

# Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

## **BROQUIN DE LA CHASSAIGNE, Jean-Baptiste**

*fl.* Paris 1759–83

The actor made his début at the Comédie-Française on 19.II.1759 as Pasquin in Baron's *L'Homme à bonne fortune*, also playing other valet roles. He was recorded as a Komödiant in Bayreuth in the lists for 1763 to 1764, and he was subsequently in Amiens (1769) and Metz (1772), when he signed up for Brussels, playing “premier et second comique” in the 1773–74 season for a fee of 4000 livres. He reappeared at the Comédie-Française in 1778 (and was praised in the *Mercur* for his *Avare*), remaining at least until 1783. He was mentioned by Grimod de La Reynière in a letter of 20.IX.1778: “Le sieur Broquin...depuis quelque temps a pris l'emploi vulgairement appelé en province des grimmes et que nous nomons ici rôles à manteaux, financiers et pères ridicules.”

He was the brother (as revealed on her baptismal record in the parish of Saint-Martin at Saint-Valery-au-Somme, where he was parrain) of the comédienne Marie-Hélène Broquin de La Chassaigne (1747–1820), who made her début in *Phèdre* at the Comédie-Française under the name Sainval in 1766 (she was subsequently mistress of the duc de Richelieu, La Live de La Briche and the prince de Lambesc, among others); their parents were Michel Broquin, sieur de La Chassaigne, an officer in the régiment royal cravates, cavalerie, and Marie-Catherine des Mottes.

Broquin was also a miniaturist and enamellist. In addition to an enamel of the Markgraf Friedrich, one pastel is recorded, of a women's head said to be that of his future wife as an Ideal of Beauty. However he cannot have been the anonymous Bayreuth pastellist (*q.v.*) who was active rather earlier.

An album (BnF, Arts du spectacle, ASP 4-O ICO-49) of sketches of comédiens, including Mlle Clairon, Grandval etc., includes drawings of Broquin in various roles, such as a Pierrot inscribed 1778.

### **Bibliography**

Bénézit; Campardon 1879; cesar.org.uk; Jules Couet, “Trois lettres de Grimod de La Reynière”, *Amateur d'autographes*, .XI.1909, p. 320; Frédéric Jules Faber, *Histoire du théâtre français en Belgique depuis son origine jusqu'à nos jours*, 1878, p. 269; Johann Georg Heinritz, *Neue Beiträge zur Geschichte der Kreisbaupstadt Bayreuth*, Bayreuth, 1839, p. 10; Reiner Nägele, *Musik und Musiker am Stuttgarter Hoftheater (1750–1918)*, 2000; Olivier 1903, p. 98

### **Pastels**

J.1822.101 [Mme BROQUIN], Frauenkopf als Ideal von Schönheit, pstl, [1763]. Lit.: Heinritz 1839