

CHÂTILLON, Marie-Adrien-François, dit Charles de Vaujours, comte de

Doullens 12.I.1771 – Paris 26.VIII.1850

Miniaturist and draughtsman. There are some confusions in the records of the children of Charles-Michel Vaujours de Châtillon (1722–1789), chevalier de Saint-Louis, an army officer and artillery commander in Grenada until 1767, then lieutenant du roi au citadelle de Doullens; his second wife was Marie-Françoise-Geneviève Picquet de Dourier (1738–1819). Charles-Michel's brother, Jean-Baptiste Vaujours (1746–1773), was médecin du roi en Amérique; both were ennobled in 1773. The artist known as “comte Charles de Châtillon” has been given the dates Doullens 1777 – Paris 1844 in standard reference sources, but état civil records have not been located for any such person. In fact of the numerous entries in the salon livrets, only one provides a forename, and none provides a date of birth. The name does however appear in his later publications.

On the contrary, what might appear to be a brother, but is here suggested (in 2024) must be the artist himself, was Marie-Adrien-François. It appears that he adopted his father's forename as a nom-de-plume, perhaps out of concern for dérogeance. Marie-Adrien-François was born in Doullens, 12.I.1771 and baptised there, at the church of Notre-Dame. He died in Paris, 26.VIII.1850, when he was described as “Francois-Marie-Adrien Chatillon, artiste peintre”, aged 79 years 6 months, of “rue Montholon, no. 26, célibataire”. In fact he had been married (Paris, 17.IX.1795) to a Denise-Hélène Hebert (1763–1832) from whom he was divorced in Paris in 24.IV.1800 (she cited “incompatibilité d'humeur et de caractère”: documents, AD.75). His witnesses during the proceedings were Claude-Melchior Molinchon, peintre (a pupil of Pajou) and Philippe-Joseph Dumont, sculpteur de l'Académie. He was then living at 6 rue Florentin, the same address as given in the salon livrets, 1799–1801.

The artist, it is said, was reduced by the events of the Revolution to the necessity of exercising professionally his talent in the fine arts. He exhibited miniatures and cameos from 1795 to 1808. He became secretary to Lucien Bonaparte, and followed him in exile to Rome as in 1804. With Lucien he was detained by the English after an attempted flight to America. They returned to Rome in 1814. In 1842 Châtillon published a volume of memoirs on his years of exile. He is mentioned with approval in the memoirs of the duchesse d'Abrantès. He was probably the vendor of a collection of paintings sold in Paris, 10.II.1809, with a *Catalogue de tableaux de diverses écoles, composant le cabinet de M. de C.....n*, consisting of mainly Dutch old masters.

Bibliography

Bénézit; Blanc 2006; Béatrice Edelein-Badie, *La Collection de tableaux de Lucien Bonaparte, prince de Cambray*, Paris, 1997; Lemoine-Bouchard 2009; Sanchez 2004; Saur

Pastels

J.2212.101 MARIE-ANTOINETTE (1755–1793), pstl, a/r Vincent de Montpetit 1770, 40x30 ov. (cop. comm. Louis Philippe. Dr & Mme Burin des Rozières 1955. Monaco, Hôtel des ventes, 19.XII.2013, Lot 39 repr., anon., est. €1000; Monaco, Hôtel des ventes, 17.V.2014, Lot 251 repr., anon., est. €600–800). Exh.: Versailles 1955, no. 45 n.r., as executed in 1779 ◊

