

Perronneau, *Pierre-Lazare Dumas*

NEIL JEFFARES

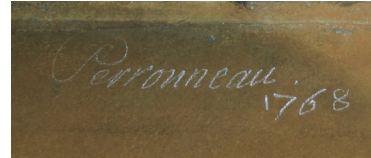


[Jean-Baptiste Perronneau](#) (Paris 1715 – Amsterdam 1783)

Pierre-Lazare DUMAS (1728–1772) [Zoomify](#)

Pastel on blue paper, 68x54 cm

Signed, top right, graphite “Perronneau/1768”



Private collection

PROVENANCE: by descent to the sitter's daughter, Mme Pierre-Paulin Ducasse, née Jeanne (“Jenny”) Dumas (c.1771–), n° 63, cours de Tourny, Bordeaux; her daughter, Marie-Marguerite-Paméla, who married, in 1822, Jean-François-Edouard, baron du Roy de Suduiraut (1791–); their son Pierre-Paulin-Marie-Alfred, baron du Roy de Suduiraut (1823–1900), château Grand-Puy-Ducasse, Médoc; in 1902 acquired from the estate or the heir Edouard, baron du Roy de Suduiraut (1855–) by the dealer Charles Petit de Meurville for Jean-Élie-Octave-Louis-Sévère-Amanieu; duc Decazes et Glücksberg (1864–1912); inherited by his daughter Marguérite-Séverine-Philippine (1890–1962), who married, first, Jean, prince de Broglie

(1886–1918) and secondly (1919) the Hon. Reginald Ailwyn Fellowes (1884–1953), and was known as Mrs Daisy Fellowes; Paris, Galerie Charpentier, Ader, 24–25 May 1935, Lot 43, FFr 12,500; Lemée. A French private collection; Paris, Sotheby's, 23 June 2004, Lot 14, portrait présumé de Bandieri de Laval

EXHIBITIONS: *Exposition de cent pastels*, Paris, Galerie Georges Petit, 1908, no. 72 (as “Portrait d'homme”, 0.65x0.52, sd 1763; lent by M. le duc Decazes)

LITERATURE: Bénézit (1999); Léon Roger-Milès, *Cent pastels*, 1908, reproduced, pl. 62 (as “J. Bandieri de Laval”); Léon Roger-Milès, “Cent pastels”, in *Le Figaro*, 18 May 1908, p. 2 (Perronneau “magnifiait en chefs-d'œuvre des portraits tels que...les deux portraits d'hommes (coll. du duc Decazes) ”); Gustave Babin, “Cent pastels du dix-huitième siècle”, *L'Illustration*, 3404, 23 May 1908, pp. 349, visible in display; Louis de Fourcaud, “Le pastel et les pastellistes français au XVIII^e siècle”, *Revue de l'art ancien et moderne*, xxiv, July–December 1908, p. 292 (1768, not 1763); Jean Guiffrey, “L'exposition des cent pastels”, *Monatshefte für Kunstwissenschaft*, 1/2, 1908, pp. 638ff, p. 648 (“l'exécution devient hâtive comme serait celle d'un Frans Hals pastelliste, dans les portraits d'hommes (à M. le Duc Decazes, nos 71 et 72), datés l'un, en habit de velours noir, de 1763...”); Paul-André Lemoisne, “Exposition de cent pastels et de bustes du XVIII^e siècle”, *Les Arts*, 82, octobre 1908, p. 30 (“digne d'admiration?”); Maurice Tourneux, “L'exposition des cent pastels”, *Gazette des beaux-arts*, July 1908, pp. 5–16, p. 12 (“D'autres portraits retrouveront peut-être un jour leur état civil...; jusqu'à présent nous ne savons rien sur les deux portraits d'hommes, tout deux fort beaux, l'un en habit noir (1763)...prêtés par M. le duc Decazes”); Léandre Vaillat, “Quelques documents sur Perronneau”, *Bulletin de la Société de l'histoire de l'art français*, 1908, p. 216 (“aucun rapport entre ce portrait et celui qu'a gravé Beauvarlet d'après une peinture de Drouais [de Bandieri de Laval]”); Vaillat & Ratouis de Limay (1909), no. 119, pl. 62; Vaillat & Ratouis de Limay (1923), pp. 100, 225 (as “inconnu”; “Le portrait d'homme...nous présente une demi-figure vue de face, une physionomie volontaire, un accord entre l'habit de velours acier à reflets bleu et le fond ambré”); Maurice Meaudre de Lapouyade, “Perronneau à Bordeaux”, *Le Port des Lumières*, Bordeaux, 1989, p. 115, reproduced, as Dumas; Jeffares 2006, p. 402, reproduced; Margaret Morgan Grasselli, *Renaissance to revolution: French drawings from the National Gallery of Art, 1500–1800*, Washington, The National Gallery of Art, 1 October 2009 – 31 January 2010, p. 284; Dominique d'Arnoult, *Jean-Baptiste Perronneau, ca. 1715–1783*, Paris, 2014, no. 300 Pa, reproduced p. 115, p. 117; pp. 309, 311; *Dictionary of pastellists* online, [J582.1306](#)

RELATED WORKS: copy by Henri Petit de Meurville, c.1902 (with Mme Alix du Roy de Suduiraut 1947)

GENEALOGY: [Dumas](#)

PIERRE-LAZARE DUMAS (Bordeaux 1728–1772), conseiller secrétaire du roi, maison et couronne de France, audencier de la Chancellerie du parlement de Bordeaux, was the son of Jacques Dumas, négociant, and Marguerite Perdriguet. He was born in Bordeaux in 1728 to a family from Libourne which had provided a series of mayors, lawyers and judges of that town, as well as a previous conseiller au parlement de Bordeaux (1724). It is possible that he was related to another Perronneau subject, Pierre-Henri du Mas de la Roque, also conseiller au parlement de Bordeaux, although reference works¹ do not indicate a connection. Lazare's two brothers, one a président trésorier de France au bureau des finances de Bordeaux, the other a doctor of theology and the curé of Camblandes, Entre-Deux-Mers, were witnesses at his marriage, 5 December 1769, to Marguerite Brethous (1748–1785), daughter of Maître Étienne Brethous, avocat au parlement, and Marie Arcelier.

It appears that the Dumas family owned the Fombrauge estate, one of the two principal domaines of the Saint-Christophe des Bardes commune. Dumas was passionately committed to modern methods of agriculture, and was an active member of the Bordeaux club known as the “Pépinière”, which espoused the physiocratic doctrine of Dr François Quesnay, based on understanding and respect for natural law and agriculture. The club was founded in 1760 and became influential in the development of modern techniques of agriculture, leading the movement from cereal crops to wine-growing. The present Château Fombrauge vinyard has benefited from these ever since.

The present portrait was executed the year before this marriage, and it seems unlikely that Perronneau was responsible for the pastel of his wife with which it formerly hung; Meaudre de Lapouyade believed that this was dated around 1780, the year in which the widow was remarried, to Romain de Sèze (1748–1828), the future defence lawyer for the king. De Sèze was showered with honours after the Restoration. However, the pastel descended through the sitter's younger daughter, Jenny, who married Pierre Ducasse and whose daughter Paméla married, in 1822, Jean-François-Édouard, baron du Roy de Suduiraut (1791–), a member of another parlementaire family from Bordeaux ennobled under the Restoration. In the mid-nineteenth century, they acquired the château Grand-Puy in the Pauillac wine-growing region, which was divided into the Grand-Puy-Lacoste and Grand-Puy-Ducasse estates.

As d'Arnoult notes,² the pastel shows—

sur toute la surface du visage, une nouvelle manière de disposer les touches diagonalement en long traits, du haut à droite au bas à gauche, une direction qui croise celle de la source lumineuse éclairant le modèle. Il ne s'agit pas des hachures de mise en place de l'effet qui avait été laissées apparentes....Un travail proche par les traits diagonaux, mais mettant en jeu un autre sentiment de la chair, dans une harmonie colorée solaire, peut être observé...



Figure 1

The pastel was purchased by the duc Decazes in 1902 through Charles Petit de Meurville, whose brother Henri Petit de Meurville, of Ciboure, made a copy, which was in the possession of Mme Alix D. de S. in 1947. By the time of the 1908 exhibition of *Cent pastels*, the identity of the sitter had been lost. Once again, Roger-Milès stepped up with a proposed name – that of Bandieri de Laval, maître de danse des enfants de France, the subject of a 1770 painting at Orléans by François-Hubert Drouais (fig. 1), which Roger-Milès may have known from the engraving by Beauvarlet (FD 98); no doubt the similarity of the “fer à cheval” wigs was observed. The original however has brown eyes, and cannot be the Perronneau subject, as was probably realised by Vaillat and Ratouis de

¹ See, for example, Pierre Meller, *Armorial du bordelais*, Bordeaux, 1906.

² Arnoult, *op. cit.*, p. 117, where a detail is reproduced showing the effect she describes.

Limay who catalogued the portrait as of an inconnu in both editions of their catalogue in 1909 and 1923.

Between the photograph taken for 1908 exhibition catalogue and that reproduced in the 1909 monograph, the pastel was reframed. The *Cent pastels* catalogue photograph (fig. 2) shows almost the whole stretcher, with a mount covering the unfinished areas of the pastel which Perronneau intended to have framed with an oval spandrel. The very fine Louis XV frame into which the pastel was replaced has a smaller sight and excludes the unfinished areas; this results in the signature no longer being visible. But the original strainer sits intact behind the new frame. It is this smaller swept frame which is just discernible in the panoramic photograph of the exhibition published in *L'Illustration*, 23.v.1908 (detail, fig. 3).



Figure 2



Figure 3

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