FRAGONARD, Jean-Honoré

Grasse 5.IV.1732 – Paris 22.VIII.1806

Fragonard's family moved to Paris around 1738. He was apprenticed first to Chardin, then to Boucher between 1748 and 1752, winning the grand prix de l'Académie that year, and becoming one of its élèves protégés. He was in Rome between 1756 and 1761, visiting Naples and Sicily. Returning to Paris with the abbé de Saint-Non, they travelled through Florence and Venice. Fragonard was *agréé* in 1765 as a history painter with *Corésus et Callirhoé*. In 1769, Fragonard married his pupil, the miniaturist Marie-Anne Gérard (*q.v.*). A second journey to Italy, made with Bergeret in 1773–74, encompassed Toulouse, Marseille, Genoa, Florence, Rome, Naples, Venice, Vienna, Prague, Dresden, Frankfurt, Darmstadt and Strasbourg. His sister-in-law Marguerite Gérard arrived in Paris around 1775, and began a fruitful collaboration. After the Revolution Fragonard's popularity declined (although he was appointed conservateur du Museum central des arts), but he is now recognised as one of the most important painters of his generation.

The extraordinary brilliance of the portrait of his maid Sophie (Besançon) makes it regrettable that Fragonard seems rarely to have worked in pastel. Cuzin writes that the Enfant en Amour "enchante par la gaité des indications virevoltantes qui suggèrent les formes, dans une lumière qui évoque les miniatures": the result may not appeal to every taste, but it is indisputably Fragonard at his most original and virtuosic.

As to his influences, a chalk drawing made by him after Rosalba is recorded in a contemporary sale (Paris, 15–22.XI.1779, Lot 267): Dupuy-Vachey 2017 identified the vendor as Pierre Adolf Hall, while Dupuy-Vachey 2019, fig. 4, reproduces the counterproof of this drawing, a copy of Consul Smith's *L'Inverno*. As with his miniatures, some of the works attributed to him may be by his wife. Numerous copies of his other work are found in pastel, by Bréhan, Saint-Non (*qq.v.*) and others.

The bulk of the records of Fragonard "pastels", where they are not simply overambitious descriptions of copies of his paintings or pastiches, turn out to be drawings with touches of pastel or crayons de couleur.

Dupuy-Vachey 2019, followed later by Marty de Cambiaire 2020, published a suite of fourteen grisaille drawings made c.1770 for Desormeaux's *Histoire de la Maison de Bourbon*, five of which relate to engravings after Fragonard in volumes appearing in 1776 and 1782. Described as in pastel (a term Dupuy-Vachey uses also for trois crayons drawings and any drawing "sous verre" in contemporary auction records), recent research (reported in Salmon 2021) confirms that the material used is pure carbon black and chalk rather than a reconstituted pierre noire or other artificial crayon. No fixative is present, resulting in noticeable offset in the album where they were originally bound, from which sheets were (for unknown reasons) removed at different stages. To Dupuy-Vachey's provenance we add (here in 2019) the 1808 sale of the album by the genealogical publisher Pierre-Michel Lamy. (Whether Lamy acquired any of these from the Anisson-Duperron sale in 1795 is unclear: he cannot have acquired all of them there, and his connnections with Desormeaux, the fact that Ribou lived in the same building etc. suggest he may well have acquired the series from the draughtsmen directly.) The drawings themselves are quite unlike the rest of Fragonard's œuvre (and share an anatomical peculiarity in the depiction of the mouth, perhaps intended by the artist to represent a genetic trait), while the single surviving oil version of one of the portraits (François, comte d'Enghien, in Grasse) fits more comfortably. In this case however the print seems to follow the oil more closely than the drawing, excluding the possibility that the series of grisailles were intermediate works by a different hand. Although one of the engravings was made in 1774, a watermark on one of the drawings dates it to 1776, and this seems a better date for most of the 14 sheets than the c.1768–70 date proposed by Dupuy-Vachey.

They were purchased in .II.2020 by the Louvre, as "attributed to" Fragonard (together with four later drawings attributed to Anicet-Charles-Gabriel Lemonnier, *q.v.*) reflecting a lack of unanimity among Fragonard specialists. High resolution images (made available 27.VII.2020) have answered some of the questions summarised in Jeffares 2020c (as originally issued, 16.VII.2020): the four Lemonnier sheets are by a different hand; the 14 sheets below demonstrate a very wide range of achievement, both among those engraved and those not (several – e.g. saint Louis; Blanche – are so feeble and so unlike the known œuvre that it is difficult to accept them); all appear nevertheless to be by one hand; some (e.g. Beaujeu; Bayard) of them demonstrate a bold and free handling of which no one but Fragonard could be suspected; and if the technique itself has no direct parallels in Fragonard's work, they are sufficiently close to what he might be expected to have done that the letters on the engravings should be trusted. A different view is taken by Jean-Pierre Cuzin (2020), who argues that five of the drawings (those specifically linked to engravings after Fragonard) are non-autograph copies after Fragonard, and the remaining drawings Dupuy-Vachey attributed to him are by François-André Vincent. However the medium is at least as unexpected in Vincent as it is in Fragonard, and an argument that depends on Vincent's style as it most closely approaches Fragonard's (and appears only in oils and wash drawings by Vincent) is unlikely to convince sceptics.

Monographic exhibitions

Fragonard 1921: *Exposition d'œuvres de J.-H. Fragonard*, Paris, musée des Arts décoratifs, pavillon de Marsan, 7.VI.–10.VII.1921

Fragonard 1926: *Jean-Honoré Fragonard, an exhibition to benefit the French Hospital of New York*, New York, 1926

Fragonard 1931: *Dessins de Fragonard*, Paris, Jacques Seligmann & fils, 1931

Fragonard 1956: *Fragonard*, Besançon, musée des Beaux-Arts, 1956

Fragonard 1978: *Drawings by Fragonard in North American collections*, Washington, National Gallery of Art, 19.XI.1978 – 21.I.1979. Cat. Eunice Williams

Fragonard 1980: *Fragonard*, Tokyo, National Museum for Western Art, 18.III.–11.V.1980

Fragonard 1987: *Fragonard*, Paris, Grand Palais, 24.IX.1987 – 4.I.1988; New York, MMA, 2.II.–8.V.1988. Cat. Pierre Rosenberg

Fragonard 2006: *Les Fragonard de Besançon*, musée des Beaux-Arts et d'Archéologie de Besançon, 8.XII.2006 – 2.IV.2007. Cat. Pierre Rosenberg

Fragonard 2007: *Fragonard: Les plaisirs d'un siècle*, Paris, musée Jacquemart-André, 3.X.2007 – 13.I.2008. Cat. Marie-Anne Dupuy-Vachey

Fragonard 2013: *Fragonard. Poesie & Leidenschaft*, Staatliche Kunsthalle Karlsruhe, 20.XI.2013 – 23.II.2014. Cat. Astrid Reuter & al.

Fragonard 2015: *Fragonard amoureux, galant et libertin*, Paris, musée du Luxembourg, 16.IX.2015 – 24.I.2016. Cat. Guillaume Faroult

Fragonard 2016: *Fragonard: drawing triumphant*, New York, Metropolitan Musem of Art, 6.X.2016 – 8.I.2017. Cat. Perrin Stein & al.

Fragonard 2017: *Fragonard: the fantasy figures*, Washington, National Gallery of Art, 8.X.–3.XII.2017. Cat. Yuriko Jackall & al.

Paris 2021b

Fragonard 2025: *Fragonard: les traits du génie. Dessins du Louvre de Fragonard*, Grasse, musée internationale de la parfumerie, 27.VI.–26.X.2025. Cat. Xavier Salmon

Bibliography

Alauzen 1962; Ananoff 1961–70; Bellier de La Chavignerie & Auvray; Bénézit; Blumenfeld 2013; Cambridge 1999; Cuzin 1987; Cuzin 1988b; Cuzin 2020; Dumont-Wilden 1909; Dupuy-Vachey 2006; Dupuy-Vachey 2019; Grappe 1913; Grappe 1929; Colin Harrison, in Grove 2000; Jeffares 2020c; Lajer-Burcharth 2018; Lemoine-Bouchard 2008; Mandel 1972; Mariette 1851–60; Marty de Cambiaire 2020; New York 1999a; Ottawa 2003; Portalis 1889; Ratouis de Limay 1946; Réau 1938; Réau 1956; Rosenberg 2007; Salmon 2021; Sanchez 2004; Saur; Thuillier 1967; Toledo 1975; Wakefield 1976; Warsaw 2009; Wildenstein 1960; Wright 1992

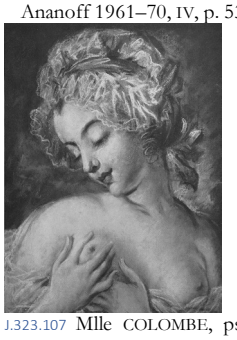
Pastels

J.323.101 ADELINE, de la Comédie-Italienne, crayon reh. pstl (amateur du Midi; Paris, 22–24.XI.1847, Lot 119). Lit.: Ananoff 1961–70, no. 1264 n.r.

J.323.102 ??Marie-Madeleine Riggieri, dite Adeline COLOMBE (1760–1841), jeune fille se pressant le sein, cr., pstl/ppr br., c.Ø10 rnd. (Besançon, Bibliothèque municipale; dep.: mBA 1843, inv. D.2868. Pierre-Adrien Pâris, cat. 1806, no. 141). Exh.: Besançon 1906, no. 173; Paris 1907a, no. 156; Paris 1933a, no. 152, pl. 9; San Francisco 1949, no. 17; Fragonard 1956, no 61. Lit.: Portalis 1889, II, p. 306; *Inventaire général des richesses d'art de la France*, 1891, V, p. 198 n.r.; Cailleux 1960, p. ix n.r.; Ananoff 1961–70, no. 2017 Φ?δσ

Photo courtesy musée des Beaux-Arts et d'Archéologie de Besançon

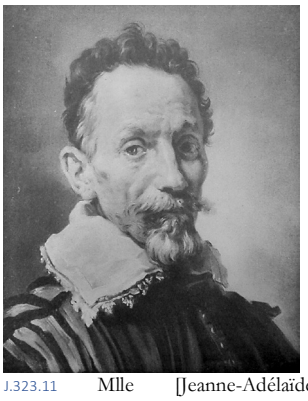
J.323.105 ~cop., pstl, 47x36.5 (Richard Owen 1929. Versailles, Perrin, Royete, Lajeunesse, Vergez-Honta, 21.III.1999, Lot 41 repr., éc. fr., gout de Fragonard, est. ₣6–8000). Exh.: Paris 1929b. Lit.: *Gaulois artistique*, 9.VII.1927, repr., as Fragonard, Mlle Colombe; Tancred Borenius, "A pastel by Fragonard", *Apollo*, 1928, pp. 14–16 repr.; Cailleux 1960, p. ix n.r.; Ananoff 1961–70, IV, p. 53, douteux Φκ?δ



J.323.107 Mlle COLOMBE, pstl (Vassal de Saint-Hubert; desc. French PC 2001) [?attr.]

J.323.1075 ??Henriette-Rosalie FRAGONARD (1769–1788), fille de l'artiste tête de jeune fille avec bonnet, fusain, cr. blanche, cr. rouge/ppr, 20.3x18, marque du monteuer François Renaud, L.1042 (Besançon, inv. D.2937. Pierre-Adrien Paris 1806. Acqu. 1819/1843). Exh.: Besançon 2003, p. 96; Fragonard 2006, no. 45, as with pstl; Coural & Desserrières 2011, fig. 5 φ?δ

J.323.108 ?L'auteur et acteur Tristano MARTINELLI (1557–1630), Arlecchino, pstl, 47x38 (Yves Le Moyne; Paris, Drouot, 5.II.1912, Lot 47 repr., ₣20,200; Bousquet). Lit.: Ananoff 1961–70, no. 2063 n.r.; Fragonard 1987, p. 268; Jean-Pierre Cuzin & Dimitri Salmon, *Fragonard. Regards croisés*, Paris 2007, pp. 41f, 227, n.136, "attr. hautement improbable"; Dupuy-Vachey 2019, p. 71 n.18, noting that Fragonard copied other Crozat pictures. A/r Domenico Fetti pnt., 1623 (Hermitage, *ex* Crozat) Φα?δ



J.323.11 Mlle [Jeanne-Adélaïde-Gérardine] OLIVIER [(1764–1787)], de la Comédie-Française, pstl, 50x39 (Hippolyte Walferdin; vente p.m., Paris, Drouot, Escribe, 12–16.IV.1880, Lot 351, ₣350; Goupil; M. B…; Paris, 23.I.1882, Lot 69, ₣30). Lit.: Portalis 1889, p. 308; Ananoff 1961–70, no. 1261 n.r. [cf. Coutellier]

J.323.111 SOPHIE, la bonne de l'artiste, pstl, 59x50, *olim* inscr. *verso* "Sophie/sa ménagère…" (Besançon, mBA, inv. 896.1.359. Hippolyte Walferdin; vente p.m., Paris, Drouot, Escribe, 12–16.IV.1880, Lot 346, ₣155; Jean Gigoux; acqu. 1894). Exh.: Fragonard 1921, no. 100; Besançon 2003, p. 98 repr. Lit.: Portalis 1889, p. 313; Ananoff 1961–70, no. 2041 n.r.; Cuzin, *Revue du Louvre*, 1986/1, p. 65, fig. 10; Fragonard 1987, p. 575, fig. 10; Cuzin 1987, fig. 291; Dupuy-Vachey 2006, p. 179 repr.; Dupuy-Vachey 2019, fig. 1 Φσ

LARGER IMAGE

Photo courtesy musée des Beaux-Arts et d'Archéologie de Besançon

J.323.114 Vieillard à mi-corps couvert d'un manteau rouge, pstl, 82x65 [?6.8x5.4, ?pouces ou pieds] (Charles-Alexandre de Calonne; Paris, Le Brun, 21–30.IV.1788, Lot 247, 101 livres; L.-C. Desmarets). Lit.: Ananoff 1961–70, no. 133 n.r.

J.323.116 Homme vu jusqu'à la ceinture, la figure de ¾ vers la dr., perruque poudrée, vêtement bleuâtre négligé, cravate blanche, pstl, 49x58 [sic] (Paul Barroilhet; vente p.m., Paris, Drouot, Pillet, 15–16.III.1872, Lot 195, ₣58). Lit.: Ananoff 1961–70, no. 709 n.r. [?attr.; cf. J.9.31223]

J.323.117 Saint Joseph, pstl (Paris, 24–26.V.1852, Lot 292). Lit.: Ananoff 1961–70, III, no. 1273

J.323.118 [=? J.323.116] Homme, préparation, pstl, 59x48 (Laurent Laperlier; Paris, Drouot, 17–18.II.1879, Lot 50 n.r., ₣60)

J.323.1195 Le joueur de cornemuse, pstl, ov. (Auguste Vitu; vente p.m., Paris, Drouot, Motel, 30.XI.–4.XII.1891, Lot 362 n.r., attr.)

J.323.119 Tête d'homme vue de profil, sanguine, pstl, a/r Rubens, "grandeur nature" (Jean Gigoux; Paris, 20–22.III.1882, Lot 587, ₣14; Féral). Lit.: Ananoff 1961–70, III, no. 1786

J.323.12 Jeune villageois, cr. clr/crayon noire, sanguine, 20x19 (Eugène Tondu; Paris, 10–13.V.1865, Lot 222, ₣2.50. Charles Le Blanc; Paris, 3–6.XII.1866, Lot 241, ₣5.50. M. T…; Paris, 16–18.VI.1913, Lot 216). Lit.: Portalis 1889, p. 306; Ananoff 1961–70, III, no. 1272

Saint Pierre, pnt., 61x49 ov. (Nice, mBA)

J.323.122 ~version, pstl (Mme Meunié 1960). Lit.: Cuzin 1987, s. no. 167, n.r.

J.323.123 Alte Mann mit Buch in der Hand, pstl (Galerie Heinemann, .IX.1930; Andreewsky Ernst Fischer Lippmann, Berlin)

J.323.124 Enfant en Amour, pstl, 55x45 ov., c.1785 (Jean-Pierre François & Mme François, née Pari Riahi; London, Christie's, 5.VII.2011, Lot 80 repr., est. £80–120,000, £85,250; PC; New York, Sotheby's, 25.I.2023, Lot 39 repr., est. $60–80,000, $85,000 [=$107,100]). Lit.: Cuzin 1987, fig. 290; Dupuy-Vachey 2019, fig. 2 φσ

Zoomify

~cop., pnt. 61.6x51.6 (Belgian art market 2025, as attr. Fragonard)

~version, with differences, pnt., grisaille, 19x15.4 (Paris, Mirabeau, Mercier, 24.XI.2023, Lot 50 repr.)

Tête de jeune fille (Vassal de Saint-Hubert; Paris, 24.IV.1783, ?Lot 102; Charteaux & Savalette, 2.V.1791, Lot 320. Doistau; Paris, 9.VI.1909, Lot 91 repr. London, Sotheby's, 16.X.1963, Lot 535. London, Sotheby's, 5.VII.1993, Lot 210 repr., circle of Fragonard), [v. Mme Fragonard]

Les petites curieuses, deux jeunes filles à demi cachées par un rideau vert et jettant des roses, pnt. (Louvre). Exh.: Fragonard 1987, no. 218. Lit.: Wildenstein 1960, no. 279, fig. 132

J.323.128 ~version, pstl/ppr bl., 18.9x13.5 (Laurent-François Prault; vente p.m., Paris, Hubert, Le Brun, 27.XI.1780 & seq., Lot 34, 9 livres. Godefroy; Paris, 15.IX.1785, Lot 97. Delaunay, graveur du roi; vente p.m., Paris, 7.V.1792, Lot 22. Laurent Laperlier; Paris, Drouot, Delbergue-Cormont, 22–23.XII.1856, Lot 31 n.r., ₣47. Paris, 19.III.1870, Lot 131. M.-J.-F. Mahérault, ancien conseiller d'État, Paris, 27–29.V.1880, Lot 62, ₣480; D. D…. Baron Edmond de Rothschild, Paris, 1889; Alexandrine de Rothschild, Boulogne sur Seine; seized by ERR, inv. R865; Jeu de Paume; Neuschwanstein; repatriated 13.XI.1945; Prégny, 1987). Exh.: Paris 1907a, no. 203. Lit.: Portalis 1889, p. 298; Ananoff 1957, p. 520 repr.; Lit.: Wildenstein 1960, p. 262, as ?Saint-Non; Ananoff 1961–70, no. 48, fig. 23; Fragonard 1987, p. 450 repr., fig. 1; Fragonard 2016, p. 44 n.r. φβ

La Gimblette, une jeune fille faisant danser son chien sur son lit, pnt., 1775 (n/k). Lit.: Wildenstein 1960, no. 281

J.323.131 ~étude, tête de jeune femme, pstl/ppr gr., 17x17 (Frédéric Villot; Paris, Delbergue, Vignères, 16–18.V.1859, Lot 113. Paris, Palais d'Orsay, Ader, Picard, Tajan, 14.XII.1979, ₣88,000). Lit.: Wildenstein 1960, p. 16 n.1 n.r.; Ananoff 1961–70, I, no. 107 φ

J.323.133 Tête de femme de grosseur naturelle, coëffée en cheveux, pstl (Paris, Dufresne, Basan, 2.V.1781 & seq., Lot 123)

J.323.134 Jeune fille, la gorge découverte, coëffée d'un bonnet un peu chiffonné; touchée avec art, pstl (Paris, Dufresne, Basan, 2.V.1781 & seq., Lot 124)

J.323.135 Tête de femme, vue de ¾, coëffée d'un chapeau, pstl, 37.9x32.5 (Paris, Boileau, Le Brun, 23.III.1784 & seq., Lot 106)

J.323.136 Jeune servante coiffée et ajustée d'une manière pittoresque, pstl, 46x35.2 (Jean-Claude Gaspard Sireul; inv. p.m., 6.IX.1782; vente p.m., Paris, Boileau, 3.XII.1781, Lot 244, 12 livres 1; Dusausaye. Carlier; Paris, 25–27.III.1819, Lot 135). Lit.: Portalis 1889, p. 306; Ananoff 1961–70, no. 206 = no. 2078 n.r.

J.323.137 Tête de femme, vue de ¾, coiffée d'une chapeau, pstl, 37.9x32.5 (M…; Paris, 23.III.1784, Lot 106, 18 livres). Lit.: Ananoff 1961–70, no. 1258 n.r.

J.323.138 =?Tête de femme, coiffée d'une chapeau orné d'un ruban, étude, pstl, 36.6x29.8 (Paris, Brusley, Regnault, 18–23.IV.1785, Lot 59). Lit.: Ananoff 1961–70, no. 1259 n.r.

J.323.139 Buste d'une jeune femme, la tête nue et les cheveux retroussés, pstl, 46x35.2 (Le Brun fils, peintre; Paris, Basan, 23.XII.1771 – 11.I.1772, Lot 493, 7 livres 19. Jean-Claude Gaspard Sireul; inv. p.m., 6.IX.1782; vente p.m., Paris, 3.XII.1781, Lot 245, 6 livres/?19 livres 19 sols; Payant. Paris, 15–16.II.1864, Lot 29). Lit.: Portalis 1889, p. 295; Ananoff 1961–70, no. 118 = no. 2045 n.r.

J.323.14 Tête de jeune femme couronnée de fleurs, très-belle étude, pstl, 65x54 (Alexandre-Théodore Brongniart; Paris, Boileau, Paillet, 22.III.1792 & seq., Lot 35, 73 livres with Lot 36; Fontanelle)

J.323.141 Tête de vieille femme, pstl, 38x54 (Alexandre-Théodore Brongniart; Paris, Boileau, Paillet, 22.III.1792 & seq., Lot 36, 73 livres with Lot 35; Fontanelle)

J.323.142 Jeune paysanne, coiffée d'un bonnet blanc rehaussé d'un ruban bleu, représentée de côté, la tête presque de face, en robe bleue, châle blanc bordé de vert aux épaules, pstl, 44x36 (Hippolyte Walferdin; vente p.m., Paris, Drouot, Escribe, 12–16.IV.1880, Lot 348 attr., ₣370; Alexandre Dumas fils; Paris, Drouot, Léon Tual, Chevallier, 12–13.V.1892, Lot 171, ₣400, b/i; vente p.m., 2–3.III.1896, Lot 93). Lit.: Portalis 1889, p. 306; Ananoff 1961–70, no. 853 n.r.

J.323.1435 Jeune dame debout vêtue d'une robe rose et d'une mantilla noire, pstl (Jacques Doucet; valuation c.1910, p. 7, ₣4000)

J.323.144 Femme, pstl, 40x55, s (Bruxelles, Galeries Dubigk, 29.IV.1912, Lot 207). Lit.: Ananoff 1961–70, no. 2088 n.r.

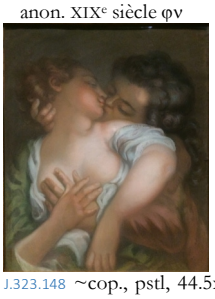
J.323.145 Tête vue de ¾, m/u, sous verre, 36x29 (Baudouin; vente, Paris, hôtel d'Espagne, Remy, 15.II.1770, Lot 38, 8 livres). Lit.: Wildenstein 1960, no. 203; Cuzin 1987, no. D29

J.323.146 Le baiser, 2 pendants [Le baiser donné, ou Le baiser sur la bouche; & Le baiser reçu, ou Le baiser sur le cou], pstl (M. Jallier, architecte). Lit.: Wildenstein 1960, no. 260–66 [part]; Fragonard 1987, p. 301 n.r.; Cuzin 1987, no. 201

~grav. Gabriel Marchand, *Mercure de France*, .I.1773, pp. 183f. Lit.: Fragonard 1987, p. 301 repr.; Dupuy-Vachey 2019, fig. -/5

Le baiser donné:

J.323.147 ~cop., pstl, 61x51 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.6. Yves Carlier de Fontobbia). Lit.: Debrie 1985, no. 84 n.r., as anon. XIXe siècle φν



J.323.148 ~cop., pstl, 44.5x36 ov. (Paris, Drouot, Fraysse, 28.II.2013, Lot 534 repr., a/r Boucher, est. €300–400) [a/r Fragonard] φν

Le premier baiser, m/u

~?=pnt. (Wildenstein a.1960). Lit.: Wildenstein 1960, no. 271 repr.

~grav. Jacquemart, début XIXe

J.323.15 ~cop., pstl, 63.5x52 ov. (Oxford, Mallams, 10.VI.2005, Lot 229 repr., circle of Boucher, est. £200–300) [new attr.] φκν

J.323.152 ~cop., pstl, 64x52 ov. (Lisieux, Brunet, 22.III.2008, Lot 122 repr., Éc. fr., est. €800–1000) φκν

~cop. of one, pnt., 60x50.8 ov. (Earl of Lonsdale. Central Picture Galleries, New York; acqu. Marc & Lillian Rojtman Berkman 1957; New York, Sotheby's, 28.I.2005, Lot 627 repr., est. $4–6000, $22,800)

J.323.154 ~cop., pstl/pchm, 40.0x32.2 (Paris, Christie's, 27.XI.2002, Lot 207 repr., est. €1500–2000) φκ

J.323.155 ~cop., A stolen kiss; & pendant: J.323.156 a longing look, pstl, 44.5x36.2 ov. (London, Christie's South Kensington, 21.III.2007, Lot 708 repr./n.r., follower of Boilly, est. £1000–1500, £960) φπσ

J.323.159 ~cop., pstl, 23x19.5 ov. (Paris, Drouot, Beaussant-Lefèvre, 21.III.2014, Lot 22 repr., est. €600–800, €1900) φκ

J.323.161 L'amour donnant un baiser à une jeune fille et appuyant son flambeau sur son sein, pstl, 24.4x19 ov. (Le Brun & Lerouge; Paris, Chariot, Lerouge, 19.I.1778 & seq., Lot 127, 48 livres 1). Lit.: Ananoff 1961–70, no. 1631 n.r. [?= no. 448]

J.323.163 =?Le baiser dangereux, pstl, 19x16.2 (Mme de Cossé; vente p.m., Paris, hôtel d'Aligre, Dufresne, Le Brun, 11.XI.1778 & seq., Lot 111, 36 livres 7; Hasman. [Nicolas] Lerouge, marchand de tableaux; Paris, 19.I.1778, Lot 127). Lit.: Ananoff 1961–70, no. 448 n.r.

J.323.1635 ~cop., pstl, 25x21.5 ov. (PC 2025) φκ

~grav. Charles-François Flipart 1773. Lit.: IFF 12; Dupuy-Vachey 2019, fig. 6

J.323.1644 [*olim* J.323.204] ~~cop.; & pendant: J.323.1645 [*olim* J.323.205] Vénus avec Amour, pstl, 65x54 (London, Phillips, 23.VI.1987, Lot 177 repr., est. £1000–1200) φκ

J.323.165 ~Le baiser, pstl, 21.6x17.6 ov. (Paris, Le Brun, 25.XI.1782, Lot 236, 18 livres 18; Jacques Langlier)

J.323.166 Deux très-jolies têtes d'enfans sur une même feuille, pstl, a/r Barocci (Paris, Dufresne, Basan, 2.V.1781 & seq., Lot 126)

J.323.167 Un jeune homme qui embrasse une femme, esquisse, pstl/ppr bl., 21.6x18.9 ov. (Nogaret; Paris, Le Brun, 18.III.1782 & seq., Lot 115, 9/19 livres; Collet). Lit.: Dupuy-Vachey 2019, p. 64 n.r., as ?= J.323.174

J.323.168 Enfant vu à mi-corps, portant des cerises dans son bonnet, étude, pstl, 40.6x32.5 (Paris, Brusley, Regnault, 18–23.IV.1785, Lot 60). Lit.: Ananoff 1961–70, no. 18 n.r.; Cuzin 1987, p. 348, *s.no.* D84, as sold 18.V.1786, Lot 60

J.323.169 ~?pnt. (Prault; Paris, hôtel de Bullion, 27.XI.1780, Lot 24. David-Weill. Dunlap. Sotheby's, 30.I.2014, Lot 57). Lit.: Wildenstein 1960, no. 519; Cuzin 1987, no. D84 repr., ?attr.

J.323.17 Amour, pstl, Salon de Toulouse 1786, no. 27 (Tristan de Caulet, marquis de Gramont 1786). Lit.: Mesuret 1972, no. 5225

J.323.171 Deux scènes galantes, médaillons, pendants (Paris, rue des Jeûneurs, Ridel, Laneuville, 17.III.1852, Lot 100)

J.323.172 Deux jeunes peintres dans leur atelier, pstl, crayon (marquis de Fromont; Paris, 18–20.IV.1876, Lot 514, Ⱡ41; Pradeau). Lit.: Ananoff 1961–70, no. 71 n.r.

J.323.173 Femme et enfant, pstl (François-Martial Marcille; vente p.m., Paris, Pillet, 4–7.III.1857, Lot 64 n.r.). Lit.: Ananoff 1961–70, no. 627 n.r.

J.323.174 Le premier baiser, pstl [trois cr.]/ppr bl., 25.4x19.6 (Rotterdam, Museum Boijmans–Van Beuningen, inv. FI 279. Paris, 25.XI.1782, Lot 236. Hippolyte Walferdin; vente p.m., Paris, Drouot, Escribe, 12–16.IV.1880, Lot 347, Ⱡ410. Camille Groult, Paris, 1889. Utrecht PC; Amsterdam, de Vries, 9.III.1920, Lot 60 repr., as by Boucher. E. Rodrigues; Paris, 28.XI.1928, Lot 112, Ⱡ202,000; Beets, pour Franz Wilhelm Koenigs (1881–1941), Haarlem). Exh.: Fragonard 1921, no. 289; Amsterdam 1929, no. 203; Rotterdam 1934, p. 59; Paris 1937a, no. 543, repr. pl. 22. Lit.: Portalis 1889, p. 294; Friedländer & Foerster 1930, pl. 19; Ricci 1937, pl. XXII; Ananoff 1961–70, no. 82, fig. 39; Dupuy-Vachey 2019, p. 64 n.r., ?attr.; as ?= J.323.167 Φα

~pnt. Lit.: Wildenstein 1960, no. 267, fig. 45

J.323.177 Propos galants, ou La déclaration: à genoux auprès d'une jeune fille, un jeune homme lui déclare son amour; & pendant: J.323.178 Les Serments d'amour: dans une pose pleine d'abandon, une jeune fille que son amant console par des serments, pstl, 31x26 ov., sd 1784 (marquis de La Rochebousseau [?pseudonym]; Paris, 5–8.V.1873, Lot 123/124, Ⱡ1805/2355. M. B…; Paris, 26.XI.1894, Lot 17, Ⱡ63; Roblin). Lit.: Portalis 1889, p. 298; Ananoff 1961–70, no. 677/687 n.r.

J.323.179 Moine et jeune femme, pstl (Paris, 30.VI.1904, Lot 10). Lit.: Ananoff 1961–70, no. 2109 n.r.

J.323.18 Le petit dessinateur, pstl (Thiébault-Sisson 1910). Exh.: Paris 1910, no 183 n.r.

J.323.181 La douce résistance, pstl, 22x28 ov. (Paris, 1.XII.1920, Lot 72, Ⱡ1300). Lit.: Ananoff 1961–70, no. 2031 n.r.

J.323.182 L'Amour de l'or, pierre noire, pstl, 18.6x23.4 ov. (Laurent Laperlier; Paris, Drouot, Delbergue-Cormont, 22–23.XII.1856, Lot 30 n.r., Ⱡ38; Frédéric Villot/?Vignères; Paris, Delbergue, Vignères, 16–18.V.1859, Lot 115, Ⱡ24; E. & J. de Goncourt, L.1089 ↓; Paris, 15.I.1897, Lot 91, Ⱡ1600; marquis de Biron; Paris, Chevallier, 29.III.1900, Lot 38, Ⱡ290 b/i; Paris, Galerie Georges Petit, 9–11.VI.1914, Lot 22, Ⱡ5350; Seymour de Ricci pour Robert Boas. Paris, 28–29.X.1919, Lot 61, Ⱡ6900. Georges Bourgarel 1921; Paris, Drouot, Lair-Dubreuil, 15–16.VI.1922, Lot 84 repr., Ⱡ3000; Jules Straus –1933; M. & Mme N[ast], Nice; Paris, Palais Galliera, Rheims & Laurin, 7.III.1967, Lot 3 repr., Ⱡ29,000, adv. *Burlington magazine*, CIX/767, .II.1967, p. xxv repr.; PC 2007). Exh.: Fragonard 1921, no. 148; Fragonard 1931, no. 8; Paris 1933 [?exp. Hubert Robert], no. 193; Paris 1933b, no. 9; Fragonard 1987, no. 144 repr.; Fragonard 2007, no. 22 repr. Lit.: Portalis 1889, p. 294; *Connoisseur*, .V.1961, p. 305, fig. 6; Ananoff 1961–70, no. 49; Launay 1991, no. 96, pl. 18; Dupuy-Vachey 2019, fig. 3 φ

J.323.184 L'Île d'amour, ou La Fête à Rambouillet, bl. chlk, watercolour, gch., 26.7x35.6 (Daniel Saint (1778–1847); Paris, 4–7.V.1846, Lot 287 ("gouache d'une précieuse execution"), Ⱡ90. Eugène Tondu; vente p.m., Paris, Pillet, Febvre, 24–26.IV.1865, Lot 127 ("rien de plus gracieux que cette composition où se révèle tout l'esprit du maître"), Ⱡ400. F. de Villars; Paris, 13.III.1868, Lot 37 ("une gouache incomparable: le Parc de Rambouillet, perle unique dans l'écrin du maître"), Ⱡ820; Ètienne-François Haro, Paris. Mme Périer, Paris. Sigismond Bardac, Paris; desc.: Joseph Bardac, Paris. Wildenstein & Co., New York; Mr & Mrs Herbert N. Straus, 1926; desc.: John W. Straus. London, Christie's, 3.VII.2007, Lot 137 repr., attr., est. £600–900,000, £1,252,000. US PC 2014). Exh.: Fragonard 1921, no. 112; Fragonard 1926, no. 9; Buffalo 1935, no. 84; Brooklyn 1945, no. 34; New York 1953, no. 31; London 1954, no. 603; Rotterdam 1958, no. 52; Fragonard 1978, no. 51; Fragonard 1987, no. 169; New York 1999a, no. 71. Lit.: E. & J. de Goncourt, *Fragonard*, Paris, 1865, p. 339; Portalis 1889, pp. 303f; G. Wildenstein, "L'exposition Fragonard au Pavillon de Marsan", *Renaissance de l'art français*, IV, .VII.1921, p. 361; P. Dorbec, "L'exposition Fragonard au Pavillon de Marsan", *Gazette des beaux-arts*, IV, 1921, p. 31; Réau 1956, pp. 185, 228, fig. 88; Ananoff 1961–70, I, no. 246; II, p. 303; J. M. Massengale, review of Washington exhibition, 1978, *Burlington magazine*, .IV.1979, p. 270, fig. 103 ("a gouache, very rare, … a dream-like boating party in the gathering twilight of a summer evening, with banks of tiny flowers still sparkling in the light against dusky emerald-green foliage"); Cuzin 1988b, p. 253, n.9; C. D. Denison & al., *From Mantegna to Picasso: drawings from the Thaw collection at the Pierpont Morgan Library*, New York, 1996, *s.no.* 26; K. Baetjer & J. D. Draper, eds., *"Only the best": masterpieces of the Calouste Gulbenkian Museum*, Lisbon, New York, 1999, p. 93, *s.no.* 44; P. Rosenberg, review of New York 1999a, *Master drawings*, XXXVIII, 2000, p. 189 [gch., not pstl] φσ

J.323.186 Le Sommeil; & pendant: J.323.187 le Lever, pstl (M. R…; Paris, 1–3.III.1869, Lot 75/74, Ⱡ86/Ⱡ89). Lit.: Ananoff 1961–70, III, no. 1222/1223

J.323.188 Le Baiser donné; & pendant: J.323.189 le Baiser rendu, pstl (Paris, 11.XII.1861, Lot 19 *ter*). Lit.: Ananoff 1961–70, III, no. 1247

J.323.1891 Paysage avec berger assis sur un rocher, gch., pstl, 24.8x39.5 (A. Carrier; 4.V.1875, Lot 15, Ⱡ95; Philippe Burty; Paris, 2–3.III.1891, Lot 91, Ⱡ585; Léon Michel-Lévy; Paris, 17–18.VI.1925, Lot 57; M. D…; 9.XII.1952, Lot 14 repr. Orléans, 7.VI.1975, Lot A. PC Paris 1987). Exh.: Fragonard 1987, no. 89 φ

Portraits in grisaille pastel or chalk

Quatorze portraits pour *L'Histoire de la maison de Bourbon*, par Joseph-Louis Ripault Désormeaux, 1772–86, pierre noire ou pstl grisaille, ov., c.1774–76 (Louvre. PC 2019; acqu. 2020). Exh.: Paris 2021b; Fragonard 2025. Lit.: E. J. & G.

Seligman 1958; Fragonard 1987; Fragonard 2007; Cuzin 2013; Fragonard 2013, p. 241; Fragonard 2016, p. 44f; Dupuy-Vachey 2019; Jeffares 2020c; Noce 2020; Marty de Cambiaire 2020; Salmon 2020; Cuzin 2020; Noce 2021; Didier Rykner, rev. of Paris 2021b, *La Tribune de l'art*, online, 16.VIII.2021; Salmon 2021:

=?9 portraits d'hommes & femmes, cr. noir et blanc, par Fragonard & Vincent, pour *Maison de Bourbon* (Anisson-Duperron; vente p.m., Paris, 10.IX.1795, Lot 4 n.r.) [Lot 2: 64 dessins à plume, lavés à l'encre et au bistre, par Fragonard et Vincent]

=?21 dessins de Fragonard pour l'*Histoire de la maison de Bourbon* (Pierre-Michel Lamy, libraire; Paris, salle Silvestre, 11.I.1808, Lot 5225, avec 4 dessins de Boucher)

=?19 dessins de Fragonard fils & al. (Jérôme Bignon; Paris, 4.XII.1848, Lot 58)

J.323.1901 ANTOINE de Bourbon, roi de Navarre (1518–1562), 29.8x23.1 (Louvre inv. RFML.AG.2020.6.11). Lit.: Dupuy-Vachey 2019, fig. 19; Marty de Cambiaire 2020, fig. 11; Cuzin 2020, fig. 1, as cop.; Salmon 2021, fig. 23 φ

~grav. Miger, in reverse, "Dessiné d'après l'Original par Fragonard Peintre du Roy. – Gravé par Miger"

J.323.1902 Pierre du Terrail, dit le chevalier BAYARD (c.1473–1524) (Louvre inv. RFML.AG.2020.6.8). Lit.: Dupuy-Vachey 2019, fig. 16; Marty de Cambiaire 2020, fig. 8; Cuzin 2020, as by Vincent; Salmon 2021, fig. 36 φ

J.323.1903 Blanche de BOURBON (1339–1361), 28.1x22.9 (Louvre inv. RFML.AG.2020.6.5). Lit.: Dupuy-Vachey 2019, fig. 13; Marty de Cambiaire 2020, fig. 5; Cuzin 2020, as by Vincent; Salmon 2021, fig. 33 φ

J.323.1904 Charles Ier de BOURBON, duc de Vendôme (1489–1537), 29x22.5 (Louvre inv. RFML.AG.2020.6.10). Lit.: Dupuy-Vachey 2019, fig. 18; Marty de Cambiaire 2020, fig. 10; Cuzin 2020, as cop.; Salmon 2021, fig. 22 φ

~grav.: Gaucher, in reverse, "Dessiné d'après l'Original par Fragonard Peintre du Roi – Gravé par Ch. Gaucher de l'Académie des Arts d'Angleterre 1774"

J.323.1905 Charles III, duc de BOURBON, dit le connétable de Bourbon (1490–1527), 29x22.5 (Louvre inv. RFML.AG.2020.6.9). Exh.: Fragonard 2025, attr. Lit.: Dupuy-Vachey 2019, fig. 17; Marty de Cambiaire 2020, fig. 9; Cuzin 2020, fig. 6, as by Vincent; Salmon 2021, fig. 37 φ

J.323.1906 Charles III, duc de BOURBON, dit le connétable de Bourbon, autre dessin , "a/r Titien" (perdu). Lit.: Dupuy-Vachey 2019, p. 65 n.r.

~grav. Miger, "Dessiné d'après l'original par Fragonard Ptre du Roi – Gravé par Miger". Lit.: Dupuy-Vachey 2019, fig. 8

J.323.1907 Louis Ier de BOURBON (1279–1341), 23.2x18.5 (Louvre inv. RFML.AG.2020.6.3). Lit.: Dupuy-Vachey 2019, fig. 11; Marty de Cambiaire 2020, fig. 3; Cuzin 2020, as by Vincent; Salmon 2021, fig. 31 φ

J.323.1908 Jean Ier de BOURBON (1381–1434), 25.4x19.7 (Louvre inv. RFML.AG.2020.6.6). Lit.: Dupuy-Vachey 2019, fig. 14; Marty de Cambiaire 2020, fig. 6; Cuzin 2020, fig. 8, as by Vincent; Salmon 2021, fig. 34 φ

J.323.1909 Louis II de BOURBON (1337–1410), 29x23.2 (Louvre inv. RFML.AG.2020.6.4). Lit.: Dupuy-Vachey 2019, fig. 12; Marty de Cambiaire 2020, fig. 4; Cuzin 2020, as by Vincent φ

J.323.1911 Pierre II de Beaujeu, duc de BOURBON (1438–1503), 29x23.6 (Louvre inv. RFML.AG.2020.6.7). Lit.: Dupuy-Vachey 2019, fig. 15; Marty de Cambiaire 2020, fig. 7; Cuzin 2020, as by Vincent; Salmon 2021, fig. 35 φ

J.323.1912 Louis de Bourbon, prince de CONDE (1530–1569), 29x23.2, filigrane 1776 (Louvre inv. RFML.AG.2020.6.14). Lit.: Dupuy-Vachey

2019, fig. 22; Marty de Cambiaire 2020, fig. 14; Cuzin 2020, as cop.; Salmon 2021, fig. 26 φ

~grav. Miger, in reverse, "Dessiné d'après l'Original par Fragonard Peintre du Roy – Gravé par Miger"

François de Bourbon, comte d'ENGHIEN (1519–1546), pnt., 42x36 ov. (Grasse, musée Jean-Henri-Fragonard, collection Costa. Wildenstein 1960). Lit.: Wildenstein 1960, no. 249, fig. 120; Cuzin 2013, p. 145f, fig. 41; Dupuy-Vachey 2019, fig. 21

J.323.1913 ~grisaille chlk version, 29.2x23.2 ov., c.1770–73 ((Louvre inv. RFML.AG.2020.6.12). Lit.: Fragonard 2016, fig. 40; Dupuy-Vachey 2019, fig. 20; Marty de Cambiaire 2020, fig. 12; Cuzin 2020, as cop.; Salmon 2021, fig. 24 φ

~grav. Miger, in reverse, "Dessiné d'après l'original par Fragonard P^tre du Roi. – Gravé par Miger"

J.323.1914 JEANNE d'Albret, reine de Navarre (1528–1572), 29x23.1 (Louvre inv. RFML.AG.2020.6.13). Lit.: Dupuy-Vachey 2019, fig. 21; Marty de Cambiaire 2020, fig. 13; Cuzin 2020, as cop.; Salmon 2021, fig. 25 φ

~grav. Miger, in reverse, "Dessiné d'après l'original par Fragonard Peintre du Roy. – Gravé par Miger."

J.323.1915 LOUIS IX ou saint Louis (1214–1270), 22.3x18 (Louvre inv. RFML.AG.2020.6.1). Lit.: Dupuy-Vachey 2019, fig. 9; Marty de Cambiaire 2020, fig. 1; Cuzin 2020, as by Vincent; Salmon 2021, fig. 28 φ

J.323.1916 MARGUERITE de Provence (1221–1295), 20.5x16.3 (Louvre inv. RFML.AG.2020.6.2). Lit.: Dupuy-Vachey 2019, fig. 10a; Marty de Cambiaire 2020, fig. 2; Cuzin 2020, as by Vincent; Salmon 2021, fig. 29 φ

Anon. related pastels

Mme Jacques BRILLON DE JOUY, née Anne-Louise Boivin d'Hardancourt (1744–1824), ou Le chant, pnt. (Louvre MI 1059). Lit.: Blumenfeld 2013, identified

J.323.192 ~cop., pstl, 49.5x37.4 ov. (Amsterdam, Christie's, 1.IX.2004, Lot 79 repr., est. €600–800) Φ

Photo courtesy Christie's

Louis-François PRAULT (1734–1807), ou l'écrivain, pnt. (Louvre MI 1060). Lit.: Blumenfeld 2013, identified

J.323.196 ~pstl, 54x45 (Paris, Drouot, Deburaux Aponem, 17.XII.2009, Lot 358 repr., est. €300–400; Paris, Drouot, Deburaux Aponem, 7.IV.2010, Lot 5 repr., est. €300–400) φ

Vieillard lisant, ?saint Jérôme, pnt., c.1767 (Hamburg, Kunsthalle)

J.323.199 ~cop., pstl/pchm, 52x62 ov. (Paris, Drouot, Cornette de Saint Cyr, 1.VI.2012, Lot 80 repr., éc. fr. XIX^e, est. €1000–1500. Paris, Delorme & Collin du Bocage, 23.VI.2023, Lot 34 repr., suiveur, est. €2–3,000) [cf. Bréhan] φκσ

L'inspiration favorable, une jeune femme assise devant une table sur laquelle est placée une lettre; elle a la plume à la main; un amour avec une flèche à dr., pnt. Lit.: Wildenstein 1960, no. 423

~grav. Halbou 1783

J.323.201 ~cop., pstl/ppr, a/r Fragonard, 72x59 ov. (Dijon, mBA, inv. DE 56; dep.: Dijon, Hôtel de Ville, Salon bleu. Mme Alexandrine Dècle; legs 1896). Lit.: Dijon 1972, no. 4 n.r. Φκ

Photo © Musée des Beaux-Arts de Dijon

Buste de vieillard à la tocque, pnt. (Paris, musée Jacquemart-André). Exh.: Fragonard 1987, no. 98

J.323.209 ~cop., pstl, 31x20.5, inscr. ↙ "89" (PC 2013) φκ

~pstl, v. Brehan, q.v.

Vieillard aux cheveux blancs, ?Saint Pierre, pnt. (Nice, musée Chéret). Exh.: Fragonard 1987, no. 99

~pstl, v. Brehan, q.v.

J.323.214 ~?cop. Saint-Non, m/u (inv. p.m.)

J.323.2145 cop., pstl/ppr, 59x48 ov. (Morlanne, château, inv. 22)φκ

J.323.215 Jeune fille se sauvant des poursuites d'un jeune homme, pstl, 54.1x43.2 (duc de Caylus; Paris, Commandeur, Joullain, 11.XII.1783 & seq., Lot 45, 30 livres 2)

J.323.2155 [*olim* J.323.143] Femme, pstl, 44x31 ov. (Émile Vallet, conservateur du musée de Bordeaux; Bordeaux, Duguit, Barancou, 17–19.V.1899, Lot 134 n.r., d'après Fragonard, Ir115)

J.323.216 La jeune mère, a/r Fragonard, 44x35 ov. ([Camille Groult]; Paris, Georges Petit, 21–22.VI.1920, Lot 15 n.r.)

J.323.217 Jeune femme tenant un enfant debout sur un socle de pierre, 47x32 ov. ([Camille Groult]; Paris, Georges Petit, 21–22.VI.1920, Lot 16 n.r., est. Ir1000, Ir10,000; Maurice de Rothschild; seized ERR, c.1940, ERR inv. BoR95; German Embassy, Paris; Jeu de Paume). Lit.: Portalis 1889, p. 281; Grappe 1913, repr. p. 114. A/r Fragonard pnt. (Louvre MI 1062) φκ

Amours jouant sur les nuages; & pendant (New York, Sotheby's, 29.I.1997, Lot 226, attr. Charlier, a/r Fragonard, est. $4–6,000) v. Boucher, J.173.795 J.173.7951

L'instant désiré, pnt. (Swiss PC). Exh.: Fragonard 1987, no. 147

J.323.223 ~cop., pstl (Avignon PC 1987). Lit.: Fragonard 1987, p. 311 repr., fig. 2 φκ

J.323.225 Le couple, pstl, 31x25 ov., inscr. ← "DB" (Paris, Drouot, Ferri, 3.VI.1998, Lot 22 repr., attr. Pierre-Antoine Baudouin) [?source or pastiche?] φκ

Petit garçon accoudé sur une cage; & pendant: Jeune fille avec une marmotte dans une boîte, pnt., 1780 (Portland Art Museum, inv. 54.22/21)

J.323.229 ~repl. (*jeune fille*), pnt. (Moscow, Pushkin)

J.323.23 ~repl., watercolour (Albertina). Exh.: Fragonard 1988, no. 297

~cop., pstl (H. M. L. [Henri Michel-Lévy]; Paris, Drouot Salle 9, Chevallier, Jules Féral, 25.V.1905, Lot 38/37 n.r.), v. Saint-Non

La mère et son enfant

J.323.241 ~cop., pstl, 47x32 ov. (Hippolyte Walferdin; vente p.m., Paris, Drouot, Escribe, 12–16.IV.1880, Lot 349 n.r.)

J.323.232 ~?versions, Le jeune homme à la curiosité; & pendant: J.323.233 la fillette à la marmotte, pstl, 13x18.5 (PC 1959; volés). Lit.: archives des musées, 2070185/5

La mère et ses trois enfants

J.323.242 ~cop., pstl, 44x35 ov. (Hippolyte Walferdin; vente p.m., Paris, Drouot, Escribe, 12–16.IV.1880, Lot 350 n.r.)

Le verrou, pnt.

J.323.243 ~cop., pstl, 63x52 (Hippolyte Walferdin; vente p.m., Paris, Drouot, Paul Rain, 3.IV.1880, Lot 72 n.r., Ir55)

J.323.245 Venus and Adonis, pstl, 51x63.5 ov. (London, Christie's, 13.VII.1903, Lot 38 n.r., attr., £4)