

**BONNAC, François-Armand
d'Usson, marquis de**

Constantinople 7.XII.1716 – Bonnac 2.XII.1778
This nobleman, soldier, diplomat, author and collector was the subject of numerous portraits, including a pastel exhibited by Vigée at the Académie de Saint-Luc in 1752. He was himself an amateur artist, leaving an engraving of Casimo Maranessi. Around 1768, Bonnac sold his Paris hôtel and retired to the château de Bonnac, near Pamiers. Here he returned to his interests in art, becoming in 1773 an associé honoraire of the Académie de Toulouse and presenting a pastel in the “manière de Rembrandt” as his morceau de réception. (In this respect Toulouse was ahead of Paris: it was not until 1787 that works by honoraires were exhibited at the Académie royale.) We have now rediscovered this pastel since our 2002 article; it is a copy of a painting now attributed to Van Ostade but regarded as a Rembrandt when Albert Kaempfen presented it to the Louvre in 1904. It is tempting to imagine that the lost pastel Vigée exhibited at the Salon de Saint-Luc in 1751, “un vieux Hermite, lisant dans un livre”, no. 126, may be another version of the same picture. Did Vigée teach Bonnac; did he even perhaps have a hand in the Toulouse pastel?



Photo courtesy musée des Augustins

Bibliography

Bénézit; Guichard 2008; Jeffares 2002; Sanchez 2004; Saur, *s.v.* Jean-Louis d'Usson, marquis de Bonnac

Pastels

J.167.101 Le plaisir du sage, la lecture et la retraite, un vieillard assis sur un rocher occupé d'un lecture, pstl, 48x38, Salon de Toulouse 1773, no. 114, morceau de réception (Toulouse, musée des Augustins, inv. RO 629. Académie de Toulouse). Lit.: Cat. 1795, no. 91, as “un vieillard”, a/r “Paul Rembrandt”; cat. 1797, no. 91; cat. 1805, no. 139; cat. 1813, no. 159; cat. 1818 ou 1820, no. 186; cat. 1828, no. 187; Roucoule 1836, no. 172., as a/r Rembrandt; George 1864, no. 391; inv. de 1893, no. 635; Cat. 1920, no. 629, anon.; Mesuret 1972, n.r.; Fiozzi 2004, pp. 92f. A/r pnt. attr. Adrien Van Ostade, *Ermite lisant* (Louvre RF 1518. Prince de Conti 1777; abbé Renouard 1780; Helfinger. Don Albert Kaempfen 1904). Lit.: Marcel Nicolle, “Les récentes acquisitions du musée du Louvre”, *Revue de l'Art ancien et moderne*, XVII, 1905, pp. 355–58 repr. [new attr.] Φv