin du Baroque, représentant Jesus-Christ porté au tombeau: c’est sur ce beau Dessin qui est d’un fini & d’une conservation parfaite, qu’a été gravée l’Estampe de Gilles Sadeler [100 livres 1 sol; Hecquet p. Mariette]

Lot 247: Deux grands & beaux Dessins du même Maître; l’un représentant Jesus-Christ descendu de dessus la Croix, & l’autre S. François recevant les Stigmates: le premier est une très-belle Esquisse pour le tableau; & l’autre a servi à Villamene pour graver sa planche [30 livres; Tessin]

Lot 249: Sept grands Dessins du Baroque, dont quatre de Pâisages [10 livres 1 sol; Agar]

Le Guide [Guido Reni]

Lot 525: [MS addition: et une teste en pastel]

Jacques & François Bassan

Si le Bassan s’étoit contenté de faire des Dessins, il ne jouiroit pas de la réputation qu’il s’est acquise; ses Dessins tous indécis qu’ils sont, aculent cependant, il faut l’avouer, de la couleur, & c’est ce qui les fait rechercher.

Lot 704: Vingt Dessins, dont l’Etude d’une femme portant son enfant, en pastel [42 livres; Noury]

Almanach des Beaux-Arts, 1762, collection de **Pierre Crozat**:

Petit salon: cinq têtes en pastel de Mlle Rosa Alba; *Petite galerie*: une tête de femme de profil, pastel de Mlle Rosa Alba; les Quatre Saisons avec leurs attributs, en pastel, & un portrait de profil, en pastel, de la même main... ; plusieurs petits portraits au milieu desquels est placé celui de la comtesse d’Evreux, pastel de Mlle Rosa Alba; une Vierge en pastel, de la même.

Catalogue des tableaux du cabinet de **M. Crozat, baron de Thiers**, Paris,

1755 [Saint-Aubin illustrated]:

[67] *Troisième Pièce*. Le Carton original du l’Étude au pastel de la tête de la Sainte Vierge, que le Corregge avoit peinte dans la tribune de l’Église de S. Jean à Parme: de 22 pouces de haut, sur 18 pouces de large.

[284] *Petit salon*. Sur une Armoire en treillage de fil de laiton, cinq têtes en pastel, par La Rosalba.

Petite galerie. [289] Une tête de femme de profil, pastel, de La Rosalba: de 11 pouces & demi de haut, sur 9 pouces de large.

[290] *Et*, les quatre Saisons représentées par autant de demi-figures de Femmes qui en portent les attributs; aussi en pastel, & par la même Rosalba: tous les quatre de 9 pouces de haut, sur 7 pouces de large.

[291] *De l’autre côté, vis-à-vis*, un Portrait de profil au pastel, par La Rosalba, de 17 pouces de haut, sur 11 pouces de large.

[296] *Et* d’autres petits Portraits, au milieu desquels est placé celui de Madame la Comtesse d’Evreux, pastel sous glace; par La Rosalba: de 23 pouces de haut, sur 18 pouces de large.

[297] *Près de la fenêtre, à la droite*, une Vierge en pastel; de la Rosalba: de 16 pouces de haut, sur 13 pouces de large.

Vente de tableaux pastels et dessins par les héritiers d’Antoine Louis Crozat baron de Thiers, à l’Impératrice de Russie, 4.1.1772 [AN MC/RS//517].

François Tronchin made a copy of this inventory, which he annotated “avec mon jugement sur chaque tableau: envoyé à S.M. I.” (Bibl. Genève, Arch Tronchin 195): his comments are added below, in [blue](#).

Rosalba Carriera (pastels)

134/134. Tête de femme de profil. H. 11° 6° 1. 9° (2. sur papier blanc) [Jolies tetes de memes que toutes les suivantes](#)

132. Les quatre saisons en quatre demi figures de femmes avec leus attributs. H. 9° 1. 7° [Elles sont jolies](#)

133. Un portrait de profil. h. 17° 1. 11° [Très jolie tête regardans en bas](#)

130. Une vierge. H. 16° 1. 13° [Jolie tête: elle a un voile bleu](#)

131. Buste de femme [C’est le portrait de Mme de Nevers. Je ne sais par qui elle est peinte. On la donne à la Rosalba.](#)

135/135. 2. Têtes de femmes sur papier gris. H. 11° 1. 9° [Elles sont jolies](#)

136/136. 2 Têtes sur papier gris. H. 11° 1. 9° [Jolies Tetes d’enfants](#)

137. Portrait de Louis XV esquisse. H. 8° 1. 7° [Legere esquisse](#)

138–145 mignatures

Charles de La Fosse

334. Plafond très riche, dessin colorié.

Henri CRUSE (1861–1944), wine grower in Bordeaux, and his wife, née Georgina de Luze, donated a pastel by Perronneau (*Majence de Camiran*) to the musée des Beaux-Arts de Bordeaux in 1924. In 1920 Cruse and his brother Frédéric (1854–1933) donated an oil portrait of Tourny by Allais to the same museum. Henri also owned a group of portraits from Wertmuller’s Bordeaux period.

Mrs Alan Percy **CUNLIFFE**, née Malvina Virginia Longfellow (1889–1962), of South Street, Mayfair, American film actress. Her bequest to the V&A in 1963 included three pastels as well as a group of miniatures and a collection of English silver. Sales of Chinese porcelain and other items took place in London, Sotheby’s, 7.V.1963.

Pastels: Carriera, *tyrolienne*; Lawrence, *Baker*; Read, *Mrs Garrick*

Marie-Albert, vicomte de **CUREL** (1827–1908), art collector. His posthumous sale was scheduled for 3.V.1918 but eventually took place in Paris, Georges Petit, Dubourg, Lair-Dubreuil, 25.XI.1918, and included Perronneau pendants of *M. & Mme Pommeret*.

Casimir Perrin, marquis de **CYPIERRE** (1784–1844), amateur painter and collector of 18th century paintings (Chardin, Watteau), some acquired under the guidance of Théophile Thoré. None of the nine pastels in his sale is known even from reproductions today.

Lit.: *Bulletin de l’Alliance des arts*, 25.XII.1844, pp. 179f; 10.II.1845, pp. 242f; Gabriel Girod de l’Ain, *Les Thellusson, histoire d’une famille*, Paris, 1977; Chardin 1979; Blumenfeld 2007; NGA website

Dictionary, genealogy, [Perrin de Cypierre](#)

Vente p.m., Paris, rue Neuve-ds-Mathurins, Bonnefons-Delavialle, Thoré, 10.III.1845 & seq., Pastels et dessins:

Lots 153, 154: Boucher, *Jeune femme renversée*;

Lot 155: Tocqué [éc. fr.], *Mme Geoffrin*;

Lot 156: Mlle Diard, Mme Vincent [Labille-Guiard]: *femme a son cheval*

Lot 157–63: Éc. fr., *femmes*, pstls;

Lots 164, 165, 169, 170, 171, 172, 173, 175, 176, 187: Boucher, dessins avec pastel

CZARTORYSKI. A number of members of this family were active patrons and collectors, notably Adam Kazimierz, prince Czartoryski (1734–1823) and his wife, née comtesse Izabella von Flemming (1746–1835), who employed the pastellists Marteau and Kucharski.

Dictionary, genealogy, [Czartoryski](#)

Lit.: Grove 1996

Mme **C*****

Vente p.m., Paris, Pillet, 22.II.1860:

Lot 15: La Tour, inconnue

M. C., possibly a descendant of Joseph Ducreux.

Paris, Mauger, Féral, 16–17.XI.1917:

Ducreux, Lot 12, *auto*; Lot 13, *sa femme*; Lot 14, *fillette*; Lot 15, *enfant endormi*

D

Johan Christian **DAHL** (1788–1857), Norwegian landscape painter based in Dresden; he lent numerous pastels to the Dresden exhibitions in the 1840s, among them works by Vogel, Schmidt, Mengs and Oudry.

Joseph-Honoré-Désiré **DAIGREMONT** (1790–1866), inspecteur général des fortifications. His broad ranging collections were dispersed in a series of sales from 1861. Not to be confused with the miniaturist Louis-Narcisse Jacops, marquis d'Aigremont (Lille 1768–1829). A pastel of his father Octave-Joseph Daigremont was copied by the collector's nephew, Alexandre Daigremont, also in pastel (Bordeaux, Blanchy, Lacombe, 3.IV.2024, Lot 242); the ambiguous label on the back may suggest that the original was by or simply belonged to him.

Vente p.m., Paris, Drouot, Blaisot, 3–7.IV.1866:

Lot 265: La Tour, *11 croquis*

Richard **DALTON** (c.1713–1791), antiquarian, surveyor of the King's pictures. His collection, "removed from his late Apartments at St James's and his House at Twickenham", was sold in three parts, with Christie's taking charge of the pictures; sales of medals and drawings took place over the following weeks.

Lit.: Ingamells 1997

Vente p.m., London, Christie's, 9–11.IV.1791 [postponed from 8–9.IV.1791]:

9.IV. 1792, Lot 71: Nine [7] miniatures in crayons by Luttrell, large and small portraits various, framed and glazed [£1/10/-; Hillington]

11.IV.1791, Rosalba CARRIERA:

Lot 17: A portrait of a lady in crayons, in the character of Ceres [£5/15/-; Aubrey Beauclerk, 5th Duke of St Albans]

Lot 29: The portrait of Seb. Ricci, ditto of Marco Ricci, in crayons [£9/19/-; Grosier]

Lot 30: General Morillio, ditto [the portrait] of Antonio Zanetti [£3/10/-; Mrs Russell]

Lot 51: Two heads in crayons, fine, of a boy and girl [£6/8/-; Grosier]

Lot 52: Three [heads in crayons] [£2/2/-; Duke of St Albans]

Lot 69: Three heads in crayon, by Rosalba, 1 a small English portrait by S. White [£1/11/-; Walpole]

uncertain, part lot: [Jackson], *Samuel Cooper*

[Louis-Antoine Le Vaillant], chevalier de **DAMERY** (1723–1803), officier aux gardes, collector of pictures, dispersed in Paris sales in 12.VII.1774 & seq. (prints) and 18–19.XI.1803 (drawings and paintings).

Lit.: Lugt 2862; W. McAllister Johnson & Véronique Meyer, "Le Chevalier de Damery (1723–1803) et la gravure de collections privées en France au XVIII^e siècle", *Nouvelles de l'estampe*, 223, 2009, pp. 8–49

Pastels: Boucher, *jeune femme*, Carriera, *Poésie*; Coypel, *Medée*

Charles H. **DANCOCKS** (1858–1907), of 22 St Mary Abbott's Terrace, Kensington; his estate sale in London, Christie's, 28.XI.1908, included pastels by Russell (lot 19: 2) and Vaslet (lot 20: 4).

Edward **DANIELL** (1807–1892), art dealer and auctioneer, London. The British Museum acquired approximately 1000 drawings or prints from him, including a pastel by Drummond.

Auguste-Alexandre **DANLOS** (1839–1928), commis marchand d'estampes, son of Alexandre Danlos (1811–1888), from Montmartin, both experts and dealers in prints and drawings, 15 quai Malaquais. Auguste's posthumous sale included an important collection of early prints.

Lit.: Westgarth 2009

Vente p.m., Paris, Drouot, 6.VI.1928:

Lot 48: Boucher, *Mme Desbays*; Lot 49: Boucher, *Mme Baudouin*

Joseph **DARAM**, sgr de Castilhon et de la Bastide-Constance (1704–1789) and his son Guillaume-Louis Daram (1732–1807) were both important collectors, lending several pastels by Mlle Barbet and Pillement to the Salons de Toulouse between 1781 and 1786.

Dictionary, artists

David **DAVID-WEILL** (1871–1952), président du Conseil des musées, major collector and donor to the Louvre, the musée Carnavalet, the musée Antoine-Lécuyer and The Metropolitan Museum of Art. He was born in San Francisco and spent 13 years in the USA before his family returned to France. After the Lycée Condorcet, he joined the banking firm Lazard Frères owned by his uncles in the 1890s, and married Flora Raphael in 1897. His interests ranged from paintings and miniatures to oriental art and antiquities – some of which appear in a Vuillard portrait of him. An article in the *New York times*, 20.II.1937, stated that a large part of his 18th century collection had been acquired by Wildenstein. During the war some of the collection was seized by the ERR; pastels included a Greuze *jeune fille* and a Nanteuil, *Hardouin*. After his death, his collection of miniatures was split into two groups, one given to the Louvre and the other bought by Wildenstein and sold complete to Sir Charles Clore. David-Weill's philanthropic tradition was continued by his grandson Michel David-Weill (1932–2022).

Lit.: Ch. Morice, "La collection David-Weill...", *L'Art et les artistes*, VIII.1907, pp. 227–235; Henriot 1926–28; Paris 1956a; Jeannerat & Clouzot 1957; Gimpel 1963; Chardin 1979; Donateurs 1989; Grove 1996; Rosenberg 2007; Saint-Quentin 2005, p. 116; Stourton 2007; NGA website

New York, Parke-Bernet, 22–23.V.1959

London, Sotheby's, 10.VI.1959:

Lot 71: Boucher [Lemoine], *Louis XV*; Lot 95: Hoin, *auto*; Lot 100: La Tour, *Mme Savalette*; Lot 101: La Tour, *Deschamps*; Lot 102: Vigée Le Brun, *Le Moyne*; Lot 107: Perronneau, *mse d'Anglure*; Lot 114: Nattier [Carriera]; *duc de Bourgogne [Friedrich Christian]*

Other pastels: La Tour, *Pigalle*

Charles **DAVIS** (1849–1914), MVO, of 147 New Bond Street, picture and furniture dealer, self-described expert to the King; his sale p.m., London, Christie's, 3.XII.1920, included a number of pastels:

Lot 58: Bonnet, *lady with flowers*; Lot 61: Drouais, *lady with music*; Lot 65:

Liotard, *Gluck family*; Lot 66: Van Loo, *comtesse de Sabran*; Lot 67, Morland, *girl*

Henry **DAWKINS** (1698–1744) of Clarendon, Jamaica, made his fortune from sugar plantations in Jamaica. His eldest son, James Dawkins (1722–1757), started his Grand Tour in 1744 when he inherited his father's estates; he developed an interest in archaeology, and collected pictures; apart from his own portrait, he commissioned a set of the Seasons from Rosalba. His brother Henry, the subject of a pastel by La Tour, was admitted to the Society of Dilettanti on the strength of James's celebrity. Their pictures descended to Henry's grandson, the Rev. Edward Henry (1794–1859), of Morhanger House, near Sandy, Bedfordshire; Fellow of All Souls, vicar of West Markham, Nottinghamshire, 1828; ∞ 1835 Elizabeth Cooper. The collection passed to their son Edward Henry *Frederick* Dawkins (1837–1912) before the 1913 sale.

Dictionary, genealogy, [Dawkins](#)

London, Christie's, 28.II.1913:

Drawings: Lot 2: J. STUART, James Dawkins of Laverstoke [10/6; James]

Pastels: Lot 3: Queen Caroline, in red dress, seated [2 1/2 gns; Murray]

Lot 4: James Colyear Dawkins as a boy [11 gns; Clay]

COTES. Lot 5: Charles, Earl of Portmore [210 gns; Cartwright]; Lot 6:

Charles, Duke of Marlborough [4 gns; Madeline]; Lot 7: Caroline, Lady

Scarsdale [74 gns; Cartwright]

Lot 8: GARDNER, Mary, Countess of Portmore [60 gns; Agnew]

HAMILTON. Lot 9: James Dawkins [80 gns; Toogood]; Lot 10: the same, ov.

[40 gns; Edward Gallery]

Lot 11: HOARE, Countess of Dorchester [45 gns; Agnew]

LELY sch. Lot 12: Charles II [35 gns; Sabin]; Lot 13: Catherine of Braganza

[40 gns; Agnew]; Lot 14: Mme de la Révière [45 gns; Agnew]; Lot 15:

Duchess of Cleveland [40 gns; Agnew]

Lot 16: Caroline [Katherine] READ, James Colyear Dawkins, in white frock and cap, blue sash, oval

Lot 17: CARRIERA, James Dawkins [120 gns; Agnew]

Lot 18: Q. de LA TOUR, Henry Dawkins [2120 gns; Agnew]

Jean-Élie-Octave-Louis-Sévère-Amanieu, duc **DECAZES** et Glücksberg (1864–1912), grandson of Louis XVIII's statesman, and son of the diplomat;

he married Isabelle-Blanche Singer (1869–1896), heiress to the Singer sewing machine fortune; she committed suicide. Marguerite de Saint-Marceaux 2007 called him “un imbécile”. He lent pastels by Perronneau to the Cent pastels exhibition in 1908.

Pastels: Ducreux, *Louis XVII*; Perronneau, *Dumas*; *Luckner* n.g. Fellowes; Singer

Mme Éléonor **DÈCLE**, née Alexandrine Leclanché (1808–1896), from a distinguished family of scientists, she married a négociant from Paris in 1825. Her brother Léopold worked with Philippe-Auguste Jeanron on a translation of Vasari, and founded “La Société Libre de peinture et de sculpture”. She bequeathed a group of four mythological pastels by Vigée (as well as paintings by Trinquesse and Marguerite Gérard) to the mBA, Dijon in 1896.

Pierre **DECOURCELLE** (1856–1926), the son of the dramatist Adrien Decourcelle (a collector of faïence) and great nephew of the playwright Adolphe d’Ennery (who collected far eastern art), Decourcelle was also a man of letters and collector. He started his career as a journalist on *Le Gaulois*; his first play was *L’As de Trèfle*, while his greatest success was *Les Deux Gosses*, a melodrama concerning a stolen child. He later turned to the cinema. He built up a collection of French 18th century engravings from the age of 40 before switching to old master drawings and then paintings. A version of La Tour’s abbé Pommyer and a Pommyer drawing by Cochin were acquired from a Mme Mauzin c.1902 in circumstances leading to a lawsuit for unpaid commission to an intermediary (v. *Le Journal*, 15.1.1905). He sold his old master collection in 1911; a collection which cost Fr400,000 sold for Fr1.5 million (Matilda Gay noted “the exorbitant prices fetched at this sensational sale – the high water-mark of frenzied snobbishness”). But he restarted collecting immediately, repurchasing some of his own collection at the sale and later. His widow, née Louise-Edmée About (1866–1960), inherited the collection; on 4.vi.1930 Georges Seligman was invited to 4 rue du Cirque, Paris to view the collection, which had just been seen by a succession of the leading dealers at hourly intervals; it included only two pastel préparations by La Tour, and it appears her price was not met. A number of drawings were sold in 2002.

Lit.: Jean-Louis Vaudoyer, “La collection de M. Pierre Decourcelle”, *Les Arts*, 111, 1911, p. 6; Pierre Breton, introduction to Christie’s 2002 catalogue; Rieder 2000; Jacques Seligmann archives, Smithsonian, Box 182, Folder 1. Paris, Georges Petit, Lair-Dubreuil, Baudoin, 29–30.v.1911:
Lot 66: Boucher, *jeune femme*; Lot 74: Boze, *Mlle Boze*; Lot 102: Labille-Guiard, *Robert*; Lot 103: Labille Guiard [Ducreux], *[[?]]Mme Poisson*; Lot 118: La Tour, *auto*; Lot 119: La Tour, *Pommyer*; Lot 120: La Tour, attr., *Destouches*; Lot 122: Le Noir, *femme 1764*; Lot 137: Perronneau, *Cochin*; Lot 154: Carriera, *jeune fille à la colombe*; Lot 155: Russell, *man*
Paris, Christie’s, 21.iii.2002:
Lot 318: Labille-Guiard [Ducreux], *??Mme Poisson*

Edgar **DEGAS** (1834–1917) inherited a number of pastels from his father, the banker Auguste de Gas (1807–1874). The group consisted of five pastels thought to be by La Tour, four of which seem to have been acquired by Auguste de Gas in an anonymous Paris sale, 20–21.v.1873, including versions of *Marie-Josèphe* and *Mme de Pompadour*, the inconnu now in the musée Jacquemart-André (of which Degas made a copy in oils which is now in Lausanne), and an unknown *officier*, then thought to be by La Tour, but in fact by Ducreux. All four, with a further La Tour *magistrat*, were lent to the Paris 1874a exhibition. Degas also owned a Rosalba *autoritratto*. A Perronneau oil portrait, *Mme Miron*, was also part of the collection; it appears in Degas’s pastel portrait of his sister Thérèse of around 1869. Degas frequently visited Saint-Quentin. Shortly after the death of his father, the affairs of the family bank obliged Degas to seek to sell much of the collection, and some of the pastels were acquired by Hector Brame.

Lit.: Dumas & al. 1997; Reff 1971; Reff 2020
Paris, Georges Petit, 26–27.iii.1918; 15–16.xi.1918

Louis **DEGLATIGNY** (1854–1936), négociant en bois, Rouen, collector of drawings and prints dispersed in eight sales p.m.; that in Paris, Drouot, 4–5.xi.1937, included a drawing with pastel by Van Schuppen.
Lit.: Lugt 1768a

C. Barry **DELANY** (1815–1888), MD 1853, resident physician at the Kilkenny district lunatic asylum; collector of drawings.
Lit.: Lugt 350
Pastels: Tilson, *Turner*

Mrs Patrick **DELANY**, Mrs Alexander Pendarves, née Mary Granville (1700–1788), amateur pastellist and collector. Her will included pastels by

Liotard and Pond.
Dictionary, artists

Paul **DELAROCHE** (1797–1856), peintre.
Vente p.m., Paris, Drouot, Pouchet, 15–17.vi.1857:
Lot 33: La Tour, *Louis XVI*

Robert Edward **DELL** (1865–1940), journalist, first editor of the *Burlington magazine*, 1903–06; he resigned to become Paris correspondent of the *Manchester Guardian*, and also owned Shirleys Ltd, a gallery at 9 boulevard Malesherbes. In a review of the Doucet sale for the *Burlington*, Dell expressed infuriation that a pastel by La Tour should fetch more than a canvas by Fragonard. He was expelled from France after the war, having criticised the French Government’s peace negotiations in 1917. He later lived in New York. He lent several pastels to the Paris 1911 exhibition, which he organised with his associates Max Rothschild and R.-R. M. Sée (*qq.v.*). Dell’s attribution of two pastels to Engleheart (*q.v.*) seems improbable.

Lit.: dictionaryofarthistorians.org
Pastels: W. Hamilton, *Adelaide Payne*; Phelps, *Handel*

M. & Mme **DELLEZENNE** (fl. a.1818). Probably Jean-Achille Delezenne (1745–1813), propriétaire, and his wife, Felicité-Louise L’Esprit de Porchère (c.1746–1818), of 3 rue de l’Echelle-Saint-Honoré and the château de Wargemont.

Vente p.m., Paris, Jean-Claude-Marie Narjot, Martin, 19.v.1818 & seq.:
Lot 40: copie d’après Boucher: Tableau peinte en pastel, représentant Jupiter et Léda, accompagnée d’une nymphe. D’une très-bonne couleur et grande franchise d’exécution [Fr 34; Aubé]

Peter **DELMÉ** (1710–1770), of Huguenot origins. He was the son of Sir Peter Delmé (–1728), a successful merchant who became Lord Mayor of London and a governor of the Bank of England. His son became an MP in 1741, and he was well known as a patron and connoisseur. Although his wealth earned him the nickname of Peter the Tsar, his prodigious spending led to financial difficulties and he shot himself at his London home, 15 Grosvenor Square. Delmé commissioned Arthur Pond to make numerous copies after Rosalba Carriera. The attribution of the pastels in the 1790 sale (presumably that of his son, Peter III, 1739–1780) should be treated with caution. Peter II’s younger brother John (–1776) travelled to Italy with Robert Dingley, and joined the Society of Dilettanti in 1736.
Vente p.m., London, Christie’s, 13.ii.1790:
Lot 21: Rosalba, Two fancy heads in crayons, elegantly framed and plate glass [6 gns; Munroe]

Jean-Baptiste-Gustave **DÉLOYE** (1838–1899), sculptor and collector of drawings; he made a large bequest to the musée de Picardie, Amiens.
Lit.: Lugt 756; Boyer 1997
Paris, Drouot, Chevallier, 12–15.vi.1899:
Lot 6: Belle, *femme*

Joseph-Charles-Jules-François-de-Paule, dit “José” **DEL VALLE** (Paris 1857–13.i.1937), chevalier de la Légion d’honneur, banquier à Paris, from a family originating in Mexico. In 1886 he married Catherine-Alice Alessandri. His posthumous sale in 175 lots included numerous landscapes by Moreau etc. The ten pastels were mostly unreproduced and the attributions uncertain.
Vente p.m., Paris, Petit, Lair-Dubreuil, 28–29.v.1931, pastels:
Lot 5: attr. Boucher; Lot 20: Ec. fr.; Lot 31: Gautier-Dagoty, *Montillet*; Lot 40: Lagrenée le jeune; Lot 49: attr. Marteau; Lot 79: attr. Perronneau; Lots 80–82: Pillement; Lot 88: éc. Carle van Loo.

Marie-Joseph-Hector **DELZONS** (1821–1895), greffier de justice de paix in Paris, then juge de paix at Arthenay. A descendent of the Chevotet and Rémond families, he bequeathed an important group of pastels to the musée des Beaux-Arts, Orléans.

Dictionary, genealogy, Rémond
Lit.: Klinka-Ballesteros 2005
Pastels: Perronneau, M. & Mme *Chevotet*; Valade, 5 *pstls*

Abbé **DEMÉE** [du Mée] (fl. a.1772)
Vente p.m., Paris, Joullain, 11–12.vi.1772:
Lot 22: [Anon.] Quelques Portraits, peints au pastel, qui seront détaillés [38 livres 16 sols]

Anatole Nikolaievich **DEMIDOV** [Анатолій Николаевич Демидов], prince de San Donato (1812–1870), a member of the wealthy Russian family, educated in Paris. After his father’s death in 1836, he took charge of the

family villa at San Donato near Florence, part of which he turned over to a workshop for the manufacture of silks, while also enlarging the extensive art collection. An expedition to the Crimea which he organised in 1837 resulted in the numerous scientific publications. In 1840 he married Napoleon's niece, princesse Mathilde (*q.v.*), but they were separated in 1848. Demidov's collections and titles passed to his nephew Paul Demidov (1839–1885).

Lit.: *Anatole Demidoff, prince of San Donato (1812–70)*, exh. London, The Wallace Collection, 1994. Cat. Francis Haskell, Robert Wenley & David Edge Paris, 26 boulevard des Italiens, Charles Pillet, 26.II.1860: II: Tableaux anciens, école française.

Paris, 8–10.III.1860: III: Aquarelles...pastels...:

Lot 396: Greuze, *La petite tricoteuse*

Lot 397: Greuze, *Franklin*

Lot 398: Freij [Frey], *marquise du Châtelet*, 1758

Lot 399: Nanteuil, *Molière*

Lot 400: Scheffer, *Maria Theresia*

Charles-Léon-Justin **DÉMOGÉ** (1864–1934), commandeur de la Légion d'honneur, one of the founders of the retailing empire, the "Nouvelles Galeries Réunies"; his widow, née Jeanne-Juliette Lucas (1873–1963), left a Russell pastel, *Mrs Jeans*, to the Louvre. Two more pastels by Russell, *Mrs Raymond* and *Lady Georgiana Cavendish*, as well as a Pillement landscape, appeared in an anonymous sale p.m., Paris, 14.III.1964, and a fourth emerged in 1984. Three of the Russells were acquired from Jacques Seligmann in 1919, having previously belonged to Charles Wertheimer and Léopold Hirsch.

Albert **DEMONS** (1842–1920), professeur, specialist in bone surgery. Legacy to the musée des Beaux-Arts, Bordeaux in 1927, with a further item in 1937 from Mme Demons.

Pastels: I. Bernard, *dame*; La Tour, *Marie-Josèphe*; *Marie Leszczyńska*; Vigée, *dame*; Éc. fr., 6 *inconnues*

Georges-Joseph **DEMOTTE** (1877–1923), Belgian antiques dealer and restorer. Based in Paris, rue de Berry c.1920, he had opened a business in New York by 1923. He was in competition with Duveen, and accusations of forgery of goods supplied by Demotte led to a defamation action that ended when Demotte was found dead near Versailles. His business passed to his son Lucien, who committed suicide in 1934. Demotte Inc. held exhibitions of Persian miniatures and mediaeval French sculpture and stained glass in New York between 1929 and 1934.

Pastels: Perronneau, *Azard*; *abbé Journu*; J.-B. *Journu*; *Mme Legrix*; *Mme Molles*

Pauline-Léontine-Elisabeth Mesnage, dite Mme **DENAIN** (1823–1892), de la Comédie-Française, mother of the wife of the composer Léo Delibes. As explained in a preface to her sale catalogue by Philippe Gille, Mme Denain acquired a large part of her collection from Henri Didier, including many important 18th century French portraits (Boucher, Nattier etc.).

Paris, Georges Petit, Chevallier, 6–7.IV.1893:

Lot 32: Boucher, *amour*

Lot 33: Ducreux, *Femme*

La Tour:

Lot 34/35: M. & Mme *Grimod de la Reynière*

Lot 36: *Mlle Sallé*

Julien-Jean-Baptiste **DENISSE** (1866–1943), peintre, professeur à l'école de dessin à Saint-Quentin until 1917, when he moved to Nice. A dossier de dommages de guerre includes three pastels, a version of Perronneau's *Bernard Journu* and two anonymes inconnues.

Dominique Vivant, baron **DENON** (1747–1825), artist and arts administrator.

Dictionary, artists

Lit.: Chardin 1979

Inv. p.m., 16.v.1825:

Un Pastel dans son cadre doré portrait de Rosalba par elle même

Un pastel sous verre dans son cadre doré – portrait de Crébillon

Deux portraits au pastel – dont celui de la Reine de Prusse [100 francs with two minatures]

Vente p.m., Paris, Masson, Pérignon, 1–19.v.1826:

BAROCCI

Lot 267: Belle tête de reliquex, au crayon et au pastel [21.95 avec 535]

Taddeo ZUCCARO (1509–1566)

Lot 311: Portrait d'un pape, présumé celui de Paul III, au crayon et au pastel [8.]

ROSALBA CARRIERA

Lot 343: Un pastel fort intéressant, représentant le portrait de l'auteur; elle est vue en buste, presque de face et de grandeur de nature. Celui-ci, outre son intérêt historique, a l'avantage d'une conservation parfaite; il avait été acheté à Venise et rapporté par M. *Denon*. [93 livres; ?Brusset]

HALLÉ

Lot 758: Le portrait de M. Denon dans sa jeunesse; il est en buste de trois quarts; ce portrait est exécuté aux pastels fixés.

HUET

Lot 760: Dessin au pastel, représentant une jeune fille dans un paysage et jouant avec un mouton; un autre, dans la même manière, représentant un jeune paysan passant un ruisseau avec deux moutons. [16 livres]

Lot 761: Un dessin au crayon et au pastel, représentant la basse-cour d'une ferme, avec figures et animaux; un dessin au pastel, représentant un coq et des poules. [23 livres]

LA TOUR

Lot 817: Un pastel, portrait de *Crébillon*, vu en buste et de trois quarts; ce pastel joint au mérite de l'exécution un caractère de vérité remarquable. [30 livres]

LOTS DE DESSINS ES ARTISTES VIVANTS

Lot 882: ...deux portraits peints au pastel par un artiste allemand; l'un est celui de la reine de Prusse.

Aignan-Thomas **DESFRICHES** (1715–1800), draughtsman, patron and collector from Orléans. Dutch paintings figured strongly in his collection, but the pastels seem mainly to have been Perronneau's portraits of members of his family. Perronneau 2017, p. 181 contains extracts from his inventories concerning these. In an inventory of 3.IX.1760, Perronneau's painting of the artists Gillequin (a present from the artist) was valued at 30 livres, while the pastel of Desfriches's nephew Robbé de Beauveset was estimated at 72 livres, the same value as given to a Chardin still-life, *Faisan et gibecière* (now in Berlin). His daughter Perpétue-Félicité (1745–1834) married Jean Cadet de Limay; at her p.m. sale (Paris, Bonnefons, Paillet, 6–7.v.1834), two Perronneau pastels (*Robbé de Beauveset* and *L'Aurore*) were bought by Alphonse Gatineau (*q.v.*).

Dictionary, artists

Lit.: Chardin 1979; Chatelus 1991, pp. 297ff; Ratouis de Limay 1907; Grove;

Klinka-Ballesteros 2005; Perronneau 2017

Pastels: Perronneau, *Mme Cadet de Limay*; *Cochin*; M. & Mme *Desfriches*; *Robbé*

DESMAREST, Desmarests, Desmaretz etc.: several members of this family of engravers, experts and collector/dealers may be referred to in two late-18th century sale records, which include pastels by Boucher and Carriera. The premises of "Desmarest, graveur depuis 1761" are still preserved in the Palais-Royal. A large collection of drawings and prints were in the 1778 sale; possibly the same vendor as the dealer in the 1797 sale of "J. Desmarests, cessation de commerce". "J. Desmarest, peintre, négociant" was a commissaire priseur at the hôtel de Bullion, rue J. J. Rousseau in 1789 until 1794, when he moved to maison Charost, rue Montmartre, and as later at rue du Bouloir, c.1800; evidently he was the "citoyen Demarest, marchand de tableaux, rue du Bouloir, no. 46" who advertised to collect pictures to be sold for the benefit of a painter whose premises had been burnt (*Le Citoyen français*, 27.II.1803). Rambert Desmarest (1750–1806), membre de l'institut, graveur en médailles, quai de l'École, was one of 17 children of the arquebusier Jean Dumarest (1723–1796) and Marie-Anne Chenevier. He worked initially at the arms factory in Saint-Etienne, was brought to Birmingham by Boulton, returning to France in 1789, and engraved numerous medals (Rousseau, Brutus etc.). Dupuy-Vachey 2017 suggests that the collector/vendor was probably the history painter Jean-Baptiste-Frédéric Desmarais (1756–1813), but it is difficult to see how the chronology fits. He is not to be confused with the pastel inventor Dumarests (*q.v.*).

Lit.: Lugt 792; Getty Provenance Index, note to sale F-A1149.

Paris, Hayot, Basan, 24.IV.1778 & seq.:

Lot 520: L'étude d'une jolie femme, au pastel; elle tient des pêches dans un mouchoir. 24 sur 18 de lar. par la Rosalba [699 livres 19 sols]

Paris, Le Brun, 17.III.1797 & seq.:

Lot 104: Deux têtes, l'une de femme, l'autre d'homme, de forme ovale, pastel, Haut.r 12 po. larg.r 9 po. ½ [62 livres; Alexandre-Louis Roëttiers de Montaleau]

Eugène-Louis-Marie **DES NOUHES** de la Cacaudière (1814–1903), and his widow Alix Gilles de la Bérardière de la Barbée, château de la Cacaudière, Pouzauges: collector of old pastels (none listed).

Lit.: Renart 1908

E.-Auguste **DESPERET** (1804–1865), draughtsman, engraver and collector; his collection of some 650 drawings was sold over six days.

Lit.: Bénézit; Lugt 721

Vente p.m., Paris, Delbergue-Cormont, 7–13.VI.1865:

Lot 114 *bis*: Rosalba, buste des 2 jeunes enfants

Lot 341: Éc. fr., *Louis XVI*

La Tour, Lot 510: *Homme [Louis le dauphin]*; Lot 511: *inconnu*

Hyacinthe-François-Joseph, comte **DESPINOY** (1764–1848), lieutenant-général, commandeur de l'ordre de Saint-Louis.

Vente p.m., Versailles, 5 rue du Regard, Trinquand, Roehn, 14–19.I., 4–9.II.1850:

Lot 811–14: Nanteuil, 4 pstls

La Tour: Lot 924, *Voltaire*; Lot 925, *Silvia Bellotti*

Lot 938: Vigée Le Brun, *duchesse de Parme* [Mme de Polignac]

G. **DES SÉZURS** (*fl.* a.1876) [untraced].

Paris, Rousseau, Geoffroy, 4.XII.1876:

Lot 3: La Tour, *inconnue*

Gabriel-Hippolyte **DESTAILLEUR** (1822–1893), architect and collector, noted for his neo-rennaissance designs and restorations of châteaux in France and England (Waddesdon Manor). His albums of architectural drawings are in a number of public collections, including Berlin and St Petersburg. The Bibliothèque nationale de France received 1328 drawings and engravings as a donation in 1890, and later purchased another 3500 sheets. Three pastels were acquired at the 1896 sale by the musée Carnavalet. His grandson Philippe d'Estailleure-Chanteraine (1894–1965) had a pastel said to be by Perronneau of the naturalist Daubenton.

Lit.: Lugt 740

Paris, Delestre, Morgand, 19–23.V.1896:

Barocci, *femme*; La Hyre, *La Hire*; Troost, *?auto*

Arnoldus Andries **DES TOMBE** (1818–1902), The Hague: his collection (which included a Liotard, *Mme Saint-Pol*, as well as Vermeer's *Girl with a pearl earring*) was open to the public, before passing to his nephew, J. W. des Tombe (1861–1926), Plomporengracht, Utrecht.

Lit.: Quentin Buvelot, "Collecting history: on Des Tombe, donor of Vermeer's *Girl with a pearl earring*", *Mauritshuis bulletin*, XVII/1, .III.2004

Henri **DEUTSCH DE LA MEURTHE** (1846–1919) and his brother Émile (1847–1924), members of the family which made its fortune from petrol refining and the development of aviation fuel; the firm was later taken over by Shell. They were also supporters of the arts. Émile's daughter, Marie-Henriette, Mme Henri Goldet, inherited the La Tour pastel which was given to Versailles, while a younger daughter, Fernande, and her husband Edward Esmond owned La Tour's *Mme Le Comte*.

Pastels: La Tour, *Mme Le Comte*; ??*La Pouplinière*

Lambert **DEVERE** (1785–1872), officier supérieur d'État-Major, fils de Joseph & d'Anne-Madeleine Duval Destin; auteur. His sale, Paris, Drouot, Pouchet, 17.III.1855, included pastels by or attributed to La Tour (3, 2 pastiches a/r Nattier, Nattier (2 copies) and Vivien. An earlier sale, "par suite du départ de M. M***, officier supérieur" (Paris, Vautier, 5.III.1853, Lot 81/82), is presumably his too; the two "La Tour" pendants were included, as were pastels by Boucher and Prud'hon.

Eugène **DEVÉRIA** (1805–1865), peintre d'histoire.

Paris, Legrand, 29.IV.–3.V.1839:

Lot 77: La Tour, *dames*

Antoine-Joseph **DEZALLIER D'ARGENVILLE** (1680–1765), secrétaire du roi, celebrated naturalist, connoisseur and collector. His influential *Abrégé de la vie des plus fameux peintres* appeared in four volumes, 1745–52; its technical analysis, particularly of drawings, drew on his own extensive collection. A second edition, 1761–62, included a life of Rosalba based on information supplied, for example, by Jean-François Séguier 1752. Dezallier's own letters to Séguier include important information on the cost of pastels (*n.* Treatises), as well as impying his own use of the medium. His collection was dispersed in two sales (1766 and 1779, following his widow's death). His son Antoine-Nicolas (1723–1796), also a magistrate, was the author of the *Voyage pittoresque de Paris* (1749) and *des environs de Paris* (1755), of several gardening treatises, and of an extension of his father's work, the *Vies des fameux architectes et sculpteurs...* (1787). Nicolas's sister married Jacques-Claude de Bèze de Lys (*q.v.*).

Dictionary, genealogy, [Dezallier](#); artists

Lit.: Jacqueline Labbe & Lise Bicart-Sée, *La Collection de dessins d'Antoine-Joseph Dezallier d'Argenville*, Paris, 1966; Chatelus 1991, pp. 286f; Grove 1996; Lise Bicart-Sée, "Antoine-Joseph Dezallier d'Argenville: supplement of newly

identified drawings from his collection", *Master drawings*, xlv/1, 2007

Inv. p.m., AN MC/ET/XLIX/749, 10.XII.1765

Dezallier d'Argenville, vente p.m., Paris, Remy, 3.III.1766 & seq.:

69. Une jolie Tête de Femme un peu panchée, vue de trois quarts peinte en pastel sur papier bleu, par *Rosalba Carriera*: sous verre & bordure noire.

70. Une autre Tête de Femme vue de face, peinte en pastel, par le même *Rosalba Carriera*, sous verre & bordure dorée.

71. La Tête d'un Zéphyr, de grosseur naturelle, dans une bordure noire.

72. Le Buste d'un jeune Homme, tenant une carotte, peint en pastel, par *François Boucher*, sous verre & bordure dorée. [14 livres]

73. Une Jolie Tête de Femme, coëffé en cheveux, avec perles & rubans, vue de profil, peinte en pastel par le même *François Boucher*, sous verre & bordure noire. [9 livres]

74. Autre Tête de Femme, par *Noel Coypel*, sous verre & bordure noire.

Dezallier d'Argenville: Paris, 18–28.I.1779:

Lot 550: Lafosse, *femme*

Di

Sir John **DICK** (1719–1804), British consul in Livorno 1754–76. He formed a collection of paintings and statuary, including a series of portraits of friends, at least one of which was in pastel (of Henry Penton, made in Rome in 1759; artist unknown).

Lit.: Ingamells 1997, pp. 298f, 756

Henri-Paul-Marie **DIDIER** (1823–1868), député for Ariège. According to one source, "Il s'est un peu occupé d'art, un peu de littérature, beaucoup de lui-même et fort peu de politique." He owed his position to his brother Edouard, préfet de l'Ariège, and the influence of docteur Véron (*q.v.*) whose collection he bought and resold a few months later at auction under Véron's name (17–18.III.1858). Didier died in a lunatic asylum shortly after delivering his only speech to the Assemblée nationale in 16 years.

Vente p.m., Paris, Drouot, Pillet, 15–17.VI.1868:

Lot 158: La Tour, *Mme de la Réynière*; Lot 159: La Tour, *Dupouch*; Lot 139:

Natoire, jeune fille

Other pastels: La Tour, *Jeaurat*, *Mlle Sallé*

François **DIDOT** (1689–1757) established the printing business in Paris which was continued by an extended dynasty. The celebrated type founder was Firmin Didot (1764–1836). (He may have been the Didot whose sale took place in 1825.) His son, Ambroise-Firmin Didot, later known as Ambroise Firmin-Didot (1790–1876), diplomat and traveller, took over the business in 1827. He was interested in classical literature, typography, paper making and engraving, and his reference books on the Drevets and *Les Graveurs de portraits en France*, 1875–77 are of great use. He presumably assembled the collection of 18 pastels and drawings by Wallerant Vaillant which were lent to the Paris 1888 exhibition by his son Alfred Firmin-Didot (1828–1913), also a printer. The group was then broken up, but five pastels then presumably passed to his son Maurice Firmin-Didot (1859–1925); in 1927 they were with Maurice's two daughters, the comtesse Jean de Montbron, née Germaine Firmin-Didot (1891–1968), of La Jarne, Charente-Maritime, and Mme Jacques Cochin, née Marthe Firmin-Didot (1889–1973). Didot: Paris, Henry Lacoste, 6–9.IV.1825:

Pastels: Greuze, Lot 144: *La Crainte*; Lot 145: *La surprise agréable*; Lot 156:

Vigée Le Brun, *Vénus liant les ailes de l'Amour*; Lot 198: Prud'hon, *jeune femme*

AFD: vente p.m., Paris, Delestre, 16.IV.–12.V.1877: no pastels

Marc-Antoine Didot, dit **DIDOT DE SAINT-MARC**, or Saint Marc Didot (1766–1835), cousin of Pierre Didot from the printing family; avocat, collector and art historian, active from c.1795. After his death his widow married Abel Vautier, a parlementaire from Caen.

Paris, Bonnefons, Henry, 20–21.V.1835, Lot 12: *Carriera, inconnue*

vente p.m., Paris, 17 quai Malaquais, Bonnefons Laviale et David, 16–17.XII.1835, Lot 50: La Tour, *Mme du Château*

Andrea **DIEDO**, patrizio veneziano, probably the senator (1691–p.1761) who, as state inquisitor 1754–55, convicted Casanova. A group of 5 pastels by Rosalba was apparently acquired from him by August III. in 1753, through his agent Minelli. They cannot now be identified specifically.

Lit.: Henning 2009, p. 283

Emmanuel Matthias **DIEMAR** (1761–1796), German printseller and publisher, active in London from 114 Strand, where he held the exhibition (London 1797) which included pastels by John Russell, Morland and others.

Basil Lewis **DIGHTON** (1870–1930), antique dealer of 3 Savile Row, London from around 1900, expert in prints as well as furniture. Lawrence &

Dighton's *French line engravings of the late eighteenth century* was published in 1910. The case of *Sbrager v Basil Dighton Ltd* (1924), in which he was sued by a dissatisfied client, is frequently cited as a legal precedent.

Pastels: Carriera, *La Filosofia* (2); Doré, *jeune femme*; Gardner, *Williams-Wynn*

Robert **DINGLEY** (1710–1781), merchant, freeman of the Russia Company, director of the Bank of England 1757–67, connoisseur, Dilettanti 1736, FRS 1748. He travelled in Italy in 1733–34, and wrote to Rosalba Carriera on 18.VI.1735 to acknowledge safe receipt of his own portrait and to commission a version of a pastel he had seen at Consul Smith's. He also owned a version of her pastel of Felicità Sartori, engraved by Houston, which may have been the second pastel the artist told the English merchant Peter Philip Jamineau would shortly be sent to Dingley.

Lit.: Ingamells 1997

Geoffrey **DODGE** (1887–1941), interior designer, explorer and dealer. A Yale graduate, he moved to Paris during the First World War, and opened an antiques shop in the rue Bayard, moving later to the place Vendôme. He was Walter Gay's agent. His elder brother was Murray W. Dodge, a partner in the firm of Bertron, Griscom & Co. founded by S. Reading Bertron (*q.v.*), the previous owner of Dodge's La Tour.

Lit.: Rieder 2000

Pastels: La Tour, *Jullienne*

Campbell **DODGSON** (1867–1949), keeper of prints and drawings, British Museum, 1912–32; collector.

Pastels: Greenhill, *lady*

Dodington, v. Melcombe

Henry **DOETSCH** (1839–1895), German industrialist, of 7 New Burlington Street, London, collector of old master pictures and miniatures.

Sale p.m., London, Christie's, 22–25.VI.1895 (pictures); 26–28.VI.1895 (miniatures):

Lot 452: La Tour, *Mme de Pompadour*, miniature

Georges-Camille **DŒUILLET** (1865–1934), of Boulevard Haussmann, fashion designer, awarded the Légion d'honneur in 1911. Initially manager of Callot sœurs, his business merged with that of Jacques Doucet after Doucet's death in 1929 but closed in 1932.

Paris, Georges Petit, 27.IV.1932:

Lot 34: La Tour, *Montalembert*; Lot 36: Perronneau, *homme*; Lot 37: Russell, *jeune femme*

Félix **DOISTAU** (1846–1936), French industrialist, amateur painter and collector, with interests ranging from XVIII^e enamels and boxes to ceramics and Gobelins tapestries. His main collection of some 169 miniatures was exhibited in the Bibliothèque nationale in 1906. It was then initially lent and finally given to the Louvre in 1919. He also gave generously to the musée Guimet and Musée des arts décoratifs.

Lit.: Donateurs 1989

Paris, Georges Petit, 9–11.VI.1909:

Lot 59: La Tour, attr., *homme*; Lot 88: Duplessis, *Gluck*; Lot 89: Duplessis [Lenoir], *jeune fille*; Lot 91: Mme Fragonard, *jeune fille*; Lot 92: Hoin, *père*; Lot 93: Perronneau, *Le Normant du Coudray*

Joseph-Auguste-Fernand **DOL** (1847–1928), of 126 Boulevard Malesherbes, Paris, from an aixoise family; he married Marie Lair (1856–1942), daughter of a Paris paper-maker. His legacy to the musée Granet in 1942 contained a version of La Tour's "*Rousseau*" formerly attributed to Perronneau.

Lit.: Ph. Henry Ely, "La collection Fernand Dol, au musée d'Aix-en-Provence", *Les Arts*, 28.XII.1945

Vincent Dehay, Dehay ou Dehayes, dit **DONJEUX** (1727–1792), reçu à l'Académie de Saint-Luc 1755, rue Michel-Le-Comte in 1762, later rue des Fossés Montmartre, who, on 24.IX.1761 at Paris, Saint-Nicolas-des-Champs, married Marie-Agnès Saulney (1742–1793; she died at 106 rue du Temple, "séparée des biens de Donjeux"). The address confirms that he was the painter listed in the *Almanach général des marchands* in 1772, and had a magasin de tableaux in that street in 1776 (*Almanach historique*). The négociant de tableaux et curiosités collaborated with Remy on providing expertises for estate inventories. Several law cases suggest that Donjeux was dishonest in his dealings. He died in Paris, 59 rue de Cléry 23.II.1792, aged 64, leaving as heir (to annuities of 1660 livres on principal amount of 33200 inter alia) his son, Nicolas-Antoine-Vincent Dehay, dit Donjeux (Paris 17.XI.1762 – p.1801), of Grand-Gentilly, who, on 5.IX.1795 in Paris, married Marie-Jeanne

Fanaut in Paris.

Lit.: Michel 2008

Vente p.m., Paris, Jeluseau, Le Brun & Paillet, 29.IV.1793:

Lot 13: Mengs: Deux pastels: l'un représente un jeune homme, l'autre une jeune fille, avec les attributs de l'innocence; ils sont de proportion demi-nature et vus à mi-corps. Ces deux morceaux dont on rencontrerait difficilement les pareils, réunissent l'agrément et la grâce à la beauté. Haut. 23 pouces, larg. 18 pouces 6 lignes, de forme ovale et sous glace. Ils viennent de la vente du Baron d'Olback. N.2 de notre catalogue, vendus 1,200 livres. [601 livres; Matou?]

Lot 39: Rosalba Carriera: Deux charmans pastels; le premier offre une jeune fille vue à mi-corps, coëffée en cheveux, la gorge en partie couverte d'une draperie, et tenant dans ses mains une colombe. Le pendant représente une jeune fille aussi vue à mi-corps, vêtue d'une draperie bleue, et tenant un paquet de fleurs. Haut. 20 p. larg. 15 p. 8 lig. Ils viennent de la vente de notre cabinet, No. 262, vendus 200 liv. [210 livres; Jean-Baptiste-Pierre Le Brun]

Lot 460: Charles Coypel: Le portrait d'une jeune demoiselle assise, vue jusqu'aux genoux et ajustée d'une palatine, parure de fleurs, etc. Ce morceau est peint au pastel et sous verre. Haut. 28 p. larg. 24, [81 livres 1 sol; Boën]

Comte Arnauld **DORIA** (1890–1977), art historian, of 23 avenue d'Éna, Paris 16^e in 1922. Author of monographs on Capet, Tocqué etc.

Pastels: Frédou, *bailli de Foresta*

Georges **DORMEUIL** (1856–1939), Paris, head of the textile firm founded by Jules Dormeuil in 1842. He created an important collection of mediaeval works (his first piece was bought at the age of 16), many acquired with advice from Marius Paulme, who prepared an illustrated manuscript catalogue of the whole collection. In addition to a donation to the Louvre, Dormeuil gave an important series of Saint-Aubin drawings to the musée Carnavalet. He lent pastels by La Tour and Perronneau to both the Cent pastels (Paris 1908a) and Paris 1927a exhibitions. His collection was preserved and continued by his family, notably his son Pierre Dormeuil (1887–1976) and grandson, Xavier Dormeuil (1922–2012), following whose death a number of pastels were sold.

Lit.: P. Verlet, "La donation Dormeuil au département des objets d'art", *Bulletin des musées de France*, .XI.1946; Donateurs 1989

Paris, Sotheby's, 19.XI.2007: ivoires et émaux du Moyen Âge

London, Sotheby's, 3.VII.2013

Pastels: La Tour, *Dipouch*; *Lemoyne*; *Perrinet de Jars*; *homme*; Perronneau, *Dutilleul*; *Mme Lemoyne*; *Van Robais*; *enfant 1744*; *femmes* (2)

Jacques **DOUCET** (1853–1929) made his fortune as owner of one of the leading houses of haute-couture in Paris from 1895. He also assembled one of the most important collections of XVIII^e drawings, pictures and objets d'art in his hôtel on the rue Spontini. His interest was sparked by seeing two La Tour pastels at the home of Degas, which gave him "le virus du XVIII^e siècle". A watercolour by Adrien Karbowsky shows the main drawing room around 1905 with a wall on which four La Tour pastels are hung among Chardin, Ducreux, Lawrence and Reynolds canvases. A valuation of the collection was taken c.1910 (INHA archives). Doucet's decision to sell the hôtel in the rue Spontini and his XVIII^e collections followed the sudden death of his mistress Mme Raimon, née Jeanne Ruau (Delatour 2019). The sale of this collection by Lair-Dubreuil in 1912 achieved an astonishing 15,272,796 francs – not to universal approval: "Les prix atteints par les bibelots de la vente Doucet révoltent les braves gens. Acheter 600 000 francs une tête de Latour, l'accrocher à son mur, immobiliser de tels capitaux est une manière de rendre les infortunés criminels", wrote Mme de Saint-Marceaux in her *Journal*. After the sale, Doucet moved to Neuilly, where he started a new collection, of the avant garde of his day. To both of these he brought his legendary perfectionism. He supported a number of writers (Suarès, Max Jacob, Reverdy, Breton, Aragon) and left to the université de Paris two libraries, the Bibliothèque d'art et d'archéologie and the Bibliothèque littéraire. Part of his collections descended in the family to his great-nephew Jean Angladon-Dubrujeaud and are now part of the Fondation Angladon in Avignon.

Lit.: Tourneux 1904b; Fourcaud 1908; Seymour de Ricci, *Gil blas*, 6.VI.1912; Dacier 1912; A. Joubin, "Jacques Doucet", *Gazette des beaux-arts*, .II.1930, p. 75ff; Gimpel 1963; Élisabeth de Gramont, *La Femme et la robe*, Paris, 1952; Chardin 1979; F. Chapon, *Mystère et splendeurs de Jacques Doucet, 1853–1929*, Paris, 1984; F. Chapon, *Jacques Doucet, ou, l'art du mévénat, 1853–1929*, 2^e ed., Paris, 1996; F. Chapon, *C'était Jacques Doucet*, 2006; Donateurs 1989; Grove 1996; *Gazette Drouot*, 31.III.2000, p. 79; Jean-Louis Gaillemain, *Antiquaires*, Paris, 2001, p. 41; Gérard Allouche, "La razzia des milliardaires", *Gazette Drouot*, 20.II.2004, p. 126; Saint-Marceau 2007, p. 706; Perronneau 2017, cat. no. 110ff; Delatour 2019; Paris 2023; Roch 2025
Paris, Drouot, Paul Chevallier, 6.III.1899

Paris, Drouot, Paul Chevallier, 16–17.V.1906:
 Lot 77: Perronneau, *homme*
 Paris, Georges Petit, Lair-Dubreuil, Baudouin, 5–8.VI.1912:
 Lot 70: Carriera, *auto* [est. Fr4000, Fr9500; vicomte d'Arjuzon]
 Lot 71: Carriera [Coypell], *tête d'étude* [est. Fr4000; Fr13,000; vicomte d'Arjuzon]
 Lot 72: Ducreux, *la fille de Sophie Arnould* [est. Fr10,000; Fr19,000; vicomte d'Arjuzon]
 Lot 73: Greuze, *La mère bien-aimée* [est. Fr40,000, Fr35,000; Danlos, pour Edmond de Rothschild]
 Lot 74: La Tour, *Jars* [est. Fr120,000, Fr110,000; Wildenstein]
 Lot 75: La Tour, *Duval de l'Épinoy* [est. Fr300,000, Fr600,000, Henri de Rothschild, contre Mme Watel-Dehaynin]
 Lot 76: La Tour, *Belle-Isle* [est. Fr50,000, Fr46,000; Jules Strauss]
 Lot 77: La Tour, *marquise de Belle-Isle* [est. Fr50,000, Fr40,000; Jules Strauss]
 Lot 78: La Tour, *Mme Grimod de La Reynière* [est. Fr200,000, Fr95,000; Duchesne]
 Lot 79: La Tour, *Marguerite Le Comte* [Fr120,000, Fr105,000; Emile Deutsch de la Meurthe]
 Lot 80: La Tour, *inconnu* [est. Fr25,000; Fr25,000; Stettiner] [Cognacq-Jay]
 Lot 81: La Tour, *marquise de Rumilly* [est. Fr30,000; Fr43,100; Founès]
 Lot 82: La Tour, *jeune fille brune* [est. Fr40,000; Fr25,800; Pierre Decourcelle]
 Lot 83: La Tour, *jeune fille* [est. Fr12,000; Fr11,500; Stettiner] [Cognacq-Jay]
 Lot 84: La Tour, *D'Alambert* [est. Fr5000; Fr8100; Stettiner]
 Lot 85: Perronneau, *enfant*, 1744 [est. Fr60,000; Fr77,000; Georges Hoentschel]
 Lot 86: Perronneau, *Bastard* [est. Fr50,000; Fr116,000; Guiraud, pour David-Weill, contre Emile Deutsch]
 Lot 87: Perronneau, *jeune femme*, 1749 [est. Fr80,000; Fr75,000; Mme Vernaut-Vernon, pour E. Veil-Picard?]
 Lot 88: Perronneau, *Dutilleul* [est. Fr40,000; Fr28,100; Lasquin]
 Lot 89: Perronneau, *Van Robais* [est. Fr50,000; Fr87,000; Leprieur, pour le musée du Louvre]
 Lot 90: Perronneau, *femme* [est. Fr20,000, Fr10,500; Trotti]
 Lot 91: Éc. fr. [P.Glain], *femme* [est. Fr15,000; Fr14,000; Graat]
 In addition to those sold in 1912, Doucet's valuation included a Fragonard *inconnue*, a La Tour *auto* and a second, reduced, version of La Tour's *Duval de l'Épinoy*.

Roger **DRAGON DE GOMIECOURT** (1860–1931), editor of *L'Impartial*, bibliophile and collector of pastels and drawings.
 Lit.: Renart 1908, no. 7661

Dr Anton C. R. **DREESMANN** (1923–2000) was the third in a line of collectors that stretches back over a century. His grandfather Anton Dreesmann (1854–1934), co-founder of the Vroom & Dreesmann department stores (the largest department store chain in The Netherlands until its bankruptcy in 2015), was a distinguished collector, while the Rijksmuseum acquired some pieces at the sale of his son Willem's collection in 1960. Although Anton was particularly interested in Dutch art, his collection was much broader, and was noted for its eclectic character. Among a significant holding of French drawings are several sheets by Lemoine and a pastel by La Tour. In addition to the sale of old master pictures and drawings; portrait miniatures, gold boxes and objects of vertu on 11.IV.2002, sales of impressionist and modern art and of European furniture, works of art and Chinese export porcelain took place on the preceding two days.
 London, Christie's, 11.IV.2002:
 Lot 634: La Tour, *2Fe*

Hippolyte **DREUX** (1800–1884), Paris collector with many interests. At the Lemoyne sale in 1828 he bought a Vivien pastel which reappeared in two of his sales, Paris, Ridel, 7–8.II.1851, Lot 73; vente p.m., Paris, Delestre, 27.V.1902, Lot 56.
 Lit.: Lugt 694–95; 1302-03

Carle **DREYFUS** (1875–1952), of 101 boulevard Maiesherbes, Paris 8e, in 1922, youngest child of Gustave Dreyfus (1837–1914), the collector of Italian renaissance objects (his collection was bought by Joseph Duveen). He joined the Louvre in 1901 and rose to become conservateur en chef. He made extensive donations to various museums. A Louis Dreyfus donated a pastel by Perronneau (*Mme Miron*) to a charity auction in 15.VI.1917, and owned Perronneau's *Mme Dutilleul*; he may have been Louis Louis-Dreyfus (1867–1940), grandson of the founder of the banking branch of the family, or his brother, Charles-Louis Dreyfus (1870–1929), who owned a La Tour pastel (*Silvestre*).
 Lit.: Donateurs 1989; *Collection Carle Dreyfus légué aux musées nationaux...*, Paris, musée du Louvre, Cabinet des Dessins, 1953

Le vicomte Jean-Baptiste-Adolphe **DU BARRY** (1749–1778), officier aux Gardes du roi. Comte Jean du Barry was protector of the young Jeanne Bécu, who married his brother, comte Guillaume du Barry, while she was Louis XV's mistress. Jean's son Adolphe was the vendor in the 1774 sale. Mme du Barry's own collections were dispersed in a number of sales, notably by Paillet, 17.II.1777 & seq.
 Paris, Remy, Le Brun, 21.XI.1774 & seq.:
 Lot 134: [Anon.]: Deux petits tableaux, l'un peint à l'huile, l'autre au pastel, de forme ovale, ils représentent des fleurs dans des vases [21 livres]

Jean **DUBOIS** (fl. Paris 1763–89), marchand orfèvre-joaillier (initially a lapidaire), rue des Poulies, marchand de tableaux. He acted on behalf of the duc de Choiseul in sales in the 1760s (the date however uncertain). His collections were dispersed in sales in Paris, 12.II.1782, 31.III.1784, 20.XII.1785 (Le Brun) and 18.XII.1788 (Paillet). In .IV.1789 he was bankrupt and fled to the Austrian Netherlands (he had earlier travelled to holland to acquire pictures).
 Lit.: Bailey 2002; Michel 2008; Mathieu Rousset-Perrier, "Jean Dubois: marchand, orfèvre, joaillier", thèse, 2004
 Paris, Le Brun, 12.III.1782:
 Lot 163: Hall, *tête de jeune fille*
 Lot 164: Merel, retouché par Boucher, *dormeuse & pendant*
 Lot 165: Merel, a/r Rosalba, *4 Saisons*
 Paris, Le Brun, 31.III.1784:
 Lot 181: Le Prince. Deux têtes de femmes, au pastel, Hauteur 12 pouces, largeur 10 pouces [18 livres; Le Brun]
 Paris, Le Brun, 20.XII.1785:
 Lot 136: Ph. Caresme: Un pastel représentant une bacchanale de Faunes & Bacchantes; composition de 7 figures. Hauteur 9 pouces, largeur 12 pouces [41 livres Constantin]

Jean **DUBOIS** (fl. 1901–27), collector of dessins et objets de curiosité du XVIII^e siècle. His 1901 sale included one pastel. A later sale took place at Drouot on 21–22.III.1927.
 Paris, Drouot, Chevallier, Paulme, 7.III.1901:
 Lot 20: La Tour, attr., *femme*

Jacques-Emile-Louis-Joseph **DUBOIS DE CHEFDEBIEN** (1867–1940), diplomate et collectionneur d'art.
 vente p.m., Paris, Drouot, Ader, 18–19.XII.1940, contained pastels attributed to Rosalba, Fredou and Sicardi.

William **DUBOSC** (–1704). An advertisement appeared in the *Post man* for 25.XI.1704 advertising "Several Pictures in miniature, being History, Fruits, Flowers, Landskips, &c. Some others in Pastelle. Several Prints in Frames and without Frames, with Designs, Figures, Copper-plates, Books, &c. belonging to Mr Wm Dubosc deceas'd. Are to be sold at reasonable rates at Mr Peter Lecompte's, Linnen-Draper, in Panton-street, near Leicester Fields". (source: artworld.york.ac.uk/Friedman.jsp).

Louis-Alexandre **DUCASTEL** (1793–1872), notaire, bienfaiteur de Saint-Germain-en-Laye. The musée Ducastel-Vera there holds some of his pastels.

Philippe-Étienne Duclerc ou **DUCLER** (Paris 1778 – Dunkerque 23.VII.1840), chev. LH, ancien gouverneur de l'Inde, commissaire général de la Marine, Dunkerque 1835. He was the son of Jean-Etienne Duclerc, marchand, and Louise-Denise-Angélique Plailly, and in 1819 he married Marie-Jeanne-Agathe Rabbe.
 Vente p.m., Paris, Hôtel des commissaires-priseurs, place de la Bourse, Jacquin, Durand, 22–23.II.1847:
 Lot 52: La Tour, *inconnue*

M. **DUCLOS** le jeune (fl. a.1792).
 Vente p.m., Paris, Le Jeune, Le Brun, 2.IV.1792 & seq.:
 Lot 167: Boucher, *Trois Pastelles, dont deux sujets d'après F. Boucher, et un portrait. Le tout sous verre*

Ducreux, v. Gendron

DUCREY, dealer active in Paris in sales 1904–11. He may have been Pierre-Antoine Ducrey (1859–1924), described as a commissionnaire en marchandises in 1899.
 Pastels: Carriera, J21.1599; La Tour, *Jullienne, Nollet, Reglet*; Perronneau, *Boy de La Tour*

Ernest-Ange **DUEZ** (1843–1896), peintre.
Vente p.m., Paris, Georges Petit, 11–12.VI.1896:
Lots 220, 221, 222: La Tour, *inconnus* [221=“Miger”]

Leonard Gordon **DUKE** (1890–1971), CBE, civil servant, son of Sir William Duke of the Indian civil service; major collector of British drawings and watercolours, many sold at Sotheby's in seven sales in 1970 and 1971. A number are now in the British Museum and the Yale Center for British Art (*q.v.*).

Lit.: Judy Egerton, “L. G. Duke”, *Old Watercolour Society's Club 49th annual vol.*, 1974, pp. 11–30.

Pastels: Gardner, *Lady Minto*; Mrs Mounsey; Greenhill, *Charles II*; Hamilton, *clergyman*; man; Hickey, *J. Hickey*; Hoppner, *Issom*; Luttrell, *Butler*; Richardson, *J. Richardson, Jr*; Russell, *woman*

Alexandre **DUMAS** (1824–1895), fils, de l'Académie française 1874; dramatist, author of *La Dame aux camélias* 1848, illegitimate son of the novelist of Alexandre Davy de la Pailleterie, dit Alexandre Dumas (1802–1870), in whose memoirs is the story of a pastel by La Tour belonging to M. Villenave (*q.v.*). Dumas fils owned pastels by Fragonard, La Tour (*Silvestre*) and Perronneau (*Le Normant*). A sale took place in Paris, Oudart, Barre, 28.III.1865, and included a pastel of Mme de Polignac, by Vigée [Le Brun], Fr101. A further sale took place in Paris, Drouot, Léon Tual, Chevallier, 12–13.V.1892, with a preface by Charles Yriarte which mentions Dumas père (but without identifying any pastels in his collection). It included the Perronneau (Lot 186, Fr5600); a pastel said to be by Rosalba (lot 187, Mlle Aissé); and a pastel by Fragonard, bought in and resold at his vente p.m., 2–3.III.1896, Lot 93.

Herbert Walter **DUMERGUE** (1860–1909), MD, of 9 Stafford Terrace, Kensington; his sale p.m., London, Christie's, 23.VII.1909, included six anonymous pastels of ladies.

Louis **DUMOULIN** [? (1896–1943)], Paris art dealer.

Pastels: Capet, *homme 1781*; Davesne, *Député*; Hoin, *Houbigant*; La Tour, *Mlle Ferrand*; Lenoir, *Charton*

Charles E. **DUNLAP** (1889–1966) of Philadelphia, nephew of the coal magnate Edward Berwind, under whose guidance (and that of Forsyth Wickes, *q.v.*, a family friend) Dunlap developed an interest in French XVIII^e art. He was a generous donor to Harvard and the Fogg Art Museum; his gifts of some 50 French pictures included a Boucher portrait of Mme de Pompadour as well as some pastels by La Tour (*auto*, *dame*).
Lit.: Cambridge 2005

Jean-Louis **DUPAIN-TRIEL** (1722–1805), ingénieur géographe du roi et de Monsieur, author of *Imitations familières faites aux élèves de ce temps dans les beaux-arts ... par un ancien amateur*, Paris, n.d. [c.1800]. With Lalande (with whom he had collaborated on a plan of Toulouse published 1772), he lent “Deux portraits au Pastel d'après Bachelier, par Mlle Delrieu Eleve de M. Bastide” to the Salon de Toulouse 1772. In 1745 he married Catherine Sellier. His elder brother was Louis-Charles Dupain de Montesson, ingénieur des camps, tutor to the future Louis XVI, and author of *L'Art de lever les plans*.

La marquise **DU PLESSIS-BELLIÈRE**, née Marie de Pastoret (1817–1897), of the hôtel de Pastoret, 6 place de la Concorde, Paris and the château de Moreuil, Somme, daughter of Amédée-David, marquis de Pastoret (1791–1857), sénateur, a descendant of Rouillé de l'Étang. After the death of her husband, Hervé-Alexandre-Victorien de Rougé, marquis du Plessis-Bellièrre in 1888, she retired to Moreuil where Eugène Féral conducted an estimation c.1890; the three La Tour pastels were dismissed as “genre de La Tour”, Mme Rouillé valued at just 300 francs. Her will (leaving her estate to the pope) was contested by relatives and the ventes après décès only took place seven years after her death.

Lit.: biography on wpi.art site with Féral inventory
Paris, Drouot, 10–11.V.1897:

Lot 155: Anon., *femme*; Lot 157: Greuze, attr., *femme*; Lot 162: La Tour, *Mme Rouillé*; Lot 163: M. *Rouillé*; Lot 164: *Jars*, attr.

Pierre-Louis-Casimir **DUQUESNOY** de Moussy (1731–1802), grand-maître des eaux et forêts, collectionneur de tableaux, pastels, miniatures, dessins, marbres, ivoires etc. An inv. p.m. was conducted 29.X.1802.

Vente p.m., Paris, rue de la Loi, 20.II.1803:

Pastels – Charles Coypel

75. La Magdeleine en Prière. Hauteur 25 pouces; largeur 20 pouces 6 lignes. [15 livres]

76. Dix-sept sujets et têtes, d'après P. P. Rubens, Ant. Coypel, François Boucher, J.-Bapt. Greuze & autres. [65.60 livres]

Jean-Pierre **DURAND** (1924–1986), Geneva, art collector, son-in-law of the dealer Francis Matthiesen and member of the Galerie Durand-Matthiesen in Geneva; owned a Perronneau *inconnue* (possibly a Journu) in 1951.

DURAND frères (*fl.* 1817) [ou Galant]

Paris, Bonnefons, Henry, 8–9.XII.1817:

Lot 119: [Anon.] Portrait de femme représentée avec un chapelet à la main. [Miniatures, Gouaches, Pastels]

DURAND-RUEL & Cie (*fl.* Paris 1833–1974), established c.1833 in Paris by Jean-Marie-Fortuné Durand (1800–1865). Initially a stationery shop, the firm developed into art dealing from its practice of exchanging artists' materials for pictures. Paul Durand-Ruel (1831–1922), the founder's son, was responsible for the firm's association with Impressionism.

Sir Edwin **DURNING-LAWRENCE**, Bt, né Lawrence (1837–1914), MP, barrister and writer, with a particular interest in the proposition that Bacon was Shakespeare. His library of some 5700 items (including the first four Shakespeare folios) was donated to University College, London; he was also a donor to the British Museum. He formed a large collection of pastel sketches by Russell (many of which he had restored); several were donated to the NPG, London, and some to the V&A. One was inherited from his brother, Sir James Clarke Lawrence (1821–1897), Lord Mayor of London in 1868–69. The latter's daughter Theodora Agnes (1889–1971) sold two Russell pastels to the Royal Cornwall Museum in 1948; they appear to have belonged, along with a third Russell, to another uncle, a third brother, Sir William Lawrence (1818–1897), of 75 Lancaster Gate, London, an MP, alderman and builder. Probate records suggest Sir William's assets passed to Sir Edwin, to the latter's widow Edith Jane, née Durning-Smith and on her death in 1929 to Theodora.

Lit.: Champney 1891; Edith Durning-Lawrence, *The Lawrence family of Cornwall*, 1915

Francis Isaac **DUROVERAY** (1772–1849), Brunswick Place, engraver and illustrated book publisher, granted the freedom of London as a patternmaker in 1799. His sale included a large collection of books, engravings, sculpture and pictures of mixed quality. Of the drawings a number of sheets are now in the Louvre or at Chantilly.

Sale p.m., London, Christie's, 22–28.II.1850:

Lot 720: Lemoyne, *Tête d'Hébé*

Duray, v. Saint-Albin

Paul-Arnaud **DUTASTA** (1873–1925), ambassadeur de France à Berne 1918–20, secrétaire général de la conférence de la paix à Paris 1919.

Lit.: *Dictionnaire historique de la Suisse*

Paris, 3–4.VI.1926:

Lot 53: Boucher, *jeune femme*; Lot 65: La Tour, *Mme Rouillé*

Du Tillot, v. Féliano

DUVEEN Brothers, Inc. (*fl.* 1868–1964), established in 1868 by Joel Duveen (1843–1908), and later run by his son, Joseph, Lord Duveen of Milbank (1869–1939). He presented a “Perronneau” *girl with a cat* to the National Gallery in 1921. Lady Duveen had a pastel *jeune femme* attributed to Vigée Le Brun, and seven pastels by John Russell were included in her estate sale at Christie's, 20.III.1984 (lots 63–69). Much earlier (c.1911), the firm had organised an exhibition of ten pastels by Russell: they included a surprising number of works apparently matching pastels Russell had exhibited in the RA but which Williamson had catalogued as lost. Duveen's sister Florence (1886–1978) married René Gimpel (*q.v.*). Among the pastels supplied by the firm were a “pair of old French pastels by Perronneau”, acquired from Lady Dorothy Nevill in 1902 and sent on approval to the Stotesburys in 1922, still unpaid in 1930. A good set of Rosalba's Four Seasons, purchased in 1901 for about £1400, were broken up: two were sold to the Duke of Marlborough for £4750 but returned a year later; two went to George Jay Gould, and were returned after his death, the frames damaged; one of those, still in the same frame, is in the Huntington. The firm's records are at the Getty Research Institute.

Lit.: Westgarth 2009; Jeffares 2018r

Rev. Alexander **DYCE** (1798–1869) bequeathed more than 14,000 books, nearly 150 pictures and miniatures, and a large number of prints and

drawings to the V&A in 1869.

Lit.: *Handbook of the Dyce and Forster collections in the South Kensington Museum*, London, 1880

Pastels: Greenhill, *Bristol*; Jackson, *Cooper*; Kneller, *mar*; Lely, *man*

L. G. D... (fl. 1872)

Lyon, Gachod, 15.IV.1872 & seq:

Lots 203–206: La Tour, *inconnus*

M. D... (–a.1855), d'Orléans

Vente p.m., Paris, Drouot, Déodor, 13–14.IX.1855:

La Tour: Lot 16, *inconnu*, Lot 49: *Léon de dessin*

E

Nelson **EDDY** (1901–1967), singer, actor and amateur painter and sculptor. He initially collected pewter but later turned to English 17th century and modern French painting. A pastel by Roslin, *M. de Fries*, was among the pictures sold by his descendants in 2009.

Dorothy Braude **EDINBURG** (1920–2014), collector of prints, drawings and ceramics. She was the daughter of Harry B. & Bessie K. Braude and wife of Joseph Edinburg, an executive at the hardware firm in Boston of which her father had been president. From 1991 on she donated more than 1500 works to The Art Institute of Chicago, and a bequest of more than \$35 million at her death. She owned a version of La Tour's abbé Deschamps.

Mrs Thomas Stearns **ELIOT**, née Valerie Fletcher (1926–2012), widow of the poet, assembled a fine collection of drawings and miniatures sold in London, Christie's, 20.XI.2013, including a Gainsborough pastel, *Duchess of Buccleuch*.

ELISABETH CHRISTINE Königin von Preußen, née von Braunschweig-Wolfenbüttel (1715–1797).

Dictionary, artists

Mrs Augustus Van Horne **ELLIS**, née Anne Middleton (1859–1949): her donation to the New York Historical Society in 1940 included a pastel by Cotes (*Rivington*), while Dunlap's pastel of Washington, which had passed down in the Van Horne family, was given to the US Senate.

Theodore Thadaeus **ELLIS** (1867–1934) and his 2nd wife, née Mary Griffin Sullivan (–1943) of Knollwood, Worcester, Massachusetts: bequest to Worcester Art Museum, 1940. Ellis made his money in blanket manufacture, newspapers and printing; he was publisher of the Worcester *Telegram* and became co-owner of the Chicago *Daily News* in 1931. His estate was valued at more than \$2m. His art collection ranged from Winslow Homer to a painting once thought to be by Leonardo.

Pastels: Coypel, *marquise de Lamure*.

The **EPHRUSSI** family of Greek financiers from Odessa made their fortune in grain in the first half of the 19th century. Ignaz von Ephrussi (1829–1899), founder of the Banque Ephrussi in Vienna, married Emilie Porgès (1836–1900, *q.v.*). His half-brother Maurice Ephrussi (1849–1916) ran the Paris branch of the bank, together with Théophile Porgès. Ignaz's nephew Charles Ephrussi (1849–1905), amateur art historian and collector, came to Paris c.1871 and lived at 11 avenue d'Iéna. He founded the *Gazette des beaux-arts*. His main interests were in Japanese prints and in contemporary French painting, but an essay on Dürer's drawings was also well received. Moving in the circles of Mme Émile Straus, Madeleine Lemaire and princesse Mathilde, he was considered to be a model for Proust's Swann. He never married, but had a liaison with Mme Cahen d'Anvers, née Louise de Morpurgo (1845–1926). His sister Betty married Maximilien Kann (1842–1901), and their daughter Fanny (1870–1917) married Théodore Reinach (1860–1928); she inherited a Van Loo pastel from Charles's brother, Jules Ephrussi (1846–1915). Charles's uncles Michel (1845–1914) and Maurice (1849–1916) also lived in Paris. Mme Michel Ephrussi, who lived at 48, rue La Pérouse, Paris 8e, in 1922, owned two pastels by Mme Gault in 1920. Maurice married Béatrice de Rothschild (1864–1934); she built the Villa Ephrussi de Rothschild at Saint-Jean-Cap-Ferrat (*v. Collections*), which she bequeathed to the Institut de France.

Lit.: Donateurs 1989

Émile, baron d'**ERLANGER** (1832–1911), a banker from Frankfurt, settled in Paris in 1858. He donated the Goya murals from *la Quinta del Sordo* to the Prado in 1881, and financed the first performance of Tannhäuser at the Paris

Opéra. His four sons and their descendants included bankers, collectors, composers and painters. Emile Beaumont (1866–1939), banker and patron of the arts, adopted British nationality; he lived at 139 Piccadilly, Lord Byron's house, and Falconwood. Rodolphe (1872–1932), painter and composer, built a palace in Sidi Bou Said, Tunisia, now a museum for Arab musical instruments, inherited by his son Leo (1898–1978) and his wife Edwina Prue (1907–1994). Frédéric d'Erlanger joined his brothers Emile Beaumont and Rodolphe in presenting the Drouais portrait of the comte de Vaudreuil to the National Gallery in 1927; the sitter had owned the Vigée Le Brun pastel which belonged to Baron Leo, in 1909; it passed to his sons, Leo and Gerald before its sale in 1946.

London, Knight, Frank & Rutley, 25.III.1946:

Lot 29: Vigée Le Brun, *duchesse de Guiche*

Ernest-May, v. May

ERR, v. Rosenberg

William **ESDAILE** (1758–1837), banker and collector, London. His enormous library and collections of 651 old master drawings, 553 prints, as well as paintings, sculptures and objets d'art were sold after his death by Christie's, 15–24.III.1838 and 25.VI.1840. Pastels by Luttrell and Hamilton may have been included.

Lit.: Lugt 2617

London, Christie's, 25.VI.1840:

Lot 1264: Lely, *woman*

Armand **ESDERS** (1889–1840), industriel et collectionneur.

Vente succession, Paris, Drouot, Étienne Ader, 28.V.1941:

Lot 12: La Tour, *auto*; Lot 13: attr. La Tour, *d'Alembert, pnt.*; Lot 14: Nattier, *Mme Le Tellier*

Frédéric-Guillaume de Sahuguet-Damarzit, baron, dit comte d'**ESPAGNAC** (1750–1817), soldier and collector, emigrated to Italy in 1791 with his son, the subject of a Vigée Le Brun painting now in the Wallace Collection.

Paris, Le Brun, 22.V.1793 & seq:

Charles COYPEL

Lot 106: La France représentée par une femme assise et couronnée, tenant entre ses bras un enfant, tableau au pastel, sous glace. Haut. 18 pouc. larg. 13 pouc. [20 livres]

Lot 143: Un Christ mort, sur marbre noir, et un petit portrait de femme attribué à Rosalba, [66 livres; Haslaver]

Rosalba CARRIERA

Lot 155: Une femme [?Felicita Sartori] de grandeur naturelle et vue à mi-corps dans un costume turc, tenant de la main gauche un masque noir. Ce morceau, du plus beau faire et du meilleur tems de Rosalba, est un de ses ouvrages les plus capitaux [250 livres; Le Brun]

Lot 156: Une jeune et jolie femme, blonde, vue en buste, la gorge en partie découverte, ayant dans les cheveux un bouquet de fleurs. Ce beau pastel est de la plus riche couleur et, de belle conservation. Haut. 16 pouces, larg. 14 p. Sous verre. [160 livres; Le Brun]

Hyacinthe-François-Joseph, comte d'**ESPINOY** (1764–1848), lieutenant-général, collector.

Vente p.m., Paris, 14.I.–9.II.1850:

Lot 924: La Tour, *Voltaire*

Ricardo **ESPIRITO SANTO SILVA** (1900–1955), son of José Maria Espírito Santo Silva (1850–1915), founder of the Portuguese banking house, formed a collection of decorative arts which passed to his youngest daughter Ana Maria Espírito Santo Bustorff Silva (1928–2014) before being sold by Christie's on 29.IV.2015. It included a number of pastels by Pillement which were exhibited in 1997.

Paul **EUDEL** (1837–1911), rue Rougemont, and (1908) 4 rue Gustave-Flaubert, Paris; château de Gord, par Cellettes, writer and collector of furniture, portraits, drawings and pastels.

Lit.: Renart 1908

Paris, Georges Petit, Chevallier, 9–11.V.1898; 2^e partie, en l'hôtel de M. Paul Eudel, 9 rue Victor-Massé, 12.V.1898:

Lot 9: Boucher, *Jeune fille sommeillant*, 40x31, de la vente Marmontel [Fr1105]

Lot 18: Labille-Guiard, *L'Heureuse Surprise* [Fr13,200; Laniel]

Lot 25: Nattier, *princesse de Beauvau* [Fr520]

Lot 31: Rosalba Carriera, *dame* [?Labia; Fr310]

Éc. fr.:

Lot 35: *fillette* [Fr1650]

Lot 36: *marquise de Courteille* [H72]
 Lot 37: *jeune artiste*, cr. clr [H450]

EULLER, marchand allemand. Vente rue Plâtrière, à l'Hôtel de Bullion, Paris, 9.IV.1781; contained six pastels by Rosalba.

Benjamin Beale **EVANS** (1758–1803), apprenticed to Boydell, established as a printseller and publisher in London; he may also have been a picture dealer, as an engraved label “Benj. Beale Evans/Corner of the Old Jewry/Poultry” on the back of a Sharples Washington suggests.

Edward **EVANS**, later A. E. Evans & Son, book and print sellers, 1 Great Queen Street, Lincoln's Inn Fields, later 403 Strand, active from before 1820 to about 1865. The firm had a very extensive stock of portrait engravings, and supplied a number of pastels (including the Lemoyne *Tête d'Hébé*) to the British Museum during the 19th century.

Dame Joan **EVANS** (1893–1977), mediaeval art historian, half-sister of the archaeologist Arthur Evans; in 1945 she gave a Russell pastel (*The chalk writer*) to the Courtauld Institute, of which she had been librarian. Her extensive collection of jewellery was bequeathed to the V&A.

Betty & Jean-Marie **EVEILLARD** in 2021 announced the promised gift to the Frick Collection including four pastels.

Pastels: Boucher, *bergère*; La Tour, *Mme Rouillé*; Rosa, *dama*; Vigée Le Brun, *tête*

Edward **EYRE** (1738–1823), of High Street, Marylebone, amateur topographical artist who exhibited at the Royal Academy 1771–86, he formed a very large collection of old master and modern drawings which were dispersed by Greenwood, London, 12–23.III.1792, before he retired to Bath. The sale included drawings (medium uncertain) by Francis Cotes (a study for Queen Charlotte and the Princess Royal), Liotard and Hamilton.

F

Il marchese Alessandro **FACCHINETTI** (–1685), brother of cardinale Cesare Facchinetti (1608–1683). His inv p.m. 19.V.1685 included property belonging to his wife, Violante, principessa Pamphilij:

Un disegno in carta fatto a pastello della B.a V.e annunziata con cornice turchina, e schietta
 Due disegni pure di pastello, cioè due huomini nudi, con cornicetta, e filetto dorato, e negro
 Due disegni Compagni sopra la carta fatti a pastello, uno con il ritratto di S. Floraino, e l'altro una testa d'una donna di mano del Canuti con cornice di legno Intagliata.

James Oswald **FAIRFAX** (1933–2017), collector, of Bowral, New South Wales. The eldest son of Sir Warwick Fairfax, he was a director of John Fairfax and Sons Pty Ltd and of Associated Newspapers Ltd until 1987. He donated old master paintings to the National Gallery of Australia and to the Art Gallery of New South Wales.

Lit.: *The James Fairfax collection of old master paintings, drawings and prints*, Art Gallery of New South Wales, 17.IV.–20.VII.2003. Cat. Richard Beresford & Peter Raissis

Pastels: Liotard, *Countess of Northampton*

Famas, v. *Le Hardy*

Georges **FARENC** (fl. 1926), of 55 Boulevard de Reuilly, Paris, and château Engesse, Revel, assembled a collection of French, Italian and Spanish pictures which he offered to exchange with other collectors in an advertisement placed in the *Connoisseur magazine* in 1927, p. lxii. He sent a photograph of an anonymous French school pastel of an inconnu to Elie Fleury in 1926.

George F. **FARROW** (1916–2001), property developer and art collector, from London, and later Monte Carlo and Channel Islands. His extensive collections were sold at Christie's, 11.XI.2011, and Roseberys, 4.VI.2024; the latter sale included pastels by Hoare and de Sompsois.

Henry **FATIO** (1862–1930), banker, 22 Corratierie, Geneva, formed an important collection of manuscripts and incunabula, which was sold p.m. in Paris, Zurich and Milan in 1932; his widow owned a Petitot pastel (*femme*). Edmond Fatio (1871–1959), of Geneva, architect, historian and collector, particularly of baroque drawings. Principal sale, Geneva, Nicolas Rauch, 3-

4.VI.1959; the sheets bear a collector's mark not in Lugt. He owned a pastel by Petitot (*Lierre*).

La princesse de **FAUCIGNY-LUCINGE**, née Alix-Sophie-Louise de Choiseul-Gouffier (1835–1915); great-granddaughter of the comte de Choiseul-Gouffier (*q.v.*), her first husband was the collector vicomte Frédéric de Janzé (1817–1900); they lived at the former Hôtel de la Vénerie impériale in the rue de Marignan with an important art collection. Three years after his death, she married Charles-Marie de Faucigny-Lucinge, prince de Lucinge (1824–1910), a great-grandson of Charles X by an illegitimate line, related also to the royal house of Württemberg. Her posthumous sale included several hundred paintings, mainly historical portraits. An estimation by Jules Féral prior to the sale is less detailed than the sale catalogue.

Vente p.m., Paris, Drouot, Dubourg, Couturier, Féral, 26–30.XI.1917:

Lot 3: Éc. fr. [Chevalier], *prince de Grimbergben*, pstl

Lot 4: Éc. fr., *Jeune fille et jeune homme, en buste sur un fond de ciel*, pstl

Lot 6: *Marie-Antoinette*, pstl a/r Kucharski

Lot 8: *Maréchal de Saxe*, pstl attr. Liotard

Lot 82: Éc. fr., *Maurice-Quentin de La Tour, dans l'encadrement d'une fenêtre de pierre*, toile.

William **FAUQUIER** (1708–1788), financier and collector.

Lit.: Ingamells 1997

=?Mr Fauquier, Anonymous sale, London, 12.IV.1758

Lot 52: Rosalba, Two of Diana's nymphs [22 gns; Lord Anson]

Antoine-Pierre-Charles **FAVART** (1780–1867), peintre, homme de lettres, diplomate, inherited family pictures from his mother, Geneviève Bellot, Mme Favart (*q.v.*). His anonymous sale in Paris, Drouot, Mareschal, 26–27.XII.1863, included her portrait of Bachelier, pastels by (or after) Hallé, Rosalba and Roslin, as well as pictures by Du Ronceray, Boucher, Suvé etc.

Jacques **FAVRE DE THIERRENS** (1895–1973), soldat, peintre et collectionneur.

Pastels: La Tour, *Nollet*

Sir Everard **FAWKENER** (1694–1758), Levant merchant, British ambassador in Constantinople 1735–42, patron, sitter and collector of Liotard, friend of Voltaire. From 1745 he was secretary to the Duke of Cumberland. In 1747 he married Harriet Churchill (1725–1777), the illegitimate daughter of General Churchill; her portrait was also done by Liotard.

Sale p.m., London, Ford, 27.III.1759:

Liotard, in a frame and glass:

Lot 15: A gentleman's portrait from the life

Lot 16: Capt. Townshend

Lot 26: A Turkish lady small whole length

Lot 27: Liotard the painter

Lot 35: Mr Nelthrop in a Turkish habit

Lot 36: Lord Sandwich

Lot 44: A Russian general from the life

Lot 45: Its companion

Lot 46: The famous Count Bonneval

Lot 57: A Turkish lady and her slave, small whole lengths

Lot 58: A Turkish Janisary and other figures.

John **FAYRAM** (1690–1744), oil painter who worked extensively for the Hervey family. After his death a notice in the *Daily advertiser*, 24.XII.1744 revealed that he had consigned a set of crayon copies of Rosalba's Four Seasons to a lady, possibly a Mrs Stukeley, for sale; she was asked to return them.

Guillaume-Léon du Tillot, marquis de **FÉLINO** (1711–1774), politician, prime minister of the Duchy of Parma, moderniser before his disgrace in 1771, founder of the academy of painting and the museum.

Vente p.m.: Paris, rue de la Ville-l'Évêque, Guillaumon, Paillet, 27.III.1775: Pastel.

Lot 132: [Anon.]: *Douze différens Portraits qui seront divisés, partie sont sous glace, les autres verre blanc, avec bordures dorées*. [18/19; 17/19; 21/1; 26/12; 27/2; 31; 17/2; 17/5; 15; 41; 17; 12]

Lit.: Parma 2012

“Daisy”, Mrs Reginald **FELLOWES**, née Marguerite-Séverine-Philippine Decazes (1890–1962), daughter of the duc Decazes (*q.v.*). After the suicide of her mother, Isabelle-Blanche Singer, she was brought up by her aunt, Winnaretta Singer, princesse Edmond de Polignac (*q.v.*). In 1910 she married

prince Jean de Broglie (*q.v.*); there were three daughters (the comtesse de Castéja, the marquise de La Moussaye and Mrs Alfred Kraus). Soon after his death, she married (1919) the Hon. Reginald Ailwyn Fellowes (1884–1953), younger son of the 2nd Baron de Ramsay, a banker. Daisy Fellowes wrote several novels, of which *Les Dimanches de la comtesse de Narbonne* is best known. She became celebrated as a fashion icon (for designers such as Chanel and Schiaparelli; Cecil Beaton photographed her, while Lee Creelman Erickson drew her with the comtesse Crisenoy de Lyonne, *q.v.*, in Louiseboulanger & Doeillet: *Vogue*, 1.VIII.1927) and as wealthy hostess in her palace *Les Zoraïdes* in Cap Martin in the South of France. Among her celebrated purchases was the *Tête de Bélér* pink diamond from Cartier, originally a gift from Catherine the Great to Prince Potemkin, which she had reset. Her name was linked with the Prince of Wales before that of Mrs Simpson. Three Perronneau pastels were included in the 1937 sale; a fourth was in Féral's inventory of the collection of prince Jean de Broglie.
Paris, Galerie Charpentier, Ader, 24–25.V.1935:
Perronneau, Lot 41: *Lackner*; Lot 42: *dame*; Lot 43: *Dumas*

Edmond Gustave Frisch, comte de **FELS** (1858–1951), diplomat and author, of Swedish origin, married Jeanne Lebaudy (–1943) and inherited the Lebaudy sugar fortune. They entertained at 135, rue du Faubourg Saint-Honoré. In 1892 they acquired the château de Voisins, which they rebuilt. De Fels also owned the *Revue de Paris*. Their daughter Edmée (1895–1991), who inherited the Ducreux, married the duc de La Rochefoucauld.
Pastels: Ducreux, *Marie-Antoinette*; La Tour, *Mlle Fel*

Maurice **FENAILLE** (1855–1937), de l'Institut, wealthy oil industrialist (reputed at an early date to have installed swimming pools in his various homes, as well as owning cars and aeroplanes). He was also an art collector and patron, and wrote monographs on Debucourt, the Gobelins and Jules Guiffrey.
Lit.: Paris, Christie's, 26.IV.2014 cat., p. 44
Pastels: Debucourt, *sa femme*; La Tour, *princesse de Rohan*; Valade, *Mme Coustard; femme*

Thomas Fitzroy Philipps **FENWICK** (1856–1938), grandson of the celebrated collector Sir Thomas Philipps, Bt.
Pastels: Luttrell, *man 1694*

Jules-Eugène **FÉRAL**-CUSSAC (1874–1944), expert and dealer, 7 rue Saint-Georges, Paris 9^e, son of the painter-expert Eugène Féral-Cussac (1832–1900) who had a galerie at 54 Faubourg Montmartre from the 1880s. Both father and son conducted appraisals of private collections in Paris, often prior to sale; handwritten notes of several hundred of these have been digitised by the Wildenstein Plattner Institute. Eugène owned one of the La Tour autoportraits au jabot before 1879. In 1921 Jules bought a Coypel (J.2472.171) from Duveen Bros.
Sale p.m. (EFC), Paris, Chevalier, 22–24.IV.1901, Lot 32: Labille-Guiard, *Cléopâtre*
Sale p.m. (JF), Paris, 17.XII.1949.

Charles-Henri **FÉRAULT** (1877–1957), old master drawings dealer in Paris, rue La Boétie, from 1909 to 1939, and then in Biarritz, where his main client was the Portuguese banker Espírito Santo. Féral's daughter Mme Léon Aymonier, née Geneviève Féral (1907–1969) continued the business in Paris (rue des Saint-Pères, 18, chaussée d'Antin), specialising in 18th century drawings. She owned a Perronneau *inconnue* c.1969.

Augustin de **FERRIOL**, sgr d'Argental (1653–1737), président au parlement de Metz, brother of the French ambassador to Constantinople who had supported Vanmour and had his series of Turkish costume drawings engraved. Ferriol had a series of six beauties made in pastel, no doubt by Coypel (*q.v.*), including one of the slave-girl Mlle Aïssé his brother had brought back to France. His son Charles-Augustin de Ferriol, comte d'Argental (1705–1788) was the friend of Voltaire, who gave him his portrait by de Wyl (*q.v.*). The Ferriols also owned the Coypel pastel of Adrienne Lecouvreur en Cornélie.

Maurice **FEUILLAT** (1873–1968), peintre amateur, critique, and his wife Pauline-Joséphine de Borssat-Haigre (1874–1934) formed the collection **FEUILLET DE BORSAT**.
Lit.: Lugt 1864; Simone Bourlard-Collin, *Donation Feuillet de Borsat, musée Borély, Marseille*, Marseille, n.d.; Marseille 2001
Pastels: Garemijn, *garçon*; Dutch sch., *Jordaens*; Éc. fr., 2 *pstls*

Mme Hugo **FINALY**, née Eugénie, dite Jenny, Ellenberger (1851–1938), married her cousin, the Hungarian banker Hugo Finaly (1844–1915), in Budapest in 1870. A correspondent of Proust, she inherited the important library of her uncle, baron Horace de Landau (1824–1903). She owned La Tour's *Lady Coventry* and *Mme Grimod*.

Donato **FINI** (–1692). His inventory (Rome, 10.VII.1692) included a pastel copy after Mola. His widow, née Livia Moretti, also had a picture collection.

Firmin-Didot, v. Didot

Eugène **FISCHHOF** [Fischhof, Fischhoff] (1853–1926), Paris, horse breeder and art dealer. In 1885 he married Emma, daughter of the art dealer Charles Sedelmeyer (*q.v.*), and Fischhof became the New York representative of Sedelmeyer & Cie; his gallery was in Astor Court, New York. In 1900 he was appointed by Emperor Franz Josef chief commissioner for the fine arts in Austria. From 1890 Emma was linked with the society gynaecologist Samuel Jean Pozzi.
New York, Waldorf-Astoria, Silo, 23–24.II.1906:
Gainsborough, *Queen Charlotte*
New York, Waldorf-Astoria, Silo, 22–23.II.1907:
Lot 48: La Tour, *comtesse de Montaigu*
Paris, Georges Petit, Lair-Dubreuil & Baudoin, 14.VI.1913:
Lot 12: Russell, *Emily de Vismes*; Lot 13: Russell, *Phillip Serle*; Lot 71: Carriera, *JF [Elisabeth Farnese]*

Joseph Henry **FITZHENRY** (1836–1913), FSA, dealer and collector, of 12 Thurloe Place, London. He advised J. P. Morgan on French porcelain and gave works of Romanesque and Gothic sculpture to V&A 1906–10. He lent pastels to the Paris 1911 exhibition.
Lit.: obituary, *Museums journal*, 1913, p. 322
London, Christie's, 21.XI.1913:
Anon.: Lot 1: Lady; & gentleman; Lot 2: Girl & lady; Lot 3: 2 ladies; Lot 4: lovers
Lot 5: Hamilton, lady
Lot 6: Knpton [Cotes], gentleman
Lot 7 J. H. Tischbein [Schröder], *princesse de Courlande*
Paris, Drouot, Lair-Dubreuil, 18–21.II.1914
Other pastels: Cotes, *man 1747*

François **FLAMENG** (1856–1923), painter and engraver. On 14.XII.1913 Jules Féral carried out a valuation which included five pastels, only three of which were in the major sale which took place in 1919 after the death of his wife, née Henriette Turquet.
Lit.: Charles Saunier, "La collection François Flameng", *Les Arts*, 165, 1918, p. 2; Chardin 1979; Donateurs 1989; Grove 1996; Saint-Marceaux 2007
Paris, Georges Petit, Lair-Dubreuil, 26–27.V.1919:
Lot 3: Boze, *duc d'Enghien*; Lot 27: La Tour, *auto*; Lot 33: Perronneau, *femme*
Other pastels in the 1913 valuation: La Tour (2)

Flamant, v. Bellanger

Charles **FLEISCHMANN** III (1928–2011), of Cincinnati, great-grandson of the founder of the Fleischmann Yeast Company; with his wife, née Blair Stevenson, major donors to the Cincinnati Art Museum, as well as collectors, including of English portraits. A small group of pastels was sold in the two-day sale in Cincinnati by Hindman, 16–17.XI.2023.

Jacques de **FLESSELLES** (1730–1789), intendant de Lyon. He supported the École royale gratuite de Lyon, established in 1756. A pastel by Liotard, *l'enfant à la bougie*, was bought for him by his wife, née Marie-Geneviève-Rose-Ursule Pajot (1731–) in 1781, for the not inconsiderable sum of 50 livres.

Fleuriau, v. Morville

André-Marie-Gaston Le Caron, baron de **FLEURY** (1863–1946), 1 rue de Pomereu, Paris 16e in 1922. In 1888 he married Marie-Hélène-Louise de Maillé de La Tour-Landry; they owned the château de Saint-Germer-de-Fly in the Oise.
Paris, Drouot, Bondu, 23–24.X.1941:
Lot 24: Ducreux, *autoportrait*

Ethel **FLOERSHEIM** (1876–1959), daughter of Louis Floersheim, naturalised British, financier, of London and Hove. A group of French and English pictures (including pastels by Bernard and Hamilton) were sold in a

group sale, London, Christie's, 23.VI.1950. Some miniatures were sold in the following days.

Mme A. **FLORENT** (fl. 1909). Although B&W print her name as Foucault, Lugt and others have Florent.
Paris, Drouot, Baudoin, 10–15.V.1909:
Lot 675: La Tour, *Mme Masse*; Lot 677: Lion, *inconnue*; Lot 679, a/r Carriera, *nymphé*; Lot 681, éc. fr., *inconnue*

Prosper **FLURY-HÉRARD** (1804–1872), banquier, consul général de Japan in Paris in 1866. The 1861 sale contained half a dozen pastels, inadequately described; most or all came from the collection of Bourguignon de Fabregoules, magistrat and collector in Aix en Provence who sold his collection of drawings c.1840 to Charles-Joseph-Barthélemy Giraud (1802–1882), professeur de droit administratif in Aix en 1835; in 1842 he moved to Paris and became inspecteur-général pour l'enseignement. He was forced to sell the collection to Flury-Hérard to settle a debt. His son Paul (1836–1913) was also a banker and Japanese consul.

Lit.: Lugt 1015; Claude Hamon, *Shibusana Eiichi (1840–1931), bâtisseur du capitalisme japonais*, 2007, with portrait
Paris, Drouot, Delbergue-Cormont, 13–15.V.1861
Vente p.m., Paris, Drouot, Lair-Dubreuil, 17–19.XI.1919:
Lots 30–32: Éc. fr., inconnus
Lot 35: Éc. de La Tour, homme
Lot 45: Ducreux, *Robespierre*, toile

Fo

Luke **FOREMAN** (1757–1814), of 47 Upper Harley Street and Farnborough Hill, inherited a fortune from the family's Portuguese shipping business (he was born in Lisbon). With his wife, née Mary Chandler (1764–1834), a collection of "Capital Pictures" was assembled from 1795 on. Foreman died in Paris 1814 while on his way to the South of France for his health. His widow's very long will mentions pictures by Canaletto &c., all bequeathed individually, but does not mention the Liotard *Déjeuner Lavergne* which appeared at auction shortly after her death; it was bought in, and then belonged to Mary Foreman's nephew Edward Greene.
Lit.: Ralph Edwards, "Mr Luke Foreman and the Empire Style: A collection formed between 1795 and 1820", *Country life*, 10.V.1930, pp.694–97; inventory of "Picture & Drawings, bought at Sundry places by L.F: since the year 1795", sold Bonhams, 23.VI.2009, Lot 8; Sebag-Montefiore 2016

Charles-Gabriel **FORGET** (1807–1873), landscape painter, pupil of Isabey.
Vente p.m., Paris, 17–19.III.1873:
Lots 381–383: La Tour, *inconnus*

Francis Hyde **FORSHALL** (1834–1907), forensic surgeon, 12 Southwood Lane, Highgate, son of the secretary of the British Museum, Dr Johsua Forshall; owned several Russell pastels in 1894.

Gustave **FORT** (1862–1944), secrétaire general du Crédit foncier, poète, owned a Nattier pastel known as *La Harpe*; it was noticed in his apartment in the hôtel Crozat, place Vendôme, in an article in *Le Gaulois*, 1917.

Baron Eugène **FOULD-SPRINGER** (1876–1929), who bought the Palais abbatial de Royaumont, Seine-et-Oise in 1923, acquired a Capet pastel *Demetz* from Paul Cailleux; it passed to his widow, née Marie-Cécile von Springer, dite Mitzi Springer (1886–1978), who became Mme Frank Wooster, 1934. Her daughter Liliane married baron Élie de Rothschild. Royaumont was sold, and the contents dispersed by Christie's, 19–21.IX.2011; the catalogue contains some biographical information. Lot 492 was a version of the celebrated Belle Potocka (Éc. fr.).

André **FOULON DE VAULX** (1873–1951), poet, who also wrote about Vestier and Boze. His bequest to the musée des Beaux-Arts at Tours included pastels by Hoin and La Tour.
Lit.: Boris Lossky, "Le Legs Foulon de Vaux", *Revue des arts*, 1954
Pastels: Chardin, *garçon, fillette*; Coypel, *auto*; Hoin, *femme*; La Tour, *Voltaire*

Isaac **FOUNÈS** (fl. 1916–35), antiquaire, 368 rue Saint-Honoré 1916, Hôtel Collot, 25 quai Anatole France 1923–32; acquired pastels by La Tour, Le Noir and Vigée Le Brun (now École française); four liquidation sales were held 1935–36, pictures in that of Paris, Charpentier, 27.VI.1935.

Sir Andrew **FOUNTAIN** (1676–1753), of Narford Hall, collector.
Dictionary, artists, s.v. Armstrong; Farington; Hoare

Paul **FOURCHÉ** (1840–1922), a merchant from Orléans, based in Bordeaux, made a major donation in 1907 to the musée des Beaux-Arts d'Orléans. A separate museum was built in 1908 to house his collection but was destroyed during the second world war.

Lit.: Klinka-Ballesteros 2005
Pastels: Boze, *homme*; Greuze, *jeune fille*; Lenoir, *femme*; Regnault-Delalande, *homme*; Vigée, *Ballias*; Vivien, *homme*; Éc. fr., *inconnues* (2)

[Jean-Nicolas] **FOURNELLE** [(1730–1777), employé aux finances, auteur de *L'aveugle par crédulité*, 1778]
Paris, Joullain, 14.X.1776 & seq.
Lot 46: [Anon.]: *Plusieurs tableaux en pastel & en miniature*; Lot 118: Chantreau, *Six compositions & études, au pastel & à l'encre de la Chine, 3 livres 1 sol avec le lot 119*; Lot 201: Natoire, *Tête de femme, au pastel, 8 livres 3 sols avec le lot 202*; Joullain

Joseph-Marie-Colombe-Henri-Denis de Beccaria de Pavie, marquis de **FOURQUEVAUX** (1762–1842): a large collection of drawings and prints, mainly of the French school, was sold after his death in two sales. He was descended from Basile, marquis de Fourquevaux, associé de l'Académie de Toulouse, whose collection was preserved for more than a century in his château.

Lit.: Mesuret 1972, no. 1760
Paris, Drouot, Delestre, 18–20.IV.1876
Paris, Drouot, Delestre, 15–16.XII.1876

Mrs Byron C. **FOY**, née Thelma Irene Chrysler (1902–1957), New York and Locust Valley, Long Island, daughter of the automobile manufacturer; accumulated a large collection of 18th century and modern French works of art, including two La Tour pastels that had belonged to D. David-Weill sold in her posthumous sale.

New York, Parke-Bernet, 22–23.V.1959:
Lot 633: La Tour, *autoportrait*; Lot 634: La Tour, ??*Mme Dangeville*; Lot 636: Boucher, *La baigneuse*

L. **FRANC**: a large collection of miniatures, objets d'art etc., dispersed over six sales 1880–83. He was probably Lazare-Abraham Franc (Paris 1794–14.i.1883sa), rue Portefoin, Paris.

Paris, Chevallier, Mannheim, Féral, 22–24.XII.1881:
Lot 103: La Tour, *princesse*

Jacques-Anatole-François Thibault, dit Anatole **FRANCE** (1844–1924), the novelist, mentions pastels frequently in his fiction. He himself frequented dealers such as Prouté and Stettiner. His study on Prud'hon and Constance Meyer appeared in *L'Illustration* in 1911 (he owned a version of the portrait of *Mme Jarre*). Shortly before the article was written, France made a memorable visit to Saint-Quentin in the company of his friend, Marie Scheikévitch (*Souvenirs d'un temps disparu*, 1935); they were followed by the elderly custodian (Anatole Camus), immensely proud of his charge. France wrote his companion a note: "Saint-Quentin. La plus belle promenade que j'aie jamais faite."

Raimondo, barone **FRANCHETTI** (1829–1905) married Sara Luisa von Rothschild. Their son Giorgio Gioacchino (1865–1922) purchased the Ca' d'Oro from the Contarini family in 1894 but bequeathed it to the State in 1914 together with part of his collection.

Paris, Drouot, Chevallier, Duchesne, 8–9.III.1894:
Lot 167: Rosalba, école: jeune femme, pstl
Lot 174: La Tour attr., *jeune fille*, dessin aux 3 crayons

FRENCH & Co., New York dealers in fine and decorative art, founded in 1907 by Percy W. French (retired 1924) and Mitchell Samuels, succeeded by his son Spencer Samuels. In 1968 the firm was acquired by Martin Zimet (1931–2020), succeeded by his son Henry. It has handled pastels by Boucher, Ducreux, Rosalba, Greuze, Coypel and La Tour.

René **FRIBOURG** (1880–1963) of 11 East 84th Street, New York, businessman. Born in Belgium, he developed the family grain trading business founded in 1813 from a domestic Belgian activity into a multinational conglomerate by opening an office in Chicago in 1921. The Continental Grain Company, or CGC, became one of the largest private companies in the world. Fribourg adopted US citizenship, and devoted part of his wealth to his collection of European and Chinese porcelain and faïence, paintings, drawings, boxes, objets d'art and furniture. He was treasurer of the American Friends of Versailles in 1955. His estate sale took place in eight sessions.
Lit.: Donateurs 1989

G

Sale p.m., London, Sotheby's, 16.X.1963:
Lot 611: La Tour, *Pommyer*; Lot 613: Vigée, *jeune fille*; Lot 132, Vigée Le Brun,
jeune dame
Other pastels: Boucher, *La bouquetière*

Henry Clay **FRICK** (1849–1919), industrialist, art collector and philanthropist. His daughter Helen Clay Frick (1888–1984) was a trustee of the Frick Collection and supported the Frick Art Reference Library.
Lit.: *American national biography*; Galassi 2000; Rieder 2000
Pastels: *v.* Collections, New York, Frick
v.q. *Jacobs*

FRIEDRICH der Große (1712–1786), king, collector and amateur pastellist.
Dictionary, artists

FRIEDRICH AUGUST I. (II.) Kurfürst von Sachsen, König August II. von Polen 1697–1704, 1709-, "August der Starke" (1670–1733), and his son Friedrich August II. (III.) Kurfürst von Sachsen, König August III. von Polen 1733 (1696–1763). While August the Strong started the collection of Rosalba Carriera, it was his successor who displayed an unlimited appetite for her pastels; the gallery in Dresden in which some 157 of her pastels were at one stage hung (*n.* 1887 catalogue) is justly celebrated. He is thought to have visited her studio while on the grand tour in 1713. Such was August's enthusiasm that he persuaded Mengs to work in pastel to produce an important series of portraits. The collection also has examples by La Tour and Liotard. Following the abdication of the last king of Saxony after the First World War, the Wettin family assets were dispersed; arrangements were concluded by 7.VII.1924 (published in the *Sächsisches Gesetzblatt*, 9.VIII.1924, p. 481) to return pictures to their original owners. Some of the Rosalba pastels had already been sent to Graf Pálffy (sale, Bad Pstyan, Czechoslovakia, 10.VI.–1.VII.1924); others appeared in sales organised by the dealer Rausch in Dresden and Berlin. By 1929 the number of Rosalbas had dropped to 102, while a further 27 were lost (presumably destroyed) by 1945.
v. Collections, Dresden for pastels remaining in Dresden.

Dictionary, genealogy, [Sachsen](#)
Lit.: Virginie Spénlé, "Les achats de peintures d'August III sur le marché de l'art parisien", *Bulletin de la Société de l'histoire de l'art français*, 2003, pp. 93–133; Henning 2009; Marandet 2008; Watson 1969a

Ferdinand Hibon, comte de **FROHEN** (1807–1892), married the duchesse de Brancas in 1846 and adopted her titles. His son Henri-Marie-Désiré-Ferdinand, comte de Frohen (1852–1897) became duc de Brancas after the extinction of the last male heir in the Brancas-Villars family.
Paris, Drouot, Delestre, 19.II.1887:
La Tour, attr.: Lot 3: *L'ivendal*; Lot 4: *duchesse de Nivernais*
Lot 15: éc de Boucher. *Jeune femme*
Lot 33: Dubois, *femme 1771*
Lot 59: Éc. fr., *femme*; Lot 61, *Lafayette*
Lot 85: genre de Mme Le Brun, *jeune femme*

Pierre **FROMAGEAT DE SAINT-ANDRÉ** (–1754), commis à la recette général des finances de Lyon en 1737, puis maréchal de la cour du margrave Henry. Although he died in Berlin in 1754, his inventaire après décès was not taken until 10.II.1778 (AN MC/RE/CXVII/14). His widow was Anne-Gracien ou Gratien Viallat. There were several sons.

Vente p.m., Paris, hôtel de Bullion, Guilleaumont, Basan, 25–26.VI.1782: tableaux, dessins, estampes, bijoux, &c.
Pastels: Lot 5: Deux Têtes de Femmes au pastel, sous verres, par Boucher, &c.
Lot 9: Une Tête de Femme, au pastel, avec des fleurs dans ses cheveux, sous verre
Lot 47: Trois petits Portraits de femmes, au pastel, sous verres.
Lot 69: Un Sujet au pastel, sous verre, représentant Venus & l'Amour, d'après Boucher.

FROST & REED (*fl.* 1808–), dealers in 19th century and contemporary art for some 200 years, initially in Bristol, then in London and elsewhere. They have also handled pastels by Carriera, Cotes, Russell and Sharples.

Mme Georg Mathias **FUCHS**, née Birgitte Louise Berg (1733–1802), widow of the artist.
Copenhagen, 28.III.1798 & seq.
Lot 86: Georg Mathias Fuchs: *Et Fruentimmer forestillende Poesien, malet i Pastel af Fuchs, med Glas og Ramme, 9½ Tommer høi, 7½ Tommer bred*

Il cavaliere Francesco Maria Niccolò **GABBURRI** (1676–1742), Florentine diplomat, connoisseur, amateur artist, art historian and collector. His *Vite di pittori*, c.1730–42, a manuscript in the Palatine library compiled during the last twelve years of his life, is an invaluable source of information about artists in Florence as well as foreign connoisseurs. It has been made available online by the Fondazione Memofonte. Gabburri lent 205 drawings to the Florence exhibition of 1737, including some twenty pastel self-portraits mainly by contemporary Italian artists. Caution is required: some of these artists seem to have worked in gouache rather than pastel, and the descriptions may be unreliable.

Lit.: Turner 1993
18th century inv.:
Pastels: Antiquus; Baldacci; Betti (2); Campiglia; Carriera (3); Casini; Conca; Conti; Correggio; Ferretti; Grisoni; Liotard; Martin; F. Messini; G. Messini (2); Pavona; Pitti; Pucci; Sirani; Siries; Soderini; Wills

Carlo **GABRIELI** *seniore* (1684–1733), notary in Venice, friend of Rosalba Carriera, owned three pastels by her (now in Treviso); his client, consul Smith (*q.v.*), owned some 38.

Dr Paul **GACHET** (1828–1909), the celebrated collector of impressionist paintings by Cézanne, Pissaro, Monet, Renoir and Van Gogh (whose portrait of his patron was executed in the last years of the artist's life), owned practically no pictures executed before 1800. But two pastels by Louis Vigée were included in the donation to the Louvre by his children made 1949–54.

Louis-Jean **GAIGNAT** (1697–1768), avocat en parlement, receveur général des consignations, 2^e chambre des requêtes. Witness at Perronneau's wedding.
Vente p.m., Paris, Remy, 14–22.II.1769, Lot 75 bis [added by hand to ms copy]: Éc. fr., *Maçarin* [100 livres]

John R. **GAINES** (1929–2005), horse breeder and collector of old and modern master drawings, 46 of which were sold in New York, Sotheby's, 17.XI.1986. A pastel by Liotard was sold by his descendants in 2024.

Émile-Louis **GALICHON** (1829–1875), editor of the *Gazette des beaux-arts*.
Lit.: Lugt 1058; Donateurs 1989

Prince Dmitri Mikhailovich **GALITZIN** or Golitsyn (1721–1793), Russian ambassador in Vienna for some 30 years; his collection included some 300 paintings and 4000 drawings. After his death the pictures passed to his cousin (not brother) Prince Alexander Mikhailovich (1723–1807), Russian ambassador in Paris 1749–55 and London 1755–61, maréchal, governor of St Petersburg 1770–83. Many of the drawings were later sold. A group of 18 pastels by Vaillant from his estate were acquired by Firmin-Didot. A group of family portraits were seized in 1918, and are now in the Pushkin Museum, Moscow (*q.v.*). Prince Dmitri Alexeevich Galitzin (1734–1803), a distant cousin, ambassadeur à Paris 1762–68, Turin 1782 and The Hague 1768–98, and a friend of Voltaire; he acquired drawings from comte Cobenzl, some now in the Hermitage. Prince Paul Galitzin (1833–1902), premier secrétaire de la légation de Russie, had a sale in Brussels (Le Roy, 17–20.I.1870) with a La Tour (*Rigaud*).
Dictionary, genealogy, [Galitzin](#); Phillips 2021b; Phillips 2024

La marquise de **GANAY**, née Emily Ridgway (1838–1921), art collector. Her younger son, comte André, sold a Vivien on his father's death in 1903; a further anonymous sale in 1907 was on his and his mother's behalf, while her estate sale took place in 1922. The elder son Charles-Anne-Jean, marquis de Ganay (1861–1948) married Marie-Julie-Pamphile-Berthe de Béhague (1868–1940), sister of the comtesse de Béhague (*q.v.*), whose collection also descended to the next marquis de Ganay, Hubert (1888–1974). The collection included drawings by Leonardo and a Hubert Robert sketchbook sold by Sotheby's in 1990. A sale of antiquities and objets d'art from the comtesse de Béhague's collection was also sold in Monte Carlo (Sotheby's, 15.XII.1987). In 1908 both Emily and Berthe were title marquise de Ganay, the latter appears (based on correspondence located by Roch 2025 and pr. comm. 2026) to have been the organiser of the exhibition of Cent pastels in Paris in 1908. Emily, who lent two pastels to the show, had been involved in previous exhibitions and with Georges Petit; Berthe was later noted as a supporter of the Croix-Rouge.

Dictionary, genealogy, [Ganay](#)
Lit.: Dreyfus 1909; Gimpel 1963; Donateurs 1989; Rieder 2000; Roch 2025
Paris, Drouot, 4.VI.1903:

Lot 63: Glain, *femme*; Lot 65: La Tour [éc. fr.], *du Barry*; Lot 71: Vivien, *auto* Amsterdam, 4.IV.1906
 Paris, Drouot 1, Chevalier, Féral, 16.IV.1907:
 Lot 36: La Tour; Lot 38: Vigée Le Brun; Lot 50, Perronneau; Lot 63, Vigée
 Paris, Georges Petit, 8–10.V.1922:
 Lot 13: Carriera, *jeune femme*; Lot 14: F.-H. Drouais [La Tour], *jeune femme*; Lot
 16: [La Tour?] Anon., *femme*; Lot 24: La Tour, *Mme de Pompadour en bergère*; Lot
 25: La Tour, *La comtesse de X...*; Lot 26: La Tour, *auto*, repr.
 Other pastels: Ducreux, *auto*; La Tour, *Dame en rose*

Edgar William **GARBISCH** (1899–1979), American footballer and engineer, and his wife (∞ 1930) Bernice Chrysler (1907–1979), daughter of the founder of the Chrysler Motor Company (and sister of Thelma Foy, *q.v.*): collectors of American naïve paintings. Their extensive collection was partly dispersed at auction and partly donated to museums.

Lit.: G. C. Wertkin, *Encyclopedia of American folk art*, 2004; *American Naive Paintings from the Edgar William and Bernice Chrysler Garbisch Collection*, exh., Washington, NGA, 3.VI.2001 – 10.II.2002
 Pastels: Perkins, *Alpheus & Mehitabel Hatch*

Jean-Charles **GARNIER D'ISLE** (1699–1755), architecte, contrôleur général des Bâtiments du roi, associé libre de l'Académie royale 1748. His portrait by La Tour was exhibited in 1751, and was presumably one of the eight portraits en pastel, sous glace, bordure de bois doré, in his chambre à coucher, palais des Tuileries, according to the inv. p.m., taken when the seals were applied, 12.XII.1755.

Eugène-Albert **GARNIER-HELDEWIER** (c.1867–1923), ministre plénipotentiaire du roi des Belges, 9 rue d'Artois, Paris, collector.
 Vente p.m., Paris, Drouot, Lair-Dubreuil, 10–11.VI.1925:
 Lot 67: Éc. fr., *femme*; Lot 139: Lambert, *femme*; Lot 141: La Tour, *Manelli*; Lot
 146: Liotard, *Le galant buveur, le cavalier amoureux*; Lot 165: éc. de Prud'hon, *Mlle George*

Raphaël **GARRETA** (1851–1930), a businessman from Rouen, adjoint au maire 1886–88 and 1900–02, directeur du musée d'Antiquités de Rouen. He was a celebrated collector of antiquities; a member of the Commission départementale des antiquités from 1887, and of the Comité de la Société de l'histoire du Protestantisme français; and vice-président de la Société rouennaise des bibliophiles.
 Vente p.m., Rouen, Hôtel des ventes, 16–17.III.1931:
 Lots 65–70: Éc. fr., *inconnues*; Lot 124: Labille-Guiard, *homme 1776 [Gibert]*

David **GARRICK** (1717–1779), celebrated actor, and his wife, née Eva Maria Veigel (1724–1822), dancer, were the subjects of pastels by Liotard now at Chatsworth. Garrick was a wealthy man, and his estate inventory (conducted to an unusual level of detail) reveals a considerable number of pictures at both his homes, in Hampton and at the Adelphi in London. A sale took place after his widow's death, on the premises at Hampton. Garrick owned a great number of pictures by Pillement (at least 26 landscapes and five drawings, although none was described as in pastel); a letter from the artist in 1772 accompanied four of these “bagatelles” sent to the actor and his wife as a present. A set of 9 small drawings, portraits of “females, natives of the Greek Islands”, might conceivably be from Liotard. The pastel of La Clairon is likely to be French.

Inv. p.m., 18.II.1779 & seq., Royal Terrace, Adelphi:
 116. A Drawing in Crayons of Fruit & plate Glass in a gilt frame [£1]
 Inv. p.m., 1.III.1779 & seq., Hampton:
 [Room adjoining Bedchamber and Closet]
 23. a drawing in Crayons of a Clergyman framed & glazed
 [Green Strip Bed Room]
 54. a Chimney Glass in 3 Plates with a Head in Crayons on the Centre in a carved & painted frame
 Inventory of pictures at Hampton – Green Dressing Room
 43. ~~Lady's Portrait~~ Mrs Garrick Crayons Miss Read [£10]
 50. Portrait of ~~two young Ladies~~ Mrs Schaw & Mrs Payne Mr Garrick's nieces in crayons by Gainsborough [£5]
 51. 4 Seasons Crayons Rosalba [£4]
 59. Portrait of a ~~Gentleman~~ Richd Berenger Esq in Crayons Liotard [£4]
 61. Wolf Dog's Head Crayons [£]
 66. Drawing of a Cat Crayons [£1]
 67. ~~Lady's Portrait~~ Do Mlle Clairon Mrs Garrick in Crayons [£2]
 73. Venus from the Bath Crayons [£1]
 80. Finding of Moses ~~Drawing~~ Crayons Hayman [£1]
 81. Drawing of Dogs Crayons [£1]
 83. Portrait of Dorothy, Countess of Burlington. Crayons square frame [£2]

84. Do Do Mlle Clairon in Oval [£5]
 Sale, Hampton, Burrell & Sons, 21–23.VII.1823 (lot numbers restart for each section)
 No. 6 Drawings and prints, framed and glazed
 1. *Pillement*. A pair, oval landscapes and figures
 2. *Ditto*. A Chalk Pit, with wood and figures, and a River Scene, a pair
 3. *Gainsborough*. Portraits of Mrs Schaw and Mrs Payne, in crayons
 8. *Liotard*. Portrait of Mrs Garrick, in a black silk coat and hat
 12. Two, Head and Fore Feet of a Dog, in crayons, and a Cat enraged, in ditto, from Snyders
 13. A group of Lap Dogs, in crayons
 14. *Hayman*. The Finding of Moses, in crayons
 21. [part] David Garrick, in crayons
 22. A Nymph, half figure, in crayons
 27. A set of 9 small drawings, Portraits of Females, Natives of the Greek Islands
 30. A Portrait of Richard Berenger, Esq., gentleman of the Horse to his Majesty, and Author of several Poetical Essays in Dodsleys Collection
 31. Portrait of Madame Clairon, the celebrated French Actress, in crayons
 34. *Rosalba*. The Four Seasons, in crayons.
 35. Portrait of Mr Garrick, in crayons.

Gas, v. Degas

Alphonse **GATINEAU** (1803–1884), printer, bookseller and publisher in Orléans, made a donation to the musée des Beaux-Arts, Orléans in 1877.
 Pastels: Perronneau, *Robbé de Beauveset; Mme Cadet en Aurore*
 Lit.: Klinka-Ballesteros 2005

Léon **GAUCHEZ** (1825–1907), Belgian art critic and dealer, directeur de *L'Art*, based in Paris from 1874, directeur of the review *L'Art*. He used a number of pseudonyms, including Paul Leroi. He left a number of pictures to the musée d'Ixelles in Brussels, some from his grandfather, J.-B. Willens. [Mme X***], Paris, Drouot, Chevallier, Mannheim, 20–23.IV.1892:
 Lot 27: Capet, M.-J. *Chénier* [Fr470; Magne]
 Lot 28: Frey, ?*Mme du Châtelet* [Fr580; Levy]
 Lot 29: Carriera, *jeune femme* [Fr10,450; Picard]
 Lot 30: Vivien, *artiste* [Fr1500; Mme Bernard]
 Lot 31: Vigée, *femme* [Fr280; Magne]
 [Paul Leroi], Paris, Drouot, 16.XII.1907:
 Lot 25: Russell, *Mrs Currie*

Pierre-Marie **GAULT DE SAINT-GERMAIN** (1754–1842), peintre, historien de l'art.
Dictionary, artists
 Paris, Gitton de la Ribellerie, 19–20.III.1839

[Jacques-André] **GAULTIER** [(1705–1780)], secrétaire du roi 1745–59, payeur des rentes. He was probably the subject of the Boucher pastel in his sale which took place in 1759, but pace Meslay was not a posthumous sale; that it coincided with his resignation as secrétaire du roi suggests it was a response to financial difficulties.
 Lit.: Meslay 2006
 Paris, Couvent des Grands-Augustins, Simon, 6.IV.1759 & seq.:
 Lot 9: Un Portrait en Pastel, de dix-neuf pouces de haut sur seize pouces & demi de large, par Boucher.

Solomon **GAUTIER** (–1725): print-seller, auctioneer, recorded from c.1715; his 1725 posthumous sale, held at his house at the Crown and Pearl, Great Piazza, Covent Garden, included a number of “crayons” (not necessarily pastels) among numerous prints and drawings, “most part of them lately brought from abroad”.
 503. Heads, one in crayons, by Goltzius
 541. Paris Bordone, ditto, in crayons
 1052. J. Toornvliet, a Man and a Woman, in crayons
 1201. Pouribus, ditto, in crayons
 1571. C. Cignani, ditto, in crayons
 2071. Pomerantio, a Madona, in crayons
 2171. Ab. Bloemaert, a Madona, in crayons

Walter **GAY** (1856–1937), American artist living in Paris, specialising in interiors. He lent a La Tour *inconnu* to the Paris 1927a exhibition which his widow, née Matilda Travers (1855–1943), subsequently donated to the Louvre along with a large collection of drawings including French XVIII^e as well as Dutch and other schools.
 Lit.: Donateurs 1989; Rieder 2000

Pierre **GEISMAR** (1885–1949), succeeded his father as an important paper manufacturer, Paris. His collection of drawings was commenced c.1924 but dispersed four years later.

Lit.: Lugt 2078b

Paris, Drouot, 15.XI.1928:

Lot 56: Coypel, attr., *jeune fille tenant un masque*

François-Eugène **GELLINARD** (1818–1881), banquier et collectionneur. He was married to Marguerite Bouvet, whose sister, Mme Carette, was lectrice to the Empress Eugénie. His posthumous sale, Paris, Drouot, Escribe, 18.III.1888, included (Lots 7–10) four pastels attributed to Boucher, “quatre allégories des heures du jour”; one is known (Bayonne), a copy.

Gabrielle-Juliette-Eugénie **GENDRON** (1824–1899), Joseph Ducreux’s great-granddaughter, inherited his collection which included not only works by Ducreux himself, but pictures attributed to David, Greuze and La Tour as well as relicts of Joseph II, Louis XVI, Marie-Antoinette and the duc d’Orléans. The sale produced Fr20,990. The descriptions are rudimentary and the attributions unconvincing. A report appeared in the *Moniteur des arts*, 20.I.1865, with descriptions included below.

Paris, Drouot, Pillet, Laneuville, Mannheim, 16–17.I.1865:

TABLEAUX PAR DUCREUX

Lot 3. Portrait de l’artiste, gravé sous le nom du Moqueur. [Fr390]

Lot 4. M. Lescalier, intendant de l’Inde en 1788.

Lot 5. Portrait de J. Ducreux, fils aîné du peintre, aide de camp de Dumouriez.

Lot 6. Tête d’étude.

Lot 7. Portrait de la reine Marie-Antoinette. [Fr245] [Cheveux poudrés, robe grise, corsage garni de dentelles et d’un noeux de ruban bleu, ovale.]

Lot 8. Madame Royale enfant. [Fr205] [Une corbeille est à ses pieds et elle tresse une couronne]

PASTELS PAR DUCREUX

Lot 18. Portrait de l’artiste par lui-même, vu de trois quarts et souriant avec malice. Il est poudré et vêtu d’un habit gris. [Fr335]

Lot 19. Le duc de Feltré.

Lot 20. Louis XVII, fait chez Simon; la tête est presque de face. [Fr80]

Lot 21. Louis XVII, fait peu de temps avant sa mort. Sa figure légèrement penchée est animée d’un sourire. [Fr80]

Lot 22. Tête de jeune garçon. [Fr60]

Lot 23. Petite fille coiffée d’un bonnet, un ruban noir autour du cou.

DESSINS PAR DUCREUX

Lot 26. Louis XVI, fait au Temple. Crayon. Au-dessous se trouve le grand cordon bleu de Louis XVII [Fr575]

PASTELS PAR GREUZE

Lot 72. La baronne Ducreux. Cheveux poudrés surmontés d’un léger bonnet de dentelles et de rubans, poitrine découverte sur laquelle est jetée une pelisse rouge garnie de fourrures; ses mains sont cachées dans son manchon. [Fr100]

Lot 73. Jules Ducreux, tenant une palette.

Lot 74. Rose Ducreux, coiffée de cheveux poudrés, le col entouré d’une large fraise. [Fr24]

Lot 75. Etude pour l’accordée de village [Fr210]

Lot 76. Etude de jeune garçon.

Lot 77. Portrait de femme.

Lot 78. Tête d’enfant en bonnet rose. } [Fr140]

Lot 32. Tête d’enfant en bonnet bleu. }

PASTELS PAR LATOUR

Lot 90. Madame Duquesnoy [Fr140]

Lot 91. Sophie Arnould; ses cheveux sont retenus par un ruban bleu.

Lot 92. Petit garçon, habit gris et collerette [Fr201]

Federico **GENTILI DI GIUSEPPE** (1868–1940), an Italian engineer resident in Paris who had accumulated a remarkable collection of Italian and Flemish painting during the early 20th century, died leaving his collection to his two children, who left the country a few months later. Five pictures, including a Rosalba pastel, were sold at auction by order of a creditor, and acquired for Hermann Göring. Although returned to the Louvre after the war, the pictures were only restituted to Gentili di Giuseppe’s heirs in 1999 after lengthy litigation.

Lit.: Charles Oulmont, “La collection M.-F. Gentile di Giuseppe”, *Les Arts*, 162, 1917, pp. 5–19

Claude-Joseph **GEOFFROY** (1685–1752), de l’Académie royale des sciences, FRS, pharmacist, botanist and chemist, whose research focused on essential oils in plants. His son was Claude-François Geoffroy (1729–1753), also a pharmacist and chemist and member of the Académie des sciences; he demonstrated that bismuth was distinct from lead. The 1754 sale was of their joint estate.

Vente p.m., Paris, 5–16.II.1754:

Lot 69: Coypel, Un Tableau représentant Apollon, comme Dieu de la Médecine, peint en Pastel par Coypel, sous une Glace & dans un Cadre doré [34 livres 10 sols]

Gérard, v. de Livry

Thomas **GERMAIN** (1673–1748), orfèvre et architecte: his inv. p.m., 27.VIII.1748 (AN MC/XXXVI/460) included a group of pictures and pastels (nos. 60–85), valued by Pierre Delaunay, peintre de l’Académie de Saint-Luc.

Edmé-François **GERSAINT** (1694–1750): Paris art dealer, publisher and auctioneer, associated in particular with Watteau.

Lit.: Watteau 1984; Grove; Guillaume Glorieux, “Edmé-François Gersaint”, thèse, Université Paris IV-Sorbonne, 2000; Glorieux 2002; Marandet 2003a

François-Joachim-Bernard Potier, duc de **GESVRES** (1692–1757). A number of pastels by both Mèreselles decorated the château de Saint-Ouen in 1752.

Dictionary, genealogy, [Potier](#)

Jean-Baptiste Guillaume, abbé de **GÉVIGNEY** (1729–1802), garde des titres et généalogies de la bibliothèque du roi. He acquired a taste for old documents in his native Besançon, where he assisted his father in arranging the city archives. Large numbers of these documents were stolen and sold to fund his art collection. In 1761 he moved to Paris, where, with the support of Saint-Florentin’s mistress, Mme Sabatin, he managed to secure a position at the bibliothèque du roi, of which he was made keeper in 1779. His thefts came to light by an anonymous denunciation, and he was forced to resign in 1784. Some of the documents he sold are now in the Bodleian Library.

Lit.: DBF; Jean-Philippe Gérard, “Les gardes du département des Titres...”, BnF dossier, 2005

Paris, Paillet, 1–29.XII.1779:

Lot 761: Vigée, *vieillard vu à mi-corps, ajusté d’une robe brune, & coiffé d’un grand bonnet dans l’ancien costume russe*

Lot 762: Chantereau, *remouleur, & joueuse de vielle*

Lot 763: [Greuze], *femme en déshabillé du matin, d’après madame Greuze; étude*

Lot 764: Hall, *jeune fille*

Lot 786: Callet, *Bacchante*

Emmanuel-Jean-Nepomucene De **GHENDT** (1738–1815), Flemish engraver active in Paris, and probably the vendor in a sale of 15.XI.1779 which included pastels by Boucher, Greuze, Hall, Hallé, Lundberg, Oudry and Vivien.

Gi

Jean **GIGOUX** (1806–1894), peintre.

Lit.: Lugt 1164

Paris, 20–22.I.1873:

Lots 184, 185: La Tour, *inconnus*

Paris, Drouot, Féral, 20–23.III.1882

Other pastels: Fragonard, *Sophie*; La Tour, *Louis le dauphin*

Louis **GILLET** (1876–1943), de l’Académie française, art historian and writer (particularly for the *Revue des deux mondes* where, in 1919, he published an article about the repatriation of the La Tour collection), conservateur du château de Chalais; 32 boulevard Henri IV, Paris 4^e in 1922. A group of works from his collection, including two pastels by Capet, was sold by Artcurial in Paris, 26.III.2025.

Michael **GILLINGHAM** (1933–1999), CBE, of 4 Fournier Street, Spitalfields, collector with interests ranging from furniture and English church organs to oriental ceramics.

London, Sotheby’s, 19.IV.2000:

Lot 219: Downman, *Rev. Matthews*; Lot 221: Hamilton, *Lady Tyrconnel*

René **GIMPEL** (1881–1945), the son of an Alsatian art dealer Ernest Gimpel (1858–1907), who opened a gallery in Paris in 1889 and in New York in 1902; associated with Nathan Wildenstein between 1889 and 1919; brother-in-law of Joseph Duveen (*q.v.*). His diary from 1918 to 1939 (of which several editions have been published, none complete) provides much valuable information about the art market between the wars. His gallery was at 57, rue La Boétie, and his residence 19 rue Spontini, Paris 16^e.

Marchese Marzio **GINETTI** (–1701), Rome, nephew of cardinale Marzio Ginetti (1585–1671).

Inv. 14.X.1707:

Pastels: Reni, *figura; testa*

Eugène **GIRAUD** (1806–1881), peintre-graveur: his sale included over 3000 drawings.

Vente p.m., Paris, 9–13.II.1886:

Lot 208: La Tour, *inconnu*

GIRAULT, Versailles: probably Albert Girault (1716–), directeur des postes de la cour, who married Marie-Guy Véron in 1744; their son inherited the position.

Paris, Chariot, Joullain, 20.III.1776 & seq.

Lot 54: Le Portrait de Rembrandt, d'après lui-même; il est coëffé d'une toque & vù de face, de grandeur naturelle. Tableau peint au pastel. Hauteur 20 pouces, largeur 15 pouces 6 lignes [4 livres 10 sols]

André **GIROUX** (1801–1879), artiste-peintre.

Paris, 18–19.IV.1904:

Lot 264: 6 pstls a/r La Tour et Nattier

M. **GIROUX**, premier danseur de la Comédie, advertised, among other household effects, “plusieurs tableaux de Bouchin [sic], de Saint-Aubin, & autres au pastel, avec leurs glaces & leur bordures” in the *Affiches de Bordeaux*, 24.II.1780.

John **GLEN** (1849–1937), dealer in books, pictures and drawings, of 117 Praed Street (1897–1907), 21A Jermyn Street (1898), 34 Davies Street (1906), 3 Bennet Street (1925), Ryder Street (1928–36), London; lent pastels by Gainsborough Dupont and “Raeburn” [Hodges] to the Paris 1911 exhibition; acquired a Russell (*Blackburn*) in 1927.

Hermann **GÖRING** (1893–1946), German politician. His picture collection, directed by Hofer (*q.v.*), included a Rosalba pastel.

Lit.: Jean-Marc Dreyfus, *Le Catalogue Goering*, Paris, 2015

Edmé-Étienne-François **GOIS** (1765–1836), sculpteur.

Paris, Merlin, Roussel, 2.IV.1838:

Lot 22: La Tour, *portrait*

GOLDSCHMIDT. There were a number of collectors or dealers of this name. The Galerie Goldschmidt-Wallerstein in Berlin specialised in modern art c.1900; they held an exhibition on Pesne in 1926, and the New York gallery (730 Fifth Ave) owned a Liotard *homme* in 1934. Edmond Goldschmidt owned a version of La Tour's *Perrinet de Jars* before 1901. Paul Goldschmidt had a Carriera (*contessa Miar*) after 1908. Leopold Benedict Hayum Goldschmidt (1830–1904), brother of the philanthropist Salomon H. Goldschmidt (1814–1898), sold a version of Perronneau's *Van Robais* to Camille Groult.

Gomm, v. Carr-Gomm

Jules (1830–1870) and Edmond (1822–1896) Huot de **GONCOURT**: authors, amateur artists, collectors and art critics. Their writings (notably *L'Art du XVIII^e siècle*, 1859–75) made a major contribution to restoring the reputation of the French 18th century painters and draughtsmen. Their extensive collections were dispersed in several sessions in 1897, including old (26–28.IV.1897) and modern (30.IV.–1.V.1897) prints, as well as their drawings collection (15–17.II.1897), carefully reconstructed in Launay 1991. It is perhaps surprising that, apart from a handful of drawings with pastel and some La Tour préparations, this contained only two pastel portraits, the La Tour *maréchale de Belle-Isle* and a Vigée Le Brun (*Beaujon*) which the Goncourts attributed to Perronneau.

Lit.: Lugt 1089; Launay 1991; Roch 2025

Paris, Drouot, Georges Duchesne, 15–17.II.1897:

Lot 128: Huet, *bergère* [F3050, Mme Benard]

La Tour

Lot 153: *femme vue de face, à mi-corps* [Mme de Belle-Isle, F4200; Thibault]

Lot 154: *masque* [F11,100, Isaac de Camondo]

Lot 155: *tête de femme* [Mme de Pompadour, F3200; Bourdariat, pour le comte Greffulhe]

Lot 156: *Mlle Dangeville* [F8100, Isaac de Camondo]

Lot 157: *tête d'homme* [Dumont le romain, F2100; Paulme]

Lot 232: Perronneau [Vigée Le Brun], *Goyon de Vaudurant* [Beaujon]

Lot 330/331: Van Loo, 2 *têtes de fillettes* [F500, comtesse de Péthion]

Lot 377: Aubert, *études*

Gonzaga, v. Valenti

Charles **GORDON**: An auction of the property of Charles Gordon, quitting the kingdom, at Mr Edwards, Cornhill, 8.XI.1797 (not in Lugt); according to the advertisement in the *Times* (18.X.1797), it included a “brilliant assemblage of fine drawings, in crayons” etc. Subsequent advertisements for what seems to have been the same sale identified the vendor only as a gentleman and artist.

Julia Emily **GORDON** (1810–1896), painter, daughter of General Sir James Willoughby Gordon; in addition to numerous works by Wilkie and others, she bequeathed a Lawrence pastel of *Mrs Siddons* to the National Gallery; it is now in the Tate.

Dowager Countess of **GOSFORD**, née Lady Louisa Augusta Beatrice Montagu (1854–1944), Lady in Waiting to Queen Alexandra, daughter of the 7th Duke of Manchester of Portman Square, London. Her sale, at London, Sotheby's, 26.X.1932, included pairs of female pastels by Rosalba (two Seasons) and Pond.

Jacques **GOUDSTIKKER** (1897–1940), one of the most important dealers in Dutch old master paintings before World War II. His collection of more than 1000 pictures was seized by the Germans. Some 200 were finally returned to the family in 2006; many of these were sold in New York, Christie's, 19.IV.2007. The firm had also handled pastels by Drouais, Carriera and Troost.

L'abbé Louis **GOUGENOT** (1719–1767), conseiller au Grand Conseil, prieur de Maintenay, associé libre de l'Académie royale de peinture 1756; salon critic and collector.

Lit.: *Gazette des beaux-arts*, .VII.–.VIII.1999; Antoine Chatelain, *Abbé Louis Gougenot. Voyage dans différentes contrées de France et d'Italie 1755–1756*, 2023

George Jay **GOULD I** (1864–1923), son of Jay Gould, financier and railroad executive, of Lakewood, New Jersey. His posthumous inventory carried out by Duveen (Getty Research Institute) catalogued his vast collections, including a number of pictures that went back to Duveen. He owned two pastel Seasons by Carriera, a John Russell (*George Monro Russell*), the frames damaged, as well as a pastel copy after an oil by Nattier.

François-Louis **GOUNOD** (1758–1823), artist and collector, father of the composer, pupil of Lépicié. Two of the Chardin pastels he owned came from the Sylvestre collection. The status of the 59 La Tour sheets in the sale cannot be determined.

Dictionary, artists

Lit.: Chardin 1979; RdL 1946

Vente p.m. Paris, Hôtel de Bullion, 23.II.1824:

Lot 2: Chardin, *autoportrait & sa femme* [R&T 194, 198]; Lot 6: La Tour, 23 *pastels*; Lot 29: La Tour, 36 *dessins*

Joseph-François de **GOUNON**, sgr de Loubens (1724–1802), secrétaire du roi, associé de l'Académie de Toulouse 1784, capitoul de Toulouse, lender to Salons de Toulouse in 1769 (pastel by Antoine Coypel) and 1779 (the posthumous portrait of his wife *en Savoyarde* by Valade); father of the pastellists Jean-Mathieu (whose own collection was dispersed after his death in 1825) and probably Jonquiérette Gounon de Loubens (*qq.v.*).

Dictionary, genealogy, [Gounon](#)

Adolphe **GOUPIL** (1806–1893) owned one of the most prestigious Paris galleries in the third quarter of the 19th century, based at 2 Place de l'Opéra. In 1878 it was taken over by Léon Boussod (*q.v.*) and René Valadon. The firm's archives are available at the Getty Provenance Index, and reveal that they handled very few pastels (a couple of Rosalbas, one “retouched” by Constant Joseph Brochart; one by Perronneau is in fact an oil).

Charles-Frédéric de La Tour du Pin de Bourlon, marquis de **GOVERNET** (1694–1775), collector. His posthumous sale, Paris, 6–10.XI.1775, contained no pastel, but he appears as purchaser of sheets by Coypel and Le Brun from 1741.

Lord Ronald Charles Leveson-**GOWER** (1845–1916), youngest son of the 2nd Duke of Sutherland, aesthete, politician, sculptor and writer. In addition to his role in the collection of drawings sold to the duc d'Aumale (*v. Lenoir*),

Lord Ronald Gower owned several pastels that were sold at Christie's, 28.I.1911, when he left Hammerfield, Penshurst, including items described as Rosalba's *self-portrait*, Read's *Duchess of Argyll*, Hamilton, *Capt. Harvey*, Russell, *Bessborough*, Nanteuil [éc. fr.], *Mme de Sévigné* etc.

Gr

Galerie **GRAAT** & Madoulé (fl. Paris 1909–27): Émile Madoulé (1874–1937), art dealers based in Paris and operated from 6 rue Godot de Mauroi, and 12 rue de Sèze. They purchased several pastels by Hoin and were agents for Gulbenkian.

Richard **GRAHAM** (fl. 1695–1727), picture collector, recorded as a member of the Virtuosi of St Luke from 1697 to 1727, and author of *A short account of the most eminent painters*, 1695.

Lit.: Oxford DNB; artworld.york.ac.uk

Sale, London, Thomas Pelletier, 6.III.1712:

Crayons

Lot 47: Sir Peter Lely. His own head [£2/10/-; Foreman]

Lot 48: Sam. Cooper. His own head [£4/6/-; Boyle]

Lot 49: Mr Cook. An excellent copy after Raphael's Boys. [£2/6/-; Wharton]

La comtesse de **GRAMONT D'ASTER**, née Odette de Montesquiou-Fezensac (1853–1925), Paris.

Pastels: La Tour, *Nollet*

Albert **GRAND** (1826–1876), restorer, 73, rue de Grenelle, Paris, “restauration de tableaux et de pastel”, dealer, painter, expert and writer. He worked for the duc d'Aumale. Among pictures he handled were a pastel *autoportrait* once attributed to Jacques-Antoine-Marie Lemoine, in fact by a homonym (probably Jacques-Manuel Lemoine, *q.v.*), but his 1866 communication sparked a debate that led to the rediscovery of J.-A.-M. Lemoine's œuvre.

Lit.: Donateurs 1989; Jeffares 1999

Paris, 20–24.XI.1876:

p. 150: La Tour attr., *homme*

Jean-Baptiste-André **GRANGERET DE LAGRANGE** (1790–1859), conservateur-adjoint à la bibliothèque de l' Arsenal, rédacteur du *Journal asiatique*, donated the Perronneau pastel of Bouguer in 1846. His posthumous sale (Paris, Malard, Aubry, 19–22.VII.1859) included books, prints and optical instruments.

Henri **GRANGIER** (1841–1902) and his wife, née Sophie Villeneuve-Moret (1854–1905), made numerous philanthropic bequests, including to the musée des Beaux-Arts de Dijon.

Lit.: Gâitet 1917

Pastels: Hoin, *auto*; *Mme Berlier*; *Mme Hoin*

Thomas Robinson, 1st Baron **GRANTHAM** 1761 (1695–1770), KB 1742, diplomat, in Vienna 1730–48. He was portrayed by artists from Mengs to Ramsay, and his collection also included pastels of the imperial couple. Later generations of his family owned portraits by Gardner. In his correspondence with his brother “Fritz”, preserved in the Bedfordshire and Luton archives, there are numerous references to crayon paintings by artists from Gardner to Pillement, not all of which can be fully understood today: e.g. the “two bad crayon portraits” which Fritz and Tom are almost ashamed to send (12.VI.1778).

Dictionary, genealogy, [Robinson](#)

Pastels: Liotard, *Franz L*; *Maria Theresia*, Ramsay, *Sir Thomas & Lady Robinson*; Anon., *Sir Thomas & Lady Robinson*

Arturo **GRASSI** (1899–1971), art dealer, of Luigi Grassi & Sons, Florence and Brooklyn, New York, owned several pastels by Rosalba Carriera acquired in the 1940s.

Henry **GRAVES** (1806–1892) founded the publishing house and art dealers Henry Graves and Co., which was continued after his death by his son Algernon Graves (1845–1922), compiler of numerous reference works on exhibitions and sales. The firm handled a pastel by Russell (*Love songs and matches*).

Michel-Pierre-Philippe Levesque ou L'Évesque, sgr de **GRAVELLE** (1699–1752), conseiller à la troisième chambre des enquêtes, collector of paintings and gem stones (Mariette published his *Recueil de pierres gravées antiques* in 1732). In 1729 he married the daughter of a fermier général, Barthélemy

Thoynard.

Paris, 26.II.–3.III.1753:

Lot 213: [Anon.] Une belle Vierge, au Pastel, montée idem. [en bordure dorée, & verre blanc] [retiré]

Hubert-François **GRAVELOT** (1699–1773), dessinateur, professeur des ingénieurs du roi. He was largely responsible for introducing the French rococo style and finesse to England during his 1732–45 stay. La Tour exhibited his portrait in 1769.

Vente p.m., Paris, Basan, 19.V.1773 & seq.:

Lot 7: [Anon.]: Plusieurs têtes au pastel, & autres dessins encadrés. [15 livres 14 sols]

Edward Belden **GREENE** (1878–1957), chairman of the Cleveland Trust Company, banker, industrialist and collector. He donated his important collection of miniatures, as well as drawings and prints, including a few pastels, to the Cleveland Museum of Art, of which he was a trustee from 1925, and Yale, from which he graduated in 1900.

Pastels: Allais, *actrice*; Cotes, *Lady Mary Eyre*; Vivien, *homme*; Éc. fr., *homme*

Henri-Jules-Charles-Emmanuel, comte de **GREFFULHE** (1848–1932), of the Belgian family of bankers, married Elisabeth, princesse de Caraman-Chimay (1860–1952), patron of the artists from Whistler and Rodin to Fauré and Diaghilev, cousin of Robert de Montesquiou and a model for Proust's duchesse de Guermantes. The comte acquired a version of La Tour's *préparation* of Mme de Pompadour at the Goncourt sale.

Eugène **GRÉSY** (1806–1867), président de la Société impériale des antiquaires de France, collectionneur, historian and archaeologist, from Melun.

Paris, Hôtel des ventes, rue des Jeûneurs, Ridet, Laneuville, 2.III.1853:

Lot 5: Boucher, *L'Odorat*; Lots 10–12: Mme Cabart, 3 *pastels*; Lot 47: La Tour, *homme*

Simon-Achille **GREVERATH** (1798–1855), chev. Légion d'honneur, chef d'escadron; his posthumous sale included 390 lots of drawings.

Vente p.m., Paris, Delbergue, 7–10.IV.1856:

Lot 320: La Tour, *inconnu*

Louis-Joseph, comte d'Albert de Luynes, prince de **GRIMBERGHEN** (1672–1758), diplomate.

Dictionary, [essay](#)

Grimtborpe, v. *Marcy*

Friedrich Melchior Baron von **GRIMM** (1723–1807), diplomat, writer, art critic and agent. He was in Paris from 1749 to around 1768, travelling widely thereafter before settling in Gotha in 1775. He was closely connected with the Encyclopédistes, and his *Correspondance littéraire, philosophique et critique*, a bi-monthly bulletin which included his (and Diderot's) views on contemporary art, was circulated among a number of courts in Germany, Poland and Sweden. His trip to Russia in 1773 was similarly influential in spreading French artistic ideas.

Laurent **GRIMOD** de la Réynière (1733–1793).

Dictionary, artists and genealogy, [Grimod](#)

Lit.: Bailey 2002

Vente p.m., Paris, Paillet, 4 fructidor an VI [21.VII.1797; resumed 7–17.IX.1797]

Tableaux au Pastel par feu M. La Reynière:

Lot 25: Un grand tableau peint au pastel & sous verre, représentant un Berger; copie d'après Ant. Van Dick

Lot 26: Un autre tableau, copie d'après Greuze, représentant un enfant connu sous le titre de la jeune Fille au chien

Lot 27: Un jeune Ecolier, copie d'après le même, morceau également au pastel & sous verre

Lot 28: Deux autres Portraits d'après Elisabeth Vigée-Le Brun

Lot 29: Deux différentes Têtes au pastel, d'après Greuze, dont la jeune Fille au bonnet rond

Lot 30: Un autre de forme ovale; sujet d'un enfant nud, d'après Rubens

Lot 31: Deux petits tableaux au pastel, sujets de Philosophes, copies d'après Rembrandt

Lot 32: Un sujet de Ste. Famille, d'après le même

Lot 33: Trois autres, différents sujets d'Intérieur, d'après G. Dow

Lot 34: Un autre, d'après Watteau, sujet de Cassandre, & autres figures de caractère

Lot 35: Deux autres petits tableaux, sujets de Paysages & Animaux, d'après Desportes

Lot 36: Cinq autres Pastels, différentes Têtes de fantaisie & portraits, dont trois d'après Fr. Boucher

Lot 37: Un Buste de femme, coëffée de feuillages, d'après Lagrenée l'ainé

Lot 38: Une jeune Fille tenant des fruits, d'après Bachelier

Lot 39: Deux Têtes de vieillards de différents caractères

Lot 40: Deux autres Pastels, sujets de Dénicheurs d'oiseaux, d'après Boucher

Lot 41: Un autre d'après le même, sujet de deux Amours

Lot 42: Cinq petits Portraits ovales, au pastel, Racine, Le Brun, Catinat, & autres

Lot 43: Un Portrait d'enfant, aussi au pastel

Pierre-Marie-Gaspard **GRIMOD D'ORSAY**, comte d'Orsay (1748–1809), nephew of Grimod de La Réynière (*q.v.*), travelled to Italy in 1775 where he formed a collection of antiquities; on his return to Paris he continued to collect old and modern pictures of all schools. His collection was seized during the Revolution and is now in the Louvre (*n. Collections*). It includes pastels by Boucher, Gandolfi, Greuze, Saint-Michel, Valade and Vleughels, as well as several anonymes.

Dictionary, genealogy, [Grimod](#)

Lit.: Paris 1983b; Grove 1996; Bailey 2002

Émile **GROSJEAN-MAUPIN** (1863–1933), author of an Esperanto dictionary. He owned pastels by Nanteuil (*Gallais*) and Pillement (*deux paysages*) in 1927.

Joseph-Émile **GROSS** (1878–1914), who died in action at Paissy (Marne) as a lieutenant, 4^e régiment de Zouaves. Under the guidance (it is said) of Sir Charles Robinson, Charles Fairfax Murray and Martin H. Colnaghi, he formed a collection of English pastels and drawings together with his brother-in-law Xavier Haas (*q.v.*). It is unclear which works were added by Haas to those sold in 1927.

Camille **GROULT** (1832–1908), heir to a flour-milling family from Vitry-sur-Seine, was renowned as the great amateur of the 19th century; a friend of Edmond de Goncourt, with whom “nous causons art, et cette causerie lui apporte une griserie, vraiment une sorte de pochardise [...]” (*Journal*, 8.1.1890). Showing friends a picture for which he had paid the high price for which he had a reputation, he remarked “Je donnerais cinquante mille francs de plus pour l'avoir découvert pour cent francs.” His initial focus on XVIII^e pastels and drawings was later broadened to the early 19th century, and spread to English art. Groult's collection was inventoried after his death, M^e Breuillard, 24.1.1908. It passed to his widow, Alice-Émilie Thomas Tassin de Moncourt (1837–1918), of Olivet, Loiret, who was related to a number of Perronneau's subjects. Their son Jean Groult (1868–1951) inherited the collection (another inventory was made in 1952), which then passed to their grandson Pierre Bordeaux-Groult (1916–2007).

Lit.: Flament 1908; Seligman 1961; Gimpel 1963; Grove 1996; Donateurs 1989; Rosenberg 2007; Stasi 2013; Perronneau 2017, cat. no. 109; Roch 2025 Paris, Georges Petit, Lair-Dubreuil & Baudoin, 21–22.VI.1920:

Lot 1: Bernard, *femme*; Lot 2: Drouais, éc., *femme*; Lot 3: Anon., *femme*; Lot 4: *femme*, sd 1780; Lot 5: *homme*; Lot 6: *femme* [Duceux, Marie-Antoinette]; Lot 7: *homme*; Lot 8: *enfant*; Lot 9: *enfant*; Lot 10: *enfant*; Lot 11: *femme*; Lot 12: *femme*; Lot 13: *femme*; Lot 14: *artiste*; Lot 15: d'après Fragonard, *jeune mère*; Lot 16: *femme*; Lot 17: Labille-Guiard, *femme*; Lots 18, 19, 20: La Tour, *inconnues*; Lot 21: Liotard, *femme*; Lot 22: *homme*; Lot 23: Nattier éc., *femme*; Lot 24: *femme*; Lot 25: Perronneau, *Miron*; Lot 25: *Mme Miron*; Lot 27, *femme*; Lot 28: *femme* 1766; Lot 29: *femme*; Lot 30: *femme* sd 1780; Lot 31: *femme*, sd 1770; Lot 32: *femme en Diane*, sd 1760; Lot 33: *femme* sd 1770; Lot 34: *Mme Roslin* attr., *femme*; Lot 35: Valade, *femme*; Lot 36: Vigée, *homme*

Paris, Galerie Charpentier, Ader Laurin, 21.III.1952:

Lot 64: Chardin, *autoportrait*; Lot 65: Greuze, *jeune femme*; Lot 66: La Tour, *dame en rose* [B&W 612]; Lot 67: La Tour, *auto* [B&W 239]; Lot 68: Perronneau, *homme* 1748; Lot 69: Perronneau, *homme en habit rose* 1756; Lot 70: Russell, *Penthièvre*; Lot 71: Siccardi, *acteur*
Paris, Galerie Charpentier, 9.VI.1953:
Lot 13: Perronneau, *M. & Mme Cayeux*

L'abbé Nicolas-Antoine **GRUEL** (1719–1811), collectionneur: acquired pastels by Heilmann in 1763. He purchased a number of pastels (Rosalba, Barocci, Bernini, Lafosse etc.) for the présidente de Banderive at the Jullienne sale in 1767. He acquired her natural history cabinet at her death. A posthumous sale of paintings, drawings and prints was held at his house at Passy in 1811.

Francis **GUÉRAULT** (1874–1930), politician and dealer, particularly in fine furniture, and conservateur du musée de Vitry. He left a vernis Martin table by BVRB to the Louvre. The Labille-Guiard pastels in the .III.1935 sale had belonged to his brother-in-law, Jean Arot, who also owned a drawing by Nanteuil. A second sale took place on 16.V.1935.

Paris, Hôtel Guéault, 3 rue Roquépine, Alphonse Bellier, Raoul Ancel, 21–22.III.1935:

Pastels: Lots 25–26, Labille-Guiard, *M. & Mme de Montciel*; Lot 27, La Tour [Valade], *comtesse de Sénozan*

Fernand **GUEY** (1877–1964), directeur du musée des Beaux-Arts, Rouen: owned pastels by Bernard (*homme*; & *femme*) and Lenoir (*M. & Mme Pasquier*) which were lent to the Paris 1927a exhibition.

Karl Gottlieb **GUICHARD** (1724–1775), colonel in the Prussian army, known as Oberst Quintus Icilius. The catalogue of his collection, printed in Potsdam in 1784, included five pastels:

43, 44. *Bardu, ein Schüler von le Suenr*. Eine Ovidsche Geschichte, und eine spanisch gekleidete Mannsperson, welche ein auf dem Bette liegendes schlafendes Frauenzimmer mit einer Laterne beleuchtet: mit Pastel gemahlt, und mit Gläsern versehen. 2 Fuss 7 Zoll. x 2 F. 2Z. von einem jeden.
77. *Pastel*. Ein Kriegesmann. Pastell mit Glass. 6Z. x 4Z.
113. Copirt nach *Liotard*. Ein Wiener Mädchen, das Chocolate praesentiren will, mit Pastellfarben gemahlt. Das Original ist in der Dresdner Gallerie. 2 F. 6Z. x 1 F. 8Z.
114. Copirt nach *Pesne*. Mademoiselle Barbarini im Tanze: mit Pastell gemahlt, unt mit einem Glase versehen. 1 F. 5Z. x 1 F. 8Z.

Jules-Joseph **GUIFFREY** (1840–1918), art historian, conservateur at the Archives nationales 1866–93, editor at the Société de l'Histoire de l'Art français, and compiler of important documents on 18th century exhibitions and académies. His son Jean Guiffrey (1870–1952) was conservateur in the département des peintures at the Louvre 1918–34.

Lit.: Grove 1996

Guignard, v. Saint-Priest

Lucien **GUIRAUD** (1886–1954), and his brother Louis (1878–1955), antiquaires, quai Voltaire. They were the sons of Emile-Sylvain Guiraud (1852–1936), a gilder, and his wife, née Caroline-Christine Hermann (1859–1924). She may have been the Mme Guiraud who owned Labille-Guiard's *Mme de Gand* in 1902. Lucien wrote the text for the catalogue of J. P. Heseltine's 1913 catalogue. A sale took place after his death at Drouot, 14–15.VI.1956.

Lit.: Donateurs 1989

Other pastels: Perronneau, *Bastard*

Major-General John **GUISE** (1683–1765), army officer and art collector; bequeathed a collection of over 200 paintings and some 2000 drawings to Christ Church Picture Gallery, Oxford; this included five coloured chalk sheets by Barocci.

Lit.: Oxford DNB

Sacha **GUITRY** (1885–1957), playwright, artist, collector and connoisseur; son of Lucien Guitry (1860–1925), de la Comédie-Française.

Lit.: *Cent merveilles choisies par Sacha Guitry*, Paris, 1954

Paris, Ader, Picart, Tajan, 29.XI.1976

Calouste Sarkis **GULBENKIAN** (1869–1955): born in Turkey to an Armenian family of carpet traders, Gulbenkian used his father's oil interests in Baku to become an immensely wealthy financier and oil tycoon. From 1916 he negotiated a number of spectacular deals involving international shareholdings in Royal Dutch/Shell and Turkish and Iraq petroleum companies; one of these affiliations resulted in Gulbenkian losing his British citizenship in 1940. He assembled a collection of antique, oriental and Western art of the highest quality in his house on the Avenue d'Iéna in Paris. After his death the collection was moved to a specially built museum in Portugal, financed with the \$70 million fortune he left. In keeping with his motto “only the best is good enough for me”, the only pastels he seems to have owned were La Tour's spectacular *Duval de l'Épinoxy* and the beautiful but restrained portrait of the dancer *Marie Sallé*.

Lit.: Donateurs 1989; *Chambers biographical dictionary*, 1984; Jonathan Conlin, “Philanthropy without borders: Calouste Gulbenkian's founding vision for the Gulbenkian Foundation”, *Análise social*, XLV/2, 2010

Baron Pierre de **GUNZBURG** (1872–1948), also Günzburg or Gunzbouurg, son of the Russian banker Horace de Gunzburg, art collector, who settled in Paris. His brother baron Vladimir de Gunzburg (1873–1932) married Clara Brodsky (–1940), of rue Alfred Dehodencq, Paris 16^e; her sale after her husband's death took place at Drouot, 20.III.1933, and included two pastels, Lot 26: Lenoir, *??Mme Geoffrin*, and Lot 28, attr. Perronneau, *inconnu*. Their cousin, baron Jean-Maurice de Günzburg (1884–1959), son of Horace's brother Salomon, married Madeleine Hirsch (*q.v.*). The Gunzburg heirs were involved in restitution claims.

Other pastels: Labille-Guiard, *Mme Clodion*

Otto Charles Henry **GUTEKUNST** (c.1865–1946), art dealer. The son of Heinrich Gutekunst (1833–1914), an art dealer from Stuttgart, he joined Colnaghi in 1894. He was associated with Berenson and Isabella Stewart Gardner. He lent numerous pastels by Downman to the Paris 1911 exhibition.

Herbert M. **GUTMANN** (1879–1942), banker and collector, of Herberthshof, bei Potsdam; sale, Berlin, Paul Graupe, 12–14.IV.1934. Lot 16. A/r La Tour, auto; Lot 19: attr. Liotard, *l'enseigne*; Lots 30, 33, 38, 40: Rotari; Lot 48: Schröder; Lot 57: manner of Rosalba [a/r Boucher]

Comte de **G...**

Paris, Drouot, Lechat, Cottée, 19–20.XII.1881:
Lots 108, 109: La Tour, *inconnus*

H

Eugène-Xavier **HAAS** (1876–1936), from Avolsheim, settled in Paris from 1891, of 14, rue Cassini, Paris, inherited the collection of English pastels and drawings formed by his brother-in-law Émile Gross (*q.v.*): Haas had married Gross's younger sister Isabelle in 1906, when he was described as a banquier; but together with Gross he was a collector-dealer. In 1913 they organised an exhibition of Romney drawings at their gallery, 4 rue Édouard VII. Haas's son, Xavier-Victor (1907–1950), was a painter. A number of Haas's English pastels and drawings (most from Gross) were sold in 1927; the catalogues were edited by R. R. M. Sée, and some of the attributions should be treated with caution.

New York, Anderson, 13–14.I.1927, English 18th century drawings and pastels.

Lot 2: Alves, *lady*; Lot 11: Black, *lady*; Lots 38–42: Copley [?]; Lot 51: Cowden, *Lady Harcourt*; Lot 73: Day, 2 *profiles*; Lot 107: Gainsborough Dupont, *lady*; Lot 108–110: Gardner, 3 *pslts*; Lot 111: G. Hamilton, *man*; Lots 112ff: H. D. Hamilton, 3 *pslts*; Lot 119–22: W. Hamilton, *Lady Ely*; *Jane Shore*; *bird cage*; Lot 144: Humphry, *man*; Lot 145: Humphry, *Barbara Ashley*; Lot 147: A. Kauffman, *lady*; Lot 150: Kettle, *officer*; Lots 152, 153: Lawranson, 2 *ladies*; Lot 190: Pars, *man*; Lot 206: Pym, *boy*; Lot 208: F. Reynolds, *lady*; Lots 223ff: P. Romney, *several ladies*; Lot 237: A. Russell, *Mrs Higginson and child*; Lot 244: Saunders, *girl*; Lot 316: Young, *lady*

(multi-source sale) New York, Anderson, 20–21.I.1927:

Lot 28: Lady Diana Beauclerk, *auto*; Lots 43–49: Chinnery, *gchs*; Lot 51: Copley [Sharples], *man*; Lot 52: Copley [H. D. Hamilton], *Hamilton*; Lot 53: Cotes, *Mrs Ryves*; Lot 54: S. Cotes, *Lady Coventry*; Lot 64: Frye, *Mrs Thompson*; Lots 73, 74: Highmore; Lot 75: Hoare, *Miss Simpson*; Lot 78, Humphry, *Crowe*; Lot 88: Longastre, *lady*; Lot 104: Pack, *Postlethwaite*; Lot 110: Peters, *Mrs Grant*; Lot 111, 112: Pine, *Thyssen brothers*; Lot 114, 115: Read, *Lady Ann de Crespiigny*; *lady*; Lot 120: Romney, *Lady Hamilton*; Lot 124: A. Russell, *lady*; Lots 125–30: Russell, *Garnett family*, *Miranda*; Lot 131: Sharples, *Washington*

Jean **HABRIE** (Thiviers 1784 – La Rochelle 20.XII.1853), géomètre en chef du cadastre de La Rochelle, cartographer.

Vente p.m., La Rochelle, Gatau, Gournerie, 31.I.1854 & seq:
Lot 112–114: La Tour, *inconnus*

Christian Ludwig von **HAGEDORN** (1713–1780), amateur engraver, art critic, and collector. He was brother of the poet Friedrich von Hagedorn. In 1763 he was appointed director of the Academy of Art in Dresden and made responsible for acquisitions by the Elector. In addition to the Copenhagen sale, a joint sale of over 1000 drawings by Hagedorn and Izaak Schmidt took place in Amseterdam on 24–27.IV.1820.

Lit.: Dijon 2001, p. 149

Copenhagen, 1796, dates n/k:

Lot 163: Rosalba Carriera: La celebre Rosalbe, peintre en pastel peinte par Elle même. h. 23 1/2 p. l. 17 1/2 p.

Pierre-Adolphe **HALL** (1739–1793), miniaturist and pastellist. In 1778 he prepared an inventory of his collection, together with the prices paid (some

50 paintings and 4 pastels amounted to 7951 livres 19). Many were included in the anonymous 1779 sale.

Dictionary, artists; Villot 1867; Dupuy-Vachey 2017

Inventaire, 10.V.1778, pastels:

Rosa Alba, *Étude de son portrait par elle-même, en pastel, venant du cabinet de M. de Besy, du catalogue Mariette, no. 7, et de la vente du prince de Conti, no 185* 220

Rosa Alba, *Une superbe étude de la fameuse fille de cabaret enlevée et épousée par un milord, de M. Besy* 240

Greuze, *Une tête en pastel, étude dans le tableau paralytique* 391

Lundberg, *Joli portrait de femme au pastel* 24

Paris, Guilleaumont, Basan, 15–22.XI.1779:

Lot 51 (part): Tête, Hall [120 livres 2; Dubois]

Rosalba, Lot 110, La Tête au pastel de cette Artiste célèbre; ce morceau a long tems fait l'ornement du Cabinet de feu M. Mariette, à qui elle l'avoit envoyé en présent; il a ensuite passé dans celui du Prince de Conti, 15 po. sur 12 de larg. [67 livres; Dulac]

Lot 111: Le portrait d'une jeune Vénitienne, d'une figure très-agréable, portant une espèce de chemise garnie de dentelles, & sur les épaules une mantille noire; sous glace. 15 pouc. sur 12 de larg. [57 livres 5 sols; Basan]

Lot 112: Le buste d'une très jolie femme coiffée en cheveux, la gorge découverte, exécuté en pastel; de même grandeur que le précédent morceau, par un élève de cette femme célèbre, nommé Lundberg, premier Peintre du Roi de Suède, & Membre de l'Académie royale de France [50,1 livres 1; Geoffrey]

[Vivien]. Lot 145: Un portrait de femme habillée en Sultane, portant sur sa tête une plume blanche: exécuté au pastel, de format ovale, sous verre, 27 po. sur 18 de l. Il vient du Cabinet de M. de Gagny [36 livres; Basan]

Lot 151: Le Buste d'un jeune garçon, le corps enveloppé d'une draperie bleue, au pastel, sous verre, par M. Hallé [6 livres; Naudé]

Noël **HALLÉ** (1711–1781), painter and pastellist. His posthumous sale included several of his own pastels.

Dictionary, artists

Vente p.m., Paris, Marolle, Joullain, 2.VII.1781

Henri **HAMAL** (1744–1820), composer, canon at the cathedral of Liège, historian of the artists and musicians of Liège, collector.

Lit.: Grove 1996

Liège, Duvivier (P. H. J.), 17.III.1824:

Lot 39: Levoz, *Des gibiers morts, peint en pastelle, haut. 65 aunes, larg. 56 aunes*

Mrs Alexander **HAMILTON**, née Grace Spreckels (1878–1937), San Francisco; inherited stock in the J. D. & A. B. Spreckels Company (founded by the brothers John and Adolph Spreckels) which made a \$15 million fortune in railways, real estate and sugar. A number of works were presented or bequeathed to the Fine Arts Museums of San Francisco by her daughter, Grace Hamilton, Mrs Bruce Kelham (1907–1977).

Pastels: Allais [?], *La Morelli*; a/r La Tour, *Autoportrait*

Hugh Douglas **HAMILTON** (1740–1808), pastellist, was also a picture dealer. His collection of old masters, mostly Dutch, was sold in London 9.II.1778 (no cat.) before his departure for Italy. A "small collection of paintings, formed by the late Hugh Douglas Hamilton, Esq. during his residence in Italy" was sold at auction by Mr Herbert, at 2 Park Street, opposite Westland Row, Dublin, on 4.XI.1819 (advertised in *Saunders's Newsletter*).

Dictionary, artists

Sir William Douglas **HAMILTON** (1730–1803), KB, FRS, diplomat, British envoy to Naples, vulcanologist and antiquarian.

Dictionary, genealogy, [Douglas-Hamilton](#)

London, Christie's, 17–18.IV.1801:

[17.IV.1801] Lot 59: Rosalba, Princess Sacci, the Spanish ambassador; & pendant, her sister [15/-; Seguier]

[18.IV.1801] Lot 6: Rosalba, Portrait of a boy [1 gn; Dawkins]

Johan Frederik Christian **HANSEN** (1861–1943), consul general and art collector, owned a Perronneau *inconnue* now in the Copenhagen Statens Museum.

Harcourt, v. Morgan

François-Michel **HARENCE DE PRESLE** (1710–1802), banker and collector. "Some fine pictures, vases, statues, china and great quantities of Boule's works" according to Walpole who visited 1.IX.1775. Costa de Beauregard, on his visit 22.II.1767, noted "Dans la chambre où il se tient,

sont plusieurs portraits au pastel peints par Boucher, d'après La Rosalba." These may not be those that appeared in his 1792 sale as autograph, one of which was said to come from the 1777 Randon de Boisset sale. Thiéry (1787) describes, in a chambre à coucher, in addition to paintings by Murillo, Reynolds and Rubens, "un beau pastel, par M. de la Tour" and "une tête de Rosalba", the former suggesting that not all the collections were included in the 1792 and 1795 sales.

Lit.: Costa de Beauregard 2013, p. 109; Walpole & du Deffand 1939; Thiéry 1787, pp. 443ff; Alexandre Pradère, "Harenc de Presle", *L'Objet d'art*, .XII.2008, 441, pp. 68–77

Paris, Le Brun, 16–24.IV.1792:

Rosalba CARRIERA

Lot 96: Une femme vue en buste, la poitrine découverte, la tête presque de face; ses cheveux sont ornés de fleurs. Ce beau morceau vient de la Collection de M. de Boisset, no. 23 du Catalogue, & de celle de M. Lempereur, dessin, Hauteur 17 pouces, largeur 13 pouces 6 lignes

Lot 97: Deux têtes de profil; l'une, sur papier gris, & l'autre sur papier bleu; très-bien conservées. Hauteur 11 pouces, largeur 9 pouces & demi Paris, Le Brun, 30.IV.1795 & seq.:

Lot 123: Deux pastels, l'un de Grueze, représente une jeune fille blonde en bonnet rond, ajustée d'un fichu; l'autre, de Boucher, offre aussi une jeune fille vue de face, avec quelque fleurs dans les cheveux. Hauteur 11 pouces et demi, largeur 9 pouces [72 livres; Jean-Baptiste-Pierre Le Brun]

George **HARLAND-PECK** (1842–1920). Born George Peck, he was a varnish maker in Wandsworth in 1871; he subsequently took over the varnish making business of William Harland & Son, of Mitcham, Surrey. His wife Agnes Mayglothling (1851–1939) was portrayed by John Collier (1884) and by J. J. Shannon. They lived at 9 Belgrave Square, London; and had a considerable collection of old master and Early English pictures. Two pastels by Gardner were donated to the British Museum in 1917–18; his widow had another Gardner. Harland-Peck also owned French pastels by La Tour and Louis Vigée.

Lit.: Julia Frankau, "Mr Harland-Peck's collection", *Connoisseur*, v, .i.1903, pp. 84–91

London, Christie's, 16.VI.1900:

Lot 121: Russell, *Collins*

London, Christie's, 25.VI.1920:

Lot 13: French school, *lady*

Lots 24, 25: Rosalba, *ladies*

Lot 39: La Tour, *Mlle Fel*

Lot 40: Vigée, *Mme de Pompadour en pèlerine*

Sir (Robert) Leicester **HARMSWORTH**, Bt (1870–1917), MP, member of the newspaper family which included his brothers Viscount Northcliffe (1865–1922sp), Viscount Rothermere (1868–1940) and Cecil Bisshop, 1st Baron Harmsworth 1939 (1869–1948), succeeded by his son, also Cecil, 2nd Baron Harmsworth (1903–1990). Sir Leicester's son, Sir Geoffrey Harmsworth, 3rd Bt (1904–1980sa), FSA, became chairman of the Harmsworth Press group.

Pastels by Russell, Gustavus Hamilton and Gardner

Lionel Simon Wormser **HARRIS** (1861–1940), of 4 Upper Grosvenor Street, stock jobber, son of an Irish financier appointed Lord Mayor of Dublin; bequeathed two Russell pastels (*Lawrence*, *Artifice*) to the Tate. Other pastels were in a posthumous sale at Christie's, 21.III.1941, including work by Cotes, Rosalba, Luti, La Tour and John Russell.

Murray **HARRISON** (fl. 1865–76), Baltimore textile merchant (vice-president of Union Manufacturing Co.), acquired a group of pastels by Sharples from Levin Yardley Winder (*q.v.*) c.1865; they were purchased by the City of Philadelphia in 1876 and are now at Independence Hall, Philadelphia.

Theodoor **HARTSOEKER** (1696–c.1741), Utrecht painter who owned a remarkable art collection in which were represented works by artists that were not well known in the Netherlands, particularly pastels by Rosalba Carriera.

Lit.: van Veen 1984

Baron Ferenc **HATVANY** (1881–1958), was an active collector in the Paris market in the early years of the 20th century. A Rosalba pastel self-portrait was lent to a 1937 exhibition in Budapest.

Paul-Gabriel-Othenin de Cléron, comte d'**HAUSSONVILLE** (1843–1924), de l'Académie française, orleanist politician, writer and editor of the *Revue des*

Deux Mondes, descendant of Germaine de Staël, château de Coppet, via the duchesse de Broglie.

Dictionary, genealogy, [Necker](#)

Pastels: H. Drouais, *Mlle Gaussin*

v.q. Coppet: Liotard, *Mme Necker*

Lady **HAVERSHAM**, née Henrietta Hope (c.1843–1929), of South Hill Park, widow of Sir Arthur Hayter, Lord Haversham (1835–1917) whom she married in 1866.

London, Christie's, 22.II.1924:

Lot 20: La Tour [Lenoir], *homme*

Charles Edward **HAVILAND** (1839–1921), of American extraction, porcelain maker, based in Limoges and Paris, art collector, married (1877) Madeleine (1860–1900), daughter of Philippe Burty, *q.v.* He had an extensive collection of drawings, objets d'art etc. Some passed to the son of his first marriage, George Haviland (1870–1947), who also took over management of the family business.

Lit.: Goncourt, *Journal*; Donateurs 1989

Paris, Drouot, Lair-Dubreuil, 14–15.XII.1922

Lot 3: Boucher, *jeune fille*; Lot 4: Rosalba, *jeune femme*; Lot 34: Vigée Le Brun, *jeune fille*

Paris, Georges Petit, Ader, Lair-Dubreuil, 2–3.VI.1932

Lot 102: Vigée Le Brun, *jeune fille*

Samuel **HAYES** (1665–1759), English collector and notorious libertine, enriched by the Mississippi bubble, settled in Paris, rue Taranne, where he formed a collection of more than 81 oil paintings listed in his posthumous inventory (AN MC/ET/CVIII/534, 14.XII.1759), most of which appeared in his widow's sale (Paris, Remy, 18.XII.1766 & seq.). Among these was a "Venus et Adonis original de Mr Le Moyne ... peint sur toile" listed in 1759 (item 39, 250 livres), but not in 1766 (this cannot be Tessin's version). Although no pastel is listed, he had consigned a pastel tête d'une femme for François Lemoyne to copy, and sought to reclaim it on the latter's death, as its retention prevented its sale. This suggests that Hayes was also a dealer. Hayes may have known Lemoyne through his fellow Mississippien, François Berger.

Lit.: Guiffrey 1883, p. 352; Griff Everett, "Catherine Sorocold and Samuel Hayes", *Derbyshire archaeological journal*, CXLIII, 2023, pp. 135–43

He

Marie-Isaïe-Louise-Françoise d'**HECBOURG** (1715–1783), daughter of Louis-Michel d'Hecbourg, commissaire d'artillerie at La Fère, who is mentioned in the abbé Nollet's work, and for which a pension of 1500 livres was awarded to her in 1761. She was the universal heir of the estate of the abbé Nollet. Her inv. p.m. (5.V.1783, AN MC/ET/XVII/1021) contained, in the house in the rue d'Hautefeuille where she had lived with the abbé Nollet, a number of pictures in addition to the La Tour of Nollet (her own portrait may well also be by La Tour, *q.v.*):

Dans un Salon ayant meme Vue

Item un tableau Pastel sous verre Portrait de M. Labbé Nollet dans sa Bordure de Bois sculpté doré prisé Neuf Livres

A L'égard d'un autre tableau Pastel sous verre representant la Deffunte dans son Parquet de Bois sculpté doré Il n'en a été fait icy aucune prisee Coe portrait de famille mais il a seulement été tire pour Memoire.

Dans une chambre ensuite et dans laquelle est decedée Lad. Dlle D'Hecbourg

A L'égard de deux tableaux peints sur toile et d'un autre Pastel Peint sous verre il n'en a été fait cy autre description coe portraits de famille

Dans la salle à manger... deux autres tableaux L'un pastel et L'autre peinte sur toile aussy dans leurs cadres de bois sculpté doré... prisé ensemble [avec autres choses] quarante huit livres.

Jules-Paul-Ernest **HÉDOU** (1833–1905) left his collection of 38,000 drawings and prints to musée des Beaux-Arts, Rouen.

Lit.: Lugt 1253; Chaline 1982, p. 236ff; Rouen 2013

Pastels: Vigée, *dame*

Pierre **HÉDOUIN** (1789–1868), avocat from Boulogne, pupil of the composer Grétry, novelist and art collector (his drawings, miniatures, paintings and books were dispersed in two sales). A drawing said to be by La Tour was included; Chennevières 1888 also mentions a pastel said to be by Lundberg. He published a study on Chardin in 1846, and a collection of essays on artists, *Mosaïque*, in 1856. His son Edmond (1820–1889) was a painter and engraver; his sale in 1889 included a short biography of his father, but no pastel. Charles Blanc wrote a note on his collection in the *Gazette des beaux-arts*, I, 1859, pp. 319f, but no pastel is mentioned.

Paris, Drouot, Couturier, 27.XII.1866:
Lot 58: La Tour, *inconnue*

Heilbron, v. La Panouse

François **HEIM** (1925–2005) founded the Galerie Heim in Paris in 1954; The Heim Gallery London was established in 1966 in partnership with Andrzej Stanislaw Ciechanowiecki (1924–2015), who had been a co-founder of Mallett in 1962. Its emphasis was on French XV^e-XVIII^e painting and sculpture, and a number of scholarly exhibitions were conducted until 1986. The Ciechanowiecki Foundation now owns some 3000 works, many displayed in Warsaw Castle, including portraits of Polish sitters by Mengs, Nattier and Vigée Le Brun. The younger dealer Jean-François Heim in Basel is unrelated.

Lit.: Tim Knox, "Art in trust for Poland", *Apollo*, v.1.2005

Carl Heinrich Baron von **HEINEKEN** (1707–1791), director of the museum in Dresden 1746–63, responsible for building the large collection of prints and drawings. Heineken acted as Reichsgraf von Bruhl's private secretary in the early 1740s, and was responsible for liaising with the Elector's agents Samuel de Brais and Théodore Toussaint Le Leu, attached to the Saxon embassy in Paris and charged with acquiring paintings on the French art market. The 1757 and 1758 sales appear to have had the same catalogue, *Catalogue des tableaux et estampes du cabinet de M. Le B****, Paris, 1757. Lit.: C. Dittrich, "Carl Heinrich von Heineken kunsttheoretische Schriften", *Jahrbuch der staatlichen Kunstsammlungen Dresden*, v, 1965/66, pp. 79–85; Dijon 2001, p. 149; Marandet 2008

Paris, Remy, 12.XII.1757, 13–18.II.1758:

Lot 419: Deux portraits du Padouan, dont un au pastel: des plus beaux de ce Maître; Lot 449 [part]: Natoire: Une jolie Tête d'Enfant, en Pastel, par M. Natoire; elle est piquante, & d'un beau coloris: je ne crois pas qu'on trouve mieux de ce Maître [25 livres 5 sols; Remy]; Lot 451 [part]: Sept Desseins, dont deux Têtes dessinées en pastel par M. Natoire [8 livres]

Dr Rudolf J. **HEINEMANN** (1901–1975), connoisseur, dealer and adviser to the Thyssen collection. In 1935 he emigrated to the USA, where he was associated with dealers such as Arnold Seligmann, Knoedler and Agnew's. His private collection of old master drawings, formed with his wife Loretta "Lore" Leiter (1914–1997), whom he married in 1947, was exhibited at the Pierpont Morgan Library in 1973. Some old master pictures were sold in 2001 to establish the Lore and Rudolf Heinemann Fund for scholarly research; others were bequeathed to the Morgan Library, the NGA, Washington and other American museums.

London, Christie's, 4.VII.2000:

Lot 134: Rotari, *femme*

Prinz Friedrich **HEINRICH** Ludwig von Preußen (1726–1802), brother of Friedrich der Große, had "Viele Pastellstücke und andere Gemählde" in a room in Schloss Rheinsberg, according to Carl Wilhelm Hennert's description, *Beschreibung des Lustschlosses und Gartens Sr. Königl. Hoheit des Prinzen Heinrichs...*, Berlin, 1778, p. 30, which unfortunately offers no further details.

Drue **HEINZ** (1915–2018), Mrs H. J. Heinz II of Pittsburgh, née Doreen Mary English, philanthropist. Her sale p.m., London, Christie's, 4.VI.2019, included a drawing with pastel by Van Schuppen and a pastel by Huet after Boucher.

Julius Samuel **HELD** (1905–2002), of Bennington, Vermont, art historian, expert on Rubens and Rembrandt. Educated in Heidelberg, he emigrated to the USA in 1934. His collection of over 1000 old master drawings was acquired by the NGA, Washington in 1984.

Lit.: dictionaryofarthistorians.org; New York, Christie's, 27.I.2009 cat. introduction, Walter Liedtke

Pastels: Le Brun, *tête*; Luti, *man*

Paul-César **HELLEU** (1859–1927), artist, acquired a Perronneau from Camille Groult in 1923 which was inherited by his daughter, Mme Orosdi (*q.v.*).

Albert Sanchole-**HENRAUX** (1881–1953), Paris, administrateur, conservateur du musée Condé, et collectionneur français.

Pastesl: Aubert, *pièdes*

Karl Ernst **HENRICI** (1879–1944), Antiquariat, Kurfürstenstr. 148, Berlin, dealt in books, portraits and prints; the firm held auctions between 1910 and 1929. Henrici also wrote a monograph on Anton Graff.

Louis-Pierre **HENRIQUEL-DUPONT** (1797–1892), engraver and friend of Ingres.

Pastels: Nanteuil, *Dorien*

Marthe-Francine-Jeanne-Marie Blanchon, dite Mme **HENRY-BLANCHON** (1872–p.1953), antiquaire, 9 rue d'Argenson, Paris. In 1953 she sold two pastels, M. & Mme Baudard de Vaudésir (Valade and La Tour, but described as Ducreux) to René Fribourg. In 1893 she married Eugène-Paul Henry; they were divorced in 1916.

Alexandre-Léopold **HERBIN-PERRICOURT** (1811–1867), négociant à Troyes, lent two pastels by La Tour to the 1864 exhibition at Troyes.

Theo **HERMSEN** or Hermssen (–1944), Dutch dealer, rue de la Grange-Batelière, Paris, from the 1930s. During the war he was involved in the export of some 100 pictures to Germany.

Lit.: Löhr 2005

Richard Seymour-Conway, 4th Marquess of **HERTFORD** (1800–1870), principal collector of the works now in the Wallace Collection. Given his taste in French XVIII^e art, it is perhaps surprising that pastels seem not to have been of more interest to him. *V.q.* Murray Scott; Oger.

Dictionary, genealogy, Seymour-Conway

Lit.: Oxford DNB; Duffy & Hedley 2004; P. Hughes, *The founders of the Wallace Collection*, London, 2006; Jeremy Warren, "The 4th Marquess of Hertford's early years as a collector", *Burlington magazine*, CL, .VIII.2008, pp. 544-47, and numerous further references cited.

Pastels: Coypel, *L'Amour précepteur*; La Tour, *Mme Grimod*

John Postle **HESELTINE** (1843–1929), etcher and collector. He lived at 196 Queen's Gate, London 1877–1925, and thereafter in Eaton Square and Walhampton House, Hampshire. As a collector he was particularly interested in Claude and Rembrandt, but his extensive collection of French 18th century drawings included a Boucher pastel. His widow, née Sarah "Sally" Edmondson (1838–1935), donated a Liotard pastel to the National Gallery. Lit.: *Drawings by François Boucher, Jean-Honoré Fragonard etc. in the Collection of J.P.H.*, London, 1900; *Dessins de l'École française du XVIII^e siècle, provenant de la collection H...*, Paris, 1913; Paris 1913; New York 1914; Lugt 1507

London, Sotheby's, 27.V.1935:

Lot 49: Highmore, *lady*; Lot 63: Liotard, *dame en turque*

Pastels: Aubert, *scène 1746*; Boucher, *jeune femme*; Liotard, *vizir*

Louis **HESELIN**, né Cauchon (1602–1662), conseiller du roi, maître de la chambre aux deniers. He was Louis XIII's agent in Venice and Rome, where he acquired a number of pictures, travelling with Sébastien Bourdon. Hesselin was the subject of pastels by Tiberio Tinelli and by Nanteuil, and owned two pastels by Vouet according to his posthumous inventory.

Lit.: Schnapper 1994

Mrs John **HEWETT**, née John Norris Fisher (1743–1790), amateur artist and collector.

Dictionary, artists

Abram Stevens **HEWITT** (1822–1903), iron manufacturer and mayor of New York City, married Sarah Amelia Cooper (1830–1912); they had six children, among them Sarah (1859–1930) and Eleanor (1864–1924), who jointly founded in 1894 what became the Cooper-Hewitt Museum. Sarah was the eldest unmarried sister at the time of the New York 1894 exhibition, and so was the Miss Hewitt who lent pastels by or attributed to Rosalba, Perronneau, Vigée Le Brun etc.; she (and her mother) also lent pastel copies of works by Nattier, Boucher etc. by James Wells Champney (*q.v.*). Her brother Erskine Hewitt (1878–1938) inherited the copper mines at Ringwood, New Jersey, which he donated to the state when production ceased. He formed a well-known collection of Americana, sold at auction after his death (New York, Parke Bernet, 18–22.X.1938); it included a group of five pastels by Sharples, as well as two copies by J. Wells Champney after La Tour and Rosalba.

Dr William **HIRD** (1724–1782), senior physician at Leeds Infirmary, owned a Rosalba self-portrait in pastel, as well as his own.

Dictionary, artists

Leopold **HIRSCH** (1857–1932), a British banker of German origin, resident at 10 Kensington Palace Gardens, London from a.1896. The firm of L. Hirsch & Co made its money from mining shares. Hirsch's collection of old masters and British portraits was sold 11.V.1934. His wife, née Frances

Seligman, a sister of Sir David Seligman, was painted by Sargent. Hirsch owned several important Russell pastels, *Mrs Jeans and her sons*; *Mrs Raymond*; and *Mrs Vansittart and son*, and copies of two of his fancy pictures, and seems to have disposed of these through Jacques Seligmann.

Louis **HIRSCH** (1862–1932), Paris banker and art collector; his collection passed to his widow, née Alice Hermann (1874–1965). Their daughter Madeleine (1894–1979) married baron Jean-Maurice de Gunzburg (*q.v.*). Monaco, Sotheby's, 18–19.VI.1992:
Lot 60: La Tour, *Belle-Isle*, Lot 61: *Mme de Belle-Isle*

HIRSCHL & ADLER Galleries, New York, founded in 1952 by Norman S. Hirsch and Abraham M. Adler and specialising in paintings after 1800.

Aimé-Charles, dit Horace **HIS DE LA SALLE** (1795–1878): collector of drawings, which he donated to numerous French museums. A bequest to the musée des Beaux-Arts, Dijon, included a pastel by La Tour (*Saxe*). He also owned a Boucher pastel (*jeune fille*).
Lit.: Lugt 1333; Dijon 1974; Marine de Bayser, thèse, INHA, 2008; exh., "Officier & gentleman au XIX^e siècle. La collection Horace His de La Salle", musée du Louvre, 7.XI.2019 – 10.II.2010, cat. L. Lhinares & L.-A. Prat

In 1939 Adolf **HITLER** (1889–1945) appointed Hans Posse as special envoy of the Sonderauftrag Linz, the commission established to collect art for the so-called Führermuseum or Linzer Sammlung. Over the next few years a substantial collection was acquired through a mixture of legitimate and forced purchase and confiscation; some items were acquired through the ERR (*n. s.n.* Rosenberg). The items collected were given numbers (indicated by Linz-Nr). At the end of the war, many of them were sent to the Munich Central Collection Point ("CCP"), where they were assigned different numbers (indicated by Mü-Nr). Among the Linzer Sammlung were a number of pastels by Carriera, Fratellini, La Tour, Perronneau, as well as individual works by Kauffmann (*jeune femme*), Kreul (*Vogel*), Labille-Guiard (*Flore Pajon*) and others.

Ho

Edwin Marriott **HODGKINS** (1860–1932), fine art dealer and collector, son of a house painter Henry William Hodgkins, recorded at 73 Great Portland Street (1884, the year of his marriage), 110 Wardour Street (1887–89), 5 King Street, St James's, 1889–90, 2 Pall Mall 1891–96, 43 Old Bond Street 1897–1903, 158B New Bond Street 1904–20; also Paris, 3 rue de Berri, and New York. Henry Walters was a major client. In 1909 the firm handled the suite of 12 Liotard drawings of Maria Theresia's children, believing them to be by J. M. Schmuizer. Hodgkins was awarded the Légion d'honneur in 1910, and was a member of the Worshipful Company of Musicians. He died in Monte Carlo, leaving £49,000 to his daughter and son, Edwin Charles Hodgkins (1887–1961), art dealer and violinist.
Lit.: Donateurs 1989; Westgarth 2009
Paris, Georges Petit, 16.V.1927:
Lot 22: Anon., *scène de Comédie-Italienne*, Lot 24: Boucher, ?*Mme Desbays*; Lot 26: Boucher, attr., *tête de Flore*; Lot 31: Labille-Guiard, *Mme Mitoire*
London, Christie's, 27.VI.1917: 5 pastels by Gardner; a/r Gainsborough and Reynolds
Sale p.m., London, Christie's, 29.VI.1934:
Lot 1: Bréhan a/r Fragonard, *Acteur*; *Cantatrice*;
Lot 2: [a/r] Vigée Le Brun, *duchesse d'Orléans*;
Lot 3: Chardin, *Amadens Schmidt*
Lot 4: Chardin, *auto*, 1773;
Lot 5: Chardin, *auto*, 1775;
Lot 12: Labille-Guiard, *Mme Mitoire*;
Lot 13: Lawrence, *Miss Farley*
Lot 14: Lawrence, *Calmady children*
Lot 16: Russell, *blind beggar*
Other pastels: Downman, *Mrs Arbuthmott*; Russell, *numerous pstls*

Georges **HOENTSCHEL** (1855–1915), architect, interior decorator and ceramist, who found inspiration for his Art Nouveau creations from XVIII^e works which he collected avidly. The bulk of his collection was eventually sold to J. P. Morgan, and is now in The Metropolitan Museum of Art, New York. The Perronneau enfant (described as "ravissant" in 1919) had belonged to Jacques Doucet (*q.v.*), whose hôtel, rue Spontini, Hoentschel decorated (*n. Gimpel* 1963).
Vente p.m., Paris, Georges Petit, 31.III.–2.IV.1919:
Lot 5: Éc. fr., *homme*; Lot 18: Perronneau, *enfant 1744*
Lit.: Bouyer 1919

Philip **HOFER** (1898–1984), a graduate of Harvard (1921), was closely associated with both the Fogg Art Museum and the Department of Printing and Graphic Arts at the Houghton Library at Harvard; his extensive collection of drawings was donated to the Fogg on the death of his wife Frances in 1978 and included a La Tour preparation.
Lit.: Lugt 2087a

Walter Andreas **HOFER** (1893–1975), brother-in-law of the dealer Kurt Bachstitz, in whose gallery in The Hague he was trained. His wife was a picture restorer. He became adviser and then director of Göring's picture collection, which included a Rosalba pastel.
Lit.: Jean-Marc Dreyfus, *Le Catalogue Goering*, Paris, 2015

Ima **HOGG** (1882–1975), collector and philanthropist. Daughter of the Governor of Texas, she trained as a pianist in Vienna before World War I. Oil discovered on the family plantation was the source of her great wealth which she used for charitable causes such as mental health. She and her brothers also collected, with interests ranging from native American art to modern masters. Her collection of Americana, including more than 5000 objects (from pictures to ceramics and textiles) remains in her former home, Bayou Bend, as part of The Museum of Fine Arts, Houston.
Lit.: Virginia Bernhard, *Ima Hogg: the governor's daughter*, Austin, 1996
Pastels: Blyth, *Diman*; Copley, *Mrs Brown*; *Mrs Henshaw*; Sharples, *Adams*

Claude **HOIN** (1750–1817), pastellist and collector. He bequeathed his collection to the musée des Beaux-Arts, Dijon (*n. Collections*).
Dictionary, artists

Paul Heinrich Dietrich, baron d'**HOLBACH** (1723–1789), philosopher and writer based in Paris. His role as a translator into French of German and English scientific and philosophical works made a significant contribution to the spread of Enlightenment ideas, as did his salon in the rue Royale, frequented by leading intellectual and artistic figures such as Diderot, Grimm and Marmontel.
Vente p.m., Paris, 16.III.1789:
Pastels: Mengs, *Innocence*; *Plaisir*

Sir George Lindsay **HOLFORD** (1860–1926) inherited the art and arboreal collections of his father Robert Stayner Holford (1808–1892), reputedly the richest commoner in England. He was also the nephew of Sir Coutts Lindsay, Bt, owner of the Grosvenor Gallery. Holford's posthumous sale in 1928, with a number of paintings by Rembrandt, raised more than £400,000. Dorchester House, site of the present hotel, was demolished. His widow, née Susannah Wilson (1864–1943; her first husband was Jack Menzies), retained a number of the pastels, and some were inherited by her daughter-in-law, Mrs Ian Graham Menzies, née Alice Stöttinger (1912–2002) before the 1977 sale.
Lit.: Oxford DNB
London, Christie's, 15–18.V.1928:
Lot 127: Ducreux, *Marie Thérèse*
London, Christie's, 14.VI.1977:
Lot 202: Lawrence, *Lady Templetown*
Other pastels: Gardner, *Lady Albemarle*; *Mrs Hodson*; *Rowley*; Taylor; J. R. Smith, *child*

Ralph **HOLLAND** (1917–2012), collector of mainly Italian old master drawings, dispersed after his death at Sotheby's, 5.VII.2013. The sale included a pastel by Pierre.

Patrick **HOME** of Billie and Wedderburn (1728–1808) died before the collection of pictures he assembled in an 8 year grand tour was unpacked at Paxton House, the Adam mansion he constructed in the Scottish borders.
Dictionary, genealogy, [Home](#)
Pastels: Pesne, *Friedrich II.*

Adrian John **HOPE** (1811–1863), 2nd son of the designer Thomas Hope (1769–1831) from the Dutch merchant banking family, formed a substantial collection, mainly of Dutch old master paintings, which was sold at Christie's on 30 June 1894. The sale did not include any pastels, but he owned one pastel now attributed to Allais.

Lady Charlotte **HOPE** (1771–1834), daughter of the 2nd Earl of Hopetoun, married her cousin Charles Hope, Lord Granton (1763–1851), lord president of the court of session. She acquired three Russells soon after the artist's sale; they passed to her youngest daughter, Louisa Octavia Augusta Hope (1813–1893), of 11 Gloucester Place, Edinburgh. She was known as a promoter of

household science teaching (*v.* Oxford DNB). On her death they passed to one of her two heirs, Miss Anne Frances Stevenson (1854–1941), of 9 Oxford Terrace, Edinburgh, 1894, who sold them individually. (Williamson 1894 muddles their names and addresses.)

Rev. Frederick William **HOPE** (1797–1862), friend of Darwin, entomologist and collector of insects and engravings (including over 100,000 portrait engravings). He donated his collections to the University of Oxford.

Lit.: Oxford DNB

Pastels: Angelis, *Vésuve*

William Williams **HOPE** (1802–1855), of Rushton Hall, Northamptonshire, son of John Williams-Hope, né Williams, of Amsterdam; collector of Etruscan vases, antique bronzes and enamels, sold at Christie's in 1849, as well as of old master pictures, drawings, engravings and pastels sold in Paris in 1855 (the book sale took place 1.v.1855). His sister married the 7th Earl of Athlone.

Paris, Pouchet, Rondel, 12.vi.1855, pastels:

Lot 70: Un portrait de Mme Lebrun [Labille-Guiard, ??*autoportrait*]

Lot 71: Un portrait de femme époque Louis XV

Lot 72: Deux portraits de femmes, cadres ovales

Simon **HORSIN-DÉON** (1812–1882), peintre, expert et restaurateur de tableau, 1 rue Chabanais, Paris, author of *De la conservation et de la restauration des tableaux*, 1851. He bought five lots in the Paris 4.v.1863 sale: two La Tours (lots 71 and 75), a Mlle Gerard (lot 20) and two Hubert Robert Roman scenes (lots 48, 49), probably as agent for Boittelle; all of them reappeared in the 1866 Boittelle sale (as lots 70, 71, 20, 58, 105 and 106), the catalogue for which Horsin-Déon was listed as a distributor.

Jeffrey **HORVITZ**, a major collector of old master drawings with his wife Carol. In 2008 he disposed of his collection of Italian drawings in order to focus exclusively on the French school. These are now in the Horvitz Collection, Edgewater House, Beverly Farms, Massachusetts (*v.* Collections for list). In .i.2025 it was announced that the collection of 16th to 19th century French art, including some 2000 drawings, 200 paintings and 50 sculptures, is to be given to the Art Institute of Chicago.

Lit.: Cambridge 1998; Paris 2017b

New York, Sotheby's, 23.i.2008:

Lot 19: Barocci, *young woman*

Arsène **HOUSSAYE**, né Housset (1815–1896), author. His comedy “Le Pastel de Mademoiselle Fel”, in the *Galerie du XVIII^e siècle* collection (1858), is very slight. He started collecting soon after his arrival in Paris c.1835, and continued to buy pictures (especially portraits) until 1870 when he had no more room. With Lacaze, Houssaye was among the early figures to recognise the importance of the forgotten artists of the 18th century.

Vente p.m., Paris, Drouot, Chevallier, 22–23.v.1896:

BOUCHER (d'après)

172. Portrait présumé de Mme de Pompadour, en buste, de $\frac{3}{4}$ à dr., les cheveux poudrés serrés par un ruban bleu, robe bleue décolletée, pstl, 40x30 [Fr52]

GREUZE (attr.)

176. Jeune fille assise, vue de dos, la tête tournée vers le spectateur, cheveux blonds avec fichu noué sur le front, robe grise et écharpe bleue et jaune, pstl, 48x38 ov. [Fr1080]

NATOIRE

185. Jeune fille en buste, les épaules nues, les cheveux blonds serrés par un ruban rose, une écharpe l'entoure légèrement. Gracieux pastel, d'une remarquable finesse d'exécution, 55x45 [Fr1250]

NATTIER (attr.)

186. Une des filles de Louis XV, en buste, un voile noir posé sur sa tête et retombant sur ses épaules, nœud de ruban au cou, pstl, 38x30 [Fr195]

ROSALBA CARRIERA

188. Portrait de Mlle Quinault, debout, tenant une colombe, les épaules et les bras nus, les cheveux poudrés, serrés par un ruban bleu et ornés de fleurs. C'est la seconde sœur de l'actrice Quinault, Marie-Anne Quinault... pstl, 65x53 [Fr1200]

189. Jeune femme en buste, costume travesti, un masque à la main, pstl, 40x32 [Fr60]

ROSALBA CARRIERA (attr.)

190. Portrait de femme, en robe blanche décolletée et manteau bleu, quelques fleurs ornent coquettement sa chevelure blonde, pstl, 55x45 [Fr165]

191. Jeune femme en buste, les épaules nues et tenant une draperie bleue, pstl 38x30 [Fr30]

VIGÉE

193. Dominique Biancolelli, du Théâtre-Italien, en Arlequin, vu jusqu'à la ceinture, de $\frac{3}{4}$ à dr., le chapeau sur l'oreille, pstl, s L. Vigée, pinxit., 54x46 [Fr480]

ÉCOLE FRANÇAISE

200. Jeune fille, vêtue de mousseline blanche et tenant une partition, les cheveux relevés et serrés par un ruban rose, pstl, 65x53 ov. [Fr500]

204. Jeune femme, vêtue d'une robe bleue et tenant à la main un éventail, pstl, 64x52 ov. [Fr205]

205. Jeune femme, en robe bleue décolletée garnie de mousseline blanche, coiffée d'un chapeau rond, un voile entoure son visage, pstl, 60x48 ov. [Fr300]

206. Portrait de Voltaire (peint vers 1775), vu a mi-corps, de $\frac{3}{4}$, tenant dans sa main g. l'Année littéraire, de Fréron, qu'il désigne avec l'index de la main dr. Vêtu d'un habit rouge à galons et boutons d'or, perruque poudrée, pstl, 63x52 ov. [Fr140]

207. Jeune fille, en buste, vêtue d'une robe décolletée, cheveux relevés ornés de fleurs et de rubans bleus, pstl, 55x44 ov. [Fr75]

208. Henriette d'Angleterre, d'après Van Dyck, joli pastel du XVIII^e siècle, 51x43 [Fr60]

209. Jeune femme en buste, un nœud de ruban rose noué sous le menton, une guirlande de fleurs sur la poitrine décolletée, un voile de mousseline rayée attachée à sa foiffure retombe sur ses épaules, pstl, 45x35 [Fr40]

210. Jeune femme en buste, robe décolletée, ruban noué autour du cou, cheveux relevés, poudrés et ornés de fleurs, pstl, 40x30 [Fr385]

Other pastels: La Tour, *Mme de La Pouplinière, femme*

Auguste **HOUYET** (Liège 1818 – p.1878), directeur des moulins à vapeur à Molenbeek-Saint-Jean, inventor of a patented flour mill. His sale, in Brussels, 20.iii.1878, of old and modern drawings, watercolours and prints included two La Tour pastels (Lots 24/25, Fr120).

Bernard **HOUTHAKKER** (1884–1963), Amsterdam: dealer in old master drawings. A posthumous sale of his collection was conducted by Sotheby's in 1975.

Nicolas-Hyacinthe-Joseph-Marie **HOUZÉ DE GRANDCHAMP** (c.1750–1809), of rue Française, Lille, son of a lawyer at the parlement de Flandre: collector of pictures, prints (of which he owned more than 30,000), natural history and curiosities; his posthumous sale at Lille included over 4000 lots – estampes, catalogues, tableaux et dessins. He was a member of the Confrérie d'amateurs de fleurs of Douai from 1772, and twice elected prince of this society (1775 and 1787).

Aimé Leroy, *Archives historiques et littéraires du nord de la France*, Valenciennes, 1841, III

Paris, Regnault de Lalande 12–17.vi.1809:

Lille, Dioncq, 6.vii.1809 & seq.

Lot 123: [Anon.], *La bohémienne. – Deux portraits au pastel.*

Hugh **HOWARD** (1675–1737). A group of his own pastels and some by Lely passed through the Earls of Wicklow and are now in the British Museum (*v.* Collections).

Dictionary, artists

Émile **HUARD** (1836–1916), collectionneur, of 33 rue Cambon, Paris: owned Vigée's *Mme Mirleau* which he was chosen from his collection by the Louvre.

René d'**HUBERT** (1855–1927), writer, editor of the *Gil Blas* 1886–92: his wife, née Anne-Marie Le Quesne (1857–1956), journalist and photographer, daughter of the sculptor, owned a Perronneau, *Mme d'Arche*.

Huché, v. Chenard

Ignazio **HUGFORD** [Ignatius Heckford] (1703–1778), son of an English Catholic émigré; painter and collector; pupil of Gabbiani. He lent pastels by Fratellini and Luti to the Florence exhibitions of 1737 (with his brother Cosimo) and 1767. Part of his collection of more than 3000 drawings was purchased by Gran'duca Pietro Leopoldo I, and is now in the Uffizi.
Lit.: Oxford DNB

Lady **HUGHES STANTON**, née Elizabeth Cobden Rowlands (1870–1940) of Scarsdale Lodge, Wright's Lane, London W8, widow of Sir Herbert Hughes-Stanton, RA (1870–1937), artist; her sale, Christie's, 16.vi.1939, included pastels by Le Brun, Longastre and Pine.

Charles Wortley Henry **HUGGINS** (1863–1939). The name “C. Huggins” appears frequently on London auction records in the early 20th century. He was trained as a wood carver, becoming successively auctioneers; porter, auctioneer, art valuer and agent, operating from 29 Bury Street.

Anatole-Auguste **HULOT** (1811–1891), French civil servant, adjoint au graveur général de la Monnaie, responsible for the introduction and manufacture of postage stamps in France.

Vente p.m., Paris, Georges Petit, Chevallier, 9–10.V.1892:

Lot 152: Greuze, *L'Effroi* [Fr1300];

Lot 153: Greuze, *Bacchante* [Fr120];

Lot 159: La Tour, *Mme de Pompadour en bergère* [Fr6250; de Courval];

Lot 165: Carriera, *jeune fille* [Fr4100];

Lot 168: Vigée Le Brun, *jeune fille* [Pmme Rivière] [Fr1000];

Lot 169: Éc. fr., *jeune fille* [Fr610]

William **HUNTER** (1718–1783), Scottish anatomist; appointed physician to Queen Charlotte in 1764 and professor of anatomy to the Royal Academy 1768. In 1770 he established a museum, later bequeathed to Glasgow University with an endowment of £8000.

Lit.: Chardin 1979; *Chambers biographical dictionary*, 1984; Glasgow 2007; exh., *Boucher and Chardin*, Wallace Collection, 12.VI.–7.IX.2008

Henry Edwards **HUNTINGTON** (1850–1927), railway tycoon, nephew of Collis P. Huntington (1821–1900), founder of the Southern Pacific Railway. Henry married Collis's widow Arabella Yarrington (1850–1924). His rare book collection commenced in 1903. The art collection is well represented in English portraits and French XVIII^e furniture.

Pastels: *v.* collections, San Marino, Huntington Library

Other pastels: Russell, *girl with cherries*

William Henry **HUNTINGTON** (1820–1885), journalist, Paris correspondent of the New York *Tribune* 1858–78; his collections of pictures and objects related to Washington, Franklin and Lafayette were donated to The Metropolitan Museum of Art, New York, and included a version of Greuze's *Franklin* and a physionotrace of John Adams by Saint-Mémin.

Gabriel **HUQUIER** (1695–1772), engraver, publisher and print-seller, collector. He specialised in reproductive engravings after the work of contemporary artists such as Watteau and Boucher, often based on works in his own collection. His œuvre numbered more than 2000 plates, including numerous rococo ornaments. Major sales took place in 1761 (4537 drawings), 1771 and after his death in 1772. The presence of a box of pastels in this sale suggests that he may have used them. Huquier's son, the pastellist Jacques-Gabriel (1725/30–1805), emigrated to England c.1770; a sale of his effects took place in 1768.

Huquier père: Amsterdam, Yver, 14.IX.1761 & seq.

Huquier fils: Paris, Basan, 21.III.–29.IV.1768

Huquier père: Paris, rue des Mathurins, Prault, 1–23.VII.1771:

Lot 41: Boucher, *Trois Têtes d'hommes & de femmes au crayon & un peu de pastel, par le même, chacun dans leurs bordures dorées & verre blanc. 10 livres*; Lot 42:

Boucher, *Cinq petites Etudes, dont quatre femmes, & une d'un jeune homme au crayon & au pastel par le même, chacun dans leurs bordures dorées, & verre blanc. 36 livres 6 sols*; Lot 49: Charles Natoire, *Une Tête de S. Pierre forte comme nature, dessinée très-spirituellement au pastel, 14 livres 19 sols*; Lot 50: *Un Portrait d'une jeune fille d'après nature au pastel, par Perronneau, 12 livres 1 sol*

Huquier père: vente p.m., Paris, Joullain, 9.XI.–4.XII.1772:

Meyssonier, Lot 9: *Le jeu d'artifice*

Pierre, Lot 397: Une tête de jeune fille, vue de trois quarts; elle est dessinée au pastel par J. B. Marie Pierre, et porte 13 pouces 4 lignes sur 10 pouces [3 livres 10 sols]; Lot 398: Autre tête de jeune fille, vue un peu plus que de profil, elle est dirigée de g. à dr., & faite de même & par le même; la grandeur un peu différente [3 livres]; Tête d'une jolie femme vue un peu plus que de profil, & coiffée en cheveux, 12 pouces 9 lignes sur 9 pouces 2 lignes [9 livres]

[NB: Arnoult 2014, no. 28bis Pa has Lot 398 part as by Perronneau; Lesur & Aaron as by Pierre]

Lot 1137: Une boîte renfermant des crayons de Pastel [7 livres]

Mme veuve Huquier, née Marie-Anne Desvignes (c.1697–1775), inv. p.m., 26.VII.1775:

Trois tableaux passetelle sous verre dans leurs bordures de bois doré...l'un feu M. Huquier père, le second Mlle Huquier d'Orléans, le troisième M. Desvignes Jacobin, frère de la défunte.

Simon **HURTRELLE** (1692–p.1755), notary, son of the sculptor Simon Hurtrelle (1648–1724). Hurtrelle *le jeune* was an amateur draughtsman and

engraver, and the subject of a pastel by Lundberg. He donated Claude-Guy Hallé's portrait of his father to the Académie in 1752 shortly before his bankruptcy.

Dictionary, essay

I

Idilius, v. Guichard

John Jay **IDE** (1891–1962), architect, and his wife, née Dora Donner (1916–1998), daughter of William Henry Donner (1864–1952), president of the United Steel Company and an associate of Andrew Carnegie. They lived in London at the time of their marriage in 1940, returning to New York in 1947. In 1967 Dora Ide settled in San Francisco, and donated a substantial collection of pictures to the Fine Arts Museums of San Francisco (she bequeathed a total of \$111 million to numerous charities). Among the works on paper were a Perronneau, *marquise d'Anglure*, and a Vigée, *sa mère*. Lit.: San Francisco 1989

Sir Bruce Stirling **INGRAM** (1877–1963), antiquary and journalist, managing editor (and grandson of the founder) of the *Illustrated London news*. He initially collected illuminated manuscripts, but after selling these in 1936 he turned to pictures. A large collection of marine paintings was donated to the National Maritime Museum in 1957. A group of English watercolours, left to Luke Hermann, was donated in 2002 to various British museums. Among more than 5000 pictures was an extensive collection of English pastels, some of which are now in the Huntington Library, the Fitzwilliam Museum and the Government art collection. He lived at Great Pednor Manor, Buckinghamshire.

Lit.: Oxford DNB; Olivia Horsfall-Turner, in *Greenwich* 2006, pp. 71–84

Jacques-Louis **ISOZ** (1949–2015), collector in Sierre, Switzerland, assembled a large collection of mainly 18th century pastels, including works by Rosalba Carriera, Liotard, La Tour and Perronneau. A number of these were sold in New York, Sotheby's, 25.I.2023, where a short [biography](#) was included.

Edward Cecil Guinness, 1st Earl of **IVEAGH** (1847–1927), Irish brewer, art collector and philanthropist. Pastels by Frye and Hamilton were included in the bequest which is now in Kenwood House (*v.* Collections).

J

Everhard **JABACH** (1618–1695), banker, from Köln. He inherited a large fortune from his father in 1636, and soon after moved to Paris, where his banking business prospered with support from Cardinal Mazarin. His art collection expanded rapidly, with major purchases at the Charles I and Arundel sales. As a result of a financial crisis in 1671 he sold his collection to Louis XIV. In addition to numerous important paintings, this included more than 5000 drawings of the highest quality, which are now in the Louvre. Shortly after he was appointed directeur of the Cie des Indes, and he started a second collection, including a further 4000 drawings. His grandson Gerard Michel Jabach (a.1700–1751), a merchant in Livorno, was also a drawings collector, and was portrayed by Rosalba. His sale took place in Amsterdam, 16.X.1753.

Lit.: Grossmann 1951; Grove 1996; Bernadette Py, “Everhard Jabach: supplement of identifiable drawings from the 1695 estate inventory”, *Master drawings*, XLV/1, 2007

Inventory 1696:

287. Teste d'un suisse, avec une calotte noire et pardessus un petit chapeau en bonnet; il est sur papier, fait en pastel, dans un bordure noire; derrière est un grand carton noir, de Holbeine;

288. Teste d'une femme, de la même main et de la même manière que le précédent; elle a une coëffe blanche sur la teste et point de cheveux, avec un mesme bordure que la précédent [together valued at 2 livres]

444. Adoration des Roys; en pastel, de Rubens [150 livres]

465. L'Occasion, une femme nue, que Pallas présente à un homme armé qu'il a saisy aux cheveux, en destrampe, pastel, de Rubens, [20 livres].

Jacobé de Pringy de Goncourt, v. Collette de Baudicour

Mary Frick **JACOBS** (1848–1936) established a collection of European pictures now in the Baltimore Museum of Art. She married first Robert Garrett, president of the Baltimore and Ohio Railroad, and, in 1902, Dr Henry Barton Jacobs (1858–1939), physician and art collector.

Lit.: Henry Barton Jacobs, *The collection of Mary Frick Jacobs*

Pastels: La Tour, *Perrinet de Jars*

Jacquemart, v. André

Pierre-André **JACQUEMIN** (1720–1773), reçu comme fils de maître 1751, joaillier du roi & de la couronne 1753. In 1743 he married Hélène-Elisabeth Sorin.

Vente p.m.: Paris, Chariot, Joullain fils, 26.IV.–22.V.1773:

Lot 831: Le Portrait d'une Dame de la Cour; il est peint dans la maniere de M. Nattier, pastel, 27 livres

Lot 832: Chardin, Un buste de vieillard, de grandeur naturelle, pastel. 99 livres 19 sols [?Vieillard, R&T 195]

Lot 838: Boucher, Venus & l'Amour, Pastel [201 livres]

Lot 839: Autre [Venus & l'Amour], différemment composé, idem [pastel] [150 livres]

Lot 841: Boucher, Venus & l'Amour, avec une Colombe, Pastel [140 livres]

Lot 854: Boucher, Deux Têtes de femmes, au pastel [50 livres]

Charles **JAFFARD** [Jaffart] (1819–1882), peintre-ornemaniste from Bordeaux, based in Le Mans from 1841.

Vente p.m., Le Mans, 24.VII.1882:

Lot 93: La Tour, *inconnu*

Frédéric-François-Pierre Levisse de Montigny, marquis de **JAUCOURT** (1876–1969), industrialist based in Manchester, collector. He was grandson of Louis XVIII's minister. He owned two pastels in 1946, no doubt both family portraits.

Lit.: Donateurs 1989

Pastels: Glain, *femme*; Lenoir, *Jaucourt*

Jeanne-Judith **JAUGE** (1746–1819), fille d'un armateur et négociant aux Chartrons à Bordeaux: her inventaire après décès included "31 dessins au pastel sous glace dans un cabinet à côté de sa chambre, cinq au salon où ils étoient trente gravures à cadre doré et sous glace, et cinq portraits de famille."

Lit.: Marie-France Lacoue-Labarthe, "Meubles bordelais, meubles de port. L'exemple du quartier des Chartrons au XVIII^e siècle", *Revue archéologique de Bordeaux*, LXXXIII, 1992, p. 129

Solomon Barnato **JOEL** (1865–1931), South African financier with interests in mining, brewing and railways as well as the De Beers diamond company, of which he was a director and large shareholder. His interests were horse racing, gambling and the theatre, but his London house at 2 Great Stanhope Street was furnished with magnificent collections of books, furniture and pictures, sold in 1935.

Lit.: Oxford DNB

Sale p.m., London, Christie's, 31.V.1935:

Russell, Lot 2: *Lady Isabella Turnour*; Lot 3: *Lady Frances Turnour*; Lot 4: *girl*

Edward Mead **JOHNSON III** (1937–2022), author of monograph on Cotes, American art historian, trained at Stanford (where he received his AM in 1967). He was the great-grandson of the founder of Johnson & Johnson, the pharmaceuticals business.

Pastels: Cotes, *H. Freston*

John Graver **JOHNSON** (1841–1917), lawyer and art collector. The son of a blacksmith, Johnson established himself at the Philadelphia bar by 1861, specialising in defending corporations against anti-trust litigation. He bequeathed a collection of more than 1200 Italian, Flemish, Dutch, Spanish, French and English paintings to the city of Philadelphia on condition that a gallery was constructed. The collection is now part of the Philadelphia Museum of Art.

Lit.: Bernie F. Winkelman, *John G. Johnson, lawyer and art collector. 1841–1917*, Philadelphia, 1942

Pastels: Augustini, *inconnue*

Colonel George Hamilton **JOHNSTON** (1847–1920), of Kilmore, Co. Armagh. His large collection included paintings, prints and drawings, dispersed on the premises by Bennett & Son, 16–18.VI.1920:

561. Pastel portrait of the Earl of Charleville. Hugh Hamilton. [6½ gns]

562. Pastel portrait of the 2nd Lord Powerscourt. [14 gns]

563. Portrait, in colour, 3rd Lord Powerscourt. [5½ gns] [by Edridge or Cullen?]

564. Portrait of Thomas and David Verner, in crayon.

565. Pastel portrait of 3rd Viscount Powerscourt. [by Cullen or Edridge]

567. Portrait of Hon. Mrs Staples, in crayon.

568. Portrait of William Locke. Signed J. Downman, 1780. [39/12/-]

570. Pastel portrait of Lady Lanesborough. Hugh Hamilton. [38 gns]

571. Pastel portrait of General Ross of Bladensburgh. [5½ gns; Col. Wingfield]

574. Pastel portrait of Thomas Verner. Hugh Hamilton [14 gns]

582. Pastel portrait of Rt. Hon. David La Touche. Hugh Hamilton [21 gns]

583. Pastel portrait of the Primate Robinson.

Gaston **JOLIET** (1842–1921), gouverneur des colonies, préfet, together with his brother Albert Joliet (1839–1928), curator of the musée des Beaux-Arts, Dijon; their father Antoine-Gaston Joliet (1807–1870) had been maire of Dijon 1865–70 and an art collector. An important legacy (mainly of 19th century works, such as the Tissot *Japonaise au bain*) included pastels by Hoin and Pillement. He also owned the Boucher *Femme au manchon* acquired by David-Weill.

Lit.: Donateurs 1989

Jasper **JOLY** (1812–1892), LL.D., vicar of Tuam, bibliophile, who donated some 15,000 volumes, manuscripts and prints to the Royal Dublin Society in 1863. Two years later he presented four small Hamilton pastels to the Duke of Leinster; they represented members of the FitzGerald family.

Pierre-Louis-Samuel **JOLY DE BAMMEVILLE** (1759–1811), négociant et maire de Saint-Quentin 1810. When two of the La Tour pastels (Rousseau and Lemoyne) failed to sell in the Paillet auction in Paris, .v.1810, the maire bought them for Fr151.50. This appears to be the sum of the Fr150 presale estimate for Rousseau and a token sum for the Lemoyne which had been consigned as by La Tour, but returned as "par un peintre inconnu".

Claude-Prospér **JOLYOT DE CRÉBILLON** (1707–1777), the licentious author, was the son of Prosper Jolyot de Crébillon (1674–1762), the tragedian, the subject of a pastel by La Tour, while Crébillon le fils was portrayed by Gautier-Dagoty in pastel and by Liotard in miniature. Four pastels by Boucher and a pair by M. Griet [Grillet] were in the son's posthumous sale, Paris, 3.VI.1777.

Édouard **JONAS** (1883–1961), antiquaire, place Vendôme; Ernest Cognacq was a frequent client, and Jonas catalogued his bequest to the city of Paris before becoming curator of the musée Cognacq-Jay. In 1913 he secured a group of pastels and other works from the Bérenger family, including a pastel by La Tour and another now in the Cognacq-Jay and two pastels by Pougin de Saint-Aubin as well as two Dutch landscapes; as a letter in the family archives reveals, the transaction involved a payment of 50,000 francs and the delivery of modern copies in exact reproduction frames to replace them. Jonas became a député in 1936.

Lit.: Gimpel 1923; archives du château de Sassenage

Pastels: La Tour [Lundberg], *Auguste de Saxe*; La Tour, *Bérenger, présidente de Rienx*; Perronneau, *Mme Duval*; Pougin de Saint-Aubin, *enfants Bérenger*; Russell, *Mrs Assbeton*; Saint-Non, *Les deux sœurs*; Éc. fr., *marquise de Sassenage*

Charles **JONES** (1760–1827), haberdasher, of Jermyn Street, acquired three pastels by John Russell (*Smoaker Miles*, *Villiese*, *mabomet summy*) at the artist's sale (possibly through Vallotton; although it was later claimed that he was given them by the artist); they passed to his widow, née Albertina Wilmot (1765–1830), and by 1894 they had descended to their great-grandson, Rev. Charles Percy Jones (1868–1942), The Limes, Stonebridge Park, Willesden, London, briefly rector of Westmill, Buntingford from 1898; he was separated from his wife in 1927, and lived in Twickenham with Mrs Lottie Smeed (1869–1955) to whose daughter, Mrs Marion G. Jackson, the pastels descended.

François **JOULLAIN** (1697–1778), Paris engraver, publisher, art dealer and auctioneer, active from c.1750 from a shop on the quai de la Mégisserie. His stock, mainly of prints, was valued at 44,000 livres in 1762. His engravings included plates after Coypel pastels. His son Charles-François (1734–1790) supplied frames.

Lit.: Marandet 2003a; Michel 2008

Paris, Hôtel d'Aligre, Buldet, 17.V.1779

Lot 16: Rosalba, Dame vénitienne

Charles **JOURDIER** de La Charnée (1839–1906), from Moulins (where his father was maire), and of 32 rue Michel Ange, Paris, was a donor to the musée départemental de l'Allier. He was a great-great-grandson of Joseph Jourdier (1695–1749), docteur en Sorbonne, aumônier de la maison du roi. His collection included pictures by Corot and Millet, as well as two pastels which he left to the comte de Champfeau.

Pastels: Mme Roslin, *Lemonnier*, Éc. fr., *Homme jouant de la viole*

Antoine-Auguste-Jean **JOUSSELIN** (1792–1878), artiste-peintre, économiste du musée du Louvre (since before 1829), active as a painter, exhibiting landscapes at the Paris salons 1834–42. He married Anne-Joséphine Fosse; their daughter Joséphine-Caroline (1827–1897) married Philibert-Joseph Moissenet, secretary to Horace de Viel Castel.

Paris, Drouot, Delbergue-Cormont, Vignères, 15–16.IV.1858:

Lot 210: La Tour, *inconnue* [Hr6]

Lot 223: Rosalba, *femme* [Hr29]

Lot 237, anon., *moine* [Hr4.50]

Jubinal, v. Saint-Albin

Jean de **JULLIENNE** [or Julienne] (1686–1766), director of the Gobelins; art collector, particularly associated with Watteau, many of whose works he had engraved by the Audrans, Boucher, Cochin etc. His contribution to the arts was recognised by the order of Saint-Michel (1736) and he became an honorary member of the Académie royale de peinture in 1740. Jullienne's artistic patronage also extended to pastellists: his inventory records a number of pastels by Mlle Natoire as well as by Alexis Loir, who also presented a bust of Jullienne to the Académie in 1781. A letter from Mlle Natoire (*q.v.*) to Mme Jullienne, née Marie-Louise de Brécy de La Sémondière (1697–1778) implies that she shared her husband's tastes and in particular was interested in (and perhaps practised?) pastel. A manuscript illustrated *Catalogue des tableaux de Mr de Jullienne*, dating from c.1756, is in the Morgan Library, New York (inv. 1966.8), repr. in Tillerot 2010 and London 2011). Walpole viewed the collection on 18.XII.1765, noting "several Rosalbas" (Paris journal). A major sale, with 1679 lots, took place in 1767, and a further sale after the death of his widow in 1778. In addition, the index of the 1756 album contains a pastel of Mme de Jullienne la jeune by Vigée.

Dictionary, genealogy, [Jullienne](#)

Lit.: Costa de Beauregard 2013, p. 77; E. Dacier & A. Vuafart, *Jean de Jullienne et les graveurs de Watteau au 18^{ème} siècle*, Paris, 1929; Guth 1956; Kopp & Tonkovich 2009, with Mariette's annotations to paintings in the 1767 sale cat.; Tillerot 2010, with catalogue of Jullienne collection; London 2011; Ziskin 2012

Inv. p.m., AN xxix 529, 25.III.1766 [the pictures in a separate section, the valuation by Remy; the earlier items are given additional numbers as well as inventory numbers starting at 1084; incompletely transcribed]

Dans le Salon d'Été

1. 1084. Item deux portraits de femme l'une tenant des fleurs et l'autre un papier de musique, peints en pastel, par Mlle Natoire sous verres et Bordures dorées prises avec six autres en pastel dont plusieurs d'après Madelle Rosalba deux cent quarante livres

Au premier appartement, dans l'antichambre

22. 1105. Item Le portrait de Madame Parabert peint en pastel par la Rosalba sous glace et Bordure dorée prisé cent quarante livres

Dans le Cabinet apres la Chambre à coucher

54. 1136. Item [...] un interieur de Vierge en pastel [...] quarante huit livres [part]

Au premier appartement, dans l'antichambre

88. 1164. Item La Vierge et L'enfant Jesus, tableau en pastel par Robert, sous verre et Bordure dorée, [...] prisé soixante douze livres [part]

91. 1167. Item une Tete de femme en Pastel, par La Rosalba, sous verre et Bordure dorée, prisée avec douze pieces en terre cuite representant des marques et des enfans et un Bufile en platre quatre vingt livres

Dans la Gallerie

156. 1232. Item un portrait de femme au pastel par La Rosalba et deux autres aussy au pastel par f. Boucher sous verres et Bordures dorées prisés avec [...] quatre cent livres [part]

160. 1236. Item Vingt un desseins de Panini, Rosalba et autres maitres Italiens, de Boucher, Bouchardon et autres maitres françois sous verres et bordures dorées prisés trois cents soixante livres

Dans La Petite Piece about de la Gallerie

183. 1256. Item trois portraits peinte au pastel dont deux par M. Loir prisés quarante huit livres

Dans ladite armoire

1331. Item La Vierge et L'enfant Jesus Tableau peinte au pastel par Robert sous cerre et Bordure doré prisé quarante huit livres

Dans une premiere peice ayant Vue sur la premiere Cour

1355. Item six tableaux en pastel par la Rosalba, sous glaces et Bordures dorées prisés deux mille livres

1356. Item trois autres portraits en pastel dont celui de la Rosalba prisés trois cents soixante livres

1357. Item trois petits portraits en pastel sous verres et Bordures dorées prisés avec un paysage dans le gout de Poussin cent vingt livres.

Paris, Martin, Remy, 30.III.–22.V.1767 [price and purchaser from various sources, followed by *Mariette's annotations, starting with a number in the inner*

margin, presumed to be that of the vacation, followed by price, in livres, ff., and any commentary, in the outer margin]:

Rosalba CARRIERA

Lot 65: Les quatre Saisons représentées chacune par une demi-figure de fille jeune & aimable, avec des attributs qui les caractérisent: elles sont au pastel, qui est, comme tout le monde sait, un genre de peindre que cette célèbre Vénitienne possédoit supérieurement. Feu son *Altesse Electorale de Cologne* les lui a fait faire, & par conséquent on ne peut douter de la perfection de ces quatre morceaux. Ils sont sous glaces, & portent chacun 22 pouces de haut, sur 17 de large [1800 livres; Basan][36. *Bazan. 1800ff. Ils avoient coûté beaucoup davantage à M. de Julienne qui les avoit achetés sur la fin de sa vie. Mais cela ne fait pas un prix: & je les trouvés remis à leur valeur car ce n'est pas ce qui me plaisoit le plus de la Rosalba.*]

Lot 66: Rosalba Carriera elle-même, dans un âge avancé, coëffée en cheveux; elle tient un porte-crayon & une feuille de papier gris, sur laquelle est représentée le portrait d'une jeune fille [qui est la *Zuanina soeur de la Rosalba*]. Ce Tableau au pastel, qui est d'un empatement extraordinaire, vient encore du Cabinet de l'Electeur de Cologne: il porte 27 pouces de haut, sur 21 pouces 6 lignes de large [425 livres; Basan][22 V. *Bazan. 425ff. C'est presque une repetition de celui qui est à Florence dans le Galerie du G.D*]

Lot 67: Deux Bustes de femmes extrêmement gracieuses; elles ont chacune un bouquet de fleurs dans les cheveux. Ces deux morceaux fins sont sous glace: ils portent chacun 16 pouces de haut, sur 12 pouces 6 lignes de large [400 livres][34. *400ff.1. M. Rosalba les envoya M. de Julienne peu de temps apres son retour à Venise & me les adressa avec deux autres, quelle avoit dessiné pour M. Riganlt. Il eut le choix & ne fut pas cependant outremt content.*]

Lot 68: Le Buste d'une Dame, vue de face & peinte au pastel, sous glace qui porte 20 pouces de haut, sur 15 de large [312 livres; Donjeux][27 V. *312 ff. C'est le Portrait de Mad.e de Parabere*]

Lot 69: Un Buste d'homme, vu un peu plus de profil: c'est le portrait d'Antoine Pelligrini de Padoue, Peintre vénitien, que Carriera sa belle soeur a peint à Paris en 1720: il est sous glace, & porte 11 pouces 6 lignes de haut, sur 9 pouces 6 lignes de large. Ce pastel est d'une extrême beauté [42 livres; la présidente de Bandeville][21. *42ff. Il a souffert.*]

Lot 70: Le Buste de Sebastien Ricci de Belluno, peint à Venise. Il est sous une glace de 11 pouces 3 lignes de haut, sur 9 pouces 6 lignes de large [49 livres, Joullain][30. *Joullain fils. 49 H.1. S. Le même qui a été gravé.*]

Lot 71: Une femme tenant un papier de musique; elle est en buste & vue presque de face, sous glace qui porte 16 pouces 6 lignes de haut, sur 12 pouces 6 lignes de large [400 livres; Valade][17. *Remi. 400 ff.1. Un pen décolorée mais belle.*]

Lot 72: La Tete d'une jeune & agréable femme, vue de trois quarts, peinte en pastel sur papier bleu, sous un verre de 11 pouces 6 lignes de haut, sur 9 pouces 6 lignes de large [122 livres; la présidente de Bandeville][20. *121ff.1. Je crains qu'elle n'ait souffert & qu'elle n'ait été retouchée.*]

Lot 73: La tête de Rosalba, âgée de 80 ans, peinte en pastel, par elle-même, sur papier gris, de même grandeur que la précédente [54 livres, de Bandeville][32 V. *54. Ce n'est point la tête de la Rosalba c'est celle de son barcarole. Lorsque la Rosalba avoit l'age qu'on lui donne ici, elle étoit aveugle.*]

Paul-Ponce-Antoine ROBERT

Lot 257: L'Enfant Jesus qui baise la Sainte Vierge. Ce morceau, qui a beaucoup de mérite, est peint en pastel, sous glace, de 15 pouces de haut, sur 12 de large

Lot 258: Un autre Tableau fait en pastel, aussi monté sous glace, de même grandeur. Il représente Sainte Anne & Saint Jean. [150 livres, sold with preceding lot][26. *Montullé. 151ff. Ce ne sont pas des morceaux à mépriser.*]

Lot 853: Une tête d'homme & celle d'une femme en regard, faites au pastel, sur papier bleu, de 14 pouces de haut, sur 9 pouces de large, par Paul Ponce, Antoine Robert [38 livres]

François BOUCHER

Lot 273: Un Tableau du plus précieux de *M. Boucher*, peint en pastel. Il représente le Buste d'une belle femme, vue de trois quarts: elle tient un panier de fleurs. Sous glace, de 14 pouces de haut, sur 11 pouces trois lignes de large [220 livres; d'Albertas] [19. *de Monthulé. 220ff. tab. gracieux.*]

Mademoiselle NATOIRE [*Soeur du Peintre*]

Lot 278: Une Femme qui chante, & une qui prend du café, d'après de Troy, peintes en pastel. Chaque Tableau de 24 pouces de haut, sur 19 de larg [130 livres; Montulé] [7. *131ff. Tous ces Pastels ont souffert de l'humidité. Je ne sçais trop si ce dommage se peut réparer.*]

Lot 279: Deux autres Tableaux en pastel de même grandeur que les précédens [24 pouces de haut sur 19 de large]: l'un représente une femme en habit de Masque, & l'autre tient un écureuil, d'après Carriera [134 livres; Donjeux][7. *v. 130ff*]

Lot 280: Une Femme coëffée en fleurs, & une qui lit, d'après de Troy, idem [140 livres; d'Albertas][8. *v. 139ff 19.*]

Lot 281: Deux femmes en pendants, l'une est en corset rouge, & l'autre tiend

des fruits. [215 livres][10. v. 215# [?115#] d'après de petites miniatures de la Rosalba].
M. LOIR
Lot 290: Le Buste d'un jeune homme & celui d'une fille, peints en pastel & montés sous verre; chacun porte 14 pouces 6 lignes de haut, sur 11 pouces 3 lignes de large [160 livres; Naux][14. 120#. *Je n'ai rien à dire.*]
M. GLAIN
Lot 303: Une femme se regardant dans un miroir, Tableau agréable peint en pastel [en 1761], sous verre de 22 pouces de haut, sur 18 de large [210 livres, de Montullé][11 V. 200# [210#]. *Il faut s'y connoître bien peu pour donner un tel prix d'une telle drogue*]
Lot 304: Le Sieur Caillot représenté en Capitaine Tempête: Buste en pastel, sous glace qui porte 19 pouces 6 lignes de haut, sur 16 pouces de large [30 livres, de Montullé][On a rendu plus de justice à ce tableau mais c'est qu'il s'est trouvé moins agreable que l'autre]
Lot 319 Plusieurs Tableaux de dessus de porte, dessus de cheminée & autres. [Manuscript addition to two copies, expanding Lot 319, not Lot 320 as secondary sources report]:
Lot 319a: Le Buste d'une femme peinte en pastel de le stil du Sr Boucher; 30 livres [36. 22#10].
Lot 319b: Portrait de la fille du concierge de l'acad. de Peinture [Mlle Raisdelai peinte en pastel par Mr Deshayes]; 12 livres [36. 30#].
Frederic BAROCHE d'Urbain
Lot 361: Une tête de Vierge, vue de face, dessinée au fusin, avec un peu de pastel, sur papier bleu. On la croit de *Raphael* [8 livres][29 v. 8#1. *presqu'efface*]
Lot 362: Une tête d'Ange en pastel, sur papier bleu de 9 pouces 6 lignes de haut, sur 7 pouces 3 lignes de large [16 livres; de Bandeville] [20. 16#. *assez belle*]
Lot 365: Une tête précieuse de Religieux qui regarde en bas: elle porte 12 ouces 6 lignes de haut, sur 9 pouces 3 lignes [16 livres 1] [33. 16#1. *elle ne m'a pas plus*]
Lot 370: Deux Etudes de têtes de femmes, & une feuille d'Étude de trois têtes d'enfants, en pastel [18 livres 3 sols, Pierre-François Basan] [11. *Mariette. 18#3. Les têtes d'enfants sont fort belles, les autres, quoique original, n'ont tant d'excellence*]
Guido RENI
Lot 425: Le Buste d'un enfant vu de profil, très bien peint en pastel, & d'une belle conservation; & une Figure dessinée à la sanguine..., par le *Dominicain* [40 livres; Dumassot][25. *Du Massay. 40#. C'est trop payer. Deux dessins apocryphes & mauvais*]
Pierre PATEL, le Pere
Lot 742: Six idem [Paysages], & deux en pastel [21 livres; Basan][31. *Basan. 21#. J'en ai en vu qui est aussi beau qu'on puisse le desirer.*]
Charles de LA FOSSE
Lot 763: La Tête d'un agréable jeune homme, peinte en pastel, sur papier gris, de 12 pouces 3 lignes de haut, sur 9 pouces 9 lignes de large [24 livres; Liancourt][67. 21#.]
Antoine WATTEAU
Lot 823: Dix idem [Paysages], dont plusieurs au pastel [50 livres 1 sol][5. 30#1.]
François BOUCHER
Lot 945: Deux agréables Bustes de femme; l'une de face, l'autre de trois quart, dessinées au pastel, de 8 pouces 6 lignes de haut, sur 6 pouces 6 lignes de large [39 livres; Sylvestre][14. 39#1. *Un des deux a du merite. Sylvestre*]
Charles NATOIRE
Lot 959: Vénus sur les eaux, & Diane au retour de la chasse; ces deux desseins sont en pastel, chacun porte 10 pouces 9 lignes de haut, sur 15 pouces 3 lignes de large [96 livres 1; Draisi][2v. 96#1. *aucs 3 crayons seulement tres agréables. Dronais*]
M. BACHELIER
Lot 974: Deux sujets d'enfants, études colorées & très finies des Tableaux qui sont à la Manufacture de Beauvais, pour être exécuté en tapisserie, 13 p. 6 de haut, sur 6 p. 6 de large [151 livres 10; Valade][10. 15#10. *Ils sont colorés & finis & il n'en faut pas davantage pour leur donner un prix*]
Lot 975: Un sujet allégorique sur les Arts, composé de vingt enfans; dessein en pastel, sur papier bleu, de 18 pouces de haut, sur 30 pouces de large, par M. Loir [96 livres; Vassé][11. 96#1. *c'est le prix d'un bon dessin & il n'est rien moins que cela*]
Desseins, Gouazze & Pastel de différens Maîtres des trois Ecoles.
Lot 1002: Deux petits Bustes d'hommes, dont en en pastel, par des Maîtres François [13 livres][19. 13#]
Lot 1003: Deux autres de femmes, en pastel [20 livres][20. 20#]
Lot 1005: Un portrait de femme en buste, peint en pastel par M. Loir. Sa hauteur est de 16 pouces 9 lignes, & sa largeur de 13 pouces 3 lignes [50 livres][4. 50#1. *sans doute que quelqu'un y pret d'intérêt*]
Pastels in Tillerot 2010 catalogue (includes some but not all drawings):

[omitted: BACHELIER, *Deux sujets d'enfants*]
[omitted: BAROCCI, *Tête de Vierge, Tête d'Ange, trois études; religieux*]
BOUCHER. 24, 25: *Deux bustes de femmes*; 30: *Jeune femme tenant un panier de fleurs*
COYPEL. 59: *M. & Mme François de Jullienne*
GLAIN. 74: *femme se mirant*; 75: *Caillot*
LA TOUR. 100: *Rousseau*; 101: *Jullienne*; 102: *Jullienne, préparation*
LEMOYNE. 114: *Tête d'enfant*
LOIR. 120: *Mme de Jullienne*; 121, 122: *jeune homme, jeune femme*; [omitted: *sujet allégorique sur les Arts*]
[omitted: NATOIRE, *Vénus & Diane*]
Mlle NATOIRE. 133: *a/ r Bershem*; 134–35: *a/ r Carriera*; 136–37: *a/ r de Troy*; 138–39: *a/ r Carriera*; 140–41: *a/ r de Troy*; 142–43: *a/ r Carriera*
[omitted: LA FOSSE, *Tête de jeune homme*]
[omitted: PATEL, *deux paysages*]
[omitted: RENI, *enfant*]
ROBERT de Séry. 177: *L'Enfant Jésus baisant la Vierge*; 178: *Sainte Anne et saint Jean*; [omitted: *Têtes d'homme & de femme*]
VIVIEN. 200: *Jullienne, oncle*
Rosalba CARRIERA. 413: *Jeune fille au chat*; 414–17: *Quatre Saisons*; 418: *autoportrait*; 419–20: *deux bustes de femme* [Hiver; & Été]; 421: *dame, vue de face*; 422: *Pellegrini*; 423: *S. Ricci*; 424: *femme tenant ue partition*; 425: *femme, vue de 3/4*; 426: *autoportrait à 80 ans*; 427–30: *4 pstls a/ r Rosalba*
Mme de Jullienne, vente p.m., Paris, Florentin, Le Brun, 5.XI.1778 & seq.:
Lot 4: Rosalba Carriera, Un portrait au pastel en buste, représentant une femme. Sous verre hauteur 15 pouces, largeur 13 pouces [25 livres]

K

Désiré-Jean-Joseph **KAIEMAN** (1796–1857), from Nivelles, conseiller à la cour d'appel, Bruxelles, 1836, member of the conseil communal from 1849. His four posthumous sales, 1858–60, included more than 3000 drawings. Vente p.m., 2^e partie: Paris, Delbergue, 2–5.III.1859:
Lot 640: La Tour, *inconnu*

The German brothers Rodolphe (1845–1905) and Maurice (1839–1906) **KANN** established themselves in Paris in the 19th century; their fortune was based on South African gold and diamond mining. In 1907 Duveen acquired the entire Kann collection, described by Friedländer as “superior to all private galleries on the continent excepting, perhaps, that of Prince Liechtenstein in Vienna”. Their relative Alphonse (1870–1948), a British citizen after 1938, became an art collector and dealer in Paris before 1914, handling old master and impressionist paintings as well as antiquities and oriental and Far Eastern art. The 1927 sale contained a large collection of decorative art. Kann escaped to London during World War II, and his collections were seized by the ERR. Among his pastels was a Perronneau *dame* now in the Statens Museum, Copenhagen.
Lit.: Seligman 1961; Gimpel 1963; Donateurs 1989; *The art newspaper*, .x.2000, p. 65; Royall Taylor, letter to Mildred Barnes of 21.IX.1906, recording encounter between Kann and Duveen, La Tour [critical fortune](#)
Paris, Georges Petit, Lair-Dubreuil, 6–8.XII.1920:
Lot 103: Gardner, *lady*; Lot 116: Hoin, *Mme Dugazon*; Lot 119: La Tour, *?Garnier*; Lot 133: Perronneau, *Mme Colette de Villers*
New York, American Art Association, 7.I.1927:
Lot 9: La Tour [??], *enfant*

Nathan Samuel **KAPLAN** (1868–1924) of Petrograd, Crimea and 76 avenue Marceau, Paris; industrialist, inventor of the artificial pearl and film promoter. His posthumous sale, Anderson, New York, 30.XI.–4.XII.1926, included (among a very wide range of objects) pastels attributed to Perronneau and Louis Vigée.

Karoline Luise, v. Caroline Luise

Wenzel Anton Fürst von **KAUNITZ-RIETBERG** (1711–1794), Austrian statesman. His francophile programme was complemented by an enlightened approach to the arts, which he saw as playing a significant political and economic role. He implemented this policy by establishing a Kupferstichakademie in 1766, which he then reorganised into the Akademie der bildenden Künste in 1772. His own collections were extensive, and were sold between 1820 and 1840. He owned pastels by Liotard (*Karl von Lothringen*, and family portraits). Gräfin von Kaunitz took drawing lessons from Lion in Vienna.
Dictionary, genealogy, [Kaunitz](#)
Lit.: Grove 1996

KENNEDY Galleries, originally founded by Hermann Wunderlich (c.1839–1892) in New York in 1874. Wunderlich was succeeded by Edward G.

Kennedy, and the name was changed to Kennedy & Co (1912) and the Kennedy Galleries (1952). The firm has handled pastels by Copley, Perkins, Lawrence and Sharples.

Alexei Zakharovich **KHITROVO** [Алексей Захарович ХИТРОВО] (1845–1912), master of the imperial hounds, from a family of collectors, formed an important collection of British portraits in his house on Sergeievskaja Street, St Petersburg. Bequeathed to the Hermitage, the collection included two pastels by Russell.

Lit.: Neverov 2004

David H. **KING** (1835–1916), real estate developer and hotelier; trustee of the MMA. His collection of French, English, Dutch and Flemish pictures was sold at auctions in New York, American Art Association, on 18–19.II.1896 and 31.III.1905; the latter sale included pastels by Russell and Gainsborough.

F. **KLEINBERGER** & Co., founded by Franz Kleinberger (Budapest 1858 – Paris 1937) on the rue de l'Échelle, Paris in 1883. Later he was active in New York with a gallery on Fifth Avenue from 1913; it handled pastels by La Tour, Carriera, Greuze, Liotard and Roslin. The grandson of the founder and later its president, Harry G. Sperling (1906–1971), bequeathed his collection of old master drawings to the MMA, New York; the MMA also holds the firm's archives.

François-Joseph de **KLINGLIN**, chevalier, baron d'Haastat [Hattstatt] (1686–1753), conseiller d'État, prêteur royal de la ville de Strasbourg.

Vente p.m., Strasbourg, 18.XI.1754:

Lot 168: [Anon.] Trois Tableaux dont deux en Pastel, & le troisième à l'Encre de la Chine, de différentes grandeurs.

Richard Payne **KNIGHT** (1750–1824), connoisseur and collector of bronzes, gems, coins and pictures. His *Analytical enquiry into the principles of taste* was published in 1808. He was a trustee of the British Museum.

Pastels: Lely, *nymph*

M. **KNOEDLER** & Co., New York art dealer, founded by Michel Knoedler (1823–1878) who arrived in New York in 1846, initially as representative of Goupil. The firm moved to East 57th Street in 1925. Its clients included many of the wealthiest American collectors of the 19th and early 20th centuries, including Vanderbilt, Rockefeller, Huntington, Havemeyer, Frick and Mellon. Knoedler was involved in Mellon's acquisition around 1930 of 31 paintings from the Hermitage now in the National Gallery of Art, Washington.

Lit.: Grove; 150th anniversary exhibition, 1996

Franz Wilhelm **KOENIGS** (1881–1941), a banker and merchant from Köln, settled in The Netherlands where he established the Rhodis Koenigs Handel-Maatschappij trading house. He also formed one of the greatest European art collections of the pre-war period, and was particularly famed as a connoisseur of drawings. His wife Anna von Kalkkreuth was the daughter of a painter. In the early 1930s, his collection was placed on deposit with the Museum Boijmans in Rotterdam. A second collection remained with his descendants until 2001.

Lit.: Lugt S1023^a

New York, Sotheby's, J.2001

Pastels: Barocci, *femme*, Bassano, *man*; Boucher, *Vénus*, F.-H. Drouais, *jeune fille*; Fragonard, *Le Premier Baiser*

Godfrey “von” **KOPP**, antiques dealer, active in Rome, Paris, and London (39 Old Bond Street in 1905, until bankruptcy proceedings were commenced); paid commission by Duveen Brothers on purchase of Perronneau pastel.

Eugène **KRAEMER** (1852–1912), antiquaire from Alsace. He was in business with his brother Léon-Alphonse (1854–1903). Eugène's posthumous sales in 1913 included a number of pastels. Lucien Kraemer, also from Alsace, founded Kraemer & Cie, 43 rue de Monceau, which remains in business four generations later, specialising in XVIII^e furniture; the firm has handled some pastels. A number of pastels belonging to the firm were seized by the ERR during the war; they included Duplessis, *Saint-Priest*.

Lit.: Donateurs 1989

Paris, Georges Petit, F. Lair-Dubreuil & Henri Baudoin

1^{re} vente, 28–29.IV.1913: Tableaux anciens, objets d'art de Haute Curiosité et d'ameublement. 170 numéros

2^e vente, 5–6.V.1913: Tableaux anciens, pastels. Écoles anglaise et française

du XVIII^e siècle. Objets d'art et d'ameublement. 169 numéros

Lot 1: Rosalba, *zauto*

Lots 2, 3: Éc. fr. [Valade], *Mme & M. de Gourgues*

La Tour. Lot 4: *Montalembert*; Lot 5: *Mme de Neuville*; Lot 6: *auto*

Perronneau. Lot 7: *Raguenet*; Lot 8: *Mme d'Épémèsnil*

Lot 9: Russell, *Mrs Higginson & son*

3^e vente, 2–5.VI.1913: Tableaux anciens, pastels & dessins, objets d'art et d'ameublement, sculptures:

Lot 112, 113: Boucher, atelier, *Le Réveil*; *Le Sommeil*; Lot 114: Caresme, *Honni Soit qui mal y pense*; Lots 115, 116: Deshays, *jeune femme au chapeau*; *jeune femme à la corbeille de fleurs*; Lot 117: Anon., *JF en rose*; Lot 118: Anon., *jeune femme à la lettre*; Lot 119: *enfant au tambour*; Lot 120: *artiste*; Lot 121: *jeune femme*; Lot 122: *homme en habit noir*; Lot 123: Anon., *Mme Vierge Le Brun*; Lot 124: Médar: *jeune femme 1771*; Lot 125: Perronneau, *homme 1747*

Jean **KREBS**, Brussels, banker, and his wife Margareth, a dealer and specialist in particular of surrealist art, owned a Perronneau *inconnue*, 1768 in 1953.

Samuel Henry **KRESS** (1863–1955) made his fortune through retailing. From the 1920s he assembled an enormous collection of European old master pictures, sculpture and decorative art. Some 1800 works were donated to the NGA, Washington in 1961, while a further 1300 works were donated to regional US museums.

Lit.: *Paintings and sculptures from the Samuel Kress collection*, Washington, 1959;

kressfoundation.org

Pastels: Carriera, *Reade*; La Peinture; La Tour, *Dupouch*; Tiepolo, *allegories (2)*

Joseph Otto **KRONIG** (1887–1984), Dutch connoisseur, of The Hague, Florence and Monaco, partner and heir of Abraham Bredius. He owned a Perronneau, *Hasselaer*.

Jan **KRUGIER** (1928–2008), art dealer with galleries in Geneva and New York, and his wife, the painter Marie-Anne Poniatowski: a collection of over 500 sheets of drawings over six centuries, of which 150 were exhibited in Paris 2002. The La Tour *autoportrait*, which belonged to Mme Krugier, is now in Geneva, Fondation Marie Anne Poniatowski Krugier.

L

Jacques-Victor, comte de **LA BÉRAUDIÈRE** (1819–1895), celebrated collector and bibliophile. His son Jacques, comte de la Béraudière, owned the château de Bouzillé, Anjou. The comtesse de La Béraudière lent a Cotes *lady* to Paris 1911 exhibition.

Lit.: Chaix d'Est-Ange

Paris, 16–17.IV.1883

Paris, 12, rue de Poitiers, Escribe, Chevallier, 18–30.V.1885 [pastels on 21.V.1885]:

Lot 135: a/r Boucher, *buste de jeune femme* [Hr500]

Lot 136: a/r Boucher, *jeune fille endormie* [Hr80]

Lot 137: Coypel, *Femme en Galatée* [Hr200]

Lot 138: De Troy, *Homme* [Hr160]

Lot 139: De Troy, *Femme* [Hr370]

Lot 140: La Tour, *Femme* [Hr2450]

Lot 141: Perronneau, *Marie Leszczyńska* [Hr5500]

Lot 142: Prud'hon, *Mme Meyer à dix ans*

Lot 143: Éc. fr., *femme*

Lot 144: Éc. fr., *La Camargo*

The Palazzo **LABIA** in Venice, with its sumptuous ballroom decorated by Tiepolo, was the demonstration to Venetian society of the wealth of a family of recent nobility. Maria Labia, reputedly portrayed by Rosalba, had an important collection of jewellery. Contessa Cecilia Labia, Milan, owned pastels by Tiepolo in 1911. Other collectors in this family included Princess Ida Louisa (1879–1961) and Count Natale Labia who inherited a collection from his grandfather, Sir Joseph Robinson, Bt (1840–1929).

Jean-Joseph de **LABORDE** (1724–1794), a financier who enjoyed Choiseul's support, was a patron of the arts. Of numerous properties, the château de Méréville is perhaps the most beautiful. Both he and his wife Rosalie-Claire de Nettine were the subject of numerous pastel portraits (Ducreux, Roslin etc.). His son François (1761–1802) collected pictures, buying the duc d'Orléans's collection in 1791 before his emigration the following year. Some were sold to Jeremiah Harman, while the remaining collection was sold in 1803. The unrelated Jean-Benjamin de Laborde (1734–1793) was also a wealthy financier, his sister and brother-in-law François Fontaine de Cramayel commissioned a number of pastels.

Dictionary, genealogy, [Laborde](#)

Lit.: Grove 1996; Mathieu Coty, *Jean-Benjamin de Laborde*, 2001; Ormesson & Thomas 2002

Louis **LA CAZE** (1798–1869), doctor and amateur painter, whose bequest was one of the most important donations to the Louvre. Several of the paintings in his collection have been copied in pastel, but he does not himself seem to have collected the medium.

Lit.: Paris 2007

Alexandre-Charles Brunet Santerre, marquis de **LA FONTINELLE** (1790–1871), inspecteur du garde-meuble impérial, aquarelliste, collector of books, curiosities, paintings, drawings and miniatures.

Paris, Drouot, Couturier, Barre, 22–25.XI.1865:

Lot 13: Boucher, *jeune fille*

Lot 44 bis: La Tour, *inconnue*

Lot 96, 98: Éc. fr., *jeune femmes*

Karl **LAGERFELD** (1933–2019), fashion designer. A sale of French XVIII^e furniture in Monaco in .IV.2000 yielded some \$21.7 million. The paintings sale contained a number of portraits, one a drawing with pastel.

New York, Christie's, 23.V.2000:

Lot 104: Coypel, *tête*

Alexandre-*Henri* **LAGLENNE** (1839–1904), picture dealer in Paris, then antiquaire in Saint-Germain-en-Laye. His sale included a large collection of watercolours, gouaches, miniatures and prints as well as pastels.

Vente p.m., Paris, Drouot, Lair-Dubreuil, Roblin, 3-4.III.1905:

Lot 13: Boze, *inconnu*; Lot 95: Perronneau, attr. [Vallayer-Coster]: *Jeune femme*;

Lot 99: Prud'hon, *femme* [Mlle Meyer]; Lot 128: Éc. fr., *homme*; Lot 134: Éc. fr.,

femme; Lot 136: Éc. fr., *femme*; Lot 137: Éc. fr., *homme*; Lot 138: Éc. fr., *homme*

Marin de **LA HAYE** (1684–1753), fermier général. His sale of pictures (including works by Poussin and Watteau), drawings and sculpture produced 9694 livres. His niece Catherine de La Haye des Fosses married Blondel d'Azincourt.

Lit.: Claeys 2008; Yves Durand, *Les Fermiers généraux*, Paris, 1996, p. 535

Paris, Martin, 1.VII.1754 & seq.:

Lot 111: [Anon.], *Un tableau peint en pastel, représentant S. Andr[é] de 9 pouces de haut sur 7 de large, sous glace, dans sa bordure dorée, enfermé dans une boîte matelassée en dedans. Retiré*

Ambroise-*Fernand* **LAIR-DUBREUIL** (1866–1931), commissaire-priseur, officier de la Légion d'honneur.

Ange-Laurent de **LA LIVE DE JULLY** (1725–1779), introducteur des ambassadeurs, amateur artist, collector and patron. He was an honorary member of the Académie royale de peinture from 1754. His early allegiances to contemporary French art and enthusiasm for the neo-classical style were notable; they were reflected in the catalogue of his collection he had printed in 1764. Hébert's 1766 description of the pastels in the "petit cabinet" is also of particular interest. The main items were included in Remy's 1770 sale catalogue. Six pastel "portraits de famille", of La Live and one or both of his wives, were listed with no further description in his inv. p.m. (AN MC/ET/XLVII/253).

Dictionary, genealogy, [La Live](#)

Lit.: *Livre-journal de Lazare Duvaux, marchand-bijoutier, 1748–1758*, ed. J.

Courajod, Paris, 1873, I, p. cclxxx ff, citing *Almanach des Beaux-Arts*, 1762;

Barbara Scott, *Apollo*, .I.1973; Chardin 1979; Paris 1991a, pp 364–7; Grove 1996; Bailey 2002; Saint-Quentin 2005; Rochebrune 2024

From the *Catalogue historique du cabinet de peinture et sculpture française, de M. de La Live*, Paris, 1764:

[p. 18] Le Portrait en Pastel de M. l'Abbé l'ALOUETTE, Aumônier de Louis XIV, peint par VIVIEN, de deux pieds six pouces de haut sur un pied onze pouces & demi de large. Ce pastel d'une fierté de couleur, & de la plus grande correction de dessein, est d'une vigueur & d'un effet qui ne le cède à aucun tableau peint en huile.

[pp. 46ff] PETIT CABINET

SUR LE JARDIN

PASTELS.

Un Portrait du Roi de LE MOYNE, de dix-neuf pouces & demi de haut sur seize pouces de large. Ce pastel qui est traité d'une façon libre & sçavante fut fait par le Moyne d'après Sa Majesté, à l'âge de dix-neuf ans, pour servir d'étude au grand tableau qui est à Versailles dans le Sallon de la paix.

Un pastel de la ROSA ALBA, sur velin, d'un pied onze pouces de haut sur un pied six pouces & demi de large, représentant l'Hiver sous la figure d'une jeune femme

qui s'enveloppe d'une fourrure. Ce morceau dans lequel on ne peut disconvenir qu'il n'y ait quelqu'incorrection de dessein, est d'une suavité de couleur, & d'une finesse d'expression qui mettent tant de graces dans tous les ouvrages de cette sçavante Artiste, & qui lui ont mérité la juste réputation qu'elle s'est acquise.

Quoique née à Venise nous la mettons au rang des Artistes François, s'étant fait un honneur d'être reçue de l'Académie Royale, & son morceau de réception faisant un des principaux ornemens de l'Académie.

UNE Tête de jeune fille en pastel de GREUSE, d'un pied un pouce de haut sur dix pouces de large. C'est une étude pour la tête de la jeune Mariée du beau tableau de la Nôce de Village que possède M. le Marquis de MARIGNY.

Ce pastel, qui est de la plus grande légèreté, & qui pourroit n'être regardé que comme une esquiffé, a tout l'effet d'un morceau terminé. On y trouve le caractere de naïveté & de vérité qui seront toujours le cachet de cet Artiste.

Le Portrait de WATEAU par la ROSA ALBA, d'un pied de haut fur dix pouces de large. Ce portrait d'une touche fine & délicate porte le caractere de Wateau. d'une parfaite ressemblance.

UNE Tête de femme en pastel par la ROSA ALBA, d'un pied de haut sur dix pouces de large. On peut caractériser cette tête (l'admiration). Ce morceau sans être trop terminé, est d'une noblesse d'expression & d'un caractere admirable.

Hébert, *Dictionnaire pittoresque & historique*, Paris, 1766:

Peinture en pastel du petit cabinet sur le jardin: le portrait en pastel du Roi, par Le Moine. Un pastel de la Rosa Alba, sur velin, représentant l'Hiver sous la figure d'une jeune femme qui s'enveloppe d'une fourrure. Une tête de jeune fille, par Greuze, étude pour la tête de la jeune mariée du beau tableau appelé la Dottée de la noce de village, que possède M. le marquis de Marigny. Le portrait de Watteau, par la Rosa Alba. Une tête de femme, par la Rosa Alba.

Paris, Remy, [advertised for 5.III.1770, but postponed to] 2–14.V.1770:

Rosalba CARRIERA

Lot 129: Le portrait de Watteau, représenté en buste: on voit le haut d'une chaise sur laquelle il est supposé assis; hauteur 12 pouces, largeur 10 pouces. Ce morceau est savant & d'un style formidable [123 livres, Remy pour le Chevalier Dameri]

Lot 130: Une très belle tête de femme, vue de trois quarts les yeux élevés: ce pastel fait à la presto sur papier petit bleu, est tout esprit & plein de ragoût, 12 p. x 10 p. [72 livres 3 sols]

Lot 131: Un autre pastel fini, sur velin, par Rosalba; il représente l'Hiver sous la figure d'une jeune femme en cheveux qui s'enveloppe d'une fourrure & d'une draperie rouge, pastel sur velin, hauteur 1 pied 11 pouces, largeur 1 pied 6 pouces 6 lignes [460 livres]

Joseph VIVIEN

Lot 132: Le portrait de M. l'Abbé Lalouette, Aumônier de Louis XIV, peint avec toute la force & le précieux que l'on puisse donner aux morceaux de ce genre, 2 pieds de haut, sur 2 pieds 6 pouces de large [244 livres; Mme de Pange Vieille rue du temple [?] rue St Louis];

François LE MOINE

Lot 133: Le portrait de Louis XV en buste à l'âge de 19 ans, pour servir d'étude au grand tableau qui est à Versailles dans le sallon de la paix; on ne peut douter de la bonté de ce morceau, pastel, 19 pouces 6 lignes de haut, sur 16 pouces de large [150 livres; l'abbé Le Blanc]

Charles COYPEL

Lot 134: Une Femme âgée, d'un caractere ridicule, à sa toilette; une femme de chambre lui met sa coëffure, & un Amour qui tient une fleche, semble s'envoler. 29 pouces de haut, sur 23 de large [56 livres 1 sol; Francois]

Mlle NATOIRE

Lot 135: Le buste d'une jeune femme tenant un masque, pastel, hauteur 14 pouces 6 lignes, largeur 11 pouces 8 lignes [9 livres; Matrat]

Lot 136: Un autre buste de femme, pastel, hauteur 12 pouces, largeur 10 pouces [8 livres 3 sols]

GREUZE

Lot 137: Une belle étude de la tête de la jeune Mariée du beau tableau de la nôce de Village qui est dans le Cabinet de M. le Marquis de Marigny, pastel, 1 pied 1 pouce de haut, sur 10 pouces de large [149 livres 19 sols; Basan pour M. Mariette]

Alexis-Janvier **LA LIVE DE LA BRICHE** (1735–1785), brother of La Live de Jully (*q.v.*).

Inv. p.m., AN MC/ET/XCI/1230, 1.IX.1785

Henri **LALLEMAND** [?](1810–1892), peintre]

Paris, Chevallier, 2.V.1894:

Lot 10: La Tour attr., *inconnu*; Lot 11: Prud'hon, *Perchet*

"M. La***", avoué" was probably Toussaint-Victor **LALUYÉ** (1814–1872), avoué, Rueil, who was involved in some complicated law cases. The collection was sold in Paris, Drouot, Delbergue-Cormont, 12–13.II.1868, and

included pastels by Rosalba, Drouais, Ducreux, Greuze, Isabey, Roslin and Vigée Le Brun.

Eugène **LAMI** (1800–1890), peintre.
Vente p.m., Paris, Drouot, Sarrus, 26.II.1891:
Lot 64: La Tour, ?*Louis XV*

Carl Robert **LAMM** (1856–1938), industrialist and art collector. He and his wife Dora rebuilt Näsby slott (by Nicodemus Tessin), near Stockholm, after a fire in 1897.
New York, American Art Association, 21–24.II.1923:
Lot 595: Perronneau, *M. Sarazin*
Stockholm, Bukowskis, 19–21.IV.1939:
Lot 621: Hall, *Choisiel*

LAMOIGNON. This distinguished family of parlementaires included a number of patrons and collectors. Guillaume I de Lamoignon, marquis de Bâville (1617–1677), premier président au parlement de Paris, was portrayed by Nanteuil. His great-grandson Chrétien-Guillaume de Malesherbes (1721–1794), his sister, their niece and her husband were all the subject of pastels by Valade; Malesherbes and other members of the family attended Valade's wedding in 1752.
Dictionary, genealogy, [Lamoignon](#)
Lit.: Grove 1996; Jeffares 2003

Pierre-Michel **LAMY** (1752-p.1829), libraire, 21 quai des Augustins, was active as a publisher of genealogical works; Paris, salle Silvestre, 11.I.1808.
Lot 5225: 21 dessins de Fragonard pour *L'Histoire de la maison de Bourbon*

Karl, or Karol, Graf **LANCKORONSKI** (1848–1933), author, traveller and art collector of Polish origin, resident in the Palais Lanckoronski, Vienna. Among his children, Karolina Lanckoronska (1898–2002) was an art historian; in 1967 she established the Lanckoronski Foundation, which promotes Polish culture. A number of pastels from the Lanckoronski collection were obtained for the Führermuseum, including a *S. Teresa* thought to be by Carriera, but here reattributed to Cades, and a Longhi; copies after Meytens and de Troy. A Vigée Le Brun *autoportrait* was sold in 2004.

Mme Nicolas **LANCRET**, née Marie-Hyacinthe-Bernarde de Roussy de Boursault (1698–1781), widow of the artist whom she married in 1740: her posthumous sale, Paris, hôtel de Bullion, Rémy, 5–16.IV.1782, contained pastels by Natoire (Lot 180, *Zéphire*) and Vigée (Lot 181).

La marquise **LANDOLFO CARCANO**, née Adèle Cassin (1831–1921), reputedly the mistress of Édouard Delessert, Georges Petit and several Rothschilds, had a magnificent art collection in her house at 1, rue de Tilsit, Paris. She was the model for Dumas's *Denise*.
Lit.: André Maurois, *Les Trois Dumas*, 1957
Paris, Georges Petit, 30.V.–1.VI.1912:
Lot 180: Vigée Le Brun, *jeune femme*

Sir Edwin **LANDSEER** (1802–1873), the animal painter and sculptor, owned a Russell study for *John Jefferys*.

John **LANE** (1854–1925), publisher, founder of Bodley Head: owned pastels of unknown girls by Gardner, Russell and an anonymous pastel of Pauline Borghese.

Egide-Louis-Edme-Joseph de Lespinasse, chevalier de **LANGÉAC** (1752–1839), chevalier des ordres de Malte, de Saint-Louis & de la Légion d'honneur, maréchal de camp, diplomate, auteur; his sale, Paris, hôtel de Bullion, Chariot, L. Laneville, 16–17.II.1824, included a pastel *Tête de Cléopâtre* (Lot 69) given as La Tour but no doubt the Labille-Guiard.

Jacques **LANGLIER** (1730–p.1810), marchand de tableaux, rue Sainte-Croix-de-la-Bretonnerie, Paris; in 1793, he was a membre de la Commission des arts de Seine-et-Oise. He purchased numerous pastels by French and Italian artists at auction, and in the early 19th century acted as expert at a number of sales.

Claude-Louis **LANGLOIS** de Sézanne (1757–1845), peintre. His posthumous sale included some 21 pastels, many of which could well be 19th century.
Dictionary, artists
Paris, Sauvan, 14–15.II.1845:
Lot 67: La Tour, *magistrat*

Albert **LANIEL**, Paris, was the eldest son of Eugène Laniel (1814–1901), a fabric manufacturer at Vimoutières. He acquired two Labille-Guiard pastels (*princesse de Béthune* and *L'Heureuse Surprise*) between 1898 and 1907 which, in 1973, were with Eugène's grandson, Joseph Laniel (1889–1975), prime minister of France 1953–54.

Édouard-Alexandre-Auguste **LANON** (1848–1881), a merchant in Elbeuf; with his brother Edmond, he formed a fine collection of faïence, left to the town of Louviers, together with the sum of Fr200,000 with which the musée de Louviers was built in 1888.
Pastels: Vigée, *Le Massif d'Oisnel*

Il conte Livio **LANTIERI** (1672–1738), sacerdote erudito e collezionista, Gorizia, castello di Rifemberg, patron: his collection once numbered some 2000 items, including pastels by Rosalba and Pavona, many destroyed in the First World War. There were some 35 religious pastels in Lantieri's bedroom alone. The few surviving pastels are now divided between the Musei Provinciali and the Levetzow Lantieri collections.
Lit.: Tronkar 2013

J[ean] **L[ANTZ]** (1854–1944), président de la Banque de Mulhouse, chevalier de la Légion d'honneur. Identified only as J. L. in the sales catalogues, Oulmont 1911 gives some clues as to the probable identity of this collector. Jean Lantz was the son of Lazare Lanz, a well-known bibliophile in Mulhouse, and brother of Nanette, Oulmont's mother. His collection included numerous French drawings and miniatures, notably by Fragonard etc. The first session, on 25.V.1932, including the drawings, pastels and paintings, was cancelled; a second sale took place later that year; the descriptions are confusing but appear to be different lots.
Paris, Drouot, Ader, Lasquin, 25–26.V.1932:
Lot 68: Ducreux, *autoportrait* [??], pstl
Lot 69: Ledoux, *jeune fille*, pstl
Lot 70: Roslin [??], *dame*, pstl
Paris, Drouot, Bondu, 19.XII.1932:
Lot 19: Ducreux, *autoportrait*, pnt.
Lot 33: Ledoux, attr., *jeune fille*, pnt.

La vicomtesse de **LA PANOUSE**, née Marie Heilbron (1851–1886), celebrated opera singer, who created the rôle of Massenet's *Manon*. She married Edmond-Charles-Félix, vicomte de La Panouse in 1881, much to the annoyance of his family. His uncle Artus-Charles-César de La Panouse (1821–1904) married a direct descendant of La Live de Jully whose pastel by Greuze was inherited.
Paris, 32 rue de Monceau, Chevallier, 26–29.IV.1882:
Lot 418: La Tour, *La Condamine*
Lot 419: Rosalba, *Jeune femme*

Laurent **LAPERLIER** (1805–1878), 10 quai de la Râpée, Paris, a civil servant in Algiers. He collected Chardin (*Bulles de savon* etc.), Prud'hon (*Abondance*) and other French 18th century artists; he was a close friend of the Goncourts (their correspondence is in the BnF). By 1861, his collection of pictures of the French school numbered some 100 items. It was dispersed in two sales, one occasioned by his departure to Algiers, the other after his death.
Lit.: *Annuaire des artistes et amateurs*, 1861; Burty 1879; Chardin 1979
Paris, Drouot, Pillet, 11–13.IV.1867:
Lot 58: Chardin, *tête de vieillard, sd 1771* [Fr85]
Lot 59: Chardin, *auto* [Fr505]
Lot 67: La Tour, *Dupauch* [Fr229]
Lot 68: La Tour, *homme en habit gris, jabot, cheveux poudrés* [Fr210]
Lot 69: La Tour, *femme* [Fr2000]
Lot 71: Perronneau, *homme en costume Louis XV [d'Aubais]* [Fr48]
Lot 84: Prud'hon, *L'impératrice Joséphine* [Fr1640]
Lot 89: Prud'hon, *une chanoinesse* [Fr78]
Lot 117 bis: Prud'hon, *étude de bras*
Lot 118: Van Loo (école de), *Mlle Laruelle, rôle de Zémire dans Zémire et Azor* [Fr23]
Lot 119: Weyler, *Un amiral anglais* [Fr77]
Paris, Drouot, Delestre, 17–18.II.1879:
Lot 46: Boucher, *L'Amour moissonneur*; Lot 47: Capet, *homme*; Chardin: Lot 48, *Bachelier*; Lot 49: *peintre* [La Tour, *Silvestre*]; Lot 50: Fragonard, *homme*; La Tour, Lot 51: *Schmidt*; Lot 52: *auto*; Lot 53: *inconnu*; Lot 54: *inconnue*; Lot 55: *auto*; Prud'hon, Lot 56: *Joséphine*; Lot 57: *chanoinesse*; Lot 58: Rosalba, *jeune femme*

Émile-Charles-Julien de **LA ROCHENOIRE** (1825–1899), peintre.
Vente p.m., Paris, Drouot, Tual, 4–5.XII.1899:

Lot 186: Perronneau, attr., *homme*;
Lot 187/188: Rosalba, *Printemps*; *Hiver*;
Lot 204/207: Éc. fr., *jeunes femmes*

Georges Bottollier-**LASQUIN** [Bottolier, Bottelier etc.] (1882–1932): drawings expert at many of the Paris auctions in the 1910–28 period, succeeding his father Jacques Bottollier-Lasquin (1849–1902, presumably the Bottollier credited with a La Tour pastel in the London 1877 exhibition). He worked with his brother Henri (1880–1919) and Marius Paulme (*q.v.*).
Lit.: *Le Figaro*, 19.V.1932, obituary
Paris, Georges Petit, Lair-Dubreuil, 7–8.VI.1928:
Lot 115: La Tour, *masque*; Lot 188: Perronneau, *fillette russe*; Lot 189: Perronneau [La Tour], *femme au bonnet*
Paris, Drouot, Ader, 16–17, 21–23.XI.1932:
Lot 15: Lenoir, *fillette*

J. [Juan, dit Jean] **LASSALLE** [(1842–1901), vice-consul de la République Argentine à Paris, négociant]. His sale, rich in 18th century pictures, furniture, porcelaine and objets d'art, produced Fr603,000.
Vente p.m., Paris, Drouot, Lair-Dubreuil, 16–19.XII.1901:
Lot 27: Ducreux, *fillette*; Lot 28: Russell, *fillette*

Jean-Annet-Edmond, vicomte de **LASTIC** (1850–1927), château de Meillard, a landscape painter, owned a pastel by La Tour (*Duvey*), in 1880, and left a Ducreux pastel (*Plaçard*) to the musée at Laval in 1929. Georges, marquis de Lastic (1927–1988), of the Saint-Jal branch of the family, was adopted by François de Lastic and inherited the château de Parantignat. He became conservateur des musées de la Vénérie à Senlis et de la chasse, an expert on Largillière, and owned two Vigée Le Brun pastels (once thought to be *enfants de France*) and a drawing with pastel by Aubert.
Lit.: Paris 2010b

Jean-François de **LA TOUR** (1726–1807), half-brother of Maurice-Quentin de La Tour, inherited the collection of La Tour pastels (together with a group of oil paintings by other, unnamed, artists) which are now in Saint-Quentin after unsuccessful attempts to sell them at auction. For the 1810 and 1842 sale catalogues, see the La Tour chronological table of documents.
Lit.: Brière 1932a; Cabezas 2004; [Jeffares 2022g](#)

César-Florimond, marquis de **LA TOUR MAUBOURG** (1820–1886), chambellan de Napoléon III, married, in 1849, Anne-Eve, dite Nancy, Mortier de Trévisé (1829–1900), through whom the La Tour pastel must have passed to the duc de Trévisé, her great nephew.
Pastels: La Tour, *Jolyot de Crébillon*

The Hon. Irwin Boyle **LAUGHLIN** (1871–1941), US diplomat. He started to form an extensive collection of French 18th century drawings while ambassador to Spain, with help from Agnew's and comte Enrico Bosdari (known as Henri Brémont), an expert on 18th century drawings with a somewhat chequered history. The collection was of outstanding quality, and included over three hundred drawings by Fragonard alone. Laughlin built his home in Washington, Meridian House, in the Louis XVI style, and assisted in the planning of the West Building of the National Gallery of Art. His collection was preserved intact by his widow Therese Iselin Laughlin until her death in 1958, when it was inherited by their only child, Gertrude, who married Rear Admiral Hubert Chanler. Much of the collection was sold in 1959. Some of the remaining drawings were exhibited in the National Gallery of Art, Washington, in 1982.
Lit.: Washington 1982; Simpson 1987
London, Sotheby's, 10.VI.1959
Other pastels: Sharples, *Mrs Winthrop*

Harwood C. **LAURENCE** (1869–1949), of Godstone, Surrey and Newton Abbot, Devon, a stockbroker: two Gardner pastels, recently acquired, were reproduced in the *Connoisseur* in 1925. A number of pictures were bequeathed to British museums through the NACF in 1949, and a sale of modern pictures took place at Sotheby's, 21.VII.1949.

Ernest (1818–1894) and Olympe (1813–1887) **LAVALARD**, brothers; their collections were left to the musée d'Amiens.
Lit.: J. Foucart, *Les Lavalard*, Amiens, 1977, unpublished typescript; Chardin 1979

Henri **LAVEDAN** (1859–1940), de l'Académie française, novelist and playwright. From Orléans, he originally studied law before turning to the theatre; *Le Prince d'Aurec* was his best known play.

Vente p.m., Paris, Drouot, Bellier, 28.XI.1941:
Lot 16: Frédou, attr., *dame*; Lot 20: La Tour, attr., *Duval de l'Épinois*; Lot 35: Vigée attr., *Homme*;
Other pastels: Ducreux, *Robespierre*; Éc fr., *inconnu*; Lot 76: Valade [Éc. fr.], *Richelieu*

Mme Lucien **LAVEISSIÈRE**, née Agathe Delahalle (1870–1946) offered a bequest to the state on condition that her home, at 68, rue Pergolèse, was converted into a museum. This was not accepted; but her nephew Jacques Lenté presented some 40 pictures to the Louvre, mainly French XVIII^e portraits, including two pendant pastels, attributed to La Tour [perhaps by Lefèvre], *M. & Mme de Rozzeville*.
Lit.: Donateurs 1989

John **LAW** (1671–1729), the celebrated financier, was closely involved in the social circle of Crozat in Paris around 1720. He engaged, but failed to pay, Pellegrini to decorate the ceiling of the Mississippi Room of the Banque de France. John Law sat with his son to Rosalba Carriera during her trip to Paris, and these pastels, although absent from his posthumous inventory of .VIII.1729, reappeared in the Christie's 1782 sale, suggesting that they were retained by his daughter Lady Wallingford, née Mary Katherine Law (1711–1790) in Paris until her emigration to Belgium and subsequently England. Law also owned a couple of Reni heads of saints in pastel.
Lit.: Edwards 2001; [Jeffares 2020f](#)
London, Christie's, 16.II.1782:
Lot 47: La Rosalba – A highly finished portrait of the celebrated Monsieur Laws, one of the best of the charming artist [8½ gns; Wilde]
Lot 48: Ditto – His son, equally fine [7½ gns; Walton]

Dr John **LAW ADAM** (1866–1961), MB, FRCS, connoisseur and collector, of Far End, France Hill Drive, Camberley. He owned a group of early English pastels seen by Homer Eaton Keyes in 1928. He sold 47 drawings to British Museum, including Bellers's *self-portrait* in pastel.
Lit.: Keyes 1929

Sir Thomas **LAWRENCE** (1769–1830), PRA, painter and pastellist. He formed a large collection of old master drawings, from around 1820; it was dispersed in a series of sales from 10.V.1830.
Dictionary, artists
Lit.: Paul Joannides, *The drawings of Michelangelo and his followers in the Ashmolean Museum*, Cambridge, 2007
Pastels: Boltraffio, *group of chalk drawings*; Gainsborough, *Pitt*; Gibson, *auto*

Lawrence, v.q. Durning-Lawrence

André **LAZARD** (1869–1931), banker, of Lazard Frères. His widow, Georgette Berthier (1885–1971), bequeathed a Perronneau (*Huquier*) to the Louvre in his memory.
Lit.: Donateurs 1989

Le

Louis-Marie **LEBAS de COURMONT**, marquis de Pomponne (1742–1794), fermier général in succession to his father, receveur général des aides et droits, rue des Francs-Bourgeois. His collection was particularly rich in Flemish pictures, but also included drawings by Fragonard and sculptures by Lemoigne. In 1784 he married Adélaïde-Louise Monmerqué (–1829), who remarried after he was guillotined, and was the grandmother of the Goncourt brothers.
Paris, Boileau & Charlot, Paillet, 26.V.1795 & seq.:
Lot 50: Deux figures de femmes vues à mi-corps, l'une ajustée d'un voile de gaze est peinte au pastel, par Coypel, Hauteur 20 pouces, largeur 17 [Fr600]
Lot 51: Deux autres morceaux peints au pastel pas la Citoyenne Le Brun, en 1777 (v. ft.) ils représentent différentes figures de jeunes femmes, vues à mi-corps, l'une caractérisant la crainte, l'autre ajustée en vestale. Hauteur 22 pouces, largeur 16 [Fr1000; Jaubert]

The brothers Pierre (1865–1929) et Paul (1858–1937) **LEBAUDY**, from a sugar-refining family, were early pioneers in airships. Paul's second wife was a daughter of Joachim Murat; their son Jean married Henriette de Ganay, granddaughter of the marquise de Ganay who organised the Cent pastels exhibition. Pierre married Marguerite Luzarche d'Azay. Paul owned the château de Rosny, and each brother owned important hôtels particuliers in Paris.
Sale Paris, hôtel d'Évreux, Fraysse, 24.XI.2016, had several pastels, including the celebrated *Dame en rose* from the Ganay collection once given to Drouais (*v. La Tour*)

Charles **LE BLANC** (1817–1865), de la Bibliothèque impériale, auteur du *Manuel de l'amateur d'estampes*.
Vente p.m., Paris, 8.XI.1865:
Lot 12: La Tour, *inconnu*

L'abbé Jean-Bernard **LE BLANC** (1706–?1781), writer and art critic, appointed historiographe des Bâtiments du roi with support from Mme de Pompadour. (His dates are universally given incorrectly; he was baptised at Dijon, Saint-Nicolas 4.XII.1706.) He was portrayed by Cochin and La Tour. He discussed La Tour's fixing of pastels in his 1747 *Lettre sur l'exposition...* *Dictionary*, salons critiques, 1747; *v.q.* entry in La Tour cat.
Vente p.m., Paris, Le Brun, 14.II.1781 & seq.:
Lot 9: Rosalba. Deux études au pastel sur papier bleu. L'une de Rosalba, & l'autre de Boucher, d'après elle. Hauteur 12 pouces. Largeur 9 pouces. Montées sous verre. [40 livres; Le Brun]
Lot 53: Le Portrait de M. de La Tour, peint à l'huile d'après le pastel qu'en a fait l'Auteur. Hauteur 21 pouces. Largeur 17 pouces [?9 livres 1]

Georges-Louis-Claude **LEBEUF DE MONTGERMONT** (1854–1933), comte romain, camérier secret of popes Leon XII and Pius X.
Paris, Georges Petit, 16–19.VI.1919:
Lot 272: Prud'hon, *Lagnier*

Gaston **LE BRETON** (1845–1920), conservateur du musée de Rouen, 1898–1905, author of a study on J.-A.-M. Lemoine. His important collection of Rouen faïence was bought by J. Pierpont Morgan; according to Gimpel, he kept his discoveries for his own collection, which was sold in 1921.
Lit.: Gimpel 1963
Paris, Georges Petit, Lair-Dubreuil, 6–8.XII.1921:
Lots 14–16: *Éc. fr.*
Lot 35: Boucher, *Jardinière*
Lot 36: Boucher, *fillette*
Lot 91: La Tour, *Dumont le romain*
Lot 15: *Éc. fr., ?Beaumarchais*

Jean-Baptiste-Pierre **LE BRUN** (1748–1813), painter, dealer and auctioneer. Best known today as the husband of Mme Vigée Le Brun, his step-father Nicolas Le Rouge was also a painter and dealer, as was his younger brother Joseph-Alexandre Le Brun. Le Brun played a very active part of the Paris art market for some forty years from 1770, acting as agent to Louis XVI, the comte d'Artois and the duc d'Orléans, and conducting some 165 sales (a far smaller number were conducted by his brother, but it is not always clear which). His catalogues and writings were a significant development on previous standards. His own collection, which included a number of pastels, was dispersed in many sales. A description of his house in the rue de Cléry by Thiéry 1787 mentions, in the bedroom, “un beau pastel, par M. de La Tour” and “une tête, de Rosalba”.
Lit.: Chatelus 1991, pp. 157f; Grove 1996; Marandet 2003a; Michel 2008; Thiéry 1787, I, pp. 440ff
Dictionary, artists; genealogy, [Le Brun](#)
Paris, 18.XI.1771 & seq.:
Lot 59: [Anon.] Un portrait de Femme en pastel, sous verre & bordure. [21 livres 3 sols]
Lot 69: d'après Rosalba Carriera: Un portrait de Femme d'après la Rosalba, en pastel, sous verre & bordure, Hauteur deux pieds sur un pied [30 livres] Paris, Basan, 23.XII.1771 – 11.I.1772:
Lot 246: Deux portraits en pastel d'après M. Greuse, représentant un jeune homme avec une jeune fille, sous verre & bordure [26 livres 1 sol]
Lot 493: Fragonard, la tête d'une jeune fille faite au pastel & très-finie Paris, Le Brun, 11–23.IV.1791 [?11.IV.–8.V.1791]:
Lot 262: Rosa Alba Carriera. Pastel. Deux charmantes compositions: la première offre une jeune fille vue à mi-corps, coiffée en cheveux, la gorge en partie couverte d'une draperie, et tenant dans ses mains une colombe. Le pendant représente une jeune fille, aussi vue à mi-corps, vêtue d'une draperie bleue, et tenant un paquet de fleurs, Pastel, Hauteur, 20 pouces; largeur, 15 pouces 8 lignes. Elles viennent de la vente de M. de Boullongne, n^o. 13 [200 livres, b/i]
Lot 958: Ros Alba Carriera. Deux Esquisses au pastel, sur papier, représentant chacune Vénus jouant avec l'Amour; elle est vue jusqu'au dessous du genou. Hauteur, 9 pouces; largeur, 7 pouces. Montées sur glaces. Elles viennent de la collection du baron de Thiers, pastel sur papier, Hauteur, 9 pouces; largeur, 7 [retiré, 6 livres]
Paris, Le Brun, 27–30.IV.1791
Lot 958: Rosalba Carriera, Deux Esquisses au pastel, sur papier, représentant chacune Vénus jouant avec l'Amour; elle est vue jusqu'au dessous du genou. Hauteur, 9 pouces; largeur, 7 pouces. Montées sur glaces. Elles viennent de la collection du baron de Thiers.

Paris, Jeluseau, Le Brun, 29.IV.1793 & seq.
Lot 39: Carriera, Deux charmans pastels; le premier offre une jeune fille vue à mi-corps, coiffée en cheveux, la gorge en partie couverte d'une draperie, et tenant dans ses mains une colombe. Le pendant représente une jeune fille aussi vue à mi-corps, vêtue d'une draperie bleue, et tenant un paquet de fleurs. Haut. 20 p. larg. 15 p. 8 lig. Ils viennent de la vente de notre cabinet, No. 262, vendus 200 liv. [210 livres; Vincent Donjeux]
Paris, Le Brun, 6–8.I.1794:
Carriera
Lot 28 Deux charmantes Compositions en pastel; la première offre une jeune fille vue à mi-corps, coiffée en cheveux, la gorge en partie couverte d'une draperie, & tenant dans ses mains une colombe; le pendant représente une jeune fille aussi vue à mi-corps, vêtue d'une draperie bleue, & tenant un paquet de fleurs. Haut. 20 p. larg. 15 po. 8 lig. Elles viennent de la vente de M. de Boullongne, No 13 [201 livres; Nicolas Lerouge]
Lot 29: Une charmante Tête de femme au pastel sur papier bleu. Elle vient de la Collection du Baron de Thiers, Haut. 11 po. larg. 10 po. [12 livres; Le Brun]
Paris, Baudoin, Le Brun, 12.IV.1797 & seq.:
Carriera
Lot 90: Deux têtes de femme, étude au pastel, sur papier bleu. Hauteur 12 po. largeur 9 po. ½. montée sous verre [27 livres]
Vente, cessation de commerce, Paris, rue du Gros-Chenet, Le Brun, 29.IX.1806 & seq.
ROSALBA CARRIERA
Lot 177. Une belle Femme blonde, vue en buste, sa chevelure ornée de quelques fleurs; le cou, l'épaule & de lessus de la pottrine nus; le reste enveloppé d'une draperie bleue. Ce rare & superbe Pastel, de la plus belle conservation, est monté sous glaces, & provient des cabinets de *Lempereur*, no. 23; de *Randon de Boisset*, no. 23; de *Lebanf*, no. 12; & de *Presle*, nos 701 & 1000.
Lot 178. Deux Têtes de Femmes, études au pastel sur papier blanc. Collection du baron de *Thiers*. Hauteur 12 pouces, largeur 10 pouces. [40 livres 1; Robert]
Lot 179. Son Portrait, peint avec un peu de pastel, sur papier gris. Ce morceau provient de la collection du baron de *Thiers*. Hauteur 15 pouces, largeur 11 pouces. Sous verre. [39 livres; Robert]
GREUZE
Lot 229. Une Tête de Femme au pastel, vu de face. – Hauteur 18 pouces, largeur 15 pouces [37 livres; Constantin
Vente p.m., Paris, Constantin & Paillet fils, 23.V.1814
Lot 243: Mme Vigée Le Brun, *tête de jeune femme*
[Antoine-Mathieu] **[LE] CARPENTIER** [(1709–1773)], architecte du roi.
Vente p.m., Paris, Feuillet, 14.III.1774 & seq.:
Têtes d'homme et de femme, pastels d'après Boucher
Sébastien **LE CLERC** (1637–1714), peintre du roi, graveur. Thr sale, 50 years after his death, was by his son, and included many more recent pictures, among “articles obmis” – possibly from other sources.
Vente p.m., Paris, Hôtel d'Aligre, Joullain, 17.XII.1764 & seq.:
Lot 392: Tableaux de paysage en Pastel, avec figures, par Berghem.
Lot 345: Une tête de jeune homme au Pastel, par M. Boucher, & une de femme, aux trois crayons par le même.
Lot 346: Trois Académies de femmes au Pastel, par Metay, d'après M. Boucher.
Lot 354: Dix-sept [Desseins], par différens Maîtres François, dont plusieurs têtes dessinées au Pastel, d'après M. Boucher.
Lot 360: La tête de Saint François, méditant Etude, au Pastel, par M. Pierre, pour le Tableau qui est à Saint Sulpice.
Simon-Jules **LECOQC** (1816–1882), pharmacien in Amiens, married, in 1849, Louise-Bonne-Augustine Labalette (1829–1901). Their son Georges Lecocq (1850–1889) was a magistrate and historian of Saint-Quentin, married, in 1871, but divorced later, to Angèle Colson. Jules Lecocq owned several pastels by or after La Tour; his widow bequeathed [1.46.2402](#) to the musée de Picardie.
Mme Martin **LE DAULCEUR**, née Louise-Antoinette Mignot de Montigny (1726–1755), an amateur engraver of book plates etc., connected with the Darlus and other wealthy families. She left a pastel by Pierre to her brother in her will.
Paul **LEDERLIN** (1868–1949), wealthy industrialist with a textile business in the Vosges, senator. His first wife was Olga, princesse Belski; after a divorce, in 1919 he married Marthe Hatt (1882–1980). Both wives were

prominent in society. The auction of Mme Lederlin's collection took place following severe financial difficulties which forced the sale of the business in 1932.

Paris, Bellier, 22–23.III.1933:

Lot 6: Ducreux, *inconnu au livre*

René **LE DOUX** (1913–2006). Built in 1610 for Henri de Chiffrevast, the château de Chiffrevast was acquired by the duc de Plaisance in 1803. Eugène Bretel (1842–1933), of Maison Bretel Frères, manufacturers and major exporters of butter, acquired the château at the end of the 19th century, which he furnished with a growing collection of antiques, an enthusiasm passed on to his nephew Raoul Le Doux (1875–1970), René's father.

Vente succession, Paris, Beaussant-Lefèvre, 23.X.2006:

Lot 102: Perronneau, *La Tour*; Lot 109: Éc. fr. [Pougin de Saint-Aubin], *inconnu [Hénauld]*; Lot 115: Sergent-Marceau, *Chevert*; Lot 118: Éc. fr., *inconnu*

Guy **LEDOUX-LEBARD** (1910–2006), professeur, expert in radiology. He lived in the family appartement in Paris 8e throughout his life, and followed a family tradition in pursuing medicine – his grandfather Auguste was a pioneer in radiology, while his father René (1879–1948) started the art collection which Guy continued, bringing to it the same intellectual approach that he applied to medicine. He contributed to the *Bulletin de la Société de l'histoire de l'art français* and was co-author with Gérard Hubert of *Napoléon: portraits contemporains, bustes et statues*. He was particularly interested in this period, and made a number of donations to Malmaison.

Paris, Hôtel Dassault, Artcurial – Briest-Le Fur-Poulain-F. Tajan, 20.VI.2006:

Lot 34: La Tour, *magistrat*; Lot 49: Pillement, *paysage*; Vigée: Lot 30, *Lacour*; Lot 32: *Lebois*

Other pastels: Vigée, *Mme Lacour*

[Francis Godolphin Osborne, Marquess of Carmarthen, 5th] Duke of **LEEDS** [(1751–1799)].

Dictionary, genealogy, [Osborne](#)

London, Christie's, 21–23.V.1796, brought from His Grace's seat in the country:

Rosalba

Lot 13: Two three-quarter portraits with plate glass [£1/8/-; Simpson]

Lot 14: Her own portrait and a holy family after Rubens, m/u [£1/17/-, Seguiet]

Agénor-Alfred **LEFÈVRE** (1852–1913) and his wife, née Louise-Adèle-Estelle Bougon (1855–1934), Amiens, 33 rue Lamarck. The sale of their collection took place the year after the closure of the fabric retailing business of François Piquée, 122, rue de Rivoli, in which they were shareholders.

Paris, Drouot, Chevallier, 1–2.IV.1895:

Lot 28: Largillière, *femme en Cérès*

Lot 92: La Tour, *inconnue*

Charles-René **LE FORESTIER** (1778–1850), officier de la Légion d'honneur, aide de camp du Général d'Honnier, de Nancy; collectionneur. A *Catalogue des tableaux de M. Le Forestier... à Nancy* was issued in 1839. His sale p.m., at his home, 8 rue de la Constitution, Nancy, included prints and pictures (some by Le Forestier himself), as well as a number of pastels.

Vente p.m., Nancy, Henri Bontoux, 16.XII.1850 & seq.:

Lot 54: Portrait d'un peintre, vêtu d'une polonoise, la main appuyée sur un portefeuille, très beau pastel

Lot 55: Portrait de femme, pstl (copie de Mirewelt)

Lot 58: Deux Pastels de Boucher

Lot 59: Chasteté de Joseph (pastel)

Edward Ernest **LEGGATT** (1876–1922). Eldest son of Henry Leggatt, a printseller in the City during the 19th century. Henry's fourth son Martin (–1929) joined his brother when he left Agnew's to form Leggatt Brothers, fine art dealers, around 1880. They operated from Fenchurch Street and Cornhill before settling in St James's Street. The firm handled a number of pastels in the early 20th century. Ernest Leggatt donated a pastel by Dunkarton (*Henderson*) to the NPG, London, in 1919.

Lit.: *The private collection of engravings, pastels, drawings etc., formed by E. E. Leggatt*, London, Leggatt Brothers, 30 St James's Street, .VI.1906

Alfred-Ferdinand-Gustave **LE GHAIT** (1841–1917), Belgian diplomat, minister in Washington, St Petersburg and ambassador to Paris, grand officier de la Légion d'honneur. A collection of some 300 drawings, mostly French, was sold in Paris, Drouot, Pillet, Féral, 28.II.–1.III.1877:

Lot 27: Boucher, *La Vierge et l'Enfant*

Lot 124: Lenoir, *femme, sd 1771*

Lot 157: Nattier, *magistrat, 1748*

Lot 186: Mme Roslin, *buste de jeune femme*

Adolphe-Constant **LE GOUPY** (1823–1900): publisher, printer and bookseller in Paris, 5 boulevard de La Madeleine. The firm sold several pastels to Forsyth Wickes, c.1935.

Angelica **LE GRUPEROTTI** (1719–1776).

Dictionary, artists

London, Christie & Ansell, 17.IV.1777:

Lot 1: Le Gru Perotti, *gentleman*; Lot 3: Perotti, *Callisto*; Lot 4: Carriera, *Diana*

Charles-Alexandre-François-Joseph **LE HARDY**, seigneur de Famars (1733–1774), Valenciennes, from a legal family, he was an amateur painter and engraver, and a collector of Watteau in particular.

Lit.: *Archives du Nord*, III, 1833

Paris, Dufresne, 19.XI.1772:

Lot 65: Une tête de femme en pastel, par M. Naudin; elle a de l'expression [...] elle est d'un joli ton de couleur [15 livres]

Lot 66: Une tête de femme vue de profil, dessin de feu M. Boucher, dans la manière du pastel [21 livres 10 sols]

Lot 67: [Anon.] Un petit paysage de pastel à la gouasse [27 livres 9 sols]

Jacques **LEHIDEUX** (1871–1945), banker, collector of paintings by Fragonard, Schall etc.; married to Suzanne Simon (1876–1964), father of François Lehideux, director of the Renault motor company (he was once described as a “un pastel de La Tour sur petit châssis” – Henry Du Moulin de Labarthète, *Le Temps des illusions*, 1946, p. 340). The Mme Lehideux who owned a Perronneau (*Jourru*) may be his wife or niece.

Albert **LEHMANN** (1840–1922), amateur, father-in-law of Robert Schumann (*q.v.*); his fine collection ranged from pictures to tapestries and Limoges enamels.

Lit.: Donateurs 1989

Vente, 2^e partie: Paris, Georges Petit, Lair-Dubreuil, 8.VI.1925:

Lot 178: Rosalba Carriera, *Isabella Fornari*; Lot 179: Rosalba Carriera, *homme*; Lot 180: Drouais, *l'enfant au bourdon*; Lot 181: Perronneau, *enfant sd 1747, le fils de Le Moyne?*; Lot 182: Prud'hon, *jeune femme*

Charles William FitzGerald, 4th Duke of **LEINSTER** (1819–1897). The core of the collection at Carton was formed by Lord St George from around 1763. After his death in 1775 it was moved to Leinster House and in 1815, on the sale of Leinster House, arrived at Carton. In 1874 the 4th Duke inherited the title and the numerous Irish pastels of the Fitzgerald and Lennox families. A catalogue was published in 1885: see below; it does not include three Russell pastels of children with dogs, listed by Williamson in 1894. By the time of the 1925 sale these had passed to Edward, 7th Duke (1892–1976), who had already disposed of his interest in Carton House to settle gambling debts.

Lit.: Drumm 2003

Notes on the pictures &c. at Carton, Killea Castle, 13 Dominick Street, Dublin and 6 Carlton House Terrace, London, 1885:

Duke's study: H. D. Hamilton, 28 numbered oval portraits, with 2 additions purchased from Aubrey Beauclerk in 1885. A further four British pastels from 1805 (probably not by Hamilton) were presented by Jasper Joly in 1865; *G. Caroline, Lady Holland*, d.1774 (in crayons), Rosalba, 1' 7 1/2" x 10"; *Lady Cecilia Lennox*, born 1750, died 1769, oval, crayons, 1' 3" x 9" [by Liotard, annotated on Duke's copy]; St George, Lord St George, died 1775, crayons, 1' 10" x 1' 5" [Pond]; *Dog & Cat*, crayons, Hamilton.

Duchess's sitting room: *Emily, Duchess of Leinster, about 6 years old*, crayons,

Hoare; *E. O. Duchess of Leinster*, crayons, Rosalba, 2' 5" x 1' 9 1/2"

Duke's dressing room: *W. R., Duke of Leinster*, crayons, Hamilton, 2' 8 1/2" x 2' 5 1/2"; *Lady Mary and Lady Emily FitzGerald*, crayons, Hamilton, 1' 3 1/2" x 1' 8"; *Old servant going to ring the bell*, crayons, Hamilton, 2' 4" x 1' 8". Joe Foster; died about 1781; buried in Grange William churchyard. On his tomb is the following inscription: 'Here lies Joe, an honest man. Say more of mortal if you can.'

Autumn bedroom: *Astronomer*, crayons, Diazetti, 1' 9 1/2" x 1' 6"; *Woman praying*, crayons, Diazetti [Nogari], 1' 9 1/2" x 1' 6"; *Seven female heads*, crayons, Rosalba, each 1 1/2" x 10"; *Two female heads*, crayons, Rosalba, each 1' 5 1/2" x 1' 2"; one of Rosalba herself drawing. She died 1757; *St George, Lord St George*, d.1775, crayons, Rosalba 1' 11" x 1' 7"

Killea Castle

William R., Duke of Leinster, 8" x 6 1/2"; Emilia O. Duchess of Leinster, 8" x 6 1/2"; Lord Charles FitzGerald, afterwards Lord Lecale, 9" x 7 1/2".

Three oval portraits, in crayons, bought from A. Beauclerk, Esq., of Ardglass,

in 1885.

Dublin, Bennett & Son, 6 Upper Ormond Quay, 2–4.XII.1925:

Lot 428: Hugh Hamilton, *Emilia Olivia Duchess of Leinster* – small oval; Lot 431: Liotard, *Lady Georgina Holland*; Lot 440: Rosalba, *Portrait of a lady wearing pearl necklace and flowers in her hair*; Lot 444: Rosalba, *4 classical beads, in finely carved and giltwood frames*; Lot 445: Rosalba, *3 classical beads, in finely carved and giltwood frames*; Lot 446: Rosalba, *Pomona*; and *The Art of Painting*, a pair; Lot 447: Rosalba, *Lord St George*, in carved and giltwood frame; Lot 454: Rosalba, *Girl with a basket of fruit*
Lot 532, an oval oil of Lady St George [after Rosalba's Delicita Sartori]

Mme veuve Camille **LELONG**, née Laurentine-Françoise Bernage (1840–1902), celebrated marchande de curiosités, 16 quai de Béthune, Paris. She sold a set of Rosalba's Seasons to Duveen in 1901 (on extended credit). Her collection was dispersed in multiple sales p.m., of which that held 27.IV.–1.V.1903 contained pastels by Mme Roslin and éc. fr.

Pierre **LÉLU** (1741–1810), peintre, dessinateur et graveur; élève de Boucher. Vente p.m., Paris, Hôtel de Bullion, Poultier, Regnault-Delalande, 23.IV.1811 & seq.:

Lot 116: 21 portrait et études, têtes d'hommes et de femmes par Fragonard, Merelle, De La Tour et autres, onze sans bordure; en six lots.

Lot 146 [part]: 25 études, par De La Tour.

Lot 414: ...des Boîtes à pastels...

Pierre-Joachim Lépinette, chevalier **LE MAIRAT** (1734–1778), lieutenant aux Gardes françaises, fils et frère de présidents en la chambre des Comptes, subject of a portrait by Carmontelle. His inv. p.m., 8.VII.1778 (AN MC/ET/LII/542) noted in his house in the rue de Courcelles 27 tableaux (136 livres), 39 estampes (40 livres), and 17 pastels (35 livres), some after Greuze. Lit.: Jean Chagniot, *Paris et l'armée au XVIII^e siècle: étude politique et sociale*, 1985, p. 661

Henri **LEMAN** or Léman (1872–c.1950), collector, dealer and expert, 12 rue de Seine, then 37 rue Laffitte. A varied collection of antiquities, ceramics, enamels etc. was sold at Drouot, 15.III.1951.

Anicet-Charles-Gabriel **LEMONNIER** (1743–1824), history painter, formed a major collection of paintings and drawings; 36 paintings and 27 drawings were given to the musée de Rouen in 1822 and further donations were made by his son Hippolyte Lemonnier in 1862 (8 paintings) and 1868. Lit.: A. Decorde, *Précis analytique des travaux de l'Académie des sciences... de Rouen*, 1870, pp. 296–300, list of 1822 pictures; Marcel 1913; Rouen 2013
Pastels: Vivien, *Bernard*; Éc. fr., *abbé Lemonnier*

Jean-Baptiste **LEMOYNE** (1704–1778), sculptor and collector. His son Pierre-Hippolyte Lemoine (1748–1828), an architect, acquired a good number of the lots in the 1778 sale. He and his descendant Yves Lemoine or Le Moyne (-a.1925) each had further sales containing pastels. Yves Lemoine also owned a Boucher pastel (*Mme Baudouin*) that did not appear in his sale, as well as several pastels by La Tour and Perronneau acquired by Georges Dormeuil.

Lit.: Chardin 1979; Grove 1996; Réau 1927, p. 157

Dictionary, genealogy, [Lemoine](#)

Lemoine, atelier: 26.VIII.1778

Lot 33: Une copie au pastel du Portrait de Jean-Jacques Rousseau, d'après celui fait par M. Delatour.

Lot 36: Le portrait de Parrocel, au pastel, d'après celui fait par M. Delatour. Paris, hôtel de Bullion, Duchesne, 19–22.V.1828:

Lot 88: Vigée, *J.-B. Lemoine*

Paris, Drouot, Baudoin, 5.II.1912:

Lot 32: Mlle Beauvaste, *Mme Cailleux*; Lot 38: Drouais, *jeune fille*; Lot 44: Éc. fr., *inconnu*; Lot 47: Fragonard, *Martinelli*; Lot 64: Mme Roslin, *Louise-Joséphine Lemoine*; Lot 65: Vien, *Pontignon*; Lot 66: Vigée, *Lemoine fils*; Lot 67: Vivien, *Jean Lemoine*; Lot 68: Vivien, *Le Tellier*

Jean-Denis **LEMPEREUR** (1701–1779), joaillier, échevin de la ville de Paris, amateur engraver, drawings collector. His wife, Louise Cochin, was a member of the influential family of marchands-merciers, and among his cousins was the collector Jean-Claude-Gaspard Sireul (*q.v.*).

Lit.: Chardin 1979; Grove 1996; Lugt 1740

Paris, Chariot, Joullain, Boileau, 24.V.–28.VI.1773:

Rosalba CARRIERA

Lot 23: Un beau Buste de femme, peint au pastel, & d'une pâte admirable. Hauteur 17 pouces, largeur 13 & demi [1225 livres; De Bosset]

Lot 24: Deux Têtes de femmes; études au pastel qui viennent, ainsi que les

suivantes, du Cabinet de M. Crozat. Hauteur 12 pouces, largeur 9 & demi [210 livres; Louis-François-Jacques Boileau]

Lot 25: Deux, idem [175 livres; Louis-François-Jacques Boileau]

Frederic Le Baroque [BAROCCI]

Lot 211: Une étude d'une tête de femme, au pastel. [sous verre] [12 livres 12 sols; Chemilli]

Lot 212: Une idem [étude d'une tête de femme, au pastel] [6 livres 1 sol]

Lot 213: Une étude de paysages, deux feuilles d'études de mains au pastel, & une feuille de différentes pensées [6 livres; Joullain]

Lot 214 [part]: Une tête de vieillard, au pastel [30 livres; François]

Carlo MARATTI

Lot 233 [part]: Deux desseins à la sanguine,...& un troisième dessein qui est le portrait de Saint Philippe de Nery, en pastel [20 livres; François]

Sebastien RICCI

Lot 252: Une belle tête d'enfant, au pastel [120 livres 1 sol; Joullain]

François LE MOINE

Lot 508: Une très-belle étude d'une tête de femme au pastel [50 livres; François]

Lot 511: Une tête d'Hebé, belle étude au pastel pour le plafond de l'apothéose d'Hercule à Versailles [41 livres; Joullain]

Lot 512: La tête d'un Ambassadeur Turc, peinte au pastel [15 livres 1 sol; Basan]

FRONTIER

Lot 527: Une composition, une étude pour un Apollon, & une tête au pastel, par Frontier [4 livres 5 sols; Clerisseau]

BOUCHER

Lot 533: Une tête de femme au pastel [24 livres; Chemilli]

Charles NATOIRE

Lot 569: Jesus enfant, dessein colorié au pastel. [sous verre] [28 livres 19 sols; Montval]

Lot 578: Deux têtes de vieillards au pastel, & un enfant, sur papier bleu [7 livres 4 sols; Joullain]

Jean-Baptiste-Marie PIERRE

Lot 591 [part]: deux têtes au pastel [12 livres 1 sol whole lot]

Lot 601: Une tête d'ange au pastel, étude pour le le tableau qui est dans l'Église de Saint-Louis du Louvre, & une feuille d'études d'enfants [5 livres]

Jean-Baptiste OUDRY

Lot 669: L'étude d'un blaireau au pastel [sous verre] [9 livres; François]

Lot 674: Un, idem [paysage], sur papier bleu; il est d'un effet piquant, & représente un petit pont de bois; un autre dessein colorié au pastel, où l'on voit trois chiens qui attaquent un loup cervier [60 livres; Aubert]

Lot 679: Un, idem [paysage]; plus, l'étude d'un sanglier au pastel [14 livres 3 sols; [Jean-Guillaume] Alibert]

AUBERT

Lot 755: Deux desseins coloriés au pastel; l'un représente l'éducation, & l'autre l'étude [21 livres 5 sols; Brunet]

Vente p.m.: Paris, André, Regnault, 27–31.XII.1796:

Lot 34: Baroque, (Frédéric) Rom. [Barocci], Deux études de têtes, faites au pastel; l'une pour la tête de la Vierge, dite à l'écuelle, dont le sujet est gravé par C. Cort: l'autre de jeune fille. [monté & sous verre] [16 frs 5; Cercane ?]
Lot 182: Onze compositions & études, par Hallé, Gillot, la Monce, le Moine, Vanloo & autres; plusieurs sont au pastels & deux sous verre. [monté & sous verre] [14 frs 3; Renoud]

Alexandre **LENOIR** (1761–1839), writer, archaeologist and museum administrator, responsible for collecting statues and other objects during the Revolution. In 1838, some 217 portraits (including eight pastels) from Lenoir's collection were purchased by George Granville Leveson-Gower, 2nd Duke of Sutherland (1786–1861). His fourth son Lord Ronald Gower (*q.v.*) published the collection in 1874; two years later it was purchased by the duc d'Aumale through Colnaghi's for 200,000 francs, and is now at Chantilly (*v. Collections for list*).

Lit.: Grove 1996

Mme veuve **LENOIR**, née Marie-Aspasie Jousseran (1792–1874), widow of Philippe-Balthazard-Marin Lenoir (1785–1867), amateur; their hôtel, rue Caumartin, Paris, was decorated with paintings by Gleyre. A large collection of snuff boxes and other objets was donated to the Louvre.

Vente p.m., Paris, Drouot, Boussaton, Pillet, 18.V.1874:

Lot 91: Davense, *enfants*; Lot 96: Éc. fr., *dame allaitant*

Charles-François-de-Paule **LE NORMANT DE TOURNEHEM** (1684–1751), fermier général, uncle of the Charles-Guillaume-Borromée Le Normant d'Étiolles (1717–1799) who married Mme de Pompadour. Tournehem had a major influence on the development of art in France in the period from 1745, when he succeeded Orry as directeur général des Bâtiments, until his death. He appointed the pastelist Charles Coypel to the

revived position of premier peintre du roi. Details of his own collection are unknown.

Dictionary, genealogy, [Le Normant](#)
Lit.: Grove 1996

Elvira “Biki” **LEONARDI**, Sig.ra Robert Bouyere (1906–1999), women’s clothes designer from Milan. She was the daughter of the first marriage of Puccini’s stepdaughter Fosca Leonardi, who later married Mario Crespi (1879–1962), the Milanese newspaper (*Corriere della sera*) and textile magnate; Biki inherited several pastels from his estate. Mario’s brother Aldo (1885–1978) also owned a Rosalba lady.

Milan, Palazzo dei Giuresconsulti, Porro, 12.X.2004
Milan, Palazzo Durini, Porro, 29.XI.2012, Lot 71 as Carriera (*v. a/r Nattier*); Lot 72: Carriera, *Potocka*

Heinrich **LEONHARD**, from Mannheim. A large collection of miniatures sold in Berlin (26–28.IV.1910) and Munich.

Munich, Helbing, 14–18.XI.1910:
Lot 1872: Duhan, *des Fourmiers*

Baron David Emmanuel **LÉONINO** (1864–1936). In 1892 he married baronne Juliette de Rothschild (1870–1896).

Vente succession, Paris, Galerie Jean Charpentier, 18–19.III.1937:

Lot 5: La Tour, *d’Albepierre*; Lot 6: La Tour, attr., *?marquise de Sassenage*; Lot 9: Siccardi, *Préville*

Other pastels: Regnault, *homme*

2^e vente p.m., Paris, Drouot, Baudoin, Ader, 14.IV.1937

Lot 1: Boze attr.; Lot 2: Carriera, *auto*; Lot 5: H. Drouais, *dame*; Lot 17: Gardner, *Mrs Hartley*; Lot 25: La Tour, genre, *homme*; Lot 29/30, Lenoir, *pendants*; Lot 33: Perronneau, *Latude*; Lot 34: Raspal, *Barreme*; plusieurs anonymes

Rudolph **LEPKE** (1845–1904) founded the first German fine art auction house in 1869.

Alexandre-Jean-Joseph **LE RICHE DE LA POUPLINIÈRE** (1693–1762), fermier général, patron of the arts. His vast wealth allowed him to cultivate the arts on a magnificent scale, both at this hôtel in the rue Neuves-Petits-Champs and at Passy, where Mlle Fel, Jelyotte and Mme Van Loo sang in new work by Rameau and other composers. Forced by Fleury to marry his mistress, Thérèse Boutinon, her infidelity with the maréchal de Richelieu was notorious. La Tour’s portraits of these figures are among the most celebrated works in pastel. His iconography remains confusing (*v. discussion in entry for 1.46.2028*); only the Vigée pastel of 1747 [1.758.276](#) seems well founded. Apart from family portraits in pastel (several of which were reclaimed by his widow after his death), La Pouplinière purchased a pastel of an unidentified woman from the very obscure Marie-Françoise Coé, unpaid for at his death. According to Dumesnil, *Histoire des plus célèbres amateurs*, La Pouplinière was an amateur painter and draughtsman; some of his work was bought by prince Galitzin.

Lit.: Cucuel 1913; inv. p.m., 4–11.II., 22.III.1763 (AN MC/ET/XXIII/649)
Pastels: Vigée, *Le Riche de La Pouplinière*, Éc. fr., *??Mme Le Riche de La Pouplinière*

Nicolas **LE ROUGE** ou Lerouge (1752–1827), peintre de l’Académie de Saint-Luc en 1782, marchand de tableaux, négociant, rue de Cléry. Like other members of his family he was a receveur de lotterie. In 1773 he married Françoise Bouffé (c.1720–1787), widow of Pierre Le Brun and mother-in-law of Mme Vigée Le Brun. Le Rouge acted as partner of his son-in-law J.-B.-P. Le Brun at a number of sales. He purchased two Rosalba pastels now in Dijon at the 1794 sale organised by Le Brun, and appears to have owned a Fragonard pastel in 1773. Two pastels by Pillement were recorded in Mme Le Rouge’s posthumous inventory, .v.1787, valued at 60 livres.

Dictionary, genealogy, [Le Brun](#)
Lit.: Pradère 2014

Jean-François **LE ROY** de Senneville (1715–1784), fermier général 1772–80. He married a daughter of Jarente d’Orgeval, and was thus brother-in-law of Grimod de La Reynière. His sale in Paris, Chariot, Paillet, 5–11.IV.1780 included pastels by Briard, Greuze and Hall, while his posthumous sale (Paris, Commandeur, Paillet, 26.IV.1784) included “28 pastels” according to Durand 1971, p. 536: one each by Hall and Boucher, as well as 2 Fragonard drawings and numerous other glazed drawings.

Dictionary, genealogy, [Jarente](#)

Auguste-Louis-César-Hippolyte-Théodore de **LESPINASSE** de Langeac, comte d’Arlet (1759–1814), illegitimate son of the comte de Saint-Florentin, cavalry captain, and art collector. He owned La Tour’s Mme de Pompadour from c.1797.

Paris, Paillet & Delaroche, 11.VII.1803

Lot 335: Un très-beau Tableau peint au pastel, par le célèbre *Latour*. Il représente Madame de Pompadou, de grandeur naturelle, en pied et assise, tenant un Livre de musique, et près d’un Bureau où sont posés des Livres et autres accessoires. Ce morceau, le plus grand Ouvrage de cet Artiste, est recouvert par une belle Glace blanche, faite exprès à Saint Gobin, et a appartenu à feu Louis XV [Ir500; Paillet]

Lot 336: Le Plaisir, tête d’expression, par J. B. *Greuze* [50fr5]

Comte Charles de **LESSEPS** (1849–1923), French consul in Alexandria, elder son of Ferdinand de Lesseps (1805–1894), founder of the Compagnie Suez. He was implicated in the corruption scandal surrounding the Panama canal.

Paris, Drouot, Walter, Ader, 2.XII.1937:

Lot 76: Pillement, *paysage 1767*

Le Tonellier, v. Breteuil

Émile **LÉVY** (1826–1890), painter and pastellist; exhibited at the Salon from 1848; prix de Rome, 1854. His collection passed to his widow, née Céline-Joséphine Bidard de La Noë (1835–1926), from an important family in Rennes, a novellist under the pseudonym Paria Korrikan.

Lit.: Grove 1996

Pastels: Perronneau, *d’Aubais*

Wilmarth Sheldon **LEWIS** (1895–1979), specialist in Horace Walpole. His collections, which included a few pastels owned by Walpole, were bequeathed to Yale and remain in the Lewis Walpole Library at Farmington (*q.v.*).

Walter **LEWISOHN** (c.1882–1938), New York, from a family which made its fortune in copper trading. In 1912 he bought a pastel by Read, not Cotes, “Mrs Cotes”, from Charles Wertheimer.

Li

Charles **LIANDIER** (1832–1914), négociant, antiquaire: presumably the lender to the Paris 1888 exhibition.

Vente p.m., Paris, Drouot, Baudoin, 26.V.1914:

Lot 38: Bernard, *dame 1767*

Lot 59: Vigée, *duc de Mouchy*

Other pastels: Perronneau, *homme*

George Henry Lee, 3rd Earl of **LICHFIELD** (1718–1772). His posthumous inventory at Ditchley (Murdoch 2006, p. 155) contained 8 pastels, no doubt family pieces:

5 Pieces in Crayons, framed & Glazed Vizt The late Ld Lichfield, Present Do, 2 Dukes of Bedford, & Sr W Wm Wynne, by Hoare

Arthur L. **LIEBMAN** (1920–1991), of Lake Forest, Illinois, art consultant, patron and philanthropist, son of the publisher of the *Milwaukee sentinel*. He donated works of art to various museums, including six pastels now in the National Gallery of Art, Washington (by Hamilton, Sharples etc.).

Le prince Joseph Wenzel de **LIECHTENSTEIN** (1696–1772), minister to France 1737–41, Austrian general, and art collector. The princely collections are divided between the Liechtenstein Museums in Vaduz and Vienna.

Dictionary, genealogy, [Liechtenstein](#)

Lit.: Chardin 1979

Pastels: Pillement, *paysages*

Robert M. **LIGHT** (1929–2016) founded R. M. Light & Co., Inc., in 1956, dealing in engravings and drawings, first in Boston, and from 1977 in Santa Barbara.

Le prince Charles-Joseph-Antoine-Lamoral-Ghislain de **LIGNE** (1759–1792), son of the celebrated prince de Ligne (1735–1814), formed a very large collection of old master drawings, many of which he acquired through the dealer Julien de Parme from French collections such as that of Mariette. Prince Charles engraved a number of these sheets himself. The collection was auctioned after his death by Bartsch. Some 800 of the drawings were acquired by Albert Casimir August von Sachsen-Teschén, and are now in the

Albertina. The sale excluded the framed pictures and a few specific bequests, including a portrait of his wife left to his daughter Sidonie “afin qu’elle se ressouvienne de ne pas l’imiter.”

Lit.: Lucien Perey, *La Princesse Hélène de Ligne*, Paris, 1923, p. 442

Dictionary, genealogy, [Ligne](#)

Catalogue raisonné des dessins originaux...de feu le prince Charles de Ligne, Vienna, hôtel Thérésien, Adam Bartsch, 4.XI.1794:

BAROZIO (Frederic), dit le Baroche.

7. Un moine à genoux, les mains élevées vers le ciel. Dessin sur papier bleu, au crayon noir, rehaussé de blanc: la tête et les mains sont au pastel. E.H. in 4to.

DOLCE (Carle)

1. La S. Vierge à mi-corps donnant le sein à l'enfant Jesus; dans une forme ovale. Ce dessin capital est fait avec toute la délicatesse, la grace et le précieux ordinaires à ce peintre. Les carnations sont estompées aux deux crayons, la chevelure de l'enfant est teinte de jeune, le manteau de la vierge en bleu, et son habit en couleur de rose. Le tout ensemble paroît être fait au pastel. E.H. in 4to.

LUTI (Benoit)

5. Tête de jeune fille couchée, les yeux entr'ouvertes. Peint au pastel sur papier teint en gris. E.L. in folio.

6. La Vierge à mi-corps, donnant le sein à l'enfant Jesus. Superbe piece ébauchée au pastel. In 4to.

7. Tête de jeune fille, qui paroît être effrayée. Esquisse fait au pastel sur papier bleu. In 4to.

CRANACH (Lucas Müller dit de) 1472–1552

1. Portrait d'homme dessiné aux deux crayons mêlés de pastel. Il est coiffé d'une espece de chaperon rouge, qui couvre les cheveux, dont on n'en voit qu'un peu à côté de l'oreille. Le cou et une partie de la poitrine sont nus. E.H. in 4to.

2. Autre tête d'homme du même faire; il a la tête couverte d'un chapeau gris, et il porte une chaîne autour du cou. E.H. in 4to.

4. Portrait d'homme avec une barbe rousse, la tête duquel est couverte d'une toque noire; au pastel. E.H. in folio.

VIVIEN (Joseph)

1. Portrait à mi-corps du cardinal Armand duc de Richelieu; dessiné aux trois crayons, sur papier gris. E.H. in fol.

Louis de [LINTLAËR](#) (*fl.* Paris 1651), owner of the Samaritaine on the Pont-Neuf where he maintained a museum.

Dictionary, artists

Moise-*Adolphe* **LION** (1881–1951), antiquaire, 27 boulevard de Courcelles, Paris 8^e; at 46 rue Laffitte in 1903; secrétaire du Syndicat des Négociants en objets d'art, Légion d'honneur 1931.

Paris, Couturier, 18–19.XI.1908:

Lots 41, 43: *jeunes filles*

Lot 48: *Vigée, jeune fille*

Other pastels: Allais [Liotard], *La Morelli*; Labille-Guiard, *Jeune femme*

Lucien-*Émile* **LION** (1850–1906), sous-préfet à Coulommiers en 1884.

Vente p.m., Paris, Drouot, Lyon, 12–13.XII.1907:

Lot 45: attr. Ducreux, *homme*

Lot 107: attr. La Tour, *Manelli*

Lots 205, 206: *Éc. fr., 2 femmes*

Jean-Étienne **LIOTARD** (1702–1789), pastellist, was also an active collector of old master paintings, assembled for prestige rather than study. Apart from a number of his own works, he seems only to have acquired pastels by two artists: Carriera (an unidentified Diana) and Caroline Luise von Baden. His son Jean-Étienne Liotard-Crommelin (1758–1822) assembled numerous pastels belonging to his father in Amsterdam, forming the nucleus of the Rijksmuseum's holding. Two exhibitions (Paris 1771, London 1773 – *v.* Exhibitions) displayed his collection of old master paintings together with a number of his own works. They were followed by a sale at Christie's over two days (lot numbers restart on second day; the Christie's copy is annotated with what seem to be estimates beside some of the lots, and interleaved with results; those without purchasers' names are designated b/i below). Eleven years later, Liotard tried to sell 53 pieces from his collection to the French crown, and the *Liste de mes meilleurs tableaux* sent to d'Angiviller provides further detail on a number of his pastels.

Dictionary, artists; genealogy, [Liotard](#); exhibitions

Lit.: Loche 1980; R&L

London, Christie's, 15&16.IV.1774 [below are pictures possibly by Liotard in any medium]

First day – 15.IV.1774

12. After Titian – Venus with Cupids [£2/15/-; Thompson. ?R&L 436]

[pictures by Liotard]

15. Mieris with his wife, after Mieris [est. £8; 2 gns, b/i. pnt., R&L 378]

23. A landscape and cattle, an enamelling, after Potter [est. £25; 3 gns, ?Edmondson. R&L 376]

Drawings by Mons. LIOTARD

28. A portrait of Voltaire from life – 1765 [£2/6/-; b/i. R&L 357]

29. The Baron Hopken playing on the bass, and his lady sitting on a sofa [3 gns; Godfrey]

30. Two Grecian ladies playing the mangala, and a Turk with his beads [5 gns; Bessborough]

31. A Frank lady receiving a veil from her slave, and a Georgian [4 gns; Bessborough]

32. A Turk smoking, and a Grecian the companion [£2/5/-; Gosset]

33. Two women of Schio [£1/11/6; Lord ?Colwyn]

34. A Grecian lady dancing, and a ditto winding silk [£3/9/-; L]

35. A princess of Moldavia, and a Turkish lady on a sofa [£3/10/-; Do]

36. An Italian dancer, and companion [£3; Do]

[other pictures by Liotard]

29 [39]. The empress queen on horseback dressed in the Hungarian fashion, from [...] [£2/10/-; Godfrey. R&L 375]

74. A deception of two small basso relievos [est. £20, 10 gns; Lord Bessborough. pnt., R&L 466]

76. A lady and her daughter drinking coffee [est. £100, ?b/i or £49/7/-; Edmondson. pnt., R&L 495]

84. A group of cows in crayons, after Potter [est. £20; 5 gns; Godfrey. R&L 374]

86. Venus shifting, in crayons from the antique [est. £25; 6 gns; Godfrey. R&L 505]

87. Daphne and Apollo in crayons, after Bernini [est. £25; £5/15/6; Edmondson. R&L 32]

Second day – 16.IV.1774

5. A small deception of a basso rilievo [est. £6; £2/8/-, Edmondson. m/u; R&L 464]

12. A Grecian lady [est. £12; £1/9/-; Ogilvy. m/u; R&L ?]

31. A deception of a magnifying glass, cherries, &c. [est. £25; £9/19/6; Lord Bessborough. pnt., R&L 460]

32. A ditto with a letter, &c. [est. £30, £9/19/6; Lord Bessborough. enamel, R&L 461]

33. A Dutch girl at breakfast [est. £30, £15/4/6; Lord Bessborough. pnt., R&L 342]

34. A lady in white satten employed at Tambour [est. £25, £10; Deleroux. R&L 455]

35. A highly finished portrait of Rousseau in crayons [est. £25, £14/3/6; Deleroux. R&L 449]

37. A portrait of Marshal Saxe in crayons from life [est. £80, £33; Deleroux, b/i. R&L 167]

51. A BASSO RELIEVO of boys, deception, in crayons from Fiamingo [est. £30, £17/6/6; Godfrey. R&L 462]

52. A young lady reading a letter habited according to the custom of the South of France [est. £100. £19/19/-; De L [b/i]. R&L 159]

53. The three Graces in crayons from the antique in the Villa Borghese [est. £60; £15/15/-, Edmondson. R&L 33]

Miniatures and enamels

59. The dying gladiator, from the antique [est. £20; 5 gns; Lord B[essborough] R&L 35]

60. A landscape in enamel [est. £8; £2/15/-; Thompson. R&L 389]

62. A lady sleeping, enamel [est. £30; £4/14/6, Dele. R&L ?]

63. The present king of France [est. £20; £6/6/-; Godfrey] [R&L p. 390]

64. The dauphiness [est. £20, £4/4/-; Edmondson. R&L p. 384]

65. A Grecian lady [est. £12; £4/6/-; Ogilvy]

Liste de mes meilleurs tableaux sent to d'Angiviller, 8.V.1785

All those below are by Liotard except for the Rosalba, the only pastel by another artist included. Pierre's annotations are in {blue}. Where no R&L no. is given, a page reference is provided.

6. Tableau de pommes peintes en pastel 13 pouces 11½ de haut [R&L p. 669]

7. Tableau d'Abricots en pastel meme grandeur [R&L 554]

41. L'Imperatrice Reine en Email 20 pouces de large 24 pouces de haut {Epouvantable} [R&L 162]

42. La Lizeuse Marianne Lavergne sa niece peint en pastel 20 pouces de haut 16 de large {Detestable} [R&L 159]

45. Un cavalier arrêté pour un besoin de sa femme dans une grotte peint en Email sur du verre d'après Wouwermans 10½ pouces de haut 8 de large {La honte de la Peinture} [R&L 476]

46. Portrait de Jean Jacques Rousseau peint en pastel d'après nature pendant son séjour a Lion 6 pouces de long 5½ de haut {Betement fait que de le

faifort de peindre un autre} [R&L 449]

47. [d'après Liotard]. Madame Adelaide de France peinte a huile 22 pouces de haut 18 de large {D'après Liotard bon Dieu} [R&L p. 380]
50. Le Dauphin Pere de Louis 16 peint en pastel 23 pouces de haut 18 de large {Cecy a pu réussir: Collet a bien réussi} [R&L 177]
55. Sa femme peinte en pastel habillée a la Grecque la figure entiere assize sur un Sopha 38½ pouces de haut 29½ de large [R&L 348]
59. L'Empereur francois premier peint en pastel 23 pouces de haut 18½ de large [R&L 113]
60. Le portrait du Marechal de Saxe demi figure 24 pouces de haut et 20 de large [R&L 167]
61. Madame Sophie de France copie 22½ pouces de haut 18½ de large [R&L p. 387]
62. Une Venitienne figure entiere peinte en pastel 30 pouces de haut 20 de large [R&L 141]
63. Madame Victoire de France copie a huile 23 pouces et 18 de large [R&L p. 382]
64. Madame Louise de France copie a huile 23 pouces de haut, 18 de large [R&L p. 388]
65. Un déjeuné Une Dame devant elle une table, tenant un pot au lait d'une main et de l'autre donnant une tasse de caffè a sa fille laquelle tout de suite y trempe son biscuit. Ses cheveux en papillottes peint a huile tres fini et vigoureux 37½ pouces de long 29½ de haut. [R&L 495]
66. Madame Isable mariée a l'Empereur Joseph 2 fille de Madame Infante de Parme fille de Louis 15, copie peinte en pastel fixé, 23 pouces de haut et 18 de large. [R&L p. 383]
67. Madame la Dauphine Mere de Louis 16 peinte en pastel 14½ pouces de haut 12 de large [R&L 175]
69. Madame Infante fille ainée de Louis 15 copie 22½ pouces de haut 18 de large [R&L p. 378]
70. Les 3 graces peintes en pastel fixé d'après l'Antique de marbre qui est dans le Palais de la Campagne du Prince Borgeze pres de Rome 21 pouces et demi de haut 16½ de large [R&L 33]
- [s.n.] L'Empereur Joseph Second dessiné a Vienne d'après nature apres son retour de France 26 pouces de haut 21 de large [R&L 515]
- 75 [sic] Une dame qui joue aux Echecs a la chandelle avec un Abbé peint en pastel d'un grand effet 22 pouces de long 16½ de haut {du Liotard a la lumiere d'une chandelle} [R&L 530]
- 76 La Rosa alba. Buste de Diane en pastel 15½ pouces de haut 11½ de large
78. Apollon et Dafné peint en pastel et fixé d'après un groupe de marbre chef d'œuvre du Cavalier Bernini qui est dans le Palais Borghese a sa campagne½ lieu de Rome 24 pouces de haut 19 de large [R&L 34]
- [s.n.] Liotard riant peint a huile demi figure 34 pouces de haut 26½ de large [R&L 446]
118. Liotard en 1782. Son portrait dessine et dessinant sur papier bleu figure entiere 20 pouces de haut 16 de large {Quelle repetition} [R&L p. 662]
155. [Liotard] Voltaire devant un paisant qui boit et mange avec sa femme et sa fille sable leur dire en etendant les bras Oh mes enfants que vous etes heureux. Son mouvement fait peur a la fille qui se cache derriere sa mere; et le chien du paisan abboye Voltaire qui est tre ressemblant Paysage tres agreable Sur le devant un ruisseau clair ou les figures se reflechissent. Peint en Email onze pouces de haut 8 de large [R&L 448]
160. Le Prince Charles de Lorraine frere de l'Empereur Pere de Joseph second peint en pastel d'après nature 24 pouces de haut 19½ de large [R&L 120]

Pierre-Louis Éveillard de **LIVOIS**, dit à tort "marquis de Livois" (1736–1790), art collector. Some of his collection is now in the musée d'Angers, including pastels by Chardin, Lenoir, Louis Vigée and Mme Vigée Le Brun. Lit.: Chardin 1979; R. Planchenault, "La collection du marquis de Livois, l'art français", *Gazette des beaux-arts*, .vii.1933, pp. 14–30; .x.1933, pp. 220–237; "La dispersion de la collection du marquis de Louvois", *Revue d'Anjou*, 1934, p. 249–265; Grove 1996; Faroult 1999; Guillaume Faroult, "De l'hôtel de Livois au Logis Barrault: histoire de l'entrée partielle de la collection Livois au musée des Beaux-Arts d'Angers", *Archives d'Anjou*, 2004/8, pp. 115–39 *Catalogue raisonné d'une très belle collection de tableaux...[de Livois à Angers], par P[ierre] Sentout*, peintre, .viii.1791:

- 299: Boucher: Le portrait d'une jolie Demoiselle tenant un chardonneret. On voit dans ce tableau le travail d'une couleur libre et franche et un dessin coulant et agréable, pastel, Hauteur 15 pouces, largeur 12 pouces.
- 300: Chardin: Son portrait peint par lui-même, en bonnet de nuit, et portant lunette; ce portrait est d'une touche savante, d'une couleur fraîche et d'une vérité étonnante, pastel, Hauteur 16 pouces, largeur 13 pouces [=Orléans version, R&T 194A]
- 301: Une tête d'un Monsieur portant perruque, et faisant pendant à celui de M. Chardin. Hauteur 16 pouces, largeur 13 pouces.
- 302: Une copie au Pastel du Bénédictité, tableau dont l'original est dans le

cabinet du Duc de Praslin, 19 pouces, 25 pouces.

- 303: M. Vigée: Le portrait d'une jolie Dame, vêtue d'une robe bleue, avec un noeud de ruban et un bouquet. Ce portrait est frais et agréable, pastel, Hauteur 24 pouces, largeur 20 pouces.
- 304: Elisabeth Le Brun: Un beau tableau au pastel, représentant l'Innocence, se réfugiant dans les bras de la Justice; ce tableau fait honneur à la célébrité de Mde. leBrun, et lui a servi pour son agrément à l'académie. Ce suprbre morceau doit être regardé comme l'ouvrage le plus parfait de cette aimable peintre; elle est la Rosalba de notre École, et on retrouve ici tout à la fois une touche vigoureuse et spirituelle, les graces dans la composition, et un ensemble séduisant et flatteur qui caractérise vraiment les chefs-d'oeuvres, pastel, Hauteur 37 pouces, largeur 47 pouces 6 lignes.
- 305: D'après Mde. Le Brun: Son portrait peint par elle-même, en buste de grandeur naturelle, elle s'est représentée au moment qu'on entre dans son appartement, elle tourne la tête pour regarder, et en même temps, elle veut cacher une lettre qu'elle écrit. Ce charmant portrait est d'une ressemblance parfaite et d'un mouvement qui fait illusion, joint à un coloris aimable et frais, pastel, Hauteur 30 pouces, largeur 24 pouces
- 306: M. Le Noir: Une portrait de femme en buste de grandeur naturelle, ayant l'épaule et le sein découvert et un bras appuyé sur un livre qui est sur une table, et de l'autre main tenant un masque; un costume élégant et un coloris frais et séduisant, font le mérite de ce portrait, pastel, Hauteur 30 pouces, largeur 24 pouces.
- 307: M. Le Noir: Une jolie tête de femme peinte agréablement, vue un peu plus que profil, pastel, Hauteur 17 pouces, largeur 14 pouces.
- 308: Anon.: Un cupidon assis sur un nuage, vu par derriere, tenant son carquois, avec une draperie rouge, pastel, Hauteur 19 pouces, largeur 23 pouces.
- 309: Rabillon: Portrait en buste d'une jolie femme, un ruban bleu à la tête, un mouchoir de gaze artistement arrangé, un corset blas; Hauteur 21 pouces, largeur 17 pouces. Il est de forme ovale.
- 310: Un jeune garçon en buste de grandeur naturelle, faisant des bules [sic] de savon. Ce tableau est peint d'après Grimoux, il est d'un bon effet de lumiere, pastel, Hauteur 24 pouces, largeur 20 pouces.
- 311: M. Watteau, Fils: Ce tableau représente une assemblée dans un salon; on y voit une compagnie de Dames assises à l'entour d'une table, où il y en a une qui s'occupe à tirer les cartes, on y remarque des Messieurs, et un petit enfant qui s'amuse. Ce tableau est d'une jolie couleur, et les figures sont bien costumées, pastel, Hauteur 30 pouces, largeur 36 pouces.
- 312: Anon.: Deux tableaux au pastel, représentant deux paysages, dans l'un on y voit une riviere et un moulin à eau avec de jolies fabriques, et plusieurs figures enrichissent ce morceau, pastel.
- 313: D'après la Rozalba. Son portrait tenant d'une main une tête dessinée sur papier, et de l'autre un porte crayon, on y voit sur un coin de table quelques crayons de pastel, Hauteur 28 pouces, largeur 22 pouces.
- 314: Deux tableaux faisant pendans; l'un représente le buste d'une jolie femme, le sein découvert, tenant un pigeon blanc. L'autre représente une jolie femme peinte en buste, tenant des fleurs dans une draperie bleue : ces deux charmants pastels sont d'une finesse et d'une fraîcheur admirable; ils sont attribués à M. Vivien, pastel, Hauteur 23 pouces, largeur 18 pouces.
- 315: D'après Grimoux. Deux charmants pastels, faisant pendans, l'un représente une jolie femme peinte en buste avec un voile noir, ayant une main appuyée sur une chaise. L'autre représente le buste d'une jolie brune costumée à l'espagnole, avec une canne à la main. Ces deux tableaux sont d'un ton de couleur chaud et savant, la touche en est ferme et vigoureuse, et d'un effet de lumiere agréable, pastel, Hauteur 24 pouces, largeur 20 pouces.
- 316: M. Watteau, Fils: Un tableau ovale représentant un malade dans un lit, & plusieurs Demoiselles, occupées à le servir; et à la porte de la chambre, on y voit le Médecin qui s'entretient de la maladie avec un Monsieur. Ce tableau est bien composé, ovale pastel, Hauteur 21 pouces, largeur 17 pouces. Un autre tableau ovale, et faisant pendant au précédent; il représente une compagnie de Dames, dans un jardin; on y voit un jeune homme qui trouve un nid d'oiseaux. L'effet est agréable; la couleur en est fraîche : il a d'hauteur 21 pouces, largeur 17 pouces, ovale pastel, Hauteur 21 pouces, largeur 17 pouces.
- Jean-Baptiste Gérard de La Pinte de **LIVRY**, dit Gérard de Livry (1704 – Versailles 24.xi.1771), avocat au parlement, premier commis du duc de La Vrillière et du comte de Saint-Florentin (not to be confused with Louis Sanguin, comte de Livry), from Toulouse. His son was Paul-François Gérard de Livry (1746–1819), mousquetaire, maître-d'hôtel de la comtesse de Provence 1771. Jean-Baptiste obtained letters patent to commute the name de La Pinte to de Livry in 1748). According to Wille, he was an "amateur et connoisseur dans les arts, vertueux et honnête homme." He and his wife were both portrayed by Tocqué, as was his father Nicolas La Pinte de Livry and brother, Nicolas, Mgr de Livry (1715–1795), évêque de Callinique, a collector of medals, prints and pictures, including several drawings by

Greuze; he corresponded with Wille concerning the price of three pictures by Méréelle. Jean-Baptiste's posthumous sale at Versailles, 13–20.1.1772, contained pastels by Boucher, Hallé and Lozanne.

Lo

William **LOCK** (1732–1810), *v. Dictionary, artists, s.v. Lock Jr*

Lothian, v. Carr-Gomm

LOUIS XV.

Dictionary, genealogy, France

LOUIS-PHILIPPE, roi de France 1830–48 (1773–1850). He abdicated and moved to England in 1848; a posthumous sale took place in 1851.

Vente p.m., Paris, Hôtel des Jeûneurs, 28.IV.1851 & seq.:

Rosalba Carriera:

Lot 288: Mlle de Clermont; Lot 289: Mlle de Charolais

LOVISA ULRIKA (1720–1782), sister of Friedrich der Große, she married Adolf Frederik of Sweden in 1751. She was responsible for the collections at Drottningholm, including a number of acquisitions made with the help of Tessin and Scheffer, Swedish ambassadors in Paris.

Dictionary, genealogies, Sverige, Preußen

Lit.: Merit Laine, *En Minerva för vår Nord*, Bjärnum, 1998

Charles **LÖWENGARD** (1855–1922), Swiss-born antiquaire in Paris. His brother Jules Lowengard (1851–1909) was married to Joel Duveen's sister.

Vente p.m., Paris, Petit, 18.VI.1923:

Lot 63: Perronneau, *femme*

Léon-Marc **LOWENSTEIN** (1864–1935) bought pastels by Boucher and Ducreux at sales in the 1920s; various estate sales took place from 1935 on, including that of his widow, née Louise-Hélène Boas.

Jean **LOYNEL**, dit comte d'Estries (1920–1995): dentist, art collector and philanthropist with broad interests; pastel of M. Dubuc (Éc. fr.), said to be an ancestor but not traced.

Stanislaw **LUBOMIRSKI** (1722–1783), of the Polish family of collectors and patrons, married Izabela Elzbieta Czartoryska (1736–1816) in 1753.

Three of their four daughters married Potockis. Pastels by artists from Marteau to Batoni were commissioned.

Dictionary, genealogy, Lubomirski

Lit.: Grove 1996

Pierre **LUCAS** (1691–1752), sculptor, and his sons François (1736–1813), sculptor, and Jean-Paul, pastellist (*v. Dictionary, artists*) lent various pastels to the Académies de Toulouse, including some by their pupils.

Frits **LUGT** (1884–1970), collector, connoisseur and art historian, known in particular for the *Marques de collections* and the *Répertoire des catalogues de ventes*.

Lit.: Grove 1996

Gunnar W. **LUNDBERG** (1903–1986), art historian and founder of the Institut Tessin in Paris, to which he donated a Lundberg *femme* in pastel. Other pastels: Saint-Michel, *homme*

Georges **LUNG** (1891–1974), Bordeaux, a member of the family of winegrowers, collector, owned a Perronneau *inconnu* in 1958.

Jean **LUPU** (1933–2023), antiquaire, 43 faubourg Saint-Honoré, Paris, established his galerie in 1958. A pastel lady in a pink ball gown, attributed to artists from F.-H. Drouais to Allais and Frey, may be XIX^e.

Francis Denis **LYCETT GREEN** (1893–1959), of 162 Ebury Street, London; the Treasurer's House, York; Finchcocks, Kent; and Constantia, Cape Province, South Africa. The son of a Norfolk baronet, he collected paintings from the 14th to 18th centuries. He donated numerous pictures to various English museums, including a Perronneau, *Mme Legrix*, presented to the National Gallery in 1925.

J. L.

Paris, Drouot, Ader, 25–26.V.1932:

Lot 68: Ducreux, *auto*

M

Matteo **MACCHIAVELLI** (–1661). According to Malvasia, he owned a Testa di vecchio in pastel thought to be by Guido Reni but attributed by Malvasia to Scarselli.

Inv. p.m. 1661:

Una Testa di pastello, e cornice.

Charles-Jules **MACIET** (1846–1911), collector and patron, 42 rue Cambon. He donated generously to French museums over an extended period, in particular to the Union centrale des Arts décoratifs. To the Louvre he gave paintings, drawings, ivories, Italian Renaissance and mediaeval bronzes. A number of pictures were donated to the musée Carnavalet in 1903. A collection of modern drawings and pastels was bequeathed to the musée du Luxembourg (now the musée d'Orsay) in 1911.

Lit.: Donateurs 1989; Lugt 432d; Saint-Marceaux 2007

Pastels: Boucher, *piéd*; A. Coypel, *jeune fille*; La Tour, *Mlle Puwigny*; Perronneau, *homme 1748*; Troost, *scene*; C. Van Loo, *femme*; Éc. fr., *femmes (3)*

Major-General Roderick **MACKENZIE** (1830–1916), royal artillery, of Foveran, owned seven “Russell” pastels, said to be of members of the Calvert, Campbell, Hanay and Tyrell families, which he lent to the Russell 1909 exhibition; a number were sold by a descendant in London, Sotheby's, 18.II.1953. Those for which photographs have been seen do not seem to be “right”.

Hector **MACLEASH** (1758–1796), printer. The posthumous auction of his household effects, conducted on the premises at 12 Duke's Court, Bow Street by Chivers (?21.IX.1798), included “two pair of beautiful Crayons” (*Times*, 13.IX.1798).

Rev. Samuel **MADDEN** (1686–1755), Irish clergyman, writer and philanthropist who established the annual premiums awarded by the Dublin Society for the best drawings by boys and girls under 16. Among the pastellists so recognised were Hugh Douglas Hamilton and Thomas Hickey. His nephew Wyndham Madden (*q.v.*) was an amateur pastellist.

Antoine-Augustin-Charles **MAGNE** (1817–1904), fabricant joaillier, puis rentier à Marseille, son of a joaillier Charles-Augustin Magne. In 1844 he married Fanny Beche.

Lit.: Perrier 1897, pp. 297ff

Pastels: H. Drouais, *Mlle de Narbonne*; Chardin, *jeune fille avec instruments de musique*; Capet, *Chénier*; Natoire, *Mariette*; C. Vanloo, *ecclésiastique*; Perronneau, *Cañiostro*; Pillement, *Lavense*

Maurice **MAGNIN** (1861–1939), officier de la Légion d'honneur, conseiller à la Cour des Comptes, et sa sœur Jeanne Magnin (1855–1937), peintre et critique d'art, formed the collection which is now the musée Magnin, Dijon (*v. Collections*). This included a number of drawings, mostly added after 1922.

Lit.: Magnin 1922; dessins-magnin.fr

John **MAHER** (1885–1962), Comptroller and Auditor General of Ireland, of Bloomfield House, Enniscorthy: a group of five pastels by Hamilton, acquired in the 1930s, was sold by a descendant in 2005. He also owned a pastel by Hickey.

Dublin, James Adam, 28.IX.2005

Marie-Joseph-François **MAHÉRAULT** (1795–1879), conseiller d'État, art historian, author of catalogue raisonné of Moreau le jeune.

Vente p.m., Paris, 27–29.V.1880:

Lots 122, 123: La Tour, *inconnues*

Nicolas-Henry-Gustave **MAILAND** (1810–1880), peintre. Three pastels came from the Camille Marcille vente.

Vente p.m., Paris, 2–3.V.1881:

Lots 67, 68: La Tour, *inconnus*;

Lot 69: Ledoux, d'après Greuze, *jeune fille*

Karl Eric **MAISON** (1900–1971), Berlin and London, dealer in old master drawings, author of a catalogue raisonné of the works of Honoré Daumier.

Jacques **MALATIER** (1926–2017), banker, philanthropist, aesthete and passionate collector of XVII^e and XVIII^e siècles; owned a Vivien pastel of Max Emanuel.

John **MALCOLM**, 14th laird of Poltalloch (1805–1893), Scottish landowner and important collector of old master drawings. Most of his collection was purchased after his death by the British Museum from his son Colonel John Wingfield Malcolm (in 1895). Malcolm's daughter Isabella married Alfred Erskine Gathorne-Hardy, and some sheets remained in that family, including a drawing with pastel by Portail.

Jean **MALENFANT** (–1773), valet de chambre du roi, amateur d'estampes, bourgeois de Paris. According to Courajod, he frequented print sales with Desfriches and Hugues-Adrien Joly. In a 1752 document (Registres de tutelles) his wife is identified as Marie-Charlotte Bouvry, and among the friends was Louis-Jean Gaignat, whose 1767 will left a bequest to Malenfant, then garde de la Bibliothèque du roi.

Vente p.m., Paris, Paigner, 12–22.VII.1773:

Lot 493: Quatre tableaux en pastel, sujets des quatre Saisons représentées par de jolies femmes à demi-corps, par M. [Pougin] de Saint-Aubin, sous de très-beaux verres blancs, bordures dorées, forme ovale [60 livres]

Maléziens, v. Couturier

Carlo Cesare **MALVASIA** (1616–1693), Bologna, art historian, author of *Felsina pittrice, vite de' pittori bolognesi*, 1678, in which he reports on early Bolognese pastellists.

Inv. p.m. 11.X.1694:

Un Quadretto con Cornice Bianca liscia rapresentate la Testa di un Putto in pastello sopra la metà di un foglio reale, dicesi del Canuti

Un Quadretto con Cornice liscia rapresentante una Testa di dona in pastello sopra la Carta in forma di mezzo foglio reale, dicesi del Canuti

Un Quadretino con Cornice Bianca liscia rapresentante la testa di un Vecchio in pastello, mezzo foglio di Carta reale, et hà un Vetro d'avanti dicesi del Canuti

Henri-Armand-*Alfred* **MAME** (1811–1893), imprimeur, of Tours, and his son *Paul-Jules-Amand* Mame (1833–1903). At the 1904 sale of Paul Mame's collection, some items were bought by Armand-Gustave-Elie Mame (1864–1926), imprimeur, éditeur pontifical; another was acquired by his sister, Pauline-Justine-Augustine, baronne de Ravignan (*q.v.*). On 14.IV.1928 Louis Dimier visited Mme veuve Mame, née Marie-Thérèse-Elisabeth Schneider (1884–1959), château de Chanceaux-près-Loches, and reported that the entire collection of about 40 pictures was for sale. He mentioned three pastels: La Tour, "pastel que Madame Mame sait être usé"; Perronneau, "portrait de femme, superbe"; and a Boucher, "pastel de femme, ravissant", not otherwise recorded.

Paris, Georges Petit, 26–29.IV.1904:

Lot 63: Boucher, *têtes d'enfants, l'un de profil à dr., endormi; le second le regarde, le troisième, vu de face* (Collection Guierche) [Fr6500]

Lot 64: Perronneau, *jeune femme* [Fr70,000, Mame]

Lot 65: Perronneau, *femme endormie* [Fr30,000, Mame]

Lot 66: Éc. fr. [La Tour], *Un magistrat, de 3/4 à g., son rabat tombe sur sa robe noire, perruque moyenne d'un procureur* (Collection Guierche) [Fr1600]

Marchese Girolamo **MANFRIN** (–1802), art collector. He made his fortune with a monopoly in tobacco in Dalmatia, and acquired the Palazzo Venier, Venice, in 1787, where he assembled a collection of more than 450 pictures (including important paintings by El Greco, Giorgioni, Titian, Cimabue, Reni, Giulio Romano, Lotto and Andrea del Sarto) with advice from Pietro Edwards and Giovanni Battista Mignardi. He owned four Rosalbas (an Inverno and three donne) according to the catalogue of his collection published by abate Nicoletti in 1872. The collection passed to his children Pietro and Giulia, who married marchese Giovanni Battista Plattis, and was dispersed at auctions from 1851 until the final sale in Venice, 24–25.V.1897. Lit.: Haskell 1963; Tormen 2009, pp. 245f

Lodovico Alvise **MANIN** (1695–1775) and his wife, Maria di Pietro Basadonna (1703–1788), parents of the last doge of Venice. In 1777 Manin bought 8 pastels thought to be by Rosalba for a total payment of 55 zecchini. They appeared in one inventory with that attribution, but when Pietro Edwards and Giovanni Maria Sasso valued the collection in 1799 many of the attributions were downgraded.

Lit.: Codato 2012, pp. 222, 224, with full transcriptions; Del Negro 2009, p. 65; Tormen 2009

Inventario dei quadri della collezione Basadonna e Manin (BCUd, Fondo Manin, ms. 1117):

Teste fatte a pastella, tutta di Rosalba Carriera

31. una [?]Lisa Bentivoglio

32. Cleopatra

33. Felicita Sartori sua Allieva

34. Clorinda Sartori, altra sua Allieva

35. una Musa

36. Co. Carlo Gambara

37. Rosalba stessa, sotto la figura della tragedia

38. Diana

39. Altra testa

Inventario dei quadri del palazzo dei Manin ai Servi (7.XII.1799; repr. Codato 2012, p. 224

Prepared by Pietro Edwards and Giovanni Maria Sasso; all pastels.

26. Scuola di Rosalba, Ritratto di Felicita Sartori allieva di Rosalba pastella, 1 zecchino

27. Rosalba Carriera, Suo Proprio Ritratto Coronato di Alloro Testa sola, 8 zecchini

28. Felicita Sartori con assistenza della Maestra, Cleopatra mezzo busto, 5 zecchini

29. Rosalba Carriera, Diana Testa Sola, 6 zecchini

30. Detta, Ritratto d'una Marchesa Bentivoglio, 8 zecchini

31. Scuola della detta, Una Musa Testa Sola, 1½ zecchini

32. Felicita Sartori, Ritratto di Clorinda Sartori sua Sorella, 3 zecchini

33. Incerto, Una Musa Testa Sola Pastella, ½ zecchini

45. Scuola di Rosalba, Ritratto del Co. Carlo Gambara, 1 zecchino

Charles-Léon **MANNHEIM** (1833–1910), expert.

Lit.: Westgarth 2009

Vente p.m., Paris, Georges Petit, 14.III.1913:

Lot 25: Russell, *jeune femme*

Fritz **MANNHEIMER** (1890–1939), director of bank Mendelssohn & Co., art collector, based in Amsterdam from 1936, with a house also in Vaucresson, France, where he married Marie Jane Reiss (1917–2004) shortly before his sudden death. His bank was found to be insolvent, and his art collection, valued at some 13 million guilders, was seized by creditors and mostly acquired by the German authorities. Among works by Chardin, Fragonard, Watteau etc. was a pastel by La Tour, *Crébillon*.

Sir Alexander Hume, 2nd Earl of **MARCHMONT** and Baron Polwarth (1676–1740), KT: commissioned a group of 24 pastels by Birochon of the delegates to the Cambrai conference 1721–25. These descended via his son-in-law Sir William Purves to Sir John Home-Purves-Hume-Campbell, 8th Bt (1879–1960), who sold the Marchmont estates in 1912; the contents were dispersed by John D. Wood; the sale included 24 pastels, all offered on the third day, 15.V.1913. A relative, James Swinton, sold most of them at auctions from 1979. Another group of family portraits (including some 10 pastels and a Hamilton *Queen Charlotte*) descended via Lady Diana Scott, daughter of the 3rd Earl of Marchmont, to Walter Hugh Hepburne-Scott, Lord Polwarth (1838–1920), of Mertoun House and were sold at Dowell's Rooms, Edinburgh, 28–30.III.1912.

Dictionary, genealogis, [Campbell](#), [Hume](#)

François-Martial **MARCILLE** (1790–1856), grainetier and portraitist, and his sons Eudoxe (1814–1890), of 54 rue d'Hauteville, and Camille (1816–1875), also painters: important collectors of French art, and of Boucher, Fragonard and Chardin in particular. Part of the collection was sold in two sales after François-Martial's death; the part inherited by Camille (who was conservateur du musée de Chartres) was dispersed in 1876, while that inherited by Eudoxe (who was conservateur du musée des Beaux-Arts d'Orléans) remained in the family into the late 20th century, through his daughter Marie-Françoise-Eudoxie (1850–1917), Mme Henry Jahan. Her daughter Geneviève (1875–1895) married Pierre Chévrier (1865–1938, indicated by the initials M.C. in B&W in 1928). A number of records from around this period refer, presumably with intentional imprecision, to M. & Mme Chévrier-Marcille.

Lit.: [Paul Lacroix], "Liste des portraits historiques appartenant à M. Marcille", *Bulletin de l'Alliance des arts*, II/8, 10.X.1843, p. 128; S. Horsin-Déon, "Cabinet de M. Eudoxe Marcille", *Annuaire des artistes et des amateurs*, 1862, III; Duplessis 1876, pp. 419–39; Chennevières 1890; Chennevières 1979; Lugt 605a; Ratouis de Limay 1938; Philippe Huisman, "La collection Marcille: 5000 tableaux méconnus", *Connaissance des arts*, .VI.1959, pp. 74–81; Chardin 1979; Blumenfeld 2007

Vente p.m. (FMM), Paris, Pillet, 12–13 & 16–17.I.1857:

Lot 47: Ducreux, *auto*; Lot 95: La Tour, *Paris*; Lot 432: Ducreux, *Malot*

Vente p.m. (FMM), Paris, Drouot, Pillet, 4–7.III.1857:

Dessins encadrés:

BOUCHER, pastels. Lot 55: Jeune fille jouant avec un chat [Fr38]; Lot 56:

Jeune fille [Fr51]; Lot 57: Tête de jeune fille; Lot 58: Deux Amours et une

colombe [Fr127]; Lot 59: Jeune fille endormie; Lot 60: L'Odorat.

BOUCHER (attribué à). Lot 61: La jeune fille à Poiseau, pastel; Lot 62: Jeune fille sentant une fleur, m/u.
 FRAGONARD. Lot 64: Femme et enfant, pastel.
 GREUZE. Lot 148: Jeune fille, pastel [Fr42].
 GREUZE (d'après). Lot 149: La jeune fille à la colombe, pastel.
 LEDOUX (Mlle). Lot 153: Tête de jeune fille, pastel.
Dessins de divers maîtres:
 COYPEL. Lot 200: son portrait, pastel.
 DROUAI. Lot 208: Jeune prince, pastel.
 DUCREUX. Lot 211: Portrait de femme, pastel; Lot 212: Portrait d'homme, m/u.
 FREDOU. Lot 216: Le duc de Bourgogne à l'âge de neuf ans, pastel.
 GUIARD (Mme). Lot 218: Portrait d'homme, pastel.
 GAULT DE SAINT-GERMAIN. Lot 219: Son portrait, pastel [Fr41].
 JEURAT. Lot 229: Son portrait, pastel.
 LATOUR. Lot 236: Portrait d'homme; Lot 237: Portrait de jeune fille; Lot 238: Portrait de Mlle Clairon; Lot 239: J.-J. Rousseau, pastel; Lot 240: Portrait du Confesseur de Marie-Antoinette, pastel; Lot 241: Portrait de M. de Choiseul; Lot 242: Portrait de Rameau; Lot 243: J.-J. Rousseau; Lot 244: Mlle Dutey; Lot 245: Mlle Salé; Lot 246: Un portrait d'homme; Lot 247: Le comte d'Artois; Lot 248: Portrait d'homme; Lot 249: Portrait de Marie Leczinska. Étude sur papier bleu rehaussé de blanc.
 LATOUR (attribué à). Lot 250: Marie Leczinska.
 LEBEL. Lot 253: Portrait de J. Vernet, pastel.
 LIOTARD. Lot 262: Portrait de Favart, pastel gravé.
 MIGNARD. Lot 270: Mlle de La Vallière, pastel.
 NANTEUIL. Lot 273: Anne d'Autriche; Lot 274: Gallois, médecin, pastel; Lot 275: L'abbé de Saint-Cyran, pastel.
 PIERRE, peintre du roi. Lot 280: Son portrait, pastel.
 SYLVESTRE, graveur. Lot 293: Son portrait, pastel.
 VALADE. Lot 298: M. de Lamoignon de Malesherbes, défenseur de Louis XVI, pastel.
 VIGÉE LEBRUN (Mme). Lot 314: Portrait d'homme; Lot 315: Tête de femme, pastel. Lot 316: Une Muse; Lot 317: Tête de femme.
 ÉCOLE FRANÇAISE, pastels. Lot 340: Le duc d'Orléans; Lot 341: Portrait de femme; Lot 342: Portrait d'homme; Lot 343: Portrait de Gentil-Bernard; Lot 347: Bailly, maire de Paris; Lot 351: Jeune prince; Lot 352: Portrait de femme; Lot 357: Étude d'après une aiguière.
Dessins de l'École d'Italie:
 CORRÉGE. Lot 370: Tête de femme, pastel.
 POMPEO BATTONI. Lot 389: La Madeleine, pastel.
 Vente p.m. (CM), Paris, Drouot, Pillet, Féral, in two sessions 6–7, 8–9.III.1876:
 First session, 6–7.III.1876:
 BOUCHER. Lot 76: Deux amours
 GREUZE. Lot 87: Tête de jeune fille [Fr205]
 LA TOUR. Lot 150: Silvestre, dessin, 30x25 [Fr300]; Lot 151: auto, 30x23 ov., pastel [Fr500]; Lot 152: Dumont le romain, 30x20 [Fr300]; Lot 153: Louis le dauphin, pastel, 32x26 [Fr620]
 Second session, 8–9.III.1876:
 VIGÉE [La Tour]. Lot 106: Homme de ¾ en buste, regardant à dr., cheveux poudrés, cravate blanche, jabot, habit gris, sd L. Vigée 1747.

Johan van der **MARCK** Ægidiuszoon (1707–1772), sénateur, bourgmestre, grand-bailli de Leyde. The posthumous sale of his collection included a section on drawings “en pastel & en détrempe, montés en cadres & glaces” which included a group of pastels by Troost. The medium of others in this sections is uncertain.
 Vente p.m., Amsterdam, chez Arnoldus Danckmeyer, Henri de Winter & Jean Yver, 25.VIII.1773 & seq., p. 234

Paul-Frantz **MARCOU** (1860–1932), inspecteur général des monuments historiques et du service des objets mobiliers; collector of old master drawings. After his death, his collection was divided between his daughters: Valentine, Mme Jean Trouvelot, who donated 209 drawings to the Louvre, and Catherine, Mme Henry Dumas, sold in 2007. The two pastels by Allais do not seem to be in either group.
 Lit.: Lugt 1918b
 Vente, 2^e partie, Paris, Drouot, Lafon, 23.V.2007:
 Lot 35: Allori, *femme*
 Other pastels: Allais, *inconnu 1748; inconnue*

Mme Blanche **MARCY** (fl. 1897), a painter and antiques dealer of Bedford Square, supplied a set of four pastels by Boucher, representing the Four Arts, to the Leeds banker, MP and art collector, Ernest Beckett (later Lord Grimthorpe), for £1450, in 1897. He subsequently refused to pay, and proceedings took place in the Queen's Bench Division; Mme Marcy was

represented by Marshall Hall. Beckett relied on an opinion from Féral, who initially thought they were contemporary works, but he could not be sure that they were painted by Boucher; subsequently he stated that they were not genuine. The court heard also the opinion of Charles Davis (endorsed by C. Agnew) who had never heard of any pastels by Boucher and valued the set at £150. Blanche was in fact the daughter of a Paris antiques dealer, Mme Filieuse-Marcy, and married a Spanish historicist painter, Ignacio León y Escosura (1834–1901); she became the mistress of an Italian anarchist and forger, Luigi Parmeggiani (1860–1945), who called himself Louis Marcy. He was responsible for numerous apparently mediaeval objects found in many museums. There is no evidence that he made the “Boucher” pastels.

MARIA ANNA Erzherzogin von Österreich (1738–1789).
Dictionary, artists

Pierre-Jean **MARIETTE** (1694–1774), collector. Fourth generation in a family of publishers and booksellers in the rue Saint-Jacques, Paris, Pierre-Jean studied drawing and engraving. He was associated with the comte de Caylus, Crozat, Jullienne and Watteau, as well as with European correspondents such as Gabburri and Zanetti, and he was among those who welcomed Rosalba Carriera to Paris in 1720–21. His notes on artists were later published as *Abécédario* (1851–60). Mariette's extensive collection of approximately 10,000 drawings, many with distinguished provenances, was offered to the king at his death, but the price could not be agreed and it was broken up at auction. A copy of the sale catalogue was annotated by Gabriel de Saint-Aubin. A Dossier des acquisitions du roi (AN O 1913, 4) records the sheets bought for the crown, while others were acquired by collectors such as the prince de Conti or Randon de Boisset. The reconstruction is currently being undertaken by the Association Mariette; the first two volumes, covering the French school, appeared in 2011 (numbers [Fr] below). Mariette's uncle Denis was also a picture collector, but only one pastel (a family portrait) was in his 1741 inv. p.m.
Dictionary, genealogy, Mariette

Lit.: Lugt 1852; Jean Cailleux, “Apud Mariette et Amicos”, *Burlington magazine*, CIX/773, .VIII.1967, pp. i-vi; Barbara Scott, *Apollo*, xcvi, 1973, pp. 54–59; Grove 1996; Rosenberg 2011; Wine 2024
 Inv. p.m., AN MC/ET/LXXVI/45, 12.XII.1774
 Vente p.m., Paris, Basan, 1–27.II.1775, (estmapes 811, livres 164); suppl. after 13.V.1775 (dessins 1, estampes 295)
 Vente p.m., Paris, Basan, 15.XI.1775 – 30.I.1776 (tableaux 25; dessins 1338; estampes 1491; etc.; a facsimile of the Boston MFA copy with Saint-Aubin sketches is in Rosenberg & al. 2011):

Rosalba CARRIERA
 Lot 5: Le Buste d'une jolie femme Vénitienne, ayant sur la tête un petit chapeau où sont attachées des fleurs, & tenant de la main droite un masque noir [800 livres 1 sol; Boileau]

Lot 6: Autre Buste d'un jeune homme, à la tête nue & des plus agréables, le col de sa chemise déboutonné; il tient de la main droite une draperie bleue qui le couvre: ce morceau, de même grandeur que le précédent, est d'un précieux aussi fini & d'une conservation parfaite [350 livres 1 sol; Boileau]
 Lot 7: [a] Trois autres têtes de femmes [310 livres, Paillet], & [b] le Portrait de cette célèbre Artiste de l'École Vénitienne, que la mort nous enleva le 15 avril 1757, âgée de 85 ans [1610 livres; Lempereur]

CORREGGIO

Lot 119: [a] La Ste Vierge, tenant sur ses genoux l'Enfant Jésus, & de la main droite le petit St Jean: ce sujet de forme ronde & plein d'art, est au bistre, rehaussé de blanc. [b, c] Sept feuilles, contenant diverses études d'enfants & autres figures, à la sanguine & à la plume [b:trois feuilles, 37 livres 19 sols, Basan; c: 16 livres; Cauvet]. Trois grosses Têtes, dont [d] une à la sanguine, & les [e] deux autres au pastel [a, d, e: 145 livres; Boileau]. [f] Trois figures d'études pour les Figures des Sybilles & Prophetes, peints dans l'Eglise de Saint-Jean à Parme [15 livres 15 sols; Basan]

BAROCCI

Cette Collection de dessins du Baroque, est extrêmement précieuse; M. Crozat les avoit trouvés à Urbini & à Venise, chez les amateurs qui en connoissoient bien le prix.

Lot 165: Une Tête de St Francois d'Assise, les yeux tournés vers le ciel; l'expression en est merveilleuse; la conscience d'un coeur pénétré y est peinte avec les traits les plus expressifs; elle est faite au pastel mêlé de pierre noire [39 livres; Basan]

Lot 166: Une Etude de deux Têtes d'enfants, dont l'une est vue de face, & l'autre de trois quarts; la sanguine & la pierre noire, mêlées d'un peu de pastel, y sont employées avec un art infini, & les rendent d'un beau caractère [41 livres 1 sol; Basan]

Lot 167: [Niert], La copie du Dessin précédent, & une autre Tête de femme, faits au pastel d'après le Baroque, par Alex. Nyert [10 livres 19 sols, de Tersan]

Lot 168: Six [a: deux; [b: quatre]] grosses Têtes de Christ, Vierge, &c aussi au

pastel. [a: 19 livres; Paillet]; [b: 28 livres 2 sols, Augustin Ménageot]
 Lot 171: Une Tête de vieillard à barbe blanche, de grosseur naturelle, de forme ovale, au pastel: elle est connue dans son Tableau de la Présentation de N.S. au Temple, qui est à Rome dans l'Eglise Neuve. Cette Collection de dessins du Baroque, est extrêmement précieuse; M. Crozat les avoit trouvés à Urbin & à Venise, chez les amateurs qui en connoissoient bien le prix, 143 livres 19 sols; Lempereur; Lot 609: Francesco Bassano, Etude d'une Tête de vieille, de forme ovale, faite au pastel, pour un Tableau de Pastorale qui est connu à Florence dans la Galerie du Grand-Duc [11 livres; Lempereur]
 FETI (Domenico) Rom.

Lot 403: Une belle Tête de Vieillard à barbe, dessinée aux trois crayons [50 livres; de Tersan]

François de Ponte, dit le BASSAN, Vénitien

Lot 609: Étude d'une Tête de vieille, de forme ovale, faite au pastel, pour un Tableau de Pastorale qui est connu à Florence dans la Galerie du Grand-Duc [11 livres; L'Empereur]

BLANCHARD (Jacob)

[F53] Lot 1086: [part] Une Tête de Vieillard à grande barbe, faite au pastel.

[15 livres; Joubert]

BRUN (Charles le)

[F2257] Lot 1181: [part] Une Etude de la figure de saint Etienne; & une autre Tête de femme aux trois crayons. [14 livres 19; Tersan]

CORNEILLE (Michel)

[F1555–1610] Lot 1207: Un volume in-folio, contenant 56 Sujets de Compositions & Etudes, de Têtes de Vierges, d'Ange & autres, faits avec beaucoup de soin à la plume, au bistre & quelques-uns au pastel, très-terminés. [88 livres; de Brosse]

COYPEL (Antoine)

[F1627–32] Lot 1215: Six sujets & Têtes diverses, dont Venus & Enée, Tête au pastel, &c. [15 livres 10, with Lot 1216; baron de Lunas]

GREUZE (Jean-Bapt.)

[F2106] Lot 1263: L'Etude pour la tête de la jeune mariée du tableau de M. de Marigny, faite au pastel, avec art. [300 livres; Chariot pour Randon de Boisset]

MOINE (François le)

Lot 1292: [F2294] Une Tête de femme, aux trois crayons, les yeux fixés vers le ciel, et pleine d'expression. [F2295] Une Tête d'homme à barbe, faite au pastel et savamment touchée. Une feuille d'études de chérubins [360 livres; Couvet]

[F2297] Lot 1293: L'étude au pastel pour la tête de la déesse Hébé, qui est au salon d'Hercule, à Versailles [80 livres 1; Paillet]

NATOIRE (Charles)

[F2537] Lot 1302: Une Tête de vieillard à barbem de grosseur naturelle, faite au pastel. [29 livres 19; Lempereur pour le Cabinet du roi]

PIERRE (le Chevalier Jean-Bapt. Marie)

[F2626] Lot 1317: [part] Une Tête de Vieillard à grande barbe, faite au pastel, d'une grande vérité. [100 livres; François Renaud pour Lempereur]

Dessins de Différents maitres, en volumes et en porte-feuilles:

[F2976–3025] Lot 1397: Quarante feuilles, contenant 50 Portraits de personnages célèbres dans les Arts, dessinés au pastel, à la pierre noire, à la sanguine & au bistre, exécutés avec soins par différents Artistes, parmi lesquels se trouvent ceux de B. Lutti, Velasquez, Ribera, Polidoro, Primaticcio, Albane, M. An. de Carravage, P. Sante, Badalocchii, Vouet, Bourdon, le Gros, Chambray, Furetiere, Pitau, Vallet, massé, &c., &c. [489 livres, en 12 lots]

Abel-François Poisson, marquis de Ménars, de Vandières et de **MARIGNY** (1727–1781), brother of Mme de Pompadour (*q.v.*), directeur général des bâtiments 1751–73. Apart from the pastels below, the posthumous inventory included drawings by Portail and Vispré which have been described as pastels.

Dictionary, genealogy, [Poisson](#)

Lit.: Émile Campardon, *Madame de Pompadour et la cour de Louis XV*, 1867; Chardin 1979; Alden R. Gordon, *The houses and collections of the marquis de Marigny*, ed. Carolyne Aycaguer-Ron, Los Angeles, 2003

Inventaire, 21.vii.1781:

Chambre à coucher du marquis de Marigny:

[249] [sans numéro] A l'égard d'un Tableau peint en pastel Sous glace dans Sa bordure doré représentant Le defunt Il n'en a été fait aucune prisée mais Cet article est tiré pour memoire Cy Memoire [possibly La Tour]

Galerie

[741] 805. Item un portrait de [femme] assise dans un fauteuil peint à l'huile et deux autres portraits de f.e au pastel dans un ovale prisés vingt Livres Cy 20 [n. 94 suggests that these are by Boucher; vente 1782, lot 14, but inv. 817 appears to cover this lot]

[746] 810. Item une corbeille Remplie de differentes fleurs et plumes Naturelles un dejeuner Representant des fruits en pastel prisés quinze Livres

Tous deux Sous Verre Cy 15 [vente 1782, lots 156, 157]

[752] 816. Item Le portrait de Colbert Ministre peint au pastel [?Nanteuil]

Celui de la fontaine aux Trois Crayons par Rigaud Tous deux Sous glace prises Soix.te quinze livres Cy 75 [vente 1782, lot 356]

[753] 817. Item Trois Têtes de femmes au pastel par f. Boucher dont La Dormeuse prisée quarante huit Liv Cy 48 [vente 1782, Lots 14 (La Dormeuse + 1), 15]

[754] 818. Item Le Buste d'un Jeune homme en Guerrier au pastel Sous glace par Mlle Rosalba prisé Trente Six Liv. Cy 36 [vente 1782, Lot 96, Louis XV jeune]

[766] 830. Item un buste de femme d'après f. Boucher Sous glace prisé quarante huit Liv. cy 48 [=? vente 1782, Lot 15, "Une autre Tête de femme charmante, aussi au pastel"]

Salon de musique

[1818] A l'égard d'un grand Tableau peint en pastel sous glace d'un autre Tableau peint sur Toile et de deux autres Tableaux ovales aussi peints sur Toile Tous quatre dans Leurs bordures Il n'en a été fait aucune prisée Comme étant portraits de famille mais Le present article a été ici tiré pour Memoire

Paris, hôtel de Ménars, Basan, Joullain, 18.III.–29.IV.1782:

François BOUCHER

Lot 14. Deux Têtes de femmes, faites au pastel, dont une vue de face, appuyée sur un coussin; l'autre, de profil, aussi sur un coussin; cette dernière paroit endormie. Sous verre de 15 pouces sur 12 de large [71 livres 19 sols; Vestris]

Lot 15. Une autre tête de femme charmante, aussi au pastel. Elle est vue de trois quarts, avec bouquet à son côté, les cheveux attachés avec un grand ruban. Sous verre de 15 pouces de 12 de large.

VIVIEN

Lot 142. Le portrait de M. de Louvois en buste, avec rabat de dentelles; au pastel. De 21 pouces sur 15 de large.

ROSALBA

Lot 96. Le portrait de Louis XV étant jeune, en buste et cuirassé, au pastel. Sous glace de 15 pouces sur 13 de large [180 livres; Joullain]

Tableaux par différents maitres

Lot 156. Une corbeille remplie de fleurs, sur un fond blanc, avec une bordure, le tout en plumes de différentes couleurs, sous glace. Hauteur, 22 pouces; largeur, 18 pouces.

Lot 157. Un panier de grosses pêches, prunes et noix, au pastel. Sous verre, 20 pouces sur 17 de large. Tous deux sous verre

François BOUCHER

Lot 282. Le portrait d'une jolie femme. Il est entouré d'une guirlande de fleurs formée par les Amours et accompagné des attributs des arts. Ce charmant morceau est au pastel. Hauteur, 13 pouces; largeur, 9 pouces 6 lignes.

Lot 283. Le même sujet, qui n'est pas moins intéressant que le précédent, avec quelques différences dans la composition, et qui a été fait de la même manière, en 1754, et de la même grandeur.

Lot 284. Deux Amours sacrifiant sur un autel et célébrant la convalescence d'une jolie femme qui s'élève en repoussant des nuages. On lit ces mots sur l'autel: Nous renaissions. Ce dessin est aux trois crayons mêlé de pastel, par le même. Hauteur, 15 pouces; largeur, 10 pouces 6 lignes.

Lot 285. Vénus assise. Elle est accompagné de deux Amours et tient en lesse deux colombes. Charmant dessin au pastel, dans une riche bordure entourée de guirlandes de fleurs. Hauteur, 18 pouces; largeur, 13 pouces.

Lot 286. Saint Jean enfant. Il est assis; son mouton est auprès de lui. Au pastel.

Lot 287. Une jeune fille accompagné d'un enfant. Elle porte deux paniers de fleurs suspendus par un bâton. Pastel. Hauteur, 10 pouces; largeur, 8 pouces.

Lot 288. Une bergère assise et vue à mi-corps. Elle est coiffée d'un chapeau de paille et tient une corbeille de fleurs. Ce joli morceau est peint au pastel. Hauteur, 14 pouces; largeur, 10 pouces 6 lignes.

Lot 369^{bis}. Deux paysages par Desriches et Pillement; ils sont ornés de fabriques et figures. L'un à la pierre noire et à l'estompe sur vélin, et l'autre à la pierre noire mêlée de pastel.

MARIN, secrétaire du roi [?] Jacques Marin (1682–1763); his son was Jacques-François Marin (1701–1777). It has been suggested that the vendor in the 1790 sale was Jean-François Marin, peintre de l'Académie de Saint-Luc.

Vente p.m., Paris, Joullain, 23.xii.1775:

Lot 12: Boucher, Tableau en pastel, représentant deux Amours qui jouent avec un casque [120 livres, Carle]

Marin, vente p.m.: Paris, Serreau, Le Brun & Saubert, 22.III.1790 & seq.:

Lot 662: [Anon.] Un Buste de Nègre, au pastel, de forme ovale sous verre & bordure.

Théodore-Jean-Laurent del **MARMOL** (1722–1790), avocat, politicien, licencié ès lois, échevin de Bruxelles 1750–65, conseiller au Conseil souverain de Brabant, bibliophile and art collector. His vente p.m., at his home in rue d'Or, Bruxelles, Lemaire, 24.III.1791, contained three pastels by Rosalba.

The musician Antoine-François **MARMONTEL** (1816–1898) and his son Antonin (1850–1907), both pianists. Antonin left a number of portraits of musicians (notably Delacroix's *Chopin*) collected by his father to the Louvre, as well as the Roslin painting of their ancestor, the writer Jean-François Marmontel. A number of pastels from Antoine-François's collection were sold in 1883 and 1898.

Lit.: Donateurs 1989

Paris, Drouot, Boulland, 25–26.I.1883:

Lot 61: Chardin, *??Bachelier*; Lot 157: La Tour, *Mme de Pompadour*; Lots 158–160: *inconnus*; Lot 220: Perronneau, *homme Louis XV*; Lots 250–252: Rosalba, *portraits*

Paris, Drouot, 28–29.III.1898:

Lot 17: Chardin, *??Bachelier*; Lot 39: La Tour, *inconnue*; Lot 44: Perronneau, *homme [Van Robais]*; Lot 51: Prud'hon, *Mme Prud'hon*; Lot 68: Anon, *femme*

Pierre-Joseph de **MARNEFFE** (Bruxelles 1760–1830), depicted in an anonymous pastel which may be the portrait by Legendre in the posthumous sale. In addition to forming his own regiment of chasseurs à pied during the French revolution, he was also an art dealer, and, by his wife Elisabeth van Assche, father of the Belgian painter François de Marneffe (1793–1877). Bruxelles, Mataigne, 24.V.1830 & seq.:

Lot 703: [Anon.] *Six Pastels, dont 4 portraits*; Lot 727: [Anon.] *Caïn tue Abel. Pastelle*; Lot 761: Le Gendre, *portrait en pastelle*

Alexandre **MARNIER-LAPOSTOLLE** (1857–1930), distillateur, created the Grand Marnier liqueur in 1880. Among the family collection is a Vigée Le Brun painting.

Pastels: Ducreux, *Marie-Antoinette*

Mlle Joséphine-Victoire-*Delphine* **MARQUET** (1824–1878), danseuse, actrice du Théâtre-Français;

Paris, Drouot, Pillet, 13–15.I.1869:

La Tour. Lot 304: Mlle Sallé, 80x63, as ex Véron. Lot 305: M. de la Reynière, 80x63.

Daniel **MARSBAG** (–1775), ontvanger [receiver] van de Vereenigde Oost-Indische Compagnie, kamer Amsterdam, assembled a large collection of Dutch, French and Italian prints and drawings, sold after in his death in Amsterdam with that of another unidentified collector, C***.

Vente p.m., Amsterdam, Ploos van Amstel, de Winter & Yver, 30.X.1775 & seq.:

J. Buys: Lot 723: Portrait agréable d'une femme, sous la forme d'une Bergere, d'une beauté peu commune, dessiné au pastel & fort terminé, d'après F. van der Myn [f8]

Lot 725: Portrait de femme, vue jusqu'aux genoux, vêtue à l'ancienne manière hollandaise, morceau vigoureusement dessiné au pastel & très terminé, d'après F. Hals [f15]

A. **MART**:

Paris, Drouot, Gérard, 2–3.III.1882:

Lot 16: Ec. fr., *voluptueuse*

Lot 27: Grimou, *enfant*

Lot 37: La Tour, *psstl*

François-Joseph **MARTEAU** (1697–1757), marchand orfèvre, graveur de médailles du roi, Galeries du Louvre; related to Perronneau. His collection of pictures (of which the most notable was a *Bain de Diane* by Natoire) was valued by La Tour in 1757, but contained only a handful of unremarkable pastels.

Inv. p.m., 4.IV.1757

Un tableau peint sur toile représentant une tête de femme en Pastelle dans sa Bordure a filet de Bois doré garny de sous verre blanc [24 livres]

Trois tableaux de fleurs demi ton en Pastelle garny de souverre[part]

Deux Pastelles sous verre blanc a bordure dorée [part]

Admiral Sir William Fanshawe **MARTIN**, 4th Bt (1801–1895), GCB, first naval lord, of 5 Oxford Square, London W1. A sale took place in London, Christie's, 26.I.1923, which included several family portraits in pastel as well as a group of five, identically framed pastels of senior naval officers, now in the National Maritime Museum, Greenwich, and given to Lawrence.

Aimé **MARTINET** (–1964), collector, expert and antiquaire, Geneva. He acquired a number of Liotard pastels, and a La Tour *Rousseau*, from around 1930 on. After his death in an accident, his widow donated an important collection of porcelain to the musées de Genève.

Pietro Antonio **MARTINI** (1739–1797), Italian draughtsman and engraver; active in Paris; the 1797 sale took place shortly before his death in Parma.

Paris, Delaunay, Régnault, 5–6.IV.1797:

Lot 6: Baldrighi, *Une Tête de Vestale, peinte en pastel* [10 frs; Breard]

Mrs Thomas *Henry* **MASON**, née Emma Jane Powley (1850–1918), Mrs Lewis; her second husband, whom she married in 1899, was a mining tycoon; she lived in New York, Paris and London, and was a client of Duveen Brothers. Apart from Labille-Guiard's *Mme Mitoire* and a Russell (*Mrs Meyrick*), said later to be in poor condition, she bought a number of unidentified pastels from the firm (e.g. a "fine oval pastel" in 1907 for \$1200), and in 1909 paid them \$1042.10 for "restoring three pastels".

Jean-Baptiste **MASSÉ** (1687–1767), miniaturist. His posthumous inventory (AN MC/ET/XCVII/422, 31.X.1767) included two pastels by Natoire, a portrait of his brother by Lundberg, as well as miniatures by Carriera.

Dictionary, artist

Lit.: Marandet 2003b

Jean **MASSON** (1856–1933): industrialist at Amiens and Paris; gave an extensive collection of early drawings of the French school to the École des beaux-arts in 1925.

Lit.: Lugt 1494a; *Notice des dessins, enluminures, manuscrits d'art français du x^{ix}e au xvⁱⁱⁱe siècle tirés de la donation Jean Masson*, Paris, École nationale supérieure des Beaux-Arts, 1927; M. P. Lavallée, "La Donation Jean Masson – Dessins de maîtres français", in Richard Cantinelli & Émile Dacier, eds., *Les Trésors des bibliothèques de France*, Paris, 1928

Paris, Georges Petit, Lair-Dubreuil, 7–8.V.1923:

Lots 1, 2: Aubert, *inconnus*; Lot 64: Ducreux, *du Pré*

Charles **MATHEWS** (1776–1835), theatre manager and actor, the son of a Wesleyan Methodist printer; formed the large collection of theatrical pictures now in the Garrick Club (*v.* Collections for exact holdings), which included some pastels by Russell acquired in the artist's sale in 1807.

La princesse **MATHILDE** (1820–1904), Napoléon's niece, daughter of Jérôme Bonaparte. In 1840 she married Anatole Nikolaievich Demidov, prince de San Donato (*q.v.*), but they were separated in 1848. In that year her cousin Louis-Napoléon was elected president and she held court at the Élysée palace; subsequently she lived in the rue de Courcelles and the rue de Berri where "elle accueillait tous ses visiteurs avec un sansfaçon qui était l'extrême raffinement de la condescendance et de la politesse" (Abel Hermant). These visitors were the leading figures of the worlds of art, literature and science. She was herself an amateur artist, although her efforts and connoisseurship were disparaged by the Goncourt brothers, who noted that her atelier was "encombré de ces choses qui ne sont des objets d'art que pour les femmes, un faux pastel de Boucher, de faux pastels de Chardin." (*Journal*, 10.XII.1852). She also owned an oil by Perronneau, said to be of Laurent Cars, and a miniature after La Tour's *autoportrait au jabot*.

Lit.: Donateurs 1989

Vente p.m., Paris, Chevallier, 17–21.V.1904:

Pastels: Lot 3: La Tour, *Nollet*; Lot 5: Nanteuil, *archevêque*

Other pastels: Chardin, *garçon; fillette*

Francis Zatzenstein, known as **MATTHIESEN** (1898–1963), dealer in old master pictures in Berlin and London since before 1949, continued by his son Patrick since 1978; *v.g.* Durand.

René-Charles de **MAUPEOU** (1688–1775), premier président au parlement, garde des sceaux, chancelier de France.

Dictionary, [essay](#)

Jean-Baptiste-Edme **MAUPÉTTIT** (1704–1774), peintre de l'Académie de Saint-Luc (reçu 1720), music publisher and dealer in books and pictures, rue des Prêtres 1749, cloître Saint-Germain-l'Auxerrois 1764.

Vente p.m., Paris, Brisse, Prault & Joullain, 18.VII.1774 & seq.:

Lot 38: [Anon.]: Six Portraits au pastel, dont ceux du Chancelier le Tellier & du Président de Novion [2 livres 12 sols]

Louis-Joseph **MAURICE** (1730–1820), peintre des impératrices de Russie, pastellist and art collector. His collection included objets d'art and curiosities,

as well as paintings by Boucher and Fragonard.

Dictionary, artists

Paris, 29 rue de Seine, Paillet, Chariot, 8.XI.1820 & seq.:

Lot 191. Portrait de Latour, peint par lui-même, très-beau pastel.

Lot 192. Une Figure de femme tenant une couronne d'après la Rose Alba.

Lot 194. Onze Pastels, par feu Maurice.

Citoyen **MAURICE**: probably Louis-Joseph Maurice, *q.v.*

Paris, Thierry, Regnault, 16–17.I.1797:

Lot 59: Une copie du fleuve scamandre, peinte au pastel, d'après Boucher; & divers dessins non-décrits [8 ff 15]

Ernest **MAY** (1845–1925), banker and collector, 29 faubourg Saint-Honoré, Paris 8^e in 1922. He collected both Impressionists and old masters. His son Jacques Ernest-May (1885–1970) was also a banker and collector, lending a Berjon *fillette* to the Paris 1927a exhibition.

Lit.: *Qui-êtes vous?*, 1924; Gimpel 1963; Donateurs 1989

Paris, Drouot, 19.VI.1933

Pierre-Louis-Alexis, dit Pierre-G[orges] **MAY** (1875–1938), chef du secrétariat du Ministre de la marine, son of the banker Georges May: in 1908 he married Rose Suzanne Trèves. A pastel by Bernard was lent to the Paris 1927a exhibition.

Pastels: Bernard, *femme 1757*; La Tour, *Dupouch*

François **MAX-KANN** (1898–p.1952), dealer and expert, of 78 avenue Mozart, Paris, from the 1930s to the 1950s.

Jean-François **MAXE** (1781–1851), marchand de curiosités. His business appeared in the *Almanach du commerce* from 1823, initially rue Royale-Saint-Honoré, then from 1839, rue Neuve-du-Luxembourg, and from 1844, 4 rue Caumartin. His second posthumous sale included 11 pastels, 10 by (or as by) La Tour, Boucher and Marteau.

Vente p.m., Paris, rue des Jeûneurs, Ridet, Henry, Crosnier, 22–24.III.1852, Lots 265–270.

Alphonse **MAZE-SENSIER** (1831–1892), art historian and collector. He published Carriera's journals.

Paris, Drouot, Chevallier, 19–20.III.1886 [minatures]

Paris, Drouot, Delestre, 13.IV.1892 [objets-d'art]

Thomas Miller **McLEAN** (1832–1908), dealer and print publisher, of McLean's Gallery, 7 Haymarket, and Belsize Park: the posthumous sale of his stock at Christie's, 30.I.1909, included several pastels by Russell and one as by A. Frey, probably an error.

John **MCGOUAN** or McGowan (–1803), FRS, FASE, "Writer" and antiquary, of 83 Princes Street, Edinburgh, where his p.m. sale was conducted by Edwards, 14.IV.1803 (Lot 39 was Cotes's pastel of Flora MacDonald). He had an extensive collection of drawings, ceramics, antiquities, coins and medals assembled over more than 50 years.

Edward Augustine **MCGUIRE** (1901–1992), chairman of Brown Thomas, the Dublin retailer, senator and collector. Newtown Park, his house in Blackrock, contained pictures by El Greco, Gainsborough and Reynolds as well as rare china, glass, tapestries and objets d'art. He contributed an article on Irish 18th century pastels to the *Connoisseur* in 1939, and he owned pastels by H. D. Hamilton, Lawrence etc. as well as the small group by Forrest now in the NGI, Dublin.

Lit.: *Dictionary of Irish biography*

London, Christie's, 20.IX.1976

Other pastels: H. Hone, *Lady Lanesborough*

Thomas Miller **MCLEAN** (1832–1908) and his son Thomas Henry McLean (1860–1945), of 7 Haymarket, London, art publishers, printsellers and dealers. Cessation of business sale, London, Christie's, 18.I.1908 included a few pastels.

McSwiny, v. Swiney

Me

Dr Richard **MEAD** (1673–1754), physician and collector. A "compleat catalogue of the pictures" auctioned after his death in London, Langford & Baker, 20.III.1754, for over £3400 appeared in the *London magazine*, XXIII, .III.1745, pp. 130f, and included the following:

Dean Swift, 3 qrs. in crayons, *Mr Barber*.

Admiral Spragge, 3 qrs. [m/u], *Greenbill*.

A madonna and our Saviour, in crayons, from Guido, *Mr Coates*.

Frederick Richard **MEATYARD** (1881–1966), fine art dealer, London, specialising in British drawings; 59 High Holborn 1912–20; Museum Street, from 1920 until c.1964 when he retired; he lived in Margate.

Cardinale Leopoldo de' **MEDICI** (1617–1675), brother of Cosimo III. He was a leading patron of the arts and sciences, and pursued scientific research with Galileo. He founded the Accademia del Cimento in 1657; it closed in 1667 when he was made cardinal and moved to Rome. He collected paintings, drawings, sculpture, coins and books; he initiated the series of artists' self-portraits now in the Uffizi, and which include a number of works in pastel. He and other members of this illustrious family owned several sheets by seventeenth century draughtsmen (Leonardo, Mola etc.) described in inventories as pastel but more probably chalk drawings. The Medici collections also included pastels by Vouet, Nanteuil, Tempesti, Fratellini, Vivien and Carriera; they are now in the Uffizi (*v.* Collections for holdings). *Dictionary*, genealogy, [Toscana](#)

George Bubb-Dodington, 1st Baron **MELCOMBE**, né Bubb (1691–1762), diplomat and statesman, art collector. He was in Rome in 1732 to buy pictures for Eastbury, his seat in Dorset; there he made the acquaintance of Cardinal Albani whose pastel portrait by Katherine Read was subsequently sent to him.

Lit.: Cockayne; Ingamells 1997

Jan Herman Jacob **MELLAART** (1892–1946), The Netherlands and London: dealer; his firm handled a pastel by Russell.

Paul **MELLON** (1907–1999), son of Andrew W. Mellon; philanthropist, racehorse owner and art collector with a particular interest in British art. An exhibition took place in the Royal Academy (London 2007a) on the centenary of his birth.

Lit.: London 2007a

Pastels: Ashfield (3); Faithorne; Gardner (2); Hamilton; Healy; Luttrell (3); Russell; J R Smith; Vispré; Wright; *v.* Collections, New Haven, Yale Center for British Art

Marie-François **MÉNAGE DE PRESSIGNY** (Nantes, St Nicolas 27.I.1734- Paris 8.V.1794), fermier général, collectionneur. Best known for owning Fragonard's *L'Escarpolette*, documented in his inventory taken by J.-B.-P. Le Brun after he was guillotined (7.XI.1794; AN F/17–1268/175), he also owned several pastels, including copies after Boucher by Mérelle and "dessins coloriés" by Saint-Quentin.

Lit.: Jackall 2024; Jackall 2025; Genealogies, [Ménage](#)

Augustin **MÉNAGEOT** (c.1700–1784), maître peintre de l'Académie de Saint-Luc, marchand de tableaux, father of the history painter François-Guillaume Ménageot (1744–1816), directeur de l'Académie de France à Rome. An elder son, Robert (1737–1806), was an engraver in London.

Ménageot père was in London by 1736 when he advertised a print, remaining there until 1755 when the last of a number of advertisements for London sales of French old master pictures appeared. His sale (Paris, Chariot, Paillet, 17.III.1778) included these pastels:

Lot 139: Rosalba, *Electeur de Cologne*

Lot 204: Michel Vanloo, *la Reine*, étude

Lot 245: Anon. [?La Tour], *Mondomville*

Lot 253: Anon. 2 *bustes de femmes*.

Ménageot fils's posthumous inventory (AN MC/ET/XXIX/811, 8.XI.1816) included several pastels:

Item trois portraits, savoir deux de Mr Menageot par lui-même, dont un date de 1797, sur toile et sans bordures et un portrait de femme au pastel sous verre dans sa bordure dorée, lesdits portraits étant de famille tirés ici pour memoire

Item un portefeuille contenant quatre vingt dix pièces, academies et croquis à la pierre noire et à la sanguine, ainsi que quelques études de têtes et sujets au pastel par differents peintres, prisé trois francs

Item un portefeuille contenant trente trois feuilles à la plume, à la pierre noire et au pastel, par Baroche, Bassan &c.,... quinze francs

Item sept pièces sous verre dans leurs bordures, savoir: un portrait au pastel dit celui du cardinal Jules de Polignac...prisés 30 francs

Lit.: Willk-Brocard 1978; Nicole Willk-Brocard, "Augustin Ménageot (ca. 1700–1784), marchand de tableaux. Quelques jalons", *Gazette des beaux-arts*, .IV.1998, pp. 161–82

Alphonse **MENNECHET DE BARIVAL** (1812–1903) married his (third) cousin Henriette-Caroline Paillet (1813–1861), a gifted pianist and composer and granddaughter of the auctioneer A.-J. Paillet (*q.v.*). In 1880 he had constructed the pseudo-renaissance château Mennechet in Chiry-Ourscamp intended to be a museum to house his collection of pictures, sculpture and faïence, but the project was incomplete at his death, and the château was destroyed by bombing during the 1914–18 war. He left four pastels to Saint-Quentin (initially housed in the Palais de Fervaques, as noted in the 1914 edition of Baedeker, *Le Nord-Est de la France*, later transferred to the musée Antoine-Lécuyer) which came (through his wife) from the disastrous La Tour sale run by A.-J. Paillet; Paillet's son Charles (1780–1848) appears already to have left them to the ville de Saint-Quentin with a usufruct to his daughter and son-in-law. In a private letter to Maurice Tournoux of 18.IX.1904, Élie Fleury called Mennechet “un vieux filou”, explaining that he “vient de laisser à la ville de Saint-Quentin les copies infâmes qu’il n’avait pas pu vendre à des Américains pour des originaux”. His brother was the administrator Félix-Alexandre Mennechet (*q.v.*, Suppliers). Five pastels are listed in his testament of 24.VI.1903, but only four were left to Saint-Quentin and listed in the inv. p.m. of 29.X.1903; the fifth was later acquired. Lit.: legs Alphonse Mennechet de Barival, *Journal de Saint-Quentin et de l’Aisne*, 165, 17.VII.1903, p. 1; Cabezas 2009c; Saint-Quentin 2005, p. 118; Genealogies, [Paillet](#)
Pastels: La Tour, *Cassanea de Mondonville*, *Frère Fiacre*, *inconnu no. 21*, *inconnue no. 13*; Éc. fr., *Le Riche de La Poupinrière* [thought by Mennechet to be Perronneau, *Choiseul*]

Gustave **MENNESSON** (1847–1934), avocat, 79 boulevard Haussmann: collector of XVIII^e pastels by Perronneau. Only one is known: the version of Mlle Huquier that he bought in 1905; it was Lot 31 in his posthumous sale, Paris, Drouot, 24.V.1933.
Lit.: Renart 1908

Anton W. M. **MENSING** (1866–1936): a bookbinder by training, he joined the Amsterdam firm founded by Frederik Muller in 1885. He became director and owner of the firm, expanding its activities to those of an international art auction house. He collected pictures, bookbindings as well as scientific instruments (his collection is now in the Adler Planetarium in Chicago). Two of his pastels are now in the Museum Boijmans-Van Beuningen. His son Ben (1903–1972) continued the firm until c.1960.
Lit.: W. F. J. Mörzer Bruyns, “The Amsterdam Scheepvaartmuseum and Anton Mensing”, *Journal of the history of collections*, VII/2, 1995, pp. 235–41; W. F. J. Mörzer Bruyns, “Frederik Muller & Co and Anton Mensing: The first international art auction house in Amsterdam, and its director”, *Quaerendo*, XXXIV/3–4, 2004, pp. 211–39
Amsterdam, Frederik Muller, 27–29.IV.1937, dessins anciens:
Lot 148: Cotes, *Lady Mary Ejyre*; Lot 171: Ducruex, *Dame*; Lot 329: La Tour [Éc. fr.], *homme*; Lot 330: La Tour, *auto*; Lot 523: Perronneau, *femme 1766*
Amsterdam, Frederik Muller, 15.XI.1938, tableaux anciens

Paul **MERSCH** (1859–1909), docteur en droit, of 13 rue Montchanin, Paris, vice-consul of Luxembourg, son-in-law of Charles Sedelmeyer (*q.v.*).
Paris, Georges Petit, 28.V.1909:
Lot 47: La Tour, *bénédictine*; Lot 65: Perronneau, *homme*

Charles-François-René **MESNARD DE CLESLE** ou de La Claye (1732–1803), commandeur des ordres de Saint-Louis et de Notre-Dame de Mont-Carmel. A former maréchal de camp de cavalerie, he was appointed gouverneur et lieutenant du roi dans le Pays de Soule before 1769, but his poor health prevented his being invested, and he remained in Paris. During the Revolution he was briefly imprisoned (his brother, the comte de Chousy, and nephew were executed), and deposed that his income came mainly from the sale of pictures and furniture. He collected French and Dutch pictures, including Boucher, Chardin and Fragonard. A pastel by Hall was sold in Paris, Boileau, 4.XII.1786 & seq., Lot 118. The catalogue for his posthumous sale listed among his collection of “curiosités” a large number of drawings and miniatures. They were sold from his brother’s former home.
Paris, Boileau, Paillet, 4.XII.1786 & seq.:
Lot 118 [Hall, pastel]
Vente p.m., Paris, rue Saint-Étienne, coin du Boulevard Poissonnière, 1.I.1804 & seq.:
Lot 13: Mlle Belleporte, 2 *pslts a/r Carriera*; Lots 14, 15: Mèrelle, *femmes*; Lot 18: Natoire, 2 *dessins coloriés*

Armand-Louis de **MESTRAL DE SAINT-SAPHORIN** (1738–1805), Danish representative at the court in Dresden 1762; collector of drawings, including the Michelangelo *Study of Christ and the woman of Samaria* (New York,

Sotheby’s, 28.I.1998). While in Madrid he commissioned four pictures from Pillement.

Dictionary, genealogy, [Mestral](#)
Lit.: Michaud; *Danske Biografiske Lexikon*
Pastels: Carriera [Vleughels], *tête de femme*

Meurville, v. Petit

Albert L. **MEYER** (1874–1944), Paris, drawings specialist, associate of Jacques Seligmann (*q.v.*).
Lit.: Seymour de Ricci, *Dessins du dix-huitième siècle, collection Albert Meyer*, Paris, 1935; Seligmann 1961; Open art data, [blogpost](#), 3.I.2020
Paris, Galerie Charpentier, Ader, 15.VI.1938:
Lot 6: Boucher attr., *jeune fille à la colombe*
Other pastels: La Tour, *Pompadour*

André **MEYER** (1898–1979), banker. He emigrated to the USA in 1940; head of Lazard Frères for 33 years until his retirement in 1977. He and his wife, née Bella Lehmann (1903–1980), were donors to the Louvre, musée d’Orsay, Metropolitan Museum of Art and MOMA, New York. A sale in New York, Christie’s, 26.X.2001, included paintings by Perronneau and Greuze, numerous XVIII^e drawings as well as furniture and porcelain. His musical manuscript collection was sold in Paris, Sotheby’s, 16–17.X.2012. Exh.: *Exhibition of the collection of Mr and Mrs André Meyer*. Washington, National Gallery of Art, 10.VI.–8.VII.1962, paintings and drawings from Rembrandt to Picasso.
Lit.: Cary Reich, *Financier: the biography of Andre Meyer*, New York, 1983; F. Lesure, *Collection musicale André Meyer*, Abbeville, 1973
New York, Parke-Bernet, 22.X.1980:
Lot 8: La Tour, *Camargo*
Paris, Sotheby’s, 16–17.X.2012:
Lot 93: Duplessis, *Gluck*

Jean-François **MEYER** (Munster 1746–14.VII.1799), propriétaire de la *Gazette de Gand*, of which he obtained the licence in 1771. In 1789 he married Jeanne de Keersmaecker. He spoke seven languages and assembled a fine library and print collection, sold in 1807.
Vente p.m., Gand, salle de Saint-George, P. F. de Goesin-Verhaeghe, 8–9.IV.1807:
Lot 76: Deux portraits d’homme et de femme. Au pastel, forme ovale, d’égale grandeur. h. 38. l. 32
Lot 77: Quatre portraits de femme. Au pastel, forme ovale, d’égale grandeur. h. 47. l. 39

Louis **MEYER**: lent a Perronneau *enfant* to the Paris 1927a and Paris 1936b exhibitions, and a Rosalba to Paris 1908b. He was probably the art critic Louis Meyer (1870–1943) who adopted the pseudonym Louis Vauxcelles.

Meyer, n.q. Sée

Mi

Herman de Stern (1815–1887), Barao de Stern in the Portuguese peerage, founded the London banking house of Stern Brothers. He bought Strawberry Hill in 1883. He was succeeded by his son Herbert, 1st Baron **MICHELHAM** (1851–1919), a banker and philanthropist. His widow, née Aimée Geraldine Bradshaw (1882–1927), 20 Arlington Street, London, acquired a Carriera, *James Dawkins*, from Agnew’s in 1920. The Michelham collection was dispersed from the premises by Hamptons, 23–24.XI.1926, and included an anonymous French pastel, *The telescope*.

Henri **MICHEL-LÉVY** (1845–1914), painter.
Paris, Drouot, Chevallier, 25.V.1905:
Lot 35: Boze, *femme âgée*, Lot 36: La Tour, *auto* [B&W 234]; Lots 37, 38: Anon., a/r Fragonard, *jeune fille tenant une marmotte; petit garçon accoudé sur une cage*
Paris, Georges Petit, Lair-Dubreuil, 12–13.V.1919:
Lot 41: Boucher, *jeune fille brune*

Léon **MICHEL-LÉVY** (1846–1925), brother of Henri.
Lit.: Chardin 1979
Paris, Georges Petit, 17–18.VI.1925:
Lot 39: Boucher, *jeune fille brune*; Lot 40: Boucher, *?Mme Deshays au bonnet*; Lot 41: Boucher, *jeune fille au pigeon*; Lot 44: Chardin, *auto au cheval*; Lot 48: Ducreux, *fillette*; Lot 77: La Tour, *Silvestre*; Lot 84: Perronneau, *Mme Larnette*; Lot 85: Perronneau, *Mme Dutillien*; Lots 104, 105: Vigée, *actrices*

Émile **MICHELOT** (1829–1879), raffineur de sucre, Bordeaux. An important library and a large collection of XVIII^e engravings (portraits and galant pieces) was sold in several sessions from 1880, after his death. Vente p.m., Paris, 14–17.II.1881: La Tour, *homme*

Alan Brodrick, 2nd Viscount **MIDDLETON** (1702–1747), commissioner of customs, MP for Midhurst. He was in Italy in 1724–25 to buy pictures (among them works by Luti and Poussin). He sat for his portrait by Rosalba; he also purchased a version of her portrait of Faustina Bordoni. The bill, for 54 zecchini, was settled by Owen Sweeney. The pictures descended to William St John Fremantle Brodrick, 1st Earl of Middleton (1856–1943), of Peper Harow, and were sold p.m. at London, Christie's, 26.X.1945.

Lit.: Ingamells 1997

London, Christie's, 26.X.1945:

Lot 1: Hoare [Pond], Mary Townshend, in blue dress with white collar, pstl – pastel – 23¼ in by 17½ in. [7 gns; MacGrath]

Lot 2: Liotard, Albinia, Viscountess Middleton, in blue dress and frills at her neck; and Portrait of the Same Lady, in blue dress, cr. clr [3 gns; Spieler]

Lot 3: Rosalba, Gentleman, in brown coat and blue cloak and blue cap – pastel – 22 in. by 16½ in. [19 gns; Bathurst]

Lot 4: Rosalba, Alan, 2nd Viscount Middleton, in brown embroidered coat and white cravat – pastel – 22 in. by 16½ in. [7 gns; Wingray]

Edwin **MILGROM** (1936–), endocrinologist, and his wife Monique Berger donated a painting by François de Troy to the musée de l'Île-de-France, Sceaux, where their collection, particularly rich in paintings of the French XVIII^e, was exhibited; it included a version of Van Loo's pastel, *Mme de Prié*. Lit.: Sceaux 2007; *Gazette Drouot*, 11.VII.2008, pp. 130–31; Susan Moore, "Patience first", *Apollo*, .IX.2016, pp. 50–56

Eric George **MILLAR** (1887–1966), keeper of manuscripts in the British Museum 1944–47, collector. He donated or bequeathed over 300 items to the British Museum.

Lit.: "The Eric George Millar bequest of manuscripts and drawings 1967", *British Museum quarterly*, XXXIII, 1968

Pastels: Downman (8 pastels)

Mrs Clarence **MILLHISER**, née Regina Viola Greenwald (1874–1965). The Millhiser fortune was based on a lumber, dry goods and retail business in Richmond started by Clarence's father, Moses Millhiser. In 1920 Mrs Millhiser was the victim of theft by an employee at a New York hotel involving jewellery worth \$350,000. After her husband's death (c.1924), Mrs Millhiser travelled frequently to Europe. Several pastels by Ducreux were donated by her estate to the Virginia Museum of Fine Arts in 1965.

Joseph Leeson, Viscount Russborough 1760, Earl of **MILLTOWN** (1711–1783), MP 1743–56, collector. He had six Carriera pastels, now in the National Gallery of Ireland (*v. Collections*).

Milnes-Coates, v. Cotes

Ante Topić **MIMARA** (1898–1987), controversial Croation art collector; sold a fake Rosalba, J.21.2651.

Charles Alfred **MINCIEUX** (1878–1944), homme de lettres, art and book dealer in Geneva, 11 Grand Rue. In Paris, 27.X.1904 he married the musician and artist Annie Kuczynski (1857–1937) who acquired some of his collection. The firm handled pastels by or after La Tour, Barocci and Petitot.

MINOT, de Saint-Jean-d'Angély: André-Louis-Édouard Minot (1850–1920), colonel des hussards, Légion d'honneur; or his father, André-Xavier-Achille-Jean Minot (1813–1904), propriétaire.

Paris, Drouot, Chevallier, 25–26.IV.1887:

Lot 42: La Tour, attr., *officier*

Marchesa **MINUTILLI CAFFARELLI**, née Anna Maria Petrosini (– 1731). She married Pietro Cafferelli in 1697. Her estate inventory (Rome, 14.IV.1731; transcribed Roberto Vergara Caffarelli) included eight "pastels" by Parmigianino, no doubt chalk drawings; her son Scipione Minutilli was the heir.

Inventario

f.835 – 115 Otto quadrucci di un palmo in circa p[er] alto rap[resentan]ti ritratti in Pastello con cornicette nere piane all'antica con vetro avanti, sei d'essi S 9 e due piu grandi S 1,50 del Parmeggianino [10.50]

f.835 Un quadretto di mezzo palmo in circa ritratto in Pastello con cornice intagliata con fogliami tutta dorata si stima [1]

Louis-Marie-François-Gaston, marquis de Lévis-Léran, marquis de **MIREPOIX** (1724–1800), brigadier des armées du roi, associé honoraire de l'Académie de Toulouse. He commissioned pastels by Perronneau of himself and his wife, exhibited at the Salon de Toulouse 1758, no. 26/27, and lent two pastels by Renou to the 1770 salon. On 10.II.1796 eight portraits de famille, six in pastel, were seized from his hôtel, rue Ninau. Lit.: Arnoult 2014, p. 148

Louis-Antoine **MIRLEAU DE NEUVILLE** (1707–1780), fermier général, and his wife Adélaïde-Julie Garnier d'Isle (1728–1780): see entry in La Tour catalogue J.46.2368ff for biographies. Their combined inv. p.m., 2.V.1780 (AN MC/ET/XLII/603) recorded two groups of pictures in Mme Mirleau's apartment in the rue du Cherche-Midi.

In the chambre à coucher ayant vue sur le jardin:

A legard de deux Bustes en marbres Representant des tetes de femmes et six tableaux dont un en oval tous les six peints en pastel dans leur [bordure] doré et sculpté avec Verres blancs au devant il n'en a point été fait de prisé comme étant portraits de famille mais seulement tiré pour Memoire While in an adjacent cabinet:

A legard de sept tableaux peints en pastel sous verres dans leur Bordures dorés, trois autres petits oval aussy portraits de pastel sous verres, trois desseins Representants des figures dans leurs bordures [noirci] et dores une autre peint en huile sur bois, une Gravure et un petit portrait mygnature dans ... Bordure et de quatre Bustes en Platre Ils n'ont point été prisé, comme portraits de famille mais seulement tires pour Memoire

Charles-Edmond **MITANTIER** (1817–1887), notary and bibliophile: his widow donated an important collection of early printed books to the bibliothèque municipale de Troyes. The musée des Beaux-Arts received a group of six pastels by Petit de Villeneuve.

James **MITCHELL** (1752–1806), of Richmond Hill, Surrey, "gone to Jamaica", leading to a sale on 4.XI.1803 by Mr Winstanley on the premises, advertised in the *Morning chronicle* (31.X.1803) and including "a small but well chosen Collection of Painting, Drawings in Crayons etc." He was born in Kilmadock, Perth; Receiver-General of Jamaica and a Member of Assembly for the parish of Vere in 1805. He was married to Martha Delpratt.

La comtesse André **MNISZECH**, née Anna Potocka (1827–1885), first wife (married 1849) of the Polish émigré painter and portraitist Andrzej Mniszek (1823–1905). A number of Marteau pastels of members of the Mniszech or Potocki families were in her posthumous sale; others, bring the total to 17, were recorded as in her possession, all formerly at the Mniszech palace at Wiśniowiec, by Fournier-Sarlovèze a few years before 1906. Some were also dispersed at the posthumous sales of the collections of her son Leon Mniszech (1849–1901), an enthusiastic art collector and founder member of the Red Cross. His collection included several Marteau pastels that had belonged to Stanislaw August; some of it is now in Warsaw.

Lit.: Fournier-Sarlovèze 1907, p. 152n.; Rosset 1994

(Comtesse A.M.): Vente succession, Paris, Drouot, Baudoin, 9–10.V.1910: Marteau, Lot 1: *Mme Geoffrin*; Lot 2: *La comtesse François Potocka*; Lot 3: *La comtesse Pélagie Potocka*; Lot 4: *Aniela Lodocovska*; Lot 5: *Sophie Potocka*; Lot 6: *jeune fille*; Lot 7: *La comtesse Ursule Mniszech*

(Comte L. M.): Vente p.m., Paris, Chevallier, 28.IV.1902

Mo

Toussaint-Eugène-Ernest **MOCKER** (1811–1895), singer and professeur, de l'Opéra-Comique, owned a version of Perronneau's *Van Robais*.

Sir John Rawdon, 1st Earl of **MOIRA** (1720–1793), FRS, Dilettanti 1741; the subject of portraits by Knaption, Pond and (in pastel) Charles Martin.

According to Twiss 1776, p. 23, his collection included "a few portraits in crayons, by Rosalba". They may well have been purchased in Italy, for he was recorded in Venice in 1740. Lady Mary Wortley Montagu noted that "he us'd to purchase Pictures in Italy: not because he wanted to buy, but because somebody or other wanted to sell." (letter, 22.VI.1752). His son, later Marquess of Hastings (1754–1826), bought Mosnier's oil portrait of the chevalier d'Éon, and had a copy made by Thomas Stewart.

Charles **MOISSON** (*fl.* 1878–94), Paris, published a catalogue of the pictures at the musée Jeanne d'Aboville, La Fère, in 1889.

Pastels: Ducreux, *Manuel*; Frey, *Mmes Adélaïde, Sophie, Victoire*

Hender Delves **MOLESWORTH** (1907–1978), keeper of sculpture, V&A 1931–66, and his wife, née Eve Galloway (1901–1995), a designer and decorator: owned a Mengs pastel (*Ismael Mengs*) which was sold in 1985, as well as the Carriera pendants of John, 2nd Viscount Molesworth (a noted collector) and his wife, seen in the 1990s but absent from the estate in 1995. Lit.: Molesworth 2010; *Times* obituary, 26.IV.1978

Girolamo Ascanio **MOLIN** (1738–1814), bibliophile and art collector, son of Gian Girolamo Molin and Caterina Grassi. He left two pastels by Rosalba to the Gallerie dell'Accademia di Venezia, possibly of his grandmother and father or uncle.

Dictionary, genealogy, [Molin](#)
Lit.: Nepi Scirè 2009

Il marchese Giovanni Carlo **MOLINARI** (1715–1763), titular archbishop of Damascus, papal nuncio in Brussels, subject of a portrait by Carriera. Bruxelles, H. Vleminckx, 15.VII.1763:

Lot 38: Carriera, Deux Pastels pareils, représentant l'Hiver, dont l'un peint par la fameuse Rosalba, & l'autre copié d'après elle, cadre noir avec glace [30 Dfl, Flamand?]

Amédée-Charles-Jean **MOLLOY** (1814–1893), docteur en médecine, chevalier de la Légion d'honneur, place du marché-Saint-Honoré. He was given (it seems by a grateful patient) a pastel of Sophie Arnould, included in his vente p.m., Paris, Chevallier, 29.I.1894, as by La Tour (*v. Éc. fr.*).

George Conquéré de **MONBRISON** (1830–1906), château de Saint-Roch, diplomate auprès de la cour pontificale, owned a pastel by La Tour (*Mme Louise*) in 1888; it passed to his niece, Laure-Augusta-Marianne de Monbrison (1869–1953), who in 1896 married William Gibson, 2nd Baron Ashbourne; in 1920 she gave it to the Louvre “au désir de sa mère” (Mme Henri-Roger Conquéré de Monbrison, née Élisabeth-Louise-Hélène Hecht (1848–1912), who lived at 57 avenue Montaigne; Jules Féral inventoried her collection after her death, but the details are omitted from the WPI archive). Monbrison also owned La Tour's *Laidégivre* before its acquisition by W. T. Blodgett by 1872 (according to the Seligmann files); a Greuze pastel *autoportrait*; a pastel by Correggio; and two pastels by Nanteuil (*Philippe d'Orléans* and *Montpezat*); the latter, now in Reims, was retired from his sale (Paris, Georges Petit, Lair-Dubreuil, 13.V.1904), was acquired in 1907 from Montbrison's son, Étienne (1860–1951).

Lit.: *Burke's Peerage*; Donateurs 1989

MONTESQUIOU-FEZENSAC. This ancient house included a number of collectors. The Paris, Drouot, Duchesne, 19.III.1897 posthumous sale by the widow of Charles-Eugène, marquis de Montesquiou-Fezensac, née Jeanne-Eliane Perrin de Cypierre (1814–1896) included pastels attributed to Boucher, Rosalba, Greuze and La Tour. Charles-Eugène's nephew, comte Odon, married Marie Bibesco (1845–1929), château de Courtauvaux; her sale (Paris, Georges Petit, 9–10.XII.1929) included two anonymous pastels (*Rosamée de Montesquiou-Fezensac* and *la marquise de Lastie*). Odon's nephew was the Symbolist poet and collector, comte Robert de Montesquiou-Fezensac (1855–1921); a sale of his collections took place in Selles-sur-Cher, château de Saint-Eusice, Saugé, Farault, 27–28.V.1928, and included several anonymous pastels, one by Xavery, and a canvas after Liotard. A second cousin, comte Blaise de Montesquiou-Fezensac (1886–1974), bibliophile, antiquary, author and collector, 9 rue de Chaillot, Paris 16^e in 1922; married Anne de Vogüé; she lent the Vivien pendants, *M. & Mme Bombarde*, to the 1927a exhibition.

Dictionary, genealogy, [Montesquiou](#)
Lit.: Donateurs 1989

Léonard-Marie-Constant-Charles Drouet, comte de **MONTGERMONT** (1861–1942) succeeded his father, also Léonard (1832–1897). The *Annuaire de la noble association de secours mutuels des chevaliers pontificaux* for 1934/35 has a portrait of him. The château de Montgermont at Pringy still belongs to the family.

Pastels: Prud'hon, *Lagnier*

Jean-Gabriel **MONTJOYE** (1725–1800), pastellist, pupil and collector of La Tour.

Dictionary, artists

Friedrich Samuel Graf **MONTMARTIN** (1712–1778), Jurist, Politiker, württembergischer Premierminister: owned Liotards of Friederike von Württemberg and Wilhelmine von Brandenburg-Bayreuth, as well as a similar pastel of himself (German sch.).

Mme André **MONTPELAS** [1^o ∞], née Jeanne-Louise-Aglé Reschreitter (1809–1878) [∞ 2^o 1859 Louis-Jules Hemann], established the prestigious parfumerie with François-Etienne Violet in 1733. In 1859 Mme veuve Montpelas built the hôtel at 19 avenue du Bois-de-Boulogne designed by Jean-Alexandre Thierry which was later bought by Maurice Ephrussi. A sale of the contents on location took place after her death, 16-18.I.1879, M^e Mulon, and included a Vigée Le Brun pastel *autoportrait*.

Montrdeon, v. Bourlat

Jean-Baptiste-François de **MONTULLÉ**, Monthullé or Montulé (1721–1787), secrétaire des commandements de la reine, associé-libre 1764, honoraire-amateur 1781 de l'Académie royale de peinture, heir to the estates of his uncle Jean-Baptiste Glucq, related also to Jullienne (*q.v.*) at whose sale he acquired a number of pastels.

Dictionary, artists, genealogies, [Jullienne](#), [Montullé](#)
Lit.: Ziskin 2012

Paris, Le Brun, 22–30.XII.1783:

Lot 101: Hallé *Quatre têtes de jeunes filles, psil/ ppr bl., 2 vis de face, deux de profil*; MÉRELLE d'après Boucher:

Lot 107: Deux Pastels, représentants, l'un Jupiter & Callippo; & l'autre Jupiter et Léda. Hauteur 22 pouces, largeur 26 pouces, sous verre

Lot 108: Un Pastel, représentant une femme nue & couchée, détachée d'un arbre par un homme. Hauteur 22 pouces, largeur 26 pouces, sous verre

Lot 109: La Dormeuse; & la figure qui lui fait pendant, tableaux retouchés et figuré par Boucher. Hauteur 14 pouces, largeur 11 pouces, sous verre

Lot 110: Une femme vue à mi-corps et couchée sur son lit. Hauteur 20

pouces, largeur 16 pouces, sous verre

Charles [?]; Jeanne] NATOIRE d'après Rosa Alba:

Lot 111: L'Hiver & le Printemps, représentés par deux figures de femme, vue à mi-corps. Hauteur 17 pouces, largeur 13 pouces, sous verre

Other pastels: Parrocel, *L'ambassadeur turc, trois crayons, coloré d'un peu de pastel*;

Glain, *Caillot, femme se regardant dans un miroir*

Georges **MOREAU-CHASLON** (1844–1909), directeur de la Compagnie générale des omnibus, collectionneur. His Légion d'honneur (officier) was withdrawn when he was convicted of fraud in 1893, the complainants being Fanny Hirsch and Louis Meyer, marchand de tableaux. He emigrated and died in Italy. He owned a number of anonymous pastels, including of Revolutionary figures lent to the Paris 1889 exhibition.

Étienne **MOREAU-NÉLATON** (1859–1927), artist and collector, 73 bis faubourg Saint-Honoré, Paris 8^e in 1922. By donation in 1906 and bequest he gave a large collection of mainly 19th century pictures to the Louvre.

Lit.: Donateurs 1989

Paris, Georges Petit, Chevallier, 11–15.V.1900:

Lot 118: Mallet, *Constance Mayer*

John Hill **MORGAN** (1870–1945), art historian, author of monographs on early American artists, curator of American painting at the Yale University Art Museum, to which his collection of drawings was donated by his widow.

Lit.: Sarasota 2006

Pastels: Blackburn, *lady*; Copley, *man*; Johnston, *Mrs Gibbs*

John Pierpont **MORGAN** (1837–1913), banker and collector. His rare book collection began after his father's death in 1890, and now forms the Morgan Library housed in a building he constructed in 1900. In the next 13 years he formed one of the largest collections of highly prized works of art, including in particular English and French 18th century paintings. Pastels by Russell, *The Topham family*, and La Tour, *Mme de Mondoville*, were shipped from London to New York in 1912; the latter passed to J. P. Morgan's daughter Anne (1873–1952). The collections were mostly inherited by Morgan's son John Pierpont Morgan, Jr (1867–1943), of Wall End, Aldenham, Hertfordshire, but parts were disposed of during his lifetime (for example the miniatures were sold by Christie's, 24.VI.1935), while others, including a second Russell (*Reynolds*), were sold in his posthumous sale at London, Christie's, 31.III.1944. He also owned two more Russells: *Edward Topham* and *Mrs Millward*, as well as a Sharples pastel of Washington. The old master drawings collection which was acquired from Charles Fairfax Murray remains in the Morgan Library (*v. Collections*). Morgan's sister, Mary Lyman Morgan (1844–1919), who married the banker Walter Hayes Burns, owned a large group of Gardner pastels, many acquired from Agnew's; they passed to her daughter, Mary Ethel, Viscountess Harcourt (1874–1961). Williamson 1921 listed some two dozen as with Viscount Harcourt.

Sydney **MORSE** (1852–1929), solicitor, of 14 Airlie Gardens, London W1, had a collection of British drawings, including a number of sheets by William Blake, as well as pastels by Gardner and Russell. Sale p.m., Christie's, 26.VII.1929.

Charles-Jean-Baptiste Fleuriat, comte de **MORVILLE** (1686–1732), de l'Académie française, diplomate, statesman and collector. The son of Fleuriat d'Armenonville, he was ambassador to Holland before being appointed ministre de la Marine 1722, des Affaires étrangères 1723–27. He was protecteur de l'Académie de Bordeaux. He owned the celebrated Carriera pendants (inv. p.m., 8.III.1732, AN MC/ET/CXV/476); soon after his death they graced the cabinet of Jean de Boullongne, and are now in Dijon. A third *femme qui tient un chat* was probably by her as well. His collection was left to his widow, née Charlotte-Élisabeth de Vienne (1687–1761); inv. p.m., 7.I.1762; it also included two pastels by Coypel, *Marouille*; *L'Amour précepteur*. Lit.: Marandet 2011; Ziskin 2012
Dictionary, genealogy, [Fleuriat](#)

Mme Paul-Joseph-Emile **MOTTART** [not Mottard], née Laure-Anna-Marie-Henriette Bonehill (1881–1944), 6 Rond-Point des Champs-Élysées, Paris, the widow of a Belgian industrialist, left an important Manet, two Pillement pastels and a Boucher drawing to the Louvre in 1945.

Lady **MOUNT STEPHEN**, née Georgina Tufnell (1864–1933), of Brocket Hall, Lady-in-Waiting to the Duchess of Teck. Owned two pastels by J. R. Smith, which later belonged to Lady Holford.

Louis-Gustave **MÜHLBACHER** (1834–1907), carrossier, industrialist and art collector. The Mühlbacher coach business was founded in Paris in 1797 by a carrossier from Strasbourg, and it became one of the most prestigious coach-makers in Paris, supplying Napoléon III and royal families across Europe.

Paris, 28.II.–5.III.1881: sale of 1158 prints
[anonymous sale] Paris, Drouot, Chevallier, 17.IV.1899:
Lot 26: Rosalba, *chantaise*; Lot 32: Ducreux, *Louis XVII*; Lot 41: Éc. fr., *Siry de Marigny*

Paris, Georges Petit, Chevallier, 15–18.V.1899:

Lot 89: Boucher, *filles au chat*;

Lot 113: Ducreux, *fillette*;

Lot 144: Hoin attr. *jeune fille*

Lot 156: La Tour, *auto*;

Lot 188: Le Barbier, *filles*;

Lot 230: Perronneau, attr., *jeune gentilhomme*;

Rosalba: Lot 242, *musicienne*; Lot 243, *jeune femme*;

Lot 244: Mme Roslin, *Mme Robert*;

Éc. fr.: Lot 323 [Sixe], *pèlerine*; Lot 324 [Boze], *Mlle Bertin*; Lot 329, *le sommeil*.

Vente p.m., Paris, Chevallier, Lair-Dubreuil, 13–15.V.1907:

Lot 33: Labille-Guiard, *jeune femme*

Colonel Herbert Hull **MULLINER** (1861–1924), of Albany and Clifton Court, Rugby, honorary colonel of a territorial artillery regiment. He founded the Coventry Ordnance Works which provided naval armaments, but resigned when his predictions of German intentions were ignored before the First World War. His family had been coach builders, and he founded the antiques firm of Lenygon's which occupied a Queen Anne house he owned at 31 Old Burlington Street. His extensive collections were very broad ranging.

Sale p.m., London, Christie's, 18.VII.1924:

Lot 2: Cotes, *Lady Mary Eyre*

Lot 5: Gardner, *naval officer & wife*

Lot 6: Hoare, *Countess Granville*

Lot 7: Russell, *Mrs Rawlins*

Charles Allen **MUNN** (1881–1924), editor of *Scientific American*. His extensive collection of Americana, including drawings by Trumbull, Peale and Benjamin West, is now in the Fordham University Libraries. Two pastels by Du Simitière were owned in 1922. Three by Sharples, among a large collection of paintings, prints and silver, were donated to The Metropolitan Museum of Art, New York in 1924.

Lit.: C. Louise Avery, H. B. Wehle & Alice Newlin "The Charles Allen Munn Bequest", *The Metropolitan Museum of Art bulletin*, XX/1, .I.1925, pp. 17–26

La princesse Lucien **MURAT**, puis comtesse Charles de Chambrun, née Marie de Rohan-Chabot (1876–1951), auteur.

Pastels: Boucher (?), 3 *psls* (+ éc. fr., *jeune femme*); Boze, *d'Angoulême*

Charles Fairfax **MURRAY** (1849–1919), painter, pupil of Burne-Jones and Rossetti. In 1873 Ruskin sent him to Rome and Siena to copy frescoes, and he settled in Florence. He was active as a portraitist, but also as a dealer, advising Colnaghi and Agnew; he was also involved in complicated partnerships for the acquisition of Italian pictures with both Agnew's and the Florentine firm Haskard & Son. (A Rosalba pastel [J.21.04085](#) and its pendant were acquired by Agnew's and Haskard and then sold to Murray in 1907) His collection of more than 1400 old master drawings was bought by J. P. Morgan (*q.v.*) in 1910.

Lit.: Westgarth 2009; Paul Tucker, "Customer, counsel, associate...", in Lynn Catterson, ed., *Florence, Berlin and beyond...*, 2020, pp. 209ff; Agnew's stock books, National Gallery

Sir John **MURRAY SCOTT** (1847–1912), eldest son of a physician based in Boulogne; he became Sir Richard Wallace's secretary and after his death, advisor to his widow. He was the residual legatee for her estate, which included all the collections apart from those at Hertford House. He was instrumental in establishing the Wallace Collection and was also a trustee of the National Gallery. Pastels by Hamilton and Boucher were in his posthumous sale at London, Christie's, 27.VI.1913, mainly from his London residence in Connaught Place. One pastel was in his sister's sale in 1942. A posthumous inventory was carried out at his residence, 2 rue Laffitte on 16.II.1912 (copy in Seligmann archives, Smithsonian, Box 212, folder 38; *v.q.* Ingamells 1989, App. III), and included several pastels after Liotard or Boucher:

A/r Liotard, *Belle chocolatière*, F60

Ecole de Boucher, *Diane et Calisto*; *Leda et le cygne*, deux pendants, psts, F2000; Danaë en buste, pstl, F200; *Jeune fille appuyée sur un coussin bleu*, F800.

Miss K. T. Scott; Willis's, 27.VIII.1942:

Lot 127: C. Van Loo, *lady*

M. M***

Paris, Boileau, Paillet, 9.IV.1793 & seq:

Lot 174: copie d'après Boucher: Deux petits morceaux ovales, peints au pastel

Chevalier de **M*****, ancien employé supérieur des Finances

Vente p.m., Paris, Duval, Febvre, 15.III.1852:

Lot 16: La Tour, *inconnue*

A. M...

Paris, Déodor, 16–17.III.1857:

Lot 128: La Tour, *inconnue*

N

Ernest **NAEF** (1859–1938), from Geneva, acquired the château de Mont, Mont-sur-Rolle in 1911. The château had belonged to a Liotard subject, Joseph Bouër, in the 18th century. Ernest married Jeanne Caroline Gielly (1865–1930); their son Bernard (1892–1984), author on Liotard, gave a pastel by Dupan to the Société des arts in Geneva in 1984.

Pastels: Dupan, *Sellon*; Liotard, *Mlle Lavergne*; *Maria Theresia*; *Dame turque*; Petitot, *Sterky*; *hommes* (2); *femmes* (2)

Mme **NANNONI**, née Anna Barbara Bansi (1777–1863): donated two pastels by Labille-Guiard (*Bachelier* and *Vincent*) to the Louvre in 1832.
Dictionary, artist, *s.v.* Bansi

Charles-Joseph **NATOIRE** (1700–1777), peintre. In 1751 he returned to Rome as directeur of the Académie de France; the anonymous sale of pictures from the collection of "M. Natoire, faite avant son départ pour Rome" contained a number of pastels, mostly without attributions. A posthumous sale took place in Paris under Chariot and Paillet, 14.XII.1778 & seq., but does not seem to have included any pastels; however a supplement bound into the catalogue (both were illustrated by Saint-Aubin) included lots consigned by Sophie Arnould (*q.v.*).

Dictionary, artist

Paris, 11.IX.1751:

[Anon.]

Lot 181: 2 Pastels en ovale bordure dorées et verres. [48 livres]

Lot 220: Deux Pastels, une chanteuse & [?]. [250 livres; Joullain]

Lot 221: Natoire, Deux Sujets de M. Natoire en Pastel. [562 livres 1 sol]

Lot 222: Sujets d'après Watteau en pastel [120 livres; Huls]

Lot 223: Bacchus et Adrienne en ovale en largeur en pastel [250 livres 5 sols avec le lot 232]

Lot 224: Une [sic] pastel [124 livres]

Lot 225: Une Paisanne d'après La Rosalba [30 livres]

Lot 226: Repos de Diane Pastel
 Lot 227: Deux pendans d'après Rubens et Wandick pastel [60 livres; Devins]
 Lot 228: La victoire pastel
 Lot 229: Une dame tenant un bouquet, pastel
 Lot 230: Une dame d'après Larosalba, pastel [48 livres]
 Lot 231: Un Tableau de Fleurs pastel [18 livres; Joullain]
 Lot 232: Triomphe d'Amphitrite pastel [250 livres 5 sols avec le lot 223]
 Lot 233: Une petite nimphe en buste pastel [54 livres]
 Lot 234: Une dame tenant un Peroquet pastel [30 livres]

Henry Combe **NATTALI** (1834–1917), antiquarian bookseller, of Duke Street, London; purchased a Daniel Gardner, [1.338.2017](#), at auction for 450 gns in 1909.

Jean-Marc **NATTIER** (1685–1766), peintre.
Dictionary, artists

Nattier's studio sale, held Paris, Temple, Joullain, Prault, 27.vi.1763, under Tableaux en bordures dorées:

[p. 7] Un [portrait], M. le Président de M*** [Maupéou] en pastel, bordure dorée & glace.

Deux Portraits de femmes en bustes & en pastel, bordures dorées & verres. Un pastel représentant une Vestale les main jointes, bordures dorée.

p. 8: Un Portrait en pastel représentant Madame la Duchesse de C... bordure dorée & verre.

Mansuetus de **NECKER**, Dutch cleric.

Brugge, François Eeck, 12–14.i.1802:

Lot 99: [Anon.]: *Un Solitaire et une Pièce en Pastel*

Jacques **NEILSON** (London 1714 – Paris 1788), entrepreneur des ouvrages de la couronne en la manufacture royale des Gobelins.

Dictionary, artists

Neilson's inventaire après décès was carried out 8.III.1787 (AN MC/ET/CIX/805); among numerous pictures was “un grand Tableau chantré représentant la famille de Vivien dans sa bordure de bois sculpté et doré” (19 livres 4); a Vivien self-portrait, also in oil (14 livres 8); and “onze portraits au pastel par Vivien et autres sous verres dans leurs bordures” valued at 64 livres. There were a further “six études au pastel sous verres” (12 livres). Quite a number of the pictures were by or after Boucher. Neither Neilson's own pastels nor the La Tour autoportrait he owned was explicitly mentioned.

Jan Izaak. de **NEUFVILLE BRANTS** (1768–1807), Amsterdam, grandson of the Amsterdam collector Jan Isaac de Neufville (1706–1772), of 130 Herengracht. His major collection of Dutch pictures was inherited by the banker Jan Jacob Brants, who married Anna Maria de Neufville (1742–1813). A number of Troost pastels from the de Bruijn collection were with J. S. de Neufville Brants in 1829, and may have been acquired by Jan Izaak c.1798.

Ludwig **NEUMANN** (1859–1934), of 11 Grosvenor Square, London, of Bavarian origin (brother of Sir Sigismund Neumann, Bt), prominent banker in the firm of L. Hirsch & Co. (associated with Jacques de Gunzburg), racehorse owner and picture collector. Following the Wall Street crash, some of his collection was sold by Christie's, 2-4.vii.1919, but he was still able to come to the aid of his nephew, the modern art dealer Daniel-Henry Kahnweiler. Neumann owned a small Russell pastel head.

Pol-Louis **NEVEUX** (1865–1939), romancier, inspecteur général des bibliothèques de France. He lent a La Tour *inconnue* (*Mme Masse*, [1.46.2349](#)) to the Paris 1927a exhibition. His widow bequeathed some French XVIII^e furniture to the musée des Beaux-Arts in his native Reims, and his large collection of sale catalogues is now in the bibliothèque municipale.

Lady Dorothy **NEVILL**, née Walpole (1826–1913), of 45 Charles Street, Berkeley Square, daughter of Horatio Walpole, 3rd Earl of Orford. She was a collector of plants and pictures (particularly anything related to Horace Walpole), and a well-known salonnière, entertaining politicians and society figures with her finely honed conversation. Her son Ralph edited her memoirs. Her collection included three pastels of members of the Walpole family said to be by Carriera; there were also a pair of copies after Greuze, and four anonymous pastels of unknown sitters. The supposed Perronneau which she sold to Duveen, now in the National Gallery, was acquired by her husband, her cousin Reginald Henry Nevill (1807–1878), who “was very fond of pastels and bought at a time when they were not valued as they are now.” “Two pastels by Perronneau of the same lady in different positions” also appear as purchases from her in Duveen's stockbooks from 1902 on, while Agnew's bought a Labille-Guiard (princesse de Lamballe) in 1899.

Lit.: Simon Houfe, “Cult of the curious. Lady Nevill's collection”, *Country life*, CLXXXIII/16, 20.IV.1989, pp. 224–28; Lady Dorothy Nevill, “My collection”, *Connoisseur*, II, 1902, pp. 151–57; Nevill 1907; Oxford DNB

Sale p.m., London, Christie's, 13.vi.1913:

ANONYMOUS. Lot 64–67: five ladies;

Lot 68: After GREUZE, two girls [52 gns; Asher Wertheimer]

Lot 69: HOARE, *Sir Edward Walpole* [135 gns; Asher Wertheimer]

CARRIERA. Lot 70: *Horace Walpole* [380 gns; Asher Wertheimer]; Lot 71, *Sir Robert Walpole* [300 gns; Asher Wertheimer]; Lot 72: *Admiral Galfridus Walpole* [380 gns; Nevill]

London, Christie's, 13.v.1914, Lot 28: La Tour, *dame*

Henry Fiennes Clinton, 9th Earl of Lincoln, 2nd Duke of **NEWCASTLE** (1720–1794): The collection of pictures at Clumber included pastels by Carriera, Hoare and Lion; they are now in Nottingham, University Art Gallery (*q.v.*).

Dictionary, genealogies, [Clinton](#); [Pelham](#)

Lit.: Nottingham 1992

Jan Danser Nijman ou **NEYMAN** (1735–1797), amateur, négociant, membre de la Compagnie d'Amsterdam. His sale included 1266 drawings. Apart from these, he owned another six Troost scenes which he acquired in the Johan van der Marck sale, 1773.

Paris, Basan, 8–11.vii.1776:

Lot 1064: H. van der Mij, *femme*; Lots 883, 884: Troost, 2 *scènes*

Grand Duke **NIKOLAI MIKHAILOVICH** (Romanov) [Великий князь Николай Михайлович] (1859–1919), historian, cousin of Tsar Alexander III, Mikhailovsky Palace, Petrograd. His art collection was seized after his execution, and entered the Hermitage in 1923.

Pastels: J. P. Bardou, *Galitzin*; Geiger, *Maximilian I.*; Grassi, *P. P. & E. A. Bakunin*, German sch., *Dame*

Eric Heatley **NOBLE** (1886–1971), captain, Grenadier Guards, grandson of John Noble, who made his fortune in paints and varnishes. Noble lived at the family property Park Place, near Henley, until 1945; thereafter at Harpsden Court, Henley-on-Thames. He was co-heir of his uncle, Lieutenant-Colonel Leonard Noble (1859–1943), an “eclectic collector” who may previously have acquired the pastels in Eric's sale.

London, Christie's, 5.x.1945:

Lot 55: Cotes, [*Mrs Cotes*] [175 gns; Lumley]

Lot 68: La Tour, *auto* [300 gns; Turner]

Armand-Frédéric-Ernest **NOGARET** (1734–1806) enjoyed a royal pension of 13,500 livres thanks to the protection of Saint-Florentin to whom his father was secrétaire. He purchased the position of trésorier du comte d'Artois, and set about establishing an important collection, in which he was influenced by J.-B.-P. Le Brun, acquiring a number of Dutch pictures. He was disgraced by accusations by d'Artois's creditors in 1780, although exonerated by a criminal enquiry in 1783. His posthumous sale took place in Paris in 1807, but two earlier sales of 23.II.1778 and 18.III.1782 contained pastels by Boucher, Callet, Fragonard and Hall.

Lit.: M. P. Fromageot, *Revue de l'histoire de Versailles*, 1904

Wilbore Ellis Agar, 2nd Earl of **NORMANTON** (1778–1868), “a great connoisseur in works of art” according to GEC, bought a Gainsborough pastel, *Pitt*, at one of the Sir Thomas Lawrence sales.

Edward *Christopher* **NORRIS** (1907–1987), of Polesden Lacey, Surrey, collector and art historian; chief of the British section of the British Monuments and Fine Arts and Archives in 1946. He owned the Boucher pastel of Sireul.

Benjamin-Eugène Norzy, dit de **NORZY** (1822–1879), agent de change, collectionneur. In 1858 he purchased La Tour's *Mlle Sallé* [1.46.2842](#), but it did not appear in his sale, Paris, Pillet, 12–17.III.1860.

Noubes, v. *Des Noubes*

Jean-Baptiste-François **NOURRI** (1697–1784), secrétaire du roi, conseiller au parlement de Paris, art collector. His posthumous sale included 168 paintings and 1037 lots of drawings (among them a Leonardo).

Lit.: Favre-Lejeune; Lise Bicart-Sée, “Some archival references for Jean-Baptiste-François Nourri”, *Master drawings*, XLN/1, 2007

Paris, 1779:

Patel, *neuf paysages*

Vente p.m., Paris, 24.II–14.III.1785:
Antoine Coypel, *femme*; some pastels

O

Livio **ODESCALCHI**, duca di Ceri e di Bracciano (1653–1713), collector.
Dictionary, genealogy, [Odescalchi](#)
Lit.: Bert W. Meijer, *The famous Italian drawings at the Teyler Museum in Haarlem*, 1984

Inv. p.m., Rome, 1713:

1386 Un Ritrattino del defunto Sig.re Duca Don Livio in pastello con Cornicetta liscia nera

1491 Altro disegno incarta alta due palmi larga un palmo, e due terzi rappresenta la Testa di un Vecchio fatta a Pastello di Giacinto Brandi con Telaro attorno e vetro sopra

1492 Altro Pastello con disegno sopra carta incollata in tavola alta palmi due larga un palmo, e due terzi rappresenta la Testa di un Giovane in profilo del Mola originale con cornicetta tinta color di noce, e filetto nero con vetro rotto d'avanti

1493 Un disegno dell'istessa misura rappresenta la Testa di un Vecchio in Pastello di Giacinto Brandi originale con telaro attorno, e vetro sopra

1497 Un Pastello in carta alto un palmo, e mezzo largo un palmo rappresenta la Testa in curcio di un Giovane maniera del Rubens con cornicetta nera

Louise-Suzanne (de) Bréart, dite Mme **OGER** (1818–1904), of 6 rue Laffitte, Paris, mistress of the 4th Marquess of Hertford (*q.v.*; a bigamous marriage was conducted in 1834), who previously owned the Coypel pastel in her sale. Although her death appears as 1886 in most sources, the date 26.V.1904 appears in the *État civil* (Paris 8^e), giving her age as 85.

Paris, 14 place Malesherbes, 17–22.V.1886:

Lot 11: Coypel, *L'Amour précepteur*

Julius **OEHME** (1833–1923), art dealer in New York who started with Knoedler but later opened the Oehme Galleries, New York (*fl.* 1908); it handled pastels by Russell.

Gaspar de Haro y Guzmán, conde-duque de **OLIVARES** (1629–1687), ambassador to Rome 1674–82 and Naples 1682–87, art collector. Most of the sheets described as pastels in his inventory are probably chalk drawings.

Dictionary, genealogy, [Guzmán](#)

Inv., Rome, 7.IX.1682 – 1.I.1683; inv., Naples, 17.XI.1687 – 20.II.1688

Pastels: Correggio, *testa*; Leonardo, *testa*; Mola, 3 *pslts*; Reni, 2 *pslts*; Rosa, 4 *pslts*; Zuccaro, 2 *pslts*; Italian sch., *testa*

Dr Hugo **OLTRAMARE** (1887–1957), Geneva, member of the executive committee of the Croix-Rouge, grandson of Gustave Ador (1845–1928), president of the Croix-Rouge.

Pastels: Petitot, *femme*

Cardinale Luigi Alessandro **OMODEI** (1607–1685). Born in Milan, he studied in Parma and Perugia, and became a cardinal in 1652. His homonymous nephew also a cardinal, from 1690. An art collector, he was particularly known as a patron of Poussin.

Inv., Rome 2.V.1685

Pastels: Barocci

Aimable-Pierre-Joseph **OPIGEZ** (1802–1881), homme de lettres, rue de Richelieu; son of a well-known fabricant d'objets d'arts; his brother Edouard was a marchand de nouveautés. Opigez's collection of (mainly theatrical) portraits included a pastel by Bornet (*Diderot*, donated to the Comédie-Française). He also owned a miniature purporting to be La Tour's self-portrait, but probably a copy of the autoportrait au jabot, as well as a La Tour portrait said to be of his brother; he purchased these at the La Tour/Dulière sale in Paris, 4.V.1863.

Orford, *v.* *Walpole*

Philippe, duc d'**ORLÉANS** (1674–1723), regent during the minority of Louis XV, started his collection while duc de Chartres. He is said to have learned painting from Antoine Coypel, an artist whom he employed to decorate the Palais-Royal which housed the Orléans collection and where Rosalba Carriera was welcomed on her trip to Paris in 1720–21. On Coypel's death in 1722 his son Charles was appointed premier peintre du duc d'Orléans. The next duc, Louis (1703–1752), supported Nattier, while his son Louis-Philippe (1725–1785) was particularly interested in architecture. His son Philippe-Égalité (1747–1793) succeeded to the title at a time of political

and financial turmoil, and in 1790 he asked James Christie to purchase the Orléans paintings collection for 100,000 guineas. In the event the pictures passed through the hands of a Belgian banker, then to Laborde (*q.v.*) before being sold in a difficult market in London over the next decade. Many of the family portraits were left. Vatout's catalogue includes a number of pastels, listed below (PR refers to the Palais Royal).

Dictionary, genealogy, [France](#)

Lit.: Reitlinger 1961; Grove 1996

Jean Vatout, *Catalogue historique et descriptif des tableaux appartenans à S.A.S. Mgr le duc d'Orléans*, Paris, 1823–26, 4 vol.:

193. Marie-Victoire-Sophie de Noailles, comtesse de Toulouse

193 *quater*. La même, au pastel, 24 p. x 19 p.

215. Mlle de Clermont peint en 1823 par Sophie Allard d'après le pastel de Rosalba

215 *bis*. La même au pastel par la Rosalba, 20 p. x 16 p. (PR)

216. Mlle de Charolais

216 *bis*. La même au pastel par la Rosalba, 21 p. x 16 p. (PR)

218. La Rosalba peint en 1823 par M. Laby d'après le pastel peint par elle-même

178 [i.e.218] *bis*. La même au pastel par la Rosalba, 27 p. x 20 p. (PR)

226. Louis-Philippe duc d'Orléans, equestre, par Roslin, 112 p. x 88 p.

226 *bis*. Le même, Nattier

216 5°. Le même par Mme Lebrun

216 6°. Le même par Mme Lebrun

216 8°. Le même (au pastel), 21 p. x 17 p. (PR)

227. Louise-Henriette de Bourbon-Conty, duchesse d'Orléans, en Hébé, par Nattier

227 6°. La même au pastel, 17 p. x 14 p. (PR)

230. Jean-Jacques Rousseau

230 *bis*. La même peint par M. le comte Louis de Girardin, d'après La Tour, 11 p. x 8 p. (PR)

240. Marie-Thérèse-Louise de Savoie-Carignan, princesse de Lamballe, par Mlle Victorine Lemoine

240 *ter*. La même, en peignoir, au pastel, 20 p. x 17 p. (PR)

251. Stéphanie-Félicité Ducrest, comtesse de Genlis, 37 p. x 30 p. (PR)

251 *bis*. La même, au pastel, 24 p. x 20 p. (PR)

258. Antoine-Philippe d'Orléans, duc de Montpensier

258 *quater*. Le même, pastel, peint à Newyork, en 1797 par M. Sharples, 9 p. x 8 p. (PR)

259. Louis-Charles d'Orléans, comte de Beaujolais

259 *ter*. Le même, ovale au pastel, 22 p. x 18 p. (PR)

259 5°. Le même, au pastel par M. Sharples New York 1797, 9 p. x 8 p. (PR)

260. [Eugénie-Adélaïde-Louise] Mlle d'Orléans

260 *ter*. La même au pastel, 21 p. x 17 p.

Inconnus:

22. Une femme en deshabilité, caressant un chat, (Pastel), 20 p. x 16 p. (PR)

Mme Émile **OROSDI**, née Ellen Esther Alice Helleu (1887–1942) was the daughter of the painter Paul-César Helleu (1859–1927). She married Émile Orosdi (1869–1930) in 1912; the wedding was attended by Proust and Robert de Montesquiou, as well as by her sister-in-law, Mme Léon Orosdi, née Marie Abeille Guillot; her husband Léon Orosdi (–1922), rue Cimarosa, had a major collection of modern French pictures sold p.m. in Paris, Drouot, 25.V.1923 (*v.* Henri Lapauze, "La collection de Léon Orosdi", *La Renaissance de l'art français*, Paris, *v.*1923). The Orosdi brothers were the sons of the Austro-Hungarian Adolf Orosdi, né Schneider, who emigrated to Constantinople; the family made its fortune in retailing (Galeries Lafayette) and perfume exporting, in partnership with Alexandre-Napoléon Bourjois and with Ernest Wertheimer. Ellen Orosdi inherited from her father a drawing by Watteau as well as the Perronneau, *Tassin*, which she lent to the Paris 1927a exhibition.

Philbert **ORRY**, comte de Vignory (1689–1747), ministre d'État, contrôleur général, directeur des Bâtiments du roi 1737–45.

v. entry in La Tour catalogue, [J.46.2431](#)

Orsay, *v.* *Grimod*

Principessa **ORSINI** [des Ursins], née Anne-Marie de la Trémoille-Noirmoutier (1641–1722). A number of unattributed pastels were in her estate inventory (Rome, 1723) and subsequent Orsini inventories (9.XII.1822).

Ortiz-Patiño, *v.* *Patiño*

Charles-Clément **OULMONT** (1883–1984), professeur à la Sorbonne, writer, musician and art historian, author of monograph on Heinsius, friend of the painter Eugène Carrière, a number of whose works he donated to the musée de Saint-Cloud in 1969. He lived at the château de Charmoy and at Saint-Cloud; many items from his collections at both properties were looted by the Nazis during the war, but subsequently recuperated. Charles was the nephew of Paul Oulmont (1849–1917), a medical doctor from Épinal based in Paris, and assisted him in creating the collection of French drawings donated to the musée d'Épinal in 1917.

Literature: Épinal 2007

Pastels (CO): Coypel, *Lecouvreur*; Ducreux, *auto*; Frédou, *Foulon*; La Tour, *Mme Masse*, *préparation*; Loir, *homme*; Éc. fr., *Saint-Sernin*

Pastels (PO): Lenoir, *Foulon*; Vigée, *du Boisbaudry*

Richard **OWEN** (1873–1946), Paris art dealer, of 15 quai Voltaire (1927), 45 avenue George V, Paris (1937), lent pastels by Oudry (*paysage*) and Boucher (*Mme Favart*) to Paris exhibitions in 1927 and 1929. He also owned a Rosalba *femme*, and a version of Fragonard's *Adeline Colombe*. His photographic archive is now at Harvard.

Lit.: Rhode Island 1933

Basil Heneage Dixwell **OXENDEN** (1874–1919), collector; his pictures were inherited by his sister, Lady Capel Cure (*q.v.*).

Lit.: Manners 1915

Edward Harley, 2nd Earl of **OXFORD** (1689–1741), connoisseur, collector and patron.

Lit.: Adlam 2013

Pastels: Faithorne, *Sturt*; *v.g.* Welbeck

P

Gilbert **PAIGNON DIJONVAL** ou d'Ijonval (1708–1792), secrétaire du roi, entrepreneur of the Sedan factory, bibliophile and art collector. His collection of some 4000 drawings, 11,000 engravings and numerous paintings, books, manuscripts etc. passed to his grandson Charles-Gilbert Morel de Vindé (1759–1842), who continued to add to parts of the collection while disposing of a number of the paintings for which he did not have space. He retained specimens of all methods of painting in a collection which passed to his grandson, Charles-Louis Terray, at the château de La Motte-Tilly.

Lit.: Bénard, *Cabinet de M. Paignon-Dijonval, Catalogue*, 1810:

D'après RAPHAEL, sans noms d'auteurs

193 [part]. Belle étude d'une tête de vieillard, vue de profil et penchée vers la droite: au pastel sur papier bleu; h. 9 po. sur 7 po.

Frédéric BAROCHE

219. La Vierge assise, tenant l'Enfant-Jésus: d. colorié au pastel sur papier bleu; h. 10 po. sur 7 po.

221 [part]. Une étude de tête de vieillard, vu de trois quarts: au crayon noir et colorié d'un peu de pastel sur papier blanc; h. 4 po. sur 3 po.

223 [part]. Quatre études de têtes d'hommes et de femmes: color. au pastel sur papier bleu; h. 14 po. sur 12 po.

214 [part]. Huit feuilles d'études de pieds et de mains: coloriés au pastel sur papier bleu; h. 14 po. sur 10 po.

225. Trois études de têtes d'hommes: au pastel sur papier bleu; h. 11 po. sur 9 po.

ÉCOLE romaine, anonymes

355. Trois études de têtes de mendiants; deux d'hommes, et une de femme: au pastel sur papier; h. 7 po. sur 6 po.

Dominique-Marie CANUTI (1623–1684)

628 [part]. Etude d'une tête de jeune homme, vue de trois quarts, coloriée au pastel sur papier bleu; h. 13 po. sur 9 po.

Sébastien RICCI

768 [part]. Etude d'une tête d'enfant: au crayon noir et coloriée de pastel sur papier bleu; h. 13 po. sur 9 po.

ÉCOLE vénitienne, anonyme, vers 1772

782. Etude d'une tête de femme: au pastel; h. 15 po. sur 10 po.

D'après Salvator par CHANTEREAU

901. Marche de Polonais à cheval; autre marche de troupes armées de cuirasses et de casques: ces deux croquis sont aux crayons noir et blanc, coloriés de pastel sur papier gris. l. 16 po. sur 9 po.

Bernard VAILLANT

1594. Une tête de femme vue de trois quarts; elle est coiffée en cheveux avec un rang de perles; colorié au pastel sur papier gris; h. 6 po. sur 5 po.

D'après Vander Meulen, par CHAUFOURIER

1624. Effet d'une mine au moment de l'explosion: d. au pastel sur papier bleu; h. 17 po. sur 11 po.

G. SAUNDERS, né en Hollande vers 1702

2377. Une tête de Chérubin: d. au pastel en 1748; h. 12 po. sur 7 po.

Claude MELLAN

2629 [part]. Tête d'un homme replet, vu de trois quarts et portant des moustaches; coloriée au pastel; h. 8 po. l. 6 po.

LAGNEAU

2677. Six portraits d'hommes...: d. aux crayons rouge et noir colories de pastel sur papier blanc; h. 12 po. sur 8 po.

Pierre MIGNARD

2680 [part]. Cinq dessins; études de têtes d'hommes, de femmes et d'enfants: aux crayons rouge et noir colories de pastel; h. 11 po. l. 8 po.

Charles LE BRUN

2710. Son portrait, encore jeune, fait par lui-même, il est de trois quarts: d. de forme ovale aux crayons rouge et noir colorié de pastels; h. 10 po. l. 9 po.

2745. Deux études de têtes au pastel l'une de soldat; l'autre de jeune homme; h. 15 po. l. 10 po.

Noël COYPEL

2800. Deux têtes au pastel sur papier gris; un jeune religieux, vu de trois quarts, et un enfant; l. 7 po. sur 7 po.

Robert NANTEUIL

2805. Buste de l'abbé de Coislin, vu de trois quarts: d. au pastel sur papier; h. 12 po. sur 9 po.

2812. Trois bustes d'hommes inconnus: d. aux crayons noir et blancs, les têtes terminées au pastel fixé; h. 7 po. sur 5 po.

Nicolas DUMOUTIERS

2825. Six portraits, bustes d'hommes inconnus: dessinés au crayon et colorié d'un peu de pastel; l. 9 po. sur 8 po.

Antoine COYPEL

3060. Quinze dessins: études de têtes d'hommes, de femmes et d'enfants, etc. tant aux crayons qu'au pastel; h. 10 po. sur 8 po.

Nicolas VLEUGHELS

3087. Venus servie par les Graces: d. agréable colorié de pastel; i. 10 po. sur 7 po.

Nicolas de LARGILLIÈRE

3030. Le Prevôt des marchands et les Echevins de Paris complimentant le Dauphin: esquisse au pastel d'un grand tableau peint par largillière pour la ville de Paris; l. 16 po. sur 11 po.

François le MOINE

3254. Sept d. études de têtes d'hommes, de femmes et d'un enfant: aux crayons rouge, noir et blanc coloriés de pastel sur papier de couleur; h. 11 po. sur 8 po.

Charles-François NATOIRE

3337. St Jean-Baptiste enfant assis à terre, tenant d'une main sa croix, et de l'autre une couronne de fleurs; son mouton est à ses pieds: d. au pastel; l. 12 po. sur 9 po.

3354. Vingt-un dessins...deux des têtes sont au pastel; h. 10 po. sur 6 po.

François BOUCHER

3379. Vénus sur les nuages, tenant un collier de perles; Vénus attachant sa chaussure: deux dessins aux crayons noir, rouge et blanc coloriés de pastel sur papier gris; l. 13 po. sur 9 po.

3382 [part]. Une bergère assise et tenant un bouclier, au milieu duquel est un coeur percé d'une flèche: d. au pastel; l. 18 po. sur 15 po.

3383. Deux bustes, l'un d'une femme endormie, et l'autre d'une femme tenant une rose: d. au pastel; l. 18 po, sur 15 po.

3389. Une jeune marchande de fleurs offrant des bouquets: joli dessin aux crayons noir et rouge colorié de pastel sur papier blanc, en 1753; h. 11 po. sur 8 po.

3411. Trois d. figures académiques de femmes: d. aux crayons rouge, noir et blanc sur papier gris, deux sont coloriés de pastel; h. 14. po. sur 9 po.

3413. Neuf d. têtes de femmes et d'enfants: aux crayons rouge, noir et blanc coloriés de pastel sur divers pap. h. 12 po. sur 10 po.

3415. Cinq jolis d. de têtes de femmes: faits aux crayons rouge, noir et blanc, coloriés de pastel sur des papiers de différentes teintes; h. 9 po. sur 6 po.

Jean-Baptiste NATTIER, né à Paris en 1712, étoit fils de Jean-Marc Nattier
3482. Buste de femme vue de face et coiffée à la turque: d. au pastel; h. 7 po. sur 5 po.

Jean-Baptiste-Marie PIERRE

3540. Dix têtes de vieillards, femmes et enfants, dessinées au pastel, h. 11 po. sur 8 po.

J.-B.-H. DESHAYS (1729–1765)

3604. Un buste de femme vu de profil et couronné de fleurs: aux crayons noir et blanc colorié d'un peu de pastel sur papier bleu; h. 12 po. sur 9 po.

SAINT-QUENTIN, dessinateur vers 1775

3891 [part]. L'Amour couché à terre et tenant une colombe; son carquois est près de lui: d. aux crayons noir et blanc colorié de pastel; l. 11 po. sur 7 po.

Mme de VILLEBRUNE

4019. Six d. bustes de femmes: au pastel; l. 5 po. sur 5 po.

Dessins de différents genres
4095 [part]. Quatre autres dessins de fleurs coloriés au pastel, par
CHAUFOURIER, in-folio.
Vente p.m., Paris, Bonnefonds, 17.XII.1821 & seq.: no pastels

Alexandre-Joseph **PAILLET** (1743–1814), renowned expert, auctioneer and collector, active in Paris. Numerous pastels passed through his hands in the fourth quarter of the 18th century. He was the expert on the La Tour sale, and three pastels were subsequently donated to Saint-Quentin by Alphonse Mennechet de Barival (*q.v.*) who married Paillet's granddaughter.
Lit.: Edwards 1996; Grove 1996; Marandet 2003a; Cabezas 2009c
Dictionary, genealogy, [Paillet](#)

Mme de **PAIMPART** [?misreading of "Paimparé"; only Mme de P... appears in the catalogue].
Paris, Drouot, Lair-Dubreuil, 18.III.1908:
Lot 1: Allais, *inconnue* 1752

Edward Grosvenor **PAINÉ** (1911–1989/94), based in London, 106 East 60th Street, New York, and Jackson Square, New Orleans. Trained as a milliner, he became a dealer and collector of portrait miniatures. He disappeared under mysterious circumstances. He owned a pastel by Sharples (*Summers*).
London, Christie's, 15.X.1996

Jacques-Augustin-Catherine **PAJOU** (1766–1828), painter, son of the sculptor.
Vente p.m., Paris, 20 rue Saint-Dominique, Merlin, Bon, 12–13.I.1829:
Lot 104: La Tour, 4 *dessins*

Graf János **PÁLFFY** (1829–1908) [gróf Pálffy János], Hungarian art collector, of Schloss Kralova [Királyfa], Königsheiden bei Pressburg and other locations. He donated 178 paintings to the Budapest Museum of Fine Arts. His collection of old master pictures also included a dozen copies of Rosalba pastels from the Dresden collection. Four were included in his sale p.m., Bad Pstyan, Czechoslovakia, 30.VI.–1.VII.1924, Lots 40–43; Lot 55 was a copy of Liotard's Maria Theresia aux trois couronnes, also in an impressive frame, while Lot 58 was by Merian. Peregriny lists 5 Rosalbas, acknowledged to be copies, and another Liotard (Franz Stefan). Lit.: Peregriny 1909, pp. 79–80, nos. 213–19; Horváth 2007; many of the pastels are visible in room displays taken c.1908 [here](#).

Carl Ulrik **PALM** (1864–1954), collector, dealer and proprietor of Bukowskis auction house, Stockholm, 1900–54.
Pastels: Frey, *Marie Leszczyńska*; Hall, *Mme Cronstedt*; Lundberg, *Berch*, *inconnue*; Roslin, *Hedvig*; Mme Roslin, *Peilz*; Vivien, *La Brygère*; Éc. fr., *inconnue*

Félix **PANHARD** (1842–1891): collector of miniatures, including some copied after Vigée Le Brun and Boze pastels.
Paris, Galliera, 5.XII.1975

Charles-Émile-Henri, dit Henry **PANNIER** (1858–1935), Paris. With his brothers Georges (1853–1944) and Gaston (the sons of Émile-Augustin Pannier (1828–1892), in turn the son of a marchand faïencier, Augustin-Benjamin Pannier (1800–1859)), Pannier owned L'Escalier de Cristal, a decorative arts workshop that made objects in metal and glass under the influence of Sino-Japanese and Art Nouveau design. They were also interested in art history, Henry contributing a catalogues of Fragonard works at auction to Nolhae's 1906 monograph, while Georges did the same for Nolhae's Boucher catalogue in 1907. The brothers owned at least four pastels formerly in the Favart family.
Lit.: Lemoisne 1918; Céline Lefranc, "À l'Escalier de cristal", *Connaissance des arts*, 638, 2006, pp. 94–99
Pastels: Boucher, *Mme Favart*; Mme Favart, *Favart père*; La Tour, *Saxe*; Liotard, *Favart*

Mme Walter Sigismund Emil Adolf von **PANNWITZ** (1856–1920), a German lawyer, and his widow, née Catalina Carolina Friedericke Georgine Roth (1876–1959), of dual German/Argentine nationality, who lived at De Hartekamp in The Netherlands after 1920. A collection of old master pictures included a pastel by Rosalba.

Abate Giuseppe **PAOLUCCI** (1661–1730), author, from Spello. His inventory (Rome, 8.III.1695) included four "pastels" by Mola.

Denis-Pierre-Jean **PAPILLON DE LA FERTÉ** (1727–1794). As intendant des Menus-Plaisirs from 1756 he was responsible for commissioning a number of pastels. He was also an amateur draughtsman and collector.
Dictionary, genealogy, [Papillon](#)
Lit.: Grove 1996
Paris, Le Brun, 20.II.1793

Charles-Victor **PARDINEL** (1853–1921), directeur de la maison de couture Jacques Doucet, collectionneur, 5 rue Bonaparte. He (or his estate) sold several pictures to Coty, including a Perronneau, *Lorimier*.

François-Joseph-Henri **PARGUEZ** (1869–1931), "sans profession", amateur architect and historian, author of several monographs on Poissy. The son of an agent de change at the Paris bourse, in 1902 he married Marie-Léontine Perdreau. He lent a pastel by Regnault (*homme*) to the Paris 1927a exhibition.

Jean **PARIS DE MONTMARTEL**, marquis de Brunoy (1690–1766). (The frequently seen Paris spelling is not contemporary.) The youngest of the three Paris brothers, he was the subject of a pastel by La Tour, and his posthumous inventory (AN MC/ET/CVII/534, 23.IX.1766; summary in Dubois-Corneau 1917) included a number of pastels which might be by La Tour, among them a maréchal de Saxe (J.46.2915); a La Tour autoportrait J.46.1169 was later inventoried in the hôtel Mazarin.

Philippe-Louis **PARIZEAU** (1740–1801), painter and engraver, pupil of Wille. A pastel by J.-B. Van Loo was in his sale, Paris, 26.III.1789 & seq.

Edwin **PARSONS & Sons** (*fl.* c.1850–1950), fine art dealers, 45 Brompton Road: handled pastels by Gardner, Hoare, Cotes, Russell etc.

Louis **PASQUIER** (1682 – Paris 11.XI.1754), négociant à Rouen, député au conseil du commerce de Normandie à Paris, rue de Richelieu, collector. In 1720 he married Marie-Anne Godeheu, daughter of his predecessor. His inv. P.m. is summarised in Wildensetin 1967.
Vente p.m., Paris, Remy, 10.III.1755 & seq.:
Lot 5: [Rosalba Carrera], Deux Tableaux, peints en pastel, par Mlle Rosalba, de 24 pouces de haut sur 18 de large. Ils sont traités allégoriquement; l'un représente la Paix, & l'autre la Justice, composés chacun de 2 Figures, vues à demi corps. Ils viennent du Cabinet de feu M. le Cardinal de Polignac, qui les apporta de Rome. Ils peuvent être regardés sans contredit, comme des chefs-d'oeuvres de cette habile Artiste. Ils sont sous glace, 24 pouces de haut sur 18 de large [2416 livres; Godefroy, pour le duc de Tallard]

Giuseppe **PASSALACQUA** (1797–1865), Italian horse dealer turned egyptologist. He sold his collection to the King of Prussia in 1828 and became director of the Berlin museum that housed it. A sale in Paris, rue des Jeûneurs, Ridel, Laneuville, 18–19.III.1853, included a Boucher pastel *femme* (Lot 107).

Mme Claude **PASSEZ**, née Anne-Marie Cattaert (1913–1991), author of monographs on Mme Labille-Guiard and Vestier.
La Flèche, Hôtel des ventes, Manson, 22.IV.2001:
Lot 131: Capet, *homme*
Tours, Odent, 25.VI.2001:
Lot 44: Hoin, *Mme Hoin*

Antenor **PATIÑO** (1896–1982), Bolivian diplomat and industrialist, heir to the tin magnate Simón Patiño (1862–1947), and art collector. He was married to the duquesa de Dúrcal, and their daughters married the prince de Beauvau-Craon and Sir James Goldsmith. Patiño acquired La Tour's *Mme Rouillé* from his compatriot Granier-Ballivián c.1927. By 1930 he had bought Nattier's pastels of M. & Mme Royer from Gimpel. His nephew, Jaime Ortiz-Patiño (1930–2013), of Vandœuvres, near Geneva, sold Mme Royer in New York, Sotheby's, 22.V.1992. Important sales of rare books and silver followed in 1998.
Lit.: Donateurs 1989; *Connoisseur*, CCXIX, 1989, pp. 146ff

Louis **PATJOT** (1704–1786), commissaire des guerres 1749–61, premier secrétaire du duc de Belle-Isle: see entry in La Tour catalogue at J.46.2473 for biography. His inventaire après décès (5.XII.1786; AN MC/ET/xcv/039, insert on fol 9 r reads) and while not completely unambiguous the nine pastels surely included the La Tours of Belle-Isle and his wife as well as Patiot's own: "A l'égard de neuf autres tableaux de différente grandeur dans leur bordure de bois sculpté doré qui sont portraits de famille peint en pastel, il n'en a été fait ici aucun inventorié [comme] portraits de famille, et il n'en est ici parlé que pour mémoire."

Grand Duke **PAUL ALEXANDROVICH** [Павел Александрович] (1860–1919), Paley Palace, Tsarskoye Selo; his widow, Olga Valerianovna Karnovich, Princess Paley (1865–1929): Boucher, young angler
Lit.: *Собрание Палей в Детском Селе*, ed. Э. Ф. Голлербах, n.d. [1925]

Paul-Émile-Marius **PAULME** (1863–1928), one of the most influential experts in French 18th century drawings. He formed the largest single collection of drawings by J.-A.-M. Lemoine, having “une particulière prédilection” for this artist. Gimpel commented dismissively of the “prix énormes pour ces petites cochonneries” in the 1923 sale. His main sale, in 1929, included a small number of pastels, one of which (Perronneau, *d’Aubais*) is visible on the wall in his study (10, rue Chauchat) in a contemporary photograph. The reviewer in *L’Art vivant* (1929, p. 458) considered that the collection epitomised “l’apothéose du goût et de la perspicacité”. A further sale took place in 1949 after the death of his widow, née Léontine-Marie-Marguerite Barjot (1869–1948).

Lit.: Lugt 1910, 1910S; *Le Gaulois Artistique*, 28.v.1929, p. 310; Gimpel 1963; Donateurs 1989

Paris, 23.XI.1923

Paris, Georges Petit, Lair-Dubreuil, 13–15.v.1929:

La Tour, Lot 119: *auto*; Lot 120: *Rousseau*; Lot 121: *jeune femme*; Lot 195:

Perronneau, *d’Aubais*; Rosalba Carriera, Lot 225–226, *L’Hiver*; & *L’Automne*;

Lot 227: *jeune femme*

Vente succession, Paris, Drouot, Ader, 23–24.III.1949

PAWSEY & PAYNE, of 90 Jermyn Street, London, art dealers active in the first half of the 20th century, supplying clients such as James Thursby-Pelham (*q.v.*).

Abate Antonio **PAZZI** (1706-p.1780), Florentine engraver and collector of portraits.

Dictionary, artists

Pe

William **PEACOCK** (1721–1786) of Godmanchester, near Huntingdon; his estate sale, by J. Fox, 11.IV.1786, included “Paintings and Crayons, in carv’d and gilt Frames” according to an advertisement in the *Northampton Mercury*, 1.IV.1786.

Ricardo **PENARD Y FERNANDEZ** (1882–1960), collector, born in Buenos Aires, of 21 rue Cognacq-Jay, allied to Pierre Verlet.

Lit.: Donateurs 1989

Gerald **PENDRED** (1924–2006), of Nottingham, RAF, collector and writer, specialising in Derby procelain etc. His collection of English pastels was described in Pendred 1989. A number of them have since appeared on the market.

Isaac **PEREIRE** (1806–1880) and his brother Émile (1800–1875), of 33 rue du Faubourg-Saint-Honoré, were important bankers, financing the early development of the French railway system and founding the Cie des Paquebots transatlantiques. A sale took place (Paris, 6–9.III.1872) of works belonging to the brothers as Galerie Pereire. Isaac, Émile’s son Henry (1841–1932) and grandson André (1891–1987) were all donors to the Louvre of old master paintings, drawings, antiquities and objets d’art; Henry owned a pastel by Nattier (*Mme Brochier*). A version of La Tour’s pastel of Duval was acquired by one of the Pereires at the Beurmonville sale in 1881, as of Buffon; they also owned a preparation for the Duval pastel.

Lit.: Donateurs 1989

Pastels: La Tour, *Duval* (2)

Daniel **PERREAU** (1733–1776), with his twin brother Robert, was executed for forgery, after a sensational legal case; his common-law wife Margaret Rudd was acquitted. At the estate sale of “the unfortunate Daniel Perreau”, at his house in Harley Street (15.I.1776), “a picture in crayons of Madam Barré sold for only four guineas and an half” according to press reports followed in the *Hampshire chronicle*, 22.I.1776.

Johann Anton de **PETERS** (1725–1795), peintre en miniature, pastellist. Several pastels appearing in his 1779 sale in Paris. A group of anonymous pastels appeared in his sale in Paris, Le Brun, 9.XI.1787.

Dictionary, artist

Paris, Augustins, Remy, Basan, 9.III.1779 & seq.

Tableaux en Pastel.

François Boucher.

Lot 110. Deux têtes en pendant; l’une représente une femme, vue de face demi-raccourci. On la nomme *la Thérèse*; l’autre couchée & endormie sur un oreiller; 1 p. de h. sur 9 po. de l. [15 l. 11; Meunier]

Lot 111. Un jeune enfant tenant dans sa main gauche une grappe de raisin blanc, dont il prend un grain de la droite; h. 1 p. 2 po., l. 11 po.: ce morceau vient de la collection de M. le Baron de Thuire. [5 livres 10; Remy]

Le chevalier Meins [Mengs].

Lot 112. Une jeune Grecque ayant une couronne de fleurs sur sa tête; elle tient dans sa main gauche un chalumeau, au bout duquel il y a une boule de savon; ce tableau fidèlement copié par Mademoiselle Devillebrunne, porte 1 p. 2 po. 6 l. de h., sur 11 po. 6 l. de large [120 livres; Langlier]

Tableau en demi-pastel.

Le chevalier J. B. M. Pierre.

Lot 113. Deux têtes de vieillards; l’une vue de face regardant à droite; l’autre de profil regardant en bas: elles portent chacune 1 p. 9 po. de h., sur 1 p. 1 po. de large [24 livres ou 199 livres 10; le peintre]

Herman **PETERSEN** af Petersens (1713–1765), grosshandlare i Stockholm, direktör vid Ostindiska Kompaniet, brother-in-law of Frederik Bedoire. He owned a pastel (possibly Lundberg’s portrait of him) exposed to Fischer’s method of fixing for a trial over 15 years.

Lit.: Fischer 1770

The comtesse de **PÉTHION**, née Cleopatre Xerolina (1863–1942), was a Russian singer in Paris who performed under the stage name Mme Nirwana. She was married to Charles de Péthion, a lieutenant in the Garde impériale russe, at some stage before their daughter Théodora Eliane was born in 1894. In 1927 she was remarried, to Charles Guyonnet. She collected drawings, and bought two dozen sheets at the Goncourt sale, including two Van Loo drawings with pastel.

Paris, Lair-Dubreuil, 14–17.v.1902:

Lot 22 *bis*: Van Loo *fillettes*

Galerie Georges **PETIT**, Paris. Established as a picture dealer in 1846 by François-André Petit (1817–1878), the firm was taken over by his son Georges (1856–1920) in 1877. Its spacious premises were at 8, rue de Sèze, and numerous prestigious auctions were held there in preference to the Hôtel Drouot. After Petit’s death, the business was continued (by Étienne Bignou and Gaston and Josse Bernheim-Jeune) until it finally closed in 1933.

Louis **PETIT DE BACHAUMONT** (1690–1771), writer and critic, with a particular interest in art. He was Crozat’s executor, a friend of Charles Coypel and a supporter of Boucher, and his views on the administration of the arts were regularly submitted to the surintendants des Bâtiments and others. His lasting monument is the series of *Mémoires secrets* which were continued by several other writers after his death. In his salon critiques he showed a decided preference for La Tour, who had exhibited his portrait, over Perronneau. In 1748 he expressed concern over the longevity of pastels, and recommended they be fixed using La Tour’s secret method.

Lit.: Chatelus 1991, pp. 305ff; Grove 1996; Burns 2007; entry in La Tour catalogue [J.46.25](#)

Inv. p.m., AN MC/ET/CXV/860, 11.v.1771. Dans le Salon de Compagnie de l’apportement de lad. De Doublet

Item deux portraits en pastel représentant le deffunt par la tour dans leur verre blanc et dans leur bordure carrée de bois doré lesquels deux portraits de famille n’ont point été prisés a la requisition des parties mais sulement inventoriés pour Memoire

Item un tableau en pastel représentant M. falconet dans sa bordure carrée de bois doré et estimé la So[mm]e de quatre livres.

Charles **PETIT DE MEURVILLE** (1841–1927), lawyer, of 31 allées Damour, later 4 rue Montesquieu, Bordeaux, collector of pictures, sculpture, objets d’art etc. He organised the Bordeaux 1895 retrospective exhibition of Les Arts anciens et modernes. Parts of his collections (which included pictures, ceramics, bronzes, tapestries, furniture and dolls) were presented to the musée des Beaux-Arts and the musée du vieux Bordeaux. His 1904 sale of pictures contained an unusually large number of pastels. He also collected drawings by Boucher, Gainsborough and Reynolds at a time when these were not highly sought after.

Paris, Drouot, Lair-Dubreuil, 26–28.v.1904:

Lot 15: Anon., *femme* [fr150]; Lot 24: Labille Guiard [Hall], *Mme Roland de Villars*;

Lot 24 *bis*: Mlle Roland de Villars, *fille de la précédente*; Lot 30 *bis*:

La Tour, école, *homme*; Lot 30 *ter*: *femme*; Lot 36: Mlle Loir, *femme*; Lot 37,

femme; Lot 44: Perronneau, *Camiran*; Lot 45, *jeune femme* [*?marquise d’Anglure*];

Lot 46: Pillement, *paysages*, 2 *pendants*; Lot 47: Pougin de Saint-Aubin, *femme en*

savoyarde; Lot 48: Roslin, attr., *homme*; Lot 49: Roslin, école: *femme*; Lot 58:

Vestier, *Lamour et sa femme*, Lot 59: Mme Vigée Le Brun, école, *femme*, Lot 60: Vigée, *homme*, Lot 61: Anon., *peintures ou pastels non catalogués*

Jacques **PETITHORY** (1929–1992), collector-dealer with a particular interest in XVII^e and XVIII^e drawings, paintings, sculpture and ceramics. He bequeathed his collections, including an important collection of drawings by Greuze, Watteau, Boucher and Van Loo, to the musée Bonnat in his native town.

Lit.: Paris 1997c

Pastels: Luti, *tête de femme*

Louis-François **PETIT-RADEL** (1740–1818), landscape and architectural painter, pupil of De Wailly; inspecteur général des musées nationaux. Paris, Petitcuénot, Dubois, 8 February 1819 & seq.:

Lot 101: Greuze, attr., *Une tête de jeune fille, peinte au pastel. Hauteur, 38 centimètres*

Paula Fentriss **PEYRAUD** (1947–2008), of Chappaqua, New York, collector specialising in books and pictures relating to English Georgian writers, in particular the Burney family, Jane Austen, Mrs Thrale, Maria Edgeworth, Hannah More, Johnson, Garrick, Thrale and Burney. New York, Bloomsbury, 6.v.2009:

Lot 7: Beauclerk, *boy*, Lot 18: Cotes, *Mrs Burges*

Sir Thomas **PHILLIPPS**, Bt (1792–1872), antiquary and bibliophile, of Thirlestane House, Cheltenham; trustee of the British Museum. Some of his collection passed to his grandson, Thomas Fitzroy Fenwick (*q.v.*). Phillipps owned the 1683 manuscript of Luttrell's *Epitome of painting*.

Pastels: Luttrell, *man 1694*

Henry Joseph **PFUNGST** (1844–1917), FSA, wine merchant, 44 Cleveland Street, London. Collector, particularly of Gainsborough; he assembled a collection of his prints which he donated to the Kupferstichkabinett in Berlin in 1913. He also donated to the British Museum. His sale p.m., London, Christie's, 15.vi.1917, with nearly 100 lots given to Gainsborough, included pastels by or attributed to Gainsborough, Dixon, Hogarth and Hamilton (one of which was by Tonelli). The Yale Center for British Art has a typescript catalogue of his collection (1915, Folio A N 96).

Pi

Le baron Jérôme **PICHON** (1812–1896), président de la Société des bibliophiles français. He owned Vigée Le Brun's oil portrait of his mother, Alexandrine-Émilie Brongniart.

Paris, Drouot, Chevallier, 29.iii.–10.iv.1897:

Lot 47: Perlet a/r La Tour, *Mme de Pompadour*, miniature; Lot 1405: Ducreux, *Louis XVII*; Lot 1414: attr. Rosalba, *dame*

Pierre-Amédée **PICHOT** (1841–1921), bibliophile arlésien, owned a La Tour *femme*, subsequently acquired by Pol Neveu.

[?Philibert-Pierre-Nicolas] **PIGACHE** [(1735–1788)], négociant, marchand de vin en gros, rue du Monceau Saint-Gervais, collector in particular of natural history, one of three sons of the wine merchant Nicolas Pigache (–1740) and his wife, née Catherine Piat. In 1761 he married a Marie Dumas in Beaujeu. The catalogue of his collection was illustrated by Saint-Aubin. A portrait of a Mme Pigache by Glain descended to the writer Lucie Coueffin from Bayeux.

Paris, Chariot, Joullain, 21.x.1776 & seq.:

BOUCHER

Lot 432: Vénus couchée; elle est nue, vue de face & tient une colombe: dessin au pastel, 14 p. x 19 p. [69 livres]

Lot 435: Un joli buste de femme, vu de face, au pastel, 11 p. x 9 p.

Lot 436: Un groupe de deux enfans volans, au pastel, 14 p. x 11 p. [12 livres 16 sols]

Lot 473: Deux jolies têtes de femmes, de profil; elles sont au pastel & sont pendans, 8 p. x 5 p. 6 [38 livres 10 sols]

Lot 476: Un groupe de trois amours volans, l'un d'eux tient une guirlande de laurier & une fleche; à la pierre noire mêlé de pastel, 11 p. 6 x 8 p. 6 [36 livres 4 sols]

CHANTREAU

Lot 482: Quatre différentes compositions & études, à la pierre noire & au pastel [3 livres 1 sol]

Armand-Edmond **PIGALLE** (1844–1921), préfet honoraire d'Alger, Légion d'honneur. He lent pastels of Baron Martin's parents by Prud'hon to the

Paris 1908a exhibition. A third Prud'hon pastel was bequeathed to the musée Baron Martin in 1921. His mother was a Martin.

Jean-Baptiste **PIGALLE** (1714–1785), sculptor and collector.

Dictionary, genealogy, [Pigalle](#)

Lit.: Chardin 1979; Jeffares 2022d

Inv. p.m., AN MC/ET/LVII/574, 29.viii.1785:

Chardin, *autoportrait*, 48 livres

Isidore **PILS** (1813–1875), peintre.

Paris, Boussaton, 20.iii.–1.iv.1876:

Lot 1058: La Tour, *Pompadour*

Dominique **PINEAU** (1718–1786), de l'Académie de Saint-Luc, decorator and maître-sculpteur. Pastels by Mérelle of members of this family, and by Nattier of Dominique's daughter, Mme Moreau le jeune, indicate a predilection for the medium. His posthumous sale included three pastels.

Lit.: Biaï 1892, pp. 149ff & *passim*

Vente p.m., Saint-Germain-en-Laye, Saugrain, 28.iii.1786:

Deux têtes en pastel, sous verre, dans leurs cadres ovales [50 livres; Sr Feuillet]

Une tête en pastel, sous verre [3 livres 4; Sr Gérard]

Cardinale Carlo **PIO DI SAVOIA** (1622–1689), a member of a Roman family which formed one of the great private art collections in the 17th century. Apart from 126 old master paintings which remained in Rome and are now in the Capitoline Museum, Prince Gilberto moved most of the collection to Madrid in the middle of the 18th century. A few pictures and a large collection of furniture and objets were disposed of from the estate of Princess Pio De Savoia in a series of sales in London c.2000.

Inv. Rome, 1.iii.1689

Pastels: Barocci

London, Sotheby's, 5.vii.2000:

Lot 250 Follower of Carriera, *lady*; Lot 251: Italian sch., *Maria Teresa*; Lot 252: Bigatti, 2 *psls*

Jacques **PINGAT** (–1751), peintre de l'Académie de Saint-Luc, and art dealer in Paris, sur le pont au Change, à l'enseigne du roi d'Espagne. He was the son of Pierre Pingat (c.1657–1719), also a painter. He was associated with Gersaint, and employed Pierre Rémy, the leading expert of the next generation. His stock was inventoried after the death of his wife, Catherine Fleury de Mortain (they had married in Paris in 1721; she was the daughter of Gilles de Mortain, also a painter n the pont Notre-Dame), in 1733, and again after his own, 2.iv.1751; his heir was his brother, Michel Pingat. The 1751 inventory contained “son portrait au pastel” and “un autre portrait du même”.

Lit.: Glorieux 2002; Guiffrey 1915; Marandet 2003

Eugene **PINTO** (1854–1932), of Grosvenor House, Park Lane, stockbroker, Pinto, Montagu, Oppenheim & Co, owner of a cinema chain; his daughter married James de Rothschild. He owned pastels by Huet and Liotard; the latter, inherited by his grandson George Richard Pinto (1929–2018), is now in the National Gallery.

Gérard **PIOGEY** (1820–1894), docteur en médecin, officier de la Légion d'honneur. A voracious collector of all things XVIII^e, he owned pastels by La Tour, Perronneau and Lion.

Eugène **PIOT** (1812–1890), art historian, archaeologist and collector with wide ranging interests. Of greatest interest is his acquisition in Venice in 1852 of works from the workshop of Rosalba Carriera; the collection was sold at auction in Paris, Drouot, 31.iii.1856, in 58 lots. The first group of 43 lots are described as pastel (there are separate groups for miniatures and drawings), and while it is impossible to form a proper assessment of so many works which have subsequently disappeared, it would appear that there are numerous repetitions of works such as the Ragazza tirolese. Some of these may have been bought in, as they probably reappeared in a posthumous sale, 21–24.v.1890. That sale included one further Rosalba, self-portrait, acquired in Venice in 1865.

Lit.: Bonaffé 1890, pp. 26, 35, 53, 54

Paris, Drouot, Pillet & Laneuville, 31.iii.1856

Pastels de Rosalba Carriera:

1. Portrait de l'artiste.
2. Portrait de Frédéric-Auguste, électeur de Saxe.
3. Portrait de la comtesse Labbia, vénitienne célèbre par sa beauté.
4. Portrait de femme.

5. id. id.
6. id. id.
7. id. id.
8. La Gloire. Jeune femme tenant une couronne de lauriers.
9. L'Abondance. Jeune femme portant des fruits.
Ces deux pastels font pendants.
10. Tête de femme couronnée de lauriers.
11. id. id.
12. id. id.
13. id. id.
- Ces quatre têtes forment pendants.
14. Jeune fille tenant une pêche.
15. Tête de femme. Portrait.
16. id. id.
17. id. id.
18. Tête de jeune villageoise.
19. Tête d'homme. Portrait.
20. La Vierge et saint Joseph. Deux pastels.
21. Salvator mundi.
22. L'Amour. Étude d'après Corrège.
23. La Laure de Pétrarque, d'après le Giorgion.
24. Diane.
25. Le Baiser. Étude.
26. Tête de femme, Etude vigoureuse.
27. Un Amour. Fragment de composition.
28. Petit portrait de femme.
29. Id.
30. Id.
31. Petit portrait d'homme.
32. Petite esquisse. La Vierge.
33. Id. Jeune fille, costume de la Suisse saxonne.
34. Id. id.
35. Id. id.
36. Id. id.
37. Id. id.
38. Id. Femme, costume de bal masqué.
39. Petite esquisse. Homme, costume de bal masqué.
40. Id. Femme. Tête de fantaisie.
41. Id. id.
42. Id. id.
43. Id. id.
- Paris, Pillet, 25–30.IV.1864:
La contessa Labia
- Paris, Drouot salles 8 & 9, Chevalier, 21–24.V.1890:
Lot 590, 591: A/r Greuze, jeunes filles
Lot 594: Cupidon
Lot 595: auto
Lot 596: tête de femme
Lot 597: Bordoni
Lot 598: jeune femme
Lot 599: femme
Lot 600 Tête de femme
Lot 601 Tête de femme
Lot 602 Homme
Lot 603 femme

Robert S. **PIRIE** (1934–2015), lawyer and bibliophile. His collections of 16th and 17th century English literature, furniture, silver, ceramics and pictures were sold at Sotheby's, New York, .XII.2015 – .I.2016. Pastels by Gardner and Boucher.

General Augustus Henry Lane Fox-**PITT-RIVERS**, né Lane Fox (1827–1900), soldier, archaeologist, ethnologist and collector, changed his name when he succeeded to his great-uncle's estate in 1880. His grandson, George Henry Lane Fox-Pitt-Rivers (1890–1966), of Hinton St Mary, Dorset, captain, Royal Dragoons, sold several pastels following his father's death, at Christie's, 1929. They included a Cotes *lady* and a Perronneau, *inconnu 1772*.

Camille **PLANTEVIGNES** (1858–1955), a wealthy tie-maker; collector, particularly of silver; he also owned drawings by Saint-Aubin and Carle Van Loo. Proust challenged him to a duel over some remarks made by his son Marcel Plantevignes.

Pastels: Frédou, *duc de Bourgogne*; La Tour, *Dumont le Romain*

Cornelis **PLOOS VAN AMSTEL** (1726–1798), collector, son-in-law of Cornelis Troost; each made pastel portraits of the other.
Dictionary, artists; genealogy, [Ploos](#)

Vente p.m., Amsterdam, van der Schley, 3.III.1800 & seq., De Wit, *Tête de Christ* [Df140]

Other pastels: Lely, *chancellor*

Po

Alfred **POCHET** (1811–1866): left four Pillement pastels to the mBA, Besançon.

Jean-Baptiste **POIXMENU** (1735–1784), marchand mercier, maître peintre and picture dealer in Paris, rue Saint-André-des-Arts, active from c.1770. His brother Abel-François was a marchand-mercier in the Palais-Royal. His posthumous inventory reveals a large number (4691) of low-value pictures, consistent with the annotation of “brocanteur” in several sale catalogues from 1779 on. Two pastels attributed to La Tour and one by an unknown Mme Volette appeared in these sales. The pastellist Jean-Gabriel Montjoye was one of the friends who appeared in a family conference in 1785 over the tuition of his minor son (his wife was Marie-Louise-Françoise Coulon).
Lit.: Michel 2007

Mathias **POLAKOVITS** (1921–1987), connoisseur and collector. More than 3000 French drawings from his collection were donated to the École nationale supérieure des Beaux-Arts, Paris.

Lit.: Princeton 1977; Paris 1989a

Pastels: Vigée Le Brun, *étude pour La Paix*

Christiane de **POLÈS** (1892–1936), of 39 avenue d'Éna, Paris. In addition to the pictures and a number of exceptional pieces of XVIII^e furniture sold in her 1927 sale, that year Mme de Polès sold a Velazquez to Wildenstein; it is now in the NGA, Washington. She owned paintings by Labille-Guiard and Vigée Le Brun, drawings by Hoin etc.

Paris, Georges Petit, 22–24.VI.1927:

Lot 7: Coypel, *auto*

Vente succession, Paris, Galerie Charpentier, 17–18.XI.1936 [no pastels]

La princesse Edmond de **POLIGNAC**, née Winnaretta Singer (1865–1943), heiress to the Singer sewing machine fortune, amateur artist and early enthusiast for Manet. She married first prince Louis de Scey-Montbéliard and then, in 1893, entered into a “mariage blanc” with prince Edmond de Polignac (1834–1901), companion of comte Robert de Montesquiou and an amateur composer. Their salon at 3 rue Cortambert, Paris was particularly important musically, with new works performed by composers from Fauré to Poulenc; it is now the seat of the Fondation Singer-Polignac. Edmond's nephew comte Jean de Polignac (1888–1943), owner of a La Tour *autoportrait*, married the daughter of the dress designer Jeanne Lanvin; they too were actively interested in music and art, supporting Poulenc in particular. A sale of *Souvenirs de Mme Lanvin et de sa fille, la comtesse Jean de Polignac* (Paris, Drouot, Damien Libert, 8.XII.2008) included a number of anonymous pastels. Thérèse, princesse de Polignac (1916–2014) married Pedro de Barros in 1948; she owned a Vigée Le Brun pastel (*duchesse de Guiche*). The Vigée Le Brun pastels of the two Polignac children were also in the family until 2004.
Lit.: M. de Coosart, “Princesse Edmond de Polignac, patron and artist”, *Apollo*, .VIII.1975, pp. 133–35; Donateurs 1989; Sylvia Kahan, *Music's modern muse: a life of Winnaretta Singer, Princesse de Polignac*, Rochester, 2003; Saint-Marceaux 2007

Frederick **POLLARD** (1826–1916), dealer, of 16 Panton Street; he purchased pastels by J. H. Benwell, Hamilton and Russell at auction. The posthumous sale of his stock took place at Christie's, 27.XI.1916.

Polwarth, v. Marchmont

L'abbé François-Emmanuel **POMMYER** (1713–1784), honoraire amateur de l'Académie royale de peinture, collector of paintings by Chardin, friend of La Tour and Cochin. A number of family portraits by Largillier descended via Charles Theurier-Pommyer (1800–1876) to the Jacquier de Rosée family before appearing at auction in London, Christie's, 10.XII.1993.

Dictionary, genealogy, [Pommyer](#); [Jeffares 2001](#)

Pastels: La Tour, *Marie Fel*; *Pommyer*; Nattier, *Manpeou*

La marquise de **POMPADOUR**, née Jeanne-Antoinette Poisson (1721–1764). She became mistress of Louis XV in 1745, and played a central role in the arts for the rest of her life. Her protector Le Normant de Tournehem (she was married to his nephew) was appointed directeur général des bâtiments in 1745, and her brother, the marquis de Marigny, succeeded him in 1751. She was an amateur engraver, an activity alluded to in La Tour's

monumental portrait of her in the Louvre. In view of her enlightened interest, it is perhaps surprising that there were few pastels in her own collection.

Dictionary, genealogies, [France](#); [Lenormant](#); [Poisson](#)

Lit.: Émile Campardon, *Madame de Pompadour et la cour de Louis XV*, 1867; Versailles 2002

Inv. p.m. (AN MC/ET/LVI/113-4, 26.VII.1764), MS INHA; repr. Jean Cordey, Paris, 1939

Item 150: ... un autre tableau peint sur toile en pastel sous glace représentant la Sainte Vierge dans sa Bordure de Bois doré

Item 288: ... A L'Egard d'un Tableau peint sous glace représentant Laditte dame de Pompadour sa Bordure il na point été prisé, mais seulement Tiré pour ...Memoire

Item 1251. – 100. La Mère de la Vierge, peinte en Pastel par Charles Coypel sous Glace et Bordure dorée prisée quatre vingt Livres iiiixx #

Item 1252. – 101. A l'Egard du Portrait de Madlle Alexandrine Fille delad. deffunte dame de Pompadour peint en Pastel par f. Boucher il n'a point Esté icy prisé, Mais Seulement tire pour...Memoire

Item 1260. – 109. Vénus et deux Amours, autre dessein aussy colorés prisé quarante-huit livres xiviii #

Item 1262. – 111. A l'Egard d'un Buste delad. Dame Pompadour entouré d'une Guirlande de fleurs que tiennent plusieurs Enfants dessiné et coloré par F. Boucher il n'a point Esté icy prisé mais Seulement Tiré pour...Memoire

Item 1262 bis. – 112. Un autre dessein de F. Boucher representant une femme qui tient un panier de fleurs prisé Vingt quatre livres xxiiii #

Item 1270. – 120 Le Petit Saint Jean dessiné et coloré sur velin prisé quarante livres....xl #

Paris, Remy, 28.IV.1766:

Lot 56: Coypel, *Un Repos en Égypte, peint en pastel par Charles Coypel. Il est sous glace et porte 22 pouces de haut sur 27 de large.*

Edward **POORE** (1743–1803) of Tidworth, Wiltshire. He died unmarried and was buried in Rome; his posthumous sale followed the terms of his will, proved 6.II.1804; one of his executors was John Collins of Devizes. None of the pictures fetched high prices.

London, Richardson, 31 Strand, 19.IV.1805 [pastels on first day]:

Lot 39: Lady, crayons, by Coates; plate glass, gilt frame [16s.]

Lot 40: Mrs Gunning; ditto, ditto [12s.]

Lot 41: Virgin and Child, crayons, Italian; plate-glass, gilt frame [17s.]

Lot 45: Head of a Bacchante, in Crayons, by Russell [14s.]

Sir John Wyndham **POPE-HENNESSY** (1913–1994), Italian renaissance scholar, director of the V&A 1967–73, British Museum 1974–76, curator at the MMA, New York.

London, Christie's, 7.VII.1998, Lot 85: Vanni, *Crogi*

Albert **PORCHER** (1834–1895), painter from Orléans. He owned four Perronneaus (*M. & Mme Chevetot*; *M. & Mme Demadières*) which he lent to the Orléans 1876 exhibition.

Henri (Heinrich) **PORGÈS** (1828–1901), 16, rue François I^{er}, Paris, born in Vienna, where he established the Banque Porgès et Ephrussi. He moved to Paris. His sister Emilie (1836–1900) married Ignaz von Ephrussi (1829–1899). His brother Jules (1839–1921), a diamond magnate (his business became the De Beers Company), was also an art collector. His nephew Edmond Porgès (1878–1941), son of Theodor, inherited the bank; he married Marie-Mathilde “Macha” Brodsky (1888–1978). Their hôtel particulier at 11 avenue de Friedland contained an important art collection which was confiscated by the ERR in 1942; it included a La Tour, *vieil homme*, and three pastels by Vigée Le Brun, the *Michel de Roissy* pendants and a *jeune femme*.

Paris, Drouot, Chevallier, 9.V.1885:

Pastels by or attributed to Baudouin, Coypel, Greuze, La Tour, Rosalba, Roslin, Éc. fr.

Baron Roger **PORTALIS** (1841–1912), art historian, author of numerous monographs on French XVIII^e artists (Fragonard, Hoin, Labille-Guiard) and co-author with Henri Béraldi (*q.n.*) of *Les Graveurs du XVIII^e siècle*.

Lit.: Lugt 2232; Paul Eudel, *L'Hôtel Drouot et la curiosité en 1886–1887*, pp. 109ff

Paris, Chevallier, 14.III.1887:

Lot 43: Boucher, *Vénus* [Fr2000]

Lot 133: La Tour, *inconnue*

Paris, Drouot, Lair-Dubreuil, 2–3.II.1911:

Lot 27: Danloux, attr., *homme*, cr. reh. de pstl [Fr320]

Lot 65: Éc. fr., *jeune homme*, ov. [Fr70; Charles Oulmont]

Lot 111: Greuze, *jeune fille* [Fr620]

Lot 121: Hoin, *femme*

Other pastels: Ducreux, *auto*

William Bentinck, 2nd Duke of **PORTLAND** (1709–1762) married Lady Margaret Cavendish Harley (1715–1785), one of the most avid collectors of both fine art and natural history. Her posthumous sale (London, Skinner, 24.IV.–8.VI.1786) lasted 38 days, and included the Portland Vase now in the British Museum. The remaining collections, exhibited at the Harley Gallery at Welbeck, are particularly rich in portrait miniatures. The Bentinck family commissioned pastels from artists from Pond to Perronneau. The Duchess of Northumberland's diary for 29.V.1760 describes pastels seen at Bulstrode, including portraits of Lord Tichfield, Lady Juliana Penn, Lady Weymouth and Lady Harriet Bentinck, probably by Pond and Read.

Dictionary, genealogy, [Bentinck](#)

Lit.: Goulding 1936; Kenny 2013

Pastels: *n.* Collections, *s.n.* Welbeck

Eleanor **POST** Close (1909–2006) and her son Antal Post de Bekessy (1943–2015); their sale, Paris, Sotheby's, 19–20.XII.2017, included pastels by Pillement and Pougin de Saint-Aubin.

Claude **POTIER** d'Aubancourt (a.1674–1754), avocat au parlement, wealthy collector of pictures, drawings and prints; ∞ 1701 Marie Moreau (–1751x55). Lit.: Marandet 2003

Vente p.m.: Paris, Helle & Glomy, 28.II.–15.III.1757:

Lot 55 [part]: *Quatre Desseins Vénitiens; savoir un bain de Diane du Tintoret, d'une belle composition & d'une touche legere: un portrait au pastel du Padouan; une feuille d'Etudes parfaitement dessinée à la plume, & lavée de bistre, du jeune Palme; & une belle composition, dans la maniere du Zuccaro.* [24 livres; Glomy pour Silv[?]; Lot 156 [part]: Noel-Nicolas Coypel, *deux Etudes au pastel* [37 livres, whole lot]; Lot 159 [part]: François Le Moine, *une jolie tête au pastel* [11 livres 19 sols, whole lot]

Alfred **POTOCKI** (1886–1958) inherited the Potocki and Lubomirski collections at Łańcut; in 1944, he removed them to Switzerland. Most of the collections were disposed of at auction in the 1950s. By 1981 many of the works had been acquired by the Heim Gallery in London who sold them to the Polish Ministry of Culture and Art; they were then transferred to the castle at Łańcut.

James-Alexandre, comte de **POURTALÈS-GORGIER** (1776–1855), from a Swiss family of Huguenots; his father was an industrialist, ennobled by Friedrich Wilhelm II. His collection of over 1000 works included paintings by Rembrandt, Botticelli and Quentin Massys; they were kept in his residence in the place Vendôme before the construction of a Florentine-inspired hôtel at 7 rue Tronchet. Some of the pictures in his estate sale were subsequently owned by comte Edmond de Pourtalès (–1895), Paris; others – such as Hals's *Laughing cavalier* – were acquired by the Marquess of Hertford.

Lit.: NGA website; Rieder 2000

Vente p.m., Paris, 7 rue Tronchet, Pillet, Escribe, Laneuville, 27.III.–4.IV.1865:

Lot 315: Corrège, Tête de Vierge; elle est vue de profil dirigé à droite, et paraît lire dans un livre qu'elle tient à la main.

Lot 330: Rosalba, L'artiste peint par elle-même. Tête nue, une légère dentelle mêlée à ses cheveux, des pendants d'oreille en perles. Pastel

Lot 375: La Tour, Femme vue en buste; des fleurs dans les cheveux. Pastel

Arthur **POWELL** (1812–1894), glass maker, Milton Heath, Dorking, owned three Russell pastels by 1884. They descended to his son, James Crofts Powell (1847–1914), 13 Charles Street, Grosvenor Place, and in turn to his son James Jervoise Powell (1888–1955): two are now in Guildford House.

Lawrence **POWELL** (1888–1973), architect, mayor of Guildford (unrelated to Arthur Powell, *q.n.*), donated two pastels by John Russell to Guildford House in 1955.

Herbert Lee **PRATT** (1871–1945), of Glen Cove, Long Island, collector of American pictures, including at least four pastels by Sharples; they were catalogued in 1917 by Charles Henry Hart (1847–1918). At his death some were bequeathed to museums, while others passed to his daughter, Harriet Baldson Pratt (1901–1978), who married 1^o 1923 Lawrence Van Ingen; 2^o 1938 Donald F. Bush.

Pierre **PRAULT** (1683–1768), imprimeur-libraire des fermes du roi, owned a cabinet d'œuvres d'art et de curiosités, including a pastel by Mèrelle (*Néricaull*

Destouches). The collection passed to his son Laurent-François (1714–1780), who succeeded his father first as libraire, then as imprimeur du roi; a sale of part of the collection in 1780 included portraits and other pastels by Mérelle. His sister married Dominique Pinault. Prault printed the first livret of the salons de Saint-Luc (1751). The family were also close to Nattier.
Lit.: Biaï 1892

Laurent-François Prault; vente p.m., Paris, Hubert, Le Brun, 27.XI.1780 & seq.:

Lot 34: Fragonard, *deux jeunes filles*; Mérelle: Lot 35: *Deux têtes*; Lot 36: *Duclos*; Lot 37: a/r Mignard, *Racine*; Lot 38: a/r La Tour, *Voltaire*; Lot 39: a/r Maître inconnu [La Tour], *Crébillon*

Eugène-Claude **PRÉAUDEAU DE CHEMILLY** (1738–1797), trésorier des maréchaussées de France and an amateur artist and engraver. He numbered Mariette and Augustin de Saint-Aubin among his friends, and was an amateur honoraire at the Académie de Marseille from 1764. He employed Claude-Nicolas Ledoux at his château de Bourville. He was parrain at the baptism of the pastellist Langlois de Sézanne in 1757. In addition to the Rosalba in his posthumous sale there were four heads, one by Greuze, and a study in the style of Barocci. This perhaps, and a tête de femme by Boucher, were acquired at the Lempereur sale in 1773.

Vente p.m. Citoyen de Chemilly, Paris, 11 rue du Bouloy, Fournier, Paillet, 17.XII.1798 & seq.:

Lot 2: Rosalba. Le portrait de cette Artiste par elle-même... occupée à peindre le portrait d'un personnage de son temps, sa tête tournée de trois quarts, offre un caractère riant, et sa draperie laisse voir, au bas de l'épaule, la chaîne d'or, caractérisant l'ordre de mérite qu'elle avoit obtenue par ses grands talens.

Lot 66: Quatre têtes au pastel, dont une étude de Jean-Baptiste Greuze.

Lot 73: Une étude de tête au pastel, forme ovale, dans le style du Barroche.

Charles-André-Melchior, comte de **PROLI** (1723–1786), conseiller receveur général des finances, collector and merchant. Of Italian origin, he settled in Antwerp and established the Cie de Trieste, an international trading house. His nephew Pierre-Jean-Berchtold, comte de Prolé, was based in Paris from 1783. Charles de Prolé's very wide ranging collection including a group of framed and glazed pastels, in 31 lots, remarkable "soit pour le nombre ou pour la beauté" according to the sale catalogue, which however offers no attributions.

Charles, comte de Prolé; Antwerp, Knyff & Met de Penningen, 23.VII.1785:

Lot 24. Un Médaille représentant une jeune Demoiselle vue à mi-corps, & tenant un pigeon à la main; Morceau d'un grand relief. Haut 23 po. large 19¼ en ovale. [22 ½ livres]

Lot 25. Une autre Demoiselle pendant du précédent, & du même mérite. [15]

Lot 26. Une mere qui allaite son enfant: beau Morceau. Haut 23 po. large 19¼ en ovale [27]

Lot 27 & 28. Deux Portraits, l'un d'une femme & l'autre d'un enfant. Haut 20 po. large 16½ [6.15]

Lot 29 & 30. Le Portrait d'une femme, & un Buste dans le goût Italien, de différentes grandeurs. [4.10]

Lot 31, 32 & 33. Trois Bustes. [3.10]

Lot 34 & 35 Deux idem. [2.08]

Lot 36 & 37 Deux idem. [2.05]

Lot 36 & 39 Deux idem. [2.12]

Lot 40 & 41 Deux idem. [2.05]

Lot 42 & 43 Deux idem. [2.06]

Lot 44 & 45 Deux idem. [3]

Lot 46 & 47 Deux idem. [2.16]

Lot 48 & 49 Deux idem. [3.05]

Lot 50. Un dito [Le Comte du Chan... *illegible*; 7]

Lot 51 & 52 Deux idem. [5.10]

Lot 53 & 54 Deux idem. [3.10]

Pujol, v. Abel

Nicolas-Joseph Marcassus, baron de **PUYMAURIN** (1718–1791), syndic-général des États de Languedoc, was the son of a capitou de Toulouse who had made his money from the Manufacture royale de draps established in Toulouse in 1698 with the encouragement of Colbert. At its height the business employed nearly 3000 people, many of them from the Low Countries. The baron became a passionate art collector, supporting local artists such as Rivalz and Gamelin (whose trip to Rome he sponsored) and protecting the salon de Toulouse (to which he lent a pastel by Despax). His brother-in-law was the scientist Antoine Darquier de Pellepox, while his son Jean-Pierre-Casimir (1757–1841) was also a collector. His daughter Julie, Mme de Faye, exhibited a pastel at the 1773 exhibition.

Dictionary, genealogy, [Marcassus](#); artists, [Faye](#)

PYMS GALLERY, of 9 Mount Street, London, was founded in 1975 by Alan Hobart (1939–2021) and his wife Mary, specialising in modern Irish art; it closed in 2013. The gallery stock and the founders' private collection were sold by Roseberys and Christie's in 2024. An exhibition *The sublime and the beautiful, Irish art 1700–1830* (London 2001c) included pastels by Luttrell and Hamilton included in Christie's 4.XII.2024 sale.

Q

Louis **QUENTIN DE LORANGERE** ou Lorangère (c.1678–1743), bourgeois de Paris, principal commis au greffe en chef au Châtelet, patron and collector. His cabinet of curiosities included shells (which he had bought from Gersaint in 1737), maps and prints as well as an important collection of Flemish paintings, and the catalogue by Gersaint advanced the standards of description. His wife, Madeleine-Charlotte Massé, may have been a cousin of La Tour. Four minor children survived his death.

AN Y4617, registres de tutelles, 22.XI.1743; Inv. p.m., 30.IV.1743

Vente p.m., Paris, Gersaint, 2.III.1744 & seq.:

Tableaux

Lot 21: Deux pastels de M. Boucher, de 14 pouces ½ de haut, sur 11 pouces ½ de large, montés en bordures unies, & verre blanc [104 livres]

Desseins. Ecole de France

Lot 48: Vingt-cinq Desseins représentant différentes Têtes & Portraits, tant au Pastel, qu'au Crayon, par Mignard, du Moutier, de Troyes, &c.

Robert **QUESNEY** (1736–1811), marchand de tableaux, 5 rue Bergère, Paris; bought pastels by Boucher, Rosalba, Greuze and Hall at Paris sales in the 1770s. He was married twice: in 1773 (divorced 1793) to Barbe-Francoise Bellanger; and in 1797 to Anne-Marie Krauth. Their son Auguste was a joaillier-bijoutier.

Jean-Frédéric **QUILLIET** (Paris 28.II.1773 – p.1832), négociant, marchand d'art, from Paris. In 1801 he married Caroline de Berlaymont in Jarzé. In the early 1800s he was the French commissaire des beaux-arts in Spain, compiling a *Dictionnaire des peintres espagnols* (of which numerous copies were included in the 1818 sale). He was later consul in Ancona in Italy (c.1831), and corresponded with Stendhal. The 1818 sale followed his bankruptcy. Lot 239 was a version of Pajou's bust of Mme Vigée Le Brun.

Paris, Galerie Le Brun, 15–17.IV.1818:

Lot 215: a/r Carle de Moor, *Pierre le grand*, pstl

Lot 216: Rosalba, *Jemme*

Lot 217: La Tour, *Marie Leszczyńska*

Sir Cuthbert **QUILTER**, 1st Bt (1841–1911), MP for Sudbury, collector, son of a wealthy accountant. His collection was exhibited at Lawrie's Galleries, Bond Street, in 1902, and a volume entitled *Sir Cuthbert Quilter's pictures*.

London collection was issued [n.d.]. Fearing the effects of Lloyd George's supertax, he disposed of his house at 74 South Audley Street (which was connected via his picture gallery to 28 South Street); much of his collection of British and old master paintings was sold at Christie's on 10.VII.1909, yielding £88,000. It included two Humphry pastels, one of them Baron Nagel's servant, described as "an African prince, painted by order of the English government of the day"; it fetched 34 gns. His wife, née Mary Anne Bevington (1841–1927), was probably the owner of the Luti pastel sold in 2013. The composer Roger Quilter was their son.

Quintus Iulius, v. Guichard

R

Pierre-Louis-Paul **RANDON DE BOISSET** (1709–1776), receveur général des finances, fermier général, collector of books, pictures, sculpture etc. He travelled to Italy and The Netherlands, and was a friend of Greuze and Hubert Robert as well as of Boucher, whose drawings were heavily represented in his collection. His posthumous sale, one of the most celebrated of the era (yielding 1,320,149 livres), was particularly rich in Dutch paintings. In addition to the two Rosalbas in that sale, a third descended in the family until acquired by the Louvre in 2023.

Lit.: Chatelus 1991, pp. 291f; Durand 1996, pp. 539ff; Grove 1996; Leclair 2006

Inv. p.m. AN MC/ET/LXXXIV/546, 18.X.1776

Paris, Chariot, Remy, Julliot, 27.II.–25.III.1777:

Rosalba CARRIERA

Lot 22: Le buste d'une femme; elle est vue presque de face, & tient un papier de musique. Ce beau & savant portrait, peint en pastel, est sous glace; il porte 16 pouces 6 lignes de haut, sur 12 pouces 6 lignes de large. [641 livres]

Lot 23: Un autre beau buste de femme, vue presque de face, & ayant des

fleurs qui ornent ses cheveux. Ce tableau porte 17 pouces de haut, sur 13 pouces 6 lignes de large; il vient du Cabinet de M. Lempereur, no. 23 du Catalogue de sa vente, faite en 1773, rue Vivienne. [1499 livres]

BOUCHER

Lot 201: Le buste d'un jeune garçon, vu presque de profil & tenant une carotte; ce tableau, peint savamment au pastel, est sous verre, hauteur 11 pouces 6 lignes, largeur 9 pouces [1101 livres]

GREUZE

Lot 215: Le buste de l'accordée, & celui de la fille à la cruche cassée; ces deux beaux pastels portent chacun 15 pouces de haut, sur 12 de large [2360 livres; Brongniart]

Lot 216: Autre buste de fille peint au pastel, hauteur 12 pouces; largeur 19 pouces

BOUCHER

Lot 364: Deux desseins, l'un est composé d'un petit garçon qui tient un bâton & un panier de fleurs; dans l'autre une petite fille tient aussi un panier rempli de fleurs & un bouquet; un paysage orne les fonds : hauteur 11 pouces 6 lignes, largeur 7 pouces 3 lignes [200 livres; Desmarts]

Lot 366: Deux autres dessins faits au pastel; dans l'un une femme tient la bride d'un âne chargé de légumes; dans l'autre, une femme décharge un âne, une petite fille la tient par son jupon; 14 pouces 6 lignes par 10 pouces [625 livres; Chariot alias Daily]

François **RAPILLY** (1820–1892), print dealer attached to the Bibliothèque nationale de France.

Herman **RASCH** (1879–1957), Stockholm, art collector, film producer and engineer.

Pastels: Perronneau, *M. Sarazin*

Wolfgang **RATJEN** (1943–1997), Liechtenstein, from a banking family in Berlin. His collection of old master drawings passed to the Stiftung Ratjen in Vaduz after his death, and 185 German and Italian sheets were acquired by the National Gallery of Art in Washington in 2007.

Lit.: Washington 2010

Pastels: G. Fr. Schmidt. *auto*; *Frau Schmidt*

Paul-Marie **RATOUIS DE LIMAY** (1881–1963), conservateur de la bibliothèque de l'Union centrale des arts décoratifs 1932–60, historien de l'art, expert and author of numerous publications on French XVIII^e pastels, 80 rue de Grenelle, Paris 7^e in 1922. He was a descendant of Perronneau's patrons, the Cadet de Limay family.

Pastels: Perronneau, *Mme Cadet*

Gustav **RAU** (1922–2002), doctor, collector and philanthropist. The son of a wealthy German industrialist, he took over the business, but, at the age of 40, he retrained to become a paediatrician. He sold the family business to establish a medical charity, and worked himself in Nigeria and Zaire for 20 years. During this period his only indulgence was the collection of paintings of all schools which he assembled and stored in Switzerland. In 1985 he constructed a building to house the collection in Marseille, but subsequently his collection was donated to Unicef in Köln with the intention of its being sold to raise funds. Exhibitions of the collection took place in Paris 2001, Dayton, Bergamo 2002.

London, Sotheby's, 9.VII.2008:

Pastels: La Tour, *Collin*

Claude-Marie-Gustave de La Croix, baron de **RAVIGNAN** (1868–1912), administrateur délégué des Papeteries de La Haye-Descartes. His widow, née Pauline-Justine-Augustine Mame (1871–1954), owned a Perronneau (*femme*) by 1923 (*v.q.* Mame).

Giambattista **RECANATI** (1687–1734), membro dell'Accademia dell'Arcadia, FRS 1720, Venetian scholar and art collector. His collection included a number of pastels by Rosalba (both family portraits and mythological pieces) which were dispersed by his widow, Fiorenza Ravagnin. Most of the collection, including 12 Rosalbas, was acquired by Giovanni Pietro Minelli on behalf of August III.

Lit.: Magrini 1998; Tormen 2009, p. 243f; Henning 2009, p. 282

Joseph **REGENSTEIN** (1889–1957), Chicago industrialist, whose fortune was made in the paper, plastics and chemicals industries, and his wife, née Helen Asher (1896–1982), established the philanthropic foundation which donated an important collection of drawings to The Art Institute of Chicago. Lit.: McCullagh 2000

François-Léandre **REGNAULT-DELALANDE** (1762–1824), purchaser at the Blondel d'Azincourt sale, 1783.

Dictionary, artists

Dr Laurent **REHFOUS** (1890–1970), Geneva. Trained as a botanist, from 1930 he devoted himself to art as an expert and antiquaire, rue de la Corratierie. He held pastels by Huber, Liotard and Petitot in the 1930s.

Mrs Whitelaw **REID**, née Elizabeth Mills (1857–1931), of Madison Avenue and Ophir Hall, Purchase, New York. Her husband, a politician and newspaper editor, was US ambassador to the UK from 1905 until his death in 1912. Many of her purchases were from London dealers. She left an estate of \$20 million, much of which had come from her father, the financier Darius Ogden Mills. Her sale p.m. was held at Ophir Hall, where she kept her collections of old masters, tapestries, porcelain and furniture.

Ophir Hall, New York, AAA Anderson Galleries, 14–18.V.1935:

Lot 1124: Gardner, *lady*;

Lot 1125: J. R. Smith, *Mr & Mrs Windus*;

Lot 1127: Bonnet, *Milk woman*;

Lot 1129: J. R. Smith, *Duke of Bedford*

Lot 1145: Kettle [Gardner], *Senior children*;

Lot 1146-48: Cotes [Read], *Charlotte, Laura Maria Walpole*;

Lot 1156: Russell, *two children*;

Lot 1206: French school, *La lettre*

Lot 1208-9: H. D. Hamilton [Gardner], *two ladies*

Lot 1210: French school, *princesse de Ligne*

Charles Christian **REISEN** (London 1679–1725), seal and gem engraver, director of Kneller's academy, son of a Norwegian who settled in London in 1666. A sale of the "very curious collection of pictures, medals, seals, stones, prints, drawings and other valuable curiosities of that eminent artist Mr Charles-Christian Reisen" included a number of old master drawings, as well as one lot with four heads in crayons.

Jacques-Louis-Étienne de **REISET** (1771–1835), régent de la Banque de France, had a number of children, among whom were several notable collectors. Gustave-Armand-Henri, comte de Reiset (1821–1905), ministre plénipotentiaire, writer about XVIII^e figures, owned several pastels. His brother Frédéric Reiset (1815–1890) was conservateur in the Louvre, first of drawings, then paintings, before becoming Directeur des musées nationaux in 1874. He sold a large collection of pictures to the duc d'Angoulême (*q.v.*). Of two brothers, Jacques (1811–1868), receveur de finances, also owned a La Tour (*auto*), while Jules de Reiset (1818–1896) was a député and author; a sister Colette married baron Étienne Martin de Beurnonville (*q.v.*). Jacques-Louis-Étienne's younger brother, Antoine, vicomte de Reiset (1775–1836), was a soldier; his son Antoine-Justin-Henry (1815–1869) inherited the title of vicomte de Reiset, which passed to his son Tony-Henry-Auguste (1858–1925), historien, homme de lettres.

Jacques Reiset; vente p.m., Paris, Drouot, 29–30.IV.1870:

Lot 39: La Tour, *auto*

Gustave, comte de Reiset, ministre; vente p.m., Paris, Drouot, Lair-Dubreuil, Baudoin, 30.I.–3.II.1922:

Lot 1: Boucher, éc., *Mme de Pompadour*;

Sené: Lot 29: *jeune fille*; Lot 30: *garçonnet*;

Other pastels: La Tour, *Mme de Pompadour* [=Boucher]; Éc. fr., *comtesse de Provence*

Two sons of the banker Albert **REITLINGER** and his wife Emma Brunner became important collectors. Henry Scipio Reitlinger (1885–1950), a mining engineer, was both a collector and scholar of old master drawings. He established a trust which operated the Reitlinger Bequest Museum between 1951 and 1987; parts of the collection, including French satirical prints, Japanese woodcuts, ceramics etc., were given to the Fitzwilliam Museum in 1991. Other works from Reitlinger's personal collection were sold at Sotheby's; a pastel by Russell, offered there in 1986, was withdrawn from the sale. His brother Gerald Reitlinger (1900–1978), artist, writer and art collector, published an extensive study of the prices of works of art over two centuries. He donated his important collection of ceramics to the Ashmolean, and his gift included a pastel by Vispré (*Farr*) and a grisaille sheet by Wright of Derby.

Lit.: Oxford DNB (*Gerald*)

Pastels in Fitzwilliam Museum: Russell, *woman*; *cry of London*; English sch., *Grey; woman*

Other pastels: Lawrence, *man*; Russell, *ballad girl*; B. Vaillant, *femme*; W. Vaillant, *femme*; English sch., *man; lady*

Antoine **REMOISSENET** (1787–1852), marchand d'estampes, quai Voltaire and later quai Malaquais and other addresses. Possibly the 1803 sale was that of his father Henry Remoisenet, a tailor by profession, who was married to Marguerite-Geneviève Thévenin. A sale of Remoisenet père took place on 19–22.XI.1821, while that of Remoisenet, ancien marchand d'estampes was on 24–25.I.1853.

Paris, Regnault, 7 prairial an XI [6–11.VI.1803]; Hall, *jeune fille*

Pierre **RÉMY** ou Remi (1715–1797), art dealer and auctioneer, rue des Grands Augustins, Paris. The son of maître peintre-doreur Louis Rémy, he was *reçu* by the Académie de Saint-Luc in 1749; by 1773 he was ancien directeur de l'Académie and by 1783 officier des chasses du roi. In 1738 he was married to Marie-Edmée Adan, a relation of Gersaint. Between 1755 and 1791 he conducted more than 130 sales, and acted also as valuer and adviser to a number of collectors.

Lit.: Darroussat 2002; Marandet 2003a; Michel 2008

Renaut, v. Regnault-Delalande

Renouard, v. Reynoard

Ernest Herbert **RENTON** (1848–1921), London dealer in furniture, curios and pictures, of 26b King Street, St James's from at least 1893. He lent a number of pastels to the Paris 1911 exhibition, and sold some to Émile Gross (*q.v.*). He also had pastels by Carriera, Cotes, Gardner, Hamilton, Hoare, Humphry, Russell. In 1921 the business was purchased by Cecil Partridge.

Major-General James Malcolm Leslie **RENTON** (1898–1972), CB, DSO, OBE, British Army officer; collector of several drawings by Downman.

Paul Julius Baron von **REUTER**, né Israel Beer Josephat (1816–1899), founder of the Reuters news agency. He left Germany after the 1848 revolution and took British citizenship in 1857. His title was conferred by the Herzog von Sachsen-Coburg-Gotha in 1871.

Vente p.m., London, Christie's, 1.VII.1899:

Lot 105: La Tour [Coypel], *marquise de Lamure*
Other pastels: Russell, *Persian Sibyl*

Gustave **REVILLIOD** (1817–1890), Genevan collector, founder of the musée Ariana, where an exhibition about the collector was held 2018–19. Some pastels are now in the musée d'Art et d'Histoire.

L'abbé Louis-Joseph **REYNOIRD** (Brignolles 14.I.1727 – Paris 17.VIII.1803), old master collector-dealer whose name was variously misspelt Renou, Renon, Renoir, Renouard, Reynouard etc. According to a letter to Desfriches from Haudry of 3.II.1780, Reynoard was a "brocanteur" whose dealings for the church (supplying them with pictures) led to his being given the office of chanoine at Cambrai, where he was *reçu* in 1772 (having previously been a priest at Aix). He was recorded as purchaser at a number of important sales, e.g. Jullienne's in 1767, and he held a largish sale in 1780. No pastels were recorded in his inv. p.m. which included 195 pictures. From the name of his heir, his nephew Marc-Antoine Lamanoid, we can deduce that Reynoard was the son of Joseph Reynoard, marchand droguiste à Brignolles, Var, and Thérèse Allemont who were married in Belgentier, Var, in 1710.

Paris, hôtel de Bullion, Chariot, Paillet, 10.II.1780 & seq.

Lot 229. Deux figures de Femmes peintes au pastel. [48 livres]

Lot 230. Deux autres. [27 livres 19]

Lot 232. Trois miniatures, & deux pastels, par Viger, d'après Boucher. [72 livres, les pastels]

Lit.: *Mémoires de la Société d'émulation de Cambrai*, 1879, p. 173; Aki Kiuchi, "Un chanoine de Cambrai...l'abbé Renouard", mémoire de maîtrise, Université Charles-de-Gaulle Lille 3, 2009; Michel 2007, p. 111

Sir Joshua **REYNOLDS** (1723–1792). Starting seriously around 1752, Reynolds formed one of the largest and most important art collections of its day. He visited Paris to attend the Crozat de Thiers sale in 1771. The collection was particularly rich in figurative drawings, which Reynolds viewed as an important working aid, and the Italian masters of the 16th and 17th centuries were well represented. Reynolds owned sheets with coloured chalk or pastel by artists from Barocci to Lely. Some 6000 old master drawings were included in the sales between 1794 and 1798, as well as more than 400 paintings. These sales took place in 1795, at a period when prices for 18th century portraits were very depressed. A further sale took place 16–26.V.1821

after the death of his niece, Mary Palmer, Countess of Thomond, where the mythological paintings attracted much higher prices than the portraits.

Dictionary, artists; Reynolds 2005

Sale p.m., London, Christie's, 11–14.III., put back to 13–17.III.1795:

Rosalba [CARRIERA]

Lot 32: Two heads in crayons, elegant [£7/17/-; Dr Stevens]

Lot 35: Two, the portraits of Marco and Sebastian Ricci, in crayons [£6; Clarke]

Lot 61: A Frame with Fifteen Elegant Subjects and Portraits, small, in crayons [£21/10/-; Timothy Collopy]

London, Phillips, 26.V.1798:

Lot 1946: Ashfield, *Cromwell*

Other pastels: Bassano, *figure*

Adolphe-Augustin **REY-SPITZER**, né Rey (1864–1934), architect; in 1900 he married Marguerite Spitzer, daughter of an Austrian collector. Rey-Spitzer owned a pair of pastel *inconnues* in 1904, over-ambitiously given to La Tour [Éc. fr.].

John **RHODES** (1814–1898), of Potternewton House, Leeds: a stockbroker, he retired in 1881 and became a patron and collector. He owned a Liotard pastel, then thought to be a portrait of Lady Hawke by John Russell, as well as another Russell, of John Green, founder of the Leeds Pottery.

James Henri **RICAU** (1916–1993), from New Orleans; lived in a Greek Revival house on Hudson River; collector of mainly 19th century American paintings and sculpture, much of it now in the Chrysler Museum of Art in Norfolk, Virginia. He owned a drawing by Wright of Derby.

Seymour de **RICCI** (1881–1942): art historian, born in England but raised in Paris by his mother of Italian origin, educated at the Sorbonne. He took French citizenship in 1901. He initially studied antiquities, Egyptology and bibliography, later turning to mediaeval and renaissance manuscripts. In 1929 he published a catalogue of the musée Cognacq-Jay. He seems to have dealt, or acted as agent, for a number of collectors. A number of sheets from his own collection were sold at Drouot, 10.VI.2009.

Lit.: dictionaryofarthistorians.org; Oxford DNB; *Gazette Drouot*, 19.VI.2009, p. 67

Pierre-Joseph **RICHARD**, dit de Lédans (1736–1816), chevalier de Saint-Louis, served as capitaine de la légion de Saint-Domingue 1766–72 (but was granted extended leave of absence for ill health), later lieutenant-général d'infanterie, gouverneur des pages de Madame. He is best known for the collection of Carmontelle portraits which he assembled after the death of his friend the artist; they passed to Pierre de La Mésangère (1761–1831), were acquired at auction by Major Gordon Duff and then sold through Colnaghi to the duc d'Aumale (*q.v.*). His posthumous sale included vast numbers of paintings, in numerous multiple lots (it seems unlikely that all the attributions can have been correct). The pastel section, in four numbered lots, included 91 pastels, 10 of named sitters, 30 unidentified men, the remainder women or children; 79 anonymous, 33 oval. A portrait by Vallière, sd 1777, was exhibited at Versailles 2019.

Lit.: "La collection de Carmontelle chez M. de Lédans", *La Correspondance historique et archéologique*, 1905, pp. 2–28; Edward Speyer, *Burlington magazine*, .III.1916, pp.216ff; AN IREL, *s.v.* Pontiaut [sic], with details of military career Paris, Benou, Regnault-Delalande, 3–18.XII.1816:

PASTELS

520. Charles Coypel, peint par lui-même; Delaverdi, par *Dagoti*; madame Ducreux, par *Joseph Ducreux*; Duhamel, peint per lui-même en 1773; le duc de Bourgogne enfant, et dom Calmet, par *de Latour*; Ravelin, par *Nattier*; mademoiselle Lacour, par *Regnault*; deux autres Portraits, par *Mérelle et Schulner*; trois de ces douze morceaux dans des ovales. Cet article formera 4 lots.

521. Quarante-trois Portraits, vingt d'hommes et vingt-trois de femmes ou d'enfants. Cet article formera 10 lots.

522. Trente Portraits, neuf d'hommes et treize de femmes, dans des bordures ovales. Cet article formera 4 lots.

523. Six Portraits, un d'homme et cinq de femmes. Cet article formera 3 lots. [Fr20.95]

Miniatures, gouaches et dessins:

546: La Tour, peintre, dessiné par lui-même: Morceau aux trois crayons mêles de pastels: Portrait connu par l'estampe de Schmidt de Berlin. Haut. 11 p. 4 l.; Larg. 8 p. 6 l. Ovale en hauteur. [Fr5; Servilliers]

Richard, v.q. Saint-Non

Jonathan **RICHARDSON** Jr (c.1665–1745), artist and collector.

Dictionary, artists

Pastels: Bassano, *figure*

Jules-Charles-Auguste Kiesgen, baron de **RICHTER** (1859–1909), society figure and sportsman, collector of miniatures and donor of a pastel by Cherfils to the Comédie-Française. He married Helena Louisa Koska (1866–1941); their son Charles became a novelist.

Professor Philip **RIEFF** (1923–2006), sociologist and cultural critic, and his wife, Alison Douglas Knox (1933–2011), lawyer, Philadelphia, owned three pastels by Gardner and a fine Russell which were included in their estate sale, Philadelphia, Freeman Fine Arts, 22.vi.2008.

Hyacinthe **RIGAUD** (1659–1743), peintre. Two pastels appeared in his posthumous inventory of 6.III.1744:

351. Item un petit tableau au Pastel représentant une teste faite aux deux crayons dans sa bordure dorée avec un verre au-dedans numéro quatre vingt quatorze, prisé trois livres;

403. Item un tableau une teste de femme pastel coëffée de fleurs dans sa bordure dorée avec une glace devant numéroté cent quarante cinq, prisé la somme de trente livres.

The latter may be the femme blonde given to the artist by Carriera mentioned in a letter to her by Mariette, 26.xi.1722.

Antoine **RIVALZ** (1667–1735) and his son Jean-Pierre, chevalier Rivalz (1718–1785), artists and collectors in Toulouse.

Dictionary, artists

Ro

Christophe-Paul, marquis de **ROBIEN** (1698–1764), président à mortier au parlement de Bretagne, collector of antiquities, natural history specimens and drawings.

Lit.: Paris 1972; Gauthier Aubert, “From Crozat to the musée des Beaux-Arts, Rennes: the origins of the drawings collection of the marquis de Robien”, *Master drawings*, XLV/1, 2007

Pastels: F. Lemoyne, *St François*

François-Antoine **ROBIT**, l'aîné (1744–c.1820), négociant, secrétaire du roi au parlement de Besançon 1785, art collector and dealer. From 1801 he was evidently in financial difficulties, with documents in the AN showing him compounding with creditors between 1801 and 1830; he died during this process at an unknown date (usually reported as 1815 by confusion with that of his youngest brother). He was the eldest son of Antoine-Léonard Robit, a marchand-fripier in Paris who married, in 1736, Marie-Nicole Durier. He had two brothers: Jean-Antoine Robit, a marchand tailleur (who married an Hélène-Josephine Evrard, by whom he had a son, François-Antoine Robit (1768–1820), a marchand boucher); the youngest brother, born 26.II.1751, was also called François-Antoine Robit, le jeune (his god parents were his sister Marie-Françoise and his elder brother), a marchand drapier, who died in Paris, 29.VIII.1815, unmarried, aged 63. François-Antoine Robit Painé seems also to have been celibate; from his carte de sûreté issued 21.vi.1793 we know that he born in Paris in 1743/44. Robit collected mainly Dutch and French paintings, reportedly assembled over a period of 30 years before a large sale in 1801. His name, possibly a misreading of another collector, appears on annotated sales catalogues as a purchaser of pastels by Mèrele (after Rosalba) and Mengs.

Sir John Charles **ROBINSON** (1824–1913), curator at the V&A. A number of drawings, including a coloured chalk drawing by Lely (*Greenhill*), were presented to the British Museum by his executors in 1925.

Mme Pierre **RODOCANACHI**, née Chariclea Salvago (1888–1971): several members of this Greek family were art collectors. Her daughter Hélène married the duc de Rohan in 1931.

Pastels: Perronneau, *Mlle Pinchinat*

Louis-Marie-*Engène* **RODRIGUES** (1853–1928), avocat à la cour d'appel de Paris, chevalier de la Légion d'honneur, collectionneur de dessins, bibliophile (Lugt 897). Drawings by Boucher and Fragonard.

Jean-Alphonse **ROËHN** (1799–1864), fils, peintre, pupil of Regnault and Gros.

Vente p.m., Paris, Drouot, Escribe, Horsin Déon, 13–14.III.1865:

Lot 21: La Tour, *abbé*

Lot 71: Meuble à tiroir renfermant des pastels

Alexandre-Louis **ROËTTIERS DE MONTALEAU** (1748–1808), directeur de la Monnaie, author and freemason; he acquired a Rosalba at the Desmarts sale in 1797.

Salomon-Louis, baron **ROGER** (1765–1841), a Swiss banker based in Paris; created baron de l'Empire in 1810. His extensive collections of pictures, drawings, books etc. were sold at his Paris hôtel, 4 rue Bergère, in 1841, and included pastels by Boucher and Oudry.

Charles **ROGERS** (1711–1784), FRS, FSA, collector, who acquired many of the sheets in Gabburri's collection. A large collection of prints was also disposed of by Thomas Philipe over 20 days from 18.III.1799.

Lit.: Lugt 624; Turner 1993

Sale p.m., London, Warwick Street, Thomas Philipe, 15–24.IV.1799

Pastels: Conca, *self-portrait*

Frederick H. **ROHLFS** (1904–1983), lawyer and philanthropist, and his wife Marguerite (–1995); her estate sale was for the benefit of Brown University. She also bequeathed Sharples portraits (*Mr & Mrs John Adams*) to the Metropolitan Museum of Art, New York.

Lillian **ROJTMAN BERKMAN** (1922–2001) and her first husband, Marc Boris Rojzman (1917–1967), Milwaukee, Wisconsin, president of the American Tractor Corporation, established The Rojzman Foundation in 1956, which made substantial donations to Marquette University and the Haggerty Museum of Art. Mrs Berkman furnished her house on East 64th Street with a large collection of old master paintings, mostly purchased in the 1950s and 1960s from The Central Galleries, a New York dealer; a number of the attributions have not survived. The Rojzman Medieval Sculpture Gallery was donated to the Metropolitan Museum of Art, New York, in 1964, and statues by Canova were donated to the Metropolitan Museum of Art and the NGA, Washington.

Estate of Lillian Rojzman Berkman: New York, Sotheby's, 28.I.2005:

Lot 627: pnt. a/r Fragonard pstl; Lot 734: Mengs, *Hoffmann*

Louis **ROLLAND D'AUBREUIL** (1687–1750), receveur général des finances de Montauban 1713–18, fermier général 1726–32. An enthusiast for Rosalba, whom he visited in Venice, he sold his *Printemps* to the comte de Morville who was impatient for the delivery of his own commission.

Stephen **RONGENT**, né Étienne Rongent (1706–1761), a silversmith from Bourges, Cher (where his parents were married in 1700) who moved to London and was no doubt the Etienne Rongent at The Golden Cup in Soho, admitted to the Goldsmith's 1731. After selling his entire stock-in-trade in 1745, he became a picture dealer active in London with several sales at auction by Prestage, Savile Row. Pastels by Guido Reni and Rosalba were included. His will, proved 9.XII.1761, mentions his houses in Dover. He was married to a Susanna Ristan, and several children were baptised at St Martin-in-the-Fields in the 1740s.

Abraham Simon Wolf **ROSENBAACH** (1876–1952), American bibliophile, collector and dealer; founded the Rosenbach Museum & Library in his native Philadelphia. The firm supplied a pastel copy of Duplessis's portrait of Franklin to the Huntington.

Einsatzstab Reichsleiter **ROSENBERG** (“ERR”), headed by the Nazi ideologue Alfred Rosenberg (1893–1946). A number of pastels were among the collections seized by the Nazis from Jewish collections in Paris and elsewhere during the war. Some of these were destined for Hitler's Führermuseum at Linz (*v. Hitler*); others for the personal collections of other German leaders. Sorting places included the Louvre and Jeu de Paume in Paris, Neuschwanstein in Germany and the Lager Peter repository in Altausee, Austria. The task of recuperation is not complete. The ERR card index is available on microfilm from the US Government's National Archives and Records Administration (“NARA”), while the Deutsches historisches Museum hosts online databases of the pictures assembled for the Führermuseum and those recuperated through the Munich Central Collecting Point (“CCP”) on behalf of the Bundesamt für zentrale Dienste und offene Vermögensfragen (“BADV”) and other responsible institutions. A database of the objects collected mainly from French Jewish families assembled at the Jeu de Paume is also online, at www.errproject.org.

Henri **ROSENHEIM** (1850–1920), born in Germany but naturalised French in 1891, banker in Paris, 2 rue Rembrandt, chairman of the Anglo-French Matabeleland and East Rand mining companies, owned a La Tour *autoportrait* in 1900. He also owned paintings by or attributed to Gainsborough and Lawrence.

Lessing J. **ROSENWALD** (1891–1979), of Jenkintown, Philadelphia, businessman and collector, heir to the Sears-Roebuck retailing fortune. He was a bibliophile and chess enthusiast as well as a collector of paintings, drawings and more than 20,000 prints, now in the National Gallery of Art, Washington.

Mme Abraham **ROSLIN**, née Louise-Charlotte Langlumé de Courtil (1811–1890), veuve du petit-fils du peintre.

Vente succession, Écouen, Quériot, 8.VI.1890:

Lot 7: Mme Roslin, *sa fille*

Paris, Drouot, Baudoin, 1.VII.1920:

Lot 3: Éc. de Boucher, *femme étendue*

Suzanne Roslin: Lot 14: buste de nègre; Lot 15: un abbé

John Nathaniel **ROSS** (1920–2011), Irish senator, and his wife, Ruth Isabel “Rubel” Sherrington (1919–2016), formed a collection of British pastels, notably by Gardner, sold at Christie’s 2.VII.2019 and 14.XI.2019.

Major Patrick William Sydenham **ROSS** (1822–1909), of San Remo, Eastbourne, had a large group of pastels mainly by Russell, most of the Sydenham family which he had inherited.

Auguste-Louis, marquis de **ROSSEL DE CERCY** (1736–1804), naval captain and marine painter.

Paris, Jean-Gabriel Blanc, François-Léandre Regnault-Delalande, 21–22.VII.1803:

Lot 6: [Anon.]: *Cornellie en pleurs, Tableau peint à l’huile; et un Chien peint au pastel et sous verre* [14 frs 10; Datte]

Jean **ROSSIGNOL** (1908–1984), businessman and collector, particularly of French XVIII^e furniture. His sale, 21 years after his death, produced some €12.5 million.

Paris, Hôtel Dassault, Artcurial, 13.XII.2005:

Pastels: Boze, *Louis XV*; La Tour, *Dumont le romain*

Claude Dickason **ROTCH** (1878–1961) of Albany and The Elms, Park Road, Teddington, Middlesex, inventor, scholar, dog breeder and art collector, born in Waterloo, Lancashire, the son of a barrister of Scottish and American origin; his great uncle was Benjamin Rotch, MP. He commenced his career as a rubber grower in Ceylon; on his return to England he served as a director of the London Asiatic and other rubber companies (in 1927 he made a patent application for a type of rubber paving block). He was also a freemason and author of studies on the history of masonry. As an art collector, his interests ranged from furniture and silver to old master paintings. He made major donations to the Fitzwilliam Museum (1942), to Trinity Hall, Cambridge (where he matriculated in 1898), the National Gallery (1962) and to the V&A (1957–63). When, in 1952, the British government appealed for works of art for Government buildings abroad, Rotch gave six works which are now in the Government Art Collection, including two pastels by John Russell.

Lit.: R. W. Symonds, “Mr. C. D. Rotch’s collection of furniture”, *Country life*, 7.VI.1924, pp. 937–39; John Morgan Bullard, *The Rotches*, New Bedford, 1947
Pastels: Cotes, *man 1750; man in blue coat; lady*; Hamilton, *Carr; Monck*; Hoare, *Chesterfield; Miss Gower*; Luti, *man*; Read, *Duchess of Rutland*; Russell, *Eidingtoun; Everett; Gregory; Taylor; Anne Thornton; Wells; barrister; men (2)*; Smith, *man; The troy*; Italian sch., *man*

Gustave **ROTHAN** (1822–1890), from Alsace, ministre plénipotentiaire in Berlin, historian and art collector.

Paris, Georges Petit, Chevallier, 29–31.V.1890:

Lot 128: Boucher, *Le doux parfum*; Lot 133: Coypel, [??]-*Adrienne Lecouvreur*

Frédéric Rodolphe, comte de **ROTHENBOURG** (1710–1751), ambassadeur à Berlin, instrumental in Friedrich der Große’s acquisitions of French art.

Lit.: H. Börsch-Supan, “Friedrich Rudolf, comte de Rothenbourg”, *L’Œil*, .XII.1969, pp. 12–19; Chardin 1979

The extended dynasty established by the Frankfurt banker Mayer Amschel **ROTHSCHILD** (1744–1812) is probably both the most numerous and the

best known family of art collectors. Of the various branches, that founded in France by James de Rothschild (1792–1868) is particularly significant. His daughter Charlotte, baronne Nathaniel (1825–1899), painter and pupil of Nêlie Jacquemart, was also a collector; her grandson Henry (1872–1946) and his son Philippe organised the 1929 Chardin exhibition; Henry wrote a monograph on the artist under the pseudonym of André Pascal. His Chardin *autoportrait* was sold in 1966, while his La Tour *Dunal de l’Épinoxy*, for which he had paid a record price at the Doucet sale in 1912 (to protect it from the vibrations of buses in the Faubourg Saint-Honoré he went to the lengths of building a new home in the avenue du Bois), is now the glory of the Gulbenkian Museum in Lisbon. Charlotte’s nephew Édouard (1868–1949) owned the celebrated Greuze pastel study for *L’Heureuse Mère* (now in the NGA, Washington). Her brother Edmond de Rothschild (1845–1934) bequeathed to the Louvre his collection of some 40,000 prints and 3000 drawings; he lent a La Tour *duc de Bourgogne* to the Cent pastels exhibition (Paris 1908a), while a Liotard (*Mariette de Bassompierre*) is now in Geneva. Other parts of his collections were inherited by his son James A. de Rothschild and are now at Waddesdon, which he inherited from Miss Alice (1847–1922) of the Viennese branch. Her brother Ferdinand had moved to England and constructed Waddesdon (*v. Collections*; the pastel holdings range from Gardner to Grimod de La Réynière). Alfons (1878–1942) and Eugène (1884–1976), Vienna, owned a group of six pastels of the Imperial family by Pierre Bernard in 1946; Eugène also owned Labille-Guiard’s *Mme Mitoire*. James A.’s brother Maurice (1881–1957) was among those whose collections were subject to Nazi seizure during the war, including La Tour’s *président de Rienx* now in the Getty (others were Boucher, *Le Départ*; Carriera, *jeune fille*; Fragonard, *femme*; Raeburn [Hodges], *Mr & Mrs Patterson*; La Tour, *Animé, marquise de Rumilly*; Russell, *his nephew*; Mme Roslin’s *autoportrait*; he also lent a La Tour *Mme de Pompadour* to the Cent pastels exhibition). After the war Maurice and his only son Edouard Alphonse (1926–1997) lived in Geneva. Maurice had inherited the fortune of the childless Adolph (1823–1900), from the Naples branch, who also owned a Rosalba (*Ceres*). From the English branch, Mayer Amschel (1818–1874) built Mentmore, which passed to his son-in-law Lord Rosebery (Ducreux, *auto*; Russell, *Col. Thornton*) and was offered to the nation before the notorious sale in 1977.

Dictionary, genealogy, [Rothschild](#)

Lit.: Chardin 1979; Donateurs 1989; Niall Ferguson, *The world’s banker. the history of the house of Rothschild*, London, 1998; Michael Hall, ed., “Bric-a-brac: a Rothschild’s memoir of collecting”, *Apollo*, .VII.-.VIII.2007

Henri **ROUART** (1833–1912), civil engineer and director of a metallurgical business in Paris; he was also active as an artist, exhibiting at the official salons 1868–72 and then with the Impressionists, with whom he was particularly associated through his school friend Degas. A large collection was sold after his death.

Paris, Galerie Manzi Joyant, 9–11.XII.1912; 16–18.XII.1912:

Lot 146: Éc. fr., a/r, La Tour, *auto*; Lot 147: Éc. fr., *jeune femme*; Lot 296:

Vigée [?La Tour], *inconnu*

Paris, Drouot, Lair-Dubreuil, Baudoin, 21–22.IV.1913

Marc-Antoine **ROUGIER** (1813–1873), de l’Académie de Lyon, dessinateur de fabrique, négociant en soieries à Lyon, and art collector. His extensive collections of furniture, porcelain, objets d’art etc. were maintained intact by his widow, née Anne-Louise Donat (1824–1900), and eventually sold in Paris, Georges Petit, Chevallier, Mannheim, 3–4.V.1904. It included a Perronneau *inconnu* in pastel, and two Perronneau oils.

Jacques-Jérémie **ROUSSEL** de La Celle et Roquencourt (1712–1776), rue neuve des Petits-Champs, “ancien fermier général”. Roussel was the subject, with his wife, of pastels by La Tour. He was a fermier général from 1736 until his bankruptcy in 1768.

Vente p.m., Paris, Glomy & Buldet, 13–22.III.1769:

Lot 220: Oudry, Un Paysage agréable, avec des animaux peints au pastel, par J. B. Oudry, sous glace [78 livres]

Lot 221: Boucher, Neuf Têtes de femmes de figures gracieuses, dont huit pastel; savoir, quatre de M. Boucher, sous glace, les quatre autres dans sa manière, & une peinte à l’huile, par Bachelier, représente une Jeune Fille étudiant de la Musique: elles seront détaillées à la vente. [74 livres]

Charles-Maxime-*Albert* **ROUX** (1836–1902), collector and bibliophile, Tours, active in the Société archéologique de Touraine from the 1840s. In 1863 “M. Roux” published the manuscript memoirs of the abbé Le Gendre; his biographical details were published here (in 2024) from a document identifying him as maire de Saint-Mars [*recte* Cinq-Mars-la-Pile]. Philippe Burty wrote in the *Gazette des Beaux-Arts*, XIII, .x.1862, p. 379, “Le cabinet de M. Roux est un des plus intéressants que je connaisse; un goût éclairé, une patience intelligente et d’heureux hasards ont présidé à sa formation....Des

verrières allemandes,..., des pastels de Péronneau, des médaillons de Nini...; tels sont les principaux attraits de cette collection." One of those strokes of luck was the purchase of five Perronneau pastels from the artist's last descendant, in Nazelles, c.1850.

Paris, Pillet, Mannheim, 17–20.II.1868:

Lots 418/419: a/r Boucher: *têtes de femmes*

Lot 426: Coypel, *Mlle de Beaujoyeux*

Lot 474: La Tour, éc., *femme*

Lot 478: Lemoine, *femme*;

Perronneau: Lot 480, *inconnue*, 1748 [Fr70; Mame]; Lot 481, *femme endormie* [Fr265; Mame]; Lots 482/483, *2 jeunes garçons* [Fr127, Fr128; Mannheim]; Lot 484, attr., *jeune femme* [Fr70; Piogey]

Lot 489: Vivien, attr., *jeune homme*

Sir George **RUSSELL**, 4th Bt (1828–1898), of Swallowfield, married Constance (1839–1925), daughter of Lord Arthur Lennox and Adelaide Constance Campbell; she wrote about *Swallowfield and its occupants* (1901). Inspired by her interest in mineralogy, her son Sir Arthur, 6th Bt (1878–1964), formed an important collection of minerals. Lady Russell owned a group of pastels of members of her mother's family; these descended to Sir Arthur's widow Marjorie before some appeared in a sale in 1972.

London, Christie's, 6.VI.1972:

Cotes: Lots 104–108, *members of the Gunning family*

Other pastels: Cotes, *Mrs Travers*; Hamilton (*Argyll*); Liotard, *Lady Coventry*; and Read (*Ancaster; Campbell*)

John **RUSSELL** (1745–1806), pastellist. His first posthumous sales included 125 of his finished pictures, mostly pastels; the second sale included a large number of sketches and partly finished pastels, books and prints after various artists, as well as plaster casts, a lay figure and artists' materials.

Dictionary, artists

London, Christie's, 14.II.1807

London, Christie's, 25.III.1807:

Lot 89: Carriera, *The Judgement of Paris*, in 4 pictures, m/u [L3]

Lot 125: Three boxes of fine Swiss Crayons [L1/8/-]

Lot 126: Nine bottles of Messoul's colours, and a mathematical instrument in a mahogany case [17/-; Greenall]

Lot 127: A colour box with crayons [L1/1/-]

Edward **RUTTER** (London 15.XII.1810 – Garches 11.VIII.1906), marchand de curiosités, based at 10 rue Louis-le-Grand, Paris (near Alfred Beurdeley); partner of a Francis Ayerst. In 1864 he married Arsène-Adélaïde-Rose Dupuis. Rutter purchased several items at the sale of La Tour pictures, Paris, 4.V.1863.

Johannes Catharinus de **RUYTER DE WILDT** (1877–1950), chemical engineer, member of a family of Dutch naval officers; an anonymous Dutch pastel (*Parker*) is now in the Rijksmuseum.

Dr Tony **RYAN** (1936–2007), of Lyons Demesne, Co. Kildare, founder of Ryanair and Guinness Peat Aviation, philanthropist. His collections, of which part were sold in London, Christie's, 14.VII.2011, included 7 pastels, among them the important pastels by H. D. Hamilton, *Darwins*; *Hill* and pastels by or attributed to William Hamilton, Knapton, Pond and English and German schools.

Georges **RYAUX** (1894–1978), antiquaire, Paris; a Perronneau pastel was in his posthumous sale (Paris, Palais d'Orsay, 24.X.1979, Lot 71).

Lit.: *Donateurs*

S

The **SABIN** Galleries date back to the business established by Joseph Sabin in Oxford in 1848; branches were subsequently established in Philadelphia and New York, as well as in London (172 New Bond Street for some years). The firm dealt in rare books as well as paintings and prints. Joseph's son Frank Thomas Sabin (1848–1915), who married an American, was succeeded in turn by Frank Marshall Sabin (1875–1954) and by further generations. William W Sabin (1851–) was Frank T.'s brother.

Paul J. **SACHS** (1878–1965), professor of fine arts at Harvard, associate director of the Fogg Art Museum, collector of drawings.

The **SACKVILLE** Gallery, established by Max Rothschild (1875–1939), with R. R. M. Sée (*q.v.*) until 1912 but continued by Rothschild thereafter. Under

the former's direction, they exhibited several English pastels in the Paris 1911 exhibition (*Alefounder*, 2 *pastels*). The gallery also had pastels by Russell etc.

Jacqui Eli **SAFRA** (1948–), nephew of Edmond Safra, banker and art collector based in Geneva. His extensive collection of old master pictures includes one pastel by La Tour, *Mlle Fel*, which appeared in the 26.I.2023 sale at Sotheby's New York.

Nicolò **SAGREDO** (1606–1676), Venetian ambassador in Rome and doge 1675–76, was responsible for starting the family's important collections; he owned several pastels by Bassano. Many of the sheets were bound into the so-called Sagredo-Borghese album which seems to have passed to Nicolò's brother Stefano and then to Stefano's son Zaccaria Sagredo (1653–1729). Zaccaria made a large number of additions, and his collection numbered some 2000 drawings and paintings, among them a Rosalba head as well as pastels by Bassano, Boltraffio and Caliarì (he acquired the Caliarì family collection). His wife Cecilia sold the collection c.1743, and it seems to have been dispersed during the 19th century. A large group was acquired by a collector in Lyon c.1919. A number of sheets have come onto the art market since the early 1990s.

Lit.: Haskell 1963; Pietro Scarpa, "A Venetian seventeenth-century collection of old master drawings", in Walter Strauss & Tracie Felker, eds., *Drawings defined*, New York, 1987, pp. 383ff

Daniel **SAINT** (1778–1847), miniaturist, pastellist.

Dictionary, artists

Paris, rue des Jeûneurs, Bonnefons de Lavialle, 4.V.1846:

La Tour: Lot 33, *Mlle Sallé*; Lot 34: *homme*; Lot 35, *inconnue*

Leprince: Lot 182, *études*

Paul-Hippolyte de Beauvillier, duc de **SAINT-AIGNAN** (1684–1776).

Dictionary, genealogy, [Beauvillier](#)

Paris, Florentin, Le Brun, 17.VI.1776:

Lot 114 [part]: Un portrait de femme peinte au pastel par la Rose-Alba, hauteur vingt-deux pouces, largeur seize pouces [499 livres 19 sols]

Lot 163 [incorrectly as 161 in the catalogue]: Augustin, Le Portrait de cet Artiste peint par lui-même au pastel, en Italie, hauteur vingt-deux pouces, largeur seize pouces [15 livres]

Lot 312: Cinq Dessains & Pastels, faits par Mesdames de France [24 livres]

Evremond de **SAINT-ALARY** (1868–1941), racehorse owner and collector; he owned two pastels by Louis Vigée lent to the 1908 exhibition of Cent pastels and a La Tour (*Löwendal*) which may have come through his sister, comtesse de Roederer, née Louise-Joséphine-Amélie de Saint-Alary (1863–1922). Their mother had an important collection of mid-19th century paintings.

Saint Albans, v. *St Albans*

Louis-Philippe Rousselin de Corbeau, vicomte de **SAINT-ALBIN** (1822–1879), librarian to Empress Eugénie; scholar and collector. The family lived in the rue vieille du Temple, and Philippe inherited from his father, founder of the *Constitutionnel* (rumoured to have been the natural son of the duc d'Orléans, adopted by an army officer), the papers and portraits associated with the Revolution collected by Barras (some of which are now in the musée Carnavalet). He donated a sanguine drawing by Gabriel de Saint-Aubin after Coypel's Adrienne Lecouvreur to the Comédie-Française in 1849. His sister and heir was Hortense Rousselin, wife of Achille Jubinal (1810–1875), herself an amateur pastellist (a copy after Liotard from 1840 is known). A number of pastels were in the Jubinal de Saint-Albin collection (and had passed to her daughter Mme George Duruy, née Amélie-Louise-Eugénie Jubinal (1860–1926) by 1923). Two pastels thought to be by La Tour were donated to the musée de Bagnères-de-Bigorre in 1864. A collection of curiosities, scientific instruments etc. was sold at auction in Paris, 18.II.1960.

Dictionary, genealogy, [Corbeau](#)

Lit.: Sara Yorke Stevenson, *Maximilian in Mexico*, 1897; Dreyfus 1905; Donateurs 1899

Pastels: Boucher, *2 jeunes filles*; Carriera, *4 pastels*; Mérielle, *ses enfants*; La Tour [Éc. fr.], *??Le Riche de La Pouplinière*; chevalier; Perronneau, *comtesse de Corbeau de Saint-Albin*; Éc. fr., *Rousselin de Saint-Albin*

Augustin de **SAINT-AUBIN** (1736–1807), draughtsman and engraver.

Dictionary, artists

Paris, 10 rue des Prouvaires, Claude-René Debonnaire & Guillaume-Jean Thuret, François-Léandre Regnault Delalande, 4–9.IV.1808:

Lot 13: [?F.-A. Vincent or ?Anon.]: Onze [14] Tableaux, Sujets et Etudes de têtes d'hommes et de Bacchantes, Paysages, etc. Plus, une Tête de femme peinte en pastel (elle est sous-verre) [divided; the last fr9, Duval]

Saint-Clair, v. Lintlaër

Saint-Julien, v. Baillet

Charles-Paul-Jean-Baptiste de Bourgevin de Vialart de **SAINT-MORYS** (1743–1795), soldier, conseiller au parlement, and amateur engraver. His great-uncle Étienne-Paul Boucher (1701–1779), marchand drapier, secrétaire du roi, settled his fortune on him when, in 1769, he married Boucher's illegitimate daughter, Éléonore-Elisabeth-Angélique de Beauterne, subject of an oil portrait by Duplessis. Greuze painted both Saint-Morys and his son; Saint-Morys had an affair with Mme Greuze. A sale took place in 1786 including a number of drawings with pastel (see below). His collection of XVI^e-XVIII^e Italian, French and Netherlandish drawings was seized when he emigrated during the Revolution, and is now in the Louvre; it includes pastels by Lafosse (*jeune femme*), Nanteuil (*Talon*), W. Vaillant (*magistrat*) and Vouet (*homme*). He may also have owned a sheet by Jean I Dubois. His son, Charles-Étienne de Vialart de Saint-Morys (1772–1817), known in exile in England as Count de Carrière, sold a large group of drawings at auctions in London in 1797–98, including sheets by Rosalba and Pillement which were not however described as, and may not have been, pastels.

Lit.: Françoise Arquière-Bruley & al., *La Collection Saint-Morys au cabinet des dessins du musée du Louvre*, Paris, 1987; Lise Bicart-Sée, "Charles-Paul-Jean-Baptiste de Bourgevin Vialart de Saint-Morys and his drawings", *Master drawings*, XLV/1, 2007

Dictionary, genealogy, [Bourgevin](#)

Paris, hôtel de Bullion, Paillet, Milliotti, Boileau, 6–23.II.1786:

Morceaux a gouache et au pastel, sous verres.

168. L'Enlèvement d'Europe, forme octogone, par Piétro Bianhi. H. 6 pouc. L. 9. [58 livres; Joseph-Alexandre Lebrun]

171. Un Paysage & Vue de Riviere, avec figures & bestiaux, peints au pastel, par F. B. Oudry. H. 19 pouc. L. 25. [12 livres]

172. Le Mariage de Sainte Catherine, sujet peint au pastel, d'après Pietro da Cortenne. H. 16 pouc. L. 12. [23 livres; Jacques Langlier]

348. [Boucher]. Deux jeunes Filles, dont une tient un lapin sur son bras, & une vieille femme lui montrant une bourse d'où elle vient de tirer quelque piéces d'or. Ce dessin est fait aux trois crayons & légèrement colorié au pastel, de 12 p. de large, sur 15 p. 3 lig. de haut

355. [Boucher]. L'Amour vu par le dos, dessiné aux trois crayons & légèrement colorié au pastel sur papier gris; de 8 p. & demi de large, sur 11 p. 10 lig. de haut

361. [Boucher]. Un Paysage avec un moulin à eau & des Blanchisseuses qui étendent du linge; fait au pastel sur papier bleu: de 16 p. & demi de large, sur 11 p. de haut.

365. [Boucher]. Vénus & l'Amour, dessinés aux trois crayons, & légèrement touchés au pastel sur papier gris; de 12 p. & demi de large, sur 16 p. de haut.

367. [Boucher]. Deux Nayades couchées, ayant chacune un vase d'où jaillit de l'eau: & une jeune Nymphé avec deux Amours. Ces deux Dessins sont aux trois crayons, légèrement coloriés au pastel sur papier gris; de 14 p. & demi de large, sur 10 p. 9 lig. de haut.

679. ...autres Sujets...dessinés au Pastel. [part]

Jean-Claude Richard, abbé de **SAINT-NON** (1727–1791), amateur artist, patron and collector.

Dictionary, artists; genealogy, [Boullongne](#)

Lit.: Grove 1996

Paris, Paillet, 2.v.1792 & seq.:

Tableaux à l'huile & au pastel [Lots 39–48], par M. de St-Non, d'après Boucher, Robert, Fragonard, &c. &c.

Lot 39: Un Tableau ovale, peint au pastel, ainsi que les suivants; il représente un portrait de jeune femme ajustée d'un mantelet noir.

Lot 40: Un Sujet allégorique au Dessin, & pour pendant un Repos de Vénus. Ces deux morceaux, d'après Boucher, sont dans des cadres noirs.

Lot 41: Cinq Têtes de fantaisie, d'après Boucher, Fragonard & Greuze.

Lot 42: Deux Bustes de femmes, l'une occupé à écrire, l'autre lisant une lettre.

Lot 43: Deux autres Bustes; l'un représente un Vieillard, l'autre un Espagnol.

Lot 44: Une belle Femme tenant des fleurs, copie très soignée, d'après Rosa Alba.

Lot 45: Portrait d'une jeune femme qui tient un oiseau sur le doigt.

Lot 46: Deux Têtes de fantaisie, d'après Boucher.

Lot 47: Un Buste de femme, d'après Greuze.

Lot 48: Le Portrait de Francklin, d'après Duplessis.

Marie-Joseph-Emmanuel de Guignard, vicomte de **SAINT-PRIEST** (1732–1794), conseiller en la cour des Aides de Montpellier, intendant du Languedoc 1764, président de la Société des Beaux-Arts de Montpellier, of which both he and his father were benefactors. A great many of the exhibits in the Société's exhibition in 1779 were lent by Saint-Priest, although it is unclear which were in pastel – perhaps the portrait of the lender and two other items by Rabillon.

Saint-Saphorin, v. Mestral

La marquise de **SAINT-SAUVEUR**, née Madeleine-Suzanne Goulet de Ruyg (1720–1777), sous-gouvernante des Enfants de France. Her collection, which included two pastels by Vivien, was sold by Rémy in Paris, 12.II.1776.

Mme Charles-Vincent de **SAINT-VINCENT**, née Madeleine-Julie-Julienne Jullien (1730–1815), widow of a capitaine d'infanterie whom she had married in 1781. Her inv. p.m., 10.x.1815, at 12 quai de l'École.

Paris, Bonnefons, 13.x.1815:

Lot 32: [Anon.] *Deux pastels, une tête & deux gravures et un Christ* [7 frs 55]

Saint, v.q. St

Giovanni **SALA** (fl. Treviso 19th century), gave 4 Rosalba pastels (Watteau etc., formerly in Gabrieli collection) to the Biblioteca comunale.

Jacques **SALMANOWITZ** (1884–1966), originally from Latvia, moved to Romania before settling in Geneva where in 1919 he established the Swiss branch of the Société générale de surveillance, a cargo inspection business. He was succeeded by his son Grégoire. A considerable number of pastels by Liotard (and one by Guilibaud) have passed through several generations of this family.

William **SALOMON** (1852–1919), American banker and philanthropist. Together with his wife, Helen Forbes Lewis of Ross-shire, Scotland, he amassed a collection of renaissance and rococo treasures in their home at 1020 Fifth Avenue; an album of photographs was privately printed in 1912, but the house was demolished after his death, and the collection sold at auction. Most of the pastels seem to have had dubious attributions.

Lit.: Gimpel 1963

New York, American Art Association, 4–9.IV.1923:

Lot 371: La Tour [Coyppel], *inconnue*; Lot 373: Nattier [Rotari], *Louise-Marie Gouthier*; Lot 374: Nattier, *jeune fille*; Lot 375: Coyppel [Anon.], *jeune fille aux perles*; Lot 389: La Tour attr. [Anon.], *Mlle Chastagner de Lagrange*

Cardinale Duca Alamanno **SALVIATI** (1669–1733), from a Florentine family that number five cardinals. He studied in Pisa and travelled widely in Europe. In 1690 he was elected to the Accademia della Crusca and was active in literary and linguistic studies. In 1707 he was nuncio to France. He was made a cardinal in 1730.

Inv., Rome, 17.IV.1749

Pastels: Balestra, *Abramo*

Jacques-François-Joseph **SALY** (1717–1776), chevalier de Saint-Michel, sculpteur du roi; he worked in France, Italy and Denmark. There is a portrait by Jens Juel.

Vente p.m., Paris, Domain, Joullain fils, 14–18.VI.1776:

Lot 22: Une étude précieusement faite au pastel, de l'Enfant Jesus & Saint Jean, faisant partie d'un tableau de la Saint Jean, faisant partie d'un tableau de la Sainte Famille par Raphaël, qui est au Palais Royal, & dont l'estampe par N. de Larmessin est gravée dans le Cabinet Crozat. Cette étude est peinte par A. Coyppel, & sous glace [37 livres]

Lot 23: Une tête de Christ & une autre tête de Saint Sébastien, au pastel, par le même [18 livres 15 sols]

Lot 24: L'Amour menaçant, tableau de forme ovale, par C. Coyppel. Il a été gravé par J. Daullé. Hauteur 14 pouces, largeur 11 pouces 6 lig. Bordure dorée & verre [36 livres 1 sol]

Lot 25: Deux têtes de femmes d'un beau caractère, par le même [9 livres 1 sol]

Lot 31: Joseph accusé par la femme de Putiphar. Dessin mêlé d'un peu de pastel par C. Coyppel, sous glace [52 livres; De Gourville]

Jules **SAMBON** (Naples 1837 – London 1921), numismatist and dealer in Paris. In 1865 in London he married Laura Elizabeth Day; their son Arthur (1867–1947) became president of the Chambre des experts d'arts de Paris, and acted for J. P. Morgan and Gulbenkian. In 1897 he married Adolphe Warneck's granddaughter Jeanne-Marguerite-Amélie (*q.n.*). Arthur founded

the journal *Le Musée* which appeared between 1904 and 1909. His sale included antiquities, Persian illuminations, sculpture, bronzes, ceramics and marbles of all ages and schools. The Sambons owned pastels by Roslin acquired in the period 1905–23. Jules Sambon's collection of theatrical items was the main source for the Louvre exhibition Paris 1908c, and was to form the cornerstone of the museum at La Scala, Milan when it opened in 1913.

(JS): Paris, Drouot, 1–3.v.1911:

Lot 1030: Labille-Guiard, *Le Kain*

(AS): Paris, Georges Petit, 25–28.v.1914:

Lot 218: Liotard [Roslin], *von Fries*

Other pastels: Carriera; *Poleni*, La Tour, *Brémontier*, *Éc. fr.*, *Goldoni*

Samuel, v. Bearsted

Rev. John **SANFORD** (1778–1855), domestic chaplain to the Duke of Cambridge 1803; vicar of Nynhead 1810–35; of Connaught Square, London, married, in 1819, Eliza Georgiana Morgan (1786–1857). He formed an extensive collection mainly of Italian paintings, but including also several pastels by John Russell, no doubt all from the Morgan family including two subject pictures; a catalogue raisonné was privately printed in 1847. In 1844 his daughter Anna Horatia Caroline (1823–1899) married Frederick Henry Paul, 2nd Baron Methuen (1818–1891); items from the collection are now at Corsham Court.

Victorien-Léandre SARDOU (1831–1908), playwright. Trained as a doctor, he was passionately interested in the theatre, and wrote a number of comedies and historical dramas, interpreted by actresses such as Réjane and Sarah Bernhardt. *Fédora* (1882) and *Tosca* (1887) were both turned into operas. He was admitted to the Académie française in 1877. In 1872 he married the daughter of Eudoxe-Augustin Soulié, conservateur du musée de Versailles. He assembled a collection of works of art relating to the theatre. In addition to the pastels in his posthumous sale, a copy or reproduction of a La Tour preparation of Mme de Pompadour (Saint-Quentin, LT 22) appears in the background of a photograph of Sardou in his study at Marly, c.1907.

Lit.: Lugt 2262, 2263; the 1909 sale catalogue has an introduction by G.

Lenôtre and Georges Cain

Paris, Georges Petit, Lair-Dubreuil, Baudoin, 27.IV.1909:

Lot 55: Boucher, *Vénus et l'Amour*

Lot 57: Boze [Mme Filleul], *portrait présumé de Madame Royale*

Lot 78: Hoin, *portrait présumé d'Hortense Delannoy*

Lot 141: Wallerant Vaillant, *Duchesse de Longueville*

Lot 157: *Éc. fr. XVIII^e, La Visite à l'atelier*

Lot 158: *Éc. fr. XVIII^e, Les Rendez-vous*

L'abate Giovanni Battista **SARTORI** (1710–p.1788): the subject of a portrait by Carriera and eldest brother of her pupil Felicita Sartori (*q.v.*). According to a notice issued from Venice, 26.XII.1788 (printed in the dual language *Mercurio italico*, but apparently overlooked until noted here), he “would wish to dispose of” a number of pictures by Rosalba and by “her excellent pupil Felicita Sartori (afterwards Hoffmann)”.

Dictionary, genealogy, [Sartori](#)

Lit.: Sastres 1789, pp. 63ff

Di mano di Rosalba Carriera.

Abozzo d' una Madonna col Bambino, alto un piede, e mezzo; a pastello.

Un ovatino – Ritratto della Duchessa di Modena, opera eccellente, a pastello.

Ritrattino di Felicita Sartori, quando era giovinetta.

Stampina, incisa in rame da Felicita, di una Madonna, coperta con colori a pastello da Rosalba.

Ovatino d' una giovine in miniatura.

Da mano di Felicita Sartori, prima che passasse alla Corte di Sassonia.

Donna rappresentante la stagione d' inverno.

Ritratto bellissimo di Milord Walpole, in abito di maschera.

Tre ovatini-ritratti dell'Imperatrice Amalia, e delle due Arciduchesse, Maria

Teresa, e Marianna, ancor giovinette.

Ritrattino d' un Cavaliere.

Detto d' una Dama.

Donna giovine, che sembra la stagione dell' estate.

Ritrattino d' una giovane, sorella di Felicita.

Detto dell' Abate Sartori fratello di detta Felicita, ancor giovinetto.

Quadretto, alto un piede, rappresentante una Sibilla, copiato ad olio dall' originale in pastello di Rosalba.

Ovato, più d' un piede, con quindici mezze figurette, rapresentanti, fra le altre, le Muse, dipinte a olio dagli originali in grande a pastello di Rosalba.

Una Madonna a carbon nero, alta un piede.

Auguste-Gabriel **SAVARD** (1861–1942), officier de la Légion d'honneur, bijoutier, industriel à Paris, collectionneur.

Pastels: La Tour, *Frère Fiacre*; Valade, *Mme Fontaine de Cramayel*

Sc

William H. **SCHAB** Gallery, New York: their 30th anniversary exhibition, in 1969, was devoted to 18th century pastel and gouache drawings.

John Herman **SCHAEFFER** (1941–2020), Dutch-born Australian art collector and businessman.

Pastels: La Tour, *autoportrait*

SCHAEFFER Galleries, established by Hanns and Kate Schaeffer in Berlin, 1925, with a New York branch, 1936–1990s; specialising in old master pictures and drawings. An exhibition of *Self-portraits: baroque to impressionism* in New York 1940 included pastels by Mengs and La Tour; in 1947 they had a pastel by Allais.

Ary **SCHEFFER** (1795–1858), peintre.

Pastels: La Tour, *sa mère, acteur*

Basile, baron de **SCHLICHTING** (1857–1914), born in St Petersburg, counsellor of state to the Tsar. He moved to Paris around 1900. He bequeathed his collection to the Louvre, including 68 paintings, 125 drawings and 47 fine miniatures on ivory.

Lit.: Lugt 1886; Donateurs 1989; Jean-Richard in Bordeaux 1995

Pastels: a/r Boucher, *sa fille*; Nattier, *jeune fille*

Daniel Steven **SCHORER** (1737–1790), directeur de la Compagnie des Indes orientales en 1779, échevin et bourgmestre de la ville de Middelbourg. Vente p.m., Middelburg, 12.V.1791:

Lot 1. Een Vrouwe portrait met een hoed, extra fraay in pastel door Boucher.

Lot 2. Een dito met een brief in de hand, zeer schoon

Lot 3. Een dito, met een gazen fluyer over't hoofd, door de Sompsois.

Lot 4. Een dito, welke een brief leest, door denzelfden.

Lot 5. Een dito, schynende te slapen, door een onbekend Meester.

Lot 6. Twee dito kleender, ovaal formaat.

Pyotr Ivanovich **SCHUKIN** [Пётр Иванович ШУКИН] (1853–1912), Moscow, made his fortune in the textile industry. His broad-ranging collections (which now form part of the Russian state history museum GIM) are best known for Impressionist and contemporary pictures, but he also owned pastels by Boucher and Schmidt.

Reichsgraf Johann Matthias von der **SCHULENBURG** (1661–1747), Feldmarschall, soldier in the Venetian service, and art collector. He commissioned an oil copy by Antonio Guardi after Rosalba's portrait of Prince Charles Edward Stuart. It seems that Chechelsperg acquired a number of Barocci pastels from him.

Robert-Victor-Jules-Guillaume **SCHUHMAN** (1869–1951), banquier, chevalier de la Légion d'honneur, married Alice-Marie Lehmann (1876–1946), daughter of the collector Albert Lehmann (*q.v.*). Bibliophile whose collections were catalogued by Seymour de Ricci (1920).

Paris, Galerie Jean Charpentier, Baudoin, 7.XII.1934:

Lot 73: Boucher, *?Mme Deshayes*; Lot 100: Perronneau, *homme*

August Gottfried **SCHWALB** (1741–1777).

Dictionary, artists

General Evgeny Grigorevich **SCHWARZ** (1843–1932) of St Petersburg (L.859, 2271 & supplement). He married the granddaughter of the collector Alexei Romanovich Tomilov (1779–1848), from whom he may have had the Vigée Le Brun self-portrait now in Rouen.

SCHWEITZER Gallery (*fl.* 1960–75), of 958 Madison Avenue, New York, founded by Max R. Schweitzer, art dealer.

Louis-Auguste, baron de **SCHWITER** (1805–1889), Paris, portraitist and amateur, collector of drawings and prints. The only entries in the *Dictionary* are of a coloured chalk drawing by Aubert, a drawing attributed to Rosalba (*éc. fr.*) and a drawing doubtfully attributed to Boucher.

Lit.: Lugt 1768

James **SCHWOB D'HÉRICOURT** (1874–1939), industrialist, with interests in wool manufacture and in the Mumm champagne house, closely related by marriage to capitaine Alfred Dreyfus. A Jewish community was formed on his property in the canton of Héricourt (Haute-Saône) in 1906. During World War II, some of his pictures were seized from his family or destroyed by the Germans.

Pastels: La Tour, *Mlle Ferrand*

Lieutenant-Colonel Alexander Malcolm **SCOTT** (1896–1975), of Inkpen, Berkshire, an officer in the Scots Guards, was commandant of Camp Z (Mytchett Place), where Rudolf Hess was imprisoned in 1941. He was later Gold Staff Officer, Buckingham Palace. In 1975 his residual bequest to the National Art Collections Fund included a number of pastels which were assigned to museums in Bristol, Kendal and Enfield.

Pastels: Gardner, *Miss Denby*; *Mr & Mrs Henchman*; *Mrs Tollemache*; *man*; *lady*; Hamilton, *pendants*

James **SCOULER** (1741–1812), miniaturist and pastellist.

Dictionary, artists

London, Hutchins, Wells, Fisher, 10–11.IV.1797:

Framed and glazed – Rosalba [CARRIERA]

Lot 4: Two portraits of ladies, plate glass

Lot 6: Two heads in crayons

Lot 8: The portrait of a lady, plate glass

Lot 9: A ditto, ditto

Lot 13: A head of Diana, plate glass

Lot 14: A ditto

Se

Albrecht von **SEBISCH** (1685–1748), mayor of Wroclaw and later chairman of the city council. His large collection of pictures was left to Ernst Wilhelm von Hubrig (1712–1787), who, in 1767, donated it to the city of Wroclaw. It included a group of pastels commissioned c.1730 from Erhard Hummer (*q.v.*).

Lit.: Piotr Borusowski, “Technical examination...drawing collection of Albrecht von Sebisch (1685–1748)”, *Proceedings of the Art Museum of Estonia*, II/7, 2012, pp. 116–32

Götz Burkhard Graf von **SECKENDORFF** (1842–1910), soldier, diplomat and artist. Son of Theodor von Seckendorff, Prussian minister in London; he was appointed Oberhofmeister to Kaiserin Friedrich, whom he accompanied on her travels after the Kaiser's death. His watercolours are represented in the Royal Collection in Windsor.

Lit.: Hildegard Reinhardt, in *Victoria von Preußen 1840–1901 in Berlin 2001*.

Cat. K. Müller & F. Rothe, pp. 232–91

Pastels: Perronneau, *homme*

Charles **SEDELMAYER** (1837–1925), born in Vienna (where he remained until 1867), of 6 rue de La Rochefoucauld, Paris, one of the most important pre-war dealers; his clients included Pierpont Morgan and the Kanns. His enormous collection was dispersed in seven sales in Paris and Vienna in 1907. Conforming with, and perhaps forming, the taste of the day, he held pastels by Boucher, Carriera, La Tour and Vigée Le Brun as well as Russell and Hamilton. Around 1860, while still in Vienna, he married Theresia Brunner (1837–1907) (possibly related to Charles Brunner, *q.v.*). Among their daughters, Emma married the dealer Eugène Fischhof; Caroline married the collector Dr Paul Mersch (*qq.v.*); while Emilie married the sculptor Stanislas Lamy.

Lit.: Donateurs 1989

Robert René Meyer-**SÉE** (1884–p.1927), art expert, author of a monograph on English pastels and of studies on Masquerier, Chinnery and Romney. The son of a wine merchant, Benoît Meyer-Sée, he came to England in 1902. In 1905 was described as a motor salesman on his marriage certificate. His wife, née Grace Mercia Sibley (she was later painted by Severini, a portrait for which a pastel study was made), inherited a number of pastels of members said to be of the Sibley-Braithwaite family (the genealogy is however obscure). After working as manager for Martin Henry Colnaghi (*q.v.*), Sée joined Max Rothschild at the Sackville Gallery c.1909. The firm arranged the exhibition of English pastellists in Paris in 1911, and dealt in works by Gardner and similar artists. In 1912 Sée left to open the Marlborough Galleries with Gilbert, vicomte de Rorthays and Sam Nyburg at 34 Duke Street, St James. In 1913 Rodin obtained an injunction preventing Sée from handling a fake bronze. He was serving as an officer in the Zouaves in the French army in 1915 when he gave evidence in the trial of an insurance claim involving suspicion of fraud following a robbery at the gallery. He appears in

the 1921 census in Ault, Somme with his wife “Gracia”, born respectively in Dijon and Sydney. He was later employed by Xavier Haas (*q.v.*) to catalogue his collection of Romney drawings, and he also wrote the catalogue of Haas's 1927 sale in New York. Attributions and descriptions of media are not always reliable. According to Webb the Russell exhibition of 1911 was a financial failure, and a plan to issue a new edition of Williamson 1894 failed as Sée disappeared.

Lit.: Barbara Pezzini, “The 1912 Futurist exhibition at the Sackville Gallery...”, *Burlington magazine*, CLV, .VII.2013, pp. 475ff; Williamson/Webb 1894

William **SEGUIER** (1772–1843), son of David Seguier (1739–) and his wife, née Elizabeth Thwaites, picture dealer and restorer. William became Surveyor of the King's pictures, Keeper of the National Gallery; succeeded by his brother John Seguier (1785–1856) as Superintendent of the British Institution; his son, Frederick Peter Seguier (1837–1902).

Lit.: Oxford DNB

Sale p.m., London, Christie's, 7.II.1903:

Lot 4: anon., George III

Pastels by Rosalba, “mostly collected by John Seguier”:

Lot 34: Portrait of the artist, in black and white dress, and lace cap [£1/10/-; Strolin]

Lot 35: Head of a lady, in red dress with blue ribbons [8 gns; Renton]

Lot 36: Two heads of ladies, with flowers in their hair, a pair [31 gns; Strolin]

Count Antoine **SEILERN** (1901–1978), of 58 Princes Gate, art historian and collector. His extensive collection of old master paintings and drawings was donated anonymously to the Courtauld Institute, the National Gallery and the British Museum (which received a Luttrell pastel in 1946).

Jacques **SELIGMANN** (1858–1923) was the son of a German flour merchant. He moved to France early and worked for the auctioneer Paul Chevallier at the Hôtel Drouot, and then for Charles Mannheim. In 1880 he set up independently from premises in the rue des Mathurins, moving c.1900 to the place Vendôme. A split with his brother Arnold (1860–1935) in 1912 resulted in the creation of two firms, Arnold Seligmann & Cie remaining in the place Vendôme, while J. Seligmann & Cie conducted business from the palais de Sagan; a New York branch was opened in 1913. Jacques's elder son Germain Seligman [*sic*] (1893–1978) continued the business, while André (1898–1945) established his own gallery on the Faubourg Saint-Honoré before moving to New York in 1940. A number of the firm's pictures were seized by the ERR during the war, among them pastels by Lenoir, Masquerier (2), Russell (2), Vigée, Vigée Le Brun (attributed), and Willison. J. Seligmann records are conserved at the Smithsonian, and include records of Germain's personal collection (which included a Perronneau pastel).
Lit.: Germain Seligman, *Merchants of art: 1880–1960*, New York, 1961; Germain Seligman, *Oh! Fickle taste*, New York, 1952; John Richardson, ed., *The collection of Germain Seligman*, New York, 1979; Donateurs 1989; Westgarth 2009

Marcellin-François-Zacharie de **SELLE** (1702–1759), trésorier général de la Marine.

Vente p.m., Paris, Remy, 19–28.II.1761:

Lot 38: Valade, jeune femme flairant un bouquet [124 livres 1]

Lot 42: Audran, jeune fille en Flore [120 livres]

Jean de **SÉNAC** (1723–1783), fermier général 1761–80, lecteur du cabinet du roi, son of the premier médecin du roi, brother of Gabriel Sénac de Meilhan (1736–1803), maître des requêtes 1764, lecteur du dauphin 1763, intendant de Hainaut 1775, fermier général. Jean de Sénac owned houses in the rue Bergère and at Villiers.

Dictionary, genealogy, [Sénac](#)

Vente p.m., Paris Alexandre, 3.XII.1783 & seq.:

Lot 18: La Folie pare la Décrépitude des ajustemens de la Jeunesse; au pastel par C. Coypel. Ce Tableau a été gravé par Surugue [55 livres; Valade]

Lot 20: Des Femmes au Bain, dans un Paysage; charmante composition au pastel, signé Boucher

Lot 21: Le Fleuve Scamandre surprenant une jeune Fille au Bain; au pastel par le même [Boucher]. Ce Sujet a été gravé par J. Daullé.

Lot 32: Deux jolies Femmes à demi-nues & vues à mi-corps; l'une joue du Tambour de Basque & l'autre est représentée en Nayage. Ces Morceaux sont peints au pastel par Vigée [51 livres 1]

Lot 56: [Boucher] Une jolie Tête de Femme, vue de profil: elle est peinte au pastel [15 livres 1; Joullain pour Tersan]

Monsignor Lodovico **SERGARDI** (1660–1726), collector, writer under the pseudonym Quinto Settano. His nephew, abate Lattanzio Sergardi (1695–), compiled a list of the pictures from his inventory which he wished to retain, which included the Barocci sheet.

Lit.: Susan M. Dixon, *Between the real and the ideal: The Accademia degli Arcadi and its garden in eighteenth-century Rome*, Delaware, 2006, p. 125

Inv., Rome, 8.I.1727

Pastels: Barocci, *tre putini*

Henry **SEYMOUR-CONWAY** (1719–1795), colonel of Royal Horse Guards Blue, field marshal, younger brother of the 1st Marquess of Hertford, was the subject of an extensive iconography including a pastel by Hoare.

Mme du Deffand gave him a pastel version of Van Loo's marquise de Prie. He was no doubt the General Conway cited as a satisfied client in an advertisement for Jurine's method of fixing crayons in the *Gazetteer & new daily advertiser*, 28.I.1765.

Giuseppe I Sforza Cesarini Savelli, duca di **SFORZA CESARINI** (1705–1744), Neapolitan ambassador to the Holy See. His posthumous inventory shows 15 “pastels” by Carlo Maratti.

Dictionary, genealogy, [Sforza](#)

John **SHEEPSHANKS** (1787–1863), of Rutland Gate, London, son of a wealthy cloth manufacturer at Leeds, formed a collection of some 600 pictures which he presented to the nation in 1857. His nephew, the Rev. Thomas Sheepshanks (1819–1913), of Park Place, Harrogate, 1894, owned Russell pastels of members of his family, as well as of a *St Giles songstress*.
Lit.: *Gentleman's magazine*, .XI.1863, p. 664; Bryan 1905

Si

René **SIBILAT** (c.1865–1947), Paris, administrateur directeur de la Banque Worms & Cie, president of the Chambre des Assureurs maritimes de France, bibliophile. He was the nephew of Émile Straus (*q.v.*), second husband of Bizet's widow Geneviève (1845–1926), a model for the duchesse de Guermantes. Sibilat's collection of some 800 first editions of modern fiction, many dedicated to Mme Straus, was presented to the Bibliothèque nationale in 1949 by his widow Magda.

Lit.: Mina Curtiss, *Other people's letters: in search of Proust*, 2005

Pastels: Boucher, *jardinière*; Perronneau, *M. & Mme Michel de Grilleau*

Philippe-David **SICHEL** (1839/40–1899), art dealer in Paris, born in Frankfurt; handled pastels by Carriera, Ducreux, La Tour, Vivien and Éc. fr.
Lit.: Westgarth 2009

Paris, Georges Petit, Chevallier, Duchesne, 22–28.VI.1899:

éc. de La Tour: Lot 31: *Marie Leszczyńska*. Lot 32, *Louis XV*

Lot 56: *Rosalba, jeune fille*

Lot 66: *Vivien* [éc. fr.], *homme*

Augustin-François, baron de **SILVESTRE** (1762–1851), de l'Institut, bibliothécaire du cabinet du roi, son of Jacques-Augustin de Silvestre (*q.v.*). His collection of over 100 paintings and 250 drawings was sold in 1851.

Dictionary, genealogy, [Silvestre](#)

Vente p.m., Paris, rue des Jeuneurs, Bonnefons, 4–6.XII.1851, postponed to 11–13.XII.1851:

Lot 233: *La Tour, dame âgée, très beau pastel*; Lot 234: [La Tour], *Madame Louise Carmélite; gracieux pastel*; Lot 235: [La Tour], *Madame Victoire de France, pastel*;

Lot 291: *Weyler, quatre têtes d'hommes au pastel*

Jacques-Augustin de **SILVESTRE** (1719–1809), chevalier de Saint-Michel, maître à dessiner des Enfants de France, engraver, great-nephew of Louis de Silvestre (*q.v.*); son of Nicolas-Charles Silvestre; father of baron de Silvestre (*q.v.*). An active art collector, he owned some 16 Chardins. Some of the works in the sale were inherited (as was his position as tutor to the royal children) from his father, and appear in the latter's extensive list of pictures in his inv. p.m.

Dictionary, genealogy, [Silvestre](#)

Lit.: Chardin 1979; Goodman & Talbot 2015

Vente p.m. (JAdS), Regnault-Delalande, *Catalogue raisonné d'objets d'arts du cabinet de feu M. de Silvestre*, Paris, 1810; the sale took place, under Geoffroy, Paris, 28.II. – 25.III.1811:

CHARDIN

Lot 11: *auto*; & *Mme Chardin* [R&T 194, 198] [24 fr]

MIGNARD

Lot 46: *Mmes de Montespan & de Fontanges* [26 fr]

ROSALBA CARRIERA

Lot 65: *La Paix et la Justice*; & *Les deux Poésies* [201 fr]

ALLEGRI, dit LE CORRÈGE

Lot 161: *Une Tête de jeune Homme vu de trois-quarts, coiffé de cheveux blonds. Ce morceau, au pastel, a quelque rapport avec la tête de l'Amour qui pince de la harpe, dans le tableau du sujet de Lédà, peinte par le Corrège*. H. 13 p., L. 9 p. 6 l. On trouve dans cette étude la grace expressive et le charme ordinaire aux ouvrages de ce maître. Elle provient du cabinet de Tallard, no. 238. [19 fr 5]

COYPEL (Antoine)

Lot 297 [part]: *Trente-huit esquisses exécutés à l'essence, au pastel ou dessinés à la sanguine et aux crayons noir et blanc*. [5 fr]

Lot 300: *Deux Etudes de têtes de vieillards; une est en pastel*. [10 fr 10]

COYPEL (Charles)

Lot 301: *Vingt-un Sujets et Etudes de figures etc...plusieurs au pastel*. [17 fr]

COYPEL (Noel-Nicolas) [Charles]

Lot 304: *Le Portrait de l'Ambassadeur turc, venu en France peu après l'avènement de Louis XV au trône; et celui du fils de cette Excellence, qui fut dans la suite ambassadeur près du même prince. Morceaux en pastel*. [12 fr 5]

LE BRUN (Charles)

Lot 378 part: *Etude de tête de femme peinte au pastel*. [6 fr 5]

NATOIRE

Lot 429 part: *Etude de tête peinte au pastel, sous verre*. [5 fr 5]

PATEL

Lot 456: *Seize Paysages ornées de ruines, ...; deux légèrement coloriés au pastel*. [19 fr] and numerous drawings with touches of pastel by Barocci (lots 195–197); Dumonstier (lot 313); les Hallé (lot 354); Jouvenet (lot 358); Leoni (lot 384); Oudry (lot 446, 447; *études de divers animaux*); Patel (lot 456); Reni (lot 498); Andrea del Sarto (lot 528); Subkleyras (lot 543) and anon. “36 copies peintes en pastels ou dessinées par des élèves.” (lot 648)

Louis de **SILVESTRE** (1675–1760), history painter; he rose to become directeur of the Académie royale before moving to Dresden where he was appointed premier peintre. Although not himself a pastellist, both his wife and daughter (*qq.v.*) were. There were no pastels listed among the numerous pictures catalogued by Rémy in his inv. p.m., 17.IV.1760.

Dictionary, genealogy, [Silvestre](#); La Tour [catalogue](#) entry

Lit.: R.-A. Weigert, “Documents inédits sur Louis de Silvestre (1675–1760) suivis du catalogue de son œuvre”, *Archives de l'art français*, XVII, 1932, pp. 362–488

Nicolas-Charles **SILVESTRE** (1698–1767), maître à dessiner des Enfants de France, nephew of Louis de Silvestre; father of Jacques-Augustin de Silvestre (*q.v.*).

Dictionary, genealogy, [Silvestre](#)

Lit.: Goodman & Talbot 2015

Inv. p.m., 25.V.1767, by Remy & Basan (AN MC/ET/CXIII/437):

Item 39. *Un tableau représentant un Buste de Muse peint au pastel par Coypel* [6 livres]

Item 79 [part]: *portrait de M. le Dauphin, en pastelle* [30 livres]

Item 137: *Mmes de Montespan & de Fontanges, peints au pastel par Mignard* [50 livres]

Item 138: *Buste de femme peint au pastel par Peranneau* [6 livres]

Item, 170 [part]: *une tete au pastel par Natoire* [170 livres]

Norton **SIMON** (1907–1993), industrialist and philanthropist, maintained a private collection of drawings in addition to the works now in the eponymous museum (*v.* Collections)

Sir John George Tollemache **SINCLAIR**, 3rd Bt of Ulbster (1825–1912), Scottish landowner and politician. He owned pastels by or attributed to Black, Carriera, Cotes, Highmore, Hoare, and La Tour. A sale took place in London, Christie's, 2.VII.1909.

Nikolai **SINEBRYCHOFF** (1789–1848), of Russian origin, settled in Helsinki in the early 19th century and made a fortune from the brewing and distilling monopolies he acquired in 1819 and 1822. His grandson Paul Sinebrychhoff (1859–1917) continued to run the brewery, but also shared a passion for collecting art with his wife, the actress Fanny Grahn (1862–1921). The collection, comprising Swedish, Dutch and Flemish portraits and miniatures, silver and porcelain, was given to the state in 1921 (two years after the Prohibition Act was passed in Finland) together with their home, in a park in central Helsinki.

Pastels: *v.* Collections, Helsinki

Henry-André-Marie-Anatole, marquis de **SINETY** (1887–1980), château de Misy.

Pastels: Frédou, *duc de Bourgogne*, Nanteuil, *Marolles*

Isaac Merritt **SINGER** (1811–1875), founder of the Singer sewing machine company. Among his 22 children from various marriages and liaisons were Isabelle-Blanche, duchesse Decazes (*q.v.*), mother of Mrs Daisy Fellowes (*q.v.*) and Winnaretta Singer, princesse Edmond de Polignac (*q.v.*). His widow Isabella Eugénie Boyer (1841–1904) subsequently married the duc de Camposelice and Paul Sohège (*q.v.*).

Jean-Claude-Gaspard **SIREUL** (1713–1781), valet de chambre du roi, critic and collector, particularly associated with Boucher whose works he collected with a “passion violente...aux dépens de sa propre aisance”.

Lit.: Grove 1996; Boyer 2010; [Jeffares 2017k](#); *Dictionary*, genealogy, [Sireul](#)

Vente p.m., Paris, 3.XII.1781:

Boucher pastels:

Lot 45: Le Portrait de Mme de Pompadour, vue de trois-quarts. Elle est représentée coiffée en cheveux, et la gorge à demi découverte [200 livres; Boileau fils]

Lot 46: Le Portrait de Mademoiselle ***, vu de face, coiffée en cheveux et vêtue d'une robe bleue. Hauteur 14 pouces, largeur 12 pouces. [21 livres 1 sol; Charlier]

Lot 47: Le Portrait de Madame de *** en petit et vu de face. Elle est représentée coiffée en cheveux et en habit de Bergère, ayant le bras droit passé dans une corbeille de fleurs. Le fond du tableau offre un paysage.... La plupart des Amateurs n'ignorent pas que ce fut un hommage de l'amitié de M. Boucher pour M. de Sireul. Hauteur 14 pouces, largeur 12 pouces

Lot 49: Deux jolis dessins... dans l'un on voit une jeune paysanne portant un panier d'une main, et tenant de l'autre un petit garçon qui fait voler un oiseau au bout d'un fil et suivi d'un autre enfant; l'autre représente un jeune fille portant un enfant dans ses bras et suivie d'un autre qui marche près d'elle, 10 p ½ par 6 p. ½ [180 livres; Dulac]

Lot 62: Un dessin précieux... représentant une jeune fille de profil, les cheveux tressés et ornés de fleurs, colorié au pastel sur papier bleu, 10 p. x 8 p. [48 livres 1 sol; Robert]

Lot 64: Buste d'une jeune fille, coiffée en cheveux et la gorge nu, colorié au pastel sur papier bleu, 9 p. x 8 p. [22 livres 1 sol; Paillet]

Lot 158: [Un dessin colorié], représentant un buste de femme, vue de face, ayant l'épaule et la gorge découvertes, les cheveux tressés avec un ruban bleu [19 livres 1 sol; Paillet]

Fragonard, 2 pastels

Jan **SIX** (1618–1700), mayor of Amsterdam, art collector and patron of Rembrandt. Many members of this family were collectors or art historians. Lucretia Johanna van Winter (1785–1845), married to Hendrik Six van Hillegom, was also a collector; she is the subject of a pastel by Tischbein now in the Six Foundation, Amsterdam. Other pastels owned by members of the family included pendants by Hodges (*Pieter ter Borch & wife*).
Lit.: Priem 1997, pp. 103–196

Thomas Moore **SLADE** (1749–1831), of Old Bond Street, London, picture-dealer and chapman, was declared bankrupt in 1810 when an auction took place; probably the same Slade whose anonymous sale in London, Graham & Hindle, 3.VII.1801, included a Rosalba Venus. He was the son of Sir Thomas Henry Slade, the naval architect who designed HMS Victory. At his death his will stated that all his pictures already belonged to Phoebe Charlotte Tailhade.

Sir Hans **SLOANE**, Bt (1660–1753), physician and collector; his collection formed the nucleus of that of the British Museum. He owned Faithorne's pastel of *John Ray*.

Jean-Baptiste **SLODTZ** (1699–1759), Paris art dealer and restorer, partner of Pierre Remy, described also as peintre du duc d'Orléans. Among the works he restored was a pastel by Carriera. He was the son of the sculptor Sébastien Slodtz.

Lit.: Marandet 2003a; Wildenstein 1966

John **SMIBERT** (Edinburgh 1688 – Boston 1751), portraitist in oils; active in Boston, where he sold artists' materials, including chalks and crayons. His estate inventory included, apart from his own works, “6 figures in pastills”.
Lit.: *Notebooks of John Smibert*, Boston, 1969; Shelley 2002b

John Wentworth **SMITH** (1871–1967), of 36 Wilbury Road, Hove, member of the London stock exchange, making his fortune in shipping and coal: his collection of Russells was acquired from prestigious dealers such as

Wertheimer. A number of sales took place after his death; his estate was valued at £229,943.

London, Christie's, 14.XII.1928:

Lot 64: Gardner, *Mrs Hale*; Lot 65: Russell, *Miss Darby*; Lot 66: *Mrs Sarah White*; Lot 67: *Bonar children*; Lot 68: *Lace makers*; Lot 69: *Love songs and matches*; Lot 70: *Persian Sibyl*

Joseph **SMITH** (1682–1770), British consul in Venice, collector of pictures, books, coins etc., and patron of the arts. Smith lived in Venice from 1700, where he initially joined the bankers Thomas and Samuel Williams, becoming senior partner in 1720. Smith was finally appointed Consul in 1744 (remaining in office until 1760). His enormous collections of books and pictures were bought by George III: the books now form part of the British Library, while the pictures are now in the Royal Collection. However it seems that some items were retained, and there is a particularly large discrepancy between the 38 pieces by Rosalba listed in a manuscript inventory by Smith around 1762 with a view to sale to George III and the six now in the Royal Collection, several of which were acquired from other sources (only one Rosalba was included in the posthumous sale organised by Christie's, 16–17.V.1776). Among those ceded was the pastel of John Law acquired by Walpole. Smith also commissioned pastels by Nazzari of each of the artists he patronised: Smith was instrumental in bringing Zuccarelli to London, Visintini redesigned the façade of Smith's Palazzo Balbi, and worked with Giandomenico Tiepolo at the Villa Valmarana in 1757. Visintini also engraved 38 vedute by Canaletto, an artist for whom Smith was agent.
Lit.: Frances Vivian, *Il Console Smith mercante e collezionista*, Vicenza, 1971; J. G. Links, *Canaletto*, Oxford, 1982; London 1993b; Ingamells 1997; Oxford DNB; Llewellyn 2009

Dudley **SNELGROVE** (1906–1992), FSA, expert on watercolours.

London, Sotheby's, 19.XI.1992:

Luttrell, Lot 165: *boy & girl of the Evelyn family*; Lot 168: *Mortimer & sister*; Lot 171: *Jeffreys*; Lot 284: Smith, *man*

So

Paul Charles William **SOHÈGE** (1850–1922), violinist, in 1891 became fourth husband of Isabella Eugénie Boyer (1841–1904), widow of Isaac M. Singer (*q.v.*) and of the duc de Camposelice. He owned several canvases by Boilly, and was the subject of a portrait by Benjamin-Constant exhibited in the 1898 salon.

[as “comte de L...”]: Paris, Drouot, Bernier, Sortais, 1.IV.1909:

Lot 23: Ansiome, *homme* [Hr275]; Lot 26: Perronneau, *Louis Journu* [Hr3500]; Lot 27: Vigée Le Brun, *fillette* [Hr2550]

Other pastels: Perronneau, *Puente-Fuerte*

Henri-Augustin **SOLEIROL** (1792–1860), chef de bataillon du génie, biographer of Molière. He assembled a “Galerie théâtrale”, consisting of 755 prints and 641 drawings and miniatures of drawings and prints, sold in Paris (1-4.XII.1862, 30.XI.–3.XII.1864). Some of these, including several “pastels du temps” (Desangles, Labille-Guiard, Carle Vanloo, Éc. fr.), were reproduced in engravings by Frédéric Hillemacher in de Manne 1861. His brother Joseph-François Soleirol (1781–1863) formed a large botanical collection.
Vente p.m., Paris, Delbergue, 29.IV.–2.V.1861:

Lot 563: La Tour, *Richer de Rhodes*; Lot 578, Van Loo, *Le Kain* [auto]

SOPHIA DOROTHEA von Hannover (1687–1757), Königin von Preußen as wife of Friedrich Wilhelm I, left some 806 pictures in Schloß Monbijou and Berliner Schloß. Her posthumous inventory (27.II.–3.IV.1758) contained 19 pastels, mostly anonymous; four seem to be by Lundberg.
Dictionary, genealogy, [Preußen](#)
Lit.: Börsch-Supan 1994

Claude-Léger **SORBET**, sgr de Rouany (1716–1788), of Itteville, chevalier de Saint-Michel 1773, chirurgien-major des mousquetaires gris; he retired in 1775 with a pension of 3344 livres. He was a friend of Pigalle (who did a bust of his father Bernard Sorbet), and Moitte engraved his portrait by Cochin. Greuze's 1755 pendant oils of Sorbet and his wife Marie-Anne Lecomte are in Orléans. In 1766 he commissioned an altarpiece for the church of Saint-Germain d'Itteville; the artist was Jean-Baptiste Alizard, a relative of the abbé Nollet. His great-grandson Anathole-Marie Sorbet de Rouany (1816–p.1885), libraire, inherited the unsold lots in a sale p.m. at Versailles, Bart, 17.II.1866, of which the contents were detailed in a letter from Eudore Soulié to the comte de Nieuwerkerke (Archives des musées nationaux, AN 20150044/56). They included “sculptures de Pigalle, Mouchy, Lecomte... peintures de La Tour (L'abbé Nollet), Greuze”; the La Tour was bought in, as it was offered to the Louvre (and refused), 10.IX.1866 and then offered to the emperor,

whose cousin, princesse Mathilde, acquired it.

Dictionary, genealogy, [Laubry](#)

Lit.: [Jeffares 2022d](#); Jean-René Gaborit, "A propos de la première œuvre connue de Jean-Baptiste Pigalle", *Jahrbuch der Berliner Museen*, XXIX/XXX, 1987/88, pp. 235–39; *Bulletin de la Société de l'histoire de l'art français*, 1877, p. 127

Paris, Chariot, Remy, 1.IV.1776 & seq.

BOUCHER

Lot 46: Une Femme tenant un papier de musique; elle est vue presque de face; des fleurs ornent sa tête: ce beau Buste est peint au pastel, 16 p. 6 x 13 p. 3

Supplement [possibly a different vendor]

Le Propriétaire les tient directement des mains de feu M. Boucher aux Nos suiv. 215, 216, 217, 218 & 219.

Lot 218: La Voluptueuse & la Dormeuse, buste en pastel sous verre, 15 p. x 11 p.

Lot 219: Deux autres bustes de femme, dont une tient un perroquet.

Jean-Nicolas-Joseph-René **SORET** (1784–1863), ancien chef de l'Escompte à la Banque de France. His collections of drawings and miniatures were sold in 1863.

Vente p.m., Paris, Drouot, Perrot, 15–16.v.1863: Lot 5: Boucher, *l'Odorat*;

Lot 152: La Tour, *Mme Louise*

SORIN DE BONNE: family associated with the pastellist Mme Filleul (*q.n.*).

Dictionary, genealogy, [Sorin](#)

Georges-Julien **SORTAIS** (1860–1935), expert and dealer; his opinion on Leonardo's *La Belle Ferronnière* led to the celebrated defamation case against Duveen.

Paris, Drouot, Desvougues, Baudoin, 22.v.1925:

Lot 35: Carriera, *Deux Poésies*; Lot 36: Carriera, *La Paix et la Justice*; Lot 15:

Ducreux, *Du Moustier*; Lot 34: Perronneau, [??]*Duclos*

Pierre-Hélène **SOUCHAY** (1733–1806), secrétaire du roi en la chancellerie près la Cour des monnaies de Lyon, administrateur de l'Hôpital général de Lyon, directeur de l'École de dessin de Lyon.

Paris, Chariot, Joullain, 4–14.I.1775:

Lot 7: Un buste de femme coiffé & vêtue dans le costume Vénitien: ce Tableau au pastel par Mademoiselle Rosalba, est d'une touche fondue admirablement: il port 11 pouces de haut, sur 9 pouces 6 lignes de large, sous glace

Lot 8: Deux paysages d'une aimable couleur, peints au pastel par M.

Pillement. 12 pouces de haut, sur 16 pouces 6 lignes de large

Jacques-Germain **SOUFFLOT** (1713–1780), architecte du roi, contrôleur des Bâtiments, associé libre 1760, honoraire amateur 1779 de l'Académie royale de peinture. He had an extensive art collection, documented in his estate inventory (AN MC/RS//919, 7.IX.1780) by Antoine-Louis Godeffroy and Le Brun and then consigned for sale with a catalogue by Le Brun. In addition he owned a "tableau" by Boucher of Mme Deshays known from the Bonnet engraving; it does not appear in either list. The copy of the Louis XVI portrait was anonymous in the inventaire (valued at 9 livres), while the "deux jolies bustes de femme", also valued at 9 livres, were given to "Peron..." (presumably Perronneau, but the page is torn at the margin) in the inventaire, reassigned to "M. Loir" (probably Alexis rather than Marianne, as other artists were referred to thus) in the sale.

Vente p.m., Paris, Le Brun, 20.XI.1780:

Pastels: Lot 40: Une copie d'après M. Duplessis du Portrait de Louis XVI.

Hauteur 22 pouces, Larg. 17 pouc. sous verre ovale. [24/3 livres]

Lot 41. M. Loir, Deux jolis Bustes de femme. Hauteur 15 pouces, largeur 12 pouces. [18/10 livres]

Mlle Marie-Maximilienne **SOUILHAGON DE BRUET** (1809–1875), from an old family of parlementaires. Legacy to the musée des Beaux-Arts, Bordeaux in 1877.

Pastels: *Éc. fr.*, *Valdec*, *inconnu*, 2 *inconnues*

Soultzener, v. *Véneau*

Henri-Joseph **SOUQUES** (1806–1876), conseiller à la cour d'appel d'Orléans; bequest to the musée des Beaux-Arts, 1876.

Lit.: Klinka-Ballesteros 2005

Pastels: Perronneau, *Mme Fuet*

Greve Gustav Adolf **SPARRE** (1746–1794), collector. His fortune was derived from the Swedish East India Company, and enabled him to build one of the most important Swedish art collections (rich in Dutch painting but also including family portraits and pastels by Lundberg), originally housed at Göteborg but later moved to Kulla Gunnarstorp until sold in 1837 to the Wachtmeister family, slot Vanås.

Lit.: I. Hasselgren, *Konstsamlaren Gustav Adolf Sparre 1746–1794. Hans studieresa väning och konstansling i Göteborg*, Göteborg, 1974; Chardin 1979; Grove 1979

Maximilian Freiherr **SPECK VON STERNBURG** (1776–1856), wool merchant, agriculturalist and art collector. His collections, acquired by the Museum der bildenden Künste Leipzig in 1996, included two Pillement landscapes in addition to paintings, prints and drawings from Cima to Christian David Friedrich.

James Breckinridge **SPEED** (1844–1912), prominent Louisville businessman and philanthropist. His widow Hattie Bishop Speed (–1942) founded the Speed Art Museum in 1925 in his memory. Mrs Berry Stoll, née Alice Speed, their granddaughter (best known as the victim of a sensational kidnapping in 1934), left more than \$50 million to the museum in 1996.

Pastels: *n.* Collections, Louisville, The Speed Art Museum, 1996

Johan Conrad **SPENGLER** (1767–1839), curator of the Danish royal kunstkammer. He formed a large collection of old master drawings, many sold at auction in 1839, a number of which now form part of the Statens Museum for Kunst. Among these are pastels by Barocci and Juel.

Lit.: Lugt 1434

Sperling, v. *Kleinberger*

Francesco Carlo **SPINELLI**, principe di Tarsia (1668–1732), collector.

Inv., Naples, III.1732

Pastels: Reni, *Madonna*

George **SPIRIDON** (–1887), a Syrian art collector based in Rome from c.1830. His niece, contessa Gallotti, also had an important collection of Italian painting. George's son, Ludovic de Butkieveith Spiridon (1859–p.1927), painter, acted as a dealer, importing art into the United States (and was arrested for smuggling in 1892). He consigned a Labille-Guiard pastel autoportrait for sale in London in 1907.

St

Walter A. **STAEHELIN** (1907–1988), Bern, expert on Chinese export porcelain.

Pastels: Pillement, *paysage*

Johann **STAIGER** (1765–1808), pastellist and collector.

Dictionary, artists

Aubrey Beauclerk, 5th Duke of **ST ALBANS** (1740–1802): in addition to family portraits, he acquired a Rosalba in the Dalton sale and several (which were sold soon after) at that of his brother-in-law, the Earl of Bessborough (*q.n.*). As some of these reappeared in the Bessborough collection, it is possible that the 1802 sale included items that were never in fact the duke's.

Dictionary, genealogy, [Beauclerk](#)

London, Christie's, 27.III.1802:

Rosalba [CARRIERA], Lot 61: Two heads, in crayons [3 gns; Bessborough];

Lot 67: A woman with children playing [18 gns, "Mr Duke", i.e. b/i]; Lot 68:

Portrait of a lady [£6/16/-; Bessborough]

LIOTARD, Lot 75: Portraits of a Young Lady and Gouvernante at Breakfast,

in crayons, from the collection of the late Earl of Bessborough [annotation:

bought in there for £89/5/-; 37 gns

Other pastels: Carriera, *lady in the character of Ceres*

STANISLAW II. AUGUST, król Polski 1764–95 (1732–1798): avid art collector. Before his abdication Desenfans and Bourgeois (*qq.n.*) assembled for him the collection of old master paintings which is now at Dulwich. The 1795 inventory contains more than 63 works (almost all pastels) by Louis Marteau as well as works by Kucharski, Mme Gault de Saint-Germain and Perronneau. He also owned a pastel by P. J. Bardou.

Dictionary, genealogy, [Polska](#)

Lit.: Jeffares 2017w; Réau 1932, pp. 227–248; Mańkowski 1932; Warsaw 2011

The R. H. **STEPHENSON** bequest was donated to a number of museums including the V&A by Grace Valentine Stephenson (1874–1951) in memory

of her brother Ralph Harry Stephenson (1868–1927), an iron founder in Leicester. It included numerous miniatures as well as a pastel by Hamilton.

Adolphe **STEIN** (1913–2002), old master drawings expert and dealer, based in Switzerland but exhibiting in London in the 1980. His collector's mark, L.5019, a stylized prinha, appears on the drawings he sold in London, Christie's, 4.VII.2000 and from his estate in Paris, Christie's, 22.III.2007. They included a female head attr. Carriera (*v.* Vleughels, J.771.121).

Mrs Carl **STERN**, née Anne Bigelow Rosen (1917–2009), daughter of the collector Walter Tower Rosen and Lucie Bigelow Dodge; she married two musicians and was a lifelong supporter of the arts.
Sale, Thomaston, Maine, 7–8.XI.2009
Lot 210: Carriera, *Diana*

Edgar ou Edgard-Salomon **STERN** (1854–1937), banker and collector, 20 avenue Montaigne and château de Villette. He married a cousin, Marguerite Fould (1866–1956); their son Maurice (1888–1962) married Alice Goldschmidt, a niece of Carle Dreyfus. Edgard Stern acquired several pictures from the Goncourt sale in 1897 and was also a lender to the Goncourt exhibition in 1933 as well as to the Brussels exhibition of 1912. Many pieces were confiscated by the ERR and later restituted, the records puzzlingly noting the owner as Caroline Stern. A large group of items is in the Paris 2025 sale.
Lit.: Donateurs 1989; Saint-Marceaux 2007; Paris, Christie's, 12.XII.2025 sale catalogue

Jacques-Léon **STERN** (1882–1949), politician, député des Basses-Alpes from 1936, ministre de la Marine in 1933, banker, racehorse owner and art collector. He owned a hôtel particulier in the Champs-Élysées and was married to Simone de Leusse. He emigrated to New York in 1940 where he died 9 years later.
Sale p.m., New York, Parke Bernet, 3–4.XI.1950:
Lot 49: Perronneau, *marquise d'Anglure*
Other pastels: Boucher (?), 3 *pslts* (+ éc. fr., *jeune femme*); Perronneau, *Chassaing de Beauséjour*; Valade, *comtesse de Sénouzan*

Lazare-René **STERN** (1862–1940), graveur and son of a graveur; his wife Cécile-Marie-Charlotte-Simone May (1872–1951) owned a Ducreux pastel (*Delille*) in 1927 which was with their daughter Marie-Louise-Françoise-Esther-Simone Stern (1903–1986) in 1956. Her brother Philippe Stern (1895–1979) was a conservateur aux musées nationaux.

Stern, v.g. Michelham

Henry or Henri-Julius **STETTINER** (Königsberg 1842 – Paris 1926), antiquaire, of 27, rue de Choiseul (1871), 29 Chaussée-d'Antin (1885). He advertised that he had a house in London “où il vend les choses anglaises achetées à Paris”. This may have been 24 Cranbourn Street, where, according to an advertisement in *The Times*, 1872, “amateurs and collectors will find his extensive collections of fine old furniture, clocks, candelabra, bronzes, Sèvres, Dresden...and other Porcelains, the whole of which will be offered at such prices as to ensure a ready sale.” A few years later he moved to his father-in-law's house at 14 Wimpole Street – Stettiner married Gertrude, daughter of Frederick Davis, in 1875, but was living at 14 rue Halévy, Paris, when two sons were born in London (Alphonse in 1876, Oscar in 1877); Adèle, who became Mme de Jong, was born in Paris in 1880. Stettiner was recorded in the 1881 census at the Hotel Dieudonné, 11 Ryder Street where the words “British subject” were added to his place of birth. The second son, Oscar Stettiner (1877–1948), continued the business after Alphonse retired in 1935, latterly from 18 avenue Matignon. The Paris stock was seized by the German authorities in 1943 and auctioned. Stettiner acquired pastels by Cotes, Ducreux, Gardner, La Tour, Lawrence, Perronneau and Vigée in sales from 1911. Among his clients were Sir Richard Wallace, Ernest Cognacq and Anatole France, to whom he showed two charming pastels by Nattier.
Lit.: Doreen Berger, *The Jewish Victorian*, 1999; Régine de Plinval de Guillebon, “Un amateur de céramique à Paris: Lady Schreiber”, *Revue de la Société des amis du musée national de céramique*, 14, 2005, pp. 68ff; Westgarth 2009. as Stettinger

Rev. William **STEVENS** (1732–1800), DD, rector of Great Snoring, subject of a portrait by Gainsborough; in 1789 he married Anne Gunthorpe, widow of Edward Byam. Sale p.m., Christie's, 28–29.XI.1800. Dr Stevens bought two heads by Rosalba at the Reynolds sale in 1795; they may be among the three he sold soon after. He also owned drawings by Barret, Cipriani, etc.
London, Christie's, 29–30.V.1795:
Lot 42: One portrait of a lady, in crayons, by Rosalba [b/i]

Lot 43: One. Apollo awarding merit, ditto
London, Christie's, 3–5.III.1796:
Lot 371: A female head, Rosalba, highly finished [Framed and Glazed]
[£2/12/-; Cole]

Stevenson, v. Hope

Ian Colin **STEWART** (1949–2019), of Beal House, Yorkshire, director of a cosmetics company, collector of general antiques, sold in Endinburgh, Lyon & Turnbull, 14–15.X.2020. The sale included half a dozen pastels by Hoare, Pond, Russell, etc., mostly acquired c.2010.

St George St George, né Usher, Baron **ST GEORGE** of Hatley St George (1715–1775), sheriff of Roscommon, MP. “A great collector of pictures”, he started the collection which was subsequently at Carton (*q.v.*), and included pastels by Carriera and Nogari presumably collected in Italy where a Carriera portrait of him must have been made. This has been confused with the second pastel of him, also recorded at Carton, now attributed to Pond. Ingamells does not list an early enough trip to Italy, but we know he was out of the kingdom in the 1740s from a dispute over land at Eyre Connaught, and his son was born in Paris in 1755.

Mrs Berry V. **STOLL**, née Alice Speed (1908–1996), granddaughter of James Breckinridge Speed (*q.v.*), bequeathed \$50 million to the Speed Art Museum having earlier given them a pastel by Perronneau. She was the subject of a notorious kidnapping in 1934 for a \$50,000 ransom.

Edward “Ned” Townsend **STOTESBURY** (1849–1938), banker, of Whitmarsh Hall, near Philadelphia; partner at J. P. Morgan and Drexel & Co; and his second wife, née Lucretia “Eva” Roberts (1865–1944), formerly Mrs Cromwell. Duveen supplied two female pastels by Perronneau (which he had acquired from Lady Dorothy Nevill) on approval from 1922, at a price of \$15,000; they were still on approval in 1930, and then required repair, but were purchased soon after. They were both sold in Mrs Stotesbury's estate auction with identities and attributions confused with other pastels she owned.
Philadelphia, Freeman, 25–28.X.1944:
Lot 695: Perronneau [Valade], Miss Van Neck [??]
Lot 696: French 18th century, Lady
Lot 697: Perronneau, Lady [Miss Van Neck]
Lot 698: Russell, Lady, canvas
Lot 709: French 18th century [Perronneau], Lady [Miss Van Neck]

Lady **STRACHEY**, née Jane Maria Grant (1840–1928), authoress; married Lieut.-Gen. Sir Richard Strachey; mother of Lytton Strachey. She acquired a collection of some 63 Gardner pastels from Lord Carlingford (*q.v.*); they were dispersed at Christie's on 17.VII.1911.

Casimir I. **STRALEM** (1886–1932), of 14 East 82nd Street, New York, partner in the banking firm of Hallgarten & Company; Edith, Mrs Stralem was the daughter of his partner, Sigmund Neustadt; their son was Donald S. Stralem (1903–1976), New York. His wife, Jean Ickelheimer (1908–1994), philanthropist and art collector (owning works by Picasso, Matisse, Degas and Renoir), was a granddaughter of the banker Philip Lehman.
London, Christie's, 13.XII.1984:
Lot 158: Jacques-André Portail [Boucher], *jeune femme*; Lot 181: Rosalba, *femme au perroquet*, Rosalba, *L'Été*

John **STRANGE** (1732–1799), diplomat, geologist, traveller, collector
Lit.: Ingamells 1997; Russell 1994, identified
London, 8 King Street, 12.I.1791 & seq.:
Lots 53: Cipriani, *nymphs bathing*, crayons, engraved
Lot 81: Boucher, *voluptueuse*
Lot 106: Rosalba, *A lady with music*
Lot 159: Cipriani, *A portrait*, crayons

Tony Banks, Lord **STRATFORD** (1943–2006), English politician; his collection of political portraits and cartoons included three pastels of Charles James Fox.
London, Bonhams, 3.V.2007:
Lot 30: S. Cotes, *Fox*; Lot 38: Smith, *Fox*; Lot 81: S. Cotes, *Fox*

Émile **STRAUS** (1884–1929), lawyer, second husband of Georges Bizet's widow, née Geneviève Halévy (1849–1926), known as a model for Proust's duchesse de Guermantes. His nephew was René Sibilat (*q.v.*).

Paris, Georges Petit, 3–4.vi.1929, Lot 73: La Tour, *Voltaire*
Other pastels: [?Perronneau, M. & Mme Michel de Grilleau]

Isidor **STRAUS** (1845–1912) founded the Macy's department store business with his brother. He died with his wife on the Titanic. Two of their seven children were collectors. Herbert Nathan Straus (1881–1933), youngest of the Straus brothers, and his wife, née Therese Kuhn (1884–1977), were collectors of French drawings, some of which are now in the Metropolitan Museum of Art, New York. Four dozen French drawings, including works by Boucher, Fragonard and Saint-Aubin, were donated to the Fogg Art Museum in 1978 (Herbert was at Harvard), along with ten sculptures. Jesse Isidor Straus (1872–1936) was US ambassador to France 1933–36. His widow, née Irma S. Nathan (1876–1970), kept the collection of French drawings, complemented by French XVIII^e furniture, boiseries and objets d'art, in her Park Avenue apartment.

Lit.: Seligman 1961

(Irma Straus): New York, Parke-Bernet, 21.x.1970:

Lot 19: La Tour, *Mme de Lafrère*

Lot 26: a/r Boucher, *jeune femme*

Other pastels: Nanteuil, *Perrault*

Jules **STRAUSS** (1861–1943), born in Frankfurt, Parisian banker and collector. He was renowned for his collections of impressionist paintings (sold in Paris, 3.v.1902 and 15.xii.1932) and of furniture (sales p.m., 27.v.1949 and 7.iii.1961), and he donated a large number of frames to the Louvre. In 1912 he bought the La Tour pendants of Belle-Isle at the Doucet sale for Louis Hirsch. He also owned Perronneau's *Puente-Fuerte* and a copy of La Tour's *Louis XV*.

Paris, Charpentier, 27.v.1949:

Lots 7, 8: Lenoir, *inconnus*

Mrs S. W. **STRAUS**, née Hattie Klee (1871–1966), Jewish philanthropist and donor of Egyptian antiquities to the Met. She married (1893) the banker and real estate financier Simon William Straus (1866–1930) whose firm collapsed after his death. She owned a Boucher pastel in 1926.

Alphonse Lambert Eugène, Ridder de **STUERS** (1841–1919), Dutch ambassador in Paris, acquired a Perronneau inconnu at auction before 1909.

Barthold **SUERMONDT** (1818–1887), German industrialist, banker and art collector. He endowed the Suermondt-Ludwig-Museum in Aachen shortly before his death, but some pictures from his collection remained with his descendants in Aachen, among them a Vigée Le Brun pastel erroneously described as an *autoportrait*.

Ronald Ernest **SUMMERFIELD** (1915–1989), antiques dealer in Cheltenham who amassed a very large collection of objects.

London, Christie's, 27–28.x.1989: prints, watercolours etc.; 2.xi.1989: pictures.

London, Christie's, 5.xii.1989:

Lot 62: Liotard, *jeune femme*

Alfred **SÜSSMANN** (1867–1921), banker, 64 avenue Malakoff, Paris. His sale p.m. included a wide range of furniture, pictures, objets d'art etc. and included a Perronneau oil as well as two Russell pastels.

Paris, Georges Petit, 18–19.v.1922:

Lot 50: Russell, *Cavendish sisters*

Lit.: "Collection de M. Sussmann", *La Renaissance de l'art français*, v, 1922, p. 354

George Granville Leveson-Gower, 2nd Duke of **SUTHERLAND** (1786–1861), *n. Lenoir*.

Birger **SVENONIUS** (1870–1952), Stockholm, lawyer and collector. He published a monograph on Roslin.

Berlin, Wertheim, 30.iv.1930:

Lot 109: Mme Roslin, *Peill*

Other pastels: Frey, *Marie Leszczyńska*

Sylvestre, n. Silvestre

Anthony Langley **SWYMMER** or Swimmer (c.1724–1760), MP, of Longwood House, Hampshire, from a family of Jamaican planters, travelled to Paris and Rome, where he and his wife, née Arabella Astley (c.1719–1785), moved in Jacobite circles. They sat for portraits by Katherine Read and (in oil) by Mengs, and commissioned two lost pastels by him.

Owen **SWINEY** [Sweeny, Sweney, Swiny, McSwiney, McSwiny etc.] (1676–1754), impresario, of Irish origin. He departed from London in 1713 when his theatre at the Haymarket was in debt, and travelled in Italy and France for around 20 years, visiting Paris, Amsterdam, Leiden, Vienna, Bologna, Padua and Rome as well as Venice, the city with which he was most closely associated. He acted as agent for Rosalba Carriera and her English clients (among them, the Duke of Richmond) from about 1721 for the rest of his life, both in Italy and back in London.

Lit.: Sani 1985; Ingamells 1997; Llewellyn 2009

London, Langford, Great Piazza, Covent Garden, 28.ii.–1.iii.1755:

CARRIERA

Day one, 28.ii.1755:

Lot 53: A head of Lord Boyne, in Crayons, 3 qrs

Lot 54: Ditto of Mr Barnard

Lot 55: Ditto of the Earl of Radnor

Day two, 1.iii.1755:

Lot 53: A head of the Earl of Huntingdon, in Crayons, 3 qrs

Lot 54: Ditto of Mr Wynn

Lot 55: Ditto of Mr Chambers

Lot 56: Ditto of Mr Graham

P. OCHTS [Oets]

28. A Calm, in Crayons

A storm, it's Companion

William **SYKES** (1660–1724), painter and picture dealer, at Two Golden Balls in Portugal Row, Lincoln's Inn Fields. He was a member of the Virtuosi of St Luke. Biographical information can be inferred from his will and that of his son William, who died in 1728; one of the latter's sons was Francis Sykes (1715–1771), the enamelist. According to Vertue, "Mr Bullfinch Bought all Mr Betterons Pictures amongst which were a great many Crayon pictures of famous Playerses these he sold to Mr Sykes." "Mr Sykes's extraordinary collection of original and other pictures" was sold at auction on 3.iii.1724/5 and the following days (not in Lugt, but a photocopy is in the Frick, repr. artworld.york.ac.uk). It included several crayons:

Lot 141: Flatman the Poet, in Crayons by Greenhill [JG as a monogram]

Lot 305: Our Saviour's Head in Crayons, Goltzius

Lot 579: 4 in Crayons

Lit.: Jeffares 2015h

T

L. **TABOURIER**, whose sale took place in 1898, seems to have been Louis-Léon-Alexandre-Jérôme Tabourier (1858–1897), of 53 avenue Montaigne, a fabricant de tissus and chevalier de la Légion d'honneur. His father Auguste-Etienne-Louis Tabourier (1822–1898) had the same profession and was an officer of the order.

Vente p.m., Paris, Drouot, Chevallier, 20–22.vi.1898:

Pastels: Lot 120: Boucher, *dormeuse* [Hr1050]; Lot 123: Carriera, *femme* [Hr435];

Lot 124: Chardin [German sch.], *femme* [Hr3700]; Lot 131: Van Loo, *Favart*

Lot 143: Vigée Le Brun, *sa fille* [Hr3800]

Ernest-Amédée-Edmond **TAIGNY** (1828–1906), chevalier de la Légion d'honneur, nephew by marriage of Isabey, civil servant, historian and art collector. His sister married a grandson of vicomte Achille-Victor-Fortuné Piscatory de Vaufréland. He lent a La Tour pastel to Paris 1874b. His widow, née Marie-Julie Delon (1837–1918), lent a Rosalba *jeune fille* to the Cent pastels exhibition of 1908.

Richard, 5th Baron **TALBOT DE MALAHIDE** (1846–1921), of Malahide Castle, near Dublin: a large collection of Hamilton pastels was recorded in 1912, mostly family portraits.

Dictionary, genealogy, [Talbot](#)

Marie-Joseph d'Hostun, comte de Tallard, 2^e duc d'Hostun, dit de **TALLARD** (1684–1755). A soldier, he was promoted to the Saint-Esprit four years before the death of his father, the maréchal de Tallard, in 1728. His wealth allowed him to assemble a spectacular collection of old master pictures from sales such as those of Verrue and Crozat. Carriera was almost the only contemporary artist he included.

Dictionary, genealogy, [Hostun](#)

Lit.: Simon Jervis, "Mariette's annotated copies of the Tallard and Jullienne sale catalogues", *Burlington magazine*, CXXXI/1037, .viii.1989, pp. 559–61; Grove 1996

Vente p.m.: Paris, Grignard, Remy, 22.iii.–13.v.1756:

Rosalba CARRIERA

Lot 117: Deux Tableaux des plus précieux de cette Fille célèbre, peints au pastel; chacun desquels est composé d'un groupe de deux Figures de

femmes en demi-corps, qui caractérisées par des attributs convenables au sujet, représentent dans le premier Tableau la Paix & la Justice, & dans le second les deux poésies; celle qui chante les louanges de Dieu, & celle qui ne connoît que les plaisirs & les jeux. Cette dernière est couronnée de fleurs, & la tête de sa Compagne est environnée d'étoiles. Ces deux morceaux sont sous des glaces, ils viennent du Cabinet de M. Pasquier. Ils avoient été apportés en France par M. le Cardinal de Polignac. Il seroit difficile de trouver deux plus beaux pastels que ceux que nous annonçons. Ils ont cela de singulier, que ce sont des compositions, & que les autres pastels du même auteur ne consistent pour la plupart qu'en une seule tête. Les talents supérieurs de Mlle. Rosalba, dans la peinture au pastel, sont universellement reconnus. L'on trouve dans ses ouvrages le gracieux de la composition, joint à une touche spirituelle, & à un coloris séducteur. Notre Académie Royale se trouve infiniment flattée de compter au nombre de ses Membres cette excellente Artiste. [1800 [ou] 2800 livres; Silvestre pour Mme la Dauphine] Lot 204: Six Tableaux, qui seront divisés à la Vente; savoir, cinq Portraits des Dames de France, tant à l'huile qu'au pastel, couverts de glaces, dont un sans bordure; la première Fille de M. le Dauphin, peinte à l'huile: M. le Duc de Bourgogne, d'après M. Natier: un Portrait de Louis XIV à Cheval; & une Femme dans le Bain [392 livres] Antonio Allegri, dit le Corrège.

Lot 238: Une Tête au pastel, qui a quelque rapport avec celle de l'Amour qui joue de la Lyre dans le fameux Tableau de Leda, qui fut vendu il y a quelque tems à la vente de feu M. Pasquier.

Lot 399: [Le Padouan] Quatre Portraits, dont deux au pastel [30 livres 1; Glomy pour Silvestre].

Lot 456: Daniel Dumoustier, Deux très beaux Portraits de Vieillards au pastel [100 livres; Glomy pour M. Silvestre]

Lot 466: Deux Pastels fort bien touchés dans la maniere de Teniers par M. Aubert, l'un représente une vieille Femme, & l'autre un Vieillard [17 livres; Basan; Bazan rachetés pr de Vence 24 livres]

Lot 497: Frederic Baroche d'Urbain, Une belle tête au Pastel fort bien conservée [23 livres 19 sols; Glomy pour M. Silvestre]

Lot 498: Frederic Baroche d'Urbain, Quatre têtes au Pastel, du Baroche et de son Ecole [19 livres; Remy/?Silvestre]

Lot 658: Jacques del Ponte, dit le Bassan. Deux Dessesins, dont un légèrement touché au pastel, est une Etude pour une Adoration des Bergers [10 livres 1 sol avec les lots 659 & 660; Remy]

Mrs Elizabeth M. **TAYLOR**: gave large groups of sketches by William Artaud to the British Museum and Nottingham Castle in 1972/73. Possibly related to the artist Richard Taylor (fl. 1872–1901), whose copy of one of the Artaud drawings was also included; or to Wager Tayler, Artaud's brother-in-law.

Taylor, v. Watson-Taylor

E. **TENCÉ**, presumably a relative of Ulysse Tencé (1803–1881) de Lille, collectionneur.

Paris, Drouot, Lechat, Pillet, 27.IV.1882:

Lot 5: Boucher, *jeune fille sd 1757*

Lot 32: La Tour, *inconnu*

Teschen, v. Albert

Frederick **TESSIER** (1848–1923), of Guildford, later Brighton; a sale after his move from Guilford in London, Christie's, 13.III.1914, included pastels by Cipriani, Rosalba, Hoare and Vestier.

Greve Carl Gustaf **TESSIN** (1695–1770), celebrated connoisseur, Swedish ambassador in Paris 1739–42, with his wife, née Ulrika Lovisa Sparre (1711–1768). In 1741 Tessin sent the pictures he had bought in Paris back to Stockholm; the list is reprinted below. Some (marked LU) were sold to Lovisa Ulrika (collection catalogued by C. W. von Düben; a pastel landscape sent as a gift to Tessin by Oudry in 1747 also seems to have ended up with Adolf Fredrik). The estate inventory conducted in 1770 at Åkerö is also reproduced, listing separately collected pictures and family portraits. Much of the collection was dispersed at public sales, at Åkerö, 4–16.II.1771 or at Stockholm, Académie des Arts libéraux, 1786, the catalogue for which is also set out below. Tessin's support for Lundberg was critical in establishing that artist's position in Paris. Their relationship remained close after Tessin returned to Sweden, with Lundberg following a few years later. Lundberg made innumerable portraits of Tessin, his wife and members of their family.

Dictionary, genealogy, [Tessin](#)

Lit.: Lespinasse 1911, p. 319–37; Granberg 1930; Chardin 1979; Chatelus 1991, pp. 178, 287f; Grove 1996; Paris 2016b

Catalogue général de tous les objets qui ont été expédiés à Stockholm de Paris, .V.III.1741.

Pastels: Ballot no. 10

9. Une tête de femme, peinte par Boucher, cadre doré et glace [156 livres] Ballot no. 12

24. Portrait de la Princesse de Rohan, au Pastel, copié d'après La Tour, cadre doré et glace [350 livres]

Vendu à la vente publique de 1786:

25. Portrait au pastel de ma belle-sœur Augusta, en Marchande de Marmotte, par Lundberg, cadre doré et glace [480 livres]

Ballot no. 13

33. Portrait de Carle Sparre. Pastel, glace et cadre [33 livres]

46. Portrait du dauphin, au pastel, cadre doré et glace [60 livres]

Ballot no. 18

80. Portrait de madame Boucher, au pastel, glace et cadre [150 livres]

Ballot no. 25

83. Vénus qui tient un pigeon, peint au pastel par Lundberg, glace et cadre [556 livres]

84. Portrait de M^{lle} Clermont au pastel, glace et cadre doré [250 livres]

85. M^{lle} Du Fresne, qui tient un chien, au pastel, glace et cadre doré [60 livres] Vente succession, Åkerö, 4–16.II.1771:

Des portraits à l'huile:

Buste d'un abbé français, de grandeur naturelle, qui appuie sa tête sur une main et baisse les yeux. Peint sur carton par Charles Coypel et découpé.

Des portraits dessinés:

5 bustes de filles Wingåker, en divers costumes, originaux, peint par M.

l'Intendant de cour Lundberg, 21½ p. h., 12 p. l., cadre doré et glace.

Utdrag ur houppteckningen på åkerö efter greve Karl Gustav Tessin. [estate inventory, Åkerö, 1770]

Målningar i pastell. Dlr k.m.

1 st. Quivinhufvud med rödgula hår, lutande åt vänster, af *Boucher* 24

1 Mycket vackert fruntimmers hufvud med pärlor och blåa band 30

Mademoiselle Therese, Sal. fru Grefvinnans kammarjungfru i Paris, hufvud

måladt af hofintendenten *Lundeberg* 30

La Princesse de Comti, bröstbild i röd drägt med svart krage kring halsen,

måladt af hofintendenten *Lundeberg* 150

Mademoiselle de Sens, bröstbild i hvit skiftande drägt med blekrödt

garmandt, måladt af hofintendenten *Lundeberg* 150

Venus med en duve i famnen, copierad af hofintendenten *Lundeberg* 180

Mademoiselle Kelhorn, sedermera fru Werner, i hvit Bagnolette, måladt af

hofintendenten *Lundeberg* 190

Grevvinnan Brionne, född prinsessa af Montauban Rohan, grönaktig

klädning med rödt garmandt, måladt af *Roslin* i Paris 200

Famille Portraiter i Pastell

Framledne Fru Grevvinnan och Ricksrådinnan Tessin i spetmossa och svart hufva samt svart sammetskappa, bröstbild, original, måladt af hofintendenten *Lundeberg*.

Framledne Hans Excellens greve Tessins Portrait i full radsdrägt, måladt af *dito*.

Framledne Hans Excellences bröstbild i violett sidtygsräck, med

guldbroderi af preusiska orden, hållande ett paper i handen, måladt af *dito*.

Greve Nils Bielke, senator i Rom, bröstbild i rödt garmandt met mössa på hufvudet, original af *Rosalba*.

Fru Grevvinnan Wrede Sparres eller August Törnflychtes bröstbild i

Savoyarde, hållande en ask met ett murmeldjur, målada af hofintendenten

Lundeberg.

1 st. med bemålada fru grefvinna, half bröstbild, äfven förfärdigad af

Lundeberg.

Fru grefvinna Adlerfelt, född Ulrica Sophia Sparre, mer än bröstbild, målada

en Muse de la peinture, med en pensel och paillet i handen, år 1756 af

hofintendenten *Lundeberg*, original.

Greve Sigge Axelsson Wrede Sparre, målada af *förenämde mästare*.

Catalogue d'une collection de tableaux et portraits, tant à l'huile, qu'au pastel, en miniature et en émail...vente le [8] du mois de [may] 1786 & seq., dans la grande sale d'assemblée de l'Académie Royale de peinture et de sculpture à Stockholm.

Tableaux.

2. Demie figure de femme nue, collant un pigeon blanc contre son sein,

peinte au paste par *Lundeberg*, d'après Rosalba et sous sa direction.

Portraits tant à l'huile qu'au pastel.

2. Le Roi Adolphe Frederic. Buste au pastel, peint par *Lundeberg*, lorsque S.M. n'était que Prince successeur au trône.

3. Luise Ulrique, Princesse Royale de Suède. Buste en profil, peint au pastel par *Lundeberg*.

6. La même [Princesse de Rohan Soubise], en mantelet de velours bleu.

Demie figure peinte au pastel par *La Tour*.

15. Feu Mr Le Comte Nicolas de Bielcke, sénateur de Rome. Portrait à mi-corps, en robe de chambre et bonnet, peint au pastel par *Rosalba* à Venise en 1736.

Pierre **TESTARD** (1697–1778), art dealer in Paris, active in first half 18th century.

Lit.: Marandet 2003a

Th

Richard **THALMANN** (1861–1939), banker, and his wife, née Lucie Emma Heilbronn (1875–1947). The Thalmann collection was seized during the war but recuperated.

Lit.: Donateurs 1989

Pastels: Bornet, *dame*; Greuze, *femme*; Labille-Guiard, *vicomtesse de Gand*; La Tour, *Pommyer*

Eugene Victor **THAW** (1927–2018), connoisseur, collector and art dealer since the 1950s. His distinguished collection of 300 European master drawings was presented to the Morgan Library in 1993. His philanthropy extended also to native American art, presented to the Fenimore Art Museum in Cooperstown, and he also donated works to the Frick, the NGA, Washington and the Metropolitan Museum of Art.

Magnus **THEISTES** (1725–1791), amtmand, traveller.

Copenhagen, 19.III.1792:

Skildrier i Vand, Pastel, og Oliefarve:

Lot 1: [Anon.]: Kong Christian den 6te og Dronning Sophie Magdalene

Hyacinthe-Marcel **THÉVENIN** (1843–1924), historien, directeur, École des hautes-études.

Paris, Drouot, Chevallier, 28.IV.1906:

Lot 10: Coypel [Lundberg], *jeune femme*; Lot 82: Mme Roslin; *Lundberg*

Émile **THÉZARD** (1860–1939), French art book publisher in Dourdan; supplied one pastel to Duveen Brothers.

Adolphe-Narcisse, comte **THIBAUDEAU** (1795–1856), collector of paintings, drawings and prints. During his lifetime his collection enjoyed a high reputation as it had been assembled at great expense – the drawings alone had cost over Fr150,000; but his sale was a great disappointment, the 831 lots achieving less than Fr30,000, many items selling for less than Fr10. His illegitimate son Alphonse Wyatt Thibaudeau (1841–1893) was an art historian and dealer in Paris and London (18 Green Street, St Martin's Place). His interests included pictures of all kinds. In 1889 he fled to America to escape his creditors. A Bernard Vaillant pastel in the British Museum was acquired from him. Mme Roslin's *Mme Robert* was said to come from Thibaudeau according to an annotation on an 1899 catalogue.

(Comte T.): Vente p.m., dessins, Paris, Drouot, Delbergue Cormont, Le Blanc, 20–25.IV.1857:

Lot 244: Carriera, *auto* [R301]

Charles-Lucien, 2^e baron **THIBON** (1796–1875), son of a regent of the Banque de France. His cabinet is described in some detail in the *Annuaire des artistes et des amateurs*, 1861; rich in sculpture and painting, it included a Boucher pastel reclining woman. His sale p.m. took place at Drouot, 9–12.II.1875.

François **THIÉBAULT-SISSON** (1856–1944), art critic on *Le Temps*; a collection of modern paintings and pastels was auctioned in 1907, but included none of the 18th century pastels which he is recorded as lending to various exhibitions between 1900 and 1910.

Pastels: Danloux, *peste de Polignac*; Fragonard, *petit dessinateur*; Greuze, *enfant*; Labille-Guiard, *femme*; Vigée Le Brun, *femme*

Jean-Baptiste **THOMAS DE PANGE**, sgr du marquisat de Pange (1717–1780), grand-bailli d'épée de la ville de Metz, trésorier des guerres et de l'ordre de Saint-Louis

Vente p.m., Paris, rue des Saints-Pères, Florentin, Boileau, 5.III.1781 & seq. Lot 65. Vivien. Le Portrait, fort comme nature, d'un Abbé, vu presque de face, & plus qu'à mi-corps. Il est peint au pastel, & d'une vérité & d'une couleur admirables. H. 2 p. 6, l. 2 p. Monté sous glace.

Lot 66. J. B. Greuze. Un Tableau peint au pastel, & représentant deux jeunes Filles vues presque jusqu'à mi-corps; elles sont vêtues & coiffées agréablement & simplement, & l'une d'elles a la tête appuyé sur l'épaule de l'autre. Ce petit Morceau est plein de grace & de finesse. L'expression & les caracteres de têtes sont on ne peut pas plus intéressans. H. 17 po., l. 13 po. Monté sous glace. [440 livres; Boileau]

Lot 70. Anon. Un Tableau Paysage, au pastel, qui paroît imité d'après M. Vernet; il est orné de figures de femmes nues, qui se mettent au bain & en

sortent. Monté sous glace. H. 1 p., l. 15 po. [56 livres 19]

Lot 71. Douze Tableaux, pastels communs, représentant des figures de Femmes. Ils sont tous de forme ovale & montés sous glace & de même mesure. H 15 po., l. 12 po. Ils seront vendus par couple [47 livres 19]

Guy-Édouard-Octave-Septime, dit Baron Guido **THOMITZ** (Turin 7.XI.1860 – Paris 16.IV.1935), of 190 boulevard Pereire, then 21 rue Cambon, Paris; husband of Suzanne-Anna-Cécile Colombo; collector and client of Duveen.

Pastels: Frey, *Beringhen*

Théophile Bürger, dit **THORÉ** (1807–1869), art critic and collector.

Lit.: F. Haskell, *Rediscoveries in art*, London, 1976; Chardin 1979

Rev. Robert John **THORNTON** (c.1768–1837), MD. Dr Thornton's *Illustrations of the sexual system of Linnaeus*, 1799, was exhibited 1804 and finally sold by lottery in 1811. The illustrations included four pastels by Russell (*Shaw*; *Thornton*; *Frontispiece*; *the nocturnal Cereus*).

Otto Tagesen lensgreve **THOTT** (1703–1785), ridder af Elefantordenen, Danish statesman, bibliophile (he owned some 138,000 books at his death) and art collector, owned 30 mythological and religious pastels by Georg Mathias Fuchs.

Mme Paul **THUREAU-DANGIN**, née Anne-Louise Henriquel-Dupont (1853–1928), wife of the historian Paul Thureau-Dangin (1837–1913), secrétaire perpétuel de l'Académie française, and daughter of the engraver and friend of Ingres. She donated a pastel by Nanteuil to the Louvre. The Labille-Guiard acquired at the Garreta sale may have belonged to her son, the assyriologist François Thureau-Dangin (1872–1944).

Lit.: Donateurs 1989; Saint-Marceaux 2007

Pastels: Labille-Guiard, *Guibert*; Nanteuil, *Dorieu*

James Augustine Harvey **THURSBY-PELHAM** (1869–1947), of Cound Hall, Shropshire and 55 Cadogan Gardens, London, an expert on early English furniture. He also collected portraits of aristocratic subjects before and after the First World War, many acquired from the dealers Pawsey & Payne. Twenty pastels (and a number of watercolours by Downman and others) from this collection (passing via his daughter Emily, Mrs Guy Argles) were sold at Christie's, London, 7.XI.1995 and a further group were sold on 28.XI.2000 (the Hamilton portrait of the Marquess of Downshire was the highlight, reaching £377,750). Mrs Argles sold three pastels (as well as 18 Downman portraits, not listed below) in 1947. A group of four pastels of members of the Thursby-Pelham family by Ellen Sharples appears in 2026.

London, Sotheby's, 19.XI.1947:

Carriera, *Norreys Bertie*; Cotes, *Mrs Powis*; *Dorothea Tucker*

London, Christie's, 7.XI.1995 (with biographical note):

Ashfield: Lot 39: *Stuart*; Lot 40: *Sir J. & Lady Oxenden*; Lot 41: *Beale*; Lot 42: Luttrell, *Baker*; Ch. Beale, attr.: Lot 43: *Temple*; Lot 44, *North*; English sch.: Lot 45, boy; Lot 46: *Camden*; Lot 47: Russell, *child*; Lot 48: a/r Hamilton, *Mrs La Touche*; Lot 49: Hamilton, *Canova*; Gardner: Lot 50: *Parker*; Lot 51, *Burke*; Lot 52, *Smith*; Lots 53–56, 58, 59: Downman, watercolours; J. R. Smith: Lot 57: Mrs Parkyns; Lot 60: *Fox*; Lot 61: *Burdett*; Lot 67: Tischbein, *lady*; Lot 69: J. R. Smith, *lady*; Lot 70: Beauclerk, *boy*

London, Christie's, 28.XI.2000:

Lot 2: Hamilton, *Downshire*; Gardner: Lot 17: *Mrs Sheridan*; Lot 18: *Lady Talbot*; Lot 19: *Lady Williams-Wynn*; Lot 20: *girl*

Other pastels: Gardner, *Mrs Elliott & daughters*; *Shaftesbury children*; Hoare, *man*; a/r Rosalba, *Venus*; *Diana*.

Baron Hans Heinrich **THYSSEN-BORNEMISZA** (1921–2002), industrialist and art collector. Most of the (more than 1000) paintings, formerly known as the Sammlung Schloß Rohoncz and held at the Villa Favorita, Lugano, are now in the Thyssen-Bornemisza Museum in Madrid. The collection originally included pastels by Carriera and Troost.

Lit.: Heinemann 1930; Heinemann 1969

Jan Willem Reinier **TILANUS** (1823–1914), professor of surgery at the University of Amsterdam, married Johanna Victoire Liotard, great-granddaughter of the artist, who inherited most of the Liotard family collection in 1873, with the exception of 16 works bequeathed to the Rijksmuseum. Three pastels and eight more Liotard works were included in the large furniture sale in 1934.

Lit.: R&L; *Dictionary*, genealogy, [Liotard](#)

Amsterdam, Vroom, C. W. L. Zwaal, 23.X.1934 & seq.

Friherre Daniel **TILAS** (1712–1772), governor, genealogist, scientist, geologist and collector, member of the Swedish academy of sciences, commandeur de l’Etoile polaire. He owned a pastel exposed to Fischer’s method of fixing for a trial over 15 years.
Lit.: Fischer 1770

To

Ægidius Laurens **TOLLING** (1725–1768), rechtsadvocaat te Amsterdam, kunstliefhebber. His p.m. sale, Amsterdam, De Winter & Yver, 21.XI.1768 & seq., contains a large number of drawings, among them chalk studies by Luti (Lot 232) and Boucher (Lots 727ff; one of these in colour) and a study for a Troost family piece, painted on paper.

Eugène **TONDU** [(1803–1864), possibly the marchand en soieries.]
Vente p.m., Paris, Pillet, Febvre, 24–26.IV.1865:
Lot 127: Fragonard, *La Fête à Rambouillet*

Pierre-Henri **TONDU-LEBRUN** (1754–1793), ministre des affaires étrangères.
Pastel: La Tour, *auto*

Jeronimus **TONNEMAN** (1687–1750), collector. In addition to his own portrait, he owned a number of pastels by Troost. The sale of his collection, which included some crayons among the more than 2000 lots, took place in Amsterdam from 21.X.1754 and was extensively advertised in the London press.

Richard **TONSON** (–1772), of Dunkettle, near Cork, possessed there “some good paintings, in crayon and oil” (Charles Smith, *The ancient and present state... of Cork*, London, 1774, I, p. 160).

Arthur **TOOTH** & Sons, London art delers, 5–6 Haymarket from 1866, 175 New Bond Street from 1906, 155 New Bond Street after 1909. Charles Tooth, a framer and gilder, established the business in 1842; his son Arthur (1828–1900) ran the business dealing mainly in 19th century paintings and prints. It remained active until the 1970s, and in the early 20th century had branches in New York and Paris.

TOURNIER

Paris, Chariot, Joullain, 14–21.IV.1773:
Lot 72: Frederic Baroche d’Urbain, *La Visitation de la Vierge & une belle tête d’Ange, au pastel*

Charles **TOWNLEY** or Towneley (1737–1805), antiquarian, art collector, Dilettanti. Of Jacobite origin, Townley (who adopted an earlier spelling of his family name than that used by other members of his family) was educated in Douai and was in Paris until 1758, and travelled several further times to France and Italy. Several pastels of Prince Charles (Hamilton, La Tour) were at Towneley Hall.
Dictionary, genealogy, [Towneley](#)
Lit.: Ingamells 1997

Charles **TOWNLEY** (1746–c.1800), little-known painter and engraver, recorded in Italy 1773–76, where he borrowed money from his namesake. An engraving of Cunningham’s portrait of Friedrich August Herzog zu Braunschweig-Öls suggests that he may have lived in Berlin when he lent the Hainchelin pastel to the Berlin salon.
Lit.: Ingamells 1997
Pastels: Hainchelin, *Baumann*

George, Marquess **TOWNSHEND** (1724–1807), amateur pastellist (*q.v.*). A sale of family heirlooms from Raynham Park was held in London by Christie’s, 5 & 7.III.1904, and included seven pastels.
Pastels: Early English. Lot 1: Anne, Marchioness Townshend Reynolds. Lot 2: Anne, Marchioness Townshend Lane, a/r Reynolds: Lot 103/104. William, 5th Duke & Georgina, Duchess of Devonshire
Rosalba. Lot 3: Viscount Townshend
Anon. Lot 102/101: William and Isabella Poyntz

Édouard, 5^e duc de **TRÉVISE** (1883–1946) inherited the title (created for maréchal Mortier in 1807) from the 4^e duc in 1912; the 1917 posthumous sale was that of his aunt, widow of the 3^e duc, née Marie Adèle Emma Le Coat de Kerveguen, while the La Tour pastel descended from his great aunt, Nancy de La Tour-Maubourg (*q.v.*).

Vente p.m., Paris, Mauger, 7.V.1917:
Lot 26: Prud’hon, *Joséphine*
London, Sotheby’s, 9.VII.1936:
Lot 116: La Tour, *Johyot de Crébillon*
Paris, Charpentier, 19.V.1938:
Lots 39, 40: Nanteuil, *hommes*

François **TRONCHIN** des Délices (1704–1798), banker, magistrate, writer and art collector; cousin of the famous physician, Théodore Tronchin. The Liotard pastel of him alludes to his collection by a Rembrandt on the easel. In addition to the portrait of his wife, François Tronchin seems only to have owned one other Liotard, a pastel of a Dlle de La Croix (this figured in his catalogue of 1765 as well as in his 1801 sale in Paris, where it fetched a very low price). Tronchin was godfather to Liotard’s second daughter Marianne in 1767. In addition to numerous family portraits by artists from Liotard and La Tour to Juel, various generations have owned pastels by Liotard and Carriera. Tronchin prepared a catalogue of 95 pictures which he sold to General Betzky for Catherine the Great in 1772; he also made a copy of the manuscript Crozat collection sold to Catherine the Great, annotating it with his comments on each picture (*v. s.n.* Crozat). This and his catalogue of Liotard and other Genevese collections are in the Bibliothèque de Genève (Arch. Tronchin 195).

Dictionary, genealogy, [Tronchin](#)

Lit.: Chatelus 1991, p. 287f

Catalogue des tableaux du cabinet de M. Tronchin, conseiller d’Etat à Genève, Geneva, 1765:

[p. 13]: Rosalba Carriera

Flore en chemise le sein & le bras droit découverts; elle tient des fleurs sur une draperie bleuë. *Pastel 8 pouces 10 lignes de hauteur, 6 pouces 10 lignes de largeur.* [pp. 50–51]: J. Etienne Liottard.

Mon portrait. La figure assise sur une chaise de canne devant une table de bois des Indes chargée d’instruments de mathématiques, de papiers de musique, d’un livre relié en veau. A côté est, sur un chevalet, un tableau de Rembrandt représentant une femme couchée: on en voit la bordure pendue dans le cabinet. Il est peint au pastel sur velin en 1757. *14 pouces de hauteur, 17 pouces de largeur.*

Le portrait de M. ... Elle est en frilleuse, assise, les mains dans un manchon de plumes couleur de feu; en mantelet de satin blanc bordé de martre; la cappe mise sur la tête; il est noué d’un ruban couleur de feu; la jupe est de satin blanc des Indes à fleurs; les manchettes brodées. De grandeur naturelle. Il est peint au pastel sur velin en 1758. *26 pouces de hauteur, 20 pouces 9 lignes de largeur.*

Un portrait de femme. C’est une Mlle. De la Croix, jeune & belle personne, vuë de profil; les cheveux tressés & rattachés sur la tête avec un ruban bleu. Elle a sur les épaules une draperie de satin bleu qu’elle tient d’une main sur son sein. Peint au pastel. *17 pouces 2 lignes de hauteur, 13 pouces 10 lignes de largeur.*

Louis-François **TRONCHIN** (1743–1784), secrétaire des commandements du duc d’Orléans, trésorier du Marc d’or, rue de Richelieu: his sale, conducted by Chariot, Paillet, Hôtel de Bullion, 10.II.1785, included a number of French paintings, as well as some unattributed pastels:
Lot 67: Plusieurs Têtes de fantaisie, peintes au pastel.

Dictionary, genealogy, [Tronchin](#)

Louis-François **TROUARD** (1729–1794), architect and collector.

Lit.: Chardin 1979

Paris, Chariot, Paillet, 22–27.II.1779:

Lot 1: Rosalba Carriera, Deux belles Têtes, peintes au pastel: l’une paroit considérer un chien, l’autre est vue de profil, hauteur 12 pouces, largeur 9 [300 livres]

Jean-François de **TROY** (1679–1752), artist and collector.

Dictionary, artists

Vente p.m., Paris, Remy, 9.IV.–5.V.1764:

Rosalba Carriera

Lot 26: Un Tableau des plus parfait de cette illustre Fille, peint au pastel, représentant une femme à mi-corps, coëffée en cheveux & couronnée de laurier, le bras droit est nud; elle tourne le feuillet d’un livre: ce morceau, qui est sous glace, vingt quatre pouces de haut sur dix neuf de large [450 livres; Remy]

Barocci

Lot 344: Une Tête en pastel, par Frederic Baroche d’Urbain [6 livres; Remy]

Deshays

Lot 503: Le Portrait de Louis XV peint au pastel, il est vu presque à mi-corps & en cuirasse, sous glace, vingt quatre pouces de haut sur dix neuf pouces lignes [40 livres 5; Rémy]

Lot 504: Le Portrait de Madame la premiere Dauphine, peint aussi au pastel, sous glace, & de même grandeur [38 livres; Rémy]

Jean-Charles-Philibert **TRUDAINE DE MONTINGY** (1733–1777), directeur des Ponts et Chaussées, chimiste, mécène.

Dictionary, genealogy, [Trudaine](#)

Paris, 20–24.XII.1777:

Lot 33: Boucher, [*La Voluptueuse & La Dormeuse*], 15 p. x 12p., sur vélin

Brigadier Charles *Edward* **TRYON-WILSON**, né Tryon (1909–2001), DSO, of Dalham Tower, Cumbria.

London, Sotheby's, 4.VII.2002:

Lot 107: Read, *Fitzroy children*

Other pastels: Gardner, *Lady Bromley; Wilson*

Dr Théodore **TUFFIER** (1857–1929), Paris., surgeon, specialising in pulmonary and cardiovascular surgery. Among his collections was a Fragonard painting, *La Liseuse*, now in the NGA, Washington.

Pastels: La Tour, *Nollet*

Percy Moore **TURNER** (1877–1950), English dealer in Paris 1906–19 and then London, owner of the Independent Gallery, Grafton Street. He co-authored *Stories of French artists* with C. H. Collins Baker. In 1933 he was made an officier de la Légion d'honneur. He supplied Impressionist pictures to Samuel Courtauld, and old master and other pictures to numerous museums in Britain and France. The name Turner as a purchaser in auction records in the 1940–50 period probably refers to him; some of these were bought for Cailleux. He handled pastels by Barocci, Boucher, Bréhan, Cotes, Hien; Labille-Guiard, La Tour and Russell.

Lit.: Donateurs

Mrs Alec **TWEEDIE**, née Ethel Brilliana Harley (1860–1940), artist, traveller, sportswoman and writer; daughter of Dr George Harley, physician. Her home at Devonshire House, Mayfair was filled with treasures and mementoes of her extensive travels.

Mackworth, Hansons, 10.VI.2009:

Lot 500: Scouler, *pendants*

Le comte Alfred **TSYZKIEWICZ** (1882–1930). Various members of this Lithuanian family were collectors; the Egyptian collections of count Michal (1828–1897) are of particular importance.

Paris, Georges Petit, 12.XII.1922:

Russell, Lot 7: *Mrs Jackson*; Lot 8: *Miss Russell*

Mme G. de **T...**

Bordeaux, Duval, 22–23.IV.1915:

Lots 118, 119: La Tour, *incommis*

U

Sig.ra **UGOLOTTI**, née Maria Maddalena Negri, daughter of collector Giovanni Francesco Negri. Inv. 19.II.1697, on marriage to Giuseppe Maria Ugolotti:

N.o otto Bambozzi fatti à pastello L.16

Professor Dr. Emerich **ULLMANN** (1861–1937), Vienna, pioneer in renal transplantation.

Lit.: L. Grünstein, *Die Bildnisminiatur und Ihre Meister: Die Sammlung Prof. Dr. Emerich Ullmann*, Wien, 1925

William **UPCOTT** (1779–1845), collector and antiquary, illegitimate son of Ozias Humphry. His sale, London, Evans, 25.VI.1846, included numerous pastels by his father (listed under artist article) as well as one of him by Copley.

Lot 487. Case, with numerous drawers, used by O. Humphrey to hold his crayons, &c.

Georges **USSLAUB** (1845–1929), administrateur des Docks libres et des magasins généraux de Marseille. His collection included pastels by Bernard Boucher (*Pompadour*), Dorigny, Perronneau and Rosalba.

Lit.: Perrier 1897, p. 529; L.1221

V

Christiaan Everhard **VAILLANT** (1746–1829), tax collector in Amsterdam and directeur der Nederlandsche huishoudelijke Maatschappij te Haarlem: acquired a Rosalba *autoportrait* at the Choiseul-Praslin sale in 1793.

Jean **VALADE** (1710–1787), pastellist and art dealer.

Dictionary, artists

Inv. p.m., 17.XII.1787:

2. Six tableaux en pastel et sous verre dont quatre peints par led. S. Valade d'après différents maîtres...72 livres

5. Sept tableaux en pastel, dont un de Perotes [Peyrotte], les autres d'après différents maîtres sous verre avec leur bordure de bois doré...50 livres

8. Deux tableaux l'un au pastel et l'autre à l'huile représentant l'odorat et la frileuse d'après Boucher...50 livres

9. Quatre tableaux en pastel par led. S. Valade, d'après différents maîtres dans leur bordure de bois dorés...30 livres

16. Democrite par Coypel; ... quatre différents sujets de fleurs sur pastel, et sur glace [&c.]... ensemble...72 livres

20. ...Psychée et l'amour en pastel par Coypel...ensemble...60 livres

22. Un tableau peint en pastel d'après Boucher représentant Pan et Sirinx; quatre petits portraits dessinés aux trois crayons et en pastel... ensemble...20 livres

23. ...Un portrait d'évêque; un repas de buveur en pastel d'après Vleughels; un portrait de Louis Seize en pastel par M. Valade;... ensemble 60 livres

25. Deux chevalets et plusieurs boîtes à pastel à couleurs prises ensemble...9 livres

Other pstls: *Carriera, Bordonio*

Mme la baronne **VALDELOMAR** or Valdelomar: her posthumous sale in 1923 identified her as the granddaughter of General Joan-Antoni de Fàbregues (1772–1844) who started a collection which passed to her father, Francisco Javier Valdelomar y Pineda (1817–1884) who married the general's daughter, Rafaela (1821–1884). She was Maria de la Cinta Rafaela Eustoquia Valdelomar y Fàbregues (1859–1923), who died in San Sebastián on 31.I.1923 (as identified in the sale catalogue). She was a sister of Julio Valdelomar y Fàbregues, III. Barón de Fuente de Quinto (1862–1892), poeta y abogado. The comtesse Valdelomar whose p.m. sale took place in Berlin, Heilbron, 17.IV.1913 must have been another sister (Dolores, Emilia or Julia); it included a copy of Perronneau's *jeune fille au chat* and other pastiches, some of which passed to the baronne.

Comtesse Valdelomar; vent p.m., Berlin, Heilbron, 17.IV.1913

Baronne Valdelomar, vente p.m., Lucerne, Fischer, Störi, Paradis, 31.VII.1923:

Lot 32: Vigée [Filleul], *homme*; Lot 33: Vigée [Lenoir], *dame*; Lot 34: Éc. fr., *Diane*; Lot 35: Nattier, attr., *femme*; Lot 36: English sch., *dame*; Lot 37:

Perronneau [Vigée], *femme*; Lot 38: La Tour, *homme*; Lot 39: Éc. fr., *dame*; Lot

40: Éc. fr. *Homme*; Lot 41: Perronneau, *JF au chat*

Lot 34 and 37 reappeared in the Fischer sale, 31.V.1924.

Cardinale Silvio **VALENTI GONZAGA** (1690–1756): papal nuncio in Brussels and Madrid under Clement XI, secretary of state to Benedict XIV. His support for the arts led to the foundation of the Pinacoteca Capitolina and the reopening of the Accademia di San Luca; his protégé Subleyras painted his portrait. The cardinal's important personal collections of over 800 paintings and large numbers of drawings, books and objets d'art were established in the Villa Paolina in Rome where they appear in a celebrated painting by Giovanni Paolo Panini in 1749; in it Rosalba's *Continents* can be seen. The collection was inventoried in 1760 after the Cardinal's death, and included a number of pastels. His nephew, Luigi Valenti Gonzaga, sold the collection at auction in Amsterdam (Hendrik de Leth, Hendrik de Winter, 18.V.1763; 28.IX.1763).

Lit.: Olsen 1951; Pietrangeli 1961; Mantua 2005:

Inventory p.m., Villa Paolina, 1760 (an earlier inventory took place in 1756, with values):

N. 130. Quadro di palmi 1., once 4. per altezza, e palmi 10., once 1. per larghezza, rappresentante la Testa di S. Caterina, dipinto in Pastello da Sua Maestà *Elisabetta Regina di Spagna*. [30 scudi]

177. Quadro di palmi 1. per altezza, e once 10. per larghezza, rappresentante il ritratto del Pittore, *Andrea Sacchi*, a pastello, *dipinto del medesimo*. [20 scudi]

180. Quadro di palmi 1. once 8. per altezza, e palmi 1., once 3. per larghezza, rappresentante ritratto dell'E.mo Cardinale Valenti, a pastello. [50 scudi]

421–422. Quadri di palmi 2. per altezza, e palmi 1., e mezzo per larghezza, rappresentanti Ritratti dei Figli del Re Giacomo Stuardo, in Pastello, di M. *Lionardo* [Liotard]. [20 scudi]

266–267. Quadri di palmi 2. per altezza, e palmi 1., e mezzo per larghezza, rappresentante Ritratti, uno di *Monsieur Subleras*, e l'altro della *Moglie*, in Pastello. [30 scudi]

438–441. Quadri di palmi 2., once 8. per altezza, e palmi 1., e mezzo per larghezza, rappresentanti le quattro parti del Mondo, in pastello, di *Rosalba Carrara*. [80 scudi]

442–443. Altre due Quadri, alti di palmi 1., e mezzo, rappresentanti il Salvatore, e la Madonna, con cornice nera, filettata d'oro, dipinto a pastello

da *Rosalba*. [24 scudi]

724. Quadro di palmi 5., once 4. per alto, e palmi 4., e mezzo per traverso, rappresentante il Ritratto di Papa Clemente VII, col Macchiavello, copia di Tiziano, dipinta a pastello dal Betti. [50 scudi]

742. Quadro per traverso, largo palmi 6., once 6., alto palmi 5., once 2., disegno in pastello, fatto, e disegnato dal *Baroccio*. [50 scudi]

Valle, v Del Valle

Jean-Pierre-Émile **VALLET** (1834–1899), peintre, conservateur du musée de Bordeaux.

Paris, Drouot, Chevallier, 25.I.1884:

Lot 48: éc. de La Tour, *femme*

Bordeaux, Duguit, Barancou, 17–19.V.1899:

Fragonard, *femme*, Éc. fr., *étude*

VALLET & al.

Paris, Chariot, Joullain, 7.IV.1774:

Tableaux au pastel, à gouache, & en miniature

Lot 55: Le Buste du Roi d'après M. le Moine; il est peint en grisaille au pastel, hauteur 19 pouces, largeur 14 pouces [6 livres 1 sol]

Lot 56: Un Portrait de Femme; elle tient un masque [3 livres 11 sols]

Lot 57: Le Portrait d'une Dame qui se passe un anneau au doigt. [6 livres 11 sols]

Lot 68: Deux Têtes de jeunes Filles, vues de profil; elles sont dessinées au crayon noir & blanc mêlé d'un peu de pastel, par M. Grillet [14 livres 19 sols]

John James **VALLOTTON** (1755–1828), of Clifton House, Old Brompton, a fashionable haberdasher with premises in Jermyn Street selling imported fancy dress from France. He acquired a number of John Russell pastels at the sale on 14.II.1807. He died in 1828, apparently (according to PRO documents) leaving an estate of £76,000. A younger son, also John James Vallotton (1801–), was listed as a bankrupt in 1831. His elder son Howell Leny Vallotton (1795–1858), a fancy warehouseman, of 6 Hyde Park Gate, was responsible for developing a large part of Kensington, buying up land from 1824 on; the development was put on hold when his father became bankrupt, and only resumed in 1841. The pastels were with his daughter Eliza (1818–1902), of 4 Essex Villas, Campden Hill, in 1894.

Noël **VALOIS** (1855–1915), de l'Institut, collectionneur. A great-grandson of Hubert Drouais's granddaughter, Mme Valois, née Lutton, he was also related to the Hallé family through his mother, a granddaughter of baron Jean-Noël Hallé. In addition to some drawings by Hubert Drouais, he owned a *Tête de femme* by Hallé; the Perronneau pastel of *Hubert Drouais*; and the magnificent *La Tour of Mme Restout*.
Dictionary, genealogies, [Drouais](#); [Hallé](#)

Charles-Ferdinand-Louis, marquis de **VALORI**-Rustichelli (1820–1883), peintre, collectionneur de dessins anciens. His posthumous sales included a few coloured chalk drawings, by Aubert, Perronneau &c.

Lit.: Lugt L.2500

Paris, Drouot, Lair-Dubreuil, 25–26.XI.1907

Van Baerll, Van Baal, Van Balle etc., *v. Baerll*

Ferdinand-Lambert-Joseph **VAN DEN ZANDE** (Bruxelles 1780 – Batignolles Monceaux 1853), naturalisé 1830, sous-directeur de l'administration des douanes; officier de la Légion d'honneur. An enormous collection of prints and drawings (including a pastel by Boucher) were in his vente p.m., Paris, Drouot, Guérin, 30.IV.1855.

Cornelius **VANDERBILT** (1794–1877) built the shipping and railroad businesses that established the fortune of this New York family. His grandson William Kissam Vanderbilt, Jr (1849–1920) was a founder of the Jockey Club in 1894, and later established the Haras du Quesnay near Deauville. His daughter Consuelo (1877–1964) married the Duke of Marlborough. The lender of a *La Tour pastel (dame)* to an exhibition of the Colony Club in New York in 1907 was no doubt his second wife Anne Harriman (1861–1940), founder member of this social club for ladies and a noted philanthropist.

Benjamin **VAN DER GUCHT** (1753–1794), artist and collector.

Dictionary, artists

London, Christie's, 11–12.III.1796:

Lot 2: Two of the seasons in crayons by ditto [Old V.D. Gucht], after [Rosalba] [£2/12/-; Ammioni?]

Jean-Baptiste **VAN LOO** (1684–1745), peintre, some of whose picture collection appeared in the posthumous sale of his son Louis-Michel (1707–1771).

Dictionary, artists

Lit.: Chardin 1979

(LMvI): Vente p.m., Paris, 24.XII.1772

Gérard **VAN SPAENDONCK** (1746–1822), peintre.

Vente p.m., Paris, Coutelier, 15.VII.1822:

Lot 36: *La Tour, Watelet*

Jean-Antoine **VASSAL DE SAINT-HUBERT** (1741–1782), fermier général, owned pastels by Chardin, Mme Fragonard and Rosalba. In his 1774 sale, which achieved a total of 92,149 livres, paintings of all schools were represented, including some 64 of the finest Dutch pictures as well as the most modern French artists. Several subsequent sales (1779, 1783) included large numbers of drawings. He lived in the rue Vivienne in 1774.

Dictionary, genealogy, [Vassal](#)

Lit.: Durand 1996, p. 535

Paris, Remy, 17–21.I.1774:

Lot 128: Koasqui, Polonois [Kucharski]: Le portrait de M***. pastel, hauteur 22 pouces 6 lignes, largeur 17 pouces, ovale

Paris, Remy, 29.III.–13.IV.1779:

Rosalba Carriera

Lot 249: Le portrait d'une Anglaise aimable, vue de trois quarts, & ayant des fleurs dans ses cheveux; elle est vêtue d'une robe d'écarlate, garnie d'hermine, qu'elle soutient avec sa main droite; ce morceau est précieux, tant par la fraîcheur des teintes, que par sa conservation, pastel, vingt et un pouces de haut sur seize pouces six lignes [580?/1101? livres; J. Desmarts]

Lot 250: Buste de Femme, tenant des fruits, peint aussi par Carriera, pastel, dix sept pouces de haut sur treize pouces de large [200?/280? livres]

Lot 251: Buste d'homme, portant une fraise, & ayant une toque sir sa tête [120 livres]

Lot 252: Liotard, Femme à mi-corps, en robe écarlate, doublée d'hermine [179 livres]

Lot 253: Greuze, buste d'une jeune fille

Lot 254: Greuze, Buste de femme [392 livres]

Lot 255: Carle Vanloo, Buste de femme [212 livres]

Lot 256: Mme le Brun, deux bustes de femmes

Lot 257: Halz, La blonde & la brune [600 livres]

Lot 258: Halz, Tête de femme voilée [139 livres 1]

Lot 259: Halz, un juif [160 livres 3]

Lot 260: Mme Filleul, autoportrait [150 livres]

Copies par Mme Filleul d'après Rosalba:

Lot 261: Une Femme en demi-figure, caressant un lapin blanc [120 livres 1 sol]

Lot 262: Autre tête de femme. [79 livres]

Paris, hôtel de Bullion, Remy, 24.IV.1783 (including some of the previous items):

Lot 99: Carriera; Lot 100, Boucher, *buste de femme vue en face, portant de sa main droite une draperie, un bouquet orne ses cheveux, 22 pouces sur 17 pouces ovale*; Lot 101: Chardin, *homme à la toque*; Lot 102: goût de Fragonard, *Buste de jeune femme ornée d'une fraise, 11 pouces 9 sur 8*; Lot 103: Greuze, *femme en chemise, 14 pouces 3 sur 11 pouces 6*; Lot 104: *deux bustes de femme, 14 pouces sur 11 pouces 3*; Lot 105: Pillement, *2 pstls*; Lot 106: goût de Greuze; Lot 107: *buste de femme*; Lot 174: Lépicie, *Buste de fille, vue presque de face, elle a sur la tête une espèce de voile*, dessin aux trois crayons

Charles-Joseph **VATEL** (1816–1885): trained as a lawyer, he became interested in the French Revolution and wrote numerous pieces about Charlotte Corday. His donations to the Louvre (now in the château de Versailles) and the musée Lamberin in 1883 included several pastels of Revolutionary figures.

Pastels: Boze; Bounieu; Brard; Brou; Langlois; Éc. fr.

Joseph-Hyacinthe-François-de-Paule de Rigaud, comte de **VAUDREUIL** (1740–1817), patron and collector. Many of his pictures were acquired under the influence of J.-B.-P. Le Brun, with whose wife he was also closely allied. Financial pressures forced the sale through Le Brun of his main collection (24–25.XI.1784); many of these northern paintings are now in the Louvre. Calonne's fall led to his exile three years later, and the sale of his remaining collection. Thiéry's description of the hôtel in 1787 mentions Vigée Le Brun pastels, of *Vénus liant les ailes de l'Amour*, a *Femme vue par le dos*, probably the artist's mother, and "divers portraits, tant en pastel qu'à l'huile".

Dictionary, genealogy, [Rigaud](#)

Lit.: Grove 1996; Thiéry 1787, II, pp. 548

Paris, Le Brun, 26.XI.1787 & seq.

Vauxcelles, v. Meyer

Ve

Arthur-Georges **VEIL-PICARD** (1854–1944), of 63 rue de Courcelles, banker and “le premier amateur de Paris” according to Gimpel 1963. He inherited a fortune created by his grandfather Aaron and father Adolphe from a fabric business in Besançon; with his brother Edmond Charles (1856–1947) he diversified in the drinks business, buying Pernod in 1888. He was much involved in horse racing as well as in his collection of XVIII^e drawings, paintings and miniatures. Boldini portrayed him in pastel in 1887. Some of his collection was seized by the ERR but restituted in 1946. His collection remains within the family. Several miniatures and drawings were sold in 2010; a larger group are to appear in 2026. Among the pastels are important works by La Tour and Perronneau as well as works by Boucher, Prud’hon, Mme Roslin and Russell.

Lit.: Paris, Christie’s, 23.VI.2010 sale cat., pp. 58–59

Paris, Christie’s, 25.III.2026

Other pastels: Boucher, *Mme Bandonin*; Carmontelle; La Tour, *Ronillé de l’Étaing*; M. & Mme Roussel de Courcy; Schmidt; marquise de Sesmaisons; Watelet; inconnue; Perronneau, M. et Mme Boyer; Boyer enfant; Mme Roslin, *Mme Robert*; Russell, *Mrs Currie*; *Emily de Visme*; Anon., *Pierre Boyer*

Charles-Guy-Ludovic **VÉNEAU** (1841–1931), maire of Mairé, insurance executive; in 1885 he married, at Maisons-Laffitte, Marie Frasquiate Sultzener d’Enschwyl. He inherited some works of art (including a Largillière portrait in NMWA, Tokyo) from her father, the collector Charles Sultzener (1817–1883), directeur de la Compagnie d’assurance l’Aigle; the La Tour autoportrait [J.46.1082](#) bought from him in 1909 probably came from this source.

Claude-Alexandre de Villeneuve, comte de **VENCE** (1703–1760), lieutenant-général des armées du roi, commandant à la Rochelle, colonel du régiment royal-Corse, collector; subject of portraits by Bernard and Vialy.

Dictionary, genealogy, [Villeneuve](#)

Vente p.m., Paris, Remy, 9–17.II.1761:

Lot 176: Coypel, *jeune asiatique* [21 livres 2 sols; Basan]

Nicolas **VENNEVAULT** or Vénévault (1697–1775), miniaturist. One of his own pastels was included in his posthumous sale.

Dictionary, artists

Paris, rue Saint-Thomas du Louvre, Hubert, 26.III.1776

The firm of **VERDÉ-DELISLE & Cie** was celebrated for its lace-manufacture, resulting in the Légion d’honneur for its founder Paul Joseph (1829–1879), grandson of the painter Alexis-Nicolas Pérignon (1785–1882). Gaston Verdé-Delisle (1862–1928) and his wife, née Antoinette du Buit (1873–1962), owned a préparation for La Tour’s *Mme de Mondonville* in 1908–28. Two La Tour préparations were with Jean in 1928.

Louis-Gabriel de Véri-Raionard, marquis de **VÉRI** (1722–1785).

Lit.: Rosenberg & Bailey, *Burlington magazine*, .IV.2001

Paris, Boileau, Paillet, 12–14.XII.1785:

96. Rosalba, Femme caressant un pigeon, pnt.

Mme **VERMAUT-VERNON** (fl. Paris 1900–30), 12, rue de Chazelles. Antiquaire, specialising in boiseries, recorded among the purchasers at the Doucet sale in 1912, including a Perronneau, *inconnue*, 1749 (which R. E. D. 1912 reports as having been purchased by Edmond Veil-Picard) as well as a picture by Fragonard which is reported as being bought by Watel-Dehaynin.

Le docteur Louis-Désiré **VÉRON** (1798–1867), doctor, author, publisher and proprietor of *Le Constitutionnel*, director of the Paris Opéra 1831–35. Only 22 of the 84 pictures sold at this sale belonged to Véron, but they included the two magnificent La Tour pastels; the remainder were sold by Henri Didier (*q.v.*), who purchased Véron’s complete collection for Fr85,000 several months before the sale on condition that he could auction them under Véron’s name. A sale of sculpture took place a few days later. His vente p.m., consisting of furniture and other effects, was held in Paris, 232 rue de Rivoli, Avril, 18–22.XI.1867; a pastel by Lenoir, sd 1765, was presented as by La Tour (but not catalogued).

Lit.: Joseph d’Arçay, *La salle à manger du docteur Véron*, Paris, 1868; Pierre Defer, *Catalogue général des ventes...*; René de La Ferté, “Le monde et le théâtre”, *Revue du XIX^e siècle*, VII, 1.XII.1867, p. 453

Paris, Drouot, 17–18.III.1858:

La Tour (Antoine de) [sic]

Lot 75: Mme Grimod de la Reynière [Fr2650]

Lot 76: Mlle Sallé [Fr1550]

Louis-Grégore **VÉRON** (1721–1780), receveur général des finances de Franche-Comté, secrétaire du roi. Inv. p.m., AN MC/ET/XXIII/772, 7.VII.1780. cat. par Joullain, ff.28 & seq. A large picture collection included, in addition to numerous drawings and prints by Pillement, these items:

Item un autre tableau, au pastel, sous verre, représentant un chevalier de l’ordre du St Esprit, prisé neuf livres [=?La Tour, maréchal de Saxe]
Item douze portraits au pastel, dont plusieurs de forme ovale, prise ensemble trente six livres

Signora **VERONICA**: a group of 4 pastels by Rosalba, including her own portrait, was apparently acquired by August III. from her in 1750, according to correspondence between Minelli and Brühl. They may now be in Dresden. Lit.: Henning 2009, p. 283

Mrs Robert Newlin **VERPLANCK**, née Katherine Brinckerhoff (1857–1944), married 1876: donation to Metropolitan Museum of Art in 1941.

Dictionary, genealogy, [Crommelin](#)

Lit.: Joseph Downs, “The Verplanck room”, *The Metropolitan Museum of Art Bulletin*, xxxv/12, .XII.1940, pp. 234–36

Pastels: Anspach, *Crommelin*

La comtesse de **VERRUE**, née Jeanne-Baptiste-Geneviève d’Albert de Luynes (1670–1736), famous connoisseur of Dutch and Flemish art, and a noted bibliophile, with a library of over 18,000 volumes; mistress of Vittorio Amedeo II, duca di Savoia, who allowed her to keep many of her pictures after she fled from Turin. Only one pastel appeared in her posthumous sale, a Virgin and Child by Teniers.

Dictionary, genealogy, [Albert de Luynes](#)

Lit.: Rambaud 1971, II, pp. 890ff, inv. p.m.; Barbara Scott, “The comtesse de Verrue”, *Apollo*, .I.1973; Constance Rubini, “Les collections de la comtesse de Verrue”, in Dijon 2001, pp. 132ff; Ziskin 2012

Dirk **VERSTEEGH** (1751–1822), de l’Institut royal néerlandais; his posthumous sale, Amsterdam, chez Mme veuve C. S. Roos, de Vries & al., 3.XI.1823, included two pastels, but not it seems the pastel portrait of the collector by Andriessen (*q.v.*):

p. 20, no. 12. La tête d’une femme, en pastel, par [le Sueur]

p. 68, no. 13. La tête d’un vieillard chantant, en pastel, par le Moni, d’après Jordaens.

George **VERTUE** (1684–1756), engraver, antiquary and art historian. He made some 500 portrait engravings. He joined Kneller’s academy in 1711, and was appointed engraver to the Society of Antiquaries in 1717. He recorded his researches on the development of art in Britain from about 1713. His notebooks (acquired by Horace Walpole, and used as the primary source for much of Walpole’s *Anecdotes*) were published by the Walpole Society, 1929–52; they are in some respects parallel to Mariette’s *Abécédario*. Vertue owned Faithorne’s pastel of *Milton*.

Henri **VEVER** (1854–1943), bijoutier-joaillier, from Metz, based in Paris from 1871; collector of prints and drawings.

Lit.: Lugt 2491 *bis*

Pastels: La Tour, *La Pouplinière*

Vi

Mme H. **VIAN**, probably Louise-Augustine-Jeanne Brousse (1866–1914), widow of the bronzier Henri Vian (1860–1904).

Vente p.m., Paris, Drouot salle 1, 18.XII.1919:

Lot 36: Ch. Coypel, attr., *bomme*

Jean-Jacques **VIDAL** (1789–1867), premier violon de la Chapelle de Charles X, professeur de musique, 23 rue de Provence, Paris. Fétis gives his forenames erroneously as Jean-Joseph.

Inv. p.m., 18.VI.1867 (AN MC/ET/XCIX/1063)

Vente p.m., Paris, Drouot, Pillet, 3–5.II.1868:

Lots 138, 139: La Tour, *inconnus*

La vicomtesse **VIGIER**, née Madeleine Double de Saint-Lambert (1869–1970), best known as a racehorse owner, niece of Jean Prat, of the Noilly-Prat family and the château d’Avignon. She married vicomte René Vigier (1859–1931). Her collections of old master paintings, miniatures, drawings,

watercolours, gouaches and pastels were sold after her death by M^{es} Rheims, Bondu, Laurin, at Drouot on 30.IV.1970 and at the Palais Galliera, 23.VI.1970; the latter included a Liotard, *Lord Ponsonby*, and a Perronneau, *Lorimier*; previously in the Coty collection.

Mathieu-Guillaume-Thérèse **VILLENAVE** (1762–1846), lawyer, bibliophile and collector, who lived at 82, rue de Vaugirard; his son Théodore and daughter Mélanie Waldor (1796–1871), writer, were friends of Alexandre Dumas père (*q.v.*) who relates the story of Villenave's La Tour pastel of an unnamed lady.

Citoyen **VILLERS** (–1795), amateur painter and collector. According to Regnault's preface, feu Villers was an "artiste d'une célébrité connu. Émule contemporain des peintres de notre École; camarade d'études et ami. Sa fin fut malheureuse et précipitée." He may be one of the miniaturists of this name whose biodetails are elusive; the suggestion that he died young probably excludes the miniaturist Claude-André Boucher de Villers. No connection has been found to a "Paul Villers, peintre", aged 39 when his carte de sûreté was issued 26.III.1795.

Vente p.m., Paris, Blanc, Regnault, 2.XII.1795:

Lot 30: Deux Têtes de Femmes, Etudes librement peintes en pastels, par Hall. [Rt5500]

Marie-Joseph-Frédéric **VILLOT** (1809–1875), engraver, conservateur de la peinture au musée du Louvre 1848–61, best known as a friend of Delacroix, who portrayed Villot c.1832 (Prague, National Gallery). He published an article on Hall in 1867.

Lit.: "Delacroix et Villot, le roman d'une amitié", Musée national Eugène-Delacroix, 8.IV.–20.VII.1998

Paris, Delbergue, Vignères, 16–18.V.1859:

Lot 115: Fragonard, *L'amour de l'or*

Paris, Pillot, Laneuville, 25.I.1864

François-André **VINCENT** (1746–1816), peintre.

Dictionary, artist

Vente p.m., en son domicile, Paris, 1 rue de Seine, 17–19.X.1816:

Portraits au pastel par feu Mme Guyard, femme Vincent

Lot 53: *Le portrait de Monsieur, maintenant Louis XVIII*; Lot 54: *Mme Victoire*;

Lot 55: *Mme Adélaïde*; Lot 56: *Mme Élisabeth*; Lot 57: *Vien, peintre*; Lot 58:

Deux autres portraits de femmes

Jules-Henri-Michel **VIOLETTE** (1809–1880), chimiste, commissaire des poudres et salpêtres, de la Société des sciences, de l'agriculture et des arts de Lille, adjoint au maire de Lille. He bequeathed two pastels of the actor Carlin and his wife (*Glain, Éc. fr.*) to the musée des Beaux-Arts de Lille in 1880. An abbé Charles-Théodore Violette (1737–1815), curé de Notre-Dame de Saint-Quentin, membre de l'Assemblée provinciale en 1787, provided verses for, but does not seem to have owned, the La Tour auto (now in the Norton-Simon Museum) before Boittelle.

Émilien-Marie **VIONNOIS** (Dijon 1792 – Montpellier 1868), juge au tribunal civil de Reims, puis à Montpellier, presented two La Tour pastels (Laidéguive and un abbé) to the musée de Dijon in 1839. They are likely to have been acquired by his father Philippe Vionnois (1764–1804), also from Dijon, who was Ingénieur en chef du canal de Saint-Quentin in 1825.

Peter **VISCHER-SARASIN** (1753–1823), dealer and collector of prints and drawings, Basel. Much of his collection was inherited by his son Peter Vischer-Passavant (1779–1851).

Lit.: Lugt 2115

Pastels: Pillement, *paysage*

Joseph Raphaël, baron **VITTA** (1860–1942), patron of contemporary artists from Rodin to Besnard and in particular of Jules Chéret (who portrayed him in pastel in 1908: Nice, mBA), and benefactor of a number of French museums. He also owned an important violin by Guarneri, now in the Library of Congress. In 1928 he sold La Tour's pastel of Mlle Sallé to Calouste Gulbenkian through the agent Mlle Sarazin. Pastels of Lekain and Voltaire by Lenoir are also recorded.

Lit.: exhibition, Evian, palais Lumière, 15.II.–1.VI.2014

Pastels: La Tour; Lenoir (2)

Bartolomeo **VITTURI**, of San Vitale, Venice: the inventory of his goods made by his daughter and heir Cornelia in 1776 included "quadri a pastella della Rosalba come sergüe: ritratto di uomo con paruca cornice bianca; ritratto più piccolo di donna cinta d'alloro; simile di donna con capelli neri;

simile più piccolo con cornice rossa, e parta dorata; simile con cornice nera; due simile di donne che guardano della stessa parte con cornice nera; detto con cornice nera."

Lit.: Tormen 2009, p. 244

Auguste **VITU** (1823–1891), theatre critic of *Le Figaro*.

Vente p.m., Paris, Drouot, Motel, 30.XI.–4.XII.1891:

Lot 244: Hoin, *dauphin*

Lot 252: Lenoir, *Guillot-Aubry*

Lots 306, 307, 320, 327: éc. fr.

Lots 359–373: pstls, mostly copies etc.

VOGÜÉ: A distinguished family including a number of historians and writers, as well as art collectors. The family own the château de Vaux-le-Vicomte. Melchior, marquis de Vogüé (1829–1916), de l'Académie française, was an historian and archaeologist; his son, Louis, marquis de Vogüé (1868–1948), owned a version of La Tour, *Perrinet de Jars*. A cousin, Eugène-Melchior, vicomte de Vogüé (1848–1910), de l'Académie française, had a Nattier. A Labille-Guiard (*princesse de La Trémoille*) descended within her family to comte A. de Vogüé in 1973, possibly Adalbert, Louis's brother. An anonymous sale in 2008 had several pastels of members of this family.

Dictionary, genealogy, [Vogüé](#)

Lit.: Rieder 2000

(EMv^{te}deV): vente p.m., Paris, Drouot, 27.VI.1910:

Lot 5: Nattier, *princesse de Beauvau*

Paris, Drouot, PIASA, 25.VI.2008:

Lot 10: Éc. fr., *Mme de Vogüé*; Lot 21: M.-V. Lemoine [Kucharski], *vicomtesse de Béranger*

François-Marie Arouet, dit **VOLTAIRE** (1694–1778): among the philosophe's pictures now at Ferney (*v.* Collections) were several pastels. He himself is the subject of a vast iconography, including notably several pastels by La Tour. He also wrote about some very minor pastellists who portrayed him at Ferney (Barat; de Wyl, *qq.v.*).

Dictionary, genealogy, [Voltaire](#); [Jeffares 2016i](#)

Pierre-François-Vincent, vicomte de **VOOGHT** or Voogt (1718–1781), grand-bailli de Bruges since 1756, hereditary knight of the Empire. His posthumous sale, conducted by the painter Jan Garemijn in Bruges, 22–23.V.1782, included some 19 anonymous pastels, mostly religious, animal or still-life.

W

Rt Hon. Laurence Ambrose **WALDRON** (1853–1923), MP, stockbroker and art collector, of Marino, Ballybrack, Dublin. Strickland 1912 reports three Hamilton pastels in his collection.

William Frederick, 9th Earl **WALDEGRAVE** (1851–1930) sold a group of pastels in London, Christie's, 18.VII.1924, owing to his having given up his town residence.

French sch., Lot 97: *Marquise de Prie*; Lot 98: *Marie Antoinette*; Lot 99: *1st Earl Waldegrave* [Lundberg];

Lot 100: Liotard, *Lady Mary Faulkner*

François-Hippolyte **WALFERDIN** (1795–1880), Île Saint-Louis, Paris, physicist, inventor of several thermometers, and editor of Diderot (whose bust by Houdon he bequeathed to the Louvre). He was one of the very first collectors of Fragonard, owning 79 of his pictures, not counting miniatures, almost 200 drawings, pastels and engravings.

Lit.: Donateurs 1989; Blumenfeld 2007; Godard 1860a

Paris, Delbergue-Cormont, 18.V.1860:

Lot 53: Deshays, *Jeune fille*; Lot 54: Ducreux [Monet], *Mlle Maillard*; Lot 59:

Éc. fr., *Mme du Châtelet*; Lot 79: Greuze, *autoportrait*; Lot 97: La Tour, *homme*

[éc. fr., président Hénault]; Lot 98: La Tour, *Watelet*; Lot 120: C. Van Loo,

Marie Leczinska [Pa/r La Tour]

Paris, Drouot, Paul Rain, 3.IV.1880:

Lot 72: a/r Fragonard, *Le Verrou*; Lot 78: La Tour, *d'Alembert*

Vente p.m., Paris, Drouot, Escribe, 12–16.IV.1880:

Fragonard: Lot 346, *Sophie*; Lot 347, *Le Premier Baiser*; Lot 348, *jeune paysanne*;

Lot 351, *Mlle Olivier*; a/r Fragonard, Lot 349: *mère et enfant*; Lot 350, *mère et 3*

enfants; Lot 352: Greuze, *auto*; Lot 353: La Tour, *auto*; Lot 354: La Tour,

Rousseau; Lot 355: Liotard, *Favart*; Lot 356: Lefebvre, *Molière*; Lot 356:

Rosalba, *Oppenor*; Lot 358: *Pierre*

Sir Richard **WALLACE**, Bt (1818–1890), art collector, illegitimate son of 4th Marquess of Hertford (*q.v.*). His widow (∞ 1871), née Julie-Amélie-Charlotte

Castelneau (1819–1897), inherited the collection; at her death, the pictures at Hertford House were bequeathed to the nation (and now form the Wallace Collection), while the remaining collections, including those in the rue Laffitte, passed to John Murray Scott (*q.v.*). There were no pastels in the first group, and only a handful in the second. A further two pastels were included in a 1949 sale of Mme veuve Richard Wallace.

Lit.: Duffy & Hedley 2004; Jackall 2025b
(RW): Paris, Pouchet, Mannheim, 26–28.II.1857 [no pastels].

London, Christie's, 16.VI.1900:

Lot 78: Russell, *Mrs Eidington*

Paris, Charpentier, Baudoin, 17.XII.1949, Lot 7: Labille-Guiard, attr., *femme*;

Lot 8: éc .fr. [Vallayer-Coster], *Munier*

Other pastel: C. Van Loo, *dame*

Thomas William **WALLER** (1844–1910), of Waller & Son, brewers in Bradford, English collector of pictures and books, who resided at 10 Westbourne Street, London. His will was probated for £174,043. His posthumous sale in 1910 included a number of Russells, a “Perronneau” (in fact a copy after Rosalba), another Rosalba, a Wright and other unattributed English and French pastels.

Lit.: Lugt 2472

London, Christie's, 10.VI.1910, Lot 78–90

Horace **WALPOLE**, 4th Earl of Orford (1717–1797), writer and collector. He was the third son of Sir Robert Walpole, 1st Earl of Orford 1742 (1676–1745), prime minister, who formed an important collection of old master paintings which his grandson, George, 3rd Earl of Orford (1730–1791) sold to Catherine the Great. Boydell published a two-volume set of engravings of paintings in the collection in 1788 (including pastels by Rosalba, *Apollo* and *Diana*), and in 1790 a catalogue of the drawings made by Joseph and George Farington and Josiah Boydell which included two more supposedly after Rosalba (a second *Apollo*; and an Elizabeth Walpole) but probably miscatalogued. Horace Walpole, the 3rd Earl's uncle and successor to the title in 1791, undertook a Grand Tour from 1737 to 1741 with the poet Thomas Gray. In Venice he sat to Rosalba Carriera. In Florence he met Horace Mann, as on a later trip to France he met Mme du Deffand, and Walpole's correspondence with these and other friends is his lasting monument. His inheritance on his father's death allowed him to lead the life of a connoisseur, cataloguing Sir Robert's art collection and creating his own Gothic fantasy at Strawberry Hill. He finally inherited his father's title in 1791. His collection descended to Earl Waldgrave, and much of it sold in 1842 (two Hamiltons, of Mrs Damer and the Countess of Upper Ossory, do not appear in the 1842 sale). His interest in pastels is measured by the numerous examples he owned by Carriera, Hamilton and Liotard; he himself made copies (in watercolour) of pastels by Rosalba and Luti. The collection also included a number of anonymous family portraits in pastel.

Dictionary, genealogy, [Walpole](#)

Lit.: Walpole 1784; Ketton-Cremer 1940; Adams & Lewis 1970; Mowl 1996; Brownell 2001; Dukelskaya & Moore 2002; New Haven 2009

Eleventh day's sale – 6.V.1842 (pp. 113–23):

Lot 69: Mrs Tonelli: Portrait of two young ladies [Pb/i; no price recorded]

Thirteenth day's sale – 9.V.1842 (pp. 132–39):

The collection of cabinet pictures and drawings

Lot 1. Rosalba: Lady Brown, crayons [1 gn]

Lot 21: Rosalba: Madame Suarez, a Florentine beauty, exquisitely drawn and finished [2 gns; Thorne]

Lot 43: Rosalba, Corregio's Magdalen, a beautiful drawing in crayons, from this extraordinary picture [£11/-/6; Sell]

Lot 46. A portrait of Sir Peter Lely, in crayons, by himself [2½ gns; Earl of Derby]

Eighteenth day's sale – 14.V.1842 (pp. 179–86):

The pictures, drawings, models &c. in the Green Closet

Lot 73: Joseph Harris, the comedian, in the character of Cardinal Wolsey [£5; Forster]

Hamilton: Lot 88: Lady Mary Bruce, Duchess of Richmond, crayons; Lot 89:

Anne Chambers, Countess Temple, crayons [£1¼/- the pair; Forster]

Lot 98: Sir Jeffrey Barwell, grandfather of Sir Robert Walpole, and Mary his wife, daughter and coheirress of Thomas Derchaugh of Colton Hall, Suffolk [£2/10/-; Forster]

Lot 104: Earl and Countess of Stanhope, time of George I, a pair of drawings, in crayons [12/- the pair; Sheppard]

Lot 108: Sir John Shorter and his lady, pair, crayons; Lot 109: Sir Robert Walpole's father and mother, pair, crayons [15/- the pair; Forster]

Lot 147: Ditto [?ambiguous, ?Portrait or ?in oil] of Mary Lapelle, Lady

Harvey, by Miss Reade [10s.; Richard Preston]

Twentieth day's sale – 17.V.1842 (pp. 195–206):

The interesting pictures of the Library, Holbein Chamber and Great North

Bed Chamber

Lot 2: Sir Robert Walpole when a boy, crayons [£2; Dent]

Twenty-first day's sale – 18.V.1842 (pp. 207–18):

Pictures and portraits, in old carved frames

Rosalba [CARRIERA]

Lot 1: Six curious and interesting sketches, drawn at Venice, Portraits of the Earl of Lincoln, Horace Walpole, John Chute, Joseph Spence, Mr Chaloner and Mr Whittdsend [Whithed] [1½ gns; Cholmondeley]

Lot 3: A curious drawing, Group of Heads, sketch for the story of Diana and Calisto [5/-; Wheeler]

Lot 73: John Low [Law], the inventor of the Mississippi scheme, and Prime Minister to the regent, Philip, Duke of Orleans, crayons, glazed, considered one of the best pictures of this master [18 gns; Brown]

Lot 74 [73* in 2nd ed.]: Francis Seymour Conway, Earl of Hertford, in court costume, glazed [15 gns; Fuller]

Lot 86: Lady Sophia Fermor, as the Goddess Juno, crayons, eldest daughter of Thomas Earl of Pomfret, and second wife of John Earl of Granville, Prime Minister to George II [13 gns; ?Foster]

[added in 2nd ed.]: Liotard: Lot 74: Bashaw Bonneval, in crayons, and glazed [1½ gns; Luxmoore]; Lot 74*: Henry Fox, Lord Holland, in crayons, and glazed [4½ gns; Colnaghi]

Twenty-second day's sale – 19.V.1842 (pp. 219–28):

Pictures and drawings

Lot 8: Barwell Walpole, elder brother of Sir Robert [14/-; Money]

Lot 10: Horace Walpole, when a child, in a white frock, drawn about 1720, crayons coloured drawing [10/-; ?Bell]

Lot 52: Madame de Prie, with a Bird, crayons, a charming picture [Pb/i; no price recorded]

Lot 56: Russell: Diana, a clever drawing in crayons [5 gns; Jeremy]

Lot 123: A portrait of Lady Anne Hamilton, wife of the Earl of Southesk

Lot 124: A ditto of Lady Elizabeth Butler, the above drawings are copies from Sir Peter Lely's portraits, by Farrington

William Thompson **WALTERS** (1819–1894), railway tycoon, and his son Henry (1848–1931), founders of the Walters Art Gallery in Baltimore. Henry acquired a Masquerier pastel of Mme Tallien in 1922. The 1941 sale by Henry's widow, née Sarah Jones included French furniture, sculpture, tapestries, Sèvres, oriental art as well as pictures by Boucher, Fragonard and Greuze.

Lit.: William R. Johnston, *William and Henry Walters: the reticent collectors*, Baltimore, 1999

New York, Parke-Bernet, 30.IV.–3.V.1941:

Lot 1202: Russell, *Miss Russell*

George Friedrich **WALTHER** (1740–1813), bookseller in Dresden and art collector. He published the catalogue of his own collection in 1812, dedicated to Franz Anton Graf von Lamberg-Sprinzenstein, the diplomat whose art collection was given to the Akademie der Bildenden Künste Wien in 1822. Walther owned copies of Liotard and Schmidt.

John **WARD** (1679–1758), LL.D., FRS, antiquary, biographer, professor of rhetoric at Gresham College: his will included “two small crayon heads of King William and Queen Mary... by Lutterell.”

Thomas Humphry **WARD** (1845–1926), best known as the husband of the popular novelist; an Oxford don, he became art critic of the *Times*, and advised and dealt in pictures, including several by Perronneau which he sold to Agnew's, one to Kleinberger.

Adolphe-François-Charles **WARNECK** (1811–1867), dealer; E. Warneck (presumably his son Georges-Edouard Warneck, 1834–1924) was a dealer in antiquities, bronzes, objets d'art etc. Mme E. Warneck (presumably Caroline-Pierrette Febvre, 1846–1904) had a collection, sold p.m. in 1905, containing a number of pastels. Adolphe Warneck's granddaughter Jeanne-Marguerite-Amélie (1866–1946) married, in 1897, Arthur-Jules Sambon (*q.v.*).

Paris, Bonnefons, rue des Jeuneurs, 20–21.IV.1849:

Lot 137, 138: La Tour, *inconnus*

Mme E. Warneck: vente p.m., Paris, Chevallier, 3–4 & 10–11.V.1905:

La Tour: Lot 111: *Brémontier*; Lot 112: *Mlle Fel*

Lot 113: Perronneau, *femme*

Carriera: Lot 114: *femme*; Lot 115: *homme*; Lot 116: *Poleni*

Lot 117: Troost, *justice*

Lot 118: Vigée, *Daubenton*

Lot 119: Vigée Le Brun, *sa fille*

English sch.: Lot 120/121: *man; woman*

Vienna, Schidlof, 11.IV.1924: miniatures

Paris, Georges Petit, 27–28.v.1926, Tableaux anciens et modernes, including many Dutch pictures

The **WATEL-DEHAYNIN** family originated from the marriage of Albert Watel and the daughter of the railway magnate Albert Dehaynin (1841–1908). Albert Watel-Dehaynin was président of a number of industrial concerns, including the Cie des Entrepôts et Magasins de Paris and the Cie française de gaz etc., and in 1914, his fortune was estimated at Fr800 million. The hôtel at 2 rue de la Faisanderie was decorated by Luc-Olivier Merson. His son Louis-Gabriel-Albert Watel-Dehaynin (1885–1972) married Antoinette-Céleste Lasson (1890–1960) in 1911. They were active collectors, buying Pragonards and other pictures expensively at the Doucet and other fashionable sales. They owned pastels by La Tour, *M. & Mme Cassanéa de Mondoville* and Labille-Guiard, *autoportrait*.

Claude-Henri **WATELET** (1718–1786), de l'Académie française, receveur général des finances d'Orléans, author and amateur artist and engraver. As an habitué of Mme Geoffrin's salon, and at his own country house near Paris, Le Moulin-Joli, he mixed with the leading Enlightenment figures. He contributed on art to the *Encyclopédie*, and attempted a *Dictionnaire des arts de peinture, sculpture et gravure*, 1792, finished by Pierre-Charles Levesque (*q.v.*). He travelled widely, and was a member of the academies in Berlin, Cortona and Bologna, of the Accademia della Crusca in Florence, as well as an honorary member of the l'Académie royale de peinture et de sculpture. He collected avidly, particularly the works of his contemporaries, and engravings by Rembrandt were particularly well represented. La Tour exhibited his portrait in the Salon de 1753.

Lit.: Grove 1996; *Dictionary*, entry in La Tour catalogue Paris, Paillet, 23.v.1780 & seq.

Vente p.m., Paris, Hayot, Paillet, 12.vi.1786 & seq.

Lot 56: Rosalba. Deux têtes au pastel. L'une représente une belle femme vue en buste & de trois quarts, l'autre représente un jeune garçon. Ces deux Morceaux de caractère & de la plus parfaite conservation, étoient considérée par M. Watelet comme deux études du meilleur choix. [361 livres; Paillet]

Lot 57: Ch. Natoire. Deux Tableaux au pastel par ce maître, d'après Rosalba; ils représentent des figures de femmes très-agréables, dont l'une tient une lyre, & l'autre tient une couronne de laurier. [192 livres; Galland]

Lot 58: Cinq études de têtes de vieillards, pastel sur papier bleu, par Pierre

Lot 59: Greuze. Le Buste d'une jeune fille, étude au Pastel, spirituellement touchée & faite au premier coup. [120 livres 1; Dulac]

Lot 207: Cinq têtes de femmes & vieillards à barbe, au pastel, par le même [Pierre] [13 livres]

George **WATSON-TAYLOR**, né Watson (1771–1841), MP, bibliophile and collector, of Jamaica and Cavendish Square, London, son-in-law of Sir John Taylor, 1st Bt 1778 (1745–1786), FRS, Dilettanti 1776. Sir John collected paintings on his Grand Tour in 1773, sat to Reynolds and appears in Zoffany's *Tribuna*; his correspondence reveals that Gavin Hamilton continued to buy pictures for him in the 1770s. The Gardner family portrait and the full length of Taylor alone are likely to have been made in 1784 when Simon Taylor's correspondence indicates a trip to England. Watson added his wife's surname on their marriage in 1810. The couple inherited some £500,000 from her uncle, the prodigiously wealthy plantation owner Simon Taylor (much of the biographical information comes from the slavery research at UCL); however by 1823 the income from the West Indies evaporated, and his fortune was dissipated by extravagant purchases. His sale at Christie's, 13–14.vi.1823, included his collection of old master paintings, but no drawings. Subsequent sales took place in 1832, organised by George Robins, in London, 30.v.1832 & seq. and on the premises, Erlestoke Mansion, Devizes (9.vii.1832 & seq.). A report in the *Gentleman's magazine*, .viii.1832, pp. 162f, does not mention the five Rosalba "crayons" which appear only in F. P. Seguiet's *Critical and commercial dictionary ... of painters*, 1870. Clara [2 1/2 gns]

Head of a Cremonese Lady [3 gns]

Head of a Roman Lady [£3/5/-]

Head of an Italian Lady [£2]

Head of a Tyrolese Girl [£2/10/-]

Dictionary, genealogy, [Taylor](#)

WEBBE.

Vente p.m., Paris, Ridet, 13–14.iv.1849:

Lot 172: La Tour, *auto*; Lot 181: La Tour, *inconnue*

M. de WEBER

Paris, Bonnefons, 14–16.iii.1844:

Lot 159: La Tour, *garçon*

John Kellerman **WEDDERBURN** (1818–1891), of 41 Cadogan Place, London.

Sale p.m., London, Christie's, 3.vi.1892:

Lot 44: La Tour, *inconnue*

André **WEIL**: Galerie André Weil, avenue Matignon, Paris, mounted exhibitions of Carmontelle (1933), Hoin (1934) and 18th century gouaches (1936). The two pastels came from the Winterfeld sale in 1936. Weil opened the Matignon Art Galleries in New York during the war, before returning to France.

Paris, Galliera, 26.iii.1963:

Lot 13: La Tour [Allais], *??Mme Le Riche de La Pouplinière*

Other pastels: Perronneau, *Dame en robe bleue avec un serviteur noir*

Paul-Louis **WEILLER** (1893–1993), aviator, industrialist, philanthropist and collector of old master drawings.

Julius H. **WEITZNER** (1895–1986), dealer in New York and London; handled a Sharples pastel of Washington.

Francis Augustin **WELLESLEY** (1865–1935), JP, of independent means, living in London and Westfield Common, Woking; collector specialising in silhouette, plumbago and coloured chalk drawings and miniatures. He donated 6 drawings to the British Museum and a pastel to the NPG. His collection was dispersed in numerous London sales between 1914 and 1925. Since a number of Wellesley family portraits and other items belonging to Rev. Dr Henry Wellesley were included in the collection, it is assumed that Francis was a relation; but his claim to have been born in Paris in 1865 is not confirmed by any entry under that name in the *État civil*. The circumstances of the Sotheby's sale are described in a letter of 29.v.1920 reprinted by Ingamells 2009b. Wellesley also grew orchids. Like his friend G. C.

Williamson, Wellesley was a Catholic, and was appointed a knight commander of the papal order of St Gregory the Great. Lit.: Horace Hart, *One hundred silhouette portraits selected from the collection of Francis Wellesley*, 1912; G. C. Williamson, "Mr Francis Wellesley's collection of miniatures and drawings", *Connoisseur*, three parts, 1918–19; Ingamells 2009b, p. 98

Pastels: F.-H. Drouais, *Marie-Antoinette*; Faithorne, *man*; Gardner, *Henderson*; Edward Gibson, *self*; Hoskins, *Henrietta Maria*; Humphry, *Upcott*; Lawrence, *Steel*; Miss Steel; Natoire, *boy*; Perronneau, *boy*; Prud'hon, *Mme Bougeart*; Russell, *Lady Hill*; Mr & Mrs Medley; *The coquette*; Saunders, *Clementina Walkinshaw*; French sch., *boy*

Wentworth, v. Smith

Emile **WERTHEIMER** (1873–1953), an American-born cinema owner of 2 Redington Gardens. London; his relationship with the homonymous London dealers is unclear. A group of pastels, including works by Rosalba, Russell, La Tour and Glain, was sold after his death.

London, Sotheby's, 20.v.1953:

Carriera, *Enrichetta*; *inconnue*; Russell, *Persian Sibyl*; La Tour, *prince*; Glain, *inconnue*

Samson **WERTHEIMER** (1811–1892), born in Bavaria, set up a furniture business initially in Greek Street, London. His two sons continued as collectors and dealers. Charles John Wertheimer (1842–1911), of Norfolk Street, Park Lane, collected china, objets d'art and pictures, a number of which were stolen in 1907. His large group of English pastels included four sold by Christie's in 1912, with the remainder presumably inherited by his brother Asher Wertheimer (1844–1918), who had taken control of their father's business at 158 New Bond Street. According to Webb, the brothers competed against one another to acquire Russell pastels; his records show that between them the brothers handled more than 80, many purchased from the artist's descendants. In at least one documented case (and probably in a good many more), the purchase involved cash and the supply of a modern copy to induce reluctant owners to part with their pictures. Webb also mentions Asher's chief assistant, A. S. Clements. Asher's purchase of a Russell, *The Agar family*, was the subject of a court case concerning commission between the dealers involved; the picture had been purchased from the family for £150, while Wertheimer paid £1500 for it. At his posthumous sale in 1920, the £861 fetched by three Russells were consistent with the "marked depreciations" noted by the *Connoisseur*. Some of their pastels descended to Mrs Conway, née Joan Cicely Young (1898–1995), widow of Asher Wertheimer's son Conway Joseph Conway (1881–1953), barrister, of Turville Court, Henley-on-Thames, before the 2000 sale; one was presented to the Ashmolean Museum, to which Mrs Conway had

donated rococo silver in 1959.

Lit.: Gimpel 1963; Sargent exh. cat. 1998, ed. Elaine Kilmurray & Richard Ormond; Westgarth 2009; Williamson/Webb 1894 (CJW): London, Christie's, 10.V.1912:

Cotes, *lady*; Russell, *three pastels*

(AW): London, Christie's, 18.VI.1920:

Carriera, *Horace Walpole*; Russell, *three pastels*

London, 14.XII.1928:

Russell, *numerous pastels*

(Mrs JC): London, Sotheby's, 22.III.2000:

Lot 86: Russell, *Faden*; Lot 87: *Onslow*; Lot 88: *Shaw*; Lot 89: *Dupuis*; Lot 90:

?*Maria Russell*; Lot 92, 93: B. & G. *Sydenham*; Lot 94: *Johnson*; Lot 95: *man*

1794; Lot 96: Read, *Miss Beaton*; Lot 97: Cotes, *man*

Other pastels: Boucher, *jeune fille*; Carriera, *Robert Walpole*; Cotes, *Lady Bridges*; *Lady of Phipps family*; Hamilton, *Downshire*; Hoare, E. *Walpole*; Lawrence, *Mrs Boucherette*; *Countess of Suffolk*; Liotard, *Mlle Lavergne*; Read, *Sarah Cotes*; Russell, *The Agar family*; Mrs Best; *Countess of Carlisle*; Lady H. E. *Cavendish*; *Misses Earle*; Mrs Earle; *Garnett family* (6); Mr & Mrs *Medley*; Mrs *Raikes*; Mrs *Robinson*; *Sarah White*; *Witbers*; *jeune berger*; *Persian Sibyl*; *market girl with pigs 1794*; *ballad girl*; *fillette* (2); *deux fillettes*; *jeune femme et enfant*; Sixc, *dame*

W. **WHEELER** & Son (fl. 1942–58), London art dealer.

Pastels: Belle, *dame*

Frederick Anthony **WHITE** (1842–1933), director of an Australian property company, of 120 Queen's Gate, donated a Ducreux autoportrait to the Louvre through the NACF.

Lit.: Donateurs 1989

Jeffery Ludlam Barton **WHITEHEAD** (1831–1915), of Southwood,

Bickley, Kent, 1894; The Mayes, East Grinstead, Sussex 1915, stockbroker and collector. His will was probated at £12,486.

Sale p.m., London, Christie's, 6.VIII.1915:

ANON. Lot 49: 2 ladies [11 gns; Hughes]; Lot 50: 2 ladies [7 gns; Renton]; Lot 54: Mrs Abington [4 1/2 gns; Lister]

Lot 51: R. Cosway, Maria Cosway [15 gns; Partridge]

COTES. Lot 52: *lady 1756* [95 gns; Stettiner]; Lot 53: Lady O'Neile [26 gns; Martin]

RUSSELL. Lot 55: boy [8 gns; Renton]; [??Russell; French sch.] Lot 56: man in armour [5 gns; Renton]

Lot 57: Sharples, Washington [15 gns; Schroeder]

Other pastels: Russell, *Duchess of Devonshire*; *Sheridan*; Mrs *Siddons*; *officers* (2); *girl with cherries*; *filial affection*

Wi

Forsyth **WICKES** (1876–1965), a lawyer in New York. His extensive collection of French art was bequeathed to the Museum of Fine Arts, Boston, where it was installed following the decorative schemes of his own homes – in Paris, rue Weber; the château de Courtmoulins; Tuxedo Park in New York, and Starbord House, Rhode Island – where pictures, furniture and porcelain were intermingled. He had a particular taste for pastels, of which he owned a dozen (*v.* Collections, Boston, MFA for a list).

Lit.: Donateurs 1989

Joseph Early **WIDENER** (1871–1943), Philadelphia, inherited a fortune from his father derived from provisioning the army during the American civil war. Joseph was a racing enthusiast and a collector of furniture, sculpture, books and drawings; benefactor of the National Gallery of Art.

Nathan **WILDENSTEIN** (1851–1934), a tailor, left his native Alsace around 1870 and moved to Paris, where, in 1875, he opened a shop dealing in contemporary French paintings. By 1900 the business had broadened into one of the leading European dealers in old master pictures. Galleries were opened in New York in 1903, London in 1925 and subsequently in Tokyo and Buenos Aires. One of many donations was a pastel by Russell for the charitable auction in .IV.1917. Nathan's son Georges (1892–1963), art historian and connoisseur, established an important library and photographic archive, and published the catalogue raisonné of La Tour (1928). Georges's son Daniel (1917–2001) became chairman of the firm in 1968. He published catalogues on Monet and Renoir and revised and expanded catalogues on Chardin and Fragonard. His son Guy took over the business in 1990. The firm has handled a number of the most important French XVIII^e pastels, including La Tour's *président de Rienc*.

Lit.: New York 2005

Friederike Sophie **WILHELMINE** Markgräfin von Brandenburg-Bayreuth, née von Preußen (1709–1758).

Dictionary, artists

Johann Georg **WILLE** (1715–1808), the German engraver from Königsberg, settled in Paris early and was taught by Largillier; he was agréé 1755; reçu 1761. Far more than an engraver, Wille was at the centre of the Paris art world, cultivating the friendship of artist and critics, and facilitating the interchange of ideas between France and Germany and elsewhere. He was also a collector and dealer. Wille bought a couple of pastels in 1761, apparently by Rigaud and Valade. A pastel by Heilmann appeared in his sale of 6–11.XII.1784.

George Charles **WILLIAMSON** (1858–1942), art historian and collector. The son of a cabinet-maker and upholsterer in Guildford (David Williamson & Son), he was himself a member of the family firm until 1900. He was a specialist in miniatures (cataloguing J. P. Morgan's collection) and wrote numerous books on pastellists, miniaturists and painters, principally of the English school; he was also a bibliophile and collector of drawings and coins. Williamson lived at Burgh House, Hampstead (where he commissioned Gertrude Jekyll to design the garden; it is now a museum) from 1906 to 1924 before returning to Guildford, where he lived at Mount Manor House. He was fellow of numerous learned societies. In some of his publications he is shown as a Chevalier of the Légion d'honneur, and the degrees of Ph.D., D. Litt. and Litt.D. variously appeared after his name to which he does not seem to have been entitled. A *Catalogue of the works of art belonging to Dr G. C. Williamson* was privately printed in 1909, with a supplement in 1911; of the 329 works listed (mostly drawings and miniatures) only one was a pastel before 1800 (Labbille-Guiard, *self-portrait*).

London, Sotheby's, 31.I.1945

Pastels: Faithorne, *Sturt*

Mme Charles Kossmann **WILMERS**, née Cecilia Eitingon (1907–1999).

Two Rosalba pastels were left to the musée d'Art et d'Histoire in Geneva.

John **WILSON** (c.1755–c.1825), an “American loyalist from South Carolina”, married a Margaret Hazell in Georgetown in 1777. By 1789, he had moved to London and founded the European Museum, a commercial gallery, in King Street, London; he was named as principal manager. The pictures were for sale, and a series of catalogues were published as the *New descriptive catalogue and plan of the European Museum*, London, with various editions to 1813. After his first wife's death he married a Mrs Mary Bolam, née Dove in London in 1815. The business declined, and the property sold in 1823 to Christie's. The stock included pastels by Cotes (Dr Mead) and others.

John Waterloo **WILSON** (1815–1883), English collector and dealer, who was born in Brussels and lived in The Netherlands for over 30 years. He assembled a collection of Dutch (Vermeer, Frans Hals etc.), English and French pictures, most of which he bequeathed to the City of Brussels. An exhibition took place at the Galerie du Cercle artistique et littéraire, in 1873, accompanied by a lavish catalogue. The closing sale from his galerie in the avenue Hoche numbered some 199 works. He was dealer to Alphonse de Rothschild.

Lit.: Donateurs 1989; *John Waterloo Wilson. Hommage au mécène*, cat. exh., Bruxelles, Musée du costume et de la dentelle, 1995–96

Paris, 3 avenue Hoche, 14–16.III.1881:

La Tour, *Philippe*; Lot 20: Perronneau, *Bastard*

Levin Yardly **WINDER** (1787–1836), Virginia; acquired a group of pastels by Sharples when Felix, the artist's son, defaulted on a loan. His nephew was Nathaniel James Winder (1794–1844), whose son Dr Richard Bayley Winter (1828–1894) sold the group to a Baltimore merchant, Murray Harrison c.1865.

Henry **WINTERFELD** (1892–p.1940), born in Hamburg, naturalized US citizen in 1921 [not to be confused with his homonym (1901–1990), German playwright and writer of children's fiction under the pseudonym Manfred Michael, emigrated from Germany to Austria and France where he was interned in 1939 before emigrating to the USA in 1940]. He lived at the Villa Prima in Monte Carlo, then Villa La Vague, 217 Promenade des Anglais, Nice (where he was still at the time of the 1936 sale) when, in letters of 31.III.1927 to 18.II.1928, he proposed the gift of his collection to the Louvre (he was recorded as of American nationality then); the only pastel mentioned at that stage was the “La Tour” Mme de La Pouplinière which, together with

a picture by Reynolds, he proposed to donate to the musée de Nice (Archives des musées nationaux, P7, ref 20144790/73). On 30.XII.1930, Germain Seligman visited his collection at "La Vague"; his notes (Smithsonian, box 214, folder 13), finding a mixed collection, including, in the salon, "1 pastel de femme en rose, qu'on lui a vendu comme La Tour, et qu'il apprécie énormément. Il l'a payé plus de 2 millions et demi"; as well as "1 pastel Femme et nègre, rappelant Perronneau."

London, Sotheby's, 9.XII.1936:

Lot 96: La Tour [Allais], *Mme de La Pouplinière*; Lot 97: Lawrence, *man*; Lot 103: Perronneau, *Mme Rancourt*; Lot 104: Perronneau, *dame en bleu avec serviteur*

Grenville Lindall **WINTHROP** (1864–1943), lawyer, donated his collection of mainly 19th century art to the Fogg Art Museum in 1943. It had been formed under the influence of Paul J. Sachs and of the New York dealer Martin Birnbaum (*q.v.*). A travelling exhibition of highlights was in London, National Gallery, 2003. Several pre-1800 pastels were included in the Fogg donation, as well as some later pastiches or copies (after Bernard, Carriera, Vigée etc.). His second cousin Clara Bowdoin Winthrop (1876–1969) was also an art collector and philanthropist; she owned several pastels by Sharples, bequeathed to the Massachusetts Historical Society. Pastels: Chardin, *Bachelier*; Copley, *Mrs Scollay*; Dunlap, *Coggeshall*; La Tour, *Garnier d'Isle*; Jullienne, Russell, *George IV*

Sir Robert Clermont **WITT** (1872–1952), of 32 Portman Square, lawyer and collector of old master drawings which he left to the Courtauld Institute (*n. Collections*) in 1952, together with his vast collection of reproductions of pictures.

Pastels: Boze; Hamilton; Hickey, *Cosway*; Jervas; Lawrence; Russell; E. Sharples; J. R. Smith

Frantz **WITTOUCK** (1855–1914), a Belgian sugar refiner, lent pastels by Gainsborough (*Queen Charlotte*) and Peters (*Mrs Hadden-Brown*) to the Paris 1911 exhibition. His brother and co-proprietor Paul Wittouck (1851–1917) lent a pair of Russells (*Mr & Mrs Wilton*) to the same exhibition, which descended to his grandson Eric Wittouck before a 1985 sale.

Samuel **WOODBURN** (1785–1853), of 184 Piccadilly, major expert and dealer in old master drawings in the 19th century; among his clients was the banker Thomas Dimsdale.

Albert Ernest **WOOD** (1873–1941), KC, barrister based in Dublin; owned a pastel by Hugh Douglas Hamilton.

Ian **WOODNER** (1903–1990), architect and real estate developer. Born in New York, he was educated at the universities of Minnesota and Harvard, and lived for many years in Minneapolis. He became interested in old master drawings in the 1950s. His collection, amounting to more than 1000 sheets, was inherited by his daughters Dian and Andrea, who have loaned or donated 145 works to the NGA, Washington.
Lit.: Washington 1995

Wormser, v. Harris

Sir James **WRIGHT**, Bt (1717–1804), of Woodford, diplomat and art collector, bequeathed to the Royal Academy, in 1796, the Cotes portrait of Dr Bromfield, "for the instruction of students...having observed how much crayon painting is fallen off in what he sees at the Exhibitions". It had been bequeathed to him by the sitter (he may have known Bromfield's son in Padua). As he had been British Resident in Venice it seems probable that he owned work by Rosalba. A sale was held after his death by Christie's, 8–9.VI.1804, but contained no pastel.

Charles **WRIGHTSMAN** (1895–1986) and his wife, née Jayne Kirkman Larkin (1919–2019), major benefactors of the Metropolitan Museum of Art.
Lit.: Fahy 2005; Stourton 2007
Pastels: Liotard, *Lady Coventry*; Perronneau, *Journa*

George Washington **WURTS** (1843–1928), US Secretary of Legation at Florence and Rome 1862–82, chargé d'affaires in Russia 1884–89, and his wife, née Henriette Tower (1858–1933): their collection, including a number of pastels, was bequeathed to the Italian state in 1933, and is now in the Palazzo di Venezia (*n. Collections*).

Andrew **WYLD** (1949–2011), specialist in British drawings and watercolours of the Golden Age, dealing as W/S Fine Art. The stock was sold at Christie's

in London on 10.VII.2012 and South Kensington, 18.VII.2012 and included pastels by François Barry and H. D. Hamilton.

Dr Michael **WYNNE** (1937–2003): Irish art historian, keeper and research curator of the National Gallery of Ireland.

Dublin, James Adam, 28.IX.2005:

Lot 35: Frye, *man*; Lot 95: Lawranson, *lady*

XY

Louis-Alexandre, dit le comte d'**YVON** (1813–1883), inspecteur du Garde-Meuble de la couronne, and his wife, Mary Anne Smith (1801–1892), of 20 rue de la Chaise, Paris, later 68 Boulevard de Courcelles, collectors of old master paintings, drawings, tapestries, objets d'art. D'Yvon published a study *De la décadence des arts d'ornementation* in 1861. The d'Yvon collection appears in Galignani's *New Paris guide* for 1862 as a private museum, visible by application in writing; the tapestries in the grand salon alone were worth 100,000 francs. Mme d'Yvon's origins were obscure, but certain facts can be gleaned from the sensational law case which reached the cour de cassation in 1874. The comtesse had previously been married, to a Mr Samuel Smith; after his death, she married d'Yvon, a man of "artistic tastes", in London, on 11.IV.1842. The case concerns the daughter from her previous marriage whom she disowned to avoid paying her an annuity; and although the comtesse lost all her appeals in 1874, she again disowned her daughter in her will, leading to another case after her death against the comtesse's nominated heir, Henri Chailier de Grandchamps, a newspaper proprietor, again won by the daughter, Mme de Trégomain. The comtesse's collections were sold after her death in two sales in 1892. An earlier sale took place in Paris, 27–28.I.1881, which included a Perronneau, *bailli de Suffren*.

Emilie **YZNAGA** (c.1859–1944), sister of Consuelo, Duchess of Manchester (1858–1909), daughters of Antonio Yznaga, né Iznaga del Valle of Cuba (whose fortune came from sugar) and Ravenswood, Louisiana. Her date of birth appears as 1864 in her US passport applications, although alternative dates as early as 1855 appears in some sources. Her apartment at 142 bis rue de Grenelle was the subject of a series of paintings by Jean Béraud, two of which (Paris, mAD) show a Perronneau pastel (*Journa*). She owned an oil Ducreux *autoportait* in 1935 (which was also subsequently owned by her cousin, the comtesse Alain Costa de Beauregard, née Isnaga *q.v.*), and presented a number of French paintings to the National Gallery, London (8, among them the Nattier portrait of *Manon Balletti*, given in 1937 subject to a life interest), the Tate, the musée Carnavalet and musée des Arts décoratifs (including five Pillement oils). Many of the paintings were inherited from her sister.

Z

Lorenzo **ZACCONI** (–1677), merchant of Bologna.

Inv. pm. 22.II.1677:

Un disegno di pastello con cornice dorata con dentro una Testa d'un Giovine di mano della Sirana.

Serge Mikhailovitch **ZARINE** (Arkursk 1854 – Paris 1929), consul-général de Russie, commandeur de Sainte-Anne, 38 rue Boissière, Paris: his collection included furniture, porcelaine, objets d'art as well as pictures.

Paris, Drouot, Boudin, Dubourg, Lair-Dubreuil, 5.XII.1917:

Lot 21: Jacques-André Portail [Boucher], *jeune femme*

Lot 23: Vivien [a/r], *auto*

Girsch **ZÉLIKINE** (1884–1930), marchand de timbres et monnaies; he had a son Isaac, dit Jean (1910–1934) by Louise-Gabrielle Fournieret (1887–1962), the subject of a law case.

Vente, Paris, Drouot, Lair-Dubreuil, Baudoin, 22–23.V.1908, included pastels by Cherfils, Duplessis and a number of anonymes.

La comtesse **ZOUBOV**, née Rosario Julia Schiffner de Larrechea (1892–1984) inherited a fortune derived from sugar and property. In 1922 she married a Russian count; their daughter Tatiana died in 1957. The Fondation Zoubov was established in her memory. The Zoubov collection, in Geneva, includes two pastels by Pougin de Saint-Aubin.
Lit.: Elsig 2012

Christiaan Wilhelm Lodewijk **ZWAAL** (1872–1954), dealer in Amsterdam; organised the Tilanus sale in 1934. His son, born in 1900, had the same names.