

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

LEMOINE, Jacques-Antoine-Marie

Rouen 1.VII.1751 – Paris 7.II.1824

Although this Lemoine is frequently cited as a pastellist and as a pupil of La Tour, the only works that were known with secure attributions at the time of my 1999 catalogue were a handful of paintings, numerous miniatures and his many drawings in black chalk with stumping and occasional use of pastel as a highlight. But at the 1791 Exposition de la Jeunesse, the entry for no. 121, “Portraits en pastel”, is clearly contrasted with the preceding no. 120, “Plusieurs portraits dessinés tant à la pierre noire qu’au crayon, mêlé de pastel estompé”. The difficulty is that records of signed works (such as the portrait of Caroline des Courtils, whose mother was a Lemoyne de Belle-Isle) may quite possibly be by a homonym – most likely his fellow Rouennais Jacques-Manuel Lemoine (*q.v.*), to whom we now give the 1775 *Autoportrait* (which emerged subsequent to the 1999 article); it is clearly neither of nor by Jacques-Antoine-Marie. The 1814 pastel of his nephew Joseph and the 1818 portrait of Malouet do however now appear to be by this Lemoine.

Although a few examples from as early as 1773 are by a different artist (perhaps the amateur from Lille, *q.v.*), the appearance in 2008 of a pastel, signed and dated 1771, requires a reexamination of the earliest stage of his work as the pastel appears to be more accomplished than the drawings which appeared at this time. It is possible that the date is a misreading for 1777, which would tie in more comfortably with the evolution of his œuvre. Another pastel, signed and dated “Lemoine P. 1778”, which was rejected in Jeffares 1999 (no. 231) on the basis of inadequate evidence must now also be reconsidered as it appears that two pastels with this signature were with descendants in 1957. A further pastel, indistinctly signed and dated 1784, can also be added to the œuvre. It must be conceded that Lemoine’s efforts as a pastellist were not particularly remarkable; in contrast, his portrait drawings displayed considerable authority, while his best miniatures were not excelled.

The special chalk used by Lemoine in his portraits was noted by the artist in the *salon livret* for 1796 (“crayon noir-de-velours de la composition du citoyen Coiffier, rue du Coq Saint Honoré, no. 133”); the supplier was René Coeffier (–1810), a luxury papetier, step-father of the comédienne Joséphine Mézeray). These may have led to the development of the invention of “M. Lemoine, peintre” noted for 1812 in the *Dictionnaire... des découvertes* (one suspects this might have parallels with the monochrome pastel used by English and Irish pastellists at the time, but it is close enough to black chalk usually to be described as such):

L’invention des crayons indigènes est nouvelle pour le public; mais elle remonte à l’an 1774, époque à laquelle l’auteur cessa de faire usage des crayons ordinaires. Ceux dont il s’agit ici sont composés de matières toutes indigènes à la France; ils laissent bien loin derrière eux les espèces les plus estimées jusqu’ici, par le degré de perfection auquel les a portés m. Lemoine. Ils sont

propres aux graveurs, pour les grands dessin aux hachures, pour l’usage de l’estompe, et conviennent pour remplacer la pierre noire. La composition ne nous est pas connue. Dès qu’il nous sera parvenu des renseignements à cet égard, nous les insérons dans l’un de nos Dictionnaires annuels.

A handbill survives from around or just after this time, headed “Manufacture de crayons artificiels/De J. A. M. Lemoine, Peintre, rue J.-J. Rousseau, Hôtel Bullion, N° 3, à Paris”, which sets out the advantages of his products, available in all degrees of hardness, adding that “Les crayons dit de Saucé, pour Estompe, remplacent ceux dits de Velours et n’en ont pas le défaut de graisser ni d’empâter l’Estompe.” In the *Conducteur à l’Exposition générale de 1834* (p. 60, nine years after the artist’s death), the praise of many artists for these was noted: “ceux au pastel sont si bien confectionnés, qu’ils servent à imiter les aquareles et les peintures.” The Mention honourable cited his pastels in particular: “les tons en sont vifs et brillants, les pointes s’en conservent assez bien.”

Archival documents which were not available in 1999 cast light on Lemoine’s family and the early stages of Lemoine’s career (details are cited in the GENEALOGIES on this site). It emerges that his mother, Marie-Antoinette-Catherine Durand, was the daughter of Louis-Nicolas Durand, professeur de philosophie et docteur régent de l’Université de Paris, and his wife, Marie-Geneviève Garandeau, who was related to an avocat au parlement and to the libraire Claude-Antoine Jombert (1740–1788).

On his father’s side, the uncle with whom he resided in Paris from 1772 was Léonor-Agnès-Jacques Lemoine de Bretot (1714–1775), conseiller du roi, syndic des tontines; he left the artist 600 livres “et quelques effets” in his will (his two brothers each received 400 livres). He was the second husband of a Marie-Henriette Blondel, widow of a member of the Académie de Saint-Luc, Étienne-François Martin, maître peintre vernisseur du roi, rue du Faubourg-Saint-Martin, the son of one of the five brothers famed for *verniss Martin*. Martin’s first wife was the daughter of the premier valet de chambre of the duc d’Orléans, while Marie-Henriette, his second wife, whom he married in 1770 (just a year before he died in 1771, when she took over the business) was the daughter of a commissaire des poudres et salpêtres au département de Paris. It is clear from her will (1779) that both Lemoine and his brother Marie-Louis-Léonor were effectively adopted by the couple; they are described as “ses enfants”. Her connections would no doubt have assisted in getting Lemoine started in the capital.

Of lasting significance however were Lemoine de Bretot’s close links to the Le Couteux family, Lemoine’s great patrons: he acted as witness to the appointment of both Antoine and his son Antoine Le Couteux de Verclives as secrétaires du roi in 1749 and 1753 respectively. He may well have been related to the Pierre-Jacques Lemoine who married Verclives’s sister Marie-Louise Le Couteux in 1732.

Lemoine’s marriage contract, which Le Breton had been unable to find, has now been located (AN MC/CX/492, 23.I.1783). His wife, Agathe-

Françoise Bonvallet, was the daughter of an amateur in Rouen, Louis-François Bonvallet, and his wife, Thérèse-Joseph Paumier; the firm of Bonvallet & Paumier were négociants en tissus. The provisions of the contract were the routine Parisian communauté des biens: apart from clothing and personal effects worth 1000 livres, the bride’s dowry was stated as 12,000 livres, yielding 600 livres p.a., but was in fact represented by her brother’s working capital (he was a greffier au Châtelet de Paris). Lemoine brought a quarter share in a number of very small annuities (some set up by his uncle), amounting only to a few hundred a year; his main assets followed: “Et enfin la somme de quatre mille livre en Manequin, Chevalet, Chambre noire, Instruments de mathématiques et autres objets relatifs à la profession de peintre et graveur, et meubles meublants.” The chambre noire, or camera obscura, was presumably one of the devices popular at the time (such as Storer’s Delineator).

There were 57 witnesses to the marriage contract. Of these the grandest were members of the Angrand and La Luzerne families, nobility long established in Normandie, including Denis-François Angrand d’Alleray, lieutenant civil au Châtelet and the brother of the évêque-duc de Langres. Subjects such as his patrons Le Couteux du Molay and his wife, as well as Pablo Olavidé, also attended.

As well as Marie-Louis-Léonor, Lemoine had another brother, Jean-Baptiste-Louis-Marie Lemoine who, by 1777, was established in Cadiz as a commis in the firm of Jacques & Barthélemy Le Couteux. Lemoine made a pastel of his son, Joseph, just before the subject’s departure to Cadiz in 1814. It, together with miniatures of Lemoine himself and of his wife, descended in the collection of the painter Paul Huet (1803–1869) whose great-grandmother, Anne-Claude Bonvallet, was the aunt of Agathe, Mme Lemoine.

A passage in Claude Hoin’s journal, dating from c.1802 (Portalis 1900, p. 60ff), indicates that Lemoine was familiar with him socially and with Gois.

Lemoine was baptised at Saint-Martin-sur-Renelle on the day of his birth, 1.VII.1751, not 17.VII. as some sources give. He was buried 8.II.1824 in Père-Lachaise.

Bibliography

AN MC CV 1302, 27.V.1770; Bellier de La Chavignerie & Auvray; Bénézit; Blanc 2006; *Dictionnaire chronologique et raisonné des découvertes ... en France, de 1789 à 1820*, Paris, 1822, IV, p. 184; *Intermédiaire des chercheurs et curieux*, 1957, 486; Marie-Anne Dupuy-Vachey, “The portrait of Fragonard by Jacques-Antoine-Marie Lemoine”, *Master drawings*, LIV/4, 2016, pp. 491–500; Fagot de Bois Blanc 1957; Favre Lejeune 1986, II, p. 821; Jeffares 1999; Jeune 1988, pp. 289ff; Le Breton 1914; Lemoine-Bouchard 2008; Lemoine 1913; Morvan Becker 2010; Ratouis de Limay 1946; Sanchez 2004; Michael Sonenscher, *Work and wages: natural law, politics and the eighteenth-century French trades*, Cambridge, 1989; Thieme & Becker; Wildenstein 1966; Michel Zylberberg, *Capitulum et catholicisme dans la France moderne*, 2001, pp. 112ff

GENEALOGIES [Lemoine](#); [Bonvallet](#)

Pastels

J.475.101 Caroline DES COURTILS, future (∞ 1799) marquise de Leusse (1772–), à l'âge de 4 ans, caressant un chat, un fichu blanc sur la tête, une écharpe bleue drapée sur son corsage blanc, pstl, 54x44 ov., sd 1776 (Léon Allard de Meeüs; Paris, Georges Petit, 6–7.VI.1910, Lot 7 n.r. [? = pstl visible in photo of salon]). Lit.: Ratouis de Limay 1946, p. 185 n., n.r.; Jeffares 1999, no. 9 φ



J.475.103 Joseph LEMOINE, neveu de l'artiste, pstl, 25.5x21 ov., inscr. "portrait de Joseph Lemoine son neveu peint le 27 juin 1814" (desc.: Paul Huet (1803–1869); desc.: Paris, Drouot, Pierre Bergé, 5.XI.2014, Lot 151 n.r., est. €80–100) φ



J.475.105 Deux portraits de la famille LEMOINE, pstl, sd "Lemoine P 1778" (fille de Léonor-Agnès-Jacques Lemoine de Bretot; desc.: PC 1957). Lit.: *Intermédiaire des chercheurs et curieux*, 1957, 486 n.r.

J.475.106 =? Jeune fille au ruban bleu et rose, pstl, 63.0x52.0 ov., sd "Lemoine P/1778" (Monaco, Sotheby's, 5–6.XII.1991, Lot 186 repr., as Élisabeth Lemoine). Lit.: Jeffares 1999, no. 231 repr., rejected [new attr., ?] Φα

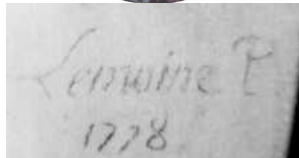


Photo courtesy Sotheby's

J.475.107 =? Jeune femme, pstl, ov., sd Lemoine 1778 (Roux, Tours; Paris, Pillet, Mannheim, 17–20.II.1868, Lot 475 n.r.) [new attr.]

J.475.11 Louis-Antoine-Victor, baron MALOUEY (1780–1842), préfet, pair de France, pstl, 54x44.5, sd → "Lemoine 1818" (Monaco, Sotheby's, 2.VII.1993, Lot 240 repr., as Marie-Victoire Lemoine, est. €120–150,000, €30,000 [new attr.] Φν



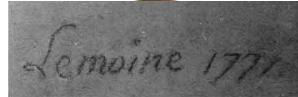
Photo courtesy Sotheby's

J.475.113 Homme à la perruque à l'aile de pigeon, en habit directoire, pstl, 63x52 ov., sd → "Lemoine fecit/1791 X^{me}" (marchand d'art; Paris PC 1866; Philippe Burty; Paris, 2–3.III.1891, Lot 114 n.r., €295; Charles Haviland; expertise Jules Féral a.1922, €300; Paris, Drouot, 14–15.XI.1922, Lot 18 n.r. Paris, Drouot, Rheims, 14.VI.1948, Lot 12 n.r., €8600. Paris, Drouot, Néret-Minet Tessier Sarrou, 12.VI.2013, Lot 56 repr., Éc. fr.;). Lit.: Jeffares 1999, no. 104 n.r. φ



J.475.115 Homme de qualité, pstl, 22x17, 1812 (Versailles, Cheveau-Légères, Martin, 11.IV.1976, €900)

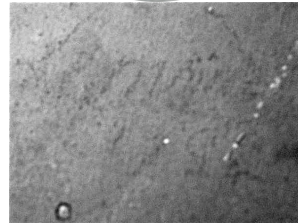
J.475.116 Dame en robe bordée de dentelle, ruban bleu aux cheveux, pstl, 63x51 ov., sd → "Lemoine 1771" [?1777] (Indianapolis, Antique Helper, 7.XII.2008, Lot 385 repr., ?M.V. Lemoine, est. \$300–500, \$1000) φαν



J.475.119 Jeune femme jouant de la harpe, pstl, 73x61, sd → "L.1780" [?1781] ([Camille Groult]; Paris, Georges Petit, 21–22.VI.1920, Lot 4 n.r. Nice, Riviera, Wetterwald & Rannou-Cassegrain, 23.IV.2016, Lot 13 repr., éc. fr., est. €2–3000) [new attr., ?; olim attr Vigée Le Brun] φαν



J.475.121 Dame en robe blanche, pstl, 70x50 ov., sd → "Lemoine/1784" (PC Versailles –c.2008; PC 2011) [new attr., ?] φαν



J.475.124 Portraits, pstl, 64x55 ov., Exposition de la Jeunesse 1791, no. 121

Anon. related pastels

Catherine-Rosalie Gérard, dite Rosalie DUTHE (1748–1830), à sa toilette, cr. chr, 24.5x19 ov. (Marius Paulme; vente p.m., Paris, Georges Petit, Lair-Dubreuil, 13–15.V.1929, Lot 131). Lit.: Jeffares 1999, no. 21 repr.

J.475.127 ~cop., pstl (Toulon, Maunier, 5.XII.2015, Lot 33 repr., éc. anglaise, inconnue, est. €300–500) φκν

