

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### NANTEUIL, Robert

Reims c.1623 – Paris 9.XII.1678

Nanteuil was the pre-eminent pastellist of the third quarter of the seventeenth century, developing the tradition of the Clouet and Dumonstier families into true peinture au pastel. His date of birth remains elusive, but the best estimate of 1623 cannot be far wrong. The son of a wool merchant from Reims, he was sent to the Jesuit college there c.1638 in the hope of fitting him for a legal career. His gift would not be suppressed, and after incessant drawing and engraving (which led to his expulsion by the Jesuits and transfer to the more tolerant Benedictine abbaye de Saint-Remi) he was eventually allowed to pursue his inclinations professionally, working with the local engraver Nicolas Regnesson (c.1621–c.1670); Nanteuil married his sister Jeanne in 1646 (her sister was to marry the engraver Gérard Edelinck in 1672). But it was not until he moved to Paris around 1647 and came under the influence of Philippe de Champaigne and Abraham Brosse that his real genius began to emerge.

Nanteuil's output centred on the production of engraved portraits after his own drawings. The demand for these largely came from the curious system of presenting theses dedicated to illustrious personages whose patronage the candidate sought to attract: huge printed sheets (one in the BnF measures 104.5x74.5 cm) included a portrait engraving as well as an engraved summary of the *thèse* itself. Nanteuil rapidly became the artist of choice for these highly prestigious commissions. This was a lucrative business: the contract for the last portrait of the king (unfinished because Nanteuil succumbed to a fatal fever during the *séance de pose* at Versailles), involved a prodigious 10,800 livres for the pastel and 2500 printed copies. To fulfil these commissions, much of the engraving work was delegated to assistants (Baldinucci, an early biographer, estimated, no doubt too severely, that as few as three plates were fully autograph). But Nanteuil himself made the preparatory drawings *ad vivum*. Initially these were in ink, chalk, pencil or even wash. By the mid-1650s, influenced by Bosse, his engravings took on a greater awareness of light and an extreme precision of detail, and this was reflected in his drawings in plumbago (black lead on vellum), a technique which Nanteuil brought to an unequalled level of perfection. In 1658 he was appointed *dessinateur et graveur en taille-douce ordinaire du roi*.

By 1660, as Christiaan Huygens noted on a visit to his studio (*Correspondence*, 16.XII.1660), Nanteuil had turned to pastel. (A cryptic remark in an autobiographical note, Adameczak 2011, p. 299, suggests that he first used pastel in 1648, but there is no other evidence for this.) Although by no means a new technique, Nanteuil's crucial discovery (the jealously guarded secret for which Huygens failed to extract during his visit) was how to obtain pastels (which he seems to have fabricated himself) soft enough to allow him to paint with them. It cannot be coincidence that Wallerant Vaillant had arrived in Paris in 1659, armed with Prince Rupert's recipe for pastel. The first steps are evident in Nanteuil's earliest

dated pastel, the almost monochrome portrait of Dorieu (1660); in that of Beaumanoir the handling is closer to the *crayons de couleur* of his contemporaries. At the same time the group of royal pastels made by Vaillant revealed a new range of colour and softness of medium that took his work to new levels.

Nanteuil rapidly developed a technique capable of astonishing beauty, as in the exquisite pastels of Colbert, Pomponne and the Uffizi Louis XIV and self-portrait. These pastels are no longer mere preparatory studies for his engravings but independent works of art, which were greatly prized by collectors. All are bust length, in standard, even stereotyped poses; the face is described precisely; and the tonality is often limited to brown, blue, red and white. In some, the drawing of the accessories is perfunctory, if not gauche (to the point where attribution has been understandably but unjustly doubted, as with Montpezat), perhaps reflecting Nanteuil's struggle with his materials. Nevertheless the medium's expressive power and the effects of colour must have dazzled (and today attracts more interest than the prints of forgotten ecclesiastics), even if the palette remained limited compared with succeeding generations.

His unusual artistic path (avoiding the normal childhood apprenticeship) would play a crucial role in his career: as "a Scholar and a well-bred Person" (as Evelyn described him to Pepys, 23.VIII.1669) he mixed comfortably in society, and he even appears as a figure in a novel by the *précieuse* Madeleine de Scudéry. He defied print-making as a liberal art, fiercely resisting Lavenage's proposals in the late 1650s to set up a *maîtrise*, or protected guild. Nanteuil's ascent to the top of his profession was facilitated both by his talent for witty conversation, deployed to animate his sitters' expression, and by his clubbleness: a love of food and drink led to notable obesity as well as an unpaid bill of 845 livres 10 sols to his wine-merchant. He was celebrated for his social sense, his wit and his cultural sophistication. Nanteuil's encounter with Bernini was recorded by Chantelou (1665), revealing their respective characters. Each praised the other's works:

Nanteuil a reparti et dit que deux choses satisfont l'homme dans son travail; l'une est la noblesse de son idée, et l'autre la connaissance des fautes qu'il voit dans les ouvrages des autres, qui semblent l'élever au-dessus d'eux, et que quand il ne se satisferait pas de l'une, il le devra être de l'autre. Le Cavalier a répliqué qu'au contraire dans les ouvrages de ceux au moins qui sont en estime, on y voit souvent ce qui mortifie beaucoup.

In the same year (21.II.1665, Saint-André-des-Arcs), Nanteuil was parrain to a daughter of the curious figure of Jean-Henry de La Fontaine, ingénieur du roi and professeur es sciences mathématiques; he was also the author of an influential treatise *L'Académie de la peinture* (1679), dedicated to the duc de Montausier, gouverneur to the Grande Dauphin and the subject of a pastel possibly by one of the Vaillants.

Nanteuil's clientèle included the leading figures of French society. His diplomacy allowed him to avoid being tainted with Jansenism despite his close association with figures from

Port-Royal, not least Champaigne himself. This ability to put personal relations above religious principles no doubt was crucial to his progression: he would portray Louis XIV seven or eight times from 1661 to 1678 even though he was not involved with the Académie royale. According to Perrault, Nanteuil received 100 louis d'or for his pastel of the king. In a letter of 15.II.1689 (Duplessis 1874, p. 27), the collector Michel Bégon relates how he sought to persuade Nanteuil to engrave a self-portrait: the artist told him he had already been offered 150 livres by a print-seller for one, but he refused to do it for less than 200. Bégon's reproaches were ignored, Nanteuil adding "qu'il n'estoit point fou de luy-mesme et qu'il be travailloit que pour de l'argent."

Among his pupils Domenico Tempesti (*q.v.*) deserves particular mention. He arrived in Paris in 1676 with the support of Cosimo III de' Medici, who himself had visited Nanteuil in Paris in 1669 when he acquired the artist's self-portrait; Cosimo wanted Tempesti to master Nanteuil's craft. During the following two years numerous copies of Nanteuil pastels were made, some of which are in the Uffizi. It is clear that some of these (cardinal de Bonzi, and probably d'Aligre and one of the Louis XIV pastels) were by Tempesti, but confusions have persisted.

Tempesti's testimony (in a manuscript entitled *Avverti e regole del maestro per ritrarre dal naturale in pastello* attached to Nanteuil's own *Maximes* on painting and engraving portraits, Biblioteca Marciana, Venice) is a particularly valuable account of his master's working methods, including his typical use of cardboard as the secondary support for the paper. Tempesti (Piot 1863; see also Burns 2007) described how the paper was to be pasted to the cardboard in some detail, and illustrated Nanteuil's use of an easel to hold the sheets vertically. The artist typically required three sessions: in the first, he examined his subject and "pénétrait son esprit, tout en causant, de l'ensemble de sa physionomie, observant ce que sa figure devait donner à son portrait suivant l'éclat ou la qualité du personnage". It was not until the third session that the portrait was given "l'expression et la vie"; during this session the master used all his wit to enliven his subject, seeking topics of conversation that would animate or amuse him, "estimant que les yeux reflétaient le cœur et que les mouvements du corps décelaient le caractère." This insistence on penetrating the soul of his subjects in an age preoccupied with spirituality foreshadows La Tour's approach a century later. Nevertheless, Nanteuil's benevolent faces, while clearly adept resemblances, rarely capture the tortured souls evident in Champaigne's subjects.

Nanteuil marks a bridge in the use of pastel: Entre la solennité un peu froide, la belle tenue un peu sèche du crayon du seizième siècle, et l'allure mouvementée, la libre fantaisie, le décor pittoresque, le fondu et le velouté du pastel du dix-huitième siècle, Nanteuil tient le milieu" (Bouvy); "Inscrit dans la grand lignée du portrait français, il préface avec beaucoup de grandeur l'art des pastellistes du siècle suivant" (Fromrich). Adameczak, in her definitive

monograph, similarly views the artist as the key stepping stone between the crayon drawings of towards the brio of the eighteenth century pastellists.

Nanteuil's reputation was unequalled in his lifetime. An obituary appeared in the *Mercur galant* in the month of his death, followed within a few years by Baldinucci, Félibien, Perrault and Florent Le Comte. Mariette, the *Encyclopédie* and Pahin de la Blancherie all continued this praise. In the nineteenth century the focus shifted to his engraved work, but the drawings and pastels have since returned to favour. Adamczak's definitive monograph takes an integrated approach to the œuvre.

Nanteuil's celebrity has ensured that many drawings and pastels have been assigned to him incorrectly; not all of these were caught in the 2006 edition of this *Dictionary*. While the engraved œuvre is well documented and underpins a largely secure chronology, Adamczak hypothesizes corresponding lost drawings inferred as in pastel where the print is inscribed "pingebat" and in chalk when captioned "delineabat", "faciebat" etc. This is logical, and broadly supported by Nanteuil's switch from the former term around 1660. But a strict application raises some difficulties: a few prints, such as Barberini and Bouthillier, seem to be based on the same images as earlier plates with different captions. It also seems unlikely that there was a strict one-to-one correspondence between print and drawing.

A number of items were listed in the artist's posthumous inventory (AN MC XCI, 412, 22.XII.1678 – 21.I.1679). Only those noted as framed and glazed, or otherwise indicated as in pastel, are listed here.

#### Monographic exhibitions

- Nanteuil 1978: *Exposition tricentenaire de la mort de Robert Nanteuil*, Reims, Bibliothèque municipale, XII.1978. Cat. Roger Laslier
- Nanteuil 1995: R. Nanteuil, *le portrait gravé en France au 17<sup>ème</sup> siècle*, Nice, palais Lascaris, 16.V.–31.X.1995
- Nanteuil 2013: *Robert Nanteuil: graveur du roi. la collection Rossier-Kochlin*, Vevey, musée Jenisch, 1.III.–27.IV.2013
- Nanteuil 2019: *Figures du siècle de Louis XIV. Portraits gravés de Nanteuil*, Chantilly, château, 21.X.2019 – 23.II.2020. Cat. Mathieu Deldicque

#### Bibliography

- Adamczak 1999; Adamczak 2011; Adamczak 2013; Adamczak 2015; Anon., nécrologie, *Mercur galant* XII.1678, pp. 113–18; Bajou, Brême & Coquery; Baudi di Vesme 1963–68; Bellier de La Chavignerrie & Auvray; Bénédizit; Bouvy 1924; Burns 2007; Cambridge 1999; *The diary of John Evelyn*, ed. Austin Dobson, 1996, III, p. 26; Paul Fréart de Chantelou, *Journal du voyage du cavalier Bernin en France*, Paris, 1885, pp. 150, 180; Fromrich 1955; Fromrich 1957; Gabburri, *Vite di pittori*, p. 2216-IV-C233v & seq.; Gault de Saint-Germain 1808, p. 184; Grove 1996; Guiffrey 1883, I, pp. 26–45; Chantal Humbert, "Visages du Grand Siècle", *Gazette Drouot*, 10.II.2012, p. 148; Jal 1872; Jeffares 2012c; Charles Lorient, *Robert Nanteuil. Sa vie et son oeuvre*, 1886; Mariette 1851–60; Mathis 2013; Nagler 1835–52; Nougaret & Le Prince 1776, II; *Riflessioni di Roberto Nanteuil e di altri sulla pittura*, manuscript, Biblioteca Marciana, Venice, Cod. 5.400, cl. IV, no. 46, published in Eugène Piot, *Le Cabinet de l'amateur*, 1861–62, Paris, 1863, pp. 33–38; 142–44; 244–54; Pahin de la Blancherie 1783; Petitjean & Wickert 1925; Pilkington 1852;

- Prat 2013; Ratouis de Limay 1946; Rivet 1988; Sanchez 2004; Thieme & Becker; Thomas 1914; Washington 2009

#### Pastels

- J.552.101 AUTO PORTRAIT, pstl/ppr, 52x41, c.1665 (Uffizi, inv. 1890, no. 2071. Cosimo de' Medici, principe di Toscana, acqu. Paris, 1669; don: cardinale Leopoldo de' Medici; Pitti. Uffizi 1704). Exh.: Florence 1977, no. 2 repr. Lit.: Thomas 1914, repr. p. 326; Bouvy 1924; Berti 1979, A633 repr.; Bell 2000, p. 170 repr. cl.; Burns 2007, fig. 24; Adamczak 2011, no. 194, repr. p. 57; Jeffares 2012c, fig. 50; Prat 2013, fig. 1003; Burns & Saunier 2014, p. 31 repr.; Warsaw 2015, p. 26 repr. ♂



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- ~cop. Carlo Lasinio, 1780, 1783. Lit.: Borroni Salvadori 1987, p. 126f
- J.552.104 AUTO PORTRAIT, pstl (Nanteuil, inv. p.m., portrait de famille). Lit.: Adamczak 2011, no. M.71
- J.552.105 AUTO PORTRAIT, m/u. Lit.: Adamczak 2011, no. M.72  
~grav. G. Edelinck  
?AUTO PORTRAIT (Chantilly, musée Condé, inv. PE 344), v. Moreau
- J.552.108 Étienne d'ALIGRE (1592–1677), chancelier de France, pstl (Nanteuil, inv. p.m.). Lit.: Florence 1977, p. 175 n.r.; Adamczak 2011, no. 241  
~grav. Nanteuil, completed G. Edelinck p.m. (PW Ap. 3; Adamczak 2011, no. 241)  
~cop., pstl (Uffizi, inv. 1890, no. 2566), v. Tempesti
- J.552.111 Michel AMELOT DE GOURNAY (1624–1687), archevêque de Tours, ?pstl, c.1673. Lit.: Adamczak 2011, no. 230  
~grav. Nanteuil 1673, 1675 (FD 1653, 1653 bis; PW 2, 3; Adamczak 2011, no. 230, 242)
- J.552.113 ANNE d'Autriche (1601–1666), ?pstl, c.1666. Lit.: Adamczak 2011, no. 201  
~grav. Nanteuil 1666 (FD 1723; PW 5; Adamczak 2011, no. 201)
- J.552.115 Le marquis de Baradas [François, marquis de BARADAS (1602–1684), premier gentilhomme de la chambre de Louis XIII, premier écuyer de la Petite Écurie du roi], pstl (Nanteuil, inv. p.m., 100 livres). Lit.: Adamczak 2011, no. M.18
- J.552.116 Cardinal Antonio BARBERINI (1607–1671), grand aumônier de France, archevêque de Rouen, pstl/ppr, 50.5x41.7, [?c.1663 (Talabardon & Gautier; Salon du Dessin 2009; Paris, Christie's, 1.IV.2016, Lot 47 repr., est. €20–30,000, €28,000). Lit.: Adamczak 2011, no. 179, repr. p. 63 ♂



~grav. Nanteuil (FD 1657–59; PW 10–11; Adamczak 2011, no. 179a, 187)

~cop. John Saunders, q.v.

- J.552.12 Mgr Philippe-Emmanuel de BEAUMANOIR de Lavardin (1617–1671), archevêque du Mans, m/u, a.1660

~grav. Nanteuil 1660, P&W 101; Adamczak 2011, no. 140a

- J.552.121 ~version, portant le ruban du Saint-Esprit [promu 1661], cr. noire, pstl/ppr, 35x25.5, inscr. → "Nanteuil" (New York, Morgan Library, Thaw collection. Galerie Aubry, Paris, *Dessins français et italiens du XVI<sup>e</sup> et du XVII<sup>e</sup> siècle*, 1971, no. 76 repr. Alfred Normand; Monaco, Christie's, 20.VI.1994, Lot 46 repr., est. Fr200–300,000, Fr400,000 [=Fr444,000]. Walter Lees; London, Christie's, 16.VII.2010, est. £40–60,000, b/i; Paris, Christie's, 1.IV.2011, Lot 70 repr., est. €35–45,000, €22,500; Eugene V. & Clare E. Thaw, New York). Exh.: New York 2017b. Lit.: J. A. Ganz, "Robert Nanteuil's doctored bishop", *Print quarterly*, XI/3, 1994, p. 292; Adamczak 2011, no. 140 repr.; Prat 2013, fig. 1010 ♂♂



- J.552.123 Pomponne de BELLÈVRE (1529–1607), chancelier de France, pstl (marquise de Malleville 1874). Exh.: Paris 1874a, no. 944 n.r. Lit.: Adamczak 2011, no. M.93

Beaumont, v. Péréfixe

- J.552.125 François BLANCHART (1606–1675), abbé de Sainte-Genève, ?pstl, c.1673. Lit.: Adamczak 2011, no. 232

~grav. Nanteuil 1673, 1675 (FD 1668; PW 18; Adamczak 2011, no. 232)

- J.552.127 Pierre de BONZI (1631–1703), cardinal de Saint-Onuphre, archevêque de Narbonne, commandeur du Saint-Esprit 1688, pstl, c.1678. Lit.: Adamczak 2011, no. 251

~grav. Nanteuil 1678 (FD 1673; P&W 23; Adamczak 2011, no. 251)

~cop., pstl (Uffizi, inv. 1890, no. 2545), v. Tempesti

- J.552.13 François de BOSQUET (1605–1676), intendant de Guyenne et de Languedoc, évêque de Lodève et de Montpellier, ?pstl, c.1671. Lit.: Adamczak 2011, no. 221

~grav. Nanteuil 1671 (FD 1674; PW 24; Adamczak 2011, no. 221)

J.552.134 Pierre BOUCHU (1630–1718), abbé de Clairvaux, docteur de la Faculté de Paris, ?pstl, c.1669. Lit.: Adamczak 2011, no. 213

~grav. Nanteuil 1669 (FD 1678; PW 28; Adamczak 2011, no. 213)

J.552.136 Emmanuel-Théodose de La Tour d'Auvergne, cardinal de BOUILLON (1644–1715), grand aumônier, ?pstl, c.1668. Lit.: Adamczak 2011, no. 208

~grav. Nanteuil 1668 (FD 1682; PW 32; Adamczak 2011, no. 208)

J.552.138 Emmanuel-Théodose de La Tour d'Auvergne, cardinal de BOUILLON, ?pstl, c.1670. Lit.: Adamczak 2011, no. 216

~grav. Nanteuil 1670 (FD 1683; PW 33; Adamczak 2011, no. 216)

J.552.14 Emmanuel-Théodose de La Tour d'Auvergne, cardinal de BOUILLON, ?pstl, c.1678. Lit.: Adamczak 2011, no. 253

~grav. Nanteuil 1678 (FD 1684; PW 34; Adamczak 2011, no. 253)

Emmanuel-Théodose de La Tour d'Auvergne, cardinal de BOUILLON, pstl (château de Saint-Martin, Pontoise, inv. 20.VIII.1689). Lit.: Adamczak 2011, no. M.75 bis

J.552.143 Victor BOUTHILLIER (1596–1670), archevêque de Tours, m/u, c.1662. Lit.: Adamczak 2011, no. 169, as pstl [?]; image same as for FD 1697, a.1659]

~grav. Nanteuil 1662 (FD 1687; PW 37; Adamczak 2011, no. 169)

J.552.145 Guy CHAMILLART (1624–1675), maître des requêtes, intendant de Caen, ?pstl, c.1664. Lit.: Adamczak 2011, no. 188

J.552.146 =?m/u (Nanteuil, inv. p.m., 100 livres). Lit.: Adamczak 2011, no. M.52

~grav. Nanteuil 1664 (FD 1691; PW 42; Adamczak 2011, no. 188)

J.552.148 Jacques-Nicolas COLBERT (1654–1707), archevêque de Rouen, ?pstl, c.1670. Lit.: Adamczak 2011, no. 218

~grav. Nanteuil 1670 (FD 1704; PW 56; Adamczak 2011, no. 218)

J.552.15 Jacques-Nicolas COLBERT, ?pstl, c.1673. Lit.: Adamczak 2011, no. 233

~grav. Nanteuil 1673 (FD 1705; PW 57; Adamczak 2011, no. 233)

J.552.152 Jean-Baptiste COLBERT, sgr de Torcy (1619–1683), surintendant des Bâtiments, contrôleur général des finances, secrétaire d'État, pstl, 50x40.5, c.1667 (Mme Jahan. Chévrier 1933). Exh.: Paris 1933b, no. 35 n.r. Lit.: Adamczak 2011, no. 204, repr. p. 104 Φ



~grav. Nanteuil 1667 (FD 1701; PW 52; Adamczak 2011, no. 204a)

J.552.155 Jean-Baptiste COLBERT, pstl/ppr, 52x44, 1676 (Chantilly, musée Condé, inv. PE 343. Alexandre Lenoir (1762–1839); George Granville Leveson-Gower, 2<sup>nd</sup> Duke of Sutherland (1786–1861), 1838; Stafford House, London, catalogue 1862, no.22; duc d'Aumale 1876). Exh.: Chantilly 2004a, no. 5 repr. clr; Chantilly 2005, no. 64 repr. clr; Lagneau 2005, no. 41 repr. clr; Nanteuil 2019. Lit.: Pahin de la

Blancherie 1783; Gower 1874, fol. 111; Gruyer 1899, no. 343 [Éc. fr., 2<sup>e</sup> moitié du XVIII<sup>e</sup> siècle]; Lemonnier 1925, p. 71; Châtelet 1970, no. 124 repr.; Anne Somerset, *The affair of the poisons*, London, 2003, repr.; Adamczak 2011, no. 243, repr. p. 61 Φ



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~grav. Nanteuil 1676 (FD 1703; P&W 55; Adamczak 2011, no. 243a)

J.552.159 ~?2 pstls (Nanteuil, inv. p.m., 220 livres). Lit.: Adamczak 2011, no. M.14

J.552.16 Jean-Baptiste COLBERT, pstl (marquis de Marigny; inv. p.m., 1781, no. 816, Colbert Ministre, au pstl, 75 livres avec portrait de La Fontaine, trois crayons, par Rigaud). Lit.: Adamczak 2011, no. M.74. =? one of above or ?Éc. fr.

J.552.161 =?Colbert, pstl (François-Martial Marcille; vente p.m., Paris, Pillet, Febvre, 12–13.I.1857, Lot 115 n.r., gravé. Eudoxe Marcille 1862). Lit.: Lacroix 1862b, p. 135 n.r.

Jean-Baptiste COLBERT, pnt./toile [sic] (Paris, Masson, Charles Paillet, 3–5.XI.1817, Lot 15, H104)

Henri III Jules de Bourbon, prince de CONDÉ (Paris, Drouot, PLASA, 10.XII.2004, Lot 116 repr., attr. Nanteuil) [v. Éc. fr.]

J.552.163 Louis II de Bourbon, 4<sup>e</sup> prince de CONDÉ, le Grand Condé (1621–1686), m/u, 1662. Lit.: Adamczak 2011, no. 168

~grav. Nanteuil 1662 (FD 1738; PW 58; Adamczak 2011, no. 168)

Louis II de Bourbon, 4<sup>e</sup> prince de CONDÉ, le Grand Condé, pstl (*olim* Uffizi; inv. 11.IX.1800, goods transported to Livorno and Palermo during Napoleon's Italian campaign; not located since). Lit.: Adamczak 2011, no. M.73

?Le prince de CONDÉ (Ladislav Bloch, Vienna; Amsterdam, 14.XI.1905, Lot 50 repr., as Nanteuil). Lit.: Jeffares 2006, p. 385Aii, as ??attr. [v. Éc. fr.]

J.552.167 Honoré COURTIN, sgr de Chanteraine (1626–1703), conseiller d'État, ?pstl, c.1668. Lit.: Adamczak 2011, no. 209

~grav. Nanteuil 1668 (FD 1706; PW 59; Adamczak 2011, no. 209)

J.552.169 Mgr Louis DONI D'ATTICHY (1596–1664), évêque de Riez, plus tard, d'Autun, pstl/ppr, 34.3x27.9, inscr. verso ??"L'abbé Folard?", 1663 (Los Angeles, J. Paul Getty Museum, inv. 98.GG.13. PC; New York, Christie's, 10.I.1996, Lot 181, est. \$20–30,000, \$45,000 [= \$51,750]). Exh.: Los Angeles 1999; Los Angeles 2001b. Lit.: Goldner & al. 2001, no. 77 repr.; Burns 2007, fig. 22; Adamczak 2011, no. 177, repr. p. 79; Wunsch 2024, fig. 20 Φ



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~grav. Nanteuil (FD 1708; P&W 61; Adamczak 2011, no. 177a)

J.552.173 Jean DORIEU (1596–1679), conseiller au Grand Conseil, pstl, 33x25, sd → "Nanteuil/faciebat/1660" (Louvre inv. RF 2812; stolen 10.VII.1994. Louis-Pierre Henriquel-Dupont (1797–1892), graveur, ami d'Ingres; sa fille, Mme Paul Thureau-Dangin, née Anne-Louise Henriquel-Dupont, don 1903). Exh.: Paris 1927a, no. 83, pl. IV-5; Paris 1927b, no. 1238; London 1932, no. 111; Paris 1949, no. 6; Paris 1958d, no. 221, pl. 61; Paris 1960, no. 74; Paris 1963b; Paris 1984f, no. 149. Lit.: Thomas 1914, repr. p. 346; Ratouis de Limay 1925, p. 24 n.r.; Bouchot-Saupique 1930, no. 71; Monnier 1972, no. 9; *L'Humanité*, 12.VII.1994; Adamczak 2011, no. 139 repr.; Prat 2013, fig. 1009; Salmon 2018, no. 9 repr.; [Jeffares 2018g](#); [Jeffares 2018m](#) φ



LARGER IMAGE

~grav. Nanteuil (FD 1709; P&W 62)

J.552.177 ~cop., bl. chl/ppr, 34x25.8 (Reims, mBA, inv. 898.2.2. Georges Sortais; acq. 1898). Lit.: Adamczak 2011, no. R.14, p. 76

J.552.178 Pierre-Arnaud DU CAMBOUT DE COISLIN (1639–1706), cardinal, ?pstl, c.1666. Lit.: Adamczak 2011, no. 203

~grav. Nanteuil 1666 (FD 1697; PW 49; Adamczak 2011, no. 203)

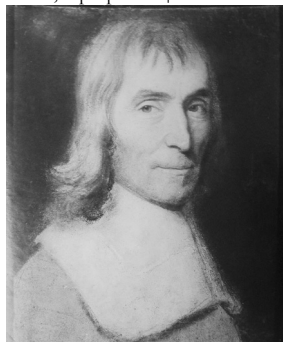
J.552.18 [Pierre-Arnaud DU CAMBOUT] DE COISLIN, vu de ¾, pstl, 32.5x24.4 (Paignon Dijonval 1810). Lit.: Bénard 1810, p. 149, no. 2805; Adamczak 2011, no. M.96

J.552.181 François-Antoine DU LIEU de Chenevoux [(–1697), capitaine du château de Merindes], maître des comptes, ?pstl, c.1667. Lit.: Adamczak 2011, no. 205

~grav. Nanteuil (FD 1710; P&W 63; Adamczak 2011, no. 205)

J.552.183 [Jean-Ambroise DUVERGIER DE HAURANNE], abbé de Saint-Cyran [(1581–1643)], pstl (François-Martial Marcille; vente p.m., Paris, Pillet, 4–7.III.1857, Lot 275 n.r.). Lit.: Adamczak 2011, no. M.97

J.552.184 Abraham de FABERT, marquis d'Esternay (1599–1662), maréchal de France, pstl, 33.5x28.5, c.1662 (François-Martial Marcille; vente p.m., Paris, Pillet, Febvre, 12–13.I.1857, Lot 115 n.r.; Eudoxe Marcille 1862, 1881, 1890; desc.: [Pierre] Chévrier 1933). Exh.: Paris 1933b, no. 36 n.r.; Paris 1937a, no. 109. Lit.: Lacroix 1862b, p. 135 n.r.; Chennevières 1890, p. 225 repr.; Lugt 605a; Adamczak 2011, no. 165, repr. p. 208 φ



J.552.186 =?m/u (Nanteuil, inv. p.m., 22 livres). Lit.: Adamczak 2011, no. M.59

?~Allou pstl, J.1036.071 q.v.

J.552.187 Hippolyte FÉRET (1610–1677), abbé, vicaire général de l'archevêque de Paris, ?pstl, c.1669. Lit.: Adamczak 2011, no. 214

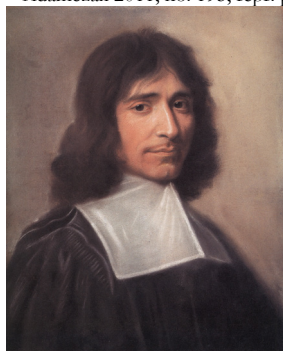
~grav. Nanteuil 1669 (FD 1718; PW 73; Adamczak 2011, no. 214)

J.552.188 La duchesse de FONTANGES, née Marie-Angélique d'Escoraille de Ronsille (1661–1681), coiffure bouclée, ornée de perles, corsage fon jaune broché, écharpe bleue, pstl, 75x45 ov. (Hyacinthe, comte Despinoy; vente p.m., Versailles, 5 rue du Regard, Trinquand, Roehn, 14–19.I., 4–9.II.1850, Lot 811 n.r., F49.11)

J.552.19 Wilhelm Egon von FÜRSTENBERG (1629–1704), commandeur du Saint-Esprit 1694, cardinal, évêque de Strasbourg, ?pstl, c.1671. Lit.: Adamczak 2011, no. 222

~grav. Nanteuil 1671 (FD 1743; PW 78; Adamczak 2011, no. 222)

J.552.192 Le médecin Louis GALLAIS (–1677), pstl/ppr gr., 53x43.5, c.1665 ([François-Martial Marcille; vente p.m., Paris, Pillet, 4–7.III.1857, Lot 274 n.r.] M. Grosjean-Maupin 1927. Salamander Fine Art, cat. 2006, pp. 32f repr). Exh.: Paris 1927a, no. 82, pl. VII-10. Lit.: Adamczak 2011, no. 195, repr. p. 91 φ



LARGER IMAGE

J.552.194 ~version, pstl/ppr, 65x52 (Uffizi, inv. 1890, no. 2534). Lit.: Adamczak 2011, p. 223 n.r., ?cop. by Tempesti [new attr., new identification] φαv



Maria GIOVANNA Battista di Savoia-Nemours, pstl (Uffizi), v. Tempesti

J.552.196 La comtesse de GRIGNAN, née Françoise-Marguerite de Sévigné (1646–1705), la main dr. sur le bras g., l'autre main retombant, en déshabillé élégant, fond de rideau bleuâtre, laissant voir un bout de paysage, pstl, 60x45 (Hyacinthe, comte Despinoy; vente p.m., Versailles, 5 rue du Regard, Trinquand, Roehn, 14–19.I., 4–9.II.1850, Lot 812 n.r., F46.11)

J.552.197 François GUÉNAULT (1586–1667), médecin, ?pstl, c.1664. Lit.: Adamczak 2011, no. 189

~grav. Nanteuil 1664 (FD 1750; PW 83; Adamczak 2011, no. 189)

J.552.199 ?Mme Michel HARDOUIN, née Nicole-Geneviève Nanteuil (1647–1676), fille de l'artiste, pstl (Nanteuil, inv. p.m., "sa fille", portrait de famille). Lit.: Adamczak 2011, no. M.71 bis

J.552.201 François HARLAY DE CHAMPVALLON (1625–1695), cardinal, archevêque de Paris, ?pstl, c.1671. Lit.: Adamczak 2011, no. 223

~grav. Nanteuil 1671, 1673 (FD 1752, 1753; PW 85, 86; Adamczak 2011, no. 223, 234)

J.552.202 Charles-René d'HOZIER (1640–1732), juge des armes de France, pstl, 1666 (Nanteuil, inv. p.m., no. 42; procès-verbal d'apposition des scelles, 9.XII.1678). Lit.: Adamczak 2011, no. M.6

J.552.203 Étienne JEHANNOT DE BARTILLAT (1609–1671), garde du Trésor royal, ?pstl, c.1666. Lit.: Adamczak 2011, no. 202

~grav. Nanteuil 1666 (FD 1660; PW 13; Adamczak 2011, no. 202)

J.552.205 Claude JOLY (1610–1678), évêque d'Agen, ?pstl, c.1673. Lit.: Adamczak 2011, no. 235

~grav. Nanteuil 1673 (FD 1757; PW 90; Adamczak 2011, no. 235)

J.552.207 Jean de LA FONTAINE (1621–1695), auteur, pstl (comte de Maleville, château de Fénelon, acqu. c.1860). Lit.: comte de Maleville, "Un portrait de Molière, pastel attribué à Robert Nanteuil", *Le Moliériste*, 1884, p. 27f n.r.; Adamczak 2011, no. M.101

J.552.208 Guillaume I de LAMOIGNON, marquis de Bâville (1617–1677), premier président 1658, pstl, c.1663. Lit.: Adamczak 2011, no. 182

~grav. Nanteuil (FD 1764; P&W 97; Adamczak 2011, no. 182)

J.552.21 Guillaume I de LAMOIGNON, pstl/ppr, 54.5x44.2, c.1676 (Paris, musée Carnavalet, inv. D.8532. Marquis de Ségur, château de Méry-sur-Oise; Paris, Paris, Palais Galliera, Ader, Picard, Tajan, 11.III.1975, Lot 47 n.r., éc. de Nanteuil, F30,000). Exh.: Paris 1984a. Lit.: Montgolfier 1975; "Le président de Lamoignon au pastel et sur cuivre vu par R. Nanteuil", *Bulletin de la Société archéologique, historique et artistique Le Vieux Papier*, 270, 1978, pp. 401–403; Montgolfier 1982, no. 71, repr.

clr p. 55; Adamczak 2011, no. 244, repr. p. 105; Prat 2013, fig. 1016 Φσ



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Photo courtesy musée Carnavalet

~grav. Nanteuil 1676 (FD 1765; P&W 98; Adamczak 2011, no. 244a)

~grav. G. Edelinck

~cop., miniature, enamel, 5x4 (marquis de Ségur; Paris, Drouot, 17–18.IV.1975, Lot 91 repr.)

J.552.216 François VI, duc de LA ROCHEFOUCAULD (1613–1680), auteur des *Maximes*, m/u. Exh.: Paris 1952a, no. 69a n.r.

J.552.217 Marguerite Hessein, dame de LA SABLIERE (1640–1693), salonnière, tenant un éventail, costume de cour, pstl, 58x35 (Hyacinthe, comte Despinoy; vente p.m., Versailles, 5 rue du Regard, Trinquand, Roehn, 14–19.I., 4–9.II.1850, Lot 813 n.r., F81)

Mme de La Vallier [La duchesse de LA VALLIÈRE] (Johannesburg, Sotheby's & Stephan Welz, 30.VIII.1994, Lot 245 repr.), v. Éc. Jr.

Laverdin, v. Beaumanoir

J.552.219 Noël LE BOULTZ, sgr de Chaumont (1609–1684), conseiller au parlement de Paris, ?pstl, c.1671. Lit.: Adamczak 2011, no. 224

~grav. Nanteuil 1671 (FD 1768; PW 103; Adamczak 2011, no. 224)

J.552.221 ?Isaac-Louis LE MAISTRE DE SACY (1613–1684), prêtre, pstl (Nanteuil, inv. p.m., 100 livres, reclaimed by docteur Gallet). Lit.: Adamczak 2011, no. M.24 = ?M.76

~grav. Antoine Masson (FD 1489; Adamczak 2011, no. M.76)

~grav. Nicolas Habert (FD 2484; Adamczak 2011, no. M.76.a)

J.552.224 ?Ninon de LENCLOS (1620–1705), femme d'esprit, en buste, en corsage rouge, m/u (Paris, 5.II.1947, att.r F32,000). Lit.: Adamczak 2011, no. M.104

J.552.225 Charles-Maurice LE TELLIER (1642–1710), archevêque-duc de Reims 1671, commandeur du Saint-Esprit 1688, pstl, 33.5x27.7, 1663 (Versailles MV 5716; dep.: Reims, mBA, inv. D.935.2. Don Marie Passier 1912). Exh.: Paris 1927a, no. 85, pl. VII-9; Paris 1938b, no. 48; Nanteuil 1978, no. 62. Lit.: Fromrich 1957, fig. 7; Salmon 1997a, no. 1, repr.; Adamczak 2011, no. 164, repr. p. 18 φσ



LARGER IMAGE

~grav. 1663 Nanteuil (1786–87; P&W 119–120; Adamczak 2011, no. 164a, 183)

~grav. Nanteuil (P&W 120; Adamczak 2011, no. 183)  
 ~cop., pierre noire (Reims, mBA, inv. 795.1.4395). Lit.: Vergnet-Ruiz & Laclotte 1962, n.r.

1552.23 Charles-Maurice LE TELLIER, ?pstl, c.1670. Lit.: Adamczak 2011, no. 219

~grav. Nanteuil 1670, 1672 (FD 1788–90; P&W 121–23; Adamczak 2011, no. 219, 226, 227)

1552.233 Michel IV LE TELLIER (1603–1685), chancelier de France, ?pstl, c.1661. Lit.: Adamczak 2011, no. 158, 159

~grav. Nanteuil 1661 (FD 1779, 1780; PW 113, 114; Adamczak 2011, no. 158, 159)

~grav. Nanteuil c.1662 (FD 1781, 1778; PW 115, 116; Adamczak 2011, no. 173, 174)

1552.236 Michel IV LE TELLIER, ?pstl, c.1674. Lit.: Adamczak 2011, no. 239

~grav. Nanteuil 1674 (FD 1782; PW 117; Adamczak 2011, no. 239)

1552.238 Dominique II de LIGNY (1619–1681), évêque de Meaux 1659, pstl/ppr beige, 33.4x27.4, c.1661 (Louvre inv. 31375. Evans; acqu. 1854). Exh.: Paris 1927a, no. 84, pl. V-7; Paris 1946b, no. 77; Paris 1949, no. 7 pl. I; Paris 1960b, no. 75; Paris 1963b; Nantes 1997, p. 58 repr.; Paris 2018. Lit.: Reiset 1869, no. 1204; Thomas 1914, repr. p. 349; Ratouis de Limay 1925, p. 24, pl. 3; Bouchot-Saupique 1930, no. 72; Monnier 1972, no. 10; Burns 2007, fig. 5; Adamczak 2011, no. 153, repr. p. 12; Prat 2013, fig. 1011; Burns & Saunier 2014, p. 33 repr.; Salmon 2018, no. 10 repr.; [Jeffares 2018g](#) φσ



LARGER IMAGE

~grav. Nanteuil (FD 1792; P&W 126; Adamczak 2011, no. 153a)

1552.241 Jules-Paul de LIONNE (1647–1721), prieur de Saint-Martin-des-Champs, ?pstl, c.1667. Lit.: Adamczak 2011, no. 206

~grav. Nanteuil (FD 1794; P&W 128; Adamczak 2011, no. 206)

1552.243 LOUIS XIV (1638–1715), pstl, Fontainebleau, .x.1661. Lit.: Adamczak 2011, no. 175

~grav. Nanteuil (FD 1725–28; P&W 134–37; Adamczak 2011, no. 175)

1552.245 LOUIS XIV, pstl/ppr, 50.7x42, c.1666 (Paris, Bibliothèque nationale de France, Est. Rés. B6. Umberto II, Castello di Racconigi, Turin, 1933; desc.: SAR Maria Beatrice di Savoia; London, Christie's, 22.IV.2005, Lot 1047 repr., Éc. fr. XVII<sup>e</sup>, ?W. Vaillant, ?duc d'Orléans, est. £700–900, £5760; PC; English country sale 2008; Miles Barton – Period Paintings; Paris, Christie's, 23.VI.2009, Lot 56 repr., as Nanteuil, Louis XIV, est. €10–15,000, €19,375; acqu. Association des amis de la BnF). Exh.: Paris 2014. Lit.: Adamczak 2011, no. 199, repr. p. 4; Chantal Humbert, “Visages du Grand Siècle”, *Gazette Drouot*, 10.II.2012, p. 148 repr.; Prat 2013, fig. 1013; Meyer 2017, fig. 64; Prenant 2017, p. 6 repr. φ



~grav. Nanteuil, pour la thèse d'Augustin Servien, 1666 (FD 1729; P&W 138–39; Adamczak 2011, no. 199a–b)

1552.248 LOUIS XIV, pstl/ppr, 53.5x43.5, c.1667, inscr. verso “Nanteuil Faciebat 1670”; “Ce faux fond/conservé l'ouvrage ainsi il ne faut/jamais l'oster/Il se faut empêcher de/hurter ce tableau et de le/manier rudement” (Uffizi, inv. 1890, no. 824. Pitti 1687; Uffizi 1798). Exh.: Florence 1945, no. 36; Florence 1977, no. 122 repr. Lit.: Thomas 1914, repr. p. 359; Petitjean & Wickert 1925, repr. opp. p. 260; Maumené & d'Harcourt 1931, no. 40, p. 36f, pl. V; Berti 1979, Ic557 repr.; Lucy Norton, *The Sun King and his loves*, London, 1982, repr. clr; Gregori 1994, no. 745 repr. clr; Adamczak 2011, no. 207, repr. p. 51; Adamczak 2015, fig. 2, erroneously as BnF version; Meyer 2017, fig. 79 φ



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~grav. Nanteuil 1668–69, pour la thèse de Mathieu Yzoré d'Hervault 1670 (FD 1730–31; P&W 140–41; Adamczak 2011, no. 207a–b)

1552.252 LOUIS XIV, ?pstl, c. 1672. Lit.: Adamczak 2011, no. 228

~grav. Nanteuil 1672 (FD 1732; P&W 142; Adamczak 2011, no. 228)

1552.254 LOUIS XIV, pstl, 48.7x?, c.1673 (acqu. Joachin Segliere, sgr de Boisfranc, 330 livres; returned to artist for correction; reclaimed from Nanteuil estate, procès-verbal d'apposition des scelles, 9.XII.1678). Lit.: Adamczak 2011, no. M.9

1552.255 LOUIS XIV, ?pstl, c.1676. Lit.: Adamczak 2011, no. 247

~grav. Nanteuil 1676 (FD 1734; P&W 143; Adamczak 2011, no. 247)

1552.257 LOUIS XIV, ?pstl, c.1678. Lit.: Adamczak 2011, no. 255

~grav. Nanteuil 1678, terminé par G. Edelinck (P&W Ap. 2; Adamczak 2011, no. 255)

1552.259 LOUIS XIV, pstl, c.1678 (Nanteuil, inv. p.m., 300 livres). Lit.: Adamczak 2011, no. M.11

1552.26 LOUIS XIV, pstl, en petit (Nanteuil, inv. p.m., 80 livres). Lit.: Adamczak 2011, no. M.16

1552.261 LOUIS XIV, pstl (Jean-Baptiste Colbert, inv. p.m., 1683, 102 livres). Lit.: Adamczak 2011, no. M.78

1552.262 LOUIS XIV, pstl (André-Charles Boulle; inv. p.m., 11.III.1732, no. 69, 15 louis with pendant, Reine). Lit.: Adamczak 2011, no. M.88

1552.263 LOUIS XIV en rabat, pstl (André-Charles Boulle; inv. p.m., 11.III.1732, no. 71, 3 louis 10). Lit.: Adamczak 2011, no. M.90

1552.264 LOUIS XIV, en cuirasse, pstl (Pierre Margry 1872). Lit.: Jal 1872, p. 898; Adamczak 2011, no. M.106

1552.265 LOUIS XIV, pstl/ppr, 64x57.3 ov., c.1676–78 ([?marquis de Louvois; desc.] comte Édouard-François-Marie de La Rochefoucauld Doudeauville, duca di Bisaccia (1874–1968), château d'Esclimont; sa fille, Marie-Carmen-Élisabeth-Françoise-Gabrielle, comtesse de Mailly-Nesle. PC 2005). Exh.: New York 2005a, no. 32 repr. Lit.: E. de Ganay, “Esclimont, demeure féodale”, *Connaissance des arts*, .V.1958, p. 64 [attr.] Φα



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1552.268 ~version, pstl, 59x50 ov., s → “Nanteuil/F” (Heim-Gairac, Paris, adv. *Burlington magazine*, CVIII/754, .I.1966, p. xvi repr.) φβ



1552.269 =?pstl, 57x48 ov. (Paris, Drouot, Lair-Dubreuil, 12.XII.1925, Lot 50 n.r., école de Nanteuil)

LOUIS XIV, pstl (Uffizi, inv. 1890, no. 2540), v. *Tempesti*

1552.271 LOUIS le Grand Dauphin (1661–1711), ?pstl, 1677. Lit.: Adamczak 2011, no. 250

~grav. Nanteuil 1677 (FD 1735; PW 144; Adamczak 2011, no. 250)

1552.273 =?pstl, inachevé (Nanteuil, inv. p.m., 200 livres). Lit.: Adamczak 2011, no. M.12

1552.274 François-Michel Le Tellier, marquis de LOUVOIS, sgr de Courtenvaux (1641–1691), secrétaire d'État, surintendant des bâtiments, pstl (le sujet; sa veuve, née Anne de Souvré; inv. p.m., 6.XII.1715, no. 705, pour mémoire). Lit.: Rambaud 1965, I, p. 547; Adamczak 2011, no. M.77

1552.2745 Dame de la famille MANCINI, costume de cour, pstl, 50x35 (Hyacinthe, comte Despinoy; vente p.m., Versailles, 5 rue du Regard, Trinquant, Roehn, 14–19.I., 4–9.II.1850, Lot 814 n.r., H76)

- 1552.275 MARIE-THÉRÈSE d'Autriche (1638–1683), pstl (Nanteuil, inv. p.m., “la Reine”, 220 livres). Lit.: Adamczak 2011, no. M.15 =? M.79
- 1552.276 La reine [MARIE-THÉRÈSE d'Autriche], pstl (André-Charles Boulle; inv. p.m., 11.III.1732, no. 69, 15 louis with pendant, Louis XIV). Lit.: Adamczak 2011, no. M.89
- 1552.277 Jean de La Barde, marquis de MAROLLES (1602–1692), ambassadeur en Suisse en 1648, conseiller d'État, pstl, 34x28, c.1662 (desc.: famille du sujet; marquis de Sinety, château de Misy 1910; Sinety 1957; Paris, Drouot, Millon, 26.VI.2013, Lot 31 repr., est. €4–6000, 11,000). Lit.: T. Borel, *Une ambassade suisse à Paris, 1663*, 1910, opp. p. 1, fig. 2; Fromrich 1957, fig. 6; Salmon 1997, p. 36; Adamczak 2011, no. 166, repr. p. 209 Φσ



- 1552.279 Jean de MAUPEOU (1623–1677), évêque-comte de Châlons-sur-Saône, ?pstl, c.1671. Lit.: Adamczak 2011, no. 225

~grav. Nanteuil 1671 (FD 1808; PW 154; Adamczak 2011, no. 225)

- 1552.281 Maximilien de Bavière [?MAXIMILIAN PHILIPP Hieronymus Herzog von Bayern-Leuchtenberg (1638–1683)], pstl (Nanteuil, inv. p.m., “la Reine”, 220 livres). Lit.: Adamczak 2011, no. M.15 =? M.79

- 1552.282 Cardinal Jules MAZARIN (1602–1661), pstl (duc d'Aumont; inv. p.m. 9.IV.1704, 12 livres). Lit.: Müller 2001, p. 393 n.r.; Adamczak 2011, no. M.80

Cardinal MAZARIN, pstl (Radix de Sainte-Foix; Paris, hôtel de Bullion, 16.I.1811, Lot 30, F30.50; Sainte-Foix). Lit.: Adamczak 2011, no. M.109 bis

Cardinal MAZARIN (*Chévrier Marcille*), v. a/r Mignard

- 1552.285 Jean-Baptiste Poquelin, dit MOLIÈRE (1622–1673), auteur dramatique et comédien, pstl, 62x51 ov. (Demidov; Paris, 8–10.III.1860, Lot 399 n.r.; San Donato sale, Paris, 21–22.II.1870, F960. Silvius du Boys 1874. Paul du Boys; vente p.m., Paris, Drouot, Henri Baudoin, 28.III.1941, Lot 5 n.r., attr. Nanteuil, F32,000). Exh.: Paris 1874a, no. 945 n.r., as autograph Nanteuil. Lit.: Lacroix 1872, as by Vivien; Lacroix 1872, no. 18, as by Vivien or Nanteuil; Adamczak 2011, no. M.112

=? pstl (*Chartres, mBA, inv. D104/1931*), v. *Éc. fr.*

- 1552.287 MOLIÈRE, pstl (marchand d'art, Paris, c.1870). Lit.: comte de Maleville, “Un portrait de Molière, pastel attribué à Robert Nanteuil”, *Le Moliériste*, 1884, p. 27f n.r., attr.

- 1552.288 ~version, sans moustaches, pstl (comte de Maleville, château de Fénelon, acqu. c.1860). Lit.: comte de Maleville, “Un portrait de Molière, pastel attribué à Robert Nanteuil”, *Le Moliériste*, 1884, p. 27f n.r.; Adamczak 2011, no. M.110

?MOLIÈRE (*Chartres, mBA, inv. D104/1931*). Lit.: *Cat. musée 1954, no. Aq. 15; attr. [v. Éc. fr.]*

Charles de Sainte-Maure, duc de MONTAUSIER; & pendant: épouse, née Julie-Lucine d'Angennes

(*Edmond Fillen; Monaco, Sotheby's, 21.VI.1991, Lot 7 repr.*) [v. B. *Vaillant*]

- 1552.292 Antoine Jacob, dit MONTFLEURY (1640–1685), auteur dramatique, fils du comédien, pstl (Mlle Dangeville 1787). Lit.: *Vie de Montfleury...*, Paris, 1787, p. 11

~grav. Rémi-Henri-Joseph Delvaux (1748–1823), 1787 (FD 2481). Lit.: Adamczak 2011, no. M.75

- 1552.294 Zacharie Jacob, dit MONTFLEURY (1600–1667), comédien, auteur dramatique, pstl. Lit.: Paris 2007, CD, p. 731

~grav. *La Mort d'Asdrubal*, 1647, frontispiece

- 1552.296 Mgr Jean de MONTPEZAT de Courbon (1606–1685), abbé du Mas d'Azil, évêque de Saint-Papoul, archevêque de Bourges 1664, de Toulouse, de Sens 1674, pstl/ppr, 52.2x41.7 (Reims, mBA, inv. 907.11. George Conquéré de Monbrison; Paris, Georges Petit, Lair-Dubreuil, 13.V.1904, Lot 65 repr., b/i; son fils, Étienne de Monbrison; acqu. 1907, F5000). Exh.: Paris 1933a, no. 138; Paris 1958e, no. 222; Nanteuil 1978, no. 65; Nanteuil 1995, no. 58 repr. Lit.: Sartor 1909, no. 840; Thomas 1914, repr. p. 351; Petitjean & Wickert 1925, p. 313; Vergnet-Ruiz & Laclotte 1962, n.r.; Jeffares 2006, as ?attr.; Adamczak 2011, no. 229, repr. p. 29 φσ



~grav. Nanteuil 1673 (FD 1829; P&W 176; Adamczak 2011, no. 229a)

- 1552.299 François de NESMOND (1629–1715), évêque de Bayeux, ?pstl, c.1663. Lit.: Adamczak 2011, no. 185

~grav. Nanteuil 1663 (FD 1831; PW 182; Adamczak 2011, no. 185)

- 1552.301 Ferdinand de NEUFVILLE de Villerooy (1608–1690), évêque de Chartres, ?pstl, c.1664. Lit.: Adamczak 2011, no. 192

~grav. Nanteuil 1664 (FD 1833; PW 184; Adamczak 2011, no. 192)

- 1552.303 Philippe, duc d'ORLÉANS, “Monsieur” (1640–1701), pstl/ppr, 49x38, c.1671 (Chalais, abbaye royale, fondation Jacquemart-André, inv. 2199, S.1393. George Conquéré de Monbrison; Paris, Georges Petit, Lair-Dubreuil, 13.V.1904, Lot 31 n.r., as by Charles Le Brun, F900; M. de Gramedo pour Nélie Jacquemart-André; *olim* attr. Vivien; legs 1912). Lit.: Nantes 1997, repr. clr p. 58, as Le Brun; Jeffares 2006, p. 324Aii, attr. Le Brun; Adamczak 2011, no. 220, repr. p. 85, as Nanteuil; Jeffares 2012c, p. 584 n.r., as Nanteuil; Meyer 2017, p. 458 n.r., erroneously as Ann. I.A-5, as by Claude Lefèvre Φσ



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- 1552.306 =?pstl (Nanteuil, inv. p.m., 220 livres). Lit.: Adamczak 2011, no. M.13

~grav. Nanteuil c.1671 (FD 1736; PW 188; Adamczak 2011, no. 220a; Meyer 2017, Ann. I.A-6, repr. p. 459)

- 1552.308 ?Paul-Philippe-Hardouin de Beaumont de PÉREFIXE (1606–1671), archevêque de Paris, ?pstl, c.1662. Lit.: Adamczak 2011, no. 167 n.r.

~grav. Nanteuil (FD 1937–40; PW 191–94; Adamczak 2011, nos. 167, 180, 197, 198)

- 1552.31 Hardouin de PÉREFIXE de Beaumont, m/u, inachevé (Nanteuil, inv. p.m., 100 livres). Lit.: Adamczak 2011, no. M.69

Hardouin de PÉREFIXE de Beaumont, pstl (château de Saint-Martin, Pontoise, inv. 20.VIII.1689). Lit.: Adamczak 2011, no. M.72 bis

- 1552.312 ?Hardouin de PÉREFIXE de Beaumont, pstl, 64.5x54.5 (chanoine Panel; vente p.m., Rouen, 29.VI.1915. David David-Weill, Neuilly; seized ERR, inv. DV 35, as anon., inconnu; Jeu de Paume; repatriated 13.XI.1945). Lit.: Adamczak 2011, no. R.58 n.r., as ??Pérefixe; ?entourage de Nanteuil, ?Tempesti [new attr., identification] φ



- 1552.314 ~?cop., pstl, 47.5x37.5 (Paris, Tajan, 18.V.2006, Lot 51 repr., est. €3–4000, €3200). Lit.: Adamczak 2011, no. R.57 n.r., as ??Pérefixe; ?entourage de Nanteuil, ?Tempesti φ



- 1552.316 ??Charles PERRAULT (1628–1703), de l'Académie française, black, red chlk, pstl/ppr,

27.6x22.8 ov. (Cambridge, Fogg Art Museum, inv. 1957.183. Don Mrs Herbert N. Strauss 1957). Exh.: Cleveland 1989, no. 105 repr. Lit.: *Burlington magazine*, CXXXI/1041, .XII.1989, p. 997, fig. 114; Burns 2007, fig. 25, as Nanteuil; Adamczak 2011, R.45, repr. p. 279, ??Nanteuil [Patr.] φ?α?δ



J.552.318 Louis PHÉLYPEAUX de La Vrillière (1599–1681), ?pstl, c.1662. Lit.: Adamczak 2011, no. 172

~grav. Nanteuil 1662 (FD 1687; PW 102; Adamczak 2011, no. 172)

J.552.32 Simon Arnauld, marquis de POMPONNE (1618–1699), homme d'État, pstl/ppr, 57x45.5, c.1675 (New York, Christie's, 30.I.1998, Lot 216 repr., est. \$80–100,000, \$105,000; PC). Lit.: Adamczak 2011, no. 240, repr., p. 81; Mathis 2013, fig. 3 Φσ



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~grav. Nanteuil 1675 (FD 1843; P&W 196; Adamczak 2011, no. 240a)

J.552.324 Nicolas POTIER DE NOVION (1618–1693), premier président au parlement de Paris, pstl, c.1664 (Versailles, 23.II.1986, Lot 92 repr., fr32,000. Lit.: Adamczak 2011, no. 186, repr., p. 218 φ



~grav. Nanteuil 1664 (FD 1845; PW 187; Adamczak 2011, no. 186a)

J.552.327 [P]Jean-François-Paul de Gondi, cardinal de RETZ (1614–1679), archevêque de Paris, pstl, ov., c.1676 (comte de Lavau-Chazot 1957). Lit.: Fromrich 1957, fig. 8 Φ



J.552.33 Madeleine de SCUDÉRY (1607–1701), romancière, pstl, a.1667. Lit.: Stéphanie de Genlis, *De l'influence des femmes...*, Paris, 1826, p. 152 n.r.; Adamczak 2011, no. M.7

J.552.331 Alexandre de SÈVE, sgr de Chastignonville (1605–1674), conseiller au conseil des finances, intendant, ?pstl, c.1662. Lit.: Adamczak 2011, no. 176

~grav. Nanteuil 1662 (FD 1861; PW 210; Adamczak 2011, no. 176)

J.552.333 La marquise de SÉVIGNÉ, née Marie de Rabutin-Chantal (1626–1696), pstl, 52x42, c.1666 (Paris, musée Carnavalet, inv. D.4355. Traullé c.1800; ; Villenave 1849; Bredt; don 1852: [Emmanuel Mouchet de Battefort, comte de Laubespain, ∞ Augustine-Émile-Victorine Destutt de Tracy]; comte Léonel-Antoine Mouchet de Battefort, comte de Laubespain (1810–1896) 1874; marquise de Laubespain; legs 1912). Exh.: Paris 1874a, no. 628 n.r.; Paris 1878, no. 280; Paris 1926, no. 5; Paris 1927a, no. 86, pl. VI-8; Paris 1936b, no. 37; Paris 1946a, no. 269; Paris 1984; Paris 1996b, no. 19. Lit.: F. Feuillet de Conches, *L'Intermédiaire des chercheurs et curieux*, 10.X.1866, 600, oil cop. in Carnavalet; original pastel chez un des gendres de M. Destutt de Tracy; Baschet 1927, p. 578 repr.; Montgolfier 1982, no. 70 repr.; Adamczak 2011, no. 200, repr. p. 109; Prat 2013, fig. 1015; Burns & Saunier 2014, p. 30 repr. Φσ



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Photo courtesy musée Carnavalet

~grav. N.-É. Edelinck 1726; Alfred-Émile Rousseau, 1874 (FD 2047)

~numerous cop. in various media

*La marquise de SÉVIGNÉ* (J. Heugh 1879; Gower; London, Christie's, 28.I.1911; New York PC 1943) [v. *Éc. fr.*]

J.552.339 ?Denis TALON (1628–1698), magistrat français, dessin, c.1656

~grav. Nanteuil (FD 1864; P&W 214; Adamczak 2011, no. 100)

J.552.341 ~cop., pstl, pierre noire, sanguine/ppr, 21.2x16.3 (Louvre inv. 31372. Saint-Morys). Lit.: Reiset 1869, no. 1201, as inconnu, pstl φ



J.552.343 Denis TALON (1628–1698), magistrat français, ?pstl, c.1669. Lit.: Adamczak 2011, no. 215

~grav. Nanteuil 1662 (FD 1865; PW 215; Adamczak 2011, no. 215)

J.552.345 [Jacques] TARDIEU [(1593–1665), lieutenant criminel [au Châtelet] pstl/ppr, 49.9x42.6 (Cambridge, Fitzwilliam Museum, inv. 1780. Maurice Gobin, marchand d'estampes, Paris; acqu. 1937, don Friends of the Fitzwilliam Museum). Lit.: Lugt 572; Adamczak 2011, no. 178, repr. p. 102 φ



J.552.347 Henri de La Tour d'Auvergne, vicomte de TURENNE (1611–1675), maréchal de France, pstl/ppr, 51x41, sd "Nanteuil Faciebat 166[p5]", inscr. verso "Nanteuil Faciebat 1670" (Uffizi, inv. 1890, no. 822). Exh.: Florence 1945, no. 35 repr.; Florence 1977, no. 123 repr. Lit.: Thomas 1914, repr. p. 355; Adamczak 2011, no. 193, repr., p. 65; Prat 2013, fig. 1012; Salmon 2018, fig. 1 Φ



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~grav. Nanteuil 1665 (FD 1869; PW 219; Adamczak 2011, no. 193a)

J.552.349 ~cop., pstl/ppr, 54.8x44.5 (Louvre inv. 31368. Comte d'Angiviller; saisie des émigrés, 30.V.1796; Louvre inv. 1815–24, no. 47, Galerie d'Apollon). Exh.: Paris 1802, no. 425; Paris 1838–45, no. 1195; Paris 1965b, no. 99, as autograph; Paris 2018. Lit.: Reiset 1869, no. 1203; Ratouis de Limay 1925, p. 24, pl. 2, as autograph; Furcy-Raynaud 1912, p. 252; Bouchot-Saupique 1930, no. 70, as autograph; Monnier 1972, no. 11, attr.; Adamczak 2011,

no. R.18; Salmon 2018, no. 11 repr., ?entourage ou cop.; [Jeffares 2018g](#) φκσ



J.552.351 ~cop., pstl (Swiss PC). Lit.: Adamczak 2011, pp. 222, 274 n.r., not numbered, exact copy of Louvre sheet

J.552.352 ~cop., pstl/ppr br., 44x36 (Louis XVI; don: M. de Créquy. Paris PC 1972). Lit.: Monnier 1972, s.no. 11, n.r.; Adamczak 2011, p. 274 n.r.

~cop. Weyler, enamel/copper, 9x7 ov. (Erika Pohl-Ströher; London, Sotheby's, 4.XII.2020, Lot 114 repr.)

J.552.353 Henri de La Tour d'Auvergne, vicomte de TURENNE, pstl, 56x45.5 (n/k). Lit.: Adamczak 2011, no. R.20 n.r., photo seen

J.552.354 Henri de La Tour d'Auvergne, vicomte de TURENNE, pstl (château de Saint-Martin, Pontoise, inv. 20.VIII.1689). Lit.: Adamczak 2011, no. M.75 *ter*

J.552.357 Félix VIALART DE HERSE (1613–1680), évêque de Chalons, pstl (Nanteuil, inv. p.m., 110 livres). Lit.: Adamczak 2011, no. M.28 =? M.83

~grav. L. Lombard. Lit.: Adamczak 2011, no. M.83

*Homme* (Paris, Bibliothèque nationale de France, inv. Réserve B6), v. *éc. fr.*

J.552.36 *Homme*, pstl/ppr, 37.5x28.4, sd ^ "Nanteuil F/1662" (Reims, mBA, inv. 898.2.1. Marquis de Biron; acqu. 1898, f1200). Exh.: Paris 1937a, no. 108; Paris 1938b, no. 47; Paris 1958e, no. 221; Rome 1962, no. 148; Nanteuil 1978, no. 70; Nanteuil 1995, no. 56 repr. Lit.: Gonse 1900, pp. 266f repr.; Sartor 1909, no. 839; Thomas 1914, repr. p. 353; Vergnet-Ruiz & Laclotte 1962, n.r.; Adamczak 2011, no. 163, repr. p. 101, as ?Jehannot de Bartillat. *Olim* as of Guy Chamillart, suggested Sortais, 1897 φσ



*Gentilhomme à la cuirasse* (Fécamp, musée des Arts et de l'Enfance, inv. FEC.36). Lit.: Salmon & Malgouyres 1995, no. 30 attr.; Adamczak 2011, R.59, ??Nanteuil [v. *Éc. fr.*

J.552.364 *Jeune homme aux cheveux châtons, inachevé*, m/u (Nanteuil, inv. p.m., 100 livres). Lit.: Adamczak 2011, no. M.61, ?pstl *Un parlementaire, de 3/4 à dr.* (Montauban, musée Ingres, inv. 20.I.25. Legs Lacroix 1920), v. *Éc. fr.*

J.552.366 *Trois bustes d'hommes inconnus*: crayons noir et blancs, les têtes terminées au pastel fixé, 19x13.5 (Paignon Dijonval 1810). Lit.: Bénard 1810, p. 149, no. 2812

J.552.3665 *Un archevêque de Tours, en buste, les cheveux bouclés sur les oreilles, coiffé d'une toque noire, rabat blanc, grand cordon bleu pendant sur la poitrine*, pstl (château de Sable. Princesse Mathilde; vente p.m., Paris, Chevallier, 17–21.V.1904, Lot 5 n.r., f1290; baron E. de Beurnonville; Paris, Drouot, Chevallier, 11–12.V.1906, Lot 8 n.r., f1230; Jollon) [?=?J.552.111 ou ?J.552.143] ~grav.

J.552.367 *Un conseiller au parlement*, pstl, 51x42, c.1665 (marquise de Malville; baronne de Bastard 1927). Exh.: Paris 1927a, no. 87, pl. IV-6. Lit.: Adamczak 2011, no. 196, repr. p. 224 φ



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J.552.369 *Homme*, dessin reh. pstl ([Jean] Arot 1933). Exh.: Paris 1933b, no. 34 n.r. Lit.: Adamczak 2011, no. M.136

J.552.37 *Gentleman with flowing hair*, pstl, 28x20 (London, Christie's, 7.II.1936, 10 gns; Reitlinger). Lit.: Adamczak 2011, no. M.137

*Gentilhomme en costume gris (duc de Trévise; Paris, Charpentier, 19.V.1938, Lot 39 repr.)*. Lit.: [Jeffares 2006](#), p. 386Biii, as *Nanteuil, inconnu; v. éc. fr. ?Berbier du Metz*

J.552.372 *Homme*, pstl, 33.5x27.5, s v "Nanteuil", c.1660–65 (Alfred Beurdeley; Paris, Georges Petit, Lair-Dubreuil, Baudoïn, 8–10.VI.1920, Lot 251 repr., f12100. Duc de Trévise; Paris, Charpentier, 19.V.1938, Lot 40 repr., f15000). Lit.: Adamczak 2011, no. 140 repr. φ



J.552.375 *Homme*, pstl (Paris, 22.XI.1946, attr., f12500). Lit.: Adamczak 2011, no. M.138

J.552.376 *Homme de robe* (Paris, 4.VI.1947, f11000). Lit.: Adamczak 2011, no. M.139

J.552.377 *Homme de qualité, m/u*. Exh.: Paris 1952a, no. 69b n.r.

*Homme* (Paris, Galliera, 9.VI.1961, Lot 8 repr.). Lit.: [Jeffares 2006](#), p. 386Cii, as *Nanteuil [v. Éc. fr.]*

*Homme en buste, portant l'armure* (Paris, Jean-Louis Picard, 14.X.1992, Lot 45 repr.), v. *Tempesti*

*Homme* (New York, Christie's, 11.I.1994, Lot 292 repr., attr.). Lit.: Adamczak 2011, no. R.89, ??Nanteuil [v. *Éc. fr.*]

J.552.381 *Pastels de Nanteuil* (André-Charles Boulle; acte de délaissement, 6.X.1715, 13 pstls de Nanteuil en bordure avec des glaces, 280 livres, 39 sans bordure, 390 livres; inv. après l'indendie de 1720, "Trois portefeuilles de portraits en pastel de Janet, de Dumoutier, Gribelin, Nanteuil et autres maîtres"). Lit.: A. L. Lacordaire, *Archives de l'art français*, IV, 1856, p. 346; Jean-Pierre Samoyault, *André-Charles Boulle et sa famille*, Geneva, 1979; Adamczak 2011, no. M.86, M.87

J.552.382 *Portrait dessiné par Nanteuil* (Jacques Thuret; inv. p.m., 12.XII.1738).