

CERTAIN OF THE ATTRIBUTIONS IN THE CATALOGUE  
OF THIS THESIS ARE OPEN TO FURTHER CONSIDERATION,  
AND CANNOT BE TAKEN AS EXPRESSING THE WRITER'S  
FINAL VIEWS ON THESE PROBLEMS.

SOME SIXTEENTH CENTURY FRENCH ARTISTS  
HAVING CONNECTIONS WITH SCOTLAND;  
THE QUESNEL FAMILY AND JEHAN DECOURT

by

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INTRODUCTION

The Quesnel family provides an example of an artistic tradition being carried into four generations. Pierre Quesnel worked as an artist in Scotland and France during the middle of the sixteenth century, and his profession was followed by his three sons, François, Nicolas and Jacques, of which the former was to enjoy the greatest fame, and to be employed at the courts of Henri III, Henri IV and Louis XIII. Subsequent generations of this family included Toussaint, Augustin, François II, all artists, and the famous jansenist, Pasquier. However only Pierre Quesnel and his sons will be examined here.

It is hoped, by means of all the available documentary and literary sources, to study their careers and to collate all the paintings, drawings and other commissions executed by these artists, and thus to carry out as complete a study of their life and work as possible.

A similar study of the artist Jehan Decourt, working at the Court of Henri III, will be carried out, and the question of the drawings, paintings and enamels that may be attributed to him will be examined.

## BIOGRAPHICAL STUDY

## THE QUESNEL FAMILY

Since the famous exhibition in Paris in 1904, "Primitifs Français", sixteenth century French portrait painters have interested art historians and critics, but their attention has mainly been directed towards the Clouets, in particular François Clouet, to the neglect of the less renowned artists of the period. Even before this, during the period of great interest in historical sources, the archivists were more concerned with François Clouet than with his contemporaries and successors. However, although the Quesnel family was rarely the subject of publications, most of the facts to be discovered about the lives and careers of the members of this family were discovered by these nineteenth century historians, in particular the Comte Louis de Laborde. The manuscript file<sup>1</sup> compiled mainly from church registers<sup>2</sup> by this latter contains a very great number of references to sixteenth century artists, among which are to be found various forms of the name Quesnel.

Another much less reliable source of information about the Quesnels is the seventeenth century ecclesiastic, Michel de Marolles, Abbé de Villeloin. In addition to forming an immense collection of paintings and drawings of widely varying artistic value the Abbé Marolles wrote a prose work which was unpublished, but fragments of which have survived in the form of quotations, and a volume entitled "Le Livre des Peintres

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1. Bibliothèque Nationale, Paris, Cab. des MSS, Nouveaux Aquisitions.
  2. Most of the original registers disappeared in the great fire of the of the Hôtel de Ville.

et Graveurs". This second work, which includes twelve stanzas on the "Sept Peintres de la Famille des Quesnels" is written in rather poor verse and the author probably distorted his facts in order to fit the metre. Moreover the Abbé was writing in the sixteen sixties and was not contemporary with either Pierre, François or Nicolas Quesnel who are considered here. His statements must therefore be treated with caution. However, in the absence of any other information, his writings are nonetheless invaluable.

The name Quesnel, Quesnay, Guesnel and other variants occur in several accounts and registers during the sixteenth century<sup>1</sup>, and the possibility of their relationship to the artists under study here cannot be ignored, although there is often no documentary proof to support such a connection.

The earliest mention of the name, under the variant Quesnel, occurred in 1501; it refers to a painter Guillaume Quesnel who was employed by the Cardinal d'Amboise on work in the Chateau de Gaillon (123, vol. I p. 109). Thirty years later occurred references to a Jean Quesnet, Guenel or Quesnay and to a Nicolas Quenet; both were working at Fontainebleau under Primiticcio. They are described among "autres peintres et imagers qui ont travaillé en ladite chambre de la Reyne et à ladite première chambre"

"A Jean Quenet, peintre, pour lesdits ouvrages à raison de 10 liv. par mois.

A Nicolas Quenet, peintre, pour lesdits ouvrages à raison de 15 liv. par mois.

Autres peintres et imagers qui ont travaillé durant le temps du susdit tant en la chambre de la Reyne que en la première dudit portail et entre dudit chateau. Jean Quenet, Nicolas Quenet. (1536) "

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1. Comptes des Batimens, Fontainebleau. MS. Registers of Cathedral of Rouen.

"A Jean Quenet, peintre, pour avoir vaqué esdits ouvrages de la chambre de la Reyne, paincture et dorure, durant le mois d'apvril 1537 et 20 journées au mois de may à raison de 10 livres par moi .....

A Nicolas Quenet ..... A Jean Quenet. (1537) " (123, vol.I p.115)

This Nicolas Quenet could conceivably have been the father of Pierre Quesnel. It is known that the name of this latter was Nicolas from the record of a drawing by Nicolas Quesnel of his grandfather (see p.22; no.267). Laborde claims that this same Nicolas was working at Troyes as a sculptor in 1530 (124, vol.I pp.316,393,397) but this is probably a confusion with the sculptor Nicolas Quesnel of Rouen (see below).

There is an account dated 29th March 1586 of an arrangement between "François Quesnel, tailleur d'images à Beauvais, paroisse St Etienne, and Antoine Carion, marchand bourgeois en cette paroisse" for the execution of an Ecce Homo (131). However this cannot refer to the François Quesnel, painter to the Court in Paris, for the account states "tailleur d'images" which can only be translated as 'sculptor'. Not only is there no sign of the François Quesnel under study here ever having worked or lived in Beauvais, but there is no indication that he ever practised the art of sculpture.

It is possible that the Beauvais artist was connected with the artists bearing the name of Quesnel employed in Rouen in the sixteenth century as sculptors for work on the cathedral. From 1513 onwards there was a Nicolas Quesnel working with Desobeaulx on a bas relief of the Tree of Jesse on the central doorway of the cathedral (157, p.193). The manuscript registers of the cathedral provide the information that an "ymaginier de Rouen nommé Nicolas Quesnel" was paid 20 livres in 1540 for his statue of the Virgin for the tomb of Louis de Brézé (76,

No ref  
to drawing  
of his  
grandfather  
either on  
p. 22 or  
under no  
267 which  
is a drawing  
by  
Nicolas  
of his  
father.



p.112, note 1.). Bérard alleges that a Jehan and a Guillaume Quesnel were also engaged upon artistic commissions in Rouen, but he provides no corroborative evidence, and his information seems faulty and inaccurate<sup>1</sup> (18, p.694).

It can therefore be seen that nothing definitive can be established about the origins and ancestry of Pierre Quesnel, painter at the Courts of James V of Scotland and Henri II of France, and his sons François and Nicolas. It is possible that they were descended from the artists employed at Fontainebleau, but the absence of any record of Pierre Quesnel before his sojourn in Scotland precludes any definitive statement.

#### PIERRE QUESNEL

Marie of Guise became the second wife of James V of Scotland in 1538, but the details of her trousseau and entourage are much less fully documented than those concerning her predecessor Magdeleine. It has always been assumed that the artist Pierre Quesnel was a member of Marie's suite, but although this is still a possible explanation of his presence in Scotland, it has been impossible to find any extant documentary evidence either in Paris (in church or civic registers, in manuscripts preserved in the Bibliothèque Nationale or those abstracted in the Laborde files, see p.2) or in Edinburgh (in surviving manuscripts in the Register House, in the publications of the Bannatyne Club or in the Treasury Accounts), apart from the testimony of the Abbé Marolles cited below, to corroborate such a hypothesis. No customs records or safe conducts are preserved in Register House or elsewhere, and this makes the search even

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1. He states that it was Jean Quesnel that was responsible for the statue of the Virgin sculpted in 1540.

more difficult. It is possible that it was as part of the entourage of Magdeleine, together with Ronsard, a company of French musicians and the Bishop of Limoges that Pierre Quesnel crossed to Scotland in 1536.

In the absence of all documentary evidence the testimony of the Abbé Marolles must be accepted. According to this latter, Pierre Quesnel, while in Scotland, married Magdeleine Digby, reputed to be of Scottish blood, although the name Digby has English rather than Scottish roots. A son, François, was born to them, apparently in the Palace of Holyrood, although there is no trace in royal, ecclesiastical or civic documents either of this birth or of Pierre's activity as an artist at the Court. These pieces of information originated in a prose work by the Abbé Marolles which has been <sup>in part</sup> completely lost. Pierre Quesnel was "un François issu d'Ancienne noblesse Escossoise, dont les belles qualitez méritèrent l'estime et la protection de Marie de Lorraine, qui le donna à Jacques Ve, Roy d'Escosse, son Mary." (see the engraving no.260, dated 1616). While the authority of this author has to be accepted with a certain caution, as for instance in the claim that Pierre Quesnel was of noble Scottish birth, it seems fairly safe, in the absence of any contradictory evidence, to assume its general validity.

The return of Pierre Quesnel and his family to France must have taken place sometime before 1557 when Pierre executed a window for the church of the Grands Augustins (see p.7; ). On evidence that will be considered later it is obvious that Nicolas must have been born about 1550, so that, if the return took place after this date, he also is of Scottish birth.

There is an almost complete absence of documents dating from this period still preserved in the Scottish Archives, and therefore, while

there appears to be no mention of the Quesnel family in the manuscripts, "The ordour and pament of officiares and servandis in King James the Fift his tyme", "Despenses de la Maison Royale 1538 onwards", "Roole and Nombre des personnes estans au service de La Royne c.1548" or "State of the Gentlemen and officers of the Queen's Household c.1559" or in any of the published documents and letters, this cannot be taken as proof that Pierre at least did not play an active or important part in the Court circle in the decade 1540 - 1550. Any births, marriages or deaths in the family would have been recorded in catholic registers, all of which disappeared in the wave of protestant revolt and reform. It would therefore only be a fortuitous chance if a reference to Pierre Quesnel or his family should still exist and it has proved impossible to trace even the slightest mention in any scottish documents still extant.

The situation in France is better however, and thanks to church registers, court accounts and various other sources it is possible to construct an outline of the family's history. The year 1557 remains the starting point, for before that date it has so far proved impossible to find any mention of Pierre Quesnel. In that year however he carried out a commission from his own drawings for the church of the Grands Augustins in Paris<sup>1</sup>. It was for a window placed behind the altar and showed the Ascension of Christ, with the figures of Henri II and Catherine de Medicis kneeling below. Around them were grouped the standing figures of Doctors of the Church and saints. There is no reference to the window in any of the seventeenth century guidebooks or topographies by P. Bonfons, J. du Breul or La Haye, and again the information is supplied

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1. The church of the Grands Augustins was demolished when the Quais were broadened.

by Marolles. "Pierre avoit fait aussi les vitraux de l'église  
 Qui dans les Augustins sont derrière l'autel  
 Ouvrage en son dessein, sur le verre, immortel  
 De Christ montant au ciel, dont la mort est surprise  
  
 Là de Henri Second se voit l'image encore  
 Celle de son épouse à genou vers le bas  
 Dans l'an cinquante sept, sans suite de soldats  
 Entre les docteurs saints debout que l'on honore" (143)

Cousin's drawing of the Vision of the Last Judgement (128, pl.69) gives some idea of what this composition must have been like. Although Reiset states that Pierre Quesnel also worked in the church of St Germain l'Auxerrois (161, p.411) the text in Marolles poem is rather ambiguous and may refer to François not Pierre Quesnel.

"Il fit des grandes tableaux pour les tapisseries,  
 Tels que ceux que son père, ou du grand Auxerrois  
 On honore le nom dans l'église des rois, ....." (143)

The next reference is in a poem by Loys d'Orleans, cited by Houel, the Parisian apothecary and amateur of the Arts, in 1562 in his opening eulogy to Catherine de Medicis in which he dedicated the Arthemise tapestries<sup>1</sup> to her.

"Tu es peintre, Quesnel, et je le suis aussi  
 Le ciel nous a rengez tous deux à la peinture,  
 Mais tu es peintre d'art, je suis de nature;  
 L'un s'acquiert par labour, l'autre vient sans soucy.

Tu peins de tes crayons, je ne pein pas ainsy

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1. A series of tapestries now lost of which the cartoons by Caron still exist which Houel commissioned in honour of Catherine. (see 109)

La plume est mon crayon en toute pourtraicture.  
 Tu peins sus un tableau, et de moy je n'ay cure  
 Que de rendre un papier divinement noircy.

De diverses couleurs tu donnes l'ornement;  
 Je n'orne mes pourtraictz que d'encre seulement  
 Ton ouvrage périt et le mien tousjours dure

Non que meilleur ouvrier je sois pour ce regard;  
 Mais la couleur, la table, et le crayon, et l'art,  
 Cède à l'ancre, au papier, à la plume, à nature." (110)

It has always been assumed that these references are to François Quesnel. However the date at which Houel's volume appeared is 1562, and therefore it would seem extremely unlikely that François Quesnel, then aged about eighteen, can have been the artist in question. There is no indication of the sphere of activity of the artist except that he was a painter. The references to crayon suggest that he also executed portraits in chalk and crayon. The sculptors of Rouen and Beauvais (see p.4) are certainly excluded, and it seems most probable that Loys d'Orlean was in fact referring to Pierre Quesnel.

Pierre Quesnel does not seem to have achieved a position of importance at the French Court as there is no mention of him in court accounts, and the only references to him occur in church records. In 1579 he stood godfather to Pierre, son of Nicolas Quesnel. "Le 1<sup>er</sup> mai 1579 fut baptisé Pierre, fils de honor. homme Nicolas Quesnel, peintre, et de Jehanne Bertheau. Les parrains: honor. ho<sup>e</sup> Pierre Quesnel peintre et Jehan Bertheau, m<sup>e</sup> tailleur d'habits ....."(Reg. St. Ger. l'Aux. no.16. - Laborde files) In 1580 he was godfather to François,

son of François Quesnel. "Le 21 janvier 1580, fut baptisé François, fils de François Quesnel, peintre, et de Charlotte Richardeau. Les parrains Pierre Quesnel m<sup>e</sup> peintre, et Gerard Oudin. La marraine Jehanne Breffel." (Reg. St. Ger. l'Aux. no.16 - Laborde files)

It would seem that Pierre Quesnel died soon after this date as there are no further references to him, and the portrait of him dated 1574 described below, (no.267), shows him as an old and bearded man.

It has always been assumed that no works of Pierre Quesnel are still to be found, excluding the few unsubstantiated attributions which have been put forward during the past hundred and fifty years, (nos.3 - 6). There is however a pen and ink drawing in the Ecole des Beaux Arts, Paris, from the Masson Collection (no.1) which bears the signature "Pierre Quesnel". Unfortunately it is impossible to date a drawing of this nature. A second drawing in the same collection is signed "Quesnel" with what could be a "P" or an "F" as prefix. The style of this drawing seems fairly close to that of the one signed "Pierre Quesnel". However, without further proof, this point must remain debatable.

Pierre Quesnel apparently having been employed in the capacity of painter to the Scottish Court it is frustrating to be unable to attribute any of the anonymous works of the mid sixteenth century to be found in public and private collections in Scotland. However, in the absence of any signatures, documentary evidence or comparative material, this is impossible, although some of these works may in effect be by his hand.

## FRANCOIS QUESNEL

If the testimony of the Abbé Marolles can be relied upon, the birth-place of François, son of Pierre Quesnel, can be established as the Palace of Holyrood, Edinburgh. (see p.6 and no.260) The inscription on the engraved self portrait of the artist (no.229) on the Plan of Paris drawn up by François Quesnel in 1608 reads "François Quesnel painctre à Paris aet 64, 1609". From this it can be derived that he was born in 1545. However the engraving by Michel L'Asne of 1613 (no.260(2) gives his age as 69, which would mean that he was born in 1544, while the later print of the same engraving (no.260(1) states that in 1616 he was aged 73, thus inferring a date of birth in 1543. It would seem prudent to accept the mean of these dates, 1544, for, depending upon the exact dates in 1609 and 1616 when the engravings were executed, it is possible that they also should be interpreted as implying a date of birth in 1544, not 1543 as is usually assumed.

The date of François Quesnel's death was stated in Nouvelles Archives de l'Art Français, V (p.264) as 11th May, 1629. However the register referred to of St. Jean en Grève indicates Jacques not François (see p.25). But even the date of his death traditionally accepted as 1619, on the evidence of the engraving by L'Asne, can now be proved to be false. In fact his death took place three years earlier in 1616. There is categorical evidence in the record of his funeral on 26th August, 1616. "Le convoi de François Quenet m<sup>e</sup> peintre, pris rue Betizi" (Reg. St. Ger. l'Aux. - 1st unnumbered register - Laborde files). This is corroborated by the record of the funeral of his wife on 14th October 1617. "Le convoi de Marguerite Lemasson, veuve de feu François

Quenet, m<sup>e</sup> peintre, pris rue Betizi" (Reg. St. Ger. l'Aux. 1st unnumbered register - Laborde files). The different spelling of the name has prevented any realization of the significance of these documents, but the supplementary information of the address in the rue Betizi leaves no doubt that they refer to François Quesnel and his wife. This address was subsequently occupied by a M. Quesnel, for there is a record of a funeral of "M<sup>e</sup> Quesnel pris rue de Bethizy" of 12th May, 1661. This probably refers to Augustin Quesnel, for it is known that he lived in the rue Bethizy in 1651 (Act of Union between the Master Painters and the Academicians). It can be assumed that François Quesnel was born in 1544 and that he died in 1616. As will be shown later he was certainly in France, and employed at the Court in Paris from 1571 onwards.

His life seems to have been lived modestly and with no violent incidents. The registers of St. Germain l'Auxerrois and St. Jean en Grève preserve records of his two marriages, c.1574 to Charlotte Richardeau and on 11th May 1586 to Marguerite Le Masson of Chateau Thierry. Of these two marriages fourteen children were born.

The first, Marguerite, was christened on 12th December 1575. The name of the father is given as Jehan, not François, but the mother's name, Charlotte Richardeau, eliminates the possibility that anyone other than François was intended. The godmother was "Marguerite Ydeby" wife of Pierre Quesnel, master painter (Reg. St. Ger. l'Aux. no.14 - Laborde files). Pierre Quesnel stood as godfather to the second child, François, christened on 21st January 1580 (Reg. St. Ger. l'Aux. no.16 - Laborde files). Philippe was christened on 21st June, 1584 (Reg. St. Ger. l'Aux. no.18 - Laborde files), and François was christened on 10th December, 1585 (Reg. St. Ger. l'Aux. no.18 - Laborde files). The family was then living in the rue St. Germain.



The first child of the second marriage, Pierre, was christened on 4th April, 1587 (Reg. St. Ger. l'Aux. no.19 - Laborde files), and on 28th March of the following year was christened Denise (Reg. St. Ger. l'Aux. no.19 - Laborde files). This was followed on 19th January, 1590 by the christening of Jacques, by that of Françoise on 20th February, 1592, by that of Robert on 19th October, 1594 and by that of Augustin on 28th December, 1595 (all in Reg. St. Ger. l'Aux. no.20 - Laborde files). Augustin was to become the most illustrious of the children of François Quesnel. He became a painter in his own right and was extolled by the Abbé Marolles.

Vincent was baptised on 16th June, 1597, and Catherine on 19th October, 1598 (Reg. St. Ger. l'Aux. no.21 - Laborde files). A third François was christened on 29th March, 1600. One of his godfathers was Jérôme Féart, painter to the Queen, and his godmother was the wife of Nicolas Leblond. Nicolas was baptised on 19th September, 1601 (Reg. St. Ger. l'Aux. no.22 - Laborde files). The funeral of this son took place six years later, on 2nd September, 1607 (Reg. St. Ger. l'Aux. 1st unnumbered register - Laborde Files).

The registers of St Germain l'Auxerrois and the parishes of St. Roche, St. Séverin and St Merry also contain references to François Quesnel and his wives in the capacity of godparents. On 15th March 1580 François Quesnel and Jacques Patin were godfathers to Jacques, son of Frans Pourbus (Reg. St. Severin - 121, p.1025). Charlotte Richard-eau was godmother to Charlotte de Neufville on 30th December, 1584 (Reg. St. Ger. l'Aux. no.18 - Laborde files). The name occurs as Quenet in the registers of St Roche on 29th October, 1586, when François acted as godfather to Marguerite Le Roux. Again on 4th March, 1589, as François

"Quesquel" he was godfather to Jeanne Piron, and on 1st September, 1589 he was godfather to Jacques Jomy (both in Reg. St. Ger. l'Aux. no.19 - Laborde files). He was known as "François Quennet, m<sup>e</sup> peintre" in a record of 20th August, 1592, of the baptism of Marguerite de Beaurain (Reg. St. Ger. l'Aux. no.20 - Laborde files). In the same year, on 11th October, his wife was godmother to Antoine Dauphin (Reg. St. Ger. l'Aux. no.20 - Laborde files). In 1594, on 23rd September, François was godfather to François Hay (Reg. St. Ger. l'Aux. no.20 - Laborde files). His name is distorted to Quesnelt in the record of the christening of Catherine Piscot on 30th April, 1597 (Reg. St. Merry, no.8 - Laborde files). On 10th December, 1603, François Quenet acted as godfather to Vincent Courtet, probably his nephew (Reg. St. Barthèlemey - 113, p.365). Marguerite Lemasson was godmother to Marguerite Christien on 21st October, 1604 (Reg. St. Ger. l'Aux. - Laborde files), and Denise, daughter of François Quesnel and Marguerite Lemasson, became godmother to Nicolas Marchant on 29th May, 1603 (Reg. St. Ger. l'Aux. no.23 - Laborde files).

In all these records François Quesnel is described as 'master painter' and nowhere is there any indication that he was connected with the Court. It is from secular sources that information about his commissions and activities at Court and elsewhere is obtained.

There is no trace of his movements and activities before the fifteen seventies when his name occurs in the french archives. The destruction during the Reformation of a vast number of Scottish archives, particularly those concerning Catholics and the Courts of James V and Mary Stuart, means that it is very unlikely that the early life of François Quesnel or that of his brothers will ever be known.

Pierre Quesnel is known to have been in Paris in 1557 (see p.6),

and it would seem very probable that his family accompanied him on his return to France which must have taken place sometime between 1544 and 1557. If this assumption is correct François cannot have been more than thirteen years old when he left Scotland, and therefore too young to have begun a professional artistic career. The attributions to him that are based upon an assumption that he was a painter to the Scottish Court in the fifteen sixties and fifteen seventies (eg. nos. 447 & 448) are therefore completely without foundation.

François Quesnel was twenty seven when his name first appeared in any document still extant. In 1570 Charles IX made an Entry into Paris, probably during the hypocritical truce between Catholics and Protestants, and there was a payment on 15th February 1571 to François Quesnel for medals and memorial coins of the young king.

"Veu la requeste présentée par François Quesnel M<sup>e</sup> Painctre à Paris, nous vous mandons que des derniers de vos comptes vous baillez et payez aud. Quesnel la somme de neuf livres à luy taxée et ordonné par lad. court pour avoir faict huit portraictz tant pour les pièces que le Roy veut donner à son entrée à Paris, que pour les gectons de lad. court ...  
..... Faulchet Turquain" (Arch. Nat. Z2839).

The Bibliothèque Nationale preserves some engravings of coins dated 1571 that show a Triumphant Entry of Charles IX. One inscribed "ADVEN LVT" shows the King on horseback under a canopy supported by bearers with, on the reverse, a presentation of the keys of the city and the inscription "ADVEN CAROLI VIII REG. 1571". A second coin with a laurel wreathed bust inscribed "CAROLI VIII FRANCORUM REGIS" bears, on the reverse, a representation of the arrival at Paris and the inscription "ADVENTUS LVT 1571" (B.Nat. Cab. Est. Qb 1 (1571). Blanchet

describes another coin of 1571 inscribed "INSTANT MAJORA PERACTIS" and showing a figure in a two wheeled chariot approaching three obelisks. On the reverse are the arms of France and the House of Anjou (19, vol.III p.240). The designs for these coins may all be the work of François Quesnel, although inevitably they bear no monograms or signatures.

The accounts for 1573 of the Hôtel of the Duc de Lorraine contain the payment of "viij liv. xi s." to "M<sup>e</sup> François Quesnel, peintre à Paris, pour avoir faict plusieurs portraits d'habitz, selon la mode moderne, pour envoyer en Lorraine, à Monsieur de Beauveau, gouverneur de M.S. le marquis" (124, vol.I p.313). There is a record of a François Guenay in a jury of 19th October, 1581 (Arch. Nat. Y5251 fol.14). This may be a distortion of the name Quesnel, but as there is no qualifying description "peintre" or "m<sup>e</sup> peintre" this possibility appears too remote to be accepted.

Louise de Lorraine is supposed to have introduced François Quesnel to the Court (Gaz. des Beaux Arts, 1899), but there seems no grounds for such an assumption, save the above payment made by the House of Lorraine. However it must be presumed that he was employed at this period as a court painter, although there is no remaining documentary proof. It is only from the writings of Marolles and from the inscriptions on engravings that any evaluation of his career can be made.

Marolles in his Livre des Peintres (143) says of François .....

"Qui depeignit la cour, en ce genre estime

Et qui suivit Janet, que partout on renomme

Il fit des grandes tableaux pour les tapisseries

Tels que ceux que son père ou du grand Auxerrois

On honore le nom dans l'église des rois

Et fit d'hommes puissants sous d'amples galeries

Il peignit les tableaux pour la superbe entrée

De la reine Marie auprès de son Henri,

Au milieu de sa gloire, en un temps favori

Quand ce prince mourut d'une manière outrée

Il peignit de son fils, dans la cérémonie,

Le sacre que l'on fit en l'église de Rheims,

Que de Leu mit au jour sur quelques tableaux peints

Et partout l'on connut quel son beau genie"

The inscription on the engraving by L'Asne of François Quesnel's self portrait (no.260) was taken from a prose history of the Arts by Marolles (see p.2). It reads "Il fut cheri du roi Henri 3<sup>e</sup> et de toute sa cour et surtout du Chancelier de Chiverny qui ne put jamais le faire consentir à son agrandissement. Ses portraits sont souvent confondus avec ceux de Janet auquel il succeda. Il composoit fort bien l'histoire et donna le I<sup>er</sup> Plan de Paris en 12 feuilles. Son désinterressement luy fit également mepriser l'aquisition et la perte des biens de fortune, et sa modestie refuser l'ordre de St Michel sous Henry 4<sup>e</sup>. Il joignit à une vertu vrayement chrestienne beaucoup d'expérience et de lecture, et mourut l'an 1619, après avoir reçu ses Sacrements qu'il demanda en santé 10 où 12 heures avant sa mort". This prose work of Marolles has been lost without trace, and although inaccurate, as in the date of decease of François, its loss must be greatly regretted.

There are several portraits of the Chancelier de Cheverny and his family (nos.177,168,215,234,235,236,237,245 & 247) that seem to be the work of François Quesnel, and the result of this patronage described by Marolles.

The engravings of Henri IV, Marie de Medicis, Henriette de Balzac, Jeanne de Coesme and Louise de Lorraine (nos.248 - 252,255 & 256), and later those of Louis XIII (nos.257 - 259) confirm that he must have been employed by the royal family and the greater nobility over a considerable period of time, and have occupied a position of importance at Court, although he is not mentioned in the accounts in the same way as Jehan Decourt. Marolles described him as "cheri du Roy Henry 3<sup>e</sup>" (see p.17), and the inscription round the border of the engraving by L'Asne of 1616 (no.260) describes him as "premier peintre du roy Henry 3<sup>me</sup>", but, during the reign of Henri IV and after, it is doubtful if he held the position of Painter to the King, for the inscription on the Plan of 1609 (no.229) designates him merely as "Peintre à Paris". He continued in royal employ after the death of Henri IV, but his status is not known.

The Journal of Jean Héroard which provides information about the crayon portraits by Charles Decourt of the infant Louis XIII (see p.44) also records the painting by François Quesnel of a portrait of the young prince on 27th March, 1602. "A onze heures est arrivé le comte Henri de Saint-Georges, ambassadeur extraordinaire du duc de Mantoue, accompagné du sieur de la Brosse, agent pour ledit duc, et du sieur Braccio écuyer ordinaire de la Reine. Ils ont mené le peintre du Quesnel qui l'a tiré tout de son long; il avoit deux pieds et demi. Ils ont diné aux depens de Mme de Montglat"(114). The engraving (no.254) generally considered to be derived from an anonymous painting is almost certainly after this portrait by François Quesnel.

A formal portrait of Louis XIII with the symbols of his sovereignty and supported by his mother, engraved by Briot, is inscribed "Quesnel pinxit 1610". While another engraving by Gaultier appears to be a

variation after the same original painting, although acknowledgement is not made to Quesnel (no.259,1 & 2).

The paintings of the Entry of Henri IV and Marie de Medicis, presumably in February 1601, that are described by Marolles (see p.17) have disappeared without trace. Jal is inaccurate in his interpretation of the verses of Marolles when he states that these compositions were intended as tapestry designs (121, p.1025). The paintings of the Coronation and Consecration of Louis XIII in 1610, that Marolles records as having been carried out by François Quesnel (see p.17), are preserved in the form of engravings by de Leu, Firens and an anonymous engraver. (nos.257 & 258).

The assumption by Laborde that François Quesnel was responsible for the well known group portrait of Henri IV and his family, engraved in 1602 by Gaultier, (no.456) cannot be justified by any documentary evidence. Comparison with the above compositions of Marie de Medicis and her son and the large coronation scenes suggest a similarity of authorship, but this is insufficient basis for an attribution to François Quesnel.

Apart from royal commissions there is evidence of patronage by members of the royal circle. In 1604 the Connetable, Henri de Montmorency commissioned five paintings from François Quesnel, portraits of himself, his wife and his three children. The paintings were intended for the Princess of Orange. "Au S. Quesnel, pour cinq tableaux de Monseigneur, Madame et Messieurs leurs troys enfans envoyez à Madame la princesse d'Orange LII l.t.x s." The account is dated Fontainebleau, 12th October, 1604 (155, V p.150).

His activities were not limited to portraiture, however, or even to painting, but extended into the fields of tapestry design, plan making

and perhaps that of architecture. Not only does Marolles write "Il fit des grands tableaux pour les tapisseries" (see p.16), but there is the testimony of the account for the tapestry by Trubart (no.230).

The most famous and important plans executed by François Quesnel are those of 1608 (no.229). They consist of twelve sheets and show the streets and monuments of Paris in detail. They are an important example of early seventeenth century cartography. The final sheet bears an extract of the royal privilege providing the information that François Quesnel, master painter of Paris, had the monopoly of plans of the city for a period of ten years from the 4th January, 1608. Two years later, in 1610, at the time of a dispute between the Confrérie aux Bourgeois and the Convent de St. Germain-des-Prés, François Quesnel drew up another plan of Paris (no.231). This plan has since been lost.

His essay into the field of architecture may be indicated by the plans of the Hôpital Saint Louis built by Claude Velfaux in 1607. The name of François Quesnel, together with that of Claude de Chastillon occurs on a plan of the district, now in the Archives Nationales. According to Bauchals (15) the same artists drew up, in 1615, the plans of the area where the Luxembourg Palace was scheduled to be built.

In a later edition of 1855 of a very rare book, "l'Entrée de la Reine Marie de Medicis à Salon, par César de Nostradame", there were published two inedited letters which the author addressed to M. Hozier, "gentilhomme provençal à Paris". The first of them is dated 3rd November 1617, and reads "Permettes que je vous supplie de presenter mes très humbles salûts à M. François Quesnel, et l'asseurer que s'il m'estime quelque chose je ne l'honore pas moins .....Dites luy qu'aagée de soixante quatre ans moins deux mois, je peins un petit peu mieux que



jamais et fay des pourtraits et des Nostredames à l'huile dans des ovaies de la grandeur d'un sou sans lunettes ..... jusques à mort j'aimeray la peinture, comme une vocation noble et digne des seuls gentils hommes, et ceux qui m'y ont donne des exquis enseignements ainsi que le S<sup>r</sup> Quesnel; voila pour luy ..... (34,p.12). This cannot refer to François Quesnel the Younger, born in 1627, grandson of François Quesnel the Elder. It would seem therefore that César de Nostredame was unaware of the death of François Quesnel in the previous year.

The second letter, of 18th December, 1629, does not specify which member of the Quesnel family is intended, but François may well have been the one in question. "Pour les saluts de Messieurs de Ste Marthe des sieurs Quesnel and de Monstier, les noms desquels l'honore et n'ay en peu de reverence, les rares pères de l'un et de l'autre ayant esté mes maistres et faconné mes crayons et mes pinceaux en quelque non vulgaire excellence, je me sens tout glorieux de leur souvenir et leur en redonne mille pour un ..... " (ibid).

#### NICOLAS QUESNEL

Nicolas Quesnel seems to have been overshadowed by his brother, François, not only during his lifetime, but also in subsequent critical of historical appreciations. The result has been a misconception of his talents, and a generally vaguer and less distinct knowledge of his life and career.

His place, and even his country of birth are unknown, and opinion is sharply divided as to whether he was born before or after the return of the Quesnel family from Scotland to France. The inscription on the pen and ink drawing (no.292) reads "Nicolas Quesnel, originaire d'Ecosse,

2<sup>e</sup> fils de Pierre et de Magdeleine Digby", and this has been interpreted by Dimier and others to infer a distinction from his brother, who is described on the reverse of the same drawing as "François Quesnel issu d'Ancienne noblesse ecossoise ..... ". This appears however to be very inconclusive evidence, and the assumption that the date of his death in 1632 means that he was much younger than his brother François, who died in 1616, also seems to be groundless. Jeanne Bertrand, wife of Nicolas, died in 1631, aged about eighty, and it is likely that husband and wife were of comparable age. The two pen and ink portraits (nos. 291 & 292) dated 1601, show two men of very similar age, and in fact it is impossible to distinguish from these drawings which is the elder brother. The portrait of his father by Nicolas, dated 1574, (no.267), is the work of a mature artist, and precludes a date of birth much later than 1550. Thus there is every reason to suppose that, if the move of the Quesnel family back to France was made during the fifteen fifties, that Nicolas, like his brother François, was of Scottish birth.

His marriage to Jeanne Bertrand must have taken place sometime before 1st May, 1579, when the baptism of their son Pierre took place. Pierre Quesnel, the child's grandfather, acted as godfather (Reg. St. Ger. l'Aux. no.16 - Laborde files). Nicolas Quesnel is here described as "peintre". A daughter, Marguerite, who later married Simon Le Blanc in 1645 (Arch. Nat. Y185 fol.362), was baptised on 16th April, 1582 (Reg. St. Josse no.1 - Laborde files). The following year another son, François, was baptised on 16th November. The name of the father was recorded as François, but the mother's name, Jeanne Bertheau, means that this was an error for Nicolas. The godfather was the child's uncle, François Quesnel (Reg. St. Josse no.1 - Laborde files). A daughter, Marie, was christened on 11th May, 1587 (Reg. St. Nic. des Champs no.2 - Laborde

files). Marguerite Lemasson, wife of François Quesnel, was godmother to this child. In these later registers Nicolas Quesnel was described as "master painter".

Another daughter, Nicolle, was christened on 7th October, 1588, and a son, Nicolas, on 17th November, 1591. The latter died on 23rd June 1593. These baptisms and the funeral are all recorded in the register of St Nicolas des Champs numbers 2, 3 & 218 (Laborde files). The address of Nicolas Quesnel is always given in these registers as "rue Grenier St. Ladre" or "Garnier St. Laon".

Nicolas Quesnel and his wife are recorded as godparents to several children. Jeanne Bertheau was godmother on 23rd February, 1597 to Denise Martin (Reg. St. Jacques la Boucherie no.13 - Laborde files), and again, on 18th October of the same year, to Marguerite de Iry (Reg. St. Josse no.1 - Laborde files). Nicolas was godfather to his nephew Toussaint, son of Jacques, on 24th December, 1594. Nineteen years later, on 20th February, 1623, he witnessed the engagement of Toussaint to Ines de Benne (4, p.157).

Nicolas and his wife died within eighteen months of each other. The funeral of Jeanne Bertheau "aagée de quatre vingts ans on environ" took place on March 10th, 1631, and the cortège proceeded from rue St Martin to the cemetery of the Saintes Innocents. (Reg. Léricot des Champs, no.222 - Laborde files). On 7th August of the following year Nicolas Quesnel was buried in the same cemetery (Reg. St. Jean en Grève - 121, p.1025).

He is described in this last record as "doyen de la communauté des peintres et sculpteurs" but he was not the object of eulogy by the poets or the recipient of privilege and patronage by royalty or nobility.

Marolles devoted four lines to him.

"Nicolas si scavant, dans les nobles familles,  
Fit des blazons prisez en son temps pour la cour,  
Dont il fut, disoit-on, l'objet de son amour,  
Laisant son fils Toussaint père de plusieurs filles" (143)

There is no indication of any important commissions carried out by him, although his status at his death, and the part he played in the affiliation of the master painters and sculptors of Paris in 1613 attest a certain professional position. This latter affiliation is recorded in two documents of 27th March and of 7th September, 1613. The first was a declaration that the master painters and master sculptors were equal in rights and functions, and the second referred to the merger between the two bodies. The name of Nicolas Quesnel in both documents was qualified "maistre peintre et bachelier" and the "significations du Chatelet" are addressed to him, as representative of the Community. Both documents are found in "Statuts, ordonnances et règlements de la communauté des maistres de l'art de peinture et sculpture graveure et ellumineure de cette ville et faubourgs de Paris, tant anciens que nouveau, imprimez suivant les originaux en parchemin, et scellez du grand sceau et reimprimez en l'année 1672 ...." (Paris, 1672). A list of early seventeenth century inventories, published in 1950, includes a payment of 3rd September, 1614, to "Nic Quesnel maistre peintre, demeurant rue Saint Martin, en la maison du pressoir d'or xxxlll, 242" (101, p.231).

From this meagre information, and from an examination of the drawings that can be grouped around the drawing portraying Pierre Quesnel (no.267), which is authenticated as a work of Nicolas Quesnel, it seems probable that Nicolas Quesnel was never employed as a court painter, and

had little professional connection with his brother, François. Unlike the works of a court artist his portraits do not seem to have been models for engravings by de Leu and his contemporaries, and this would seem symptomatic of the status of his patrons and sitters. Instead of kings and princes he portrayed the lesser court figures and officials and the bourgeoisie of Paris. When employed by the nobility it was as a painter of coats of arms. These have necessarily long since perished.

#### JACQUES QUESNEL

Little information can now be traced about Jacques Quesnel, and it is only the barest outline of his life and activities that can be gleaned from the writings of Marolles or from civic and ecclesiastical registers. Nicolas being described as "second fils de Pierre" on the drawing of 1601 (no.292), it can be assumed that Jacques was the youngest of the three sons of Pierre Quesnel and Magdeleine Digby. There is no trace of his birth, but his death on 11th May, 1629 is recorded in the registers of St. Jean en Grève (5, p.264). The record of the burial was published in 1857 under the name of François Quesnel, but this is without foundation, the name on the original document being Jacques, and neither François the Elder, deceased in 1616 (see p.11) nor his son François, or his grandson, also named François, are referred to here.

In 1593 or 1594 Jacques married Geneviève, daughter of the painter Jérôme Bollery, and eight children were born of this marriage, Toussaint (1594), Jehanne (1596), Marie (1598), Claire (1601), Etiènne (1603), Catherine (1604), Pierre (1607) and Jacques. In these records Jacques is described as master painter, residing in the rue de la Verrerie.

On 28th March, 1588, he was godfather to his niece, Denise, daughter

of François Quesnel (Reg. St. Ger. l'Aux. no.19 - Laborde files). On the 21st of July, 1611 his daughter Marie was godmother to Marie André (Reg. St. Merry no.10 - Laborde files), and on 20th February, 1623 he witnessed the engagement of his nephew Toussaint to Ines de Benne (Reg. St. Merry - 4, p.157).

He attained membership of the Academie de St. Luc, his name being recorded in the registers of 1617 and 1619 (166, p.323-325; 7, pp.17,432), but there is no indication that he was ever employed at Court or patronised by the nobility. Marolles in his *Livre des Peintres et Graveurs* wrote "Jacques peignit des saints, des vouîtes, des chapelles

Il peignit des tableaux pour l'hotel de Zamet,

Il en fit pour le prince à qui tout se soumet

Et l'on connut de luy mille beautez nouvelles" (143)

From this account it would appear that Jacques Quesnel was a decorative and historical painter engaged upon large commissions rather than on portraits. He is only reserved from total oblivion by virtue of his fraternal relationship to the more illustrious François and Nicolas.

At the same period there was a Dutchman living in Orleans named Jacques Questel. His name is frequently confused with that of Jacques Quesnel, but there is no connection between the two men (Bull. de Soc. de l'Art Fr. 1913, H.Stein). The composition representing the Entry of Marie de Medicis into Chartres of 1608 (119, p.16) is one of Questel's works. He is reputed to have invented mills and smokeless chimneys. He died in 1608 and was buried at Saulieu.

## JEHAN DECOURT

Opinions have been sharply divided over the identity of Jehan Decourt, many theories have been propounded and much speculation has been employed. However several facts emerge from amongst all that has been written during the last hundred years, and one or two new pieces of information help to clarify the problem so that enough material is now available to enable the general outline of the career of Jehan Decourt to be defined.

The most urgent problem is whether the painter working at the Court of Henri III in Paris was also an enameller of the school of Limoges. Most authorities have tended to consider this unlikely, Bérard even going so far as to list two men with the name Jean de Court, the one working in Limoges on enamels, the other a painter to the Court in Paris. (18, p. 185) However it is hoped that this can be disproved and the two careers connected in the person of a single artist.

Before this problem can be tackled, the complex and involved question of the identities of the various enamellers working in Limoges must be examined. Their names are recorded in the local sixteenth century accounts and registers as Court, de Court, Cour, Courteys, Corteys, Courteis, Court dit Vigier and Vigier Court. Inevitably several of these are merely varying forms of the same name, but nonetheless several distinct figures are to be distinguished.

In 1583 Jacques Blanchon published an ode to Dorat of Limousin in which he extolled the latter's fellow countrymen who had achieved renown.

"Tayseray-je soubz silence

La surArtiste Excellence

De l'Estimable Decourt

Que tout l'Vnivers appelle  
 L'admirable Esprit d'Appelle  
 Veü en la Royale Court?

Ne reluyra ta Patrie  
 De la scavante Industrie  
 De Mille aultres bons Esprits  
 D'un Vigier pour l'Esmalheure,  
 Et de la Science melheure  
 D'un Corteys des mieux appris."

(21, Melanges, liv.III p.301-303)

#### JEHAN COURTEYS

It is certain that a Jehan Courteys lived in Limoges in 1545 (197. p.147) His death is recorded in 1586 (ibid) and for many years the large number of enamels signed with the monogram I.C. was attributed to him. (238,255) However no document describes him as an enameller and the assumption was largely based upon the similarity of the monogram I.C. to the monograms P.C. and M.C., signatures of Pierre and Martial Courteys respectively.

Another even more spurious argument put forward by Laborde is that the Jehan Courteys occurring in the records of 1545 and 1586 originated in La Ferté-Bernard(Sarthe) where he was an artist in stained glass before he moved to Limoges and took up the craft of enamelling. Many highly hypothetical statements have been made in this connection with little or no foundation. An instance of this is the statement by M. Didot that Jean and Pierre Courtois were two skilled enamellers and master craftsmen in stained glass from Chartres (206,p.79)



The researches of L.Charles have, however, established that a family of stained-glass artists named Courtoys worked at La Ferté during the sixteenth century. In 1498 Robert Courtoys painted a Tree of Jesse, the Death of the Virgin and the Raising of Lazarus for windows in the gable of the church of Notre Dame des Marais; in 1509 there was a record for ecclesiastical vestments embroidered after designs by Robert Courtois and until 1509 he figured as a notable in the civic assemblies. (275, p.524, - Arch. de la fabrique. liasse 8 piece 14, liasse 6 piece 7, liasse 6 pièce 9.) In 1553 the Registres Marguilliers state that Jean Courtoys came to La Ferté to set some windows in the apsidal chapel of the church (204, p.506). In 1842 l'Abbé Texier affirmed that he saw a little window illustrating "Jealousy" which was signed "J. Courtoys" (255, p.285). Laborde erroneously gives Robert Courtois as a native of Le Mans (244, p.263).

After 1533 there is no further trace of this family to be found in La Ferté, and it has been assumed by Ardant, Charles, Labarte and Laborde that a move was made to Limoges, where the name Jean Courteys occurs in a rent payment of 1545. As can be seen the grounds for such an assumption are extremely fragile, and, moreover, the spelling of the name which in the records of La Ferté was always Courtoys is here, and in the other documents from Limoges, spelt Courteys. A similarity in the techniques of stained-glass and enamel is suggested, but not only is this similarity very superficial, the two processes are in fact converse in approach, but there are no indications that the Jehan Courteys found in Limoges in 1545 had previously been domiciled anywhere other than in Limousin. It is impossible to draw any conclusions from the stylistic characters of the windows of La Ferté and the enamels signed I.C. owing

to the very fragmentary nature of the former, largely restored in 1838, and the differences in scale and approach of the two media.

Documents discovered in Tours by Grandmaison suggest that Jean Courtoys was employed at Tours in 1548, for an account of this date lists a "Jehan Courthoys, victrier," and another of 1570 again refers to a "Jehan Courthois, peintre." The signature of a Jehan Courtoys occurs in a baptismal register of St Vincent de Tours of 1582 (Grandmaison, L. Documents inédits sur les Arts en Touraine, 1870. p.79).

The hypothesis that the enameller "I.C." worked as a craftsman in stained-glass in La Ferté Bernard in the 1530s seems therefore to be without foundation. The theory of Darcel (223, p.267) and Molinier (260, p. 313) that two separate figures are involved seems much more likely. The Courtoys of La Ferté may quite possibly have moved to Tours, but not to Limoges.

Information concerning the Jean Courtoys of Limoges is almost non-existent. However it is known that in 1514 a Jean Courtoys was proprietor of a house in the Rue du Temple près des Etangs (197, p.147), and that in 1545 he lived in the Rue Magnine, paying rent to the Maladrerie and Prieuré de la Maison-Dieu and the Abbaye de la Règle (ibid). His name also occurs in 1531 in the "terriers" of St Martial. His death must have occurred c.1586 because in that year his cousin, Joseph Delauze, is recorded as taking part in the settlement of his estate. Another Jehan Courtoys appears in records of tax payments in 1602 (195, p.109).

Nowhere in these documents is there any sign that either Jehan

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1. Laborde includes J. Courtois as employed at the Chateau de Madrid in his index to vol.I of Renaissance des Arts" but this is presumably in error for P.Courtois.

Courteys had any connection with enamels, and no enamel has ever been found to bear a signature J. or Jehan Courteys. The ode to Dorat (see above) makes reference to a Courteys, but there is no indication of a christian name. There is no reason to suppose that it was not Pierre Courteys that was intended by Blanchon. The theory of Laborde, Labarte, Pottier and Ardant that this Jehan Courteys was responsible for the enamels signed I.C. is therefore quite untenable.

#### JEHAN COURT DIT VIGIER

Another family living and working in Limoges that can be distinguished from the Courteys is that of Court dit Vigier. A Jehan Court dit Vigier, goldsmith, was recorded in 1509 (223, p.312). It is very probable that it was the same Jehan Court dit Vigier listed in 1529-30 in the list of Consuls of the town of Limoges (184, p.26). In 1535 he, not his son as Darcel assumes (223, p.308), sold a house in the Rue du Fossé St Michel and married Valerie Limousin (200, no.820 - Fonds des prêtres de St Michel, terrier p.209; A.Leroux, Inventaire des Archives du Département, Fonds du Collège). An act of 1536 provides the information that he was proprietor of a house in the Rue Foussat. He is here referred to as "de Court dit Vigier, où plutôt Vigier Court" (198, p.5). The fact that the name Court exists as a signature (see p.34. ) precludes the possibility that it was a sobriquet referring to his stature or that it was an abbreviation of "Courtoys" or "Courteys". Another act of 1541 describes him as deceased and as being survived by four children, Jacques, Dominique, Jehan and Catherine (184, p.25-26, syndic de St Martial, p.127, role liasse 3898, 8 fev.1541).

In 1543 another Jehan Court dit Vigier, presumably the Jehan Court

dit Vigier referred to above, was living in the Rue du Clocher (200, no. 836 - Haute Vienne, Fonds St Martial, Répertoire générale I, 217). In 1547 he sold a house in the Rue Foussat, probably the one that previously belonged to his father (198, p.5 - Haute Vienne, Fonds St Martial, Répertoire générale I, 214). His name appears again on 6th February 1555 as one of the executors of a decree which gave the house of Jehan Delauze into the possession of the Syndic of the Abbaye de St Martial (184, p.26). The binding of a sixteenth century book was found to contain a procuration from Limousin dated 17th February 1555 and containing the name and signature of Jehan Vigier dict Court (183, p.401).

The date of his marriage to Narde or Leonarde Jourdanie is unknown but the marriage of his son, known as "lejeune", in 1580 to Valerie Lajoumard (200, no.858 - Hotel de Ville, G.G. 3,9) means that he himself must have been married c.1555-1560. An act of 1583 (184, p.27 - registre Ibis du prieuré conventuel de St. Gerald) mentions a vineyard of "vigier esmailleur" but a register begun about 1583 refers to the late Jehan Court dit Vigier, and references after this date must be to the Jehan Court of the third generation married in 1580. References to him occur in 1597 (184, p.27) for the sale of his house "des Grandes Pousses" (terrier du notaire Thoumas), in 1601 in a baptismal record (196, p.116), in 1602 in a tax register (195, p.105) and 1609 in a legal protest (183, p.97, - Arch. Nat. K 108, no.109)

The name was carried into the fourth and fifth generations, baptismal records remaining for three children, Simone, Anne and Jean Court. There is record of the baptism of a Jehan Cour on 20th January 1611 which gives the mother's name as Bénigne Guibert and that of the father as "Jehan Cour, M<sup>re</sup> esmailleur de Limoges" (196, p.115). Those of

Simone in 1614, Anne in 1618 and Jean in 1621 give the parents' names as Jean Cortz dict Vigier or Jean Vigier and Valerie de la Jomart or La Jomard (196, p.116). It would seem extremely unlikely that Jean Court and Valerie Lajoumard, married in 1580 would be having children christened as much as forty years later. The documents seem authentic however. The baptism of 1611 makes no mention of "vigier" but the father is presumably a son of the marriage recorded in 1580. A possible though unlikely explanation of the problem is that the name Valerie Lajoumard was given in error for that of Bénigne Guibert in 1614, 1618 and 1621. However whatever the solution it has no direct bearing upon the study of the enameller Jehan Court dit Vigier of c.1520-c.1583, although much misunderstanding has occurred through a failure to realise that five separate persons are referred to in these various documents.

A few enamels bear the signature "Jehan Court dit Vigier" or the monogram I.C.D.V. There have been several attempts to combine these with those signed I.C.. However it seems quite certain that two separate artists must have been responsible. The enamels signed in full all bear dates between 1555 and 1558 although another ten or twelve with the monogram I.C.D.V. may extend over a longer period. It was for long assumed that he worked exclusively in grisaille, however a plaque of the Last Supper formerly in the Magniac Collection (219, no. 1793) and three plaques of the Story of Joseph from the Mordret Collection at Angers (243, vol.IV p.103) are enamels bearing the full signature of Court dit Vigier which are richly coloured.

Three maps of Limoges were drawn up for Petiot, magistrate of Jeanne d'Albret, one of which is inscribed "Figure fidèle faict par

moy Jean Court dict Vigier maistre peintre de la Ville de Limoges prins d'office par M. de Petiot juge royal de Limoges en presence des partyes" signed "J. Court" It is fairly safe to assume that the plans date from c.1563 as the majority of the documents of this nature of Jean Petiot are dated 1563 or 1564.

The possibility that it was Jacques, brother of Jehan<sup>1</sup>, who was responsible for these plans is hardly tenable as the name is clearly stated as "Jean Court dict Vigier" and although he is defined as "maistre peintre" such variety of activity was quite common at this time, François Quesnel for example carrying out similar commissions (see p.20).

#### JEHAN DECOURT

The claims of Jehan Courtoys, Jehan Courteys and Jehan Court dit Vigier to the authorship of the enamels initialed I.C. having been proved invalid the artist Jehan Decourt or de Court<sup>2</sup> must now be considered as a possible candidate.

A certain number of documents relative to the period 1567-1584 provide some information about the latter part of his life when employed as painter to the Court in Paris, but his birth and early life can only be conjectured.

It has been assumed (104, p.101) that the Jacques Court included in the Comptes de l'Ecurie of 1552 (Arch.Nat.KK 100 fol.43 v°) was the father of Jehan Decourt. However Jacques Court was employed as a painter of harness, livery and banners, and there is no trace of any connection, let alone relationship, between the two men. It is merely

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1. Hypothesis proposed by Mlle. G. Yver.
  2. A distinction between Court, de Court and Decourt seems artificial for "de" signified origin not nobility and was added or omitted at will, in the manner of the more flexible sixteenth century orthography.

a case of a fortuitous similarity of name.

Blanchon's Ode to Dorat (see above) provides the valuable information that although Decourt was employed at the Court in Paris he was a native of Limousin. No trace of his activities can be found however in the archives or registers of Limoges. The general assumption has been that the artist working at Court was exclusively employed on paintings and drawings, the "Appelle" of Blanchon. This can be disproved however.

The first and very significant mention of a Jehan de Court is to be found in the accounts of M. de la Roche-sur-Yon in 1555 for an unnamed portrait of his patron (81, vol. I p.104). The assumption by Guiffrey (108) that this is a reference to an enameller from Limoges distinct from the court painter is contradicted by the evidence of a contract of apprenticeship of André Boullier to "Jehan de Court, peintre de Monseigneur le prince de la Rochesurion" made on 5th March 1553 (81, vol. L appendix V) and by the evidence of a baptismal register of 1562 where two members of the family of La Roche-sur-Yon acted as godparents to Charles, son of "Jean de Court, peintre de la reine" (Laborde files, B.Nat. Cab.MSS. - reg. St.Ger.l'Aux. no.8.). It would seem safe to assume that these references are to the artist who was later to become painter to Henri III. Decourt is again listed as painter to the Queen, Mary Stuart, on 23rd January 1558 in a petition against a man René Pin (108, p.20 - Arch.Nat. X<sup>3A</sup> 56).

The reference in the fortieth Sonnet des Amours de Pasithée by Blanchon, published in 1583 (21), could apply equally to an enamel as to a drawing or painting.

"Peins moy DECOUR, sur le fondz d'un ovalle  
l'image saint de ma belle Cypris ....."

The enamel portrait of Marguerite, daughter of Henri II, as Minerva (p. 252) is distinctly inscribed "Jehan Decourt Ma faict 1555". There is no reason to suppose that this inscription refers to either Courteys or Court dit Vigier. The payment by M.de la Roche-sur-Yon took place in the same year, and it is almost certain that the same artist was involved on both occasions. At this date at least Decourt seems to have been simultaneously engaged in the professions of painter and enameller. On appointment at Court he possibly abandoned his enamelling, but there is no proof to this effect, and the paucity of references to commissions for paintings and drawings may well be a result of his continued practice of a second art.

The separation of the enamels signed I.D.C. from those signed I.C. seems false and artificial. Stylistic distinctions made between the two groups by Garnier and Ardant are unfounded, and a comparison between the dish "Moses and the Brazen Serpent" signed I.C. in the Taft Museum, Cincinnati, and that of the same subject signed I.D.C., formerly in the Basilewsky Collection, no. 345, leaves little doubt that a distinction between works signed I.C. and those signed I.D.C. is without meaning. There are two companion plaques from the Rothschild Collection in Vienna (184, p. 41) one of which is signed I.C. and the other I.D.C. which would tend to corroborate this supposition. An examination of the reverse sides of the dishes in the Kansas Museum (no. 55, 69, Crossing of the Red Sea) and in the Walters Art Gallery, Baltimore (271, p. 28) of the same subject shows that although they are signed respectively I.C. and I.D.C. they are exactly similar in every detail.

A comparison of the medallion in the Wallace Collection of Minerva



signed Jehan Decourt (see above) with a medallion in the Louvre also of Minerva but signed I.D.C. reveals a very close similarity of style and many details of composition that are identical in both plaques. There is no reason, despite Labarte (243 vol.IV p.97) to suppose that they were not executed as pendants, both by the same artist, in this case Jehan Decourt.

The painter, following common practice of the period signed himself or was listed in documents as Jehan Court, Jehan de Court, Jehan Le Court, Jehan Cour and Jehan Decourt. A similar flexibility is to be expected in the signing of enamels. Thus there is no incongruity in an attribution of enamels variously signed I.C., I.D.C. and Jehan Decourt all to the same hand.

It is difficult to judge whether the queen referred to in the baptismal register of 1562 (see above) is Mary Stuart or Catherine de Medicis. There is no doubt that Decourt was extensively employed by the former, but the death of François II meant that she forfeited the title of Queen of France and from 156~~8~~<sup>7</sup> she was in Scotland. Nonetheless the reference is probably to Mary.

A list of Mary's Household of February 3rd, 1566-1567 includes "Jehan de Court peintre" as valet de chambre, with a payment of ijcXL livres (174, vol.II p.121,137). The relative importance of this sum can be judged when it is compared with the 200 livres paid to her secretary Raullet. Another "état" or list of Mary's pensioners and servants of July 31st, 1573 (MS. Soc. of Inner Temple 7226, no.90) gives Jehan de Court as valet de chambre in receipt of VIII.XX livres, a much reduced wage (126, p.39-40). Through the french royal registers and accounts it seems almost certain that Jehan Decourt was in France at this date,

and therefore this payment and also that of 1566-1567 must be interpreted as a pension accorded by Mary. In 1573 Decourt was paid 100 livres from the French Treasury (Arch.Nat. K.K.134 fol.52) and the presence of names other than that of Decourt in the Scottish account who must have been receiving payment for past not present services makes it even more likely that Decourt never went to Scotland.

Among the very fragmentary mentions of artistic commissions in Scotland at this period there are none to Decourt. In 1566 Darnley employed an artist Walter Binning (Treasury Accounts, Mary Stuart, June 14th, 1566). Again in January 1573 Mary wrote to Paris asking Beaton to send her four miniatures of herself (Labanoff, A. Notice sur la Collection des portraits de Marie Stuart ....Paris, 1860 vol.IV p.256), a commission that would surely have been carried out by Decourt if he had been in Scotland with her. The Hawthornden Manuscript<sup>1</sup> contains an anecdote of a portrait of Mary, Darnley and Rizzio that was generally accepted as an indication that Decourt worked in Scotland. But in fact Decourt's name is nowhere mentioned, and it is pure surmise upon the part of Way (181) that he was responsible for this painting. The Etat of July 1562 of the Scottish Court (Bodleian Lib) does not include any mention of Decourt, but owing to the incomplete state of the manuscript no conclusion can be drawn from this.

Even Dimier in 1905 (36) assumed that Decourt was employed in Edinburgh at least during the 1560s, and M. Feuillet de Conches blandly stated that Decourt remained with Mary until 1571 when he was dismissed by Cecil (92, vol.IV p.434). Particularly during the nineteenth century a great many unsigned portraits of Mary Stuart were attributed to

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1. Original MSS papers of William Drummond of Hawthornden and of his uncle, William Fowler. Nat. Library of Scotland, MS.2055.

Decourt on such assumptions. Thus the Leven Portrait (no.486), the Greystoke Portrait (no.485) and the portrait painted on copper (56, no.17) to name only a few, have been attributed to Decourt with no documentary or stylistic justification.

The death of François Clouet must have taken place in 1572, probably at the time of the St Bartholemew Massacre, and the first mention of Jehan Decourt in the french royal accounts occurs on the 12th December of that year. He received 250 livres as an endowment not a pension and is described as "vallet de chambre et painctre ordinaire dudict s<sup>r</sup>" (Henri III) (124, p.234 - Arch.Nat. K.K. 134<sup>A</sup> fol.2650). There was a further payment of 100 livres in 1573 (see above). In 1574 it appears that Jehan Decourt was appointed to a higher position, for an account is preserved which reads "A Jehan de Court, au lieu de François Clouet 220 l. tourn pour ses gaiges aud. estat durant l'année 1574" (121, p.442 - Arch.Nat. K.K.134 fol.66). Another account of the "Pensionnaires du Roy" of 1577 contains the mention "M<sup>e</sup> Jehan de Court, aussy peintre de Sa Maj, tant pour luy, sa vie durant, que pour son fils, aussy peintre, retenu par Sad. maj, en suruiance XII<sup>c</sup> 1" (121, p.442 - Arch.Nat. K.K. 139 fol.34). The account of the King's pensioners of 1578 again mentions J.Decourt (B.Nat. Cab.MSS. MS.Dupuys852 fol.74).

The final references in the royal accounts are in 1584 when he received two payments, one of 400 livres (121, p.442 - Arch.Nat. K.K.139 fol.39, v<sup>o</sup> 40) and the other of 80 livres as an "officier domestique" Below is a payment to the son of "Jehan Le Court, peintre du Roy" (124, vol.I p.231). This is the last time that father and son appeared together in the accounts. The accounts of the Duke of Guise contain the last mention of Jehan Decourt with a payment in 1585 for a portrait of

the Duchess of Guise. The manuscript of this payment appears to be lost but is recorded by Monteil (124, p.224). It cannot be assumed that the absence of any further mention in the documents still extant is an indication of his death. The payment in 1589 to Charles Decourt (see p. 44) describes the latter as "fils de Jehan de Court, peintre du Roy" not as fils du feu Jehan de Court.

References to Jehan Decourt, apart from those in accounts and registers are few and not very informative. However the private papers of the Chancelier de Cheverny provide corroboration for two anecdotes related about this artist. The first is the famous story of Charles IX on his deathbed recorded by Papyre Masson in his "Historia Vitae Caroli Valesii Galiarum"

"Aliquot diebus ante mortem, Curtius Pictor imaginem Henrici fratris ad Carolum tulit scientissime depictam, quam ego apud Curtium ante videram. Mandato regis venerat, igitur contemplatus absentis faciem, ô boni fratris imaginem, inquit, quem utinam a me nunquam dimissem. Postea ingressus in sermonem de liberis & parentibus, felices eos praedicavit, qui adultos reliquerant filios: si quidem malle se sine haerede excedere vita, quam relinquere Regnum infanti multa passuro: Galliam deformatum Civilibus bellis viro opus habere ....."

This story is also preserved in an account by Cheverny in which he described the portrait as "de vostre haulter et armé" and went on to say "et après que sa Majesté eut bien considéré ledict portrait, estant couché dans son lict, commença, en levant les yeulx au ciel et joignant les mains à dire assez hault, usant de ces termes 'Voila la fidellité et le plus homme du bien du monde : pleust à Dieu qu'il feust aussi bien en presence et effect, comme il est en peinture.'"" The document dates from April 1574 (B.Nat. Cab. MSS. MS. fr.6392 fol.258)

This second version of the story is extremely significant as it would appear that the painting in question was full length and showed the sitter bearing arms. The Chantilly portrait (no.318) has neither of these characteristics, and Dimier's hypothesis that this latter painting must be the work that was referred to by Masson is thus almost certainly invalidated.

Another story recorded by Cheverny relates to a portrait of La Belle Chateauneuf, and provides the information that Decourt worked directly from the living model and not from crayon drawings in the tradition of the Clouets. "Jehan de Court le peintre de Henri et de Charles IX avait fait son (la Belle Chateauneuf) portrait. L'artiste habitué à peindre devant le modèle avait en cette audace, alors que seul le grand dieu d'Amour eut été digne de tracer son image 'Non dessus de la toile, ainsi dans le coeur des dieux'" (Papiers secrets de Cheverny, B.Nat. Cab. MSS. MS. fr. 6392). Desportes provides some more information about this or another portrait of Mme de Chateauneuf in a sonnet addressed to "I de Cour peintre du roy"

"Tu t'abuses, De-Cour, pensant représenter  
 Du Chasteauneuf d'amour la déesse immortelle  
 Le ciel peintre scavant la pourtraitte si belle  
 Que son divin tableau ne se peut imiter  
 Comment sans t'éblouir pourras tu supporter  
 De ses yeux flamboyans la planette iumelle  
 Quelle couleur peindra sa couleur naturelle  
 Et les graces qu'on voit sur son front volleter ?

Quel or égalera l'or de sa blonde tresse  
 Quels traits imiteront cest douce rudesse

Ce port, ce teint, ce ris, ces attraits gracieux  
 Laisse au grand dieux d'Amour la labeur téméraire  
 Qui d'un trait pour pinceau la scaura mieux pourtraire  
 No dessus de la toile, ains dans le cueur des dieux" (74, p.88)

The drawing no.387 has been accepted by Dimier and other authorities as the portrait in question, but there are no grounds for such an assumption. The crayon is clearly dated 1577, four years after the publication of the sonnet by Desportes, and both Cheverny and Desportes refer to paintings as distinct from crayons.

Another portrait is referred to in an unpublished manuscript poem by Desportes. "A Madame la Mareschalle de Retz pour son pourtrait"

"..... toy, de Cour, qui t'avance  
 A peindre les beaux traits d'un miracle de France  
 ..... Cent aigles et cent monts seroient trop peu de peine  
 Pour toy, qui oses veoir la beauté souveraine  
 D'une belle Dictynne" (B.Nat. Cab.MSS. MS.fr. 25455 fol.85)

A provincial during a stay in Paris saw this portrait and recorded his admiration of it.

"Ce portrait excellent, ceste belle effigie  
 Que j'ay veue à Paris m'a si fort transporté  
 Qu'au plus loing de mon coeur le sang s'est escarté  
 Rendant ma face blesme et mes esprits sans vie"

(Sonnet pour le portrait de la nymphe Pasithée -  
 B.Nat. Cab.MSS. MS. fr. 25455 fol.114 v )

There is yet another reference to Decourt in the writings of Blanchon. The first poem of his "Mélanges," book III is addressed to "I Decourt peintre du roy"

"Je loue plus l'esprit que la fresle richesse

Suyvant le dire ancien de l'adage romain,  
 La richesse, DECOURT, glisse de main en main  
 Et l'esprit immortel son honneur ne delaisse

L'esprit tel que le tien peult fendre toute presse  
 Au theatre publicq de ce vallon humain  
 Et luyre artistement demain en demain  
 A tout siècle en la nuict plus espesse

Apelle monstre encor le plan de sa Venus,  
 Timanthe son Cyclope avec ses membres nus,  
 u/ Zenze ses raisins meurs, Parrhaze sa Custode,

L'antique Rhodien son colosse eslève  
 L'ouvrier Ephesien son bel oeuvre approuve  
 L'esprit aviue l'homme avivant son methode" (21, Mélanges, III p.329)

It is impossible to draw many conclusions from these highly laudatory poems and it is impossible to obtain a very clear picture of Decourt, artist to the King. There is no record of any commissions other than for portraits, and no mention of any movements or private activities. It can be assumed that he was patronised by the family of La Roche-sur-Yon and subsequently Mary Stuart as Dauphine of France from whose employ he advanced to the position of painter to Charles IX and then Henri III. Unlike François Quesnel he seems to have become the official Painter to the King if the payment of 1574 can be relied upon. His death took place some time after 1585.

## CHARLES DECOURT

In 1574 Jehan Decourt succeeded to the post formerly occupied by François Clouet (see above) and he was succeeded in his old position by his son, Charles. "A Charles de Court, au lieu de Jehan de Court, son père, 100 l." (Arch.Nat. K.K.134 fol.66)

Charles Decourt occurs as "valet de chambre" and as "Officier du Roi" in the royal accounts at intervals until 1610. In 1582 he obtained the title and function of Painter to the King (Arch.Nat. K.K.139 fol. 134) and in 1589 he was paid IIIXX escus as "valet de chambre" (124,p.231) and both father and son enjoyed considerable favour, particularly in 1577 when they were awarded a life pension of 1,200 livres (B.Nat. Cab. MSS MS.Dupuy no.582). The accounts of 1590-1610 show that Charles Decourt was paid 660 livres per annum, the highest wage paid to a court artist of the period, and in 1608 he received 900 livres (ibid, fol.138). In the Comptes de la Maison du Roy (1606-1610) (B.Nat. Cab.MSS MS.Colbert) he is referred to as "S<sup>I</sup> de la Court, peintre vallet de chambre ordinaire du Roy" with a pension of 900 livres. In 1607 he was given the Conciergerie du Pavillion des Tourelles, worth 400 livres in wages excluding free accomodation and other advantages (6, p.85)

In spite of this fairly considerable documentary information it is impossible to attribute any extant works to Charles Decourt with any justification. The Journal of Héroard (115) supplies the information that on four occasions, twice in 1602, in 1604 and in 1607 he executed crayon portraits of the young Louis XIII (vol.I, pp.18,30,64,79). These drawings have disappeared without trace. Moreau-Nélaton (151, vol.II p.39) puts forward Charles Decourt as a potential alternative to François Quesnel as a candidate for the crayons formerly in the Gaignières



Collection. The suggestion by Laborde (124, vol.II p.827) that the now vanished portrait of Catherine de Medicis commissioned for the Emmurata Convent in Florence was by Charles Decourt relies on the fact that this artist, by virtue of his position at Court, would have been an obvious candidate for such a commission.

The funeral of Charles is recorded in the Register of St Paul (no. 57) "Le Mercredy 16 avril 1614 convoy de M<sup>r</sup> de Court, peintre au pavillion royal ..... " (Laborde Files, B.Nat. Cab.MSS ) The last mention of this artist is the remarriage of his widow in 1618.

## A CRITICAL STUDY OF THE WORK OF THE QUESNELS AND JEHAN DECOURT

To classify the work of all the artists working immediately after François Clouet as 'School of Clouet' is to misunderstand the character of the work of the Quesnels, the Dumoustiers, the Anonyme I.D.C. and many other artists. The portraits of these artists are not Renaissance in spirit, they no longer merely describe, in the manner of the Clouets, or present beautiful, jewel-like ornaments in the tradition of Corneille de Lyon. Just as the post-renaissance artists of Italy were preoccupied with the problems of the spirit and with metaphysical questions, so in France in the last part of the sixteenth century the serene life of the Renaissance had given way to a more troubled, intellectual mood, and this mood is reflected in the portraits of the period.

The criticism of historians such as Laborde is unjustified. This latter says "After the extinction of Janet there was a void, a moment of silence. No one in this solemn moment was strong enough to follow the path that had been traced, or to open a new route. It was necessary for a Pourbus to bring us from Flanders analogous traditions to enable us to find again some (artists) with the qualities of a master". (124) On the contrary not only was there no lack of artists in this period but there were many draughtsmen and painters of real talent and ability in addition to a number of mediocre craftsmen.

A consideration of the portraits of this period, from those of the Clouets to those of Lagneau, reveals a transition from Renaissance to Baroque. There is a change from serenity and objectivity to expressiveness, vitality and movement. Paintings which show this change have unfortunately become rare, but several hundred drawings by many artists still exist, and provide clear indications of the change. In addition

to François and Nicolas Quesnel and Jehan Decourt reference will be made in the course of this thesis to the Anonyme Allemand (see pl.156), the Anonyme Lecurieux (see pls.158-161), Benjamin Foulon (see pls. 162,163), the Dumoustiers, Etiènne (see pl.157), Pierre l'Oncle, Pierre le Neveu (see pl.164) and Daniel, the Anonyme I.D.C. (see pls.129,153) and Lagneau (see pls.150,165,166); artists whose work was akin to, or has, at one time or another, been confused with that of the Quesnels or Decourt.

One distinctive characteristic of the crayons of this period is their essentially painterly quality which contrasts with the linear approach of the drawings of their predecessors. Not only was there an introduction of colour as an element in its own right, but colours were blended into each other and the crayon or pencil was used to create forms and above all the surfaces of the face, the skin and hair, almost in the way that a painter would use a brush and paint. The crayons of François Quesnel afford perhaps the clearest illustration of this characteristic.<sup>1</sup>

Drawings, because of their very delicate nature, are much less suited to withstand the hazards of time than are paintings, but, partly because of this same fragility, they are rarely subjected to the 'improving' effects of later collectors and dealers in the manner experienced by so many paintings. Therefore a drawing can generally be considered as not having been retouched, and although inscriptions upon them are often later in date, the drawings themselves are usually in their original state,

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1. A study of the colour range employed in a portrait drawing can help in its attribution to its rightful author. That of François Quesnel for example, although subject to variation, seems to have been basically black and sanguine, with the addition of local colouring in the hair, lips and eyes. Black and white photographs unfortunately fail to convey this important feature. He employed ochre, carmine, blue, brown and occasionally white. The contrast with the ochre, carmine and blue of Daniel Dumoustier is very marked.

apart from the fading and rubbing caused by time and handling. In addition drawing is often a more direct expression of the personality of the artist, and, although the portrait drawings of the late sixteenth century in France were not intended as preliminary sketches but as complete works of art, they present nonetheless a clear reflection of the creator's personality, and one that has not been greatly altered to suit changing fashions and styles.

Although François and Nicolas Quesnel and Jehan Decourt must, on the evidence of the documentary records still preserved (see above), have been employed as painters, they also executed a great many drawings and it is as draughtsmen rather than as painters that they must today be considered, for, except in the case of François Quesnel, there are no remaining paintings that can, with any degree of certainty, be attributed to them, and the number of drawings remaining even of this artist greatly exceeds that of his paintings.

#### PIERRE QUESNEL

The number of works which can be attributed to Pierre Quesnel is so slight that any study of his style, or estimate of his ability is quite impossible.

#### FRANCOIS QUESNEL

There is in the Cabinet des Dessins of the Louvre a pencil drawing (no. 419) of a woman known as "La Musicienne". Without the slightest justification this drawing was classed, first by Mariette in the eighteenth century, and then by nineteenth century historians such as Reiset and Horsin-Déon as a work by François Quesnel. In every respect it is

of mediocre quality and little inspiration. Together with a portrait known as Eleonore Galligai (no.452), again quite irrationally attributed to Francois Quesnel, by Chavigneries and Auvray, and portraits and compositions only preserved in the form of engravings (nos.248-260), this drawing served as a basis for the entire conception of François Quesnel as an artist. Even Jal, who knew many of the documentary facts, knew of no works actually in existence. In 1888 Horsin-Déon instead of shedding more light created confusion and inaccuracy, adding without basis paintings such as Catherine de Medicis (no.434) and the Duc de Sully (no. 451), and omitting the inscribed drawings in the Bibliothèque Nationale (nos.82 & 410).

About the beginning of this century, with the exhibitions of 1904 and 1907 (45, 43) a more critical appreciation of sixteenth century artists and their work began to appear, and Bouchot, Moreau-Nélaton, Laran, Couderc, Lebel and Dimier published books and articles on the subject. In 1924 Louis Dimier published his three volume "Histoire de la Peinture de Portrait en France au Seizième Siècle" (81), and for the last thirty-five years this work has been considered the standard authority. The result has been that sixteenth century drawings brought to light and appearing in sales or exhibitions since that date have been given attributions on the basis of Dimier's opinions. This process of second-hand judgement is dangerous enough in itself under any circumstances, but when - as is the case with Dimier - the original judgement was liable to be faulty, an incredibly distorted situation arises. It becomes almost immediately apparent that Dimier, although he was most painstaking in assembling the drawings and paintings of the period that were in existence and in establishing the identity of the persons depicted, did not

have a very reliable eye for stylistic characteristics. For example there seems to be little system in his arrangement of the drawings of François Quesnel. He based it on the dates that he gave to the respective works, but many of these were merely hazarded, and in order to follow these possible dates he grouped incongruous works together, with the result that his classification shows little feeling for the development of the artist's style.

The drawing from which Dimier derived what he considered the prototype for the style of François Quesnel's drawings is that of Henriette d'Entragues (no.189, pl.69). An engraving of this by Thomas de Leu, inscribed "F Quesnel pin." exists.<sup>1</sup> Dimier has assumed, without any documentary proof, that it was from this unsigned drawing that the engraving was derived. He takes no account of the fact that the inscription specifies "pin" and not "delin". Moreover the pose is not only reversed, understandable in an engraving, but the costume is fully treated in the engraving, while the drawing, apart from the vague suggestion of a ruff, merely shows the head. This favourite of Henri IV was drawn and painted on many occasions by different artists (see no.189) and the most likely possibility is that the engraving is after a painting by Quesnel that has now disappeared.

For any assessment that is to be reliable it is essential to start, not from suppositions, but from facts. Thus the drawings and paintings bearing a signature are obviously the first consideration. At the moment it is impossible to trace the drawing of a child inscribed "faict par F. Quesnel" (no.7). Thus no real conclusions about the quality or style of this work, or even the authenticity of the inscription can be

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1. Illustrated Moreau-Nélaton, Clouet et leurs Emules, Les (151) vol.I fig.81.

reached.

There are two drawings in the folios of the Bibliothèque Nationale that bear the name "Quesnel". One of these is a portrait known as Gabrielle d'Estrées (no.410). The sheet has been cut but the letters "Quesn" can still be deciphered in the bottom right hand corner (see pl.128). The whole drawing is in a bad condition, but, even allowing for considerable deterioration, there seems to be a basic dissimilarity not only with the above drawing, but also with all the other drawings attributed by Dimier or anyone else to François Quesnel. There is little or no use of colour, the costume is drawn with short, careful strokes and the face is almost painstakingly described. The effect as a whole is extremely prosaic. There is a drawing of the same sitter that is almost certainly by Benjamin Foulon (B.Nat.Na22I fol14) which has considerable similarities with the above drawing, having the same distinctive treatment of the mouth, so characteristic of Foulon (see pls.162 & 163), the same prosaic technique, and the same overall impression of greyness and lack of definition. Both drawings display an insensitivity and superficial treatment of outward appearances rather than the underlying personality of the sitter. It is almost certain that, but for the inscription no one would have considered assigning this drawing to François Quesnel. There is no means of knowing when it was written, but it is certainly not in the same pencil as that used for the drawing.

The other drawing (no.82, pl.35) is clearly inscribed "F. Quesnel" but it has been dismissed by Bouchot and Moreau-Nélaton as being of such poor quality that it cannot be the work of François Quesnel, and although accepted by Dimier, it was not used by the latter as a standard for any comparisons, again because of its supposedly inferior quality. This



seems to be very spurious reasoning, for if the work is in fact by François Quesnel it cannot be ignored, but must affect any assessment of his talents. Moreover, although at first glance this drawing of an unknown man seems lacking in vitality, it is, although in bad condition, full of character and good draughtsmanship.

More important however than this drawing is a portrait of Mlle de Bourdineau (no.83, pl.36) in the collection of M. Jacques Dupont in Paris. It has never been published, and was quite unknown to Dimier and his contemporaries. It came into the possession of the present owner only during the last decade. An inscription at the bottom of the sheet reads "par M<sup>e</sup> francoys Quesnel" (pl.36b). This is certainly in a contemporary handwriting although it is quite impossible to decide, in the absence of comparative material, whether Quesnel himself was responsible. It would seem safe to assume however that this is an authentic drawing by François Quesnel. Moreover the very great stylistic and technical similarities between this drawing and that examined above (no.82) are such that there can be no hesitation in classing both drawings as being by the same hand, and in regarding that hand as that of François Quesnel. The independent claim of either drawing to be considered as the authentic work of François Quesnel is very strong, but together they provide an indisputable foundation upon which a study of the work of the artist can be firmly established.

Several stylistic features appear to be common to both drawings and can therefore be taken as characteristic of the work of François Quesnel. The basic pencil drawing was enriched by the addition of coloured chalks, but the resultant effect is of a fusion, and not of a coloured pencil drawing. Unlike the drawings of Pierre Dumoustier Le Neveu (see pl.164)



L'Anonyme Allemand (see pl.156) and the Anonyme Lecurieux (Presumé Decourt)(see pl.158-160), the colour was applied by Quesnel almost in washes, and the strokes are often barely apparent. But even when there is no sign of this the impression is of clear, unshadowed areas, and not a composition of sharply accented strokes. The hair and costume often received more defining touches, and especially in the middle period of the artist's career, between 1580 and 1595, well-placed accents in the features, the hairs of a moustache, the corner of a mouth or the turn of a nostril, characterized his work. The earliest works, as might be expected are more tentative, while some, such as nos.8 and 14, do not have the refinement of the later drawings, being rather insensitive and coarse, while others, such as nos.16 and 17, lack the direct confidence found in his portraits of the eighteen eighties.

One of the most arresting features of almost all his work is the sense of good design. The elements of the drawing are with few exceptions admirably arranged within the space of the sheet. The head is always the focus of attention, and the shapes of the hair and the framing collars, ruffs and headdresses are simply, yet expressively treated. The excessive and pedestrian interest in the details of the costume, to be found in the drawings of the Anonyme Lecurieux (Presumé Decourt) (see p.65) is always avoided in the portraits of François Quesnel, and the best drawings of this artist have a vitality which is not to be confused with virtuosity as well as a sense of design and a clear, direct approach, without unnecessary hatching and modelling.

After about 1600 the number of drawings that can be attributed to François Quesnel becomes very small, and his style seems to have become

less sensitive and more cursory. There seems no reason to explain this sudden decrease, although the change in style might be expected at this stage in his life. It is possible that the artist's attention was directed towards other spheres, but it is more probable that the majority of the drawings of this period have been lost.

The drawings of François Quesnel seem to have a definitely painterly approach, and it would seem reasonable to suppose that he had been much employed on commissions for paintings. Unfortunately sixteenth century French portrait artists were very reticent about signing their paintings, and François Quesnel was no exception. The painting most widely accepted as the work of François Quesnel is the portrait of Henri III acquired by the Louvre in 1936 (no.319) but, as will be seen below, this painting has a much greater claim to be classed with the work of the Faux Decourt than with that of François Quesnel.

There is however one beautiful painting (no.232) of an unknown woman, wrongly known as Mary Ann Waltham, which bears the monogram F.Q. and the date 1572. It has all the qualities of François Quesnel's best drawings, with its clear, pure simplicity, excellent arrangement and technical accomplishment. The colour scheme is very restrained, being composed of black, white and greys, clear skin tones and a muted olive ground. The monogram seems authentic, and there is no reason to question its claim to be considered as the work of François Quesnel.

No other painting bearing even a monogram can be found<sup>1</sup> and it is necessary to turn to historical sources for indications of commissions known to have been carried out by François Quesnel. It is recorded that he painted portraits of Henri de Montmorency and his family (see p.19),

<sup>1</sup>No.454, a painting of Ecce Homo, now known only by poor reproduction, appears to be inscribed Q.F., but its connection with François Quesnel seems unlikely.

but all trace of these seem to have disappeared. It is known however, that the Chancelier de Cheverny was an important patron of this artist (see p.17), and therefore the collection of the Vibraye family, descendants of the Chancelier would be likely to contain paintings by François Quesnel. In fact four unpublished portraits of Jacques Hurault, Philippe Hurault, Anne de Thou, wife of the Chancelier, and Henry Hurault, his son (nos. 236, 245, 234, and 247) all in the collection of the Marquis de Vibraye have a strong claim to be included among the works of this artist. The first two have much in common with the portrait at Althorp Park of the unknown woman (no.232), having a restrained, almost monochrome colour scheme, a technical refinement and, particularly in the case of the portrait of Anne de Thou, a clear sensitive treatment of the sitter's features. Almost identical portraits of both Jacques Hurault and Anne de Thou (nos 236 and 234) in the Musée du Mans and the Musée de Versailles respectively, have been published, but in both cases the portraits at Cheverny seem to be the originals from which these were copied, perhaps by François Quesnel himself<sup>1</sup>. The portrait of Henry Hurault is almost certainly derived from a drawing now in the Bibliothèque Nationale (no. 215), and although the portrait can only tentatively be attributed to François Quesnel it is almost certainly after a drawing by this artist.

Several other portraits can, on a basis of similarity of approach, technique and other factors to these above paintings, be attributed to François Quesnel. The portrait of an unknown woman, now in the Jacquemart André Museum (no.243), the portrait of another unknown woman in the National Gallery (no.238) and of the Duchesse de Trémouille in the Bing Collection (no.240) all show this same delicate clarity, the same almost

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1. It is impossible to know for certain which of these paintings were executed first, and it is possible, particularly in the case of the portrait of Jacques Hurault that the painting at Cheverny was painted last.

monochrome colour range, the same good and graceful sense of design and a generally high technical quality.

The first of these, the portrait of an unknown woman in the Jacquemart André Museum, was included in the Exhibition of 1904 as the work of François Quesnel, but, in view of the other works also given to this artist in this exhibition, it would seem good luck rather than good judgement that prompted the attribution. Many of the paintings were lent by private owners and have since disappeared from sight. Old photographs are the only available means of assessment. However neither the Presumé Nompar de Caumont (no.443, pl.140) nor the portrait of a woman in a grand costume (no.446, pl.141) have any relation to the style of François Quesnel, and there are no documentary facts or supporting drawings to strengthen their claim.

The "Woman in her Bath" (no.436) from the Cook Collection, which is the model for so many similar compositions, was also attributed to François Quesnel, but, of all the paintings assigned to this artist before or since, this seems to be the one with the least claim to such an ascription. It bears the inscription "Janetti opus" which may, it is true, be later in date, but there is no question that the curtain in the background is also found in the portrait of Henri II in Florence, a portrait almost certainly by Clouet. The curtain is identical and the manner of painting is the same, but there is no question of it being a copy as the arrangement of the folds is distinctly different. There is no logical reason why this painting in the Cook Collection should be ascribed to François Quesnel, there being no documentary evidence to support such an attribution. It seems almost certain that it was the work of François Clouet.

It becomes apparent that not only was the nineteenth century concept-

ion of François Quesnel completely false, but that Bouchot and even Dimier and his contemporaries, unaware of several key works and with rather faulty critical judgements, created a somewhat false image of this artist, of his qualities and of his output.

#### NICOLAS QUESNEL

Nicolas Quesnel, younger brother of François Quesnel is, of all the artists of the period, perhaps the one who has suffered most from the neglect and injustice of critics and historians. That this neglect and poor opinion is unjustified is clearly apparent on the evidence of a very fine drawing of his father Pierre (no.267, pl.94). François Quesnel and his work have always been the focus of a certain interest, but paradoxically, although there has never been any attempt to discredit the authenticity of the inscription on this drawing, the great quality of draughtsmanship and perception here apparent has always been ignored, and the consequent conception of the merits of Nicolas Quesnel as an artist has been quite false and inaccurate.

In his catalogue of the drawings in the Bibliothèque Nationale (29) Bouchot, although not distinguishing François Quesnel as a distinct hand, used the symbol "L" to designate drawings by Nicolas Quesnel. However whereas thirteen works are noted in the main text as by hand L, in the catalogue itself only half of these are thus classed, and the rest are attributed to hand M, hand G, etc. Thus Anne de Montmorency (no.457), François d'Enghien, two drawings of Henri II and one of Charles IX either appear in the catalogue with new attributions or are omitted completely.

Dimier, in the few lines he devoted to Nicolas Quesnel in "French Painting in the Sixteenth Century" , said "The extant work of Nicolas

Quesnel which is proved to be his by authentic evidence, is far from being equal to his brother's. A portrait of his father, drawn in 1574 and bearing his signature, may serve as a measure of his ability which was of a very low order" (80, p.291). The drawings and paintings which Dimier attributed to him are a collection of works of very varying quality and style among which are to be found some of the poorest examples of François Quesnel's draughtsmanship and works by inferior anonymous artists.

Even the Exhibition of 1907 (43), where thirty three drawings were shown as the work of Nicolas Quesnel and unspecified "artistes voisins", and where François Quesnel was almost completely ignored, did little to create a more accurate impression of the artist, for here are to be found many of the most characteristic portraits by François, (eg. nos. 216, 198, 180 and 174). Since 1907 Nicolas has again been ignored, and no attempt apart from Dimier's cursory treatment, has been made to consider his work.

However this <sup>2</sup> drawing of Pierre Quesnel referred to above makes possible an accurate study of the characteristics of his early style at least. The sheet has been trimmed and was originally probably much larger. It has also suffered from staining and creasing, and the bottom edge is ragged and torn. The darkening of the paper has increased the effect of *chiaroscuro*, but nevertheless there is a deliberate creation and enhancement of the forms by means of shadows, although there is nothing forced or exaggerated in this.

A variety of textures and emphasis is also found, with broad, diagonal strokes creating the form of the hat and the stuff of the costume, while quieter areas such as the cheeks are offset by crisp strokes of definition in the eyes and eyebrows. The beard is drawn with sharp

touches over a base of rich groundwork. The resultant effect is one of richness, variety and subtle, spontaneous vitality.

Nicolas Quesnel made exclusive use of black and sanguine in this drawing, and every other drawing which can, on other grounds, be attributed to him also appears to have this characteristic, although the medium ranges from charcoal to pencil. This feature seems very important in distinguishing between the work of Nicolas and his brother François, and one which was totally ignored by Dimier who catalogued almost all drawings, whether by Nicolas or François and irrespective of the colours used, as "noir et sanguine".

About twenty-five drawings emerge as being probably by Nicolas Quesnel, the most important of which is probably the portrait of a man in a tall hat (no.268). Apart from a greater breadth of feeling due to the use of black crayon instead of pencil this very closely resembles the portrait of Pierre Quesnel. Other noteworthy drawings that can fairly certainly be attributed to Nicolas Quesnel are the portrait of an unknown man in the Musée de Rheims (no.262), that of Josset, the King's embroiderer (no.270), that of M. de Rosny (no.278 and that of Antoine Caron (no.283). An extremely fine portrait of an old man from the Walter Gay Collection. now in the Louvre, (no.287) may also be tentatively attributed to him. A quality of depth and sensitivity combined with strength and directness is common to them all.

The sitters portrayed appear, in general, to have occupied positions of small importance in contemporary society, but the comparative rarity of his works that seem to have survived means that any conclusions in this matter must, of necessity, be uncertain. Moreover as most of these works belong to the period before 1600 his activities and the patronage

afforded him in the last thirty years of his life are almost completely unknown. It can be assumed that he continued to execute portraits, but either his style underwent such a radical change that his later works cannot be related to those of his earlier period and thus pass unrecognised, or they have all been destroyed or lost during the intervening centuries. Indeed, as it seems probable that the later work of François Quesnel has been lost, it is likely that the same fate may have befallen the drawings of Nicolas.

An oil painting of François de l'Aubespine, now at Chantilly (no. 469) was exhibited in 1878 as by Nicolas Quesnel. Such an assumption must however be discarded as being without foundation, for the style of the costume not only indicates that this portrait was painted about 1630 when Nicolas Quesnel was either very old or dead, but it must also be remembered that there are no signed paintings or paintings that can be attributed to him on documentary evidence or that supplied by preparatory drawings. There is, in fact, no means of knowing what the paintings of Nicolas Quesnel were like. It is, however, only reasonable to suppose that he must have executed such works.

Although the body of works that can be attributed to Nicolas Quesnel is much slighter than that of his brother François, it is not to be ignored, for, in the absence of quantity there is no lack of quality, and Nicolas Quesnel emerges as one of the most penetrating and individual artists of the period. Although he is to be regarded as part of the post-Clouet movement he cannot in any way be said to be an imitator or derivative artist, and a direct comparison of the portrait of Pierre Quesnel with a drawing by Clouet such as the Charles IX (B.Nat. Na22 II fol.7, pl.155) serves to underline the distinctive character of the



former. There is primarily a basic difference of intention, for where Clouet's purpose was a drawing capable of transcription into a finished oil painting, Nicolas Quesnel would seem to have been concerned with the drawing for its own sake. The scale is much larger, the features of the sitter, although not described with the same minute refinement as that found in the Clouet drawing, are very expressively treated and the details of the costume, necessary in a preliminary study, are omitted. The drawing is built up to a climax in the important focal points of the eyes and nose, and although very cursory in many parts, is nonetheless an extremely finished work which reveals the personality of both artist and sitter. It would seem that, although François Quesnel occupied a position of importance and Nicolas remained in comparative obscurity, it was nevertheless perhaps Nicolas who possessed the superior talent and who has the greater claim for posterity.

#### JEHAN DECOURT

The date of death of both Pierre Quesnel and of Jehan Decourt is unknown, but in both cases it is presumed to have been sometime after 1580 (see pp.10,43). Moreover both Decourt and François Quesnel occupied posts as court painters in the fifteen seventies, and Charles Decourt succeeding his father in the early fifteen eighties the connection was carried on for another thirty years. The two families can therefore be considered as contemporaries and associates.

Jehan Decourt seems to have occupied a higher position than François Quesnel, for he is referred to as directly replacing François Clouet,

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1. The main arguments outlined in the above pages (p.46-61) constitute, in more summary form, part of an article "Les Portraits au Crayon en France au Seizième Siècle" by the author of this thesis. It has been accepted for publication by the Gazette des Beaux Arts and is expected to appear during Autumn 1962.

Painter to the King, (see p.39) while François Quesnel was only known as 'master painter', although Marolles did refer to him as 'cheri du roi Henri 3<sup>e</sup>' (see p.17). He was certainly senior in age to François Quesnel, and his career as a painter must have extended from the fifteen fifties until the fifteen eighties. He was therefore closer to Clouet in time and presumably in style than either François or Nicolas Quesnel.

Although the Quesnel family and their activities present many problems for the historian and critic, the life of Jehan Decourt is even more enigmatic, as has already been seen (p.34). Inevitably a study of his work reflects the uncertainty and lack of data. Despite the fact that details of payments are recorded (pp.37, 38, 39), no extant paintings or other works can be connected with these accounts. A complete absence of any drawings or paintings bearing even the vestige of a signature or monogram makes the problem even more difficult. There is therefore no established work round which can be collected other drawings or paintings. Any study or appreciation of the work of Decourt must of necessity therefore be hypothetical, and works can only be attached to his name if the qualifying distinction 'presumed' is added.

It has been proved fairly conclusively above (p.34-37) that Jehan Decourt worked extensively in enamels, and an examination of those bearing his monogram is found below. Therefore, although employed at the Court of Henri III as "peintre ordinaire" to the King (p.39), which term can presumably be interpreted literally, he nevertheless practised a double activity, and it is not to be expected that his work in oil or crayon should equal in quantity that of artists such as François Clouet or François Quesnel.

The group of drawings and paintings that Dimier collected under the

name of the Presumé Decourt depend upon an oil painting and its preliminary drawing (nos. 318 & 302) which Dimier claimed to be the portrait referred to in the Papyre Masson anecdote (see p.40). Admittedly the date of this painting, indicated by the costume details and the age of the sitter, must be c.1573, but the supposition, merely on the evidence of this story, that it is this painting and not one that has been lost or destroyed - or another painting of the same sitter which is still extant- which is referred to, cannot be accepted as a sufficiently strong foundation upon which to base any argument. In fact it is possible to positively discount this hypothesis on grounds of the additional evidence supplied by the Chancelier de Cheverny (see p.40) that the portrait described by Papyre Masson was full length and not just bust length as here. There is no painting known today which corresponds with these details, and it must therefore be presumed to be lost.

Thus it appears that the drawings and paintings collected together by Dimier under the heading of the Presumé Decourt must be renamed as the work of the Faux Decourt. No other artist has any stronger claim to their authorship, and it is still possible although unlikely, that further evidence will be uncovered which will permit these portraits to be returned to Jehan Decourt<sup>1</sup>.

If Decourt was not responsible for these drawings and paintings a new search must be made among the contemporary works and styles to discover what can be attributed to him. He died c.1585, and, although he first entered royal employment in 1573 (see p.39), he presumably worked as a portrait painter before this date. Therefore any group of works of the period 1550-1585 may be considered.

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1. The painting by which François Quesnel is most widely known, in France at least, the portrait of Henri III in the Louvre, appears to be the work of the Faux Decourt (no.319).

Two poems by Desportes make mention of portraits by Decourt (see pp.41, 42). The first was of Mme de Chateauneuf, and the Chancelier de Cheverny also made a reference to a painting of this lady by Decourt (see p.41). The second reference was to a portrait of Mme la Maréchale de Retz. Inevitably an attempt has been made to find the actual portraits referred to by Desportes, although Dimier did not include a portrait of either lady in his catalogue of the Presumé Decourt's drawings and paintings. However the drawing in the Bibliothèque Nationale (Na 22 II fol.13) of Mme de Chateauneuf was hailed as the work of Decourt on the evidence of this poem (see no.473). There is absolutely no doubt that this drawing belongs to the group of portraits by the artist known as the Anonyme Lecurieux, and catalogued by Dimier (no.671) as such. It has all the characteristics of this artists work<sup>1</sup>.

Adhémar claims that the drawing in the Bibliothèque Nationale (Na 22 VI fol.22) is the portrait extolled by Desportes of the Maréchale de Retz (2,pl.85). Dimier included this drawing in the catalogue of François Quesnel. Both these attributions seem to be without foundation (see no. 387), for the drawing has no relation either to the work of the Presumé Decourt as understood by Dimier, or to that of François Quesnel judging by his signed drawings (nos.82 & 83). Apart from this there is, however, another portrait of the same sitter in the Bibliothèque Nationale (Na 22 VI fol.21) and a further one in the same collection (B.Nat. Na22 VI fol. 20). Dimier included both these drawings in his catalogue of the Anonyme Lecurieux. These attributions are undoubtedly correct.

The connection between Decourt and the family of La Roche-sur-Yon is known to have been quite strong (see p.35), and it is reasonable to suppose that in addition to the portrait which he executed for them in

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1. Illustrated Lavallée (128) pl.43; Moreau-Nélaton (151) vol.II fig.263.

1555 he also carried out portraits in crayon and oil. In the catalogue of works given to the Presumé Decourt by Dimier there occurs no such portrait, but in that of the Anonyme Lecurieux is to be found a portrait of the Princesse de La Roche-sur-Yon, wife of the Maréchal de Montjean (Bib. Nat. Na 22 IV).

These drawings are by the same hand as that of Mme de Chateauneuf (see above). There are therefore three points at which the work of the Anonyme Lecurieux can be connected with the name of Jehan Decourt, and the period over which these works extend also corresponds with the period of Decourt's activity.

At the Exhibition of 1907 (43) a great number of drawings were falsely attributed to François Clouet. A cold monotonous style, with monotonous detailed treatment of costumes, hair and, to some extent, of features distinguishes them from the work of this master. In addition the date 1581 inscribed on a drawing of an unknown man (Hermitage no.2972) undoubtedly by the same hand as these above drawings means that the artist responsible was working at least nine years after the death of Clouet.

Many of these drawings formerly having been part of the Lecurieux Collection they have, in default of something better, been grouped under the name Anonyme Lecurieux. Often very meticulous, they show considerably less talent than the portraits of the Faux Decourt, and it is evident that the artist copied many of the technical effects of François Clouet without understanding the essence of his greatness. The costumes, complete in every detail, leave little to the imagination, the buttons and ribbons are described with painstaking exactitude, each hair is represented by a separate stroke of the pencil, but life is absent. It is probable that this artist was employed to copy the work of others and to

record sitters in the manner of modern photography. His patrons must have been satisfied with his industry and application.

It is often possible to attribute portraits to this artist merely upon the evidence of the large inscription in red crayon at the top of the drawing (see pls.158 and 159), but a complete confidence in this method of attribution is not without danger, for the drawings of Foulon also bear such inscriptions (see pl.162).

Unlike the portraits of the Quesnel brothers these drawings can be considered school works, for not only are they closer in date to François Clouet, but, like all school works, they are deliberate attempts to emulate a master, and consequently they are of little individuality or genius. Perhaps the only work with a claim to real talent is the portrait of Du Gast (B.Nat. Na 22 III fol.9), for here the artist has managed to create something personal (see pl.158).

It seems fairly probable therefore that the name Anonyme Lecurieux can be replaced by that of the Presumé Decourt, for although conclusive evidence is absent, and the qualification 'Presumé' must be remembered, the case for Jehan Decourt having been their author is stronger than any other that has been put forward. A confusion is likely with the renaming of the Presumé Decourt as the Faux Decourt, and the Anonyme Lecurieux as the Presumé Decourt, but there seems to be no other solution until more definitive evidence is available.

The drawings which can now be classed as the work of the Presumé Decourt are numerous and distinctive. Dimier listed seventy two examples, and there are further drawings and paintings in the Louvre and elsewhere. A detailed study and catalogue of these works was therefore too extensive to be undertaken here, and their easily distinguishable

characteristics made it less necessary. The paintings which are found by means of their preliminary drawings are competent, clear works, with little claim to be considered masterpieces. Dimier's evaluation and catalogue of these works can be accepted as generally sound and be rechristened as a whole the work of the Presumé Decourt.

The initials I.D.C. are found on several enamels (see p.36), and it has been seen that together with those signed I.C. they can be attributed to the artist Jehan Decourt. A drawing of an unknown woman, now in the Bibliothèque Nationale (Na 23a fol.12) also bears the monogram I.D.C. or I.C.D. in the top left hand corner, and there have been several attempts on the part of Bouchot, Laran and the authors of the catalogue of the Exhibition of 1907 to interpret these letters as the monogram of Jehan Decourt. Apart from any stylistic considerations there is one conclusive argument which completely destroys any hypothesis in this direction. All the drawings of the very distinct group (see nos.477-482) that can be collected round this drawing marked I.D.C. date from long after the lifetime of Decourt. An example of the uncritical eye of many writers fifty years ago is the statement by Laran (127, p.208) that it is difficult to distinguish between the drawings of this group and late works by François Clouet. Very fine drawings of great sensitivity and feeling, much closer in mood to the eighteenth century than to the School of Clouet, they must remain under the heading 'Portraits by the Anonyme I.D.C.'<sup>1</sup>

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1. Many of the arguments outlined in the above pages (p.61-67) are included in an article by the author of this thesis (see p.61, note 1.)

## CATALOGUE

The catalogue is divided into three main sections. The first and major part is devoted to all works seeming to be authentic drawings or paintings by Pierre Quesnel, his sons François and Nicolas and by the artist called here the Faux Decourt (see p.63 ) This is followed by a list of works that have been attributed to these artists but which, in the absence of the works themselves and of any reproductions, cannot be examined. The final section is devoted to works which, in the opinion of the author, have been falsely attributed to these artists.

In order to condense the information as much as possible certain abbreviations have been used and the discussion has been given in a cursory, note form. The main abbreviations requiring explanation are listed below.

A brief description of the drawing or painting, the materials used together with its measurements are given as they are invaluable in identifying a work and avoiding confusion. Both description and medium are often of importance for attribution.

## ABBREVIATIONS

L. - Left.	B.Nat. - Bibliothèque Nationale. <sup>1</sup>
R. - Right.	Cab.MSS. - Cabinet des Manuscrits.
bl. - black.	B.M. - British Museum.
sang. - sanguine.	Nat. Gal. - National Gallery, London.
br. - brown.	P.Q. - Pierre Quesnel.
carm. - carmine.	F.Q. - François Quesnel.
	N.Q. - Nicolas Quesnel.

→ indicates that the work changed hands in the direction shown.

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1. Except when otherwise stated the drawings in the Bibliothèque Nationale are in the Salle de La Réserve, Cabinet des Estampes.



Underlining of the date indicates that date actually inscribed on work.

" of a museum or collection indicates the present whereabouts of the drawing or painting.

Information given in inverted commas is inscribed on the drawing or painting itself.

Measurements are always given in millimetres.

In the bibliographical references where the book is extensively cited the name of the author only is given. ie.

- Lelong, Le Père J. Liste generale et alphabetique des portraits gravés des François et Françaises illustres jusqu'en l'année 1775.....extraite du T.IV de "la Bibliothèque historique de la France" du P.Lelong, augmentée par M. Fevret de Fontette.... Paris, 1809.
- Horsin-Deon, L. Essai sur les Portraitistes Français de la Renaissance. Paris, 1888.
- Niel, P.G.J. Portraits des personnages français les plus celebres du XVI siècle, reproduits, en fac-simile, sur les originaux dessinés aux crayons de couleur par divers artistes contemporains. Paris, 1856.
- Bouchot, H. Portraits au Crayon des XVI<sup>e</sup> et XVII<sup>e</sup> siècles conservés à La Bibliothèque Nationale. Paris, 1884.
- Nélaton, E. Moreau Clouet et leurs Emules, Les. Paris, 1924.
- Dimier, L. Histoire de la Peinture de Portrait en France au Seizième Siècle. Paris, 1924.

Otherwise the title is given in abbreviated form.

Attributions made by authors or in exhibition catalogues are given thus:- "-F.Q."

The attributions by Bouchot in his "Portraits au Crayon..." and quoted here are as follows:-

- H - Portraits of end of XVIth Cent. collected by MM. Bouchet and known under the name of the Collection Villeflix.
- Ha- Unknown Hand.
- Hb- E. or C. Dumoustier ?
- Hc- Unknown Hand.
- Hd- Lagneau.
- I - Portraits from Collection of end XVIth Cent. and beginning XVIIth Cent. - unknown author.
- J - From Library of St. Geneviève.
- JM- Pierre Dumoustier.
- L - Nicolas Quesnel.

Underlining in the bibliographical references denotes a published reproduction of the drawing or painting.

PIERRE QUESNEL  
CATALOGUE RAISONNE

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1. TEMPLE AND ANTIQUE RUINS Pl.I.  
200 x 292mm.  
"Pierre Quesnel" pen & ink. (sepia)  
Chennevieres → J.Masson → 1927 Ecole des Beaux Arts, Paris, no.2472.  
No opportunity for expression of artist's personality. Adequate, rather academic drawing. Chennevieres (MS cat. Ecole des Beaux Arts) gives to same hand as no.2 on grounds that signature identical. Although this not strictly true both drawings probably by same hand. No help from subject matter for problem of dating.  
Exhib: "Dessins du XVI<sup>e</sup> Siècle au Palais de Fontainebleau" June, 1921 no.119 - P.Q.
2. BIRTH, BAPTISM AND EDUCATION OF A PRINCELY SAINT (?) Pl.2.  
150 x 281mm.  
"F Quesnel" pen & ink + wash (sepia)  
3 sections separated by columns. Left: mother in canopied bed, servants bathing child & warming linen. Centre: lady & gentleman on dais holding infant which is being baptised by a cardinal with 2 priests. Right: sage teaching group of boys seated on ground, one of whom is haloed.  
H. de la Salle → 1900 Chennevières → 1900 J.Masson → 1927 Ecole des Beaux Arts no.1175.  
Wash applied in smooth strokes, fairly smooth penwork. Elnogation of figures, small feet, but graceful, good sence of design & anatomy. Initial of signature seems to be an "F", but as "Quesnel" written in very similar way to no.1 would seem possible that "P" not "F" intended. Quite close stylistically to no.1. Costumes could date c.1560. Absence of comparative material by F.Q. hampers judgement.  
Lit: L'Artiste 1894 vol.II, Chennevières, p.260 - P.Q.  
Mireur, Dictionnaire, vol.VI, p.96 - J.F.Quesnel.  
Cat. Vente Chennevières, Paris, 4.4.1900, no.436 - P.Q.  
Rev. An. & Mod. 1927, vol.52, Lavallée, p.165 - P.Q. illus.  
Lavallée, Dessin Fr. p.37 - P.Q.  
Exhib: "Dessins du XVI<sup>e</sup> Siècle au Palais de Fontainebleau" June, 1921, no.119 - P.Q.  
"Fondation Masson" May, 1927, no.303 - P.Q.

## REJECTED WORKS

## 3. THE GOOD SHEPHERD

Elongated fig. of Christ bearing sheep across His shoulders. R. kneeling clerical fig. hands joined. Staff, baron's crown, cardinal's hat & mitre on ground. Landscape with figs. & steepled church in background.

181 x 255mm.  
pen & ink (pale red)

"du cote du fosse" latin inscription top right.

Chennevières → Masson → 1927 Ecole des Beaux Arts, Paris, no.1174.

Unsigned. No documentary or stylistic evidence to support such an attrib. to P.Q. (made by Chennèvieres).

Expos: "Expos. d'Alençon" 1857, no.73.

"Dessins du XVI<sup>e</sup> Siècle au Palais de Fontainebleau" June 1921, no.118.

## 4. FRANCOIS RABELAIS

Full face, bearded, skull cap, cowl collar.

chalk.

Lenoir Coll. Stafford House. (present whereabouts unknown)

Gower:- "A highly characteristic chalk drawing probably by the elder Quesnel". This might refer to F.Q., the elder brother, but Rabelais died c.1553 therefore Gower must presumably refer to P.Q. But it is impossible for anything to be highly characteristic when it is only a "probable attribution". Moreover P.Q. work so fragmentary that attribution impossible by these means.

Lit: Gower, Lenoir Coll. no.17 - P.Q. i.e. The elder Quesnel.

## 5. MARY OF LORRAINE

Full face, 3/4 length.

279 x 239mm.  
oil on panel

"Aetat Suae 35 Ano dn 45"

Lord Lee → 1917 Chequers.

Identity born out by letters M L under loops of necklace. Good painting. P.Q. would have been in a position to paint such a portrait, but no evidence to support such an attrib.

Lit: Coinoisneur, vol.56 (1920) p.18 - P.Q. illus.  
Cat. Chequers Coll. - French School.

## 6. PHILIP II OF SPAIN

3/4 L. feathered cap, black surcoat,  
white doublet, beard, moustache  
plain ground.

440 x 240mm.  
oil on panel.

M.D.Koetser Sale, (present whereabouts unknown)

No evidence for attrib. In absence of any reproduction it is impossible to reach any conclusion.

Lit: Cat. M.D.Koetser Sale, London, 1959. - P.Q.

## LOST WORKS OF PIERRE QUESNEL

## 6. ASCENSION OF CHRIST.

Window.

1557.

Christ ascending to Heaven. Below the figures of Doctors of the Church & saints surrounding the kneeling figures of Henri II & Catherine de Medicis.

Behind altar, Church of the Grands Augustins. (destroyed)

Lit: Marolles, Livre des Peintres Graveurs.

FRANCOIS QUESNEL  
CATALOGUE RAISONNE

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## 7. UNKNOWN CHILD

Full face, hands. c.1570 Bl.

"Faict par F. Quesnel"

Ch. Rosalie de Rohan Chabot de Jarnac → E. Biais of Angoulême  
(lost)

Drawing did not come into possession of M. Maufras on death of M. Biais with rest of latter's collection. Must have been disposed of privately 1924-1930. No trace to be found. Subject of an address by M. Biais to Soc. Arch. d'Angoulême. Important work as apparently signed by F.Q. but no conclusions can be drawn from poor remaining photo. Costume of reign of Charles IX.

Lit: Dimier no. 873 - F.Q. illus. vol. I Pl. 53

## 8. Mme DE CARNAVALET. (?)

c.1570 325 x 223mm.  
bl. col.

3/4 L. gauffered collar, earring, necklace, elaborate costume.

Northwick → Meatyards → Witt Coll. no. 206.

On mount by Northwick "Madame de Cannonottot par Quesnel"  
Costume of period 1570-1574. Rather tight drawing characteristic of F.Q. at this time. Attrib to N.Q. suggested by Dimier unjustified.

Lit: Cat. Witt Coll. no. 206 - N.Q.

Exhib: Bristol 1938 - N.Q.  
V. & A. Mus. 1943 - N.Q.

## 9. M. DE PIGALIAN.

3/4 R. soft cap ruff. 1573 315 x 229mm.  
"M. de Pigalian 1573" "11" "trois" (reverse) bl. sang. blue br.

Gaignières → B. Nat. Na 21a fol. 57.

Forms group with nos. 13 & 17, same unusual shading of ruff & cap, same rather tight treatment of face. Discoloration of brown crayon makes assessment of quality difficult. Probably same hand as no.63.

Lit: Lelong p. 249.  
Bouchot p. 226 - ?E.

M. Nélaton vol.II p. 36 - F.Q.?  
Dimier no.874 - F.Q.

## 10. UNKNOWN WOMAN

1573

Pl. 3.

304 x 217mm.

bl. sang. umber

3/4 L. earring, necklace  
initialled B G & D.

Louvre no.33,499

Very refined style, pale placid but firm. Seems same hand as no.15 Tighter than no.63 but probable that early work by same hand.

Lit; M. Nélaton vol.II p.64 - F.Q. illus. vol.II fig300.  
Dimier no.1234 - Inconnu 1570-1580

## 11. DUC DE LONGUEVILLE

1573

Pl. 4.

342 x 237mm.

colour

3/4 L. ruff, ribbon of an order.

"M. d'Estouteville" (false) "Léonor d'Orleans duc de Longueville et d'Estouteville mort en 1573" (modern)

B. Nat. Na 21a fol.22

Given by Dimier to E. Dumoustier, but little grounds for this - see self portrait by latter, D.803. Deterioration of brown chalk makes evaluation difficult. Various characteristics in common with no.63 but rather coarser. Seems closer to F.Q. than to E. Dumoustier, but attrib. only tentative. Close to no. 20. Dimier's dating of 1576 presumably derived from inaccurate reading of inscription as "....mort en 1578"

Lit: Bouchot p.257 - I  
Dimier no.787 - E. Dumoustier.

## 12. UNKNOWN WOMAN

1574

325 x 213mm.

bl. sang.

3/4 L. cap gauffered collar

B.M. 1859 - 5 - 14 - 276

Strong, slightly coarse. Very close in feeling to contemporary drawings eg.nos.13 & 14

Lit: Dimier no.1244 - Main Inconnue 1570-1580.

## 13. UNKNOWN WOMAN

336 x 234mm.  
c.1574 bl. sang. col.

Full face, ruff, puffed sleeves.

"52"

St Geneviève → B. Nat. Na 23a fol.7.

Same treatment of costume, features as nos. 14 & 15. Definitely same hand. Coarser treatment likely in immature work.

Lit: Bouchot p.266 - J.  
Dimier no. 878 - F.Q.

## 14. Mme DE LARCHANT.

Pl.5.  
340 x 230mm.  
1574 bl. sang. ochre

3/4 L. hood, veil, ruff.

"Madame de Larchan de la Chataigneraye" "44"

Same sitter as D.no.866. Lacks refinement. Same hand as nos 13 & 15.

St. Geneviève → B. Nat. Na 22 IV fol.21.

Lit: Bouchot p.197 - J.  
"Femmes de Brantôme" p.24 illus.  
Dimier no.877. - F.Q.  
Lavallée "Dess. Fr. XIII-XVIs" Pl.58 - F.Q.

## 15. Mme DE ZAMET

"60" c.1574 bl. sang. ochre

3/4 L. cap, looped necklace.

B. Nat. Na 23b fol.7

For some unaccountable reason Dimier gives this to Anon. Lecurioux. Definitely same hand as nos. 13 & 14.

Lit: Bouchot p.218 - J.  
Dimier no.706 - Anon Lecurieux.

## 16. M. DE BILOSTIN

Pl.6.  
342 x 239mm.  
1575 bl. sang. blue, br.

Moustache, pointed beard,  
small feathered cap.  
"M. de Belestin" 1575"

Villeflaix → Gaignières → B. Nat. Na 21a fol.56.

Rather tight, finished, small scale. One of few early male portraits that can be attrib. to F.Q. More refined than most of preceding examples. Better condition & finish than latter, and than no. 83, but all probably by F.Q.

Lit: Bouchot p.141

M. Nélaton vol.II p.37 - F.Q. illus. fig.226.

Dimier no.880 - F.Q.

17. Mlle CAORET

Full face, gauffered collar. c.1575

365 x 240mm.

bl. sang.

"Mlle Caoret" "43"

St. Geneviève → B. Nat. Na 23a fol.14.

Grey yet sensitive drawing. Close to no.64 although less sweep. Dating of both Bouchot(1585) & Dimier(1573) seem inaccurate. Difficult to establish characteristics of F.Q. style in early 1570s. This probable but not certain work of F.Q.

Lit: Bouchot p. 267

M. Nélaton vol.II p.52 - F.Q. ?

Dimier no.889 - F.Q.

18. UNKNOWN GIRL

Full face, attifet, ruff. 1575

341 x 234mm.

bl. sang.col.

"6"

B. Nat. Na 23a fol.8.

More fully explored than usual, very placid, calm manner. Age of sitter may be reason for gentle delicacy. Close to no.16.

Lit: Seré Lacroix vol.V - as Marguerite de Valois.

Dimier no.883 - F.Q.

Bouchot p.266

19. M<sup>me</sup> DE MONSOREAU

Pl. 7.

3/4 L. cap, ruff. c.1575

303 x 212mm.

bl. sang. ochre

"Mad<sup>e</sup> de Monsoreau" "De...de Montsoreau" (reverse)

Villeflix → Gaignières → B. Nat. Na 21a fol.96

Delicate rather unfinished drawing, smaller scale than usual.

Same costume style etc. as nos.13 & 14 but technique more subtle. Similar to no.48. Links up with no.83.

Lit: Bouchot, p.215 - Ha. Dimier, no.879 - F.Q.

Lit: Bouchot, p.215 - Ha.

Dimier, no.879 - F.Q.



## 20. M. DE BUSSET

Pl.8.

3/4 R. short hair, beard,  
moustache, ruff. 1575 332 x 228mm.  
bl. sang. bt. sienna

"M de Busset 1575" "Claude de Busset gentilhomme ordinaire  
de chambre du roi, mort vers 1584" (modern)  
"Claude de Busset tlier p.374" "m de Busset" (reverse)

Villeflaix → Gaignières → B. Nat Na 21a fol.58.

Unusual smooth effect, little definition between strokes but  
same hand as no.16. Also much in common with no.9 dated 1573.  
This strenghtens case for this being an early work by F.Q.

Lit: Bouchot, p.150 - Hb.  
Dimier, no.864 - Peintre de l'Evêque de Vannes.

## 21. LE BEL ENTRAGUET

332 x 237mm.  
bl.sang. br.

3/4 L. pointed beard, ruff, earring. 1576

"M. de Dunes Sir d'Entragues" "Charles de Balzac dit le bel  
Entraguet seig. de Dunes, eut un duel avec le comte de  
Quailus en 1578" (modern)

Gaignières → B. Nat. Na 21a fol.44.

Close to no.83 but more minute in strokes. Delicate curving  
fluid strokes in costume not very typical of F.Q. but compat-  
ible with style c.1576. Painting in "Moustache" exhib. no.22  
as "Comte de Quélus by C. Dumoustier" (coll. Adage Frères) Seems  
to be of Bel Entraguet not Quélus, quite close to this drawing.  
Same pose etc. Costume slightly altered. Possible copy after  
this drawing. Unlikely to be work of F.Q. himself.

Lit: lelong, p.141 Dimier, no.884 - F.Q.  
Niël, vol.II fol.14. M. Nélaton, vol.II p.37  
Bouchot, p.173 -Ha - F.Q. illus. fig.227.

Exhib: "Moustache" Paris 19.12.1949 no.22 illus.

## 22. UNKNOWN MAN

313 x 213mm.  
bl. sang. col.

3/4 R. ruff, cloak. c.1576

Wickert Sale no.42 (present whereabouts unknown)

From photo seems very probable that the work of F.Q.

Lit; Cat.Vente Ch..W.... Paris. May 1909. - no.42 -  
Dumoustier. illus.

## 23. DUC D'ARCHOT

Pl.9.

3/4 R. ruff, open jerkin. c.1576. 343 x 240mm.  
bl. sang. col.

"Le Duc d'Archot" "Philippe de Croy duc d'Archot prince de  
Chimay mort en 1595" (modern)  
"Philippe III de Croy duc d'Archot, tV p64" "Le Duc d'Archot"  
"trente trois" (reverse)

B.Nat. Na 21a fol.29.

Same hand as no.11, but better drawing, better condition.  
Although looser & slighter than nos.82 & 83 quite close.  
Same characteristics as no.188 although less dark & heavy.

Lit: Bouchot p.135 - ?  
Dimier no.788. - E. Dumoustier.

## 24. UNKNOWN WOMAN

292 x 220mm.  
colour.

3/4 L. cap, lace-trimmed collar  
necklace. 1577.

Wickert Sale no.18. (present whereabouts unknown)

On evidence of photo seems typical of early style of F.Q.

Lit: Cat. Vente Ch..W.... Paris. May 1909. - no.18 -  
Dumoustier. illus.  
Dimier, no.1250 - Main Inconnue 1570-1580.

## 25. DIANE D'ESTREES (?)

3/4 L. cap, earring, ruff, 1578. 284 x 202mm.  
beribboned costume. colour

Wickert Sale no. 32. (present whereabouts unknown)

If no.26 by F.Q. this has an equal claim. Extremely similar  
approach to costume & entire drawing. Absence of original  
work makes criticism difficult.

Lit: Cat. Vente Ch..W.... Paris. May 1909. - no.32 -  
Dumoustier. illus. p.32.  
Dimier, no.1251 - Main Inconnue 1570-1580.

26. Mme DUSOL

Pl. 9a.

c.1578

343 x 222mm.  
bl. sang. col.3/4 L. headdress, ruff,  
earring, rich costume."M<sup>de</sup> dusol Mademoiselle de Monmiral" "61"St. Geneviève → B.Nat. Na 22 fol 12.

Exactly same costume, headdress as no.25 which is dated 1578. Hard drawing. Close to no.129, same dark line of upper eyelid, definition under chin, shading of hair etc. Similar to no. 67. On these grounds rather than on closeness to nos. 82 & 83 can be attrib. to F.Q. but certain relation to latter.

Lit: Bouchot, p.170 - Ha.  
Dimier, no.918 - F.Q.

27. M. DE MAUGIRON

223 x 165mm.

3/4 L. cleanshaven, ruff, c.1578  
feathered cap hiding missing eye.

bl. sang. ochre, blue

"Mogeron" "M. de Mogeron" (reverse)

Villeflaix → Gaignières → B.Nat. Na 21a fol.142.

Same hand as no.82, same type of drawing, similarity in features. In both right eye placed too high & wide. Date seems later than Dimier suggests. Painting after drawing Coll. Lave-  
[dan in 1904.]

Lit: Lelong, p.233.  
Niel, vol.II fol.10.

Bouchot, p.212 - Ha.  
Dimier, no.881 - F.Q.  
no.1066 - after F.Q

28. M. D'ALINCOURT

343 x 244mm.

3/4 R. thick hair, small c.1578  
beard moustache, ruff.

bl. sang. carn.

"M. d'Alincourt" "Nicolas de Neuville seigneur de Villeroy d'Alincourt et ministre secretaire d'Etat, mort en 1617 agé de 74 ans" (modern)

"M. d'Alincourt" (reverse) "Nicolas de Neufville IV du nom t IV p.44 (reverse, false)

Villeflaix(?) → Gaignières → B.Nat. Na 21a fol.31.

Same hand as no.113, uncannily similar, although strokes here less defined. Progression from no.16 towards more mature style.

Lit: Lelong, p.135.  
Bouchot, p.131 - Ha.

Dimier, no.885 - F.Q.  
illus. vol.I pl.53.

## 29. M. D'ALEGRE

Pl.10.

346 x 246mm.

3/4 R. thick hair, faint beard,  
moustache, large ruff. c.1578.

bl. sang. br. red.

"M<sup>r</sup> d'Alègre" "Gaspard d'Alègre, chevalier de l'ordre du Roi  
en 1569, et gentilhomme de sa chambre en 1580" (modern)  
"M<sup>r</sup> d'Alègre" (reverse)

Gaignières → B.Nat. Na 21a fol.32.

Rather powerful manner of no.96, strong outline of nose &  
treatment of hair. Seems later than 1576 suggested by Dimier,  
more mature. No justification for attrib. to N.Q.

Lit: Lelong, p.135.  
Bouchot, p.131 - Ha.

Dimier, no.886 - F.Q.

Exhib: "Portraits du XIII-XVI" Paris. 1907 no.272 - N.Q.

## 30. ABBE DE FEREMAN

Pl.11.

3/4 R. short hair, beard, small  
moustache, small collar. 1579.

356 x 254mm.

bl. sang. col.

"f" "5" (deleted) "M. l'abbé de Fèreman" "21. 10s."

Brisacier(?) → c.1677 Boisjournain → c.1750 Fontette →  
Douse → Seligman → 1927 Mrs H. N. Straus, N.Y.

Good controlled drawing. Costume suggested with masterly strokes.  
Touch close to no.44. From photo seems good drawing by F.Q.

Lit: Lelong, p.184.  
Dimier, vol.III p.148, supplement no.I - F.Q. illus. pl.I.  
Gaz. B. Arts., May 1927, Gerles, p.312.

Exhib: Fogg Art Mus. 1955-1956.

"Clouet à Matisse" Paris 1958-1959. no.9. illus pl.10.

## 31. ABBE DE CLERMONT

c.350 x 250mm.

3/4 L. small collar, over-jerkin.  
c.1580.

bl. sang. col.

"g" "4" (deleted) "x.318" "M. l'abbé de Clermont" "3. 1."

Brisacier(?) → c.1677 Boisjournain → C.1750 Fontette →  
Douse → Seligman → 1927 Mrs H. N. Straus, N.Y.

Good drawing. Given by Dimier to Peintre Anonyme with no  
reason for separating it from other drawings in Straus Coll.

although earlier in date. Photo suggests that close to nos. 41 & 50. In absence of any contrary evidence no reason for separating it from its companions.

Lit: Lelong, p.170.  
Dimier, vol.III, supplement no.13.-Peintre Anon. illus.pl.6.

## 32. ABBE D'ETREMONT

Pl.12.

3/4 R. cleanshaven, small collar. c.1580 340 x 230mm.  
bl. sang. col.

"c" "6" (deleted) "M. l'abbé d'Etremont" "x.341" "31."

Brisacier(?) → c.1677 Boisjourdain → c.1750 Fontette →  
Douse → Seligman → 1927 Mrs H. N. Straus, N.Y.

Great similarity to no.44, pose reversed but mouth identical.  
Treatment of hair & costume very similar to that of latter.  
From photo seems to be by F.Q.

Lit: Lelong, p.182.  
Dimier, vol.III p.148, supplement, no.5.-F.Q. illus. pl.2.  
Gaz. B. Arts, May 1927, Gerles, p.313.  
Shoolman, Slakin, 6 Cents. Fr. Master Drawings.. illus.pl.13.

Exhib: Buffalo N.Y. Albright Art Gall. "Master Drawings" 1935  
Montreal "5 Cents. of drawings" 1953 -no.149. (no.35.  
Slakin Gals. N.Y. Feb.-March 1959 "Fr. Master Drawings  
XVI-XX Cents. no2. cat. illus. pl.2.

## 33. UNKNOWN CLERIC, RENAULT DE BEAUNE SEMBLANCAY(?) Pl.13.

3/4 R. clerical tricorn cordon de St Esprit. c.1580 349 x 251mm.  
bl. sang. green

"117"

St. Geneviève → B.Nat. Na 22 I fol.20.

Overworked drawing. Rather tired, not very selective. Connection with no.82 quite strong. Same hand as no.119. Very close to no.28. Painting in Dowdeswell Coll. almost certainly after this.

Lit; Bouchot, p.140 - J? Dimier, no.927 - F.Q.  
Gaz. B. Arts, July 1907 illus. p.40.

Exhib: "Portraits du XIII-XVI" Paris. 1907 no.278 - N.Q.

## 34. DUC DE GUISE

Pl.14.

3/4 R. thick hair, moustache, beard, ruff. c.1580 281 x 194mm.  
bl. sang.

"François de Lorraine duc de Guise dit le balafre, dumoustier delineavit" (modern)

Louvre no.33,577.

Not outstanding in quality. Attrib in inscription to Dumoustier can be disregarded. Sheet has been cut, giving effect of over-scaling, bad fading of paper makes less attractive. Close to no.75. Can be tentatively attrib. to F.Q. Engraved by De Leu & Leblond. Copies in paint eg. Musée de Blois.

Lit: Reiset, Notice.... no.1387. - Fr. School.  
Dimier, no.1107 - Le Faux P. Dumoustier.  
Hachette, Henri IV illus. p.23. (Vaissière)

35. Mme DE BIRAGUE

c.1580. bl. sang.

"Madame de Birague"

Lenoir → Duc d'Aumale → Musée Condé Chantilly no.413.

Seems to be falsely inscribed as sitter aged c.30 & Mme de Birague born 1518. Costume is of c.1580. Much in common with no.58, same firm strokes, positive outline & treatment of features.

Lit: Gower, Lenoir Coll. fol.46. - Dumoustier  
M. Nélaton, Portrait à la Cour des Valois. illus. pl.CCCLV.  
" , Cat. Chantilly, Crayons Fr. no.356.

Dimier, no.1097 - Peintre de Mlle Aumale.

36. UNKNOWN WOMAN

3/4 L. large ruff. c.1580 bl. sang.

Lenoir → Duc d'Aumale → Musée Condé Chantilly no.457.  
Like all the group given to "Peintre de Mlle d'Aumale" by Dimier  
Seems probably to be work of F.Q.

Lit: Gower, Lenoir Coll. fol.56. (Gabrielle D'Estrées)  
M. Nélaton, Portrait à la Cour des Valois. illus. pl.CCCLXII.  
Dimier, no.1099 - Peintre de Mlle d'Aumale

37. ANNE DE JOYEUSE(?)

3/4 L. moustache, pointed beard, ruff. c.1580 273 x 217mm. colour

Wickert Sale no.25. (present whereabouts unknown)

Sheet has been trimmed to octagon shape. From photo seems rather faint and gentle, but probably by F.Q.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.25 - Dumoustier.  
illus. p.32.  
Dimier, no.1258 - Main Inconnue 1580-1590.

38. Mme DE MONTMORENCY

Slightly L. ruff. c.1580. bl. sang.

Lenoir → Duc d'Aumale → Musée Condé, Chantilly no.410.

Sheet cut, giving awkward effect. Like nos.35 & 36 probably by F.Q.

Lit: Gower, Lenoir Coll. fol.46. - Dumoustier.  
M. Nélaton, Portrait à la Cour des Valois. illus. pl.CCCLII.  
Dimier, no.1098 - Peintre de Mlle d'Aumale.

39. UNKNOWN MAN

Pl.15.

3/4 L. long hair with a tail,  
order of St Esprit, collar. c.1580. 336 x 223mm.  
bl. sang. blue carm.

Louvre no.11,597.

Rather gentle, refined. Many of characteristics of F.Q. eg. treatment of hair. Comparison with nos.82 & 83 shows distinct similarity.

40. M. DE CIPIERRE

3/4 R. short hair, small collar. 304 x 243mm.  
bl. sang. carm.  
c.1580.

"M. de Cypierre" "Humbert de Marcilly seign. de Cypierre  
maréchal de camps"(modern)  
"Humbert de Marcilly seign. de Cypierre gouverneur de Charles IX  
mort en 1565"(reverse, false)

Villeflix(?) → Gaignières → B.Nat. Na 21 fol.97.

Same sitter as no.128. This the better drawing; vigour, sensitivity & volume. Much in common with no.82. Close to no.57.

Lit: Lelong, p.169. Dimier, no.897. - F.Q.  
Bouchot p.159 - Ha? illus. vol.I pl.53.

41. BARON DE MILON

Pl.16.

3/4 R. embroid. collar, slashed doublet. 317 x 228mm.

"M. le Baron de Milon" "Benoist de Millon intendant des  
Ordres du Roi" (modern) 1581 bl. sang. blue br.

Villeflaix → Gaignières → B.Nat. Na 21a fol.40.

Neither Bouchot nor Dimier noted connection with no.465. Sitter, pose & costume almost identical. No.465 given by Dimier to N.Q. without any justification. Bouchot gave both to same hand - quite impossible. This seems to be the derived work, but ties up with F.Q. style & no.82. Therefore no.465 not by F.Q. - 2 such different drawings in same year make nonsense of any idea of stylistic development. No.465 must in this case be work of unknown artist from whom F.Q. derived this drawing. Quite probable that F.Q. made copies after works of other artists.

Lit: Lelong, p.233  
Bouchot, p.214 - Ha.

M. Nélaton, vol.II p.37. - F.Q.  
Dimier, no.899. - F.Q.

42. LE BEL ENTRAGUET

3/4 L. large ruff, earring. 1581 342 x 229mm.  
bl. sang. br.

"M. de Dunes d'Entragues" "M. de Dunes" "Charles de Balzac  
dit le bel Entraguet se battit en duel contre Caylus en 1578"  
"aet. 34 1581" (modern)  
"Mons. de Balzac d'Entragues seig. de Dunes" (reverse)

Villeflaix(?) → Gaignières → B.Nat. Na 21a fol.45.

Built up of fine strokes. Close to nos.82 & 83. Same sitter as no.21, much in common stylistically. Unusual that style should have remained unchanged over 5 years. Probability that by F.Q. strengthened by similarity to no.50. Nos. 42, 21, 48, 49, 50 form a group.

Lit: Lelong, p.141  
Niel vol.II no.14.  
Bouchot, p.174 - Ha.

M. Nélaton, vol.II p.37 - F.Q.(?)  
Dimier, no.898 - F.Q.

43. M. DE SAINT GERMAIN

3/4 R. short hair, trace of moustache Pl.17.  
& beard, small collar. c.1581. 343 x 246mm.  
bl. sang. col.

"Gaspard Foucault seign. de St Germain Beaupré, mort en 1590"  
"St Germain" (reverse)

Villeflaix(?) → Gaignières → B.Nat. Na 21a fol.54.

Discoloration. Fine cold drawing close to no.46, suggesting that close in date. Rather petty in comparison with nos. 82 & 83,



but probably same hand. Same hand as no.42. Mediocre work  
by F.Q.

Lit: Lelong, p.263.

Dimier, no.901 - F.Q.

Bouchot, p.233 - Ha.

44. M. DE MAUGIRON

Pl.18.

3/4 L. thick hair, moustache,  
pointed beard, collar, earring.

347 x 246mm.

bl. sang. br. carm.

c.1581.

"M. de Maugiron" "Maugiron l'un des champions du duel qui eut  
lieu en 1578 entre Quélus et Charles de Balzac dit le bel  
Entraguet" (modern)

"M. de Maugiron qui en 1578 fit avec le comte de Quélus le  
fameux duel contre Balzac d'Entragues etc." (reverse)

Gaignières → B.Nat. Na2la fol.47.

Close to no.32, pose reversed but mouth identical, treatment of  
hair, costume very similar. Same hand as nos.82 & 83.

Lit: Lelong, p.229.

Dimier, no.900. - F.Q.

Niel, vol.II no.10.

Champion, Ronsard et son temps.

Bouchot, p.212 - Hb.

illus. pl.XXI.

45. Mme. DE MONTAGU

327 x 242mm.

3/4 L. large collar, pearl necklace.

bl. sang. ochre.

c.1581.

"Made<sup>le</sup> de Montaigu"

Villefrix → Gaignières → B.Nat. Na 2la fol.143.

Costume more fully treated than usual. Tight treatment of feat-  
ures. Ugly red patches on cheeks. Close to nos.43 & 46, all  
probably of same period, same fine technique, all rather poor  
drawings. So distinctive that unlikely to have been spread over  
very large period.

Lit: Lelong, p.234.

Dimier, no.941. - F.Q.

Bouchot, p.233. - Ha.

46. Mme. D'AUBIJOUX

Pl.19.

3/4 L. cap, fan collar, necklace  
pearl earring.

346 x 239mm.

bl. sang. br.

c.1581.

"Mad<sup>e</sup> d'Aubijoux" "Mad<sup>e</sup> d'Aubijoux" (reverse)

Villefrix(?) → Gaignières → B.Nat. Na21a fol.53.

Discoloration. Rather poor. Close to nos.43,45, mediocre work by F.Q.

Lit: Lelong, p.139. Dimier, no.947. - F.Q.  
Bouchot, p.136. - Ha.

47. CARDINAL DE LENONCOURT

3/4 R. small white beard, going bald, 235 x 332mm.  
small collar, no suggestion of rest of bl. sang. white.  
costume c.1581.

"Le Cardinal de Lenoncour Philippe"

B.Nat. (Cab. MSS.) Clairambault 1114 fol.138.

Good tranquil drawing, more gentle than majority of drawings by F.Q. at this period, but this may be due to type of model. Treatment of mouth & nose in particular reminiscent of no.82.

Lit: Bouchot, p.276. - Ha. Dimier, no.908. - F.Q.  
M. Nélaton, vol.II p.43. - F.Q.(?)

Exhib: "Portraits du XIII-XVI" Paris. 1907 no.115. -

48. COMTE DE SOISSONS

Pl.20.

3/4 L. cleanshaven, small feathered cap, 346 x 242mm.  
ruff. bl. sang. carm.  
blue.  
1582.

"M<sup>r</sup> le Comte de Soissons Charles de Bourbon"

"M. le C. de Soissons" (reverse)

Villefrix(?) → Gaignières → B.Nat. Na21a fol.18.

Taking youth of sitter into consideration, delicacy of style can be accounted for to certain extent. All features seem to be refined versions of those typical of F.Q., but attrib. must be treated with caution.

Lit: Lelong, p.269. M. Nélaton. vol.II p.37 - F.Q.(?)  
Bouchot, p.239, - Ha Dimier. no.904 - F.Q.

49. UNKNOWN MAN

Pl.21.

3/4 R. bareheaded, ruff. 341 x 246mm.  
c.1582. bl. sang. blue.

"quatorze" "le Duc de la Valette" "Jean Louis de Nogaret de

la Valette, Duc d'Épernon, Pair et Amiral de France né en 1554"  
 "Le duc de la Valette" (reverse) (modern, false)

Gaignières → B.Nat. Na21a fol.30.

Much in common with no.196, same lovely richness without hardness. Sense of volume. Either attrib. of sitter or dating 1582 wrong. Portrait of boy under 20, but inscription says born 1554 - he would thus have been 28 in 1582. Costume & hairstyling details post 1580. Also cannot, on stylistic grounds, be given to F.Q. pre 1580. Therefore attrib. of sitter is false.

Lit: Lelong, p.278.  
 Niel, vol.II no.20.

Bouchot, p.175. - I.  
 Dimier, no.905. - F.Q.

50. M. DE MALEVIRADE

Pl.22.

3/4 L. thick hair, faint moustache,  
 beard, feathered cap, ruff. c.1582.

346 x 240mm.  
 bl.sang. col.

"M<sup>r</sup> de Malevirade"

Villefrix(?) → Gaignières → B.Nat. Na21a fol.121.

Good sensitive drawing. Close to no.62, same sharp effect in definition of features. Strengthens position of nos.48 & 49 as this is closer to nos.82 & 83 yet same hand as former. Sharpness & delicacy seem typical of F.Q. at this period. Panel portrait of Malevirade at Azay Le Rideau, called Cervantes.

Lit: Lelong, p.224.  
 Bouchot, p.207 - Ha.

Dimier, no.906. - F.Q. illus.  
vol.I pl.54.

51. M. D'HERVILLE

3/4 R. short hair, small beard  
 large ruff. c.1582.

c.350 x 250mm.  
 bl. sang. col.

"i" "18" (deleted) "x.338" "M. d'Herville" "François de honde-  
 tot sgr. d'herville" (Fontette) "Il 4s"

Brisacier(?) → c.1677 Boisjournain → c.1750 Fontette →  
 Douse → Seligman → 1927 Mrs H. N. Straus, N.Y.

Moretquiet & gentle than rest of Straus group. Refined. On evidence of photo seems close to no.50.

Lit: Lelong, p.210

Dimier, vol.III p.148, supplement no.3. - F.Q. illus. plI.  
 Gaz. B. Arts, May 1927, Gerles, p.313. illus.

## 52. UNKNOWN MAN

3/4 R. short hair, short beard,  
moustache, ruff. c.1582. 275 x 195mm.  
colour.

Wickert Sale no.45. (present whereabouts unknown)

From photo seems good drawing. Very possibly by F.Q.

Lit: Cat. Vente Ch..W... Paris. May 1909. - no.45. - Dumoustier.  
illus. p.42.  
Dimier, no.1246. - Main Inconnue 1570-1580.

## 53. UNKNOWN YOUNG MAN

3/4 L. collar enclosed in ruff. c.1582. 240 x 205mm.  
colour.

Ploos van Amstel Sale no.283. (present whereabouts unknown)

From evidence of photo seems to be by F.Q. Costume, hairstyle  
fit in with no.50 etc. Technique also agrees with F.Q. at this  
date. Very french, nothing flemish. Treatment of mouth, hair,  
eyes & costume all tie in with F.Q.

Lit: Cat. Ploos van Amstel Sale, Mensing, Amsterdam. 5.7.1927.  
no.283. - Petrus Pourbus. illus.

## 54. Mme. DE CLERMONT

3/4 L. large ruff. c.1582. 331 x 231mm.  
bl. sang. carm.  
(blue.)

"Mad. de Clermont d'Entragues" "Helène Bon femme de Charles de  
Balzac seig. d'Entragues belle-soeur de Charles de Balzac dit le  
bel Entraguet" (modern)

Villeflix → Gaignières → B.Nat. 21a fol.48.

Much in common with no.82, although clearer, perhaps because of  
better condition. Follows on from nos.48,49 & 50.

Lit: Lelong, p.180. Dimier, no.910. - F.Q.  
Bouchot, p.160. - Ha.

## 55. M. DE GAUCOURT

3/4 L. large ruff, small beard,  
embroidered costume. c.1582. c.350 x 250mm.  
bl. sang. col.

"t" "16" (deleted) "x,317" "M. de Gaucourt" "Louis de Gaucourt  
chambellan du duc d'Alençon escuyer du roy, mort au service de  
la Ligue en 1589" (Fontette-)

Brisacier(?) → c.1677 Boisjournain → c.1750 Fontette →  
Douse → Seligman → 1927 Mrs H. N. Straus, N.Y.

Same fashions & style of drawing as no.50. Head smaller in scale  
than majority of Straus group. From photo seems likely that by  
(F.Q.)

Lit: Lelong, p.200.  
Dimier, vol.III p.148, supplement no.2. - F.Q.

## 56. M. DE NOAILLES

Pl.23.

3/4 L. moustache, no beard,  
large ruff. 1582. 346 x 251mm.  
bl. sang. col.

"M<sup>r</sup> De Noailles" "Henry de Noailles né à Londres en 1554 pendant  
l'ambassade de son père" (modern)

B.Nat. Na21a fol.33.

Same hand as no.113 & no.82. Follows on from no.50 etc.

Lit: Lelong, p.240. M. Nélaton, volIII p.37 - F.Q.(?)  
Bouchot, p.220. Dimier, no.907. - F.Q.

## 57. CAPITAINE DUSOL

3/4 R. beard, large ruff. c.1582. 342 x 245mm.  
bl. sang. br.

"Le capitaine du Sol"

GaGaignières → B.Nat. Na21a fol.51.

Good drawing, strong, but not coarse, black strokes. Same hand  
as no.119. Many similarities to no.83 eg. eyes & eyebrows.

Lit: Lelong, p.269. Dimier, no.903. - F.Q.  
Bouchot, p.170. - Ha.

## 58. Mme DE MONTGOMERY

Pl.24.

3/4 L. large ruff. 1582. 344 x 241mm.  
bl. sang. br.

"Mad<sup>e</sup> de Montgomery" "Mad<sup>e</sup> de Montgomery" (reverse)

Villeflix(?) → Gaignières → B.Nat. Na21a fol.61.

Soft, simple, clear drawing. Full use of sheet gives feeling of  
vitality & power. No conceivable reason for divorce from F.Q.  
& attrib. to N.Q. Links with other F.Q. drawings of period.

Lit: Lelong, p.231.  
Bouchot, p.216.

Dimier, no.1073. - N.Q.

59. Mme. DE MARZAC

Pl.25.

3/4 L. crown shaped cap, wide flat  
ruff, earring, necklace. c.1582.

353 x 247mm.  
bl. sang. ochre.

"M<sup>e</sup> de Maleza fille de M<sup>r</sup> de Cerdiny" "41"

St. Geneviève → B.Nat. Na22 V fol.21.

Very refined, pale. Definately not N.Q. Not as late in date as suggested by Dimier. Smaller scale than usual in F.Q. but essentially close to drawings by latter of c.1582, eg. no54.

Lit: Bouchot, p.208 - J?

Dimier, no.969. - F.Q.

Exhib: "Portraits, du XIII-XVI" Paris. 1907 no.264 - N.Q.

60. M. LE VIDAME DE CHARTRES

Pl.26.

3/4 R. curly hair, small moustache,  
beard, large ruff, earring. 1583.

328 x 222mm.  
bl. sang, ochre.

"M<sup>r</sup> Le Vidame de Chartres" "François de Vendôme Prégent de la  
Fin seign. de Maligny mort à Paris en 1624 à l'âge de 66 ans"  
(modern)

B.Nat. Na21a fol.118.

Quiet detailed treatment. Better condition than no.82, greater finish in features. Great deal in common with no.83. Ties in with contemporary drawings by F.Q.

Lit: Lelong, p.166.  
Bouchot, p.194, - Ha.  
Dimier, no.912. - F.Q.

M.Nélaton, vol.II p.37, -F.Q.(?)  
illus. fig.230.

61. M. LE COMTE DE LENNOX

Pl.27.

3/4 L. bowler shaped hat with  
feather, pearl earring. c.1583.

336 x 242mm.  
bl. sang. blue.

"M<sup>r</sup> le Comte de Lenos" "Edmé Stuart comte puis duc de Lenox  
mort en 1583, épousa Catherine de Balzac d'Entragues" (reverse)  
"Edmé Stuart comte de Lenox mort en 1583, il avait épousé Cath-  
erine de Balzac tante de la maitresse de Henri IV" (modern)

Gaignières → B.Nat. Na21a fol.50.

Clear, hard effect, largely due to strong outline. Eyes, ear, etc. similar to nos. 82 & 83. Strong diagonal in hat less typical of F.Q. Harder than no. 54, but same spirit.

Lit: Lelong, p. 217. Dimier, no. 913. - F.Q.  
Bouchot, p. 202. - Ha?

## 62. M. DE BOURBONNE

Pl. 28.

3/4 L. short hair, moustache, pointed 314 x 227mm.  
beard, large ruff. 1583. bl. sang. col.

M<sup>r</sup> de Bourbonne "Erard de Liveron baron de Bourbonne" "30"

Gaignières → B.Nat. Na21a fol. 117.

Rather tight, even in costume. Very precise approach. Nonetheless good drawing. Similar to drawings of Peintre de Joyeuse. More "edge" than usual in F.Q. but quite close to nos. 82 & 83.

Lit: Lelong, p. 156. M. Nélaton, vol. II p. 37. - F.Q. (?)  
Bouchot, p. 146. - Ha. illus. fig. 231.  
Dimier, no. 914. - F.Q.

## 63. Mme DE MAUGIRON

348 x 246mm.

3/4 L. cap, wide collar. c. 1583. bl. sang. col.

"Mad. de Mogeron"

Villefrix → Gaignières → B.Nat. Na21a fol. 141.

Discoloration, hard style, unattractive model make rather ugly drawing. Probably same hand as no. 83, effect due to type of paper. Fits into F.Q. oeuvre of c. 1583. Richness of no. 49 etc. (lost.)

Lit: Lelong, p. 233. Dimier, no. 915. - F.Q.  
Bouchot, p. 212 - Ha.

## 64. Mme DE BALAINE

Pl. 29.

3/4 L. widow's headdress, 320 x 224mm.  
large ruff. c. 1584. bl. sang. blue.

"M<sup>de</sup> de Balain" "58"

St. Geneviève → B.Nat. Na22 I fol. 12.

Refined drawing, feminine, but broad diagonal shading gives vitality & strength. Slightly later than Dimier's dating.

Lit: Bouchot, p.137. - J.Hb. Dimier, no.909 - F.Q.

Exhib: "Portraits du XIII-XVI" Paris. 1907. no.265. - N.Q.

## 65. COMTE D'AUBIJOUX

3/4 L. short hair, moustache, beard, 255 x 192mm.  
small collar, order of St Esprit. bl. sang.  
c.1584.

B.Nat. (Cab. MSS.) Clairambault 1116 fol.124.

Awkward setting of eyes. Absence of other colours unusual for F.Q. Nonetheless many features & treatment of costume close to nos.82 & 83. None of the greyness of Foulon eg. Clairambault 1116 fol.94.

Lit: Bouchot, p.274 - Ha. M.Nélaton, vol.II p.43 - F.Q.(?)  
illus. vol.II fig.254.

## 66. UNKNOWN MAN

Pl.30.

3/4 R. bareheaded, ruff. 310 x 234mm.  
1584. bl. sang. col.

Villeflix → Gaignières → B.Nat. Na21a fol.158.

Crisp without being hard. Same hand as no.50 etc., same rather defined edges, smooth planes. Follows on from no.62.

Lit: Bouchot, p.256.- Ha? Dimier, no.917. - F.Q.

## 67. Mme D'O

3/4 L. large ruff. 328 x 236mm.  
c.1584. bl. sang. col.

"Mad. Do" "Charlotte Catherine de Villequier femme de François d'O maitre de la garderobe" (modern)

Gaignières → B.Nat. Na21a fol.91.

Little linear treatment in face. Of same period as no.66. Awkwardness of head touching top border due to later cutting.

Lit: Lelong, p.242. Dimier, no.920. - F.Q.  
Bouchot, p.156. -Hb.

## 68. UNKNOWN WOMAN

3/4 L. large ruff, earring. 321 x 229mm.  
c.1584. bl. sang. ochre.



Villefrix → Gaignières → B.Nat. Na21a fol.174.

Dimier lists as portrait of man. Slightly harder than no.67, but same costume, hairstyle etc; closer to no.66 in technique. Typical female portrait by F.Q.

Lit: Bouchot, p.269 - ? Dimier, no.921 - F.Q.

69. Mme DU HALDE Pl.31.  
3/4 L. cap, ruff. 355 x 253mm.  
"Mad<sup>e</sup>lle Du Halde" 1584. bl. sang. col.

St. Genèvieve → B.Nat. Na22 V fol.10.

Strong, warm, living drawing. Nos.200, 185 & 153, although all later, have same feeling and approach.

Lit: Bouchot, p.206 - Hb. Dimier, no.922 - F.Q.

70. UNKNOWN WOMAN 280 x 220mm.  
3/4 R. deaths head, earring, ruff. bl. sang. col.  
1584.

Wickert Sale no.23 → M. G.Aubry Sale no.63 → Mme A. Quesnel, Touzac, Charente.

From photo seems to have strong claim to be considered work of F.Q.

Lit: Cat. Vente Ch..W.... Paris, May, 1909. no.23 - Dumoustier  
Cat. Vente M. G.A.... Paris, 4.5.1951, no.63 - F.Q. illus.  
M.Nélaton, vol.II p.100. Dimier, no.916 - F.Q.

71. UNKNOWN WOMAN 216 x 300mm.  
3/4 L. cap, veil. ruff. c.1584. bl. sang. umber,  
[white.  
Louvre no.33,492.

Clear tranquil effect. Refined, but not the small monotonous strokes characteristic of Anon. Lecurieux. Despite hard line of ruff has much in common with no.83. Probably by F.Q.

Lit: Dimier, no.690 - Anon. Lecurieux.

72. PRINCESSE DE CONDE 334 x 233mm.  
3/4 L. large ruff. c.1885. bl. sang. carm.

"Charlotte Catherine de la Trémouille princesse de Condé, 2<sup>e</sup>  
femme de Henry de Bourbon 1<sup>er</sup> du nom morte le 28 juillet 1629  
agée de 62 ans" "Madame la princesse de Condé" (reverse)

Villefrix(?) → Gaignières → B.Nat. Na21a fol.11.

Seems unfinished. Hair treated as irregular watercolour wash.  
Face almost without shading. Unusually large scale. Nostrils,  
nose, chin, etc. constructed in same way as no.66.

Lit: Lelong, p.154.

Dimier, no.930 - F.Q.

Bouchot, p.161 - H.

73. UNKNOWN WOMAN

3/4 L. cap, gauffered collar.

305 x 215mm.

bl. sang. col.

c.1585.

Louvre, no.33,494.

Pale effect through soft use of pencil, little use of colour.  
Gentle refinement akin to no.83. Attribution to Anon. Lecurieux  
(Presumé Decourt?) seems false, none of the laborious, mechanical  
treatment of this latter. Features & hair in particular are very  
close to those of no.82 & 83.

Lit: Dimier, no.688 - Anon. Lecurieux.

74. M. DE PUJOLS

Pl.32.

3/4 R. balding, small collar.

192 x 141mm.

c.1585.

bl. sang.

"M. Pugol frère de M<sup>r</sup> de Pibrac"

St. Geneviève → B.Nat. Na22 VI fol.17.

Drawing has been cut so that head seems overscaled. Adequate  
drawing, rather heavy. Rather pedestrian work by F.Q. Not N.Q.

Lit: Bouchot, p.226 - ?

Dimier, no.925 - F.Q.

Exhib: "Portraits du XIII-XVI", Paris, 1907, no.275. - N.Q.  
cat. illus. opp. p.138.

75. M. DE CANISY

3/4 R. small beard, moustache,  
small collar.

c.350 x 250mm.

bl. sang. col.

c.1585.

"r" "10"(deleted) "x.333" "M. de Canisy" "René de Carbonnel"  
(Fontette, false)

Brisacier(?) → c.1677 Boisjournain → c.1750 Fontette →  
Douse → Seligman → 1927 Mrs H.N.Straus, N.Y.

Good drawing, tighter than majority of Straus group, but on evidence of photo seems to be by F.Q.

Lit: Lelong, p.163.

Dimier, vol.III p.148, supplement no.4. - F.Q. illus. pl.II.  
Gaz. B. Arts, May 1927, Gerles, p.313. illus. p.314.

76. UNKNOWN WOMAN

3/4 L. large collar, blue eyes.

c.1585.

270 x 220mm.

bl. col.

Baronne Casselle Sale no.16. → Jacques Bacri, Paris.

Has many of the features of style of F.Q. at this date. Typical female portrait with much in common with no.83.

Lit: Cat. Vente "Mme. X" Paris. 13.6.1956. no.16. - F.Q. illus.pl.IV.

77. UNKNOWN WOMAN

3/4 L. pearl earring, 4 string pearl necklace

c.1585.

205 x 157mm.

colour.

Wickert Sale no.36. (present whereabouts unknown)

Sheet been cut to octagon shape just below necklace & across hair. From evidence of photo seems good drawing in manner of F.Q.

Lit: Cat Vente Ch..W.... Paris May 1909. - no.36. - Dumoustier.  
illus. p.36.

Dimier, no.1272 - Main Inconnue 1580-1590.

78. UNKNOWN ABBESS

3/4L. religious headdress,  
secular dress.

c.1585.

Pl.33.

351 x 239mm.

bl. sang. col.

"133"

St. Geneviève → B.Nat. Na22 VII fol.2.

Well designed, sensitive drawing, full of life. F.Q. at his best. Quite distinct from style of N.Q.

Lit: Bouchot, p.268 - ?

Dimier, no.926. - F.Q.

Exhib: "Portraits du XIII -XVI" Paris. 1907. no.266 - N.Q.  
cat. illus. opp. p.136.

79. A. CORNARO Pl. 34.  
 3/4 R. short hair, moustache,  
 pointed beard, small collar. c.1585. 243 x 167mm.  
 bl. sang. burnt  
 (sienna)  
 "A Cornaro"  
St. Geneviève → B.Nat. Na22 III fol.2.  
 No reason for attrib. to N.Q. Compared with nos.82 & 83, nose,  
 eyes very similar. Slightly looser technique, but unquestion-  
 ably same hand.  
 Bouchot, p.164. - Hb Dimier, no.924. - F.Q.  
 Exhib: "Portraits du XIII - XVI" Paris. 1907. no.274. - N.Q.
80. Mme. DE RIEUX 308 x 235mm.  
 3/4 L. cap, large collar. c.1585. bl. sang. col.  
 "M. de Rieux" (reverse)  
Wickert Sale no.37. (present whereabouts unknown)  
 From photo seems likely that belongs to oeuvre of F.Q.  
 Lit: Cat. Vente Ch..W.... Paris. May 1909. no.37. - Dumoustier.  
Dimier, no928. - F.Q. (illus. p.37.
81. COMTE D'AUBIJOUX 333 x 238mm.  
 3/4 R. bareheaded. c.1586. bl. sang. br.  
 "le jeune comte d'Aubijoux" "François d'Amboise comte d'Aubijoux  
 après la mort de son frère Jacques mort en 1557 à la bataille  
 de Castres" (modern)  
 Villeflaix(?) → Gaignières → B.Nat. Na21a fol.52.  
 Soft rich effect. Same hand as nos.82 & 83. Follows on from no.66.  
 Lit: Lelong, p.139. Dimier, no.932. - F.Q.  
Bouchot, p.136. - Ha.
82. UNKNOWN MAN Pl.35.  
 3/4 L. short hair, moustache, very  
 small beard, small collar. c.1586. 281 x 188mm.  
 bl. sang. col.

"144" "F Quesnel"

St. Geneviève → B.Nat. Na23 fol.13.

All final touches & details of crayon work rubbed & obliterated. Placing of R. eye weak. Impossible to determine if inscription authentic, but if not by the hand of the artist at least seems to be contemporary with the drawing. A careful study rather than work of virtuosity. Unfavourable first impression contradicted by more prolonged examination. A comparison with no.83 inscribed "par M francoys Quesnel" shows an unquestionable connection. Both drawings undoubtedly by same hand. Same quiet, unhurried style, absence of shadows, treatment of hair & features, manner of using crayon to express texture of skin & use of pencil to describe costume in linear fashion. Apart from Laborde all critics have held this to be a mediocre work, but although in poor condition & inferior to no.83 this drawing has many qualities.

Lit: Laborde, Ren. Arts, volI p.341.

Bouchot, p.258. - F.Q.

Dimier, no.934. - F.Q.

83. Mlle MARIE BORDINEAU

Pl.36.

3/4 L. religious costume.(?)

255 x 355mm.

1587.

bl. sang. burnt  
umber.

"Damoyselle Marie Bordineau fille de Garrault, portant le deuil de sa mère"(modern) "Bordineau et de Dame" (modern)

"le samedi 18. Avril 1587. estant à Paris."

"par M francoys Quesnel"

M. Jacques Dupont, Paris.

Double sheet of paper, never mounted. Exactitude of lower inscription means that very probably contemporary with drawing. As with no.82 impossible to prove authenticity of signature, but, even without corroborating evidence of latter, this inscription, no reason to suppose that false. Extremely close to no.82 in approach, technique & style. Delicate yet not fussy or weak. As in former, face not overworked in manner of P. Dumoustier Le Neveu, l'Anon. Allemand etc. Hair & mouth in particular similar to no.82. Arrangement of costume simple & well designed. Good, sensitive, personal drawing.

84. JOACHIM DE BELLENGREVILLE

225 x 344mm.

3/4 R. bareheaded, beard,  
moustache, small collar.

1586.

bl. sang. br.

"Bellengreville (Joachim de)"

B.Nat. (Cab. MSS.) Clairambault 1132 fol.111

Crisp as result of use of sharp pencil instead of chalk.  
Allowing for better condition close to no.82. Treatment of hair  
very typical of F.Q. - dark strokes over middle tone ground.

Lit: Bouchot, p.274. - Hb. Dimier, no.935. - F.Q.  
M. Nélaton, vol.II p.43. - F.Q.(?)

Exhib: "Portraits du XIII- XVI" Paris. 1907. no.110.

## 85. Mlle CHOÏDED

3/4 L. large collar.

1586.

357 x 254mm.

bl. sang. ochre.

"Mlle Choïded" "47"

St. Geneviève → B.Nat. Na23a fol.16.

Strong pure drawing, no hesitation, yet no coarseness. Close to  
nos.56 & 87.

Lit: Bouchot, p.268. - Ha? Dimier, no.937. - F.Q.  
M. Nélaton, vol.II p.52.

## 86. ABBESSE DU LYS

3/4 L. religious costume.

1586.

303 x 221mm.

bl. sang. col.

"Mad. L'Abbesse du Lis" "Barbe Marie de Salm Lorraine, 1586"

Villeflix → Gaignières → B.Nat. Na21a fol.131.

Good quiet, well constructed drawing. Close in approach to no.83.

Lit: Lelong, p.219. M.Nélaton, vol.II p.38 - F.Q.(?)  
Bouchot, p.232. -Ha. illus. fig.243.  
Dimier, no.936. - F.Q.

87. M<sup>me</sup> DE LIGNERAC

3/4 L. large collar.

c.1586.

348 x 246mm.

bl sang. carn.

"Mad<sup>e</sup> de Lignerac"

Villeflix(?) → Gaignières → B.Nat. Na21a fol.95.

Very finished head, costume more casually treated. Similar to  
no.83 in type of crayon work, hair, contour of chin etc. Same  
strong drawing as in no.85. Same sitter as no.88.

Lit: Lelong, p.218. Dimier, no.946. - F.Q.  
Bouchot, p.205. - Ha.

## 88. Mme DE LIGNERAC

3/4 L. large collar.

c.1586.

309 x 227mm.

bl. sang. carm.

"Mad<sup>e</sup> de Lignerac" "Robert de Lignerac" (reverse)Villefrix → Gaignières → B.Nat. Na21 fol.100.

Same sitter & pose as no.87. Likely that both drawings executed at same period by same artist, but one not intended as sketch for other, as Dimier suggested, angle slightly different. This although less defined than no.87, complete. The finer drawing. Many similarities to no.83. No trace of rubbing off onto opposite page, which may account for unusually rich effect.

Lit: Lelong, p.218.  
Bouchot, p.205. -?

Dimier, no.945. - F.Q.

## 89. UNKNOWN WOMAN

3/4 L. fan collar, necklace.

c.1587.

320 x 232mm.

bl. sang. col.

Villefrix → Gaignières → B.Nat. Na21a fol.181.

Forceful treatment associated with N.Q. in costume, but drawing as whole is small & refined. Close to no.83 & considerable similarity to no.87 & no.90 - same modelling with pencil round eyes etc. Dating of c. 1587 corroborated by costume details.

Lit: Dimier, no.1076. - N.Q.

## 90. Mme DE RIBONVAL

3/4 L. large collar, widow's headdress.

c.1587.

338 x 245mm.

colour

Villefrix → Gaignières → B.Nat. Na21a fol.92.

Fairly tight. White highlighting. More linear, colder than nos82 &83. Less accomplished drawing than no.87, but same hand.

Lit: Bouchot, p.227. - Hc?

## 91. ELIZABETH DUVAL

3/4 L. cap with point on forehead,  
fan collar.

c.1587.

336 x 244mm.

bl. sang. ochre.

"77"

B.Nat. Na22 III fol.14.

Strong drawing. Diagonal strokes suggest N.Q. but drawing of features not characteristic of N.Q. Close to nos.90 & 95. Sufficiently close to no.83 to be classed with oeuvre of F.Q.

Lit: Bouchot, p.171 - J.

Exhib: "Portraits du XIII-XVI" Paris. 1907. no.257. - N.Q.

## 92. UNKNOWN WOMAN

Pl.37.

3/4 L. large collar, necklace  
caught at throat.

c.1587.

352 x 252mm.

bl. sang. ochre carm.

St. Geneviève → B.Nat.Na22 II fol.20.

Costume rather heavily defined, ear more plastic than usual in F.Q., shadow round end of nose also unusual. Nonetheless much in common with F.Q. Crayon instead of pencil largely contributes to difference.

Lit: Bouchot, p.162. - Hb.

Dimier, no.951. - F.Q.

## 93. PRINCESSE DE CONDE

Pl.38.

3/4 L. headdress, large ruff.

c.1587.

349 x 250mm.

bl. sang. blue, bt.  
sienna.

"M<sup>de</sup> la princesse de Conde la mère" "89"

St. Geneviève → B.Nat. Na22 II fol.21.

Good penetrating drawing. Head strongly emphasised, summary impression of costume. Slight tilt forward of head well explained. Close to nos.87 & 92. Yellow effect through use of (sienna.

Lit: Niel, vol.II no.19.

Dimier, no.943. - F.Q.

Bouchot, p.162. - J Hb?

Exhib: "Portraits du XIII- XVI" Paris. 1907. no.262. - N.Q.

## 94. Mme DU FAY

3/4 L. large collar.

c.1587.

322 x 238mm.

bl. sang. br.

"Mad<sup>le</sup> du Fai de M<sup>r</sup> de Pibrac" "Du Faur de Pibrac"(reverse)

Gaignières → B.Nat. Na21a fol.60.



Clear, sense of design reminiscent of portrait of unknown woman Jaquemart André Coll. (see below) Lack of colour makes seem cold in comparison with no.83, but probably by same hand.

Lit: Lelong, p.183. Dimier, no.950. - F.Q.  
Bouchot, p.168. - Ha.

## 95. UNKNOWN WOMAN

3/4 L. large fan collar pearl necklace & earring. 1587. 318 x 228mm.  
bl. sang. col.

Wickert Sale no.28. → Hodgkins → Comte de Rochefoucauld Sale no.8 → M<sup>e</sup> O.... Sale no.38. (present whereabouts unknown)

From photo seems likely to be work of F.Q.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.28. - Dumoustier.  
Dimier, no.944. - F.Q.  
Cat. Vente Comte de Rochefoucauld, Paris. 12.5.1950. no8.  
- Dumoustier. illus. pl.II.  
Cat. Vente succession de M<sup>e</sup> O..... Paris. 29.5.1957.  
- Quesnel. illus.

## 96. M. RAGNY

Pl.39.

3/4 R. tall hat, small collar. 344 x 251mm.  
c.1587. bl. sang. carm. br.

"Léonor de la Magdeleine m<sup>is</sup> de Ragny, avait épousé en 1607 Hypolite de Gondy, fille d'Albert de Gondy m<sup>ei</sup> de France" (modern) "M<sup>r</sup> de Ragny" "le duc de la Magdeleine" (reverse)

Villeflaix(?) → Gaignières → B.Nat. Na21a fol.102.

Hat added after head complete. Better condition than no.82, less use of pencil. Although bold not the dash of N.Q. F.Q. at most powerful.

Lit: Lelong, p.223. M.Nélaton, vol.II. illus.fig.228.  
Bouchot, p.227. - Hb. Dimier, no.949. - F.Q.

Exhib: "Portraits du XIII - XVI" Paris. 1907. no.282. - N.Q.

## 97. LA REINE MARGUERITE

Pl.40.

3/4 L. cap, necklace, pearl earring. 222 x 192mm.  
c.1587. bl. sang. br.

"Marguerite" "Marguerite de France fille de Henri II" (reverse)

B.Nat. Na21a fol.75.

Uncomfortable impression of overscaling due to later cutting of sheet. Similar to no.82 in bad placing of R. eye. In general treatment quite close to no.83. & to no.141.

Lit: Lelong, p.194.  
Bouchot, p.267. - ?

Dimier, no.940. - F.Q.

98. Mlle DE TAVANNES

Pl.41.

3/4 L. large collar, pearl necklace  
& earring. 1587.

331 x 247mm.  
bl. sang. br.

"M<sup>le</sup> de Tavannes" "Claude de Saulx" (false) "Claude de Saulx  
mariée en 1588 à Jean Louis marquis de la Chambre" (modern)  
"Saulx Tavannes" (reverse)

Villeflix → Gaignières → B.Nat. Na21a fol.68.

Good clear penetrating drawing, well selected details. Fits in with other drawings by F.Q. of this date. Private ms. note by Dimier changes attrib. of sitter from Mme to Mlle de Tavannes, daughter not daughter-in-law of the Maréchal.

Lit: Lelong, p.273.  
Bouchot, p.176. - Ha.

M. Nélaton, vol.II p.38. - F.Q.(?)  
Dimier, no.939. - F.Q.

99. Mme DE BRANTOME

3/4 R. ruff.

c.1587.

bl. sang. col.

"M<sup>me</sup> de Brantome" (illegible)

Duc d'Aumale → Musée Condé, Chantilly. no.414.

Can only be a tentative attrib. to F.Q. Rather insensitive drawing. Seems fairly close to no.98.

Lit: Gower, Lenoir Coll. Fr Portraits. fol.56. - Dumoustier.  
M. Nélaton, Cat. Chantilly, Crayons Fr. no.356.  
"Portrait à la Cour des Valois. illus. pl.CCCLVI.  
Dimier, no.1096. - ,Peintre de Mlle D'Aumale.

100. Mme DE BRIENNE

3/4 L. large fan collar.

c.1587.

327 x 240mm.  
bl. sang.carm,br.

"Mad<sup>le</sup> de Brienne" "Lomenié de Brienne" (reverse, false)

Gaignières → B.Nat. Na21a fol.69.

Discolouring stain on cheek. Same approach in design, treatment of costume etc. as no.98, but use of pencil to define contours of face as in no.152. Enough in common with no.83 to be given to F.Q.

Lit: Lelong, p.159.  
Bouchot, p.224. - Ha.

Dimier, no.942. - F.Q.

## 101. M. DE TESSE

3/4 L. cast in R. eye, small collar.  
1588.

330 x 239mm.  
bl. sang. blue.

"M. Le Baron de Tessé 1588" "André de Froulay, Baron de Tessé par son mariage en 1567"(modern)

Gaignières → B.Nat. Na21a fol.34.

Hard drawing. Close to no.102. Closest to no.79, same technique, beard, ear, lower lashes, formation of mouth, eyes all similar. This also fairly close to no.82.

Lit: Lelong, p.273.  
Bouchot, p.242. - Ha.  
Dimier, no.959. - F.Q.

M.Nélaton, vol.II p.38. - F.Q.(?)  
illus. vol.II fig.235.

## 102. M. D'ORAISON

3/4 L. curly hair, moustache,  
small beard, small collar. c.1588.

Pl.42.  
331 x 241mm.  
bl. sang. col.

"Mr d'Oraison" "François d'Oraison, gentilhomme de la chambre du Roi, mort en 1596"(modern)

Villefrix → Gaignières → B.Nat. Na21a fol.115.

Strong dark charcoal strokes, features strongly defined. Formation of ear & eyes close to no,82. Coarser vitality, but probably by same hand. C.1588 because very close to dated drawing no.101 both in technique & costume.

Lit: Lelong, p.142.  
Bouchot, p.222. - Hb.

M.Nélaton, vol.II p.38. - F.Q.(?)  
Dimier, no.933. - F.Q.

## 103. M. DUPECHE DU GAS

3/4 R. small collar, open doublet.  
1588.

338 x 240mm.  
bl. sang. col.

Villefrix → Gaignières → B.Nat. Na21a fol.120.

Good, slightly dry drawing. Distinct from no.101, also dated 1588, but both probably by F.Q. Thus certain variety of style even in drawings of same period.

Lit: Lelong, p.200.  
Bouchot, p.169. - Ha.  
Dimier, no.960. - F.Q.

M.Nélaton, vol.II p.38. - F.Q.(?)  
illus. vol.II fig.234.

104. M. DE LESTELE

3/4 L. bareheaded.

c.1588.

337 x 241mm.  
bl. sang. col.

"M<sup>r</sup> de Letèle"

Villefrix → Gaignières → B.Nat. Na21a fol.122.

Good, controlled drawing. Close to no.103, dated 1588. Same hand as nos.148, 167 & 185. General manner, details of features similar to nos.82 & 83.

Lit: Lelong, p.218.  
Bouchot, p.204. - Ha

Dimier, no.955. - F.Q.

105. M. LE MARQUIS DE NESLE

3/4 R. bareheaded.

c.1588.

335 x 243mm.  
bl. sang. col.

"M<sup>r</sup> le marquis de Nelle" "Guy de Laval m<sup>is</sup> de Nesle, mort en 1590 d'une blessure reçue à la bataille d'Yvry" (modern)

Gaignières → B.Nat. Na21a fol.84.

Not outstanding. Undoubtedly same hand as nos.82 & 83. Nose, eyes, mouth identical in treatment. Soft rather than powerful. Because killed in 1590 does not mean that portrait of 1590. Earlier, ties up with no.104. - c.1588.

Lit: Lelong, p.239.  
Bouchot, p.219. - Ha.

Dimier, no.971. - F.Q.

106. UNKNOWN MAN

3/4 L. fair curled hair, beard,  
moustache, small collar.

1588.

350 x 250mm.  
bl. sang. ochre.

"72"

B.Nat. Na23 fol.9.

Clear subtle definition of volumes, clear definition of features. Similarities with nos.96 & 104. Preceeds no.119.

Lit: Bouchot, p.256.

Dimier, no.953. - F.Q.

## 107. UNKNOWN MAN

3/4 R. short hair, pointed beard,  
moustache, earring.1588.337 x 233mm.  
bl. sang. ochre,  
carm.Villeflaix → Gaignières → B.Nat. Na21a fol.162.

Mount marked "D.D.". Completely foreign to D.Dumoustier & to N.Q.  
in technique, colour & approach. Rather tight manner of F.Q.  
Close to nos.123,133,149 & 103. Ties in with no.106, dated 1588.

Lit: Bouchot, p.256. - Ha.

Dimier, no.1078. - N.Q.

## 108. Mme DE BRISSAC

3/4 L. large fan collar, pearl  
necklace & earring.1588.342 x 246mm.  
bl. sang. blue carm.

"Judith d'Acigné f<sup>e</sup> de Charles de Cosse de Brissac, morte en 1598"  
"Com. de Brissac" "Mad<sup>e</sup> la C. de Brissac" (reverse)

Gaignières → B.Nat. Na21a fol.70.

Well designed; face focal interest with collar behind & costume  
details completing design. Good, penetrating drawing. Continues  
sequence nos.85,87, etc. Preceeds no.119.

Lit: Lelong, p.174.  
Bouchot, p.148. -Ha.

M.Nélaton, vol.II p.38. (F.Q?)  
Dimier, no.954. - F.Q.

## 109. Mme BOURDIN

Pl.43.

3/4 L. large ruff, pearl earring.

c.1588.

334 x 239mm.  
bl. sang. ochre  
carm."Mad<sup>e</sup> Bordin"Villeflaix → Gaignières → B.Nat. Na21a fol.93.

Good, finished drawing. Real feeling of living head with blood  
flowing under skin. Same hand as no.83, features, hair, treatment  
of contour etc. similar. Previous to nos.120 & 118, clearer,  
earlier style.

Lit: Lelong, p.152.  
Bouchot, p.142. - Ha.

Dimier, no.968. - F.Q.

## 110. UNKNOWN MAN

266 x 203mm.

3/4 R. short hair, small collar.

c.1588.

bl. sang. col.

Wickert Sale no.16. → Haro → Boussac Sale no.13. → Berlin.

From photo seems probably to be work of F.Q.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.16. - Dumoustier.  
 Dimier, no.957. - F.Q. (cat. illus. p.18.)  
 Cat. Vente Boussac. Paris. 10.5.1926. no.13. E. Dumoustier.  
 (cat. illus. p.13.)  
 Exhib: Expos. Férault. Paris, Dec.1929.

111. UNKNOWN BOY

3/4 R. short hair, small collar. c.1588. 268 x 197mm.  
 bl. sang. col.

Wickert Sale no.22. → Goldschmidt. (present whereabouts unknown)

From photo seems probable that work of F.Q.

Lit: Cat. Vente Ch..W.... Paris. May,1909. no.22. - Dumoustier.  
 Dimier, no.958. - F.Q. (cat. illus. p.24.)

112. M. DE RIS

3/4 R. pointed beard, small collar. c.1588. c.350 x 250mm.  
 bl. sang. col.

"n" "15"(deleted) "x.335" "M. le baron de Ris" "Jean de  
 Pompadour baron de Ris"(Fontette, false)

Brisacier → c.1677 Boisjournain → c.1750 Fontette →  
 Douse → Seligman → 1927 Mrs. H. N. Straus. N.Y.

Good drawing. Costume, wispy, fluffy hair corresponds with  
 no.195. Not so complete a drawing as latter, more summary.  
 Collar drawn with sensitivity & form.

Lit: Lelong, p.257.  
 Dimier, volIII p.149, supplement no.6. - F.Q. illus. pl.III.

113. M. DE CHALIGNY

3/4 R. bareheaded 1589. 310 x 223mm.  
 bl. sang. br.

"le comte de Chaligny" "Henry de Lorraine comte de Chaligny né  
 en 1570"(modern) "Henry de Lorraine comte de Chaligny né le 31  
 mai 1576"(reverse)

Gaignières → B.Nat. Na21a fol.28.

By direct comparison with nos.82 & 83 can be attrib. to F.Q.  
 Same treatment of features such as mouth & hair - same refinement  
 yet not softness. Engraved by De Leu with date 1589.

Lit: Lelong, p.220.  
Bouchot, p.154. - Ha

Dimier, no.962. - F.Q.  
Gaz. B. Arts, Oct.1961. p.211.

## 114. UNKNOWN WOMAN

3/4 R. cap, medici collar, pearl necklace, earring. c.1589. 317 x 236mm.  
bl. sang. col.

Wickert Sale. no.47 → Rochefoucauld Sale. no.7. → M. O... Sale no.37. (present whereabouts unknown)

From photo seems probably to be by F.Q.

Lit: Cat. Vente Ch.,W.... Paris May 1909. no.47. - Dumoustier.  
Dimier, no.961. - F.Q. (illus. p.45.  
Cat. Vente Rochefoucauld. Paris. 12.5.1950. no.7.  
- Dumoustier. illus. pl.I.  
Cat. Vente Succession de M<sup>r</sup> O.... Paris. 29.5.1957. - F.Q.  
illus.

## 115. Mme DE SIMIER

3/4 R. fan collar, 2 string pearl necklace, 270 x 190mm.  
2 pearls in hair, pendant earring. bl. sang. col.  
1589.

"Madame de Simier 1589"

Niel → G. de Monbrison → Kraemer → 1913 Strolin no.18. (present whereabouts unknown)

From reproduction seems almost certainly by F.Q.

Lit: Niel, vol.II no.16.  
Cat. Vente Kraemer, Paris. 1913. no.152. - Fr.School.  
M. Nélaton, vol.III. no.153.  
Dimier, no.1658. - ouvrage perdu.  
Cat. Vente anon. Hotel Drouot, Paris. 13.2.1939. no.18.  
- Dumoustier. illus.

## 116. Mme D'AUMONT

3/4 R. widow's headdress, pearl necklace. 336 x 246mm.  
bl. sang. col.  
1589.

"Madlle de la Brestsche dame de Villetier"(false) "Louise de Savonnière demoiselle d'honneur de Catherine de Medicis épousa en 1586 René de Villequier chev du St-Esprit gouverneur de Paris"(modern, false)

Villeflix → Gaignières → B.Nat. Na21 fol.78.

Costume reminiscent of manner of N.Q., but not head. Same

hand as nos.109,120,etc., same finished, yet not overworked features. No reason for attrib. to N.Q., particularly as it fits in so well with pattern of F.Q.'s work c.1589.

Lit: Bouchot, p.190 - H. Dimier, no.1080. - N.Q.

## 117. UNKNOWN MAN

3/4 R. little collar. 1589. 270 x 203mm.  
bl. sang. col.

Wickert Sale no.30 → Goldschmidt (present whereabouts unknown)

From photo seems probable that work of F.Q.

Lit: Cat. Vente Ch.. W.... Paris, May, 1909. no.30 - Dumoustier.  
Dimier, no.963. - F.Q. illus. vol.I pl.53. [illus. p.29.]

## 118. ABESSE DU LYS

3/4 L. religious headdress. c.1590. 342 x 242mm.  
bl. sang. col.

"Mad<sup>e</sup> l'abesse du Lis" "Mad<sup>e</sup> l'abesse du Lis"(reverse)

Gaignières → B.Nat. Na21a fol.132.

Both this & no.86 given by Dimier as being of the same sitter. However this seems unsure, as distinct differences. Reason seems likely to be that execution of no.86 probably took place several years earlier. Without help of costume details any degree of accuracy in dating impossible. Difference in date could account for facial changes & greater richness & freedom found here. Inscription does not preclude possibility that another abess.

Lit: Lelong, p.219. M.Nélaton, vol.II p.38 - F.Q.(?)  
Bouchot, p.232 - Hb. Dimier, no.967 - F.Q.

Exhib: "Portraits du XIII-XVI" Paris, 1907. no.266.- N.Q.

## 119. M. DE VAILLAC

Pl.44.

3/4 R. short hair, beard, moustache, 334 x 238mm.  
small collar. c.1590. bl. sang. col.

"Louis Ricard de Gourdon de Genouillac seign de Vaillac  
gouverneur de Bordeaux marié en 1573" "Vaillac"(reverse)

Villeflaix(?) → Gaignières → B.Nat. Na21a fol.35.

More powerful than no.82 but strong similarities in mouth, ear & treatment of flesh. Same hand as nos.96 & 101. Logical devel-



opment of style from no.85. No justification for attrib. to N.Q.

Lit: Lelong, p.277. Dimier, no.948. - F.Q.  
Bouchot, p. 247. - Ha.

Exhib: "Portraits du XIII - XVI" Paris. 1907. no.280. - N.Q.

## 120. Mlle TESSIER

Pl.45.

3/4 L. fluted cap, small collar, 346 x 241mm.  
embroidered costume. c.1591. bl. sang. col.

"Mad<sup>le</sup> Tessier"

Villeflix → Gaignières → B.Nat. Na21a fol.114.

Good quiet drawing. Nose, eyes & contours similar to no.83.  
Costume more freely treated. Shadow on left cheek & lower lip  
rather unusual, links up with no.109

Lit: Lelong, p.273. Dimier, no.964. - F.Q.  
Bouchot, p.242. - Ha?

## 121. UNKNOWN WOMAN

3/4 L. fan collar, 2 string pearl  
necklace, earring. c.1591.

Collis Potter Huntington Memorial Collection, San Francisco.

Known as Gabrielle d'Estrées, but this unlikely. Given to  
Dumoustier, but seems much closer to F.Q., as far as can be  
judged from photo. Seems close to type of female portrait by  
F.Q. found in the Wickert Sale. Good drawing.

## 122. UNKNOWN WOMAN

3/4 L. fan collar, pendant necklace. 1591. 312 x 232mm.  
bl. sang. col

Wickert Sale no.40. (present whereabouts unknown)

From reproduction seems probable that by F.Q.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.40. -Dumoustier.  
illus. p.39.

## 123. M. DE LA NOUE

3/4 R. beard 1592. 347 x 245mm.  
bl. sang. col.

"Odet de la Noue" "M de la Noue" (reverse)

Villefrix(?) → Gaignières → B.Nat. Na21a fol.124.

Quiet, fully drawn. Only hair & beard crisp. Tighter than other contemporary drawings. Rather poor. Less rubbed than no. 82, but same hand.

Lit: Lelong, p.241.

Dimier, no.980. - F.Q.

Bouchot, p.242. - Ha.

124. Mme DE FORGES

Pl.46.

3/4 L. cap, fan collar, necklace,  
earring, rich costume.

1592.

354 x 252mm.

bl. sang. col.

"70"

B.Nat. Na22 IV fol.3.

In personal ms. Dimier attributes this to N.Q. No reason for separating this from other works of F.Q. Slight costume variations from no.130, but so similar that undoubtedly same sifter, same hand.

Lit: Bouchot, p.179 - J Hc.

Dimier, no.975. - F.Q.

Exhib: "Portraits du XIII -XVI " Paris. 1907. no.268. - N.Q.

125. M. D'AMBLEVILLE

345 x 242mm.

3/4 L. dark hair, small collar. c.1592.

bl. sang. carn.

"Nicolas de Mornay seign d'Ambleville épousa Anne Luillier fille d'honneur de la reine Catherine de Medicis" (modern, false)  
"M<sup>r</sup> d'Ambleville" (reverse)

Gaignières → B.Nat. Na21 fol.77.

Rather overworked, using colour rather than pencil. No feeling of 'edge', muzzy, collar coarsely treated. Same hand as no.162.

Lit: Bouchot, p.132. - Ha.

Dimier, no.974. - F.Q.

126. UNKNOWN MAN

Pl.47.

3/4 R. thick hair, beard,  
small ruff.

c.1592.

bl. sang. col.

Staedel Inst. Frankfurt, no.1064.

Strong, rich drawing. Sheet has apparently been cut. Similar to nos. 119, 195 & 196.

Lit: Dimier, no. 973. - F.Q.

## 127. M. DE CONTENANT

3/4 R. small collar, slashed doublet. 1592. 341 x 243mm.  
bl. sang. br.

"Henry de Bauves, baron de Contenant, lieutenant des chevaux-légers de la garde du Roi" (modern) "M de Contenant" (reverse)

Villefrix(?) → Gaignières → B.Nat. Na21a fol. 82.

Beginning of rich, later style, less of sensitive line drawing. Similar to no. 159, although slighter. Closer to no. 189.

Lit: Lelong, p. 173.  
Bouchot, p. 163 - Ha.  
Dimier, no. 972 - F.Q.

M. Nélaton, vol. II p. 38 - F.Q. (?)  
illus. vol. II fig. 236.

## 128. UNKNOWN WOMAN

Pl. 48.

3/4 L. layered, embroidered ruff, 306 x 229mm.  
pearl earring. c. 1593. bl. sang. umber.

Louvre, no. 33,590.

Fading of paper destroys original clear translucent effect. Attrib. by Dimier to Foulon, but has none of latter's heavy, tired treatment. Ruff treated in delicate manner and serves as a foil for the simpler drawing found in the features. Good drawing with much in common with drawings by F.Q. after 1592.

Lit: Dimier, no. 1162 - Foulon.

## 129. COMTE DE SOISSONS

Pl. 49.

3/4 L. long hair, moustache, 338 x 245mm.  
square beard, small collar, bl. sang, ochre,  
Order of St. Esprit. c. 1592. green, carm. blue.

"M<sup>r</sup> le C. de Soissons" "Charles de Bourbon, Comte de Soissons  
né en 1566 mort en 1612" (modern)

B.Nat. Na21a fol. 19.

Tighter than usual in F.Q., less attack, but when compared with no.152 a connection is apparent. None of greyness of Foulon. In ms. notes by Dimier (B.Nat. Na 206(16) suggestion that by N.Q. Not N.Q. on any grounds. Treatment of flesh, nose, mouth, hair, etc. all have things in common with nos.82 & 83. Replica of Hermitage no.2893.

Lit: Bouchot, p.239. - Ha. Dimier, no.1143. - Foulon.

## 130. Mme DE FORGES

3/4 L. cap, large fan collar,  
necklace, earring.

1593.

340 x 242mm.  
bl. sang. col.

Villefrix → Gaignières → B.Nat Na21a fol.134.

Sculptural effect, clear, cold, largely through use of sharp black crayon instead of pencil. Not particularly close to nos.82 & 83, but ties up with nos.86,123 & 124.

Lit: Lelong, p.187.  
Bouchot, p.179. - Hb.  
Dimier, no.1000. - F.Q.

M.Nélaton, vol.II p.38 - F.Q.(?)  
illus. vol.II fig.239.

Exhib: "Portraits du XIII - XVI" Paris. 1907. no.268. - N.Q.

## 131. UNKNOWN MAN

Pl.50.

3/4 L. thick hair, pointed beard,  
small collar.

c.1593.

326 x 236mm.  
bl. sang. col.

Villefrix → Gaignières → B.Nat. Na21a fol.164.

Mount inscribed "Henri IV" No possible reason for separation from F.Q. No connection with N.Q. Ties up with nos.123,159 & 178, all by F.Q.

Lit: Bouchot, p.258.

Dimier, no.1086. - N.Q.

## 132. M. DE FOURCY

3/4R. thick hair, beard, ruff.

1593.

339 x 244mm.  
bl. sang. br.  
blue.

"M<sup>r</sup> de Fourcy" "Jean de Fourcy, sur-intendant des Bâtiments"  
"40"

Gaignières → B.Nat. Na21a fol.62.

"40" may refer to age of sitter. Highly worked, using various crayons equally. Same hand as nos.159 & 170. Like nos.149 & 134 rather heavy.

Lit: Lelong, p.188.  
 Bouchot, p.159. - Ha.  
 Dimier, no.986. - F.Q.

M.Nélaton, vol.II p.38.- F.Q.(?)  
illus. vol.II fig.238.

## 133. M. DE BOUCHAVANNES

3/4 R. reddish hair, beard,  
 small collar.

c.1593.

338 x 240mm.  
 bl. sang. col.

"M<sup>r</sup> de Bouchavannes" "Jozias de Lamet dit de Bouchavannes,  
 gentilhomme de la chambre du Roi, mort en 1616" (modern)

Villefrix → Gaignières → B.Nat. Na21a fol.99.

Strong, ruddy effect due to red beard. Good, but slightly un-  
 selective. Many similarities to nos.82 & 83. Little doubt  
 that by F.Q. Ties in with nos.132 & 149, therefore c.1593.

Lit: Lelong, p.152.  
 Bouchot, p.143 - ?  
 Dimier, no.987. - F.Q.

M.Nélaton, vol.II p.38 - F.Q.(?)  
illus. vol.II fig.244.

## 134. M. DE POUILLY

3/4 R. spade beard.

c.1593.

337 x 240mm.  
 bl. sang. col.

"M<sup>r</sup> de Pouilly"

Villefrix → Gaignières → B.Nat Na21a fol.123.

Fully drawn, crisp. Profile of nose, mouth, eyes, close to  
 no.82. Unusual granulated effect probably due to surface on  
 which paper was placed. Apart from this disparity forms sequ-  
 ence with nos.132 & 149. No justification for attrib. to N.Q.

Lit: Lelong, p.252.  
 Bouchot, p.225. - Hb.

Dimier, no.985. - F.Q.

Exhib: "Portraits du XIII - XVI" Paris. 1907. no.281. - N.Q.

## 135. UNKNOWN MAN

Pl.51.

3/4 R. small collar.

c.1593.

337 x 242mm.  
 bl. sang. col.

Villefrix → Gaignières → B.Nat. Na21a fol.163.

Mount headed "Guise, Charles de Lorraine duc de" Broad freedom  
 approaching N.Q., but not possible to attribute to latter. F.Q.  
 at broadest & freest. Ties in with nos.132, 133 & 149. Prob-  
 able that unfinished.

Lit: Bouchot, p.186. - Hb. Dimier, no.989. - F.Q.

## 136. UNKNOWN MAN

3/4 R. long hair, reddish beard.

c.1593.

311 x 194mm.  
bl. sang. carm.  
blue.

B.Nat. Na21a fol.165.

Many similarities with no.82. Same hand as no.174. Stands between no.188 & no. 215 in style. Affinity with no.132 corroborates dating.

Lit: Bouchot, p.260. - ?

Dimier, no.996. -, F.Q.

## 137. UNKNOWN MAN

3/4 L. long hair, small beard.

1593.

343 x 242mm.  
bl. sang. col.

"dix-huit"(reverse)

B.Nat. Na21a fol.156.

Unusual clear effect, but quite close to no.82. Same hand as nos.132 & 136. Pen & ink replica (B.Nat.- Cab. MSS.- Clairambault 1232 fol.70) named Charles de Luxembourg, Comte de Brienne.

Lit: Bouchot, p.258. - I.

Dimier, no.995. - F.Q.

Humanisme et Renaissance, vol.II Fasc.III, Ivanoff,

## 138. HENRIETTE D'ENTRAGUES (?)

3/4 L. large ruff.

c.1593.

275 x 205mm.  
colour.

Wickert Sale no.17 → Dormeuil Sale no.8. (present whereabouts unknown)

From photo seems typical work by F.Q.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.17. - Dumoustier.

Dimier, no.1257. - Main Inconnue 1580-1590. (illus. p.19.)

Cat. Vente G. D. Paris 1949. no.8. - Quesnel ?

## 139. UNKNOWN WOMAN

3/4 L. large ruff, 2 string pearl necklace, pearl earring.

c.1593.

274 x 205mm.  
colour.

Wickert Sale no.15 → Rochefoucauld Sale no.9. (present whereabouts unknown)

From photo no apparent reason for separation from rest of works

in sale, or from F.Q. Much confusion by Dimier. Wickert no.5 given (D.984) to F.Q. but error, as not "Femme Inconnue" as stated by Dimier, but "Ecclesiastic Inconnu" Subsequent ms. note by Dimier alters "5" to "11", but Wickert no.11 already catalogued (D.1012) Wickert no.15 may be what intended by Dimier. Dimensions given in Rochefoucauld Sale different from those above, but no question of error.

Lit: Cat. Vente Ch.,W.... Paris. May 1909. no.15. - Dumoustier.  
Dimier, no.984? - F.Q. (illus. p.17.  
Cat. Vente Rochefoucauld. 12.5.1950. no.9.

## 140. Mme DE MONCHY

3/4 L. large ruff, cluster earring 327 x 250mm.  
bl. sang. col.  
"Mad<sup>le</sup> de Mouchi" "Senarpont" c.1593.

Villefrix → Gaignières → B.Nat. Na21a fol.94.

Coarse effect due to grain of paper. Sheet has been trimmed resulting in ungainly effect. Drawing itself rather insensitive. Compared with nos.82 &83, a poor example by same hand.

Lit: Bouchot, p.227 - Hb. Dimier, no.993. - F.Q.

## 141. Mlle DE FOSSEUSE

3/4 L. fan collar, necklace, earring. 347 x 243mm.  
bl. sang. col.  
c.1593.

Gaignières → B.Nat. Na21a fol.85.

Good well designed drawing. Close to nos.82,83,97 & 85.

Lit: Lelong, p.187. M.Nélaton, vol.II p.38. - F.Q.(?)  
Bouchot, p.234. - Ha. illus. vol.II fig.233.  
" , Quelques Dames, Dimier, no.991. - F.Q.  
p.28. - F.Q.

## 142. Mme PELLICART

3/4 L. fan collar, elaborate necklace. 341 x 245mm.  
bl. sang. col.  
c.1593.  
"Mad Pellicart"

Villefrix → Gaignières → B.Nat. Na21a fol.103.

No conceivable reason why this should be separated from oeuvre of F.Q. & given to N.Q. Soft clear style of F.Q. Eyes, mouth

& ear in similar manner to nos.82 & 83. Corresponds with nos. 141 & 140. Fits into period c.1593, both in costume details & stylistic features.

Lit: Lelong, p.247.  
Bouchot, p.224.

Dimier, no.1085. - N.Q.

143. L'EVEQUE DE MAILLEZAIS

342 x 220mm.  
bl. sang.

3/4 R. short hair, small collar,  
open jacket. 1593.

"Henry d'Escoubleau" "M l'ev. de Maillezais" (reverse)

B.Nat. (Cab. MBS.) Clairambault, 1122 fol.17.

Rich drawing, no sharp definition except for strokes in beard & hair. Better condition than no.82, but strong similarity of approach. Breadth of treatment of costume & lack of colour suggest N.Q., but probably by his brother.

Lit: Bouchot, p.227. - Hb.  
Dimier, no.1010. - F.Q.

M.Nélaton, vol.II p.43.- F.Q.(?)  
illus. vol.II fig.253.

144. Mme DE NAY

3/4 L. wide fan collar, pearl & jewelled  
necklace, elaborate costume, earring.  
c.1593.

242 x 348mm.  
bl. sang. col.

"Mad<sup>e</sup> de Nay"

Villeflaix(?) → Gaignières → B.Nat. Na21a fol.104.

In private ms. Dimier suggests attrib. to N.Q. No basis for this. Feathery light effect due to long pale pencil strokes in ruff & hair. Much in common with no.83 in features.

Lit: Lelong, p.239.  
Bouchot, p.219. - Hc.

Dimier, no.994. - F.Q.

145. Mme DE NANTOUILLET

3/4 R. fan collar, necklace. c.1593.

329 x 238mm.  
bl. sang. white

"Mad de Natouillet" "Anne de Barbaçon femme de Antoine Duprat seigneur de Nantouillet. Separée de son mari elle fut assassinée en 1588 et n'étant pas morte elle devint veuve et se remaria à Renée Viau" (modern, false) "Duprat" (reverse)

Villeflaix → Gaignières → B.Nat. Na21a fol.133.



No possible justification for attrib. to N.Q. Poor quality. Touches of white, sharp outlines give hard effect. Same hand as no.83 although final touches mask basic similarity. Costume details suggest date c.1593. Very unlikely that style would develop from no.163 as Dimier's dating suggests. Copy in oil.

Lit: Lelong, p.139. Dimier, no.1092. - N.Q.  
Bouchot, p.155. - Ha.

146. UNKNOWN MAN Pl.52.  
3/4 R. ruff. c.1593. 307 x 227mm.  
bl. sang. col.  
B.Nat. Na21a fol.153.

Clumsy, heavy drawing as result of unselective treatment of large mass of hair & beard. Mediocre, rather overworked drawing by F.Q. No possible reason for an attrib. to N.Q.

Lit: Bouchot, p.260. - ? Dimier, no.1082. - N.Q.

147. UNKNOWN WOMAN, JUDITH D'ASSIGNE (?) Pl.53.  
3/4 L. large ruff, earring. 362 x 255mm.  
bl. sang. col.  
"13" 1593.  
St. Geneviève → B.Nat. Na22 II fol.1.

Pale & rubbed, but good. Manner of nos.141 & 142. Costume rather coarse by contrast. Nonetheless undoubtedly by F.Q. No reason for attrib. to N.Q.

Lit: Bouchot, p.148. - J Hb. Dimier, no.999. - F.Q.

Exhib: "Portraits du XIII - XVI" Paris. 1907. no.270. - N.Q.

148. UNKNOWN WOMAN? JUDITH D'ASSIGNE (?) 298 x 234mm.  
3/4 L. large collar, earring. c.1593. bl. sang. col.

Wickert Sale no.9 → (present whereabouts unknown)

From photo seems that F.Q. the probable author.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.9. - Dumoustier.  
Dimier, no.1003. - F.Q. (illus. p.11.)

149. M. DE VASSE Pl. 54.  
 3/4 L. thick hair, beard,  
 collar. 356 x 246mm.  
1593. bl. sang. col.  
 "Lancelot Grognet seig de Vassé" "Lancelot seig. de Vassé  
 chevalier du St Esprit" (modern) "M de Vasé" (reverse)  
 Gaignières → B.Nat. Na21a fol.111.  
 Style of collar changed from narrow to fairly wide, thus pass-  
 ing in front of some hair which has been erased. Good strong  
 drawing. Better condition than no.82 but similar handling.  
 Less tight & pedestrian than no.123.  
 Lit: Lelong, p.279. Dimier, no.983. - F.Q.  
 Bouchot, p.249. - Ha.
150. UNKNOWN WOMAN 314 x 220mm.  
 3/4 L. necklace, pearl earring. bl. sang. col.  
1593.  
 Wickert Sale no.24. → Hodgkins → Dresselhuys Sale no.383.  
 (present whereabouts unknown)  
 From photo seems to be probable work of F.Q.  
 Lit: Cat. Vente Ch..W.... Paris. May 1909. no.24 - Dumoustier.  
 Delteil, Cat. Crayons Fr. du M. Charles W.  
 M.Nélaton, vol.II p.99, vol.III p.152-3. - F.Q.  
 Dimier, no.992. - F.Q.  
 Cat. Dresselhuys Sale. N.Y. 12.4.1951. no.383.- F.orN.Q.  
illus.
151. LE CAPITAINE DESCLUSEAUX Pl. 55.  
 3/4 L. short hair, long beard,  
 small ruff. 323 x 232mm.  
1593. bl. sang. carn.  
 "M<sup>r</sup> De Clusseos" "peut être François de Voisin, vicomte  
 de Lautèce" "Jaques de.....tII p.396" (reverse)  
 Gaignières → B.Nat. Na21a fol.43.  
 Close to no.187, same unselective effect with little sense of  
 volume. Much in common with nos.82 & 83, although a poor work.  
 No connection with N.Q.  
 Lit: Lelong, p.178. M.Nélaton, vol.II p.38.- F.Q.(?)  
 Bouchot, p.166. - Ha. illus. vol.II fig.237.  
 Dimier, no.997. - F.Q.
- Exhib: "Portraits du XIII - XVI" Paris. 1907. no.267. - N.Q.

## 152. M. DE ST GERMAIN

3/4 R. ruff

1594.

343 x 243mm.

bl. sang. carm.

"Gabriel Foucault seign de St Germain-Beaupré mort après 1633"  
 "St Germain Beaupré" (reverse)

Villefrix(?) → Gaignières → B.Nat. Na21a fol.55.

Firmer, less rubbed than no. 82, but very similar. Close to no. 174. Colour & technique exclude N.Q. Preparation for painting. Copy of which still exists, Musée de Blois.

Lit: Lelong, p.263

Dimier, no. 1002. - F.Q.

Bouchot, p. 233. - Hb.

Exhib: "Portraits du XIII - XVI" Paris. 1907. no.271. - N.Q.

## 153. Mme D'UZES

3/4 L. large ruff, pearl necklace,  
& earring.1594

335 x 243mm.

bl. sang. col.

"Mad<sup>e</sup> d'Uzes" "Crussol d'Uzes"

B.Nat. Na21a fol.138.

Rather pedestrian. Deterioration of chalk. Costume fairly fully treated. Insensitive use of red in cheeks. No reason for attrib. to N.Q. Fairly close in style to no.152. Ties in with nos.87,94 & 58.

Lit: Lelong, p. 177.

Dimier, no.1087. - N.Q.

Bouchot, p.247 - Hb.

## 154. UNKNOWN WOMAN

3/4 L. cap, ruff, pearl earring.

c.1594.

290 x 232mm.

270 x 220mm.

bl. sang. col.

Wickert Sale → Hodgkins → Desselhuys Sale no.384. → Drouot Sale no.16. (present whereabouts unknown)

From photo seems probable that by F.Q.

Lit: Cat. Vente Ch..W.... Paris May 1909. no.43. - Dumoustier.

Delteil, Cat. des Crayons Fr du XVI de M. Charles W.

M.Nélaton, vol.II p.99. vol.III p.152-3. - F.Q.

Dimier, no.1006. - F.Q.

Cat.Sale Desselhuys. N.Y. 12.4.1951 no.384. Illus.

Cat. Vente Drouot. Paris. 13.6.1956. no.16. - F.Q.

## 155. UNKNOWN WOMAN

3/4 L. collar, 3 string necklace,  
earring. 1594.

310 x 237mm.  
bl. sang. col.

Wickert Sale no.34. → Hodgkins → Desselhuys Sale no.381.  
(present whereabouts unknown)

From photo seems probable that work of F.Q.

Lit: Cat. Vente Ch..W.... Paris.May 1909. no.34.- Dumoustier.  
Delteil, Cat. des Crayons Fr. du XVI de M. Charles W.  
M.Nélaton, vol.II p.99,vol.III p.152-3. - F.Q.  
Dimier, no.1005. - F.Q.  
Cat. Sale Desselhuys. N.Y. 12.4.1951. no.381. illus.

## 156. UNKNOWN WOMAN

3/4 L. collar, earring. c.1594.

300 x 224mm.  
bl. sang. col.

Wickert Sale no.21. → Gaulme → G. Dormeuil Sale no.4. → Drouot Sale  
(present whereabouts unknown)

From photo seems to be probable work of F.Q. Rather coarse.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.21. - Dumoustier.  
Dimier, no.1004. - F.Q. (illus. p.25.)  
Cat. Vente G.D. Paris. 17.6.1949. no.4. - Fr. School.  
(illus. pl.II.)

## 157. HENRI DE BOURBON (as a child)

3/4 R. cap with plume in centre, collar;  
aged about 6 years old. c.1594.

265 x 198mm.  
bl. sang. ochre  
white.

"Henry de Bourbon prince de Condé premier prince du sang né en  
1588 fils de Henry de Bourbon et de Catherine Charlotte de la  
Trémouille" (modern) "Condé" (reverse) "M. Le Prince de Condé"

B.Nat. Na21a fol.13.

Given by Dimier to Peintre de l'Evêque de Vannes, but not only  
does all this group have strong similarities to F.Q. but this  
drawing more than any probably by latter. Clear strokes,  
little modelling etc. Refinement understandable in child por-  
trait.

Lit: Bouchot, p.163.

Dimier, no.867. - Peintre de  
l'Evêque de Vannes.

## 158. UNKNOWN MAN

3/4 L. white jerkin with turned down collar, square beard. c.1595. 286 x 210mm. bl. sang. col

Wickert Sale no.13. → Hodgkins → E.B. Greene → Desselhuys Sale no.382. → Baronne Casselle Sale no.14. → Jacques Bacri, Paris.

From photo seems very likely that by F.Q. Fits into sequence of latter's work c.1595.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.13. - Dumoustier. illus. p.13.

Delteil, Cat. des Crayons Fr. du XVI de Charles W.

M.Nélaton, vol.II p.99, vol.III p.152-3. - F.Q.

Dimier, no.1035. - F.Q.

Cat. Sale Desselhuys, N.Y. 12.4.1951. - Quesnel, F. or N illus.

Cat. Vente Mme. X. Paris. 13.6.1956. no.14. - F.Q. illus.  
(pl.III.)

Exhib: Cleveland Mus.; Cambridge Fogg Art Mus.; Albright Art Gal. Buffalo. Jan.1935. no.36. as De Capeline - D. Dumoustier.

## 159. LE MARECHAL DE LA FORCE

3/4 R. spade beard, small lace-trimmed collar. 1595. 343 x 245mm. bl. sang. br.

"Monsieur de la Force" (reverse)

Villeflix(?) → Gaignières → B.Nat. Na21a fol.81.

Good condition. Whole face fully, richly drawn. Emphasis on profile of nose. Same hand as no.132. Accords with nos.82 & 83. Painting (see below) of same sitter attrib. to F.Q., but no connection with this drawing or with other drawing of sitter B.Nat. Ne31 fol.144.

Lit: Lelong, p.164.  
Bouchot, p.194. - Ha.

M.Nélaton, vol.II p.38. - F.Q.(?)  
Dimier, no.1009. - F.Q.

## 160. UNKNOWN MAN

Pl.56.

3/4 R. reddish hair & beard, ruff. c.1595. 292 x 186mm. bl. sang. carm. ochre.

B.Nat. Na21a fol.151.

Paleness partly due to rubbing. Disfigured by mark over mouth & nose. Unquestionably same hand as no.161. Looseness, freedom far from nos.82 & 83, but closer to later works. Similar to no.23, same fleeting effect, but more finish. Perhaps an unfinished work.



"Mad<sup>e</sup> de LaVal 1595" "90" 1595. bl. sang. col.

B.Nat. Na22 V fol.3.

Good strong drawing. Close to many presumed F.Q. drawings, eg. nos.56 & 54. Although powerful suggesting hand of N.Q. use of colour unlikely in a drawing by latter. Almost certainly by F.Q.

Lit: Bouchot, p.200. - ?

Exhib: "Portraits du XII - XVI" Paris. 1907. no.273. - N.Q.

165. UNKNOWN MAN, (POLTROT DE MERE ?) Pl.59.  
3/4 R. pale red hair in tuft, 330 x 240mm.  
small collar. c.1595. bl. sang.

"Poltrot de Méré assassin du duc de Guise"(false)

J. Masson no.189 → 1927 Ecole Des Beaux Arts. no.1173.

Face clear, unworked, costume barely suggested. Not hard or unduly refined. Good drawing by F.Q.

Lit: M.Nélaton, illus. vol.II fig.362.

Dimier, no.1019. - F.Q.

Rev. de l'Art An. et Mod. vol.52. p.164. - F.Q.

Exhib: "Primitifs Français" Paris. 1904. no.186. - School of  
"Masson" Paris. 1927. no.189. [Clouets,1565.]

166. LE MARQUIS DE REYNEL

3/4 R. spade beard, lace-trimmed 343 x 243mm.  
collar. 1595. bl. sang. col.

"Le marquis de Rénel" "Louis de Clermont d'Amboise marquis de Rénel épousa Diane de Pontallier"(modern)

"Le marq. de Rénel de Clermont" "vingt-cinq"(reverse)

Gaignières → B.Nat. Na21a fol.83.

Attrib. to D.Dumoustier on mount without foundation. Good drawing. Sense of volume, vitality yet restraint. By same hand as nos.82 & 83. One of F.Q.'s best drawings.

Lit: Lelong, p.256.

Dimier, no.1017. - F.Q.

Bouchot, p.229. - I.

167. M. DE MONCHY Pl.60.

3/4 R. thick hair, faint moustache, 344 x 231mm.  
beard, ruff. 1595. bl. sang. carm.

"M. de Mouchi" "Jean de Moucy chev. des ordres du Roi mort en 1628" (modern, false)

Villefrix → Gaignières → B.Nat. Na21a fol.112.

Sharpness of no.166 absent, but same mood & handling. Modelling of nose is subtle. Same hand as nos.82 & 83.

Lit: Lelong, p.238. Dimier no.1018. - F.Q.  
Bouchot, p.214. - Hb.

## 168. M. DE CHEVERNY

Pl.61.

3/4 R. thick hair, small collar. 349 x 238mm.  
c.1595. bl. sang.

"henry hurault ~~de~~ Le Comte de Chiverni né en 1575"

Villefrix → Gaignières → B.Nat. Na21a fol.87.

Connection with Cheverny family strengthens possibility that by F.Q. No reason for unexplained attrib. to N.Q. Good drawing. Unquestionably by same hand as no.166, same bite & clear definition combined with feeling of fluidity. Close to no.83. Better condition than no.82, altogether a better drawing but strong similarity.

Lit: Lelong, p.211. Dimier, no.1089. - N.Q.  
Bouchot, p.159. - Hb. Vibraye, Chan. de Cheverny,  
illus. opp. p.170.

## 169. UNKNOWN WOMAN

3/4 L. brilliant in hair, large 335 x 230mm.  
collar, earring. c.1595. bl. sang. col.

Wickert Sale no.46. (present whereabouts unknown)

From photo seems probable that by F.Q. during the 1590s.

Lit: Cat Vente Ch..W.... Paris. May 1909. no.46. - Dumoustier.  
(illus. p.43.)  
Dimier, no.1013. - F.Q. illus. vol.I pl.53.

## 170. M. DE TREMBLECOURT

3/4 L. long pointed beard, 336 x 241mm.  
small collar, earring. c.1595. bl. sang. ochre  
carm.

"Beauveau de Tremblecour" "Louis de Beauvau seign. de



Tremblecourt mort en 1596" (modern) "De Tremblecourt,  
Beauvau Tremblecourt" (reverse)

Gaignières → B.Nat. Na21a fol.116.

Good straightforward drawing, features & style close enough  
to nos.82 &83 for it to be given to F.Q.

Lit: Lelong, p.276. Dimier, no.1011. - F.Q.  
Bouchot, p.246. - I-Ha. Adhémar, Dessins du XVI, - Anon.  
illus. pl.86.

171. UNKNOWN WOMAN

3/4 L. collar faintly indicated 236 x 185mm.  
earring, double string of pearls. c.1595. bl. sang. col.

Wickert Sale no.11 → George Dormeuil Sale no.6. (present where-  
abouts unknown)

From photo seems probable that work of F.Q. Certain confusion;  
this drawing quoted in Dormeuil cat. as no.17 of Wickert Sale,  
but latter already included as no.8 of Dormeuil Sale. 17 is  
probably an error for 11.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.11. - Dumoustier.  
Dimier, no.1012. - F.Q. (illus. p.13.)  
Cat. Vente G..D... Paris. 17.6.1949. no.6.

172. UNKNOWN WOMAN

Pl.62.

3/4 L. curled hair, large 344 x 232mm.  
ruff, pearl earring. c.1595. bl. sang. umber.

"34" "23"

Louvre. no.33,584.

Good drawing. Attrib. to Foulon unfounded. Rich selective  
drawing. Face in particular is close to F.Q. Treatment of  
ruff rather hard, but this the result of later reworking.  
Certain similarity to no.120 & to no.83.

Lit: Dimier, no.1154. - Foulon.

173. LEJEUNE DES JARDINS

3/4 R. small collar. c.1596. 347 x 243mm.  
bl. sang. br.

"Le Jeune des Jardins" "C'est sans doute le secretaire de  
M. de Bassompierre" (modern) "Le Jeune des Jardins" (reverse)

Gaignières → B.Nat. Na21a fol.119.

Tight, quiet, refined, apart from discolouration. No connection with N.Q. Same hand as no.62, although inferior. Mouth treated in same way as no.60. All drawings with this type of discolouration seem to belong to F.Q. Fits in with drawings of period, eg. nos.166, 167 & 174. Lower quality.

Lit: Lelong, p.212. Dimier, no.1090. - N.Q.  
Bouchot, p.166. - Ha.

## 174. HENRI DE GONDY

Pl.63.

3/4 R. thick hair & beard,  
small collar.

1596.

345 x 245mm.  
bl. sang. col.

"Henry de Gondy, Archevêque de Paris en 1598, Cardinal en 1618"  
"M de Retz depuis c<sup>1</sup> de Paris"(reverse) (modern)  
"M de Retz depuis c<sup>1</sup> de Paris"en 1618"(reverse)

Villeflaix(?) → Gaignières → B.Nat. Na21a fol.100.

Same sitter as no.175 known as M. de Vibrac. Good strong drawing with feeling of volume. Better condition than no.82, but by same hand. No justification for attrib. to N.Q.

Lit: Lelong, p.202. Dimier, no.1020. - F.Q.  
Bouchot, p.229. - Hb. illus. vol.I pl.54.  
M. Nélaton, vol.II p.38. - F.Q.(?)  
illus. vol.II fig.240.  
Champion, Ronsard, illus. p.96.  
Dimier, Peint. Fr. au XVI. illus. pl.71.

Exhib: "Portraits du XIII - XVI" Paris. 1907. no.279. - N.Q.  
"Ronsard et sons temps" Paris 1925. no.382. - F.Q.

## 175. HENRI DE GONDY

Pl.64

3/4 R. thick hair & beard,  
small collar.

c.1596.

381 x 273mm.  
bl. sang. col.

"27"(deleted) "M. Vibrac"(false) "x.330"

Brisacier(?) → c.1677.Boisjournain. → c.1750 Fontette →  
Douse → Seligman. → 1927 Mrs. H. N. Straus. N.Y.

Same sitter as no.174. Pose, costume, identical. Possible that slightly closer viewpoint, otherwise 1 work derived from other. If this is the case probable that this the original. Nonetheless F.Q. responsible for both. Probable that commissioned for 2 copies.

Lit: Lelong, p.281. Dimier, vol.III p.149. supplement no.9 illus.p.315.

Gaz. B. Arts, May 1927. Gerles, illus. p.315.

Exhib: Fogg Art Mus. 1955-1956.

"Clouet à Matisse" Paris. 1958-1959. no.10. illus.pl.11.

176. M. DE SOUROT

3/4 R. longish hair, fringe, c.1596. c.350 x 250mm.  
square beard, plain collar. bl. sang. col.

"j" "13"(deleted) "M de la Chapelle s. de Sourot" "x.338"

Brisacier(?) → c.1677 Boisjourdin → c.1750 Fontette →  
Douse → Seligman → 1927 Mrs. H.N.Straus, N.Y.

Broad rich drawing suggest F.Q. c.1595-1600. This is borne  
out by costume style. From photo seems probable that by F.Q.

Lit: Lelong, p.166.

Dimier, vol.III p.149. supple-  
ment no.7.- F.Q. illus.  
(pl.III.)

177. LA COMTESSE DE CLERMONT

Pl.65.

3/4 L. fan collar, necklace, earring. 345 x 247mm.  
1597. bl. sang. ochre  
(carm.)

"Catherine Marie d'Escoubleau, mariée en 1597 à Charles Henry  
Comte de Clermont-Tonnerre"(modern) "Clermont Tonnerre"(reverse)

Villefrix(?) → Gaignières → B.Nat. Na21a fol.139.

Mouth, nose, contours & placid, unagitated strokes very similar  
to no.83. Follows on from nos.167 & 174. Sitter was mistress  
of Chancellor de Cheverny, patron of F.Q.

Lit: Bouchot, p.244. - Hb.

Dimier, no.1022. - F.Q.

Vibraye, Chan. de Cheverny, illus. opp. p.128.

178. M. DE LA FERTE

Pl. 66.

3/4 R. thick hair, breast plate, 348 x 252mm.  
sash, large mole on forehead. c.1597. bl. sang. col.

"François, seigneur de la Ferté chevalier des ordres du roi  
mort vers 1597"(modern, false) "M. de la Ferté"(reverse)  
"François de la Ferté tXI, p.690"(false)

Villefrix(?) → Gaignières → B.Nat. Na21a fol.89.

Similar to no.32. Costume treatment very similar to no.196, broad fluid. Face more pedestrian. Quite close to nos.82 & 83. Probably slightly previous to Dimier's date of 1599 - i.e. before no.188, linking up with no.177 etc.

Lit: Lelong, p.184. Dimier, no.1036. - F.Q.  
Bouchot, p.194. - Ha.

## 179. MARIE TOUCHET (?)

3/4 R. widow's headdress, fan 270 x 172mm,  
collar, short pendant necklace. c.1597. colour.

Wickert Sale. no.14. (present whereabouts unknown)

Costume only suggested. Bottom corners of sheet trimmed. From photo seems likely that by F.Q. c.1597.

Lit: Cat Vente Ch..W.... Paris. May 1909. no.14. - Dumoustier.  
Dimier, no.851. - P.Dumoustier L'Oncle. (illus. p.16.)

## 180. UNKNOWN WOMAN

3/4 L. large ruff, flat cap, 343 x 241mm.  
3 string pearl necklace. 1597. bl. sang. col.

Villefrix → Gaignières → B.Nat. Na21a fol.177.

Costume treated in heavy detailed manner, none of selection or chiaroscuro of N.Q. In spite of heaviness of costume much in common with drawings by F.Q. eg. nos.130,199,185, etc. Fits in with F.Q. drawings of period. No connection with N.Q.

Lit: Bouchot, p.270. - Hb. Dimier, no.1091. - N.Q.

## 181. UNKNOWN WOMAN

3/4 L. widow's headdress, black 334 x 230mm.  
pearl earring. c.1597. bl. sang. col.

Villefrix → Gaignières → B.Nat. Na21a fol.180.

Insensitive treatment of headdress detracts from value of drawing. Very pale colouring combined with strong use of black pencil. Same hand as no.83.

Lit: Bouchot, p.269. - Hc. Dimier, no.1023. - F.Q.

## 182. CESAR DE VENDOME

3/4 L. 1/2 length, bonnet, rattle. 355 x 249mm.  
bl. sang. blue.

"César monsieur duc de Vendosme à l'âge de 4 ans"

B.Nat. Na21a fol.20.

Quite a difference between this & Dimier no.1153, also of Cesar de Vendome. Whereas latter hangs together with Dimier no.1147 - same style & type of inscription - this has long scribbly strokes in costume, stronger contours & features comparable with those of nos.184 & 185, contemporary works by F.Q. Engraving by De Leu (Dumesnil X no.499.) Min. on paper, 125 x 090mm., unknown artist, "Exhib. des Portraits Nationaux" no.900. Coll. Delaherche. Description suggests that may be after this drawing.

Lit: Bouchot, p.250. - Gc. Dimier, no.1157. - Foulon.

Exhib: "Portraits du XIII - XVI" Paris. 1907. no.300. - Foulon.  
(cat. illus.)

183. ALEXANDRE DE VENDOME

Pl.67.

3/4 L. pearl necklace, bonnet,  
rattle.

1598.

358 x 248mm.  
bl. sang. blue.

"AET 9 moes 1598" "107"

St. Geneviève → B.Nat. Na22 VII fol.17.

Ties up with no.182, both distinct from Foulon. No doubt that when compared with Dimier no.1153 both these drawings by another hand. Costume coarsely treated. Face in particular in manner of F.Q.

Lit: Bouchot, p.250. - J. Dimier, no.1156. - Foulon.  
M.Nélaton, vol.II p.56. - F.Q. illus. vol.II fig.297.

Exhib: "Portraits du XIII - XVI" Paris. 1907. no.301. - Foulon.

184. LA PRINCESSE DE CONTI

Pl.68.

3/4 L. fan collar, pearl necklace,  
earring. c.1598.

327 x 230mm.  
bl. sang. ochre  
blue.

B.Nat. Na21a fol.182.

Good drawing, soft rich with minimum of detail, not fully described. Same hand as no.198. Also has link with no.83. Engraved by De Leu (Dumesnil no.351.)

Lit: Bouchot, p.164. - Hb. Dimier, no.1028. - F.Q.

## 185. Mme DE DINTEVILLE

3/4 L. ruff.

1598.346 x 248mm.  
bl. sang. blue  
red.

"Mad de Tinteville"

Villeflaix → Gaignières → B.Nat. Na21a fol.144.

Rich drawing, feeling for volume. Compared with nos.82 & 83 close similarities in mouth, nose contours, hair etc. can be seen. Indisputable date makes it possible to build a sequence of development, no.177 → no.185 → no.198.

Lit: Lelong, p.274.  
Bouchot, p.244. - Hc.

Dimier, no.1027. - F.Q.

## 186. Mme DE MARIGNY

3/4 L. ruff.

c.1599.

340 x 235mm.  
bl. sang. col."Mad<sup>e</sup> de Marigny"Villeflaix → Gaignières → B.Nat. Na21a fol.98.

Strong, but like no.216 is rather lacking in definition, fluffy grey stroke. Close enough to no.83 to be included in oeuvre of F.Q. Dating accords with no.196 & works of c.1599.

Lit: Lelong, p.227.  
Bouchot, p.211. - Hb.

Dimier, no.1021. - F.Q.

## 187. LE MARECHAL DE BALAGNY

3/4 R. bareheaded.

1599.344 x 223mm.  
bl. sang. carm.

"Olivier de Pontallier, seigneur de Balagny etc. épousa en 1579 Anne Courtier" "M<sup>r</sup> de Balagny" (reverse)

Villeflaix(?) → Gaignières → B.Nat. Na21a fol.38.

Superficial details, frown lines etc. unnecessary. Same hand as nos.11,23 & 151 All poor works by F.Q.

Lit: Lelong, p.141.  
Bouchot, p.137. - Ha.

Dimier, no.1030. - F.Q.

## 188. UNKNOWN MAN

3/4 L. reddish hair, trace of beard.

1599.347 x 241mm.  
bl. sang. blue  
red.

"quinze" (reverse)

B.Nat. Na21a fol.161.

Quite strong similarities to nos.82 & 83. Same hand as no.104, although tending to greyness of Foulon. Can be considered as masculine equivalent of no.189. In later manner of F.Q.

Lit: Bouchot, p.259. - I. Dimier no.1032. - F.Q.

189. HENRIETTE D'ENTRAGUES

Pl.69.

3/4 L. ruff, medallion necklace,  
pearl earring. c.1599.

330 x 233mm.  
bl. sang. blue  
carm.

"Madlle d'Antrague" "Catherine Henriette de Balzac d'Entragues,  
marguise de Verneuil, maitresse de Henri IV morte en 1636"  
"Madlle d'Antrague" (reverse) "7" (modern)

B.Nat. Na21a fol.77.

Dangerous assumption that this by F.Q. on basis of argument that engraving by De Leu of Henriette d'Entragues inscribed "F Quesnel pin." is derived from this drawing. Costume apart from ruff quite different, in engraving extended to waist level. Inscription infers that after painting not drawing. Many other portraits of this sitter have equally strong claim to be considered the model for De Leu's engraving, eg. B.Nat. Na21a fol. 78. (crayon), Galerie de Bussy-Rabutin in galerie des femmes (painting), Dimier, Debris no.1471 (painting), Versailles, Dimier no.1471 (painting), Wickert Sale no.31. (crayon) More likely that original model has been lost. Therefore evidence that this drawing was model for De Leu engraving is insufficient. However, on other grounds, those of affinity to other works, especially those of the same period & in some degree at least, to no.83, this was probably the work of F.Q.

Lit: Lelong, p.180. M.Nélaton, vol.I p.174. - F.Q.  
Bouchot, p.251. - Hb. illus. vol.I fig.82.  
Dimier, no.1043. - F.Q. illus. vol.I pl.54. (eng. fig.81.)  
" , Peint. Fr. au XVI, p.194. illus. pl.69.

190. GABRIELLE D'ESTREES

340 x 234mm.

3/4 L. collar, earring. c.1599.

bl. sang. col.

"Duchesse de Beaufort favorite d'Henry 4" (on separate sheet)

Wickert Sale no.31. → Hodgkins. (present whereabouts unknown)

From photo seems to be probably by F.Q. during later period.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.31. - Dumoustier.  
Dimier, no.1033. - F.Q. (illus. p.31.)

## 191. UNKNOWN MAN

3/4 L. thick hair with tail, 278 x 210mm.  
beard, moustache, collar. c.1599. bl. sang. col.

Wickert Sale no.48. (present whereabouts unknown)

From photo seems to be by F.Q. Costume & stylistic details both suggest a date c.1599.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.48. - Dumoustier.  
Dimier, no.1034. - F.Q. (illus. p.47.)

## 192. UNKNOWN MAN

Pl.70.

3/4 R. collar, fan-shaped beard. 320 x 200mm.  
c.1599. bl. sang. ochre  
carm.

B.Nat. Na21a fol.168.

Same sitter as B.Nat. Na21a fol.170 (Dimier no.1037), but not the same hand. This a good, complete, fully explored, living drawing. Much closer to nos.82 & 83. Style of F.Q. seems to have become richer at this period. Nos.178,186,192 & 196 all have this quality in common.

Lit: Bouchot, p.260. - ?. Dimier, no.1038. - F.Q.

## 193. UNKNOWN MAN

3/4 R. reddish moustache, square beard, 292 x 230mm.  
large collar, slashed costume. c.1599. colour.

Wickert Sale no.19. (present whereabouts unknown).

From photo appears to be very good drawing akin to nos.178 & 192. Same period - similarity of costumes & style of drawing. No reason for attrib. to P. Dumoustier L'Oncle.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.19. - Dumoustier.  
Dimier, no.857. - P. Dumoustier L'Oncle. (illus. p.21.)

## 194. UNKNOWN MAN

Pl.71.

3/4 R. embroidered ruff. c.1599? 341 x 241mm.  
"seize"(reverse) bl. sang. blue  
carm.

B.Nat. Na21a fol.157.

Unusual diagonal shading running through entire drawing. Mood far from restraint of nos.82 & 83. Nuances in hair very effective. Warm sensitive drawing. A hint of no.23, attrib. by Dimier



to E. Dumoustier, both probably by F.Q.

Lit: Bouchot, p.259. - I. Dimier, no.988. - F.Q.

195. M. DE CIPIERRE Pl.72.  
 3/4 R. thick hair with tail, 333 x 245mm.  
 small collar. 1595-1599 bl. sang. carn.

"Philibert de Marcilly, seign. de Ciperre, gouverneur de Charles IX, mort en 1565"(modern, false) "M. de Siperre"(reverse)  
 "Philibert de Marcilly tIX pl13"(modern, false)

B.Nat. Na21. fol.96.

Discoloration of left cheek. Much in common with nos.82 & 83. Inability to set 2nd eye correctly in its socket. Similarities with nos.123 & 103. Same sitter as no.40. Costume & hairstyle different. Some doubt about respective dates of both drawings.

Lit: Lelong, p.169. Dimier, no.970. - F.Q.  
 Bouchot, p.159. - Ha?

196. M. DE SOURDEAC 346 x 240mm.  
 3/4 L. bareheaded, child. 1600. bl. sang. col.

"M<sup>r</sup> le Marquis de Sourdéac le jeune 1600"

Villefrix → Gaignières → B.Nat. Na21a fol.88.

Good, powerful drawing. Great simplicity but expressiveness in costume. Strong similarity, especially in features, to no.82.

Lit: Lelong, p.270. M.Nélaton, vol.II p.38. - F.Q.(?)  
 Bouchot, p.239. - Hb. Dimier, no.1039. - F.Q.

197. M. DE SAINT GENIEZ 345 x 242mm.  
 3/4 R. bareheaded. c.1600. bl. sang. col.

"Hélié de Gontaut seigneur de St Geniez chambellan du duc d'Alençon en 1576"(modern, false) "M de St Genier"(reverse)  
 "Hélié de gontaut t VII p 222"(reverse, false)

B.Nat Na21 fol.98.

Soft, muzzy effect throughout, hot colour, rather weak, little volume. Hair gives no suggestion of form of head underneath. Marked similarity to no.192. Same mood as no.125.

Lit: Bouchot, p.233. Dimier, no.1047. - F.Q.

## 198. Mlle DE GARON

3/4 L. fan collar, pearl  
necklace & earring.

c.1600.

336 x 247mm.  
bl. sang. carm.  
umber.

"Mad<sup>le</sup> de Garon"

Villefrix → Gaignières → B.Nat. Na21a fol.137.

Good drawing with feeling of volume. Features sensitively drawn with little touches of definition. Not by N.Q. Not very close to nos.82 & 83. Belongs to later, richer period.

Lit: Bouchot, p.157. - Hb.

M.Nélaton, vol.II p.38. - F.Q.  
illus. vol.II fig.241.

Exhib: "Portraits du XIII - XVI" Paris. 1907. no.283. - N.Q.

## 199. Mme D'ALINCOURT

Pl.73.

3/4 R. fan collar, pearl necklace,  
earring, jewels in hair.

1600.

341 x 241mm.  
bl. sang. col.

"Mad. d'Alincourt" "164"(deleted)

Villefrix → Gaignières → B.Nat. Na21a fol.145.

Muzzy, grey effect found in nos.204 & 210. Allied to no.196. Costume close in handling to no.185, but face less accomplished. Black chalk used for shadows. Unusual heavy shadow of face on collar. Although not very close to no.83 a certain link. Closer to later drawings.

Lit: Lelong, p.135.  
Bouchot, p.132 - Hc.

M.Nélaton, vol.II p.38. - F.Q.(?)  
Dimier, no.1040. - F.Q.

## 200. UNKNOWN ECCLESIASTIC

3/4 R. deep tricorne hat,  
wide collar, surplice.

c.1600.

c.350 x 250mm.  
bl. sang. col.

"35"(deleted) "x.352" "Jesuit"(modern) "21"

Brisacier(?) → c.1677 Boisjournain → c.1750 Fontette →  
Douse → Seligman → 1927 Mrs. H. N. Straus. N.Y.

Good drawing. As far as can be judged from photo seems close to nos.199 & 205. Same rather rich drawing with no use of small hatching.

Lit: Dimier, vol.III p.150. supplement no.11. - F.Q. illus. pl V.

## 201. M. DE LA CHAPELLE

3/4 L. thick hair, faint beard & moustache, large collar, jerkin. c.1600. c.350 x 250mm. bl. sang. col.

"17" "21"(deleted) "x.315" "M de la Chapelle aux Co..."  
 "Claude de la Chapelle"(deleted) "Claude de Villars sgr de la Chapelle, l'un des cent gentilshommes du roy en 1578, gentilhomme de la reine en 1582 mort en 1624"(Fontette)

Brisacier(?) → c.1677 Boisjournain → c.1750 Fontette →  
 Douse → Seligman → 1927 Mrs. H. N. Straus, N.Y.

Very good drawing, full of vitality & sensitivity. On evidence furnished by photo seems close to no.178. Costume & hairstyle corroborate a date c.1600.

Lit: Lelong p.166.

Dimier, vol.III p.150. supplement no.10. - F.Q.  
illus. pl.IV.

## 202. LE MARQUIS DE FORTAULT

3/4 R. short hair, large collar. c.1600. c.350 x 250mm. bl. sang. col.

"1" "14"(deleted) "x.342" "M le marquis de Fortault" "11 4s"

Brisacier(?) → c.1677 Boisjournain → c.1750 Fontette →  
 Douse → Seligman → 1927 Mrs. H. N. Straus, N.Y.

Good drawing, costume very summarily treated. Treatment of hair as in no.215. Less evidence of line than in early F.Q. drawings, more in manner of no.199. From evidence of photo seems to be work of F.Q.

Lit: Lelong, p.187.

Dimier, vol.III p.149. supplement no.8. - F.Q.

## 203. Mlle DE BASSOMPIERRE

3/4 L. suggestion of fan collar. c.1600. 331 x 239mm. bl. sang. col.

"Mad<sup>le</sup> de Bassompierre femme du maréchal de St Luc"  
 "Henriette de Bassompierre I<sup>e</sup> femme de Timoléon d'Espinay seign de St Luc m<sup>l</sup> de France mort en 1609"(modern)

Villeflix → Gaignières → B.Nat. Na21a fol.86.

Good, simple, selective; cold effect through use of black lead. Forms a distinct group with nos.189,204 etc. showing that this distinctive style a deliberate conception & not a result of chance, or later mishandling. Much less complete than nos.82 & 83. No reason to date it before 1600.

Lit: Lelong, p.181.  
Bouchot, p.234. - Ha.

Dimier, no.1025. - F.Q.

## 204. Mme DE CANY

3/4 L. fan collar, pearl necklace.

c.1600.

337 x 240mm.  
bl. sang. ochre.  
carm.

"Mad de Cani"

Villefrix → Gaignières → B. Nat. Na21a fol.135.

Rich effect, more colour than usual at this period. Soft without sharp edges. Same hand as nos.142,184,206 etc. Less grey than no.199, but same hand.

Lit: Bouchot, p.151. - Hb.

Dimier, no.1044. - F.Q.

## 205. Mme DE LA CHAPELLE

Pl.74.

3/4 L. small ruff, earring.

c.1600.

327 x 229mm.  
bl. sang. carm.  
ochre.

"Mad la Comtesse de La Chapelle depuis M. d'Omont"

Villefrix → Gaignières → B. Nat. Na21a fol.140.

Rich effect, good drawing. Fluffy technique combined with points of definition, eg. eyes, ear, embroidery of ruff, etc. Same hand as no.118. General impression relatively close to no.83.

Lit: Lelong, p.166.  
Bouchot, p.177. - Hb.

Dimier, no.1048. - F.Q.

## 206. UNKNOWN MAN (HENRI DE GONDY ? )

3/4 R. thick hair, beard, moustache,  
large collar.

c.1600.

266 x 204mm.  
bl. sang.

Wickert Sale no.33 (present whereabouts unknown)

On comparison with no.175 unlikely to be a portrait of Henri de Gondy. Description of costume in sale cat. as ecclesiastical also seems erroneous. From photo seems probable that the work of F.Q.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.33 - Dumoustier.  
Dimier, no.1042. - F.Q. (illus. p.33.)

## 207. M. LE PRINCE DE TINGRY

3/4 R. thick bobbed hair,  
wide collar.

c.1600.

337 x 237mm.  
bl. sang. ochre  
carm.

Gaignières → B.Nat. Na21a fol.36.

Soft, fluffy, yet sensitive build up. Broadly defined features, Style & costume later than Dimier's date of 1595. Closest to nos.178 & 196. Although not very close to nos.82 & 83 style of F.Q. seems to have progressed to this looser, more painterly approach c.1600.

Lit: Lelong, p.274.  
Bouchot, p.244. - I.

Dimier, no.1014. - F.Q.

208. CHARLES DE NEUVILLE ?

3/4 L. thick hair, small beard, 303 x 230mm.  
moustache, embroidered collar. c.1600. colour.

Wickert Sale no.39. (present whereabouts unknown)

From photo seems to accord well with works of F.Q. c.1600.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.39. - Dumoustier.

209. UNKNOWN WOMAN

3/4 L. fan collar, 2 pearls in hair, 310 x 221mm.  
earring, necklace on bodice. c.1600. bl. sang. col.

Wickert Sale no.20. → G. Dormeuil Sale no.5 (present whereabouts unknown)

From photo seems close to no.212, both in model & style of costume, & therefore in date. Style of drawing also close.

Lit: Cat. Vente Ch..W.... Paris. May 1909. no.20. - Dumoustier.  
Dimier, no.1045 - F.Q. illus. vol.I pl.54. (illus. p.23.)  
Cat. Vente G. D. Paris. 17.6.1949. no.5. illus.pl.II.

210. Mme DU RONSAY

3/4 L. fan collar, widow's headdress. 342 x 246mm.  
c.1602. bl. sang. col.

"Mad du Ronsay"

Villeflix → Gaignières → B.Nat. Na21a fol.107.

Arguments for no.209 applicable here. Costume very much in manner of F.Q. Ties in with nos.186 & 216. One of better later drawings.

Lit: Lelong, p.260.  
Bouchot, p.230. - Hb.

Dimier, no.1054. - F.Q.

## 211. Mlle DE LONGUEVILLE

Pl.75.

310 x 232mm.

3/4 L. ruff, pearl earring. 1602.

bl. sang. carm.

"Catherine, fille de Léonor d'Orléans duc de Longueville et de Marie de Bourbon, dite mademoiselle de Longueville, morte en 1638" (modern) "treize" (reverse) "Mademoiselle de Longueville fille de Léonor d'Orléans, Catherine d'Orléans, morte aveugle à Paris en 1638 et est aux Carmelites de la rue St Jacques" (reverse)

Gaignieres → B.Nat. Na21a fol.23.

Coarse ugly drawing, but cannot deny connection with no.189 etc. Certain similarity to Foulon, but little real connection with Foulon's pale greyness.

Lit: Lelong, p.243.  
Bouchot, p.205. - I.

M.Nélaton, vol.II p.37. - F.Q.(?)  
Dimier, no.1052. - F.Q.

## 212. Mme DE SAINT-PAUL

Pl.76.

3/4 L. ruff, earring,  
jewel in hair.

c.1602.

334 x 225mm.

bl. sang. carm.

"Mad<sup>e</sup> la Comtesse de St<sup>t</sup> Paul" "Annie de Caumont la Force, femme de Henry d'Escars et ensuite de François d'Orléans comte de St<sup>t</sup> Paul; morte en 1642" (modern) (both inscriptions copied on reverse) "dix" (reverse)

Gaignières → B.Nat. Na21a fol.26.

Typical female portrait by F.Q. during period 1600 - 1605. Quality much inferior to no.83. Broad but not strong. Coloured copy B.Nat. Oal8 fol.33.

Lit: Lelong, p.164.  
Bouchot, p.234. - I.

Dimier, no.1055. - F.Q.

## 213. UNKNOWN MAN

3/4 L. thick hair, small beard, little  
collar.

c.1605.

360 x 252mm.

bl. sang. ochre  
carm.

"38"

B.Nat. Ne30 fol.4.

Seems very likely to be work of F.Q., all the features are typical. Costume is post 1600. Close to no.174 in feeling. slightly solid without being heavy.

Lit: Bouchot, p.261. - Ha.

Dimier, no.966. - F.Q.

## 214. M. D'ARGY

3/4 R. thick hair, beard,  
moustache, wide collar.

c.1605.

c.350 x 250mm.  
bl. sang. col.

"s" "17" (deleted) "x.336" "M d'Argy" "n....de brillac sg<sup>r</sup>  
d'argy" (Fontette) "11 10s"

Brisacier(?) → c.1677 Boisjourdain → c.1750 Fontette →  
Douce → Seligman → 1927 Mrs. H. N. Straus, N.Y.

Good rich drawing. As far as can be judged from photo is close  
in style & costume to no.215, therefore probably c.1605, although  
scarcity of comparative material makes assumption hazardous.

Lit: Lelong, p.138.

Dimier, vol.III p.150. supple-  
ment no.12. - F.Q.  
illus.pl.V.

## 215. HENRY HURAULT (?)

Pl.77.

3/4 R. large collar, slashed  
doublet.

1605.

338 x 245mm.  
bl. sang.

"vingt cinq" (reverse)

B.Nat. Na21a fol.160.

Seems to be drawing for portrait of Henry Hurault (no.247)  
Age of sitter corresponds with that of Henry Hurault. Pose,  
costume, hairstyle all very close. Soft rich drawing. Slightly  
more summary than typical of F.Q., but nonetheless relates to  
his style. Could well have followed from no.197 of c.1600. No  
real similarity to N.Q., but as no contemporary works extant of  
this latter it is impossible to reach any conclusions about his  
style at this date.

Lit: Bouchot, p.261 - I.

Dimier, no.1093. - N.Q.

## 216. UNKNOWN WOMAN (Mlle D'ESTOUTEVILLE ?)

3/4 L. layered ruff

c.1605.

335 x 249mm.  
bl. sang. carm.  
ochre.

"146" "M<sup>lle</sup> d'Estouteville" (on mount)St. Geneviève → B.Nat. Na22 III fol.24.

No connection with approach of N.Q. Costume & general impression  
like nos.189 & 211, but softer & more like Foulon. No strong  
strokes. Difficult to estimate as no established works by F.Q.  
of 1605 date. Most probably late F.Q. Logical development of  
his work.

Lit: Dimier, no.1059. - F.Q.

Exhib: "Portraits du XIII - XVI" Paris. 1907. no.284. - N.Q.

## 217. UNKNOWN MAN

3/4 R. beard, moustache,  
wide collar.

c.1605.

289 x 207mm.

bl. &amp; touch of col.

B.Nat. Na21a fol.169.

Breadth & sweep not found in early F.Q. Although weaker, looser, seems to tie up with later works of F.Q. But if by this latter must be later than Dimier's suggestion. Certain similarity to female portraits of period 1600 - 1605 presumed to be by F.Q.

Lit: Bouchot, p.261 - ?

Dimier, no.990. - F.Q.

PORTRAIT DRAWINGS THAT CAN TENTATIVELY ATTRIBUTED TO  
FRANCOIS QUESNEL.

## 218. M. DE LA BRIZETTE

Pl.78.

3/4 L. trace of moustache & beard,  
cluster earring, small collar. c.1581.

351 x 254mm.

bl. sang. carn.  
blue.

"M de la Brizette de Montegu" "Robert de Balzac seig. d'Ambon-  
ville la Brizette et Chastres vivant en 1580?" (modern)

"M de la Brizette de Montegu" (reverse) "Robert de Balzac Montaigu  
seign d'ambonville la Brizette et Chastres sous Montlhery"  
(reverse)

Gaignières → B.Nat. Na21a fol.49.

Rather flat weak effect, partly due to physical type of sitter.  
Possibly work of F.Q., but if so, one of least distinguished  
(works.)

Lit: Lelong, p.141.

Dimier, no.956. - F.Q.

Bouchot, p.193. - Ha.

## 219. CHARLOTTE DE MAILLE DE MONTGOMERY

390 x 295mm.

bl. sang. bistre.

Max Bine Sale (present whereabouts unknown)

From reproduction attrib. to F.Q. remains possible but dubious.

Lit: Cat. Expos. de dessins 15<sup>ième</sup> - 20<sup>ième</sup> s. Paris. 25.1.1927.  
no.27 - F.Q. illus. p.13.

## 220. UNKNOWN WOMAN (GABRIELLE D'ESTREES ? )

290 x 190mm.

3 crayons.

G. Boussac Sale no.105. → M. Fontmuly (present whereabouts un-  
known)



Identity of sitter by no means certain. Evidence of photo suggests that attrib. to F.Q. possible, but poor quality of former makes final conclusion impossible.

Lit: Cat. Vente G.Boussac. Paris. 10.5.1926. no.105. - F.Q.  
 (illus. p.32.)  
 Exhib: "Primitifs Fr." Paris. 1904. (not in cat.) no.458.  
 "Expos. Féralut" Paris. 1929. no.43. cat. illus.

## 221. UNKNOWN MAN

3/4 L. thick hair, ruff. c.1580. 305 x 227mm.  
 bl. sang. blue.  
 umber, etc.

Charles I ? → Windsor, no.13066.

Traditional attrib. to Dumoustier on mount can be disregarded. Bad condition. Similarity to nos.96,60 & 174 pointed out by Blunt, but none of strength of no.174 because of rubbing. Lack of sponteneity may also be due to later rubbing. Result is a strange similarity to ephemeral character of Anon.IDC, but not by this latter. Photo tends to emphasize brilliance of drawing. None of this group of drawings were mentioned by Waagen in his visit of 1850. (Treasures, vol.II)

Lit: Blunt, Fr. Drawings, no.9. - F.Q.? illus. pl.4.

## 222. UNKNOWN WOMAN

3/4 L. large ruff, cap. c.1580. 308 x 231mm.  
 bl. sang. col.

Charles I ? → Windsor, no.13065.

Traditional attrib. to Dumoustier can be disregarded. Very badly rubbed. Almost impossible to visualise original character. Not as coarse or as feeble as Foulon, eg. Louvre no.33,582, but emptier than to be expected of F.Q. May be result of bad condition.

Lit: Blunt, Fr. Drawings, no.10. - F.Q.?

## 223. UNKNOWN WOMAN

3/4 L. nun's headdress, large ruff. c.1585. 307 x 225mm.  
 bl. sang. col.

Charles I ? → Windsor, no.13061.

Traditional attrib. to Dumoustier can be disregarded. Good spatial design. Very badly rubbed, hardly any trace of colour left. Apart from this quite close to no.83. Not as similar to no.224 as Blunt suggests.

Lit: Blunt, Fr. Drawings, no.11. - F.Q.?

## 224. UNKNOWN WOMAN

3/4 L. fan collar, pearl  
necklace & earring.

308 x 229mm.  
c.1585-90. bl. sang. col.

Charles I ? → Windsor, no.13059.

Attrib. to Dumoustier can be discounted. Rather rubbed, but warmer colour than no.225. Rather careful, fully explained. Extensive use of pencil. Seems quite close to Louvre, no.33,584 (Dimier no.1154), thus potentially work of Foulon, but more probably by F.Q.

Lit: Blunt, Fr. Drawings, no.12. - F.Q.(?)

## 225. UNKNOWN WOMAN

3/4 L. fan collar, 2 string pearl necklace.

305 x 228mm.  
bl. sang. ochre.  
c.1585-90.

Charles I ? → Windsor, no.13057.

Attrib. to Dumoustier can be discounted. Like all of group at Windsor is greyer than usual in F.Q., but this probably due to rubbing. Very finished, although not detailed drawing. Every feature is fully drawn. No modelling of facial structure, this again may be due to rubbing. Much in common with no.98, even in costume. Certain feeling of Anon. IDC, much softer & less linear than usual for F.Q.

Lit: Blunt, Fr. Drawings, no.13. - F.Q.(?) illus. pl.5.

## 226. UNKNOWN WOMAN

3/4 L. flat cap, fan collar. c.1590.

345 x 255mm.  
bl. raw umber,  
trace of red.

Charles I ? → Windsor, no.13060.

Attrib. to Dumoustier can be discounted. Very bad condition. Cold effect through absence of red - originally some on lips, but almost completely disappeared. Largely raw umber & grey. Something of summary treatment of no.189 but coarseness softened. Approach seems that of F.Q., but difficult to judge as all modelling disappeared.

Lit: Blunt, Fr. Drawings, no.18. - F.Q.(?)

LOST DRAWING JACQUES QUESNEL, CHILD.

Fontette Coll. → ?

Must date c.1600 (born 1592) Affirmed by Lelong that work of F.Q.

NON PORTRAIT DRAWINGS BY FRANCOIS QUESNEL.

## 227. CRUCIFIXION WITH VIRGIN AND ST. JOHN.

"F. Quesnel"

1587.

790 x 960mm.

pencil, grey wash.

Christ on cross in centre, Virgin to left, St. John to right. Skeleton at foot of cross, Jerusalem in background, putti in sky. I.N.R.I above cross. No trace of squaring off. No early collection marks.

Albertina, no.11188. (old no.29, sheet no.6.)

Good drawing, little or no elongation. Unusual medium for F.Q. - other figure comps. are in ink, portraits quite different in approach. Strong italianate influence, but not very close to Fontainebleau school. Signature seems authentic, in same pencil as drawing itself, "f" added later.

Lit: Dimier, no.1062. - F.Q. (ink + bistre.)

## 228. CARDINAL HENRI DE LORRAINE &amp; GODFROY DE BOUILLON.

Pl.79.

They are kneeling before the Cross of Lorraine which is set in a niche.

291 x 191mm.

pen, sepia, + bistre.

"Henricus a Lotharingia abbas Fiscanii" "Godofredus Buillonius dux Lotharingiae primus Jerosolimorum rex cristianus"

"Absit nobis gloriari nisi in cruce Domini nostri Jesu Christi Gal 6" (round niche) "Hanc in cor meum impressi" (from Cardinal's mouth) "Hanc in Jerusalem plantavi" (from King's mouth)

"Uterque pro sancta civitate militans" (between prayer desks)

"Francois Quenel peintre d'Henri 3" (underneath)

Louvre, no.32,599.

Seems to be window design, presumably for a church connected with Henri de Lorraine. Certain similarities with no.2 in treatment of architecture, drapery folds, hands, etc., but this inevitable in comps. of this nature, & no conclusion can be drawn from this. Chennevières says inscription "F Quesnel...." posterior, but in fact contemporary with drawing.

Lit: Chennevières, "Portraits Inédits" p.3.

Dimier, no.1061. - F.Q.

## 229. PLAN OF PARIS

12 sheets. "T L F" sculp. François Quesnel Inventor" (12th sheet)

Equestrian Henri IV on 1st sheet,

Truth & trumpeting angel on 4th sheet,

1608.

"François Quesnel peintre à Paris aet 64 1609" (round oval self portrait)

Extract of royal privilege on 12th sheet;-

"Par grace et privilege il est permis à François Quesnel, M<sup>e</sup> Peintre à Paris d'exposer en vente la carte de la ville de Paris citté Université et fauxbourgs qu'il a dessignée pourtraicte & faict graver en planche de cuivre qu'en bois stamper vendre n'y debiter auttre carte de la ville de Paris que celle dud. Quesnel et Jusques au terme de Dix ans sur peine de confiscation de ce qui se trouvera aud. este Faitte et de cinq cens escuz damende, voulons en oultre qua l'extraict dudict privilege on adiouste foy comme à son original donné à Paris le 4<sup>e</sup> Janvier 1608"

Félibien published letters of privilege accorded to F.Q.

Lit: Félibien, Histoire de Paris, vol.V. p.46.

230. CHRIST PREACHING ON STEPS OF TEMPLE

Tapestry design for church of La Madeleine. (lost)

1585.

Tapestry by Guillaume Trubert, rue Saint-Martin, in the house with the sign of the Golden Chessboard.

"..... de faire une tapisserie de haute lisse contenant l'hystoire de Nostre-Seigneur preschant sur le perron du temple de Jerusalem, selon et suivant le pourtraict que faict maistre François Quesnel maistre peintre à Paris... le tout moyennant la somme de 8 livres et demy pour chaque aulne en carré, aulne de Paris... Faict et passé le 4<sup>e</sup> jour de mars 1585 - Cothéreau, Bontemps"

Lit: Guiffrey, Artistes Parisiens, p.263.

" , Hist. Gen. des Arts Appliqués, vol.VI p.191-192.

231. PLAN OF PARIS

Signed by F.Q.

1610.

(lost.)

Drawn up on occasion of dispute between Confrerie aux Bourgeois and convent of l'Abbaye de St. Germain-des-Près. In view of plan of 1608 (no.229) commission in no way unusual.

Lit: Bull. Soc. Hist. de Paris. 1876, Tisserand, p.89.

PAINTINGS

232. UNKNOWN WOMAN

Pl. 80.

3/4 L. ruff, black headdress  
& dress, black necklace & rings  
of mourning, carnation in L. hand. 1572.

560 x 460mm.  
oil on panel.

"F.Q."

Chateau d'Harcourt → c.1790. Abrahams, Rouen → Rev. C. Boyce →  
c.1848. Earl Spencer, Althorp House.

Commonly known as portrait of Mary Ann Waltham, attendant to Mary Stuart at Fotheringay. Reputedly painted in Edinburgh. No trace of anyone of this name in documents signed by Earl of Shrewsbury of servants of Mary permitted to remain in 1566. (Public Record Office, Mary Queen of Scots no. viii, no. 41) or in checkroll of Mary endorsed by Shrewsbury 4.5.1571 (Holograph mss. Mary Queen of Scots v. vi. no. 57) or in Last Testament of Mary. No trace of a Mary Ann Waltham at Fotheringay, Edinburgh, or in any contemporary account. Tradition that I of childhood companions of Mary completely without foundation. Moreover if in fact had been connected with Mary most unlikely that she would have been in Edinburgh during latter's captivity in England. Established that F.Q. in France at least by 1571 (see p. 15) would therefore seem likely that of unknown French woman. Tradition that represents Anna von Botzheim without slightest foundation. Costume suggests mourning, in particular the black filigree jewelry, but carnation - not a later addition - traditional symbol of betrothal. Very fine portrait in good condition. Almost monochrome colour range, but warm grey background and touch of pink in flower and lips. Well drawn and composed. If, as seems very probable, by F.Q. one of his earlier works, then aged 28, but no signs that still immature apprentice.

Lit: Bull. Mus. de Fr. june, 1936. Sterling, p. 95. illus. p. 95  
F.Q.

Burnand. Chefs d'Oeuvres de l'Art Fr. p. 90. illus. Pl. 32.

Blunt. Art, Arch. in Fr.-F.Q. illus. pl. 69b.

Medici Print. 1912. as anon. lady of Court of Mary Stuart,  
after painting by F.Q.

Exhib: Nat. Portrait Exhib., London, 1866 - F. Clouet. no. 327.

Exhib. of French Art, London, 1932. no. 104. - F.Q.

commem. cat. no. 74. illus. pl. 27.

"Chefs d'Oeuvres de l'Art Français", Paris, 1937. no. 55  
- F.Q.

## 233. RENEE BAILLET

3/4 L. black headdress, costume,  
white lace collar, pearl necklace,  
blue ground surrounded by yellow c.1574.  
frame painted in relief.

135 x 102mm.  
oil? on paper.

"Renée Wife of Jean de Thou Cl4 "

Bethnal Green no.1745 Wallace Coll. M.262. Gal.XI.

Obviously designed as pair to Jean de Thou (Wallace Coll. M.263) which is derived from drawing by Lecurieux, but almost certain that miniatures painted by different hands. Background here is clear, but in companion is shadowed to left. Actual technique in face is different - Jean de Thou more 3-Dimensional with accomplished modelling & shadowing, individual strokes less apparent. On grounds of strong similarity to paintings such as no.232 can be attributed to F.Q. Beautiful miniature.

Lit: Dimier, no.708 - Anon Lecurieux. illus. vol.I Pl.41.  
Cat. Miniatures Wallace Coll. no.262. illus. Pl.2.

## 234. Mme DE CHEVERNY

Pl.81.

3/4 L. cap, lace-trimmed collar, pearl  
necklace, dark costume, grey ground. c.1574. oil on panel.

Marquis de Vibraye, Chateau de Cheverny.

"Anne de Thou Dame de Chiverny"

Good painting. Almost monochrome colour scheme, clear unshadowed face, well designed composition, refined paintwork all compatible with style of F.Q. as seen in no.232. Same sitter, pose & almost identical costume as no.235, but distinctly better painting, in better condition. Seems to be the original. F.Q.'s association with Chancelier de Cheverny increases likelihood that author of this & other portraits of family. Retained in family as Clouet.

## 235. Mme DE CHEVERNY

Pl.82.

3/4 L. cap, lace-trimmed collar, pearl  
necklace, dark costume, grey ground. c.1574. oil on panel.

"Anne de Thov Chancelière" "Anne de thou, Comtesse de Cheverny & de Limours, 3<sup>e</sup> fille de Christophe de Thou: née..... Mariée le 13 Mai 1566 à Philippe Hurault Comte de Cheverny & Limours Chancelier de France. Morte le 27 juillet 1584" (reverse)

Versailles no.3318.

Sitter died 29 July 1599. Same sitter, pose as no.234. Would seem to be the derived work although probably also by F.Q. Rather overcleaned.

Lit: Dimier, no.1063. - F.Q. illus. vol.I. Pl.61.  
Blum, Last Valois. - Fr. School. illus. Pl.49.

Exhib: "2 Siècles de l'Hist. de Fr." Versailles, 1937. no.29. -F.Q.

## 236. JACQUES HURAULT

Pl.83.

3/4 R. short beard, short hair, 450 x 340mm.  
black costume, ruff. c.1575? oil on panel.

"Jacques Hurault seigneur de Vibraye, mort le 1<sup>er</sup> Janvier 1588, Chevalier de l'Ordre de St Michel" (reverse)

Chateau de Vibraye → Musée du Mans no.62.

Good painting. Clear, unshadowed. Black, white, warm grey & flesh tones as in nos.232,233,242 etc. Hurault a member of Cheverny family, & Vibraye, origin of painting, in same family, thus strengthening link with F.Q.(see p17 ). Although slightly less delicate than no.232 etc. this to be expected in male portrait. Identical painting no.237. This in better condition & finer work, but possible that also by F.Q.

Lit: Cat. du Musée du Mans, 1864, no.62.  
Dimier, no.1467. - Main Inconnue 1590-1600.  
Le Feuvre & Alexandre, no.12. - studio of F.Clouet. illus.  
Bull. Musées de Fr. June, 1936. Sterling, p.98, note 3.  
Burnand, Chefs d'Oeuvres de l'Art Fr. vol.I illus. pl.33.  
Huyge, Peinture Fr. illus. Pl.21.(detail)

Exhib: "French Art 1200-1900" London, 1932. no.99.-anon. fr.  
(commem. cat. no.44. illus. pl.27.)  
"Chefs d'Oeuvres de l'Art Fr." Paris, 1937. no.59 - anon.  
2nd 1/2 of 16th. century.

## 237. JACQUES HURAULT

Pl.84.

3/4 R. short beard, short hair, c.505 x 380mm.  
black costume, ruff. c.1575? oil on panel.

"Jacques Hurault seigneur de Vibraye conseiller d'état 1544-1583"

Marquis de Vibraye, Chateau de Cheverny.

Identical to no.236 but condition of painting not so good. Very difficult to know which painting executed first, but this seems probably the later one, although probably also by F.Q.

Lit: Vibraye, Chancelier de Chiverny, eng. after, opp. p.26.

## 238. UNKNOWN WOMAN

3/4 L. 1/2 length, black bodice, white ruff, 460 x 350mm.  
white sleeves, black cap lined with white. oil on panel.

c.1575+

"Mary Queen of Scots by Luca Cornelli" (label on reverse)

Henry Labouchère, Baron Taunton → E.A.V. Stanley → Nat. Gal.  
London, no.3582.

Much retouched. Black & white costume, olive/grey ground, clear flesh tones all correspond with no.232 etc. Significant similarity to no.241. Absence of veil discounts idea that widow. Interesting spatial design. Strong claim to be considered work of F.Q. Shorter copy, but present whereabouts unknown.

Lit: Waagen, Treasures of Art in Great Britain vol.II p.421 as Mary Tudor - Lucas de Heere.  
Holmes, C. Nat. Gal. Fr. & Eng. Schools p.26. - follower of Davis, Cat. Nat. Gal. no.3582. - 16th Cent. Fr.[F. Clouet. Nat. Gal.illustrations, Continental Schools. illus.p.132.  
" " " " " Fr. School. illus. pl.58.  
Cat. Sale Agnews, London. 1920. no.66.

Exhib:"Nat. Portrait Exhib. S. Kensington, 1866. no.320 as Mary Stuart. - Luca Cornelli.

## 239. UNKNOWN WOMAN

3/4 R. fan collar, black headdress & bodice,  
with loops of pearls, 2 string pearl necklace, dark ground.

c.1575+

present whereabouts unknown.

On evidence of photo can be tentatively attributed to F.Q.  
Affinity to many drawings and to nos.238,240 & 241.

Exhib: Council for Encouragement of Music and Arts, London, 1944.  
no.4. - anon. Fr. School. Cat. illus.

## 240. UNKNOWN WOMAN, DUCHESSE DE TREMOUILLE?

3/4 L. black widow's costume, white pleated 323 x 252mm.  
collar lined with black, double string of oil on panel.  
pearls, dark beads over shoulders, unusual  
pointed edging to top of bodice. Light brown ground.

c.1575+

Knoedler → L.S. Bing.

Delicate almost monochrome painting of high quality. Close to nos.238,241 etc. Also to F.Q. drawings of period. Can be tentatively attrib. to F.Q. Not F. Clouet.

Exhib: Kleinberger, N.Y. 1927, no.57. - F.Clouet. Cat. illus.



## 241. DUCHESSE DE LA TREMOUILLE

3/4 L. Almost identical costume as 370 x 280mm.  
preceeding (no.240), more points on bodice edging. oil on panel.

"Duchesse de la Trémouille" c.1575+

Kraemer Sale, no.27 → (present whereabouts unknown)

Has , as far as can be ascertained from photo, as equal claim with  
no.240 to be considered work of F.Q. Martellanges attrib. unfounded.

Lit: Cat. Vente Kraemer, Paris, 2.6.1913, no.27 - Martellanges. illus.

## 242. HENRIETTE DE BALZAC

Pl.85.

3/4 L. 1/2 length, collar, pearl 486 x 390mm.  
necklaces, black & white costume. c.1580. oil on panel.

Dr S.F. Aram, Ehrart Gals. N.Y. → 1929 California Fine Arts Gal.  
San Diego. no.570 Gal.VIII.

Forms reminiscent of nos.238 & 243. Volume of pearls expressed in  
similar way to those in no.234. Modelling of face similar to no.243  
Definite attrib. impossible in absence of original painting.

Lit: Cat. European Painting 1300-1700, San Diego. p.139. - F.Q. X

Exhib: Cal. Pacific Internat. Exhib. 1935. cat. illus.  
Joslyn Memorial Gal. Omaha, 1943.

## 243. UNKNOWN WOMAN

Pl.86.

3/4 fan collar, pearl necklace, 350 x 200mm.  
black & white costume. c.1585. oil on panel.

Mme E. André → Musée Jacquemart André, Paris. no.418.

Simple colours as in no 232, clear grey ground. Same spatial arrang-  
ement as no.98. Sensitive, gracious, quiet. On comparison with  
both drawings & paintings by F.Q. seems to be by this artist.

Lit: Dimier, Port. Fr. (1904) p.37. Cat. Mus. J.André, no.418.

Exhib: "Primitifs Fr." Paris, 1904. no.231. - F.Q.

## 244. ANTOINETTE D'ORLEANS

320 x 250mm.

3/4 L. ruff, black, white & grey costume c.1593. oil on panel

Duc de Valentinois → Suavageot no.994 → Louvre no. Mi 855.

Poor condition. Colours, translucent effect & spatial arrangement  
similar to no.232. Tentative attrib. to F.Q. Dates before widowhood  
in 1596. Copy Versailles no.4131. Classed by Louvre as Anon. Fr.  
[School.]

Lit: Dimier, no.1451 - Main Inconnue 1590-1600.

## 245. PHILIPPE HURAULT

Pl.87.

3/4 L. thick hair, white collar,  
dark costume, cross. c.1600.

342(355 with add-  
ition) x 268mm.  
oil on panel.

"Philippe Hurault évêque de Chartres âgé de 19 ans"

"Philippe Hurault de Cheverny 1<sup>er</sup> Aumonier de la Reine Marie  
de Medicis, Evêque de Chartres 3<sup>e</sup> fils de Philippe Hurault  
Comte de Cheverny Chancelier de France et de Anne de Thou. Né  
le 12 Septembre 1579 mort le 27 Mai 1620" (reverse)

Lenoir → 1815 Louvre → Versailles no.3360.

Highly cleaned. Rather unpleasant glossy surface. Because of  
male sitter less related to no.232 than above female portraits.  
Colour range, unshadowed face & general manner all suggest F.Q.  
Connection of F.Q. with Cheverny family strengthens possibility  
that this portrait by him.

Lit: Bouchot, p.359.

Dimier, no.1065. - F.Q. illus. vol.I. Pl.61.

Exhib: "2 siècles de l'Art Fr." Versailles 1937. no.21 .

## 246. FRANCOISE ROBERTET, FUTURE MARECHAL D'HAUMONT

3/4 L. cap with point on forehead, divided  
fan collar, large medallion on breast.

Present whereabouts unknown.

From photo appears to be good, clear painting with many of  
characteristics of portraits by F.Q. May be tentatively be  
attrib. to him.

Exhib: "Portrait Fr." René Drouin, Paris, July, 1943. - School  
of Clouet.

## 247. HENRY HURAULT

Pl.88.

3/4 R. thick fair hair, large collar  
beard, moustache, embroidered doublet  
dark ground. c.1605.

c.455 x 305mm.  
oil on panel.

Marquis de Vibraye, Chateau de Cheverny.

Fact that son of Chancelier de Cheverny, patron of F.Q. stren-  
gthens possibility that by F.Q. Undoubtedly derived from  
drawing no.215. Higher pitch of colour in this painting from  
that in preceding ones may just be indicative of later date  
of this work, or may mean that by another hand. Apart from  
colour seems fairly close to no.245 & other paintings given  
to F.Q. If not by F.Q. certainly after one of his drawings.

ENGRAVINGS AFTER LOST  
DRAWINGS AND PAINTINGS

## 248. JEANNE DE COESME, PRINCESSE DE CONTI

3/4 R. fan collar, pearl necklace, earring. 134 x 109mm.  
156

"Jeanne de Coesme princesse de Conty"  
"Ce portrait plein d'honneur, de vertu et de gloire  
Est le lustre et l'esclat de ce siècle present  
La honte du passé car il a la victoire  
De ce que la vertu allait jadis prisant"  
"Thomas de Leu sculp. Quesnel pinx"

Lit: Hennin, no. 1232. Dumesnil, vol. X, p. 99 no. 350.  
Linzeler, vol. I p. 510 no. 273. Dimier, no. 1067<sup>1</sup>.

## 249. HENRIETTE DE BALZAC (See no. 189.)

1)

3/4 R. 1/2 length, pearls & plume in hair. 135 x 107mm.

"Henriette de Balzac" (in oval border) c. 1599.  
"Qu'elle passe en beauté les plus belles de France  
Qu'elle gaigne le coeur d'un Prince nom-pareil  
Et qu'oncques nul ennuy ne rompe son sommeil  
Ainsi dit le destin le jour de ta naissance"  
"Tho de Leu fe Quesner pin"

Lit: Linzeler, vol. I p. 546 no. 398. M. Nélaton, illus. vol. I fig. 81.  
Dumesnil, vol. X p. 162, no. 501. Dimier, no. 1045. - F.O.  
Gaz. B. Arts, Oct. 1961, Jouan, T. de Leu, p. 215. illus. fig. 12.

2) 3/4 R. same pose &amp; costume.

"Heronymus Wierix Sculp in Septembri Anno 1600. Avec privil.  
du Roy. Harman Adolfz excudebat Haerlemensis"

## 250. LOUISE DE LORRAINE

3/4 R. ruff, pearl earring. c. 1599. 136 x 105mm.  
164

"Ceste belle Princesse en ce monde fut faite  
Pour monstrier les trésors de nature et des cieux  
Son esprit tout divin et sa beauté parfaite  
Desrobe à tous le coeur aussi bien que les yeux"  
"Tho de leu fe Quesnel"

portrait of this sitter exhib. 1878 from Czartoryska Coll. From  
description possibly model for this engraving.

Lit: Cat. "Expos. Univ. 1878, Portraits Nat." no.897. - F. Clouet.  
 Linzeler, p.510 no.274. Dumesnil, vol.X, p.99 no.351.  
 Gaz. B. Arts, Oct.1961, Jouan, p.215. illus. fig.11.

## 251. HENRI IV

3/4 R. plumed hat, cloak over shoulders, 203. x 138mm.  
 Order of St Esprit. c.1601.

"Henry IIII Roy de France et de Navarre" (in oval border)

"Ce Monarque françois tout gravé de Victoire

Après avoir chassé l'ennemy de chez soy

Donne la paix au peuple et puis haussant sa gloire

Vray Phoenix de son sang faict naistre un aultre roy"

Thomas de Leu fe F Quenet pinxit"

Inscription says that Henry had just had a son, therefore c.1601.  
 Marquis de Dampierre had an enamel after this engraving.

Lit: Hennin, no.1182.

Dumesnil, vol.X p.122 no.409.

Linzeler, vol.I p.524 no.324. Dimier, no.1067<sup>3</sup>.

Horsin-Déon, p.89.

Arch. Art. Fr.1928.vol.I no.332

Gaz. B. Arts, Oct.1961, Jouan, p.220.

## 252. HENRY IV

3/4 R. crown, royal robes, Order of St Esprit. 203 x 138mm.

"Henry IIII Roy de France et de Navarre" c.1601.

(in oval border)

"Le septre en main au front j'ay la couronne

Pour mieux ranger dessous mes justes loix

Ce beaux pays reconquis par deux foys

Car ma valeur et le droit me le donne"

"Thomas de Leu

fecit et excu

Fran Qui

pinxit"

Pendant to no.251.

Lit: Hennin, no.1175.

Dumesnil, vol.X p.121 no.406.

Linzeler, vol.I p.523 no.321. Dimier, no.1067<sup>2</sup>.

Brulliot, Part III, p.58.

Arch. Art.Fr. 1928.vlo.I no.315.

Gaz. B. Arts, Oct.1961, Jouan, p.220.

## 253. ST GIRAULT

3/4 R. jacket, collar. 1600. 71 x 60mm.

"1600 S Girault ag 48" (in oval border)

"Thomas de Leu sculp. Quesnel Pinx"

Lit: Dumesnil, vol.X p.109 no.374.

Gaz. B. Arts, Oct.1961,

Dimier, no.1067<sup>6</sup>

Jouan, p.217. illus. fig.14.

## 254. LOUIS XIII, CHILD.

3/4 R. full-length, bonnet, furlined  
robe, holding rattle. 1602.

163 x 125mm.

"Portraict après la nature de monseigneur le dauphin aagé de 7  
mois en avril 1602 dedié au roy"

"Ceste race divine en sa prime saison  
.....

Faire le Turc François son turban desia tremble"

"Quenel pinxit" "C de Mallery fecit" "I le Clerc executit"

Reversed (very rare) version of better known engraving by  
Mallery & Le Clerc. Latter makes no reference to an original  
author. This version undocumented. The original portrait  
probably that mentioned by Héroard as being painted by F.Q in 1602.

Lit: Héroard, see p.18.

## 255. MARIE DE MEDICIS

1)

3/4 L. 1/2 length, pearl necklace, ruff,  
2 pearls, star spray in hair, c.1602.  
crown, rich costume.

204 x 137mm.

"Les françois te peindront à la posterité

De Manteau, de couronne et de septre enrichie"

"Thomas de Leu excu. François Quesnel pyncit"

2) 3/4 L. enlarged, retouched version of above, no crown

280 x 139mm.

"Voicy le vray portraict d'une Royne Pudicque

De laquelle honneur charme tout l'Univers

Voici la douce mer, où le Dauphin pratique

Pour resjouir la France Apollon et ses vers"

"Thomas de Leu fecit Q pinxit"

Verse indicates that after birth of Louis XIII - i.e. post 1601.

3) 3/4 L. version with addition of further verse &amp; foliage.

"Pour bien heurer les tours de mon unique prince

D'un eternal repos au voeu de ses françois

le suis venue en france et quitte ma province

Pour heureuse enfanter une suite de Roys"

"Thomas de Leu fecit" no sign of an acknowledgement to F.Q.

Lit: Hennin, no.1183. Dumesnil, vol.X p.143 no.455(1) 454(2)  
Linzeler, vol.II p.377, no.321(1) 324(2)

Bouvy, Grav. de Portraits et d'Allégories, illus. Pl.3.  
 Dimier, no.1067<sup>4</sup>(1), no.1067<sup>5</sup>(2). - F.Q.  
 Gaz. B. Arts, Oct.1961, Jouan, illus. fig.15.(3)

256. THE BODY OF DEAD HENRI IV LYING IN STATE Pl.89.  
 1) King lying in canopied bed in full regal robes, in Chapelle Ardente. 1610. 264 x 218mm.

"Le Portraict de très hault, très puissant, très excellent prince Henry le Grand, par la grace de Dieu, Roy de France et de Navarre, très chrestien très Auguste, très Victorieux et Incomparable en magnanimité et clemence qui trépassa en son Palais du Louvre, le Vendredy 14<sup>e</sup> May 1610; F.Quesnel pinx, J. Briot fecit. Avec Privilège du Roy."

"A Paris chez Nicolas de Mathonière, rue Montorgueil, à la Corne de Dain 1610"

- 2) Woodcut obviously after same painting, no acknowledgement. 376 x 286mm.  
 "chez N. de Mathonière 1610" "I.D.F. Avec Privilège du Roy"  
 3) Mezzotint after Briot engraving. 328 x 235mm.

"Engraved by R. Dunkarton from an extreme rare print engraved by J. Briot, after Quesnel, London, Published by S. Woodburn 112 St Martins Lane"

Lit: Hennin vol.X p.430, no.1576(1) no.1577,1578(3)  
 Arch. Art. Fr. 1928. vol.I no.359(1)

257. CONSECRATION OF LOUIS XIII 218  
 1) Scene of Consecration in Cathedral of Rheims. 253 x 298mm.

"Ceremonies observées av sacre et covronnement dv très chrestien Roy de France et de Navarre Lovys XIII" (heading)

"A. Paris chez Th. de Leu et P. Firens 18 Oct. 1610"

"Neveux de tant de rois qui vivent dans les cieux

....."

Et que tousjours la France à tes souhaicts reponde  
 "F. Quesnel pinxit. Thomas de Leu sculp."

- 2) Scene of Consecration in Cathedral of Rheims, Different composition from above. Pl.90. 273 x 330mm.

"Le Sacre du Roy Lovys trezième faict à Reims le Dimanche 17 Octobre 1610" (heading)

"Le quatorzième Octobre en l'an mil six cents dix

Louys Trezième fait une célèbre entrée  
 Dans sa ville de Reims, que vers luy sest montrée  
 Magnifique pompeuse, et en faictz et en dictz.

Le Dymanche ensuiuant se grand Roy se rendit  
 En la Maitresse église avec noble assistance  
 De Princes et Prelatz, en grand reuerence  
 Le seuce diuin pieux il entendit

A ce Jour solomnel Cieux et Anges ravis  
 Feirent ouyr leurs chantz, le Peuple vint à foule  
 Puis de l'huyle diuin de la celeste Ampoule  
 Il fut oinct et sacré comme le Roy Clouis"

"F. Quesnel in. V Halbeek"

Not mentioned by Dimier or anyone else in connection with F.Q.

Lit: Hennin, nos.1609,1610(1) no.1612(2)  
 Dumesnil, vol.X p.29 no.74(1)  
 Dimier, no.1067<sup>9</sup>(1)

258. CORONATION OF LOUIS XIII

Pl.91.

- 1) Complement to no.257(1), on same sheet .

218 x 298mm.  
 253

"F Quesnel pinxit 1610 P. Firens sculpcit"  
 "Ainsi le Soleil sur les astres des Cieux  
 De rayons glorieux admirable rayonne:  
 Par sur tout Diadème esclatte en ces bas lieux  
 Du Royaume des lis l'immortelle couronne

.....

Aux Desseins d'Alexandre égale sa conqueste D.D."

Not mentioned by Dimier or anyone else in connection with F.Q.

- 2) Different composition from above, complement to no.257(2)

"Après ceste onction son Chef fut couronne 273 x 330mm.  
 Du diademe crainct que ses Ayeux portèrent  
 Prelatz Princes Seigneurs vers luy se comportèrent  
 Dignement comme il est en tel acte ordonne

.....

Dompter tes ennemis sous tes pieds abbatus"

As with no.257(2) no possibility that taken from same original painting as preceeding. Therefore would seem that F.Q. executed at least 2 paintings of each scene.

Lit: Hennin, no.1608(1), no.1613(2).

## 259. MARIE DE MEDICIS WITH YOUNG LOUIS XIII Pl.92.

- 1) Louis standing with R. arm of Marie resting on his shoulder. Formal setting with crown & sceptre etc. to L. Drapes of throne behind. 1610. 366 x 247mm.

"La Reine Marie de Medicis entretient et instruit le Roi des Affaires de l'Etat" (heading)

"Gage sacre des Cieux, qu'Henry nous a laissé"

"Du Roy Louys trezième et de sa Mère aussy .....

On nauroit Jamais veu de plus diuins Ouvrages"

Nicolas de Mathonière excudit. Avec privilège du Roy  
F. Quesnel pinxit 1610 I Briot fecit"

Very fine engraving and good formal composition. Unmentioned by Dimier or anyone else in connection with F.Q.

- 2) Louis XIII as a boy. Seems based on same painting as no.259(1)  
No acknowledgement. Chair behind Louis instead of Marie.

Engraved by Gaultier.

Lit: Bouvy, Gravure de Portraits et d'allégorie, illus. Pl.2.(2)  
Arch. de l'Art Fr.1928, p.248-249.

## 260. FRANCOIS QUESNEL

- 1) 3/4 L. Wide brimmed hat, moustache, beard 235 x 154mm.  
ruff; books, palette etc. in foreground.

"François Quesnel premier peintre du roy Henry 3<sup>me</sup> aagé de 73 ans 1616" (round oval border)

"Il naquit dans le Palais Royal d'Edimbourg, d'un François issu d'Ancienne noblesse Escossoise, dont les belles qualitez meritèrent l'estime et la protection de Marie de Lorraine, qui le donna à Jacques V<sup>e</sup>, Roy d'Escosse, son Mary. François fut chéri du Roy Henry 3<sup>e</sup> et de toute sa Cour, et sur tout du Chancelier de Chiverny qui ne put jamais le faire consentir à son agrandissement. Ses portraits sont souvent confondus avec ceux de Janet auquel il succeda. Il composoit fort bien l'histoire, et donna le 1<sup>er</sup> Plan de Paris en 12 feuilles. Son désintéressement luy fit également mépriser l'aquisition et la perte des biens de fortune, et sa modestie refuser l'ordre de St Michel sous Henry 4<sup>e</sup>. Il joignit à une vertu vraiment chrestienne beaucoup d'expérience et de lecture, et mourut l'an 1619, après avoir reçu ses Sacrements qu'il demanda en santé 10 où 12 heures avant sa mort" "Maroles en ses Mem."

"Peint par lvy même" "Gravé par Michel l'Asne"

Presumably engraved on death of F.Q. in 1616 - 1619 in inscription presumably in error for 1616, date of decease(see biog. notes)



## 2) Edition of above engraving.

"François Quesnel Pintre de Henri IIII et grand Père du scavant  
Pere Quesnel prêtre de l'Oratoire agé de 69, 1613 l'an qu'il  
s'est peint"

"Quesnel, tu nous fais voir les traits de ton visage  
Par un trait de ta main  
Mais ta rare vertu, et ton esprit si sage  
Se cache à l'oeil humain"

Date of this engraving unknown, but original self-portrait  
must date from 1613.

Lit: M.Nélaton, vol.I p.173. illus. vo.I fig.79(1)

Dimier, no.1067<sup>8</sup>

Bouvy, Gravure de Portraits et d'allégorie, illus. Pl.13(2)

Decauville-Lachenée, Cat. des Tableaux...Coll Mancel.  
no.416(2) no.417(1)

NICOLAS QUESNEL  
CATALOGUE RAISONNE

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261. UNKNOWN MAN Pl. 93.  
 3/4 R. large soft feathered cap, small elaborate ruff. 325 x 203mm.  
1571. bl. sang. + touch of white.  
 "122"  
B.Nat. Na 23 fol. 6.  
 Smaller scale, more restrained than no. 267 but much in common with latter. Much finer drawing than other drawings given by Dimier to Peintre de l'Evêque de Vannes. If by N.Q. a work of youth which would explain restraint.  
 Lit: Bouchot, p. 255 - L. Dimier, no. 1700 - Peintre de l'Evêque de Vannes.  
 Exhib: "Portraits du XIII-XVI" Paris, 1907. no. 253. - N.Q.
262. UNKNOWN MAN 260 x 210mm.  
 3/4 R. small beard, moustache, tall silk hat, small gauffered collar. bl. sang.  
c. 1572.  
 "du Bele" "pierre" "909"  
Musée de Reims, no. 37.  
 Very close in manner & approach to no. 268. Has much in common with all presumed drawings by N.Q. Drawing as whole strong & direct. Ear extraordinarily similar to no. 261.  
 Lit: Lorient, Cat... du Musée de Reims, p. 269, no. 37 - D. Dumoustier.  
Adhémar, Dessin Fr. au XVI<sup>e</sup>, p. 136. - Fr. School c. 1570-1580. illus. Pl. 82.
263. M<sup>me</sup> DE ROSNE 295 x 227mm.  
 3/4 L. attifet, collar, necklace. bl. sang.  
1573.  
 "Mad<sup>e</sup> de Rone" (reverse)  
 Villeflaix → Gaignières → B.Nat. Na 21 fol. 80.  
 Fading of paper makes rather colourless. Smaller than average. Although certain similarities to F.Q. in individual features drawing as whole quite different. Reprod. does not show neat

quality. Close to no.261. Has not bite or verve of no.267, but dates from previous year & of female not male sitter.

Lit: Lelong, p.260.  
Bouchot, p.231 - H.L.

M.Nélaton, vol.II p.37. - F.Q.? illus. vol.II fig.229.  
Dimier, no.876. - F.Q.

## 264. UNKNOWN MAN

3/4 R. short hair, moustache,  
beard, small ruff.

1573.

303 x 202mm.  
bl. sang. white.

Mariette → Marquis de Lagoy → Seymour → 1927 Jefferson.

Good drawing. Much in common with no.267 & no.268. Same treatment of nose, mouth beard etc. On evidence of photo seems probable that by N.Q. No grounds for attrib. to D. Dumoustier.

Lit: Cat. Seymour Sale, Sothebys, 26.4.1927 no.19 - D. Dumoustier. illus.

## 265. UNKNOWN MAN

3/4 R. soft cap, small ruff. c.1573.

Hermitage no.2917.

From photograph in M.Nélaton personal collection of reproductions "Crayons Français à St. Petersburg" (B.Nat. Na28p) a distinct connection apparent with nos.267,268. Breadth + penetration. Good drawing. Costume c.1573. No justification for F.Q. attrib.

Lit: Dimier, vol.III p.317. - 876bis. - F.Q.

## 266. DUC DE MONTPENSIER

3/4 L. beard, ruff, short hair c.1574.

300 x 192mm.  
bl. sang. white.

"M de Montpensier" (inscription reported by Bouchot, but now no trace)

B.Nat. (Cab.MSS) Clairambault no.1154 fol.7verso.

Small scale of head makes less vigorous than nos.267,268, but treatment of nose, beard, ruff all typical of N.Q. Although not very high quality better than B.Nat. Na21a fol.149 to which it is quite close, but not same hand. Adequate rather than brilliant. Probably by N.Q.

Lit: Bouchot, p.277 - L.

267. PIERRE QUESNEL

Pl. 94.

3/4 L. long beard, felt hat.

292 x 192mm.  
bl. sang.1574.

"Pierre Quesnel, père de Nicolas Quesnel à qui est ce livre  
qui à fait ledit crayon 1574"

Fontette → Gaignières → B.Nat. Ne31 fol.70.

The only authenticated work by N.Q. Inscription even if not  
by his hand contemporary & valid. Shows mastery of control,  
concentrating main interest on features with freer approach  
in costume etc. Good sense of volume, character of model well  
expressed. Good drawing in spite of subsequent damage & fading.

Lit: Lelong, p.253.

Laborde, Renaissance... Vol.I p.314. - N.Q.

Niel, Vol.II, illus. frontispiece. - N.Q.

Horsin-Déon, p.94. - N.Q.

Bouchot, p.277. - L.

Dimier, no.1071 - N.Q.

Exhib: "Portraits du XIII-XVI" Paris, 1907. no.251. illus. opp.p.132.  
"Französische Zeichnungen" Hamburg, 1.2. - 16.3.1958 no.19.

268. UNKNOWN MAN

Pl. 95.

3/4 L. felt hat, ruff,  
medallion ribbon.

319 x 220mm.  
bl. sang.

1574.

Walter Gay → Louvre no.28,975.

Subtlety not apparent in photo. Features, eg. eyes, ears, nose,  
all treated in same manner as no.267. Chalk instead of pencil  
gives seeming difference.

Lit: M.Nélaton, vol.I p.175. - N.Q. illus. vol.I fig.78.

Exhib: "Portraits du XIII-XVI" Paris, 1907. no.444. - Quesnel.

269. UNKNOWN MAN

3/4 R. small ruff, large  
brimmed hat.

c.1574.

bl. sang.

Duc d'Aumale → Musée Condé, Chantilly, Gal.de Psyche, no.399.

Extremely close to no.268 in costume & style of drawing. Drawing  
of ruff, ear, shadow of hat, eyes etc. all very close.

Lit: M.Nélaton, Le Portrait à la Cour des Valois, illus. pl.CCCL.  
Dimier, no.1362. - "copies diverses en crayon"

## 270. JOSSET EMBROIDERER TO KING.

3/4 L. beard, moustache,  
cap, small collar.

c.1575.

282 x 197mm.  
bl. sang.

"Josset, brodeur du roy" "Robert Josset brodeur au Roi Henri III"  
(modern)

Gaignières → B.Nat. Na21 fol.107.

Quite different from F.Q. drawings of this or any period. Soft broad strokes with strong direction. Use of only black & sang. unusual for F.Q. but typical of N.Q. Compared with no.267 less finished but this partly due to coarseness of paper.

Lit: Lelong, p.213.

M.Nélaton, vol.II p.40. illus.

Bouchot, p.192. - Hb?

vol.II fig. 248.

Dimier, no.882. - F.Q. illus. vol.I pl.52.

## 271. UNKNOWN MAN

Pl.96.

3/4 R. cap, small gauffered  
collar.

c.1575.

235 x 200mm.  
bl. sang.

Louvre no.33,546.

Sheet trimmed giving ungainly effect. Rapid sketch not finished portrait. Very close to no.270, same diagonal strokes. Less refined than no.268. Probably by N.Q.

Lit: Dimier, no.1212 - Main Inconnue 1560-1570.

## 272. UNKNOWN MAN

Pl.97.

3/4 L. small beard, moustache,  
gauffered collar, cap.

c.1575.

229 x 178mm.  
bl. sang.

Louvre no.11,603.

Sketch, very distinctive. Rather weak anatomically, but not fully explained. Eyes, nose, similar to no.271. Possibly by N.Q.

## 273. M. DE CHANTREAU

Pl.98.

3/4 L. magistrates tricorne,  
gauffered collar.

c.1576.

325 x 232mm.  
bl. sang.

"M<sup>r</sup> de Chantreau"

Villeflix → Gaignières → B.Nat. Na21a fol.126.

Rather pedestrian. Broad strokes. Close to no.274. Identical treatment of costume. Even face has much in common. Probably work of N.Q.

Lit: Lelong, p.165.  
Bouchot, p.155. - H?

Dimier, no.1069. - N.Q.

274. L'EVEQUE DE VANNES

Pl.99.

3/4 R. ecclesiastical tricorn

358 x 230mm.

1577.

bl. sang.

"M LEvesque de Vannes" "Louis de la Haye Evesque de Vannes 1577 mort en 1588" (modern) "Louis de la Haye, Gascon, frère de son predecesseur, evêque de Vannes, mort en aout, lui succeda et mourut en 1568" (reverse, modern)

B.Nat. Na21 fol.118.

Same broad strokes for costume & gentle, more subtle modelling in face as in no.267. Rounded strokes in costume slightly unusual for N.Q. Absence of subsidiary colours & subtle yet simple drawing found in eyes & nose characteristic of N.Q. Point at which closest to F.Q.

Lit: Bouchot, p.194. - Ha  
M.Nélaton, vol.II p.37. - F.Q.?

Dimier, no.865. - Peintre de  
l'Evêque de  
[Vannes

275. M. DE SAINT-LEGER

Pl.100.

3/4 R. small moustache, beard,  
ruff.

c.1577.

336 x 232mm.  
bl. sang.

"54" "M<sup>r</sup> de S Leger"

B.Nat. Na22 VII fol14.

Part of group given by Dimier to Peintre de l'Evêque de Vannes. Tight unselective effect no focal point. Colour typical of N.Q. If by this artist a poor unselective work. Costume details date [c.1577.

Lit: Bouchot, p.233. - J.

Exhib: "Portraits du XIII-XVI" Paris, 1907. no.263. - N.Q.

276. Mme DE PALAISEAU

3/4 L. widow's headdress, high  
collar, small necklace.

1578.

321 x 224mm.  
bl. sang. white.

"Mad<sup>le</sup> de Paleseau depuis Mad<sup>e</sup> du Riel 1578" (modern)  
"Harville Traisnel" (reverse)

Villeflix → Gaignières → B.Nat. Na21a fol.105.

Colour suggests N.Q., also broad strokes in costume contrasting with treatment of features as in nos.267 etc. Close to no.274

in unusual curving contours seen in costume. Impossible to attribute to F.Q. particularly as does not fit into sequence of latter's drawing c.1578. Contrary to description by Dimier positively dated. Seems likely to be work of N.Q.

Lit: Lelong, p.244. Dimier, no.893. - F.Q.  
Bouchot, p.190 - ?Hc.

## 277. M. DE QUELUS

Pl.101.

3/4 L. short hair, clean-shaven, 227 x 169mm.  
ruff. c.1579. bl. sang. br. blue.

"Jacques de Levis, comte de Quélus, mort en 1578 des blessures reçues dans le duel qu'il eut contre Charles de Balzac dit le bel Entraquet" (modern) "M de Quélus" (reverse)  
"Jacques de Levis comte de Quélus, mignon de Henri III mort le 29 mai 1578, des blessures qu'il reçut au duel d'Entraquet" (reverse)

Villefrix → Gaignières → B.Nat. Na21a fol.46.

Extensive use of black pencil, strong diag. strokes etc. result in considerable affinity with no.267 etc. None of placidity of F.Q., particularly at this date. Use of subsidiary colours rarely found in N.Q. but in every other respect seems to be his work. Portrait of Quélus in Exhib. "Moustache" 19.12.1949 no.22 as by C. Dumoustier. Seems more likely to be of Bel Entraquet, ( see no.21)

Lit: Lelong, p.254. Bouchot, p.226. - Hb.  
Niel, vol.II no.10. Dimier, no.890. - F.Q.  
Champion, Ronsard et son  
Temps, illus. Pl.XXI.

## 278. M. DE ROSNY

227 x 158mm.

3/4 R. thick hair, small collar. c.1581. bl. sang.

"M de Rosny"

H.D. → 1899 Atherton Curtis no.8554. → B.Nat. Na23b fol.12.

Sheet probably been cut. Good rich drawing. Mood, technique, general effect all tie up with no.267 etc. In Ms. cat of Curtis Coll. as F.Q. but this unfounded & most probably by N.Q.

Exhib: "Portraits du XIII-XVI" Paris, 1907. no.419. - Quesnel.

## 279. SEIGNEUR DE PIBRAC

3/4 R. short hair, small collar. 1584. 330 x 235mm.  
bl. sang.

"Guy du Faur seign<sup>r</sup> de Pybrac" "par Caron" (on mount)

Gaignières → B.Nat. Na21 fol.117.

Open drawing. Treatment of features, all-over effect, use of only black & sang. all typical of N.Q. Caron attrib. without foundation. Quite different from no.82 & F.Q. Much in common with no.267. Painting, Versailles cat. Soulié no.3276, after this drawing, but not by N.Q. Work of unknown school artist.

Lit: Lelong, p.183.

Dimier, no.919 - F.Q.

Bouchot, p.226 - ?.

280. ABESSE DU MAUBUISSON

Pl.102.

3/4 R. religious costume.

1586.

350 x 252mm.

bl. sang.

"Madame de Maubison" "139"

St. Geneviève → B.Nat. Na22 VII fol.12.

Good drawing. Use of only 2 colours suggests N.Q. Compared with no.267 has similar treatment of contours, treatment of nose, mouth. Manner of shading unlike F.Q. but akin to no.267 etc. Strong but controlled strokes. Probably by N.Q.

Lit: Bouchot, p.244 - J Hc?

Dimier, no.931 - F.Q.

Laran, Portraits Fr du XVII - N.Q.

Exhib: "Portraits du XIII-XVI" Paris, 1907. no.260 - N.Q.

281. UNKNOWN MAN

3/4 L. beard, moustache, large collar.

c.1586.

329 x 196mm.

Mr A. Hyatt Mayor

From photo seems to have much in common with nos.267 &268. Attrib. to P. Dumoustier seems false, much closer to N.Q. In absence of actual drawing can only be a tentative attrib. to N.Q.

Exhib: "Fr. Master Drawings" Slakin Gals. N.Y. 10.2-7.3.1959. no.3. - P. Dumoustier.

282. HENRI DE BOURBON, PRINCE DE CONDE

3/4 L. thick hair, pointed beard, small collar.

c.1588.

333 x 227mm.

bl. sang.

"Henry de Bourbon prince de Condé mort en 1588" (modern)  
"M le pr. de Condé" (reverse)



Villefrix? → Gaignières → B.Nat. Na21a fol.9.

Much in common with no.267 eg. treatment of eyes, nose. Disturbing vitality compared with F.Q., not a single F.Q. to which it can be compared. Broad, crisp strokes in mouth, definition of nostrils, ear, eyelids close to N.Q. Copy Musée Condé, Chantilly no.701. Engraved by Dauguin for "Histoire de la Maison de Condé"

Lit: Bouchot, p.162 - Ha? Dimier, no.1077 - N.Q.

Exhib: "Portraits du XIII-XVI" Paris, 1907 no.261. - N.Q.

283. ANTOINE CARON Pl.103.

3/4 R. small collar. 357 x 247mm.  
bl. sang.

1592.

"Ant Caron Pintre" "M<sup>c</sup> Antoine Caron peintre"

Gaignières → B.Nat. Na21a fol.129.

Dimier perhaps based attrib. to F.Q. on similarity to no.102, but only superficial likeness, achieved by quite different means. Same rough rich crayon as no.267. Slight use of subsidiary colour. Good drawing probably by N.Q. Engraved by de Leu in reverse in 1599, no mention of author of drawing. (Dumesnil, vol. X no.330)

Lit: Lelong, p.163. Dimier, no.981. - F.Q.  
 Niel, vol.II, frontispiece. Mantz, Peint. Fr. p.269, illus.  
 Bouchot, p.152 - Hb. fig.117.  
 M.Nélaton, vol.II p.38. - F.Q.?  
illus. vol.I fig.68.  
 Gaz. B. Arts Oct. 1961, Jouan, p.218. (engraving)

Exhib: "Portraits du XIII-XVI" Paris, 1907, no.277 - N.Q.

284. UNKNOWN MAN 283 x 196mm.  
 3/4 R. bald. c.1592. bl. sang.

B.Nat. Na21a fol.171.

Pencil used in structural way for form of skull. Seems fairly certainly to be by N.Q. although rather linear. Not by F.Q.

Lit: Bouchot, p.260 - ? Dimier, no.1083 - N.Q.

285. UNKNOWN MAN 282 x 202mm.  
 3/4 R. short hair, pointed bl. sang.  
 beard, ruff. c.1592.

B.Nat. Na21a fol.152

Incredible that Dimier should have given this & no.146 to same hand. This although weaker than no.267, with little sense of volume, has much in common. Fold over eye, crisp strokes in whiskers, softness of mouth all similar. Face very close to no.289. Seems probable that by N.Q.

Lit: Bouchot, p.257. - ?                      Dimier, no.1081. - N.Q.

286. UNKNOWN MAN Pl.104.

3/4 L. bald, long beard,  
Order of St Esprit, ruff. 290 x 196mm.  
c.1593. bl. sang.

B.Nat. Na21a fol.150.

Not same quality as no.267, petty overworking of face, but hair, ear, firm treatment of costume fairly close to N.Q. If by N.Q. one of poorest works. Perhaps a school work.

Lit: Bouchot, p.257 - ?                      Dimier, no.1084. - N.Q.

287. UNKNOWN OLD MAN Pl.105.

Full face, moustache, long  
beard, wide collar. 222 x 161mm.  
c.1600. charcoal, sang.

Walter Gay → Louvre no.29,077.

Traditionally called Henri IV, but without justification. Charcoal instead of crayon but intrinsically close to no.268. Because of medium & type of sitter Lagneau the obvious attrib. but not his style or approach (see Pl.150) Can be tentatively attrib. to N.Q. From costume must date c.1600 or later, therefore 25 years after no.267, certain change in style to be expected. [ed.]

Lit: L'Amour de l'Art, 1st Feb. 1938, p.28 - Lagneau. illus.

Exhib: Exhib. of French Art, London, 1932. no.641

(commem. cat. no.604, p.135.)

"Chefs d'Oeuvres de l'Art Fr." Paris, 1937, no.457.- D.  
[Dumoustier.]

288. HENRI DE MONTMORENCY

3/4 L. ruff., balding. 1610. 227 x 334mm.  
"126" bl. sang.

B.Nat. Ne30. (unnumbered fol. between 51 & 52)

Date ignored by Bouchot & Dimier. Allowing for difference in date very close to no.267. Use of breadth & delicacy. Larger scale than usual. Mood as whole & features such as mouth recall no.267. N.Q. the most likely candidate.

Lit: Bouchot, p.217. ?

Dimier, no.1275. - Main Inconnue  
[1590-1600.

289. LE SURINTENDANT JEANNIN

Pl.106.

3/4 L. collar, overcoat.

c.1610.

308 x 220mm.

bl. sang.

"Pierre Jeannin Sur Intend<sup>t</sup> des finances, Premier Président et Plenipotentiaire en 1608, mort le 31 8bre 1622 agé de 82 ans"

B.Nat. Na21a fol.127.

Although absence of any contemp. works by F.Q. with which to compare this drawing it seems very far from latter & close to N.Q. Broad rich forceful, but not crude. Use of only black & sang. corroborates this. Reversed engraving by J. Lubin taken from this drawing, no mention of original, rep. "Hommes Illustres ... [p.33.

Lit: Bouchot, p.154 - ?

Dimier, no.1060 - F.Q.

Exhib: "Portraits du XIII-XVI" Paris, 1907. no.276 - N.Q.

290. BLIND MAN

210 x 150mm.

near profile, R. hat, collarless shirt.

bl. sang.

Rodrigues → Max Bine Sale no.50 → (present whereabouts unknown)

No relation to F.Q. Quite distinctive. Impossible to make positive attrib. to another artist without reference to drawing itself, although seems close to N.Q. from photo, especially in view of 2 colour treatment.

Lit: Cat. Vente "M X" Hotel Drouot, 25.2.1924 no.50 - F.Q.

Exhib: "Expos. de Dessins Anciens" Gal. Balzac, Paris. 15.11.1923 no.219. - F.Q. illus. Pl.50.

LOST DRAWING NICOLAS QUESNEL, FATHER OF PIERRE.

Fontette Coll. → ?

Grandfather of N.Q. Affirmed by Lelong that work of N.Q.

DRAWINGS BY FRANCOIS  
OR NICOLAS QUESNEL.

291. FRANCOIS QUESNEL

3/4 L. ruff, short hair.

1601.132 x 103mm.  
pen & ink.

"François Quesnel escossois ainé de Pierre et de Mag Digby 1601"  
"François Quesnel issu d'ancienne noblesse ecossaise, fils ainé  
de Pierre et Magdeleine Digby" (on mount)

B. Nat. Ne31 fol.71.

Pencil inscription not same hand as that of no.267, may not even  
be contemporary. Possible self portrait, but may be by N.Q. or  
by 3rd brother Jacques. No other pen portraits with which to  
compare.

Lit: Horsin-Déon, p.94. - J.Q. Dimier, no.1094. - N.Q.  
M.Nélaton, vol.I p.172 illus. fig.80.

Exhib: "Portraits du XIII-XVI" Paris, 1907 no.252 - N.Q.

292. NICOLAS QUESNEL

3/4 R. small collar, long beard. 1601.132 x 103mm.  
pen & ink.

"Nicolas Quesnel 2<sup>e</sup> fils de Pierre 1601"  
"Nicolas Quesnel originaire d'Ecosse 2<sup>e</sup> fils de Pierre et de  
Magdeleine Digby" (on mount)

On reverse side of no.291. Sitter close to above in age, cannot  
be appreciably younger. In absence of comparative material no  
means of deciding which, if any, of brothers responsible for these  
portraits.

Lit: Horsin-Déon, p.94 - J.Q. Dimier, no.1095 - N.Q.  
M.Nélaton, vol.I p.172, illus. fig.83.

Exhib: "Portraits du XIII-XVI" Paris, 1907 no.252 - N.Q.

LOST DRAWINGS OF QUESNEL FAMILY (by François or Nicolas Quesnel ? )

CLAUDE QUESNEL, AGED 6.

Fontette Coll. → ?

No mention in Archives etc. of a Claude Quesnel, therefore impossible to discover his relation to either F.Q. or N.Q. Affirmed by Lelong that from Fontette Coll.

NICOLAS QUESNEL

Fontette Coll. → ?

The Nicolas Quesnel, artist, studied here. Affirmed by Lelong that from Fontette Coll.

JEANNE BERTRAND ?

Fontette Coll. → ?

Listed by Lelong as "N.... sa femme" (refers to Nicolas Quesnel) Therefore presumably Jeanne Bertrand intended.

THE FAUX DECOURT  
CATALOGUE RAISONNE

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293. DUC D'ALENCON, CHILD ? Pl.107.  
3/4 R. feathered cap. c.1558. 301 x 207mm.  
bl. sang. white.  
B.Nat. Na21 fol.89. "Charles IX"  
(modern, false)

Too early in date for N.Q. Same sitter as no.295 but younger.  
If nos.295 &296 are by P.D. this has an equal claim. Painting  
after this drawing Cab. Clouet, Windsor.

Lit: Bouchot, p.157 - L. Dimier, no.1339 - Copy.  
Arch.Art Fr.1928, vol.I no.230. vol.III p.204.

294. MARY STUART Pl.108.  
3/4 R. braided hair with pearl 335 x 233mm.  
circlet, high collar, pearl necklace. c.1558. bl. sang.  
St. Geneviève → B.Nat Na22 V fol.19. "110"

Good & expressive drawing with much in common with no.302. Model  
for several versions in oil, eg.Windsor, Cat. Charles I no.33  
(Min. on vellum), V.& A. no.625-1882(oil on panel) No grounds  
for a positive attrib. to F.D. although may also be by his hand.

Lit: Niel, vol.I fol.11.  
Bouchot, p.211 - J.  
" ,Clouets & C.de Lyon p.34, illus.p.37.  
" ,Femmes de Brantôme, p.136 - F.Clouet.  
" ,Quelques Dames, p.12 - F.Clouet.  
Cust, Authentic Portraits of Mary Q. of Scots, illus. pl.3.  
Lavallée, Dessin Fr. p.87 no.55 illus. pl.xli.  
Foster, True Portraiture of Mary Q. of Scots illus. front-  
Germain, Les Clouets, p.105. - F.C. ispiece - F.C.  
Ricci, Dessins Fr. illus. pl.2 F.C.?  
M.Nelaton, vol.I pp.129-131 - ? illus. fig.67.  
vol.III s.80 no.392.  
Dimier, no.735 - Presumé Decourt. illus. vol.I pl.34.  
no.754 - after Presumé Decourt  
Fr. Painting. F.Clouet, illus.opp.p.196.  
Peint. Fr. au XVIIème - Presumé Decourt illus. pl.34.  
Degenhart, Europ. Handzeichnungen, F.Clouet, illus. pl.79.

Exhib:"Primitifs Fr" Paris, 1904 no.195 1) -F.Clouet.  
"Portraits du XIII-XVI" Paris, 1907 - no.234 -Artistes

- divers contemp. F. Clouet.  
 "Ronsard et son Temps" Paris, 1925, no. 407 - J. Decourt.  
 "Fr. Art 1200-1900" London, 1932 no. 630 - F. Clouet.  
 Commem. Cat. illus. p.125, no.554.  
 Scot. Nat. Por. Gal. 1932.  
 "Rabelais" Paris, 1933, no. 642  
 "Chefs d'Oeuvres de l'Art Fr." Paris, 1937 no. 441 - F. Clouet.  
 "Fouquet - Cézanne" Rotterdam 1949-1950 no. 12.  
 "Fr. Drawings" Smithsonian Inst. 1952-1953 no. 9 - J. Decourt.

## 295. DUC D'ALENCON, CHILD

3/4 R. feathered cap, small  
 feathery ruff, chain. c.1561. bl. sang.

"Monsieur d'Anjou frère du roi estant petit"

Berlin no.1459.

Replica no.296. Quite close to F. Clouet, but also similar to no.304. Shading close to latter. Painting after this Coll. Westminster & figure of Duc d'Alençon in Castle Howard painting of Catherine de Medicis also derived from this.

Lit: Dimier, no.741 - after Presumé Decourt.  
 Champion, Jeunesse de Henri III illus. opp. p.112.

## 296. DUC D'ALENCON, CHILD.

Pl.109.

3/4 R feathered cap, small  
 feathery ruff, chain. c.1561. 280 x 202mm.  
 bl. sang. white.

"Charles IX" (modern, false)

B.Nat. Na21 fol.90.

Together with no.293 & another unspecified drawing given by Bouchot to N.Q. in his preface list. In main catalogue no indication of which is 3rd. Same arguments stated for no.293 also apply here. Replica of no.295.

Lit: Bouchot, p.157 - L. Dimier, no.742 - Presumé Decourt.  
 Arch.Art.Fr.1928, vol.I no.232.

## 297. DIANE D'ANGOULEME

Pl.110.

3/4 L. headdress with veil,  
 gauffered collar. c.1563. 341 x 234mm.  
 bl. sang.

Very close in touch to no.304. Same modelling & treatment of costume. Slightly greater use of sanguine, but nonetheless very close

Lit: Bouchot, p.134 - J. Dimier, no.643. - Anon. Lecur-  
[ieux.  
Exhib: "Portraits du XIII-XVI" Paris, 1907. no.249 - Artistes  
divers contemp. à F. Clouet.

## 298. CHANCELIER DE L'HOPITAL

3/4 L. long beard, small collar. c.1566.

303 x 208mm.  
bl. sang.

"Chancelier de Lahopiale"

B.M. 1859-5-14-280.

Top corners have been trimmed. Not very distinguished drawing, although similar manner to no.304. Same model no.299 & nos.309, 310.

Lit: Dimier, no.743 - Presumé Decourt.

## 299. CHANCELIER DE L'HOPITAL

3/4 L. long beard, small collar. c.1566.

320 x 200mm.  
bl. sang.

"Michel de l'Hospital Chanc de F."

Walter Gay → Louvre.

Same model and pose as no.298. Similarly undistinguished. May be copy, but seems to be same hand as above.

Lit: M.Nelaton, vol.II p.97. illus. fig.363.  
Champion, Ronsard et son temps, illus. Pl.XII.

Exhib: "Portraits du XIII-XVI" Paris, 1907, no.439.  
"French Art 1200-1900" London, 1932, no.662, Commem. Cat.  
illus. p.123 no.548.  
"Chefs d'Oeuvre de l'Art Fr." Paris, 1937, no.456 - School  
[of Dumoustiers.

## 300. CHARLES IX

3/4 L. soft cap, ruff, ribbon,  
striped doublet.

c.1567.

Pl.111.

bl. sang.

"Charles 9" "26"

St Geneviève → B.Nat. Na22 II fol.11.

Damaged bottom R. Fairly broad, not coarse. Good drawing. Original model by F. Clouet (Dimier,466) altered by addition of moustache etc. to make older. Same hand as no.302.

Lit: Bouchot, p.157 - J.M.

Dimier, no.736. - Presumé Decourt.



Arch. Art Fr. 1928, vol.I no.248.

Exhib: "Portraits du XIII-XVI" Paris, 1907, no.238 - Artistes divers contemp. à F.Clouet.

301. Mme DE MONTLAUR

3/4 L. cap, veil, gauffered collar. bl. sang.  
c.1570.  
"Madelle de monlor"

Cath. de Medicis → Grand Dukes of Florence → Castle Howard →  
Musée Condé, Chantilly, box V no.341.

On basis of similarity to nos.294,304 etc. seems probable that by same hand. Model for no.316.

Lit: Gower, 300 Fr. Portraits, no.149.

M.Nélaton, Portrait a la Cour des Valois, no.CCLXIV

" Vol.II p.18, illus. vol.II fig.216.

Dimier, no.737 - Presumé Decourt.

Leymarie, Crayons Fr. du XVI, no.30 - J. Decourt. illus.

302. HENRI III AS DUC D'ANJOU

Pl.112.

3/4 R. soft cap with plume, ruff, 330 x 226mm.  
small beard & moustache, rich c.1573. bl. sang.  
costume.

St. Geneviève → B.Nat. Na22<sup>1</sup> I fol.4.

"Le Duc d'Alençon"(false)

Fact that Henri III, not his brother the Duc d'Alençon established by comparison with crayon no.304 & miniature in Book of Hours of C. de Medicis, although in latter in coronation robes. On basis of Papyre Masson anecdote (see p.40) made key work of Dimier's Presumé Decourt hand. Evidence rather shaky. Group must rather be named Faux Decourt (see p.63) Very fine, delicate drawing, yet not tired like Anon. Lecurieux(Presumé Decourt?) Controlled. Gagnières had it copied for his collection- B.Nat. Oa 17 fol.53. Mentioned in Grandmaison inventory no.137. Enamel by L. Limousin of Henri II (always known as Charles IX) in identical costume & pose, but full-length. Dated 1573. Model for no.318.

Lit: Niel, vol.II no.12.

Bouchot, p.131 - J Gb.

Gaz. B. Arts 1902, Dimier, p.406, illus. p.406, p.409 (min.)  
[p.410.(enamel)]

M.Nélaton, vol.I p.129, vol.II p.54. illus. vol.I fig.64.

Dimier, no.738. - Presumé Decourt.

Exhib:"Portraits du XIII-XVI" Paris, 1907, no.214. - F. Clouet.

303. QUEEN LOUISE, WIFE OF HENRI III Pl.113.

3/4 R. cap, veil, 3 pearls on forehead,  
gauffered collar, pearl necklace. c.1578. bl. sang. ochre.

"125"

St. Geneviève → B.Nat. Na22 V fol.12.

Strong interest in decorative qualities of costume, jewellery etc.  
Patiently built up. Although very refined not weak. Quite close  
in approach to nos.294 & 302.

Lit: Niel, vol.I no.15 - P.Dumoustier.  
Bouchot, p.207 - J Gb?  
Dimier, no.739 - Presumé Decourt.  
Blum, Last Valois, illus. pl.63 - Fr. School.

Exhib: "Portraits du XIII-XVI" Paris, 1907 no.246 - Artistes  
contemp. à F. Clouet.

304. HENRI III Pl.114, Pl.115.

3/4 R. faint beard, moustache, feath-  
ered cap, Order of St Esprit. c.1585. bl. sang.

"118"

St. Geneviève → B.Nat. Na22 IV fol.11.

Dimier's assumption that derived from no.319 seems unlikely, re-  
verse more probable. Good fully worked drawing. Costume not such  
a decorative feature as no.302 but face very close in treatment.  
Very probably by same hand. Attrib. to N.Q. quite unfounded.  
Model for many paintings & engravings.

- |                                       |  |
|---------------------------------------|--|
| 1) Chantilly no.406.(347)             | 5) Pitti Pal. Florence no.110.                 |
| 2) B.Nat. Na22 IV fol.12.             | 6) De Leu engraving. [illum.                   |
| 3) Min. Book of Hours, C. de Medicis. | 7) Weirix " " (reversed)                       |
| 4) " " " " " "                        | 8) Anon. " " chez Honer-<br>vogt, Paris, 1587. |

For versions in paint see no.319

Lit: Niel, vol.I no.14. - Copy after Decourt.

Bouchot, Brantôme, p.236(2)

" p.189 - J Gb?

M.Nélaton, vol.II p.54 illus. vol.II fig.283.

Dimier, no.740 - Presumé Decourt illus. vol.I pl.45.

no.791 (2); no.758 (5); no.744 (1) - Presumé Decourt

Arch. Art. Fr. 1928 vol.I no.281 illus. pl.XXX. no.287 (5) no.282. (1)

Gaz. B. Arts, Oct 1961 Jouan, illus. (6)

Boyer, XVIème Siècle Fr. illus p.149 (reversed)

Exhib: "Portraits du XIII-XVI" Paris, 1907, no.258 - N.Q.

"Ronsard et son Temps" Paris, 1925, no.389 - J.Decourt.

"Dessins Fr." Rome, Milan, Feb.-April 1962.

PAINTINGS BY THE FAUX DECOURT

## 305. CLAUDE D'ANNEBAUT

3/4 L. feathered cap, cream doublet, 320 x 230mm.  
dark cloak, small ruff. c.1558. oil on panel

"Claude d'Annebault amiral de France" "M l'admiral d'Annebault"  
Torcy seal (reverse) (false, now removed)

Gaignières no.125 → Grands Augustins no.69 → Versailles no.3145.

Same sitter, pose & costume except for slight differences of detail as Versailles no.3231 known as Saint Mégrin. This more 3 dimensional, greater tonal contrasts in face, without coarseness. Could be same hand as no.319; same feel of paint, treatment of nostrils etc. Versailles no.3231 probably copy after this. Crayon P.Morgan Coll. no.11 copy of original crayon model now lost.

Lit: Dimier, no.1398 - Main Inconnue vers 1550. H.Déon, p.74 - copy.

Exhib:"Jehan Ango et l'epogée maritime de XVI" Dieppe, july 1951.

## 306. MARY STUART

3/4 R. braided hair with pearls 72 x 47mm.  
circlet, high collar, pearl necklace. c.1558. vellum.

Charles I no.33 → Windsor.

After crayon no.294. Attrib. to F.Clouet in cat. of Charles I (draft by Vanderdoort [ms. Ashmole 1514] listed as "Done by Jenn<sup>tt</sup> A French limner) Cust suggests that the portrait sent to Elizabeth from France c.1560 recorded by James Melville in 1564 as being in possession of Elizabeth. If crayon by Faux Decourt this also probably by his hand.

Lit: Bouchot, Clouets & C. de Lyon p.34-7 illus. p.36.  
Cust, Authentic Portraits of Mary Q. of Scots pp.31,33-35  
Lang, Portraits... of M.Stuart. pp.18-21. [illus. pl.IV.  
Foster, True Portraiture of Mary Q. of Scots, F. Clouet.  
M.Nélaton, vol.II p.130-1. [illus. p.85  
Dimier, vol.I p.102-6, vol.II no.759 - after Presumé Decourt.

## 307. LOUIS DE BOURBON, COMTE DE SOISSONS

3/4 L. short hair, beard, moustache,  
ribbon, dark striped doublet. 1561. oil on panel.

"Louis de Bourbon Pr de Condé"(on addition to bottom of panel)

Colbert → Versailles no 3382.

Quite high quality. Similar thinness of paintwork as in no.319. Much in common with no. 317. Can be tentatively attrib. to Faux Decourt.

Soulié, Cat. Versailles no.3382.

308. DUC D'ALENCON, CHILD.

3/4 R. small ruff, gold-striped black  
costume, plumed cap, gold chain. 1561 311 x 229mm.  
oil on panel.

Duke of Westminster, Eaton Hall (present whereabouts unknown)

From photo appears to be good painting, compatible with style of Faux Decourt as it is known. After drawing no.295. Frame of picture dated 1584.

Lit: Dimier, no.745 - Presumé Decourt.

309. CHANCELIER DE L'HOPITAL

3/4 L. long beard, small collar. 1566. 320 x 230mm.  
oil on panel.

Grands Augustins no.17 → Versailles → Louvre no.1017.

After drawing no.298. Another version no.310. Both quiet competent paintings with paintwork similar to nos.318 &319.

Lit: Villot, Notice des Tableaux... no.120.  
Dimier, no.750. - Presumé Decourt.

310. CHANCELIER DE L'HOPITAL

3/4 L. long beard, small collar. 1566. 340 x 260mm.  
oil on panel.

Colnaghi's → Musée Condé, Chantilly no.270.

See no.309.

Lit: M.Nélaton, vol.II p.148. illus. vol.II fig.461.  
Dimier, no.749. - Presumé Decourt.

311. ALBERT DE GONDI, DUC DE RETZ

3/4 L. soft felt cap, black plume,  
small ruff, dark striped doublet. 1566. 310 x 240mm.  
oil on panel

Lenoir → Duc d'Aumale → Musée Condé, Chantilly no.265.

Old varnish gives dark heavy character to face, but allowing for this seems quite close to other works attrib. to Faux Decourt. Contrary to Dimier would seem likely that this the original work and no.312 the copy.

Lit. Gower, Lenoir Coll. fol.39.  
Dimier, no.748 - Presumé Decourt.

Exhib: "Portraits Nat." Expos. Univ. 1878 no.74 - F.Clouet.

312. ALBERT DE GONDI, DUC DE RETZ

3/4 L. soft cap, black plume, 310 x 220mm.  
small ruff, striped doublet. 1566. oil on panel.

"M le mareschal de Retz"

Grands Augustins no.128. → Versailles no.3270.

Another copy of same painting Versailles no.3311 which Dimier also attributes to same hand, but grounds for this seem slight. This (no.312) although slightly inferior to no.311 in quality probably by same hand, that of the Faux Decourt.

Lit: Dimier, Portrait du XVIIème aux Prim. Fr. p.32 - Decourt?  
" , no.747 - Presumé Decourt.

Exhib: "Maréchaux de France" Paris, 1922.

313. DIANE DE FRANCE, DUCHESSE D'ANGOULEME

3/4L. dark cap, dark link necklace, 320 x 250mm.  
grey, black, white costume. 1568. oil on panel.

"Diane de France duch<sup>esse</sup> d'Angoulême" "En Oct 1568"

Torcy seal (reverse)

Gaignières no.132 → Grands Augustins no.33 → Louvre no.3271.

Not an outstanding work, rather heavy, especially in comparison with no.317. Poor work probably by same hand. Copy Gaignières Coll. B.Nat Oal8 fol.29.

Lit: M. Nélaton, vol.II p.56 - M.Duval.  
Dimier, no.704. Anon Lecurieux.  
Chronique des Arts, 1904, Dimier, p.198, Anon Lecurieux.

314. DUCHESSE D'ANGOULEME

3/4 R. 1/2 length, black & gold embroidered 537 x 418mm.  
dress, gauffered collar, triple string of oil on panel.  
pearls, R. hand on table, L. hand holding a ball.

Sedelmeyer Sale no.75 → Dowdeswell (present whereabouts unknown)

From photo appears to be good, clear, precise yet sensitive painting with much in common with no.317. Possibly by Faux Decourt.

Lit: Cat. Sedelmeyer Sale, London, 1899, no.75.

315. UNKNOWN WOMAN, DUCHESSE D'ANGOULEME ?

3/4 R. 3/4 length, black widow's veil,  
pearl trimmed dress, ruff, jewelled coronal. c.1570. 340 x 240mm.  
oil on panel

Salting → Nat. Gal. no.2617.

Formerly known as Françoise d'Orleans, Princesse de Condé. Good painting. Details of pearls, gold embroidery well, but not minutely painted. Face rather cracked. May tentatively be attrib. to the Faux Decourt.

Lit: Cat. Nat. Gal. no.2617 - Fr. School. illus. Continental Schools p.132.

316. Mme DE MONTLAUR

3/4 L. cap with veil, small fan collar,  
dark grey costume with black trimmings. c.1570. 325 x 235mm.  
oil on panel

"Madeleine de Savoie comt<sup>se</sup> de Tende" (on later addition to panel, false) "Madeleine de Savoie comtesse Tende, duchesse de Montmorency fille de René legitime de Savoie, comte de Villars, de Tende etc. et d'Anne de Lascaris, comtesse de Tende, née en... mariée le 10 juin 1526 à Anne de Montmorency Connetable de France, morte le ...." (period of Louis Philippe)

Gaignières → Clairambault → Grands Augustins no 11 → Versailles no.7046.

Thinness of paintwork, treatment of features accords with no.319. Crayons of Faux Decourt suggest that coldness & precision also likely in paintings. Identity of sitter established by no.301.

Lit: M.Nélaton, vol.II p.17-18. illus. vol II fig.218.  
Dimier, no.751 - Presumé Decourt illus. vol.I pl.33.

317. FRANCOIS DUC D'ALENCON

3/4 R. plumed cap, ruff, fur cap,  
gloves in R. hand, L. hand on sword. 1572. oil on panel

"François duc d'Alençon l'agé de XVIII ans le XIX<sup>e</sup> jour de mars an 1572 Fils de Henri II de ce nom roy de France"

Knoedler, London → Kress → Nat. Gal. Washington D.C.

Attrib. until 1942 to F.Pourbus, has now been restored to French School. Breadth of painting at variance with nos.318 &319 etc. Until more definite proof can be found attrib. to Faux Decourt can only be tentative.

Lit: Sterling, Great Fr. Paintings in Hermitage, p.232 note 19 - J.Decourt?

Exhib:"Fr. Painting 1100-1900" Carnegie Inst. Pittsburg, 1951 no.45, cat. illus.

318. HENRI III

3/4 R. soft cap with plume, ruff, 350 x 250mm.  
small beard & moustache, rich c.1573. oil on panel  
costume.

"Le duc d'Alençon"(false)

Gaignières → Lenoir → Musée Condé, Chantilly no.256.

Crayon no.302 undoubtedly model. Painting on which Dimier's theory of Presumé Decourt was based.(see p.40) Refined painting, slightly yellowish complexion. Known at Chantilly as F.Clouet. Painting in coll of Comte de Demandolx-Dedans, Marseilles, seems to be variation on this portrait, known as Henri IV by E.Dumoustier. Version G. de Montbrison → Kleinberger → 1929, R.Jackson, Concord, New Hampshire. Further version Chantilly no.567. Copy Gaignières Coll. B.Nat. Oal7 fol.53.

Lit: Laborde, Renaissance p.317 note 1.

Gaz. B. Arts nov.1902, Dimier, p.406

Dimier, Fr. Painting of 16th Cent. illus. opp. p.238.

" , Peinture Fr. au XVIIème S. - illus. pl.18(D.Dedans)

" , no.753 - Presumé Decourt illus. vol.I pl.33.

319. HENRI III

Pl.116.

3/4 R. faint beard, moustache, feathered 610 x 480mm.  
cap, small collar, Order of St Esprit. c.15851 oil on panel.

"M.D." → Petit → 1928 Perdoux → Robinson & Fischer → 1935 Louvre.

Rather badly restored. Unquestionably same sitter & pose as no. 304, probably derived from latter. This more logical than Sterling's tentative attrib. to N.Lebland on grounds that Weirix engraving (no.304(7) being inscribed "par Leblond" Although Leblond an artist as well as an editor inscription likely to refer to latter capacity. Moreover no works by Leblond with which to compare this.

Existence of no.304 overlooked by Sterling. Attrib. to F.Q. equally unfounded. Although painting could possibly be by same hand as no.232, evidence of drawing completely discounts any connection with F.Q. On basis of obvious connection with no.304 attrib. to Faux Decourt seems logical. Quite strong stylistic similarities to no.318. Age of sitter permits date c.1585.

Many versions of this painting:

- |                        |                                  |
|------------------------|----------------------------------|
| 1) Le Mans no.276.     | 5) Hatfield House                |
| 2) Chantilly no.271.   | 6) Czartoriska Coll.             |
| 3) " " no.273.         | 7) Holst Deutsche Bildnismalerei |
| 4) Versailles no.3250. | Sale (1930)                      |

Lit: Bouchot, Cath. de Medicis p.108 (5)

Alexandre & Le Feuvre Cat du Musée du Mans no.276 - after F.  
Cat. Vente Petit, Paris, 21.5.1928 [Clouet.(1)]

Cat Robinson & Fischer Sale, London 28.2.1935 - F.Q.

Arch. Art Fr. 1928 vol.I no.286. no.296(1) no.284(2) no.285(3)

Dimier, no.756(2) - after Presumé Decourt [no.283(4)]

no.757(3) - " " "

no.755(4) - " " "

" , Peinture Fr. au XVIième - F.Q. illus. pl.70.

Bull des Musées de Fr. juin 1936, Sterling, illus.

Adhémar, Portraits Fr. XIV-XVI illus. pl.21.

### 320. UNKNOWN MAN

3/4 L. 3/4 length. black cap, & doublet 683 x 474mm.  
gold chain looped 3 times round neck,  
light pearl embroidered sleeves, arms top R.

Tooth Sale (present whereabouts unknown)

From photo would appear to be good painting possibly by Faux Decourt.

Lit: Cat. Tooth Sale, London, 1938 - J.Decourt.

### LOST PAINTING, I. B. CATHERINE DE CLEVES, DUCHESSE DE GUISE

Listed by Laborde and according to M.Nélaton Laborde discovered mention in some obscure document cited by Monteuil. H.Déon states that Decourt paid 90 livres for the commission, (1585, see p.39-40) sitter then aged 54. Also affirms that this is the painting at Versailles no.3212 coming from Colbert Coll. Enamel-like, very precise, with bistre hatchings. Not likely to be same hand as nos.305-310.

Lit: Archives Nationales K.K. 139 fol34.

H.Déon, p.74.

Bouchot, p.71 no.2.

M.Nélaton, vol.I p.129.

Dimier, vol.I p.106.



Drawings and paintings that have been attributed in sale catalogues and elsewhere to the artists under study. However in the absence of the works themselves and of reproductions the validity of these attributions cannot be examined. The works are listed in chronological order of the sale catalogues or bibliographical references.

## FRANCOIS QUESNEL

321. UNKNOWN OLD WOMAN 140 x 90mm.  
bl. sang.  
 almost full face, round bonnet. signed at R.  
 Comte Jacques de Bryas Sale no.144 (present whereabouts unknown)  
 Listed by Mireur under J.F. Quesnel (b.1803) but nos.2 & 189  
 similarly listed.  
 Lit: Cat. Vente M. le Comte J. de Bryas 4.4.1898 no.144- Quesnel.
322. UNKNOWN OLD MAN 150 x 120mm.  
bl. sang.  
 nearly full face, ruff, large brimmed hat  
 over cap.  
 Defer-Dumesnil Sale no.206 - Dépau (present whereabouts unknown)  
 Lit: Cat. Vente Defer-Dumesnil 10.5.1900 no.206 - F.Q.
323. UNKNOWN WOMAN c.1604. bl. sang.  
 M. Henri Constantin in 1924 (present whereabouts unknown)  
 Lit: Dimier, no.1058 - F.Q.
324. MARGUERITE DE VALOIS, CHILD 330 x 233mm.  
 3/4 L. wavy hair, cap.  
 Wickert Sale no.41 (present whereabouts unknown)  
 Like nos.325,326,329,330,331,332,333 no attrib. to F.Q. has been  
 made, but very high proportion of drawings in this sale that can  
 be attrib. to F.Q. suggests that he may also have been responsible  
 for these.  
 Lit: Cat. Vente Ch.. W.... Paris May 1909 no.41 - Dumoustiers.  
 Dimier, no.1352. - Copy.

## 325. UNKNOWN MAN

3/4 L. dark curly hair, small drooping  
moustache, ruff, high collar. c.1570. 305 x 200mm.  
colour.

Wickert Sale no.35 (present whereabouts unknown)

Lit: Vente Ch.. W.... Paris, May 1909 no.35 - Dumoustiers.  
Dimier, no.1225 - Main Inconnue 1570-1580.

## 326. UNKNOWN WOMAN

3/4 L. cap, ruff. 292 x 208mm.  
colour.

Wickert Sale no.38 (present whereabouts unknown)

Lit: Cat. Vente Ch.. W.... Paris, May 1909 no.38 - Dumoustiers.  
Dimier, no.1227 - Main Inconnue 1570-1580.

## 327. CHRISTINE DE LORRAINE

3/4 L. diadem, earrings, large ruff. 300 x 210mm.  
bl. sang, col.

"Duchesse de Florence fille de Carle II" (on separate sheet)

Wickert Sale no.29 → Hotchkiss (present whereabouts unknown)

Lit: Cat. Vente Ch.. W.... Paris, May 1909 no.29 - Dumoustiers.  
Dimier, no.911 - F.Q.

## 328. UNKNOWN MAN

3/4 R thick hair, short beard, large collar. 280 x 210mm.  
bl. sang. col.

Wickert Sale no.10. (present whereabouts unknown)

Lit: Cat. Vente Ch.. W.... Paris, May 1909 no.10 - Dumoustiers.  
Dimier, no.1008 - F.Q.

## 329. UNKNOWN WOMAN

3/4 L. pearl earring. 223 x 165mm.  
colour.

Wickert Sale no.49 (present whereabouts unknown)

Lit: Cat. Vente Ch.. W.... Paris, May 1909. no.49 - Dumoustiers.  
Dimier, no.1278 - Main Inconnue 1590-1600.

## 330. UNKNOWN WOMAN

3/4 L. quilted flower in hair, fan  
collar, pearl necklace & earring. 290 x 225mm.  
colour.

Wickert Sale no.12. (present whereabouts unknown)

Lit: Cat. Vente Ch.. W.... Paris, May 1909 no 12. - Dumoustiers.  
Dimier, no.1277 - Main Inconnue 1590-1600

331. UNKNOWN MAN

3/4 L. long curly hair, small moustache & beard. 292 x 225mm.  
colour.

Wickert Sale no.27 (present whereabouts unknown)

Lit: Cat. Vente Ch.. W.... Paris, May, 1909 no.27 - Dumoustiers.  
Dimier, no.1274 - Main Inconnue 1590 - 1600.

332. Mme DE NEMOURS

3/4 L. cap, ruff, pearl & diamond necklace. 290 x 195mm.  
colour.

"M<sup>e</sup> de Nemours"

Wickert Sale no.50 (present whereabouts unknown)

Lit: Cat. Vente Ch.. W.... Paris, May, 1909 no.50 - Dumoustiers.  
Dimier, no.1356 - copy.

333. UNKNOWN WOMAN

large pearl earring, fan collar with 295 X 210mm.  
embroidery, 2 string pearl necklace. colour.

Wickert Sale no.44 (present whereabouts unknown)

Lit: Cat. Vente Ch.. W.... Paris, May, 1909, no.44 - Dumoustiers.  
Dimier, no.1161 - B. Foulon.

334. JEAN CASIMIR, COMTE PALATIN DU RHIN (1543-1592)

"Le Palatin" bl. sang.

Hodgkins Sale no.18 (present whereabouts unknown)

Lit: Cat. Hodgkins Sale, London, 1910 no.18 - N.Q.  
Dimier, no.965 - F.Q.

335. UNKNOWN MAN

"1594"

bl. sang.

Hodgkins Sale no.1 (present whereabouts unknown)

Lit: Cat. Hodgkins Sale, London 1910, no.1 - N.Q.  
Dimier, no.1007. - F.Q.

336. UNKNOWN WOMAN, GABRIELLE D'ESTREES ?  
 Hodgkins Sale no.17 (present whereabouts unknown) bl. sang. ?  
 Lit: Cat. Hodgkins Sale, London, 1910 no.17 - D.Dumoustier.  
 Dimier, no.1041 - F.Q.
337. UNKNOWN MAN 180 x 220mm.  
bl. sang.  
 Cap.  
 E. Rodrigues Sale no.78 (present whereabouts unknown)  
 Seems to be drawing exhib. 1907 no.486 "un reforme severe"  
 More likely to be N.Q. than F.Q. especially in view of absence  
 [of colour.  
 Lit: Cat. Vente Rodrigues, Paris, 30.11.1917 - F.Q.  
 Exhib: "Portraits du XIII-XVI" Paris, 1907, no.486- Quesnel.
338. Mme DE LAUBESPINE 335 x 225mm.  
bl. sang.  
 Northwick Sale no.268 (present whereabouts unknown)  
 Lit: Cat Northwick Sale, Sothebys, 1.4.11.1920 - by or after F.Q.
339. UNKNOWN BGY  
 Sale "X" (present whereabouts unknown)  
 Possibility that no.111, but as no means of tracing drawing  
 impossible to reach any conclusion.  
 Lit: Cat. X Sale, London, 10.7.1931 - F.Q.
340. DUC DE NEMOURS 275 x 175mm.  
 3/4 R. pearl trimmed cap. "Duc de Nemours"  
 Monsieur S..... Charpentier Sale no.9 (present whereabouts unknown)  
 Lit: Cat. Vente Charpentier, 19.6.1934 no.9 - School of F.Q.
341. UNKNOWN MAN 275 x 177mm.  
 3/4 L. fur coat, large beard.  
 "le comte de R....."  
 Monsieur S.... Charpentier Sale no.11 (present whereabouts unknown)  
 Lit: Cat. Vente Charpentier, 19.6.1934 no.11. - School of F.Q.

342. MARGUEITE DE VALOIS  
3/4 L. jewelled cap. 275 x 175mm.  
colour  
"Autre portrait de Marguerite de Valois"  
Monsieur S.... Charpentier Sale no.8. (present whereabouts unknown)  
Lit: Cat. Vente Charpentier, 19.6.1934 no.8. - School of F.Q.
343. UNKNOWN MAN  
cap. "X" Sale (present whereabouts unknown)  
Lit: Cat. Vente "X" Paris, 25.11.1946 - F.Q.
344. HENRI III  
"X" Sale (present whereabouts unknown) bl. sang.  
Lit: Cat. Vente "X" Paris, 25.11.1946 - F.Q.
345. UNKNOWN MAN  
Destroyed by fire.  
Exhib: "Expos Moustache" Paris, 19.12.1949 - 7.1.1950 - F.Q.
346. UNKNOWN WOMAN  
3/4 L. embroidered bodice, gauffered collar, 300 x 220mm.  
pearl necklace. colour.  
Mme X Sale no.17 (present whereabouts unknown)  
Lit: Cat. Vente Mme X, 13.6.1956, Hotel Drouot, Paris, no.17 - F.Q.
347. UNKNOWN WOMAN  
curly hair, necklace, pearl necklace, earring. 305 x 215mm.  
bl. col.  
Mme X Sale no.15 (present whereabouts unknown)  
Lit: Cat. Vente Mme X, 13.6.1956, Hotel Drouot, Paris, no.15 - F.Q.
348. UNKNOWN WOMAN  
large collar 275 x 205mm.  
colour.

M<sup>e</sup> O.... Sale no.39. (present whereabouts unknown)

Lit: Cat. Vente Succession de M<sup>e</sup> O.... Hotel Drouot, Paris,  
29.5.1957 no.39 - F.Q.

349. UNKNOWN MAN

bl.

Musee d'Avignon no.438 ?

Museum authorities disclaim all knowledge of this drawing.

Lit: Dimier no.1016 - F.Q.

PAINTINGS

350. CATHERINE DE LORRAINE, DUCHESSE DE MONTPENSIER

3/4 white plume in hair, 2 red feathers at side of head. Pearl necklace, small collar, red costume, grey background. 360 x 280mm.

Général Despinoy Sale no.595 (present whereabouts unknown)

Lit: Cat. Vente Général Despinoy, Paris, 14.1.1850 no.595 - Quesnel.

351. LOUIS I<sup>er</sup> DE LORRAINE, CARDINAL DE GUISE

3/4 red robes of cardinal 260 x 190mm.

Général Despinoy Sale no.596 (present whereabouts unknown)

Lit: Cat. Vente Général Despinoy, Paris, 14.1.1850 no.596 - Quesnel.

352. CHARLES ALBERT, CONNETABLE DE LUYNES

full face, brown curly hair, pointed beard, lace collar, white embroidered doublet, Order of St Esprit.

"Connestable de Luynes"

Général Despinoy Sale no.597 (present whereabouts unknown)

Lit: Cat. Vente Général Despinoy, Paris, 14.1.1850 no.597 - Quesnel.

353. PIERRE BRULART DE PUISIEUX

3/4 white curly hair, pointed beard, pleated ruff, black doublet with white slashings, grey background.

Général Despinoy Sale no.598 (present whereabouts unknown)

Lit: Cat. Vente Général Despinoy, Paris, 14.1.1850 no.598 - Quesnel.

354. CUJAS JACQUES 180 x 230mm.  
 full face, long beard, black hat, ruff  
 with large pleats. Black costume.  
 "Si quaeris qualis Civitatis ecce figuram  
 Si quaeris quantus; dicere nemo potest" "AETATIS 65 1587"  
 Général Despinoy Sale no.599 (present whereabouts unknown)  
 Lit: Cat Vente Général Despinoy, Paris, 14.1.1850 no.599 - Quesnel.
355. MAROLLES LE BRAVE 340 x 280mm.  
 3/4 ruff, black doublet, grey ground.  
 Général Despinoy Sale no.600 (present whereabouts unknown)  
 Lit: Cat. Vente Général Despinoy Paris, 14.1.1850 no.600 - Quesnel.
356. JEANNE DE COESME, PRINCESSE DE CONTI 210 x 170mm.  
 3/4 R. 1/2 length, red striped dress, decorated  
 with pearls, large collar, pearl necklace. oil on panel.  
 M.DelaHerche (Beauvais) 1893. (not bequeathed with rest of coll-  
 ection to Beauvais Museum, all trace lost)  
 Engraving no.248 accords with above description. Inscription on  
 latter "Quesnel pinx" makes possible that this original work from  
 which engraving taken.  
 Lit: Ris Paquot, Dictionnaire - F.Q.  
 Exhib:"Portraits Nat." Expos. Univ. Paris, 1878 - no.901 - F.Q.
357. HENRIETTE DE BALZAC 350 x 270mm.  
 3/4 L. lace collar, long pearl necklace hanging  
 on black bodice trimmed with pink ribbons. oil on panel.  
 Defer-Dumesnil Sale no.21 → Gondirat(present whereabouts unknown)  
 Lit: Mireur, Dictionnaire - J.F. Quesnel (1803-1866)  
 Cat. Vente D.Dumesnil, Paris, 12.5.1900 no.21 - F.Q.
358. FRANCOIS DE BOURBON 270 x 230mm.  
oil on panel.  
 "François de Bourbon, prince de Condé † 1614"(modern)  
 Chateau d'Eu no.30 → Duc de Vendôme, Belmont, Wimbledon ?

Keeper of Chateau d'Eu claims that painting destroyed in fire  
 [in 1902.  
 Lit: Dimier, no.1699 - F.Q.

## 359. UNKNOWN WOMAN

Pitti Palace, Florence, no.118 ?

55 x 45mm.  
 vellum.

All knowledge of this work disclaimed by museum authorities.

Lit: Dimier, no. 1067 - F.Q.

## 360. UNKNOWN MAN

black cap.

oil on panel

Hotel Drouot Sale no.99 (present whereabouts unknown)

Lit: Cat. Vente Hotel Drouot, 20.6.1930 no.99 - F.Q.

## 361. UNKNOWN WOMAN

Hotel Drouot Sale (present whereabouts unknown)

910 x 685mm.

Lit: Cat. Vente Hotel Drouot, Paris, 30.1.1951 - Quesnel.

## 361. MOSES BEFORE THE BURNING BUSH

F.Quesnel the Younger → M. d'Alègre (1697) (present whereabouts unknown, perhaps destroyed)

M. de Grouchy considers that mention in inventory of 1697 of Alègre Coll probably refers to grandfather of F. Quesnel the  
 [Younger.

Lit: Arch. Art Fr. 1892, Grouchy, p.90.

## 362. JOAN OF ARC &amp; CHARLES VII KNEELING BEFORE VIRGIN

"Quesnel fecit" painting of old bronze monument on Pont d'Orleans.

Général Despinoy Sale, no.601 (present whereabouts unknown)

Lit: Cat. Vente Général Despinoy, Paris, 14.1.1850 no.601 - F.Q.  
 Chennevières, Portraits Inédits p.4 - not F.Q.



## NICOLAS QUESNEL.

363. PHILIP VAN MARNIX, BARON VON ST ALDEGONDE  
 3/4 R short hair, beard, moustache, ruff.  
 Hodgkins Sale no.25 (present whereabouts unknown)  
 Lit: Cat. Hodgkins Sale, London, 1910 no.25 - N.Q.
364. FRANCOIS DE BOURBON  
 3/4 L. soft cap, ruff. colour.  
 St. Geneviève → B.Nat  
 No indication by Bouchot of no. in B.Nat. Not listed in Dimier under Bourbon, Enghien or Conti, although reference in Dimier index as vol.II p.212 no mention there of this sitter. Cannot refer to B.Nat Na22 III fol.1.  
 Lit: Bouchot, p.173 - L.
365. UNKNOWN MAN  
 3/4 R. moustache, pointed beard. 260 x 190mm.  
 bl. sang.  
 Heseltine & Richter Coll. Sale no.359(present whereabouts unknown)  
 Lit: Cat Vente Heseltine & Richter, Amsterdam, 27.5.1913 - N.Q.
366. UNKNOWN MAN  
 3/4 R. middle-aged, moustaches, pointed beard. 260 x 190mm.  
 bl. sang.  
 Mensing Sale no.545 (present whereabouts unknown)  
 Lit: Cat. Mensing Sale, Amsterdam, 27.4.1937 no.545 - N.Q.

## THE FAUX DECOURT

367. CHARLES DE COSSE, COMTE DE BRISSAC  
 large beard.  
   Hodgkins Sale no.12 (present whereabouts unknown)  
 Lit: Cat. Hodgkins Sale, London, 1910 no.12 - J. de Court.
368. LOUIS DE ST GELAIS, SEIGNEUR DE LANSAC  
 Hodgkins Sale no.20 (present whereabouts unknown)  
 Lit: Cat. Hodgkins Sale, London, 1910 no.20 - J.de Court.
369. VIDAME DE CHARTRES  
 Hodgkins Sale no.38 (present whereabouts unknown)  
 Lit: Cat. Hodgkins Sale, London, 1910 no.38 - J.de Court.
370. CHARLES DE BOURBON, COMTE DE SOISSONS, DUC DE VENDOME.  
 Hodgkins Sale no.40 (present whereabouts unknown)  
 Lit: Cat. Hodgkins Sale, London, 1910 no.40 - J.de Court.
371. HENRI DUC DE GUISE  
 Hodgkins Sale no.44 (present whereabouts unknown)  
 Lit: Cat. Hodgkins Sale, London, 1910 no.44 - J.de Court.

PAINTINGS

372. HEAD OF UNKNOWN WOMAN  
 Cab. of M. Georges Lafenestre, Conservateur Musée du Louvre  
 (present whereabouts unknown)  
 Lit: H.Déon, p.74 - J.Decourt.
373. UNKNOWN MAN  
 3/4 L. cap, small ruff, light bodice with dark spots & dark jerkin, plain ground. 368 x 265mm.

"Anno Aetat suae XXXIIII 1564"

Dowdeswell, London. (present whereabouts unknown)

Lit: Gaz. B. Arts Sept. 1902 - Clouet or J. Decourt.

374. UNKNOWN MAN

450 x 370mm.  
oil on panel

Dowdeswell, London (present whereabouts unknown)

Exhib: "Primitifs Fr." Paris, 1904 no.381 - School of Clouet,  
J. Decourt?

375. FORGET DE FRESNE

300 x 230mm.  
oil on panel.

3/4L. dark doublet, high collar 1565.

"Pierre Forget de Fresnes, Sec(etaire) du Roy des(tat)"

Torcy stamp(reverse)

Gaignières → 1717 → M. Maurice Mayer (present whereabouts unknown)

Another painting of this sitter Versailles no3325(410 x 310)

Lit: Chron. des Arts, 1904, Dimier, p.198.

Dimier, Port. du 16ième aux Prim. Fr. p.32 - Decourt ?  
" , no.746 - Presumé Decourt.

Exhib: "Primitifs Fr. " Paris, 1904, no.194 - F.Clouet.

376. HENRI III

13 x 9mm.  
vellum.

Jules Duclos → Chazaud → Hamilton → 1882 Tabourier Sale 1898 no.  
236 (present whereabouts unknown)

Exhib: "Portraits Nat." Expos. Univ. Paris, 1878, no.23.

"Portrait Fr." Gal. R.Drouin, Paris, June 1943 no.4. -  
J. Decourt.

## REJECTED WORKS

## FRANCOIS QUESNEL

## 377. FRANCOIS II

3/4 L. feathered cap. c.1559. 275 x 175mm.

"François 2<sup>e</sup> fils de Henri II montant sur le trône en 1559 et mourut sur la fin de 1560"

Monsieur S..... Charpentier Sale no.10 (present whereabouts un-  
(known).

No possibility of a connection with F.Q. as must date before 1560.

Lit: Cat. Vente Charpentier 19.6.1934 no.10 - School of F.Q.

## 378. SEVERED HEAD OF UNKNOWN MAN

Pl.117.

3/4 R. eyes closed, dead. 1565. 257 x 211mm.  
bl. sang. col.

"Charles de Gontaut Duc de Biron qui eut la tête tranchée dans la Bastille le 31 Juillet 1602" (modern, false)

Gaignières → B.Nat. Na21a fol.90.

Hair below ear arranged to form figures "1565", not 1585 as Dimier states. Therefore too early for F.Q. Moreover clumsy, insensitive, nothing in common with nos.82 & 83.

Lit: Lelong, p.203. Bouchot, p.142 - ? Dimier, no.929 - F.Q.

## 379. DUCHESSE DE GUISE

Pl.118.

3/4 L. cap, gauffered collar, necklace. bl. sang.  
c.1570.

Duc d'Aumale → Musée Condé, Chantilly box XVIII, no.344. (old no.383)

"Quesnel" inscribed on back of mount, but insufficient authority to be taken seriously. Tight minute style with exaggerated emphasis on mouth and eyes. Poor drawing. Probably copy.

Lit: Ris-Paquot, Dictionnaire - F.Q.

M.Nélaton, Cat. Crayons Fr. no.CCCXLIV, illus.-copy.

Dimier, no.1364 - Copies Divers en crayon.

380. DUCHESSE DE MERCOEUR Pl.119.  
 3/4 L. cap with veil, gauffered ruff, necklace. bl. sang.  
 c.1570.  
 Duc d'Aumale → Musée Condé, Chantilly, box XVIII no.357bis.  
 (old no.383bis.)  
 "Quesnel inscribed on back, but insufficient grounds on which to  
 base an attrib. Costume c.1570 which tends to preclude F.Q. More-  
 over whole style & approach unlike that of nos.82 &83.  
 Lit: M.Nélaton, Crayons Fr. XVIe.no.CCCLVIII, illus.  
 Dimier, no.1365 - Copies Divers en crayon.
381. Mme DE MANDELOT Pl.120.  
 3/4 L. hood, short ruff. c.1571. 316 x 216mm.  
bl. sang. white.  
 "Mad<sup>e</sup> de Mandelot" "Mad<sup>e</sup> de Mandelot"(reverse)  
 Villeflaix? → Gaignières → B.Nat. Na21 fol.79.  
 White highlighting, details of embroidery, treatment of hair all  
 foreign to F.Q. Possible but unlikely early style.  
 Lit: Bouchot, - H? Dimier, no.871 - F.Q.
382. DUCHESSE DE PARME 359 x 254mm.  
 full face, hood with veil, close-fitting ruff. bl. sang. ochre.  
 c.1571.  
 "Marguerite d'Autriche, duchesse de Parme" "55"  
 St. Geneviève → B.Nat. Na22 IV fol.14.  
 Poor drawing; lack of structure, sensitivity etc. No similarity  
 to nos.82 &83. Excessive use of pencil, also treatment of costume  
 foreign to F.Q. Work of derivative minor artist.  
 Lit: Bouchot; p.223 - J. Dimier, no.872 - F.Q.
383. Mme DE PUYGAILLARD, ANNE DE NOGARET Pl.121.  
 3/4 L. hood, ruffled collar. 1573. 332 x 251mm.  
bl. sang. ochre.  
 "Mad<sup>e</sup> de Puigalar" "57"  
 St. Geneviève → B.Nat. Na22 VI fol.16.  
 Very smooth, no sharpness in face. Same hand as no.386. No rel-  
 ation to style of F.Q. at this date.

Lit: Bouchot, p.225 - J.

Dimier, no.875 - F.Q.

Exhib: "Portraits du XIII-XVI" Paris, 1907, no.254. - N.Q.

## 384. Mme FORGET DE FRESNE

3/4 L. cap with point over forehead, ruff. 330 x 224mm.  
bl. sang.  
c.1574.  
"Madame de Fresne" "Forget" "56"

B.Nat. Na22 III

Clear linear manner, features built up of small strokes. Ruff & edging to headdress much too strongly defined. Anon. Lecurieux.

Lit: Bouchot, p.168 - Gb.

Dimier, no.683 - Anon. Lecurieux.

Exhib: "Ronsard et son temps" Paris, 1925, no.353 - F.Q.

"Portraits du XIII-XVI" Paris, 1907, no.293 - B.Foulon. cat.  
[illus. opp. p.146.]

## 385. Mlle DE FORIGNI

3/4 L. elaborate court dress. c.1575. 339 x 234mm.  
bl. sang. ochre.

"Mademoiselle de Forigni Par Quesnel" (on mount)

H. Oppenheimer Sale no.444 → Colnaghi → Drey Sale (present whereabouts unknown)

On evidence of photo almost certainly not by F.Q. Close to no.391 but even drier; mouth drawn with small separate strokes, hair strands treated individually. Probably Anon. Lecurieux.

Lit: Cat. Sale H. Oppenheimer, Christies' 10.7.1936 no.444 - F.Q.

## 386. Mme DE RETZ

3/4 L. cap with feathers, ruff. c.1577. 317 x 225mm.  
bl. sang. blue, white

"Mad<sup>e</sup> de Rez" "Antoinette d'Orleans Longueville mariée à Charles de Gondi morte en 1628" (false)

Gaignières → B.Nat. Na21a fol.24.

Either preliminary study or replica of no.387. Costume much less detailed. Neither drawing by F.Q. Unusual technique with white highlights not found in any substantiated works by F.Q. Very smooth effect.

Lit: Lelong, p.202  
Bouchot, p.228 - Ha.

Dimier, no.888 - F.Q.

387. Mme DE RETZ Pl.122.  
 3/4 L. cap with feather. 350 x 250mm.  
1577. bl. sang. blue.  
 "128"  
B.Nat. Na22 VI fol.22.  
 Arguments for no.386 also apply here. Attrib. to Decourt also  
[false.]  
 Lit: Bouchot, p.288 - Ha? Dimier, no.887 - F.Q.  
 Adhémar, Dessin Fr. du XVIIe p.136 - J.Decourt.illus.Pl.85.
388. Mme DE GUERCHEVILLE 354 x 249mm.  
 3/4 L. large ruff, elaborate costume. 1579. bl. sang. carn.  
blue.  
 "Mde de Tourneville" "86" "Madame de Guercheville"(reverse)  
 St. Geneviève → B.Nat. Na22 V fol.6.  
 Same sitter, same pose as nos.389 & 390. Slight differences in  
 features. Minutely precious technique in face, although costume  
 more strongly treated here. Close to no.303. In private mss.  
 by Dimier(B.Nat.Na205(16) attrib. to same hand as no.465 (N.Q.)  
 No possibility that work of either F. or N.Q. Copy at Blois of  
 lost painting after this drawing.  
 Lit: Bouchot, p.205 - J. Dimier, no.894 - F.Q.  
, Quelques Dames, p.54. - F.Q.  
 Blum, Last Valois, illus. pl.38. - Fr. School.
389. Mme DE GUERCHEVILLE Pl.123.  
 3/4 L. point on forehead, large ruff, 335 x 249mm.  
 elaborate costume. c.1579. bl. sang. col.  
 "19"  
 St. Geneviève → B.Nat. Na22 V fol.8.  
 No relation to F.Q. Hard, clear, almost sculptural costume.  
 Lit: Bouchot, p.204. - J. Dimier, no.891 - F.Q.
390. Mme DE GUERCHEVILLE Pl.124.  
 3/4 L. cap, large ruff. c.1579. 354 x 249mm.  
bl. sang. ochre  
 "67" carm.  
 St. Geneviève → B.Nat. Na22 V fol.7.  
 Like nos.388 & 389 no relation to F.Q. Difficult to decide  
 whether this or no.389 the first work.

Lit: Bouchot, p.204 - J.

Dimier, no.892 - F.Q.

## 391. M. DE GUISE

3/4 L. blond moustache, beard, feathered cap, 275 x 175mm.  
doublet, cloak. c.1580.

"Autre portrait du duc de Guise"

M. S.... Sale Charpentier, no.7 (present whereabouts unknown)

No connection with F.Q. From photo seems closer to B.Nat Na21a  
[fol.37.]

Lit: Dimier, vol.III p.135 no.7.

Cat. Vente M.S.. Charpentier Gal. 19.6.1934 no.7 - School of  
F.Q. illus. pl.III.

## 392. M. DE LA PARDIEU

3/4 R. small beard, small collar. c.1580. 340 x 241mm.  
bl. sang. col."M<sup>r</sup> de la Pardieu" "Rousselet sgr de la Pardieu" "Albert Rouss-  
elet seign de la Pardieu mort en 1621 il était neveu d'Albert de  
Gondi marl de France"(modern) "Rousselet sgr de la Pardieu mar-  
quis de Chateaubriand mort en 1621"(reverse)Villefrix → Gaignières → B.Nat. Na21a fol.101.Poor, clumsy contours of face & nose. Empty effect. Probable  
copy after lost F.Q. a) because of weak characteristics b) be-  
cause of similarity to no.465 which is a copy. Has many of app-  
arent features of F.Q. but this would arise in a copy. Actual  
basic technique not very similar.

Lit: Bouchot, p.196 - Hb.

Dimier, no.896 - F.Q.

## 393. M. DE SAINT MEGRIN

3/4 L. soft cap, large ruff. c.1582. 271 x 205mm.  
bl. sang. blue."M<sup>r</sup> de St Mégrin" "Louis d'Estuert de Caussade comte de St  
Megrin mort en 1584, épousa en 1580 Diane d'Escar, heritière  
du comte de la Vauguyon" (modern)Villefrix → Gaignières → B.Nat. Na21a fol.42.Heavy effect of lead pencil. Drawings of this nature occur peri-  
odically in Dimier's catalogue of F.Q. therefore impossible to  
assume that temporary phase. Breadth but not subtlety of N.Q.  
Miniature in Louvre (cat. Reiset no.1373) after this crayon.

Lit: Lelong, p.263.

Dimier, no.902 - F.Q.

Bouchot, p.234 - Hb.



394. M. DE CHATEAUNEUF  
 3/4 R. small collar, Order of St Esprit. 243 x 349mm.  
 bl. brown.  
 c.1585.  
 "Marquis de Chateauneuf enrd françoise, marié(ink) ... de laub-  
 sepine marquis de ... fils de Guille ... des ordres"(pencil).  
Bib. Nat. Cab. MSS. Clairambault no.1126 fol.463.  
 Clumsy 3rd rate drawing. Greatly discoloured. Defects not app-  
 arent in small reproduction by M.Nélaton.  
 Lit: Bouchot, p.273 - ? M.Nélaton, vol.II p.43 - F.Q. illus. vol.  
II fig.254.
395. Mme DE TRAINEL  
 3/4 L. jewels in hair, wide fan collar. 303 x 221mm.  
 bl. sang. blue, ochre.  
 c.1585.  
 "Mad la Marquise de Treinel" "... de Tresnel"(reverse)  
 Villeflix → Gaignières → B.Nat. Na21a fol.136.  
 Grey shading, no sharp edges. Strong diagonal strokes. Quite  
 different from nos.82 & 83.  
 Lit: Lelong, p.276. Bouchot, p.245 - Hb. Dimier, no.923 - F. Q.
396. UNKNOWN ABBESSE (ABBESSE DE MAUBUISSON ?)  
 3/4 L. religious headdress. 334 x 242mm.  
 bl. sang. col. 1585.  
B.M. 1859-5-14-273.  
 All costume details identical to no.280, but pose reversed. Draw-  
 ing uninspired. Sitter seems older & thinner. Probably derived  
 from no.280, perhaps traced. Work of 'second main'. Given in B.M. as  
 [F.Clouet.  
 Lit: Dimier, no.1265 - Crayon de main inconnue 1580-1590.
397. MICHEL DE MONTAIGNE Pl.125.  
 3/4 L. Order of St Esprit. c.1587. 335 x 230mm.  
 bl. sang.  
 M. G.Monbrison, St.Roche → Kraemer Sale → M. Lormier, Rouen.  
 (present whereabouts unknown)  
 In absence of actual drawing final conclusion is impossible, but  
 from photo seems close to portrait of Dinteville, Evêque d'Auxerre,  
 Chantilly. Perhaps by Anon.Lecurieux (Presumé Decourt). An engrav-  
 ing dated 1772 of sitter, identical except for ruff instead of collar,  
 inscribed as after Dumoustier. Likely that drawing by P.Dumoustier  
 l'Oncle. Very unlikely that by F.Q.

Lit: Cat. Vente E.Kraemer, 2.6.1913, no.206.  
 Cat. Vente M.Lormier, de Rouen, Paris, 8.4.1921.

Exhib: "Primitifs Fr." Paris, 1904, no.234 - F.Q.?

## 398. LE BARON DE MAILLOC

3/4 R. clean-shaven, small collar. 1587.

337 x 239mm.  
 bl. sang.

"François de Maillot épousa en 1587 Marie Brulart dame d'honneur de la reine" (modern) "le baron de Maillot" (reverse)

Villefrix? → Gaignières → B.Nat. Na21a fol.59.

Soft rubbed effect quite different from nos.82 & 83. No attempt at definition. Contrasts particularly with F.Q. works of c.1587. Sufficiently close to F.Q. for most likely possibility is that a [copy.

Lit: Lelong, p.225.  
 Bouchot, p.207 - Ha.

M.Nélaton, vol.II p.38 - F.Q.?  
 Dimier, no.938 - F.Q.

## 399. Mlle LAVERNAY

3/4 L. large fan collar. c.1587.

Pl.126.

253 x 351mm.  
 bl. sang. blue.

"Madamoelle LaVernée" "51"

St. Geneviève → B.Nat. Na22 V fol.4.

Little connection with any F.Q. drawings. Face composed in quite different manner. Although pale & nebulous not sketch but complete drawing. Possible that work of P. Dumoustier l'Oncle.

Lit: Bouchot, p.202 - ?

Dimier, no.952 - F.Q.

Exhib: "Portraits du XIII-XVI" Paris, 1907, no.314.

## 400. UNKNOWN WOMAN

3/4 R. flat cap, large fan collar,  
 2 strings of pearls. 1592.

353 x 249mm.  
 bl. sang. col.

"37" "1592 Aet 21"

B.Nat. Na23a fol.18.

Costume in particular in free, flowing manner. White highlights in face foreign to F.Q. Pencil shading & line very distinctive.

Lit: Bouchot, p.269 - Hc.  
 Dimier, no.982 - F.Q.

M.Nélaton, vol.II p.55 - F.Q.  
illus. vol.II fig.287.

## 401. UNKNOWN MAN

3/4 R. small collar.

c.1592.

240 x 357mm.

bl. sang. carm.

"10"

B.Nat. Ne30 fol.3.

Many of features of F.Q. but colder & harder than any in folios of B.Nat. At this date in particular F.Q. much more subtle & gentle. Possible copy after F.Q. Similarities superficial.

Lit: Bouchot, p.259 - Ha.

Dimier, no.977 - F.Q.

## 402. DUC DE SULLY

3/4 R. ruff.

c.1592.

235 x 337mm. or

185 x 233mm.

colour.

"4"

B.Nat. Na22 VII fol.9 or 10.

H.Déon & Riat attrib. a drawing of Sully to F.Q. but impossible to know which of above 2 drawings referred to, both numbered 4, both 3/4 R. etc. However neither can be given to F.Q. Fol.10 definitely by P.Dumoustier l'Oncle copied in fol.9 by Foulon.

Lit: H.Déon, p.90 - F.Q.

Dimier, no.1159 - Foulon

Bouchot, p.240 - J, Gc.

no.838 - P.Dumoustier

[l'Oncle.

Exhib: "Portraits du XIII-XVI" Paris, 1907 - no.304 (fol.9)

"Dessin Fr" B.Nat. Paris, 1899 - F.Q? (fol.10)

## 403. UNKNOWN WOMAN

3/4 L. honeycomb ruff.

1593.

290 x 230mm.

bl. sang.

James Hope Wallace Sale no.26 → Stuart.

Described in sale cat. as Queen Elizabeth. Considerable use of pencil in manner of Anon. Lecurieux (Presumé Decourt) Linear.

Lit: Cat. James Hope Wallace Sale, London, 31,10.1952 no.26 - F.Q.

[illus.

## 404. UNKNOWN MAN

3/4 R. thick hair, small moustache,  
beard, collar.

c.1593.

Pl.127.

285 x 192mm.

bl. sang. white

carm.

B.Nat. Na21a fol.166.

Whole mood of drawing totally foreign to F.Q. This corroborated by details eg. modelling of eyeball, treatment of nostril etc.

Softness combined with sharp emphasis gives life to hair. Very rich use of crayon. Closer to I.D.C. hand.

Lit: Bouchot, p.260 - Hc? Dimier, no.1001 - F.Q.

## 405. UNKNOWN MAN

3/4 R. small ruff.

c.1593.

320 x 225mm.  
bl. sang.

Duc d'Aumale → Musée Condé, Chantilly, box XVIII no.349.

Accomplished. Crispness in beard but but costume & face have something of Anon. Lecurieux (Presumé Decourt) laborious precision. Very controlled, but detailed definition of features etc.

Lit: Ms. cat. Musée Condé no.349 - F.Clouet.  
M.Nélaton, Crayons Fr. no.CCCXIX, illus.  
Dimier, no.998 - F.Q.

## 406. UNKNOWN WOMAN

3/4 L. large ruff.

c.1595?

315 x 238mm.  
bl. sang. carm.  
[ochre.]

Charles I ? → Windsor, no.13067.

Trad. attrib. to Dumoustier on mount. Bad condition. Traces of colour but mostly grey. Luminosity of I.D.C. Master. Mouth, nose & hair also reminiscent of this artist. State of drawing makes definite decision impossible.

Lit: Blunt, Fr. Drawings, no.15 - attrib. F.Q.

## 407. UNKNOWN WOMAN

3/4 L. fan collar, narrow cord necklace.

c.1595?

345 x 254mm.  
bl. red, ochre, carm.

Charles I ? → Windsor, no 13063.

Trad. attrib. to Dumoustier on mount. Something of Foulon, but hair like I.D.C. Master. Too pedestrian for latter. State of drawing means definite decision impossible.

Lit: Blunt, Fr. Drawings, no.16 - attrib. F.Q.

## 408. UNKNOWN WOMAN

3/4 L. large ruff, earring.

c.1595?

325 x 235mm.  
bl. raw umber.

Charles L ? → Windsor, no.13064.

Traditional attrib. to Dumoustier on mount. Very bad condition, as result eyes unnaturally prominent. Prehaps by a "seconde main"

Lit: Blunt, Fr. Drawings, no.17 - attrib. F.Q.

## 409. UNKNOWN MAN

3/4 L. small ruff.

c.1595?

302 x 224mm.

bl. sang. col.

Charles I ? → Windsor no.13058.

Trad. attrib. to Dumoustier on mount. Badly rubbed. Perhaps by Pierre Dumoustier le Neveu. Small, sharp strokes, well placed accents. Similar to Dimier no.1206. Certainly not by F. or N.Q. Very different from other 16th cent. drawings at Windsor.

Lit: Blunt, Fr. Drawings, no.19 - attrib. F.Q.

## 410. GABRIELLE D'ESTREES

Pl.128.

3/4 L. large ruff, pearls across bodice,  
earring.

c.1597.

325 x 225mm.

bl. col.

"Gabrielle d'estrées" "gabrielle D'estrées" "Quesn" (false)

St. Geneviève → B.Nat. Na22 I fol.15.

Inscription that Dimier read as signature of F.Q. in different pencil from that of drawing & only part of word that might have been "Quesnel" An engraving by de Leu after drawing by F.Q. but no proof that this the drawing in question. Compared with an indisputable Foulon eg. B.Nat Na22 I fol.14 or plates 162 & 163 a close similarity in technique, general impression & costume treatment apparent. Without suggestion of false inscription would certainly be given to Foulon. Bouchot in preface included a drawing of Gabrielle d'Estrées (Cab. Roi) in work of N.Q. Refers to this or to 1 of other 6 in his catalogue. Painting after this drawing Coll. Mrs Leveson-Gower N.Y. (1933) as by Pourbus the Younger.

Lit: Bouchot, p.139 - JM.

M.Nélaton, (re B.Nat. Na22 I fol.14) illus. vol.II fig.273.

Dimier, no.1024 - F.Q.

Studio, Spring, 1934, Leveson-Gower portrait, illus. p.55.

Exhib: "Portraits du XIII-XVI" Paris, 1907 no.299.

## 411. GABRIELLE D'ESTREES

Pl.129.

3/4 L. costume barely indicated. c.1597.

354 x 244mm.

"12"

bl. sang.

St. Geneviève → B.Nat. Na22 I fol.17.

Considerable confusion as to which drawing referred to in 1904 & 1907 exhibitions as 1907 cat. refers to no.228 in 1904 exhib. Nomparr de Caumont. Presumably in error for no.227. If above

drawing the one in question no possibility that by F.Q. or Decourt. Typical of I.D.C. Master.

Lit: Bouchot, p.139

Dimier, no.1124 - I.D.C.

Exhib: "Primitifs Fr." Paris, 1904, no.227 - F.Q.

"Portraits du XIII-XVI" Paris, 1907, no.292 - J.Decourt.

"Chefs d'Oeuvre du dessin au Louvre" Paris, March 1962.

412. Mme DE SANDRAY

3/4 L. small ruff.

c.1598.

333 x 236mm.

bl. carn. burnt  
[umber.

"Mad de Sandrai"

Villefrix → Gaignières → B.Nat. Na21a fol.146.

Pose & costume similar to no.189 but close examination reveals that technique & approach different. Pencil strokes much broader freer. Little or nothing in common with nos, 82 & 83. Possible that copy after lost original by F.Q.

Lit: Bouchot, p.170 - Hb.

Dimier, no.1026 - F.Q.

413. UNKNOWN MAN

3/4 R. long hair, fanshaped beard,  
collar.

c.1599.

286 x 240mm.

bl. col.

B.Nat. Na21a fol.170.

If a forerunner of no.192 as postulated by Dimier a very different feeling & treatment. Viewpoint also different. Distinct from  
[F.Q.

Lit: Bouchot, p.261 - ?

Dimier, no.1037 - F.Q.

414. GABRIELLE D'ESTREES

3/4 L. pearl necklace.

c.1599.

324 x 239mm.

bl. sang. blue,  
[carn.

"Gabrielle fille d'Antoine d'Estrées mariée à Nicolas d'Amerval  
maitresse de Henri IV et duchesse de Beaufort morte en 1699"

"La marquise de Verneuil"(false, reverse)

(modern)

Gaignières → B.Nat. Na21a fol.79.

Pearls of necklace although pale still distinct, cannot say that work by F.Q. that has been badly rubbed - no.82 also rubbed but quite different. Mouth has characteristic form of Foulon. Pose & model similar to no.189 but approach much closer to B.Nat. Na21  
[fol.16.

Lit: Lelong, p.182.

Dimier, no.1031 - F.Q.

Bouchot, p.139 - Hb.

## 415. UNKNOWN WOMAN

3/4 L. long blond hair falling to shoulders, pearl necklace. c.1600. 304 x 226mm. bl. sang. col.

"femme de Monstier peintre du roi Enry 4" (on separate sheet)

Wickert Sale no.26 (present whereabouts unknown)

If inscription correct unlikely to be work of F.Q. Seems, on evidence of photo to be rather different from others drawings in Wickert Sale.

Lit: Cat. Vente Ch.. W.... Paris, May 1909, no.26 - Dumoustiers, Dimier, no.1046 - F.Q. [illus. p.28.]

## 416. UNKNOWN WOMAN

Pl.130.

3/4 L. large collar, pearl earring & necklace, small pink bows. c.1600. 346 x 252mm. bl. carn. ochre, trace of sang.

"133"

St. Genèvieve → B.Nat. Na23a, fol.19.

Completely divorced from any signed F.Q. or any other drawing given by Dimier to F.Q. Very accomplished with subtle flesh tones. Costume fully explained, every pearl fully modelled. Certain similarity to Anon. Lecurieux (Presumé Decourt) & P. Dumoustier l'Oncle but closer to Peintre de Joyeuse (see D.869.) or Supposé Charles Decourt.

Lit: Bouchot, p.269-J.

Dimier, no.1049 - F.Q.

## 417. PRINCESSE DE CONDE

Pl.131.

3/4 L. widow's headdress. c.1600. 345 x 239mm. bl. br. ochre, red.

"Mad la princesse de Condé la douairaire" "Charlotte Catherine de la Trémouille" "Charlotte Catherine de la Trémouille deuxième femme de Henri de Bourbon prince de Condé mort en 1629 mariée en 1586 elle devint veuve en 1588" (both modern)

B.Nat. Na21a, fol.12.

Extensive use of pencil in costume & face has deadening effect when combined with pale ochre, red & blue. Similarities to Foulon.

Lit: Lelong, p.155. Bouchot, p.162 - Hc.

Dimier, no.1050 - [F.Q.]

## 418. Mme DE MONTGOMERY

325 x 229mm.

3/4 L. widow's headdress. c.1600. bl. sang. col.

"Mad de Mongomeri"

Villeflix → Gaignières → B.Nat. Na21a fol.106.

Insensitive contour, cold effect, clumsy use of black. Too heavy for Foulon. Ugly grey shadows, black lines & general impression make attrib. to F.Q. unlikely. Possible that copy after F.Q.

Lit: Lelong, p.234. Bouchot, p.216 - Hb. Dimier, no.1051 - F.Q.

419. "LA MUSICIENNE" Pl.132.

3/4 L. waist-length, ruff, beribboned 220 x 160mm.  
costume. c.1600. bl.

"Epigramme

Si ce portrait avoit les graces nompareilles  
Dont sont original fut embelli des Dieux,  
Autant que ses beaux traits nous rauissent les yeux.  
Autant ses doux accors rauiroient nos oreilles  
Bertaud"

Mariette → Basan → Louvre no.32,600 (Vieux Fonds, Morel D'Arleux  
no.9.449.)

Small detailed, almost min. drawing. Attrib. to F.Q. dates back to Mariette (1694-1774) Listed in 1775 by Basan in cat. of Mariette Coll. Touch very different from large portrait drawings. Very finished but not high quality. Apart from Mariette attrib. no grounds on which can be given to F.Q. In 19th cent. almost only work given to F.Q. eg. Pinset & D'Auriac. Wickert Sale no.8 has detached fragment signed Bertaud. Quite distinct from this drawing & from  
[F.Q.]

Lit: Revue Univ. des Arts, 1860, p.344.

Reiset, Notice, no.1294. Salle 13. - F.Q.

H.Déon, p.89-90. - F.Q.

Chennevières, Portraits inédits, p.3 - F.Q.

D'Auriac & Pinset, Hist. de Portrait. - F.Q. illus. p.53.

Dimier, no.1183 - Bertaud le Poète.

420. UNKNOWN WOMAN Pl.133.

3/4 L. full length, book in L. hand. 200 x 160mm.  
c.1600. bl. sang. ochre.  
Louvre, no.33,593.

Almost entirely in pencil. Strong similarity to no.419. But latter cannot be given to F.Q. therefore no grounds for H.Déon's attrib.

Lit: Reiset, Notice, no.1383 - Fr. School end XVI cent.

H. Déon, p.90 - F.Q.



421. HENRI IV Pl.134.  
 3/4 R. ruff, Order of St Esprit. c.1602. 336 x 231mm.  
bl. sang. carm.  
B.Nat. Na21a fol.73. [green.]  
 Colours quite untypical, especially in costume, of F.Q. Very unusual horizontal shading in doublet. Hard insensitive shading of ruff beard very distinctive. No connection at all with F.Q. Version of drawing, B.Nat Cab. MSS. Clairambault no.1121 follo.  
 Lit: Bouchot, p.189 - ?  
 Dimier, no.1057 - F.Q.  
 M.Nélaton, vol.II p.43 (re Clairambault drawing) illus. vol.II  
 V.Radot, Dessin du XVIIe, illus. pl.2 - F.Q. [fig.225.
422. HENRIETTE D'ENTRAGUES 335 x 230mm.  
 3/4 L. ruff, medallion necklace. c.1602. bl. sang. yellow  
[carm.]  
 "Catherine Henriette de Balzac d'Entragues, marquise de Verneuil  
 maitresse de Henri 4 morte en 1633"  
B. Nat. Na21a fol.78.  
 In Dimier's private notebook (B.Nat. Na205(16) attrib. to N.Q.  
 Not F. or N.Q. on any count. General impression, technique &  
 details different. Very extensive use of pencil in hair, features  
 ruff & bodice + pale ochre in hair & solid sanguine in heavy pendant.  
 If given to F. or N.Q. so also must many works now given to  
[D.Dumoustier.]  
 Lit: Bouchot, p.251 - ? Vassière, Henri IV. illus. p.59.  
 Dimier, no.1056 - F.Q.
423. UNKNOWN MAN Pl.135.  
 3/4 R. large collar, waistcoat with 255 x 187mm.  
 small buttons, jerkin. c.1605. bl. sang.  
M. Jean Lasbordes, Castres (Tarn)  
 Good strong drawing. Costume c.1600-1610. Exclusive use of black  
 & sang. suggests N.Q. & closer to N. than to F.Q. but most likely  
 candidate is D.Dumoustier. Solid treatment of costume, technique  
 used in shadows of cheek & impression as whole suggests latter.
424. UNKNOWN MAN bl. sang.  
 3/4 L. waistcoat, small collar.  
 Lenoir → Stafford House → Musée Condé, Chantilly, Gal. Daumet.

Heavy, almost as if charcoal had been used. Lashes of eyes very marked as in Lagneau. No colour. Not by any of Quesnels. Perhaps the drawing referred to by Lenoir in unpublished ms. notes on F.Q.<sup>1</sup>. "je possède également le portrait de cet habile peintre dessiné par Dumoustier son contemporain"

Lit: H.Déon, p.97-99 - P.Q.

Gower, Lenoir Coll. p.75 -  
self portrait by F.Q.

425. CARDINAL (OF LORRAINE ?)

3/4 R. robes of cardinal.

275 x 182mm.  
or 265 x 175mm.  
bl.

"M.X." Sale no.51 → 1924 Arnal Sale → 1924 Boussac → 1926 (present whereabouts unknown)

Although measurements differ between M.X. Sale & Arnal Sale seems almost certain that same drawing in each case. Not work of F.Q. Poor, almost certainly by a "seconde main"

Lit: Cat. Vente "M.X." Hotel Drouot, Paris, 25.2.1924 no.51 - F.Q.  
Cat. Arnal Sale, Sotheby's London, 9.7.1924 lot.181 - F.Q. illus.  
Cat. Vente Boussac, Paris, 10.5.1926 no.12 - D.Dumoustier  
[illus. pl.37.]

426. Mne DE LUCE

3/4 L. necklace.

F.R.Meatyard Sale no.122 (present whereabouts unknown)

Photo shows no connection with F.Q. - work of "seconde main"

Lit: Cat. F.R.Meatyard Sale, London, Spring 1939 no.122 - F.Q.  
[illus. frontispiece.]

427. UNKNOWN MAN

3/4.R , long hair, white collar, goatee beard. colour.

420 x 280mm.

Boussac Sale no.89 (rebought by M.Boussac for 2900 fr.)

On evidence of photo impossible to see relation to F.Q. Dark costume solidly treated. Probably by D.Dumoustier.

Lit: Cat. Vente G.A.Boussac, Hotel Drouot, Paris, 4.3.1931 no.89  
- F.Q. illus. pl.6.

428. COMTE DE HARCOURT

3/4 R. small moustache, curls.

chalk, much faded.

Lenoir Coll. (present whereabouts unknown)

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1. Consulted through the kindness of M.J.Adhémar, Conservateur Bib. Nat.

Sitter born 1601, shown here aged 30-40. Therefore F.Q. cannot have been author.

Lit: Gower, Lenoir Coll. fol.99 - prob. F.Quesnel.

Mme DE ROSNE see no.263.

Mme DE PALAISEAU see no.276.

M. DE QUELUS see no.277

ABBESSE DE MAUBUISSON see no.280.

BLIND MAN see no.290.

#### NON PORTRAIT DRAWINGS

#### 429. ASSASSINATION OF HENRI III ?

Pl.136.

Cleric (Jacques Clement ?) in R. foreground  
being attacked by courtiers. L. background  
enthroned fig. reading letter with dagger 1589?  
protruding from his body. Courtiers.

205 x 311mm.  
sepia pen & wash.

Louvre no.33,542.

Very bad condition. Seems to be representation of assassination of Henri III by Jacques Clement at St Cloud (see anon. eng. B.Nat. Qb 1)  
No relation to few extant non portrait drawings by F.Q. No documentary or stylistic grounds for attrib. by Louvre.

#### 430. VALOIS TAPESTRY DESIGNS

pen, sepia, white.

##### 1) Sirens and sea monsters.

Colnaghi's → 1955 Pierpoint-Morgan Lib. N.Y.

##### 2) Polish ambassadors at court ballet

342 x 493mm.

Colnaghi's → 1955 Winslow, Ames Rhode Island

##### 3) Castle of Anet.

323 x 485mm.

Colnaghi's → 1955 Louvre no.30,624.

##### 4) Water-Fete at Fontainebleau

315 x 460mm.

Laing Bequest → S.N.G.

##### 5) Carrousel of Breton and English knights

333 x 480mm.

Colnaghi's → 1955 Witt Coll no.4647.

##### 6) Game of Quittain

327 x 482mm.

Colnaghi's → 1955 Witt Coll. no.4647

2 drawings for final 2 tapestries lost. Less competent than signed F.Q. fig. comps. Figures very elongated in mannerist Fontainebleau tradition. Moreover distinct stylistic differences from F.Q. drawings. Almost certainly by Caron as suggested by Blunt. Tapestries designed by 2nd artist who added figures of Court of Henri III to these backgrounds of fêtes from reign of Charles IX. Yates suggests that by Lucas de Heere for William of Orange as plea to Catherine de Medicis and Henri III to support Anjou's venture to Netherlands.

Lit: Dimier, *Portrait au XVI<sup>e</sup> aux Primitifs Fr.* p.37 - F.Q.?  
Blum, *Last Valois*, illus.nos.1) 2) 4) Pls.54,55,56.  
Blunt, *Art & Arch. in Fr.* p.108 - Caron.  
Yates, *Valois Tapestries*. drawings illus. Pls.IXa,b,Xa,b,XIa,b.

Exhib: "Primitifs Fr" Paris, 1904, nos.280,281(tapestries of nos.1&2)  
"Exhib. of Landscape in Fr. Art" London, 1949 no.525(4)  
"De Clouët à Matisse" Paris, 1958-59 no.1(1) illus. pl.9.  
"Great Master Drawings of 7 Cents" N.Y. nov.1959 no.30(2) -  
[Caron.]

## PAINTINGS

### 431. UNKNOWN BOY

black embroidered costume, turned up collar, 405 x 278mm.  
small white frills at neck, black cap, coat of arms.  
1530.

"An Dni 530" "Aeta 17"

De Lysbirchen → Anon. Coll. Christies Sale no.22 → Leggat. (present whereabouts unknown)

Date (1530 precludes any attrib. to F.Q.)

Lit: Cat. Anon. Coll. Christies' Sale, London, 10.7.1931 no.22 - F.Q.

### 432. HENRI II

3/4 L. c.1556. 180 x 150mm.  
Versailles no.3178. oil on panel

Files at Versailles state that copy of an old copy attrib. to F.Q.  
Very poor copy with no claim to any connection with F.Q.

### 433. MARGUERITE DE VALOIS

3/4 L. aged c.7 cap, ruff, heavy necklace. 412 x 316mm.  
oil on panel

Lord Rochdale → Colnaghi's → Executors of late Percy Moore Turner.

Panel has been cut - inscription to R. shows part of letter "A", also something incomplete to L. Attrib. to F.Q. without foundation. Portrait of Louise de Budos, Versailles, has qualities in common

Exhib: Burl. Fine Arts Club, London, 1923 -1924 - F.Q.

## 434. CATHERINE DE MEDICIS

3/4 L. widow's headdress small collar. oil on panel

Louvre no.1030.

No foundation for attrib. to F.Q. Version, Musée du Mans no.275.

Lit: H.Déon, p.90-91 - F.Q. Boyer, XVIIe Fr. illus. p.117.

## 435. CATHERINE DE MEDICIS

Aged c.30. c.1550. 220 x 160mm.  
Versailles no.3180. oil on panel.

Files at Versailles say that copy of old painting attrib. to F.Q. Artist only 5 when sitter aged 30. This, apart from stylistic discrepancies, sufficient to discount any connection with F.Q.

## 436. WOMAN IN HER BATH

1/2 length fig. of naked woman in bath 900 x 800mm.  
with child at side, behind fig. of maid. c.1580. oil on panel

"Janetti opus"

Cook Coll. Richmond.

No grounds for attrib. to F.Q. Inscription although subject to doubt suggests F.Clouet as author. In absence of any proof seems most likely. Face has been changed to portray a different sitter.

Versions 1) Musée Condé, Chantilly - 5) Coll. Vicomtesse Janze  
2) Washington, Nat. Gal. 6) Louvre (grisaille)  
3) Coll. Baron Pichon. 7) Worcester (Mass.) Art Mus.  
4) Versailles, no.4126.

Lit: M.Nélaton, illus. vol.I fig.20; vol.II fig.464(1)  
Dimier, Portrait Fr. au XVIIe aux Primitifs Fr. p.23  
Boyer, XVIIe Fr. illus. p.204(2)

Exhib: "Primitifs Fr." Paris, 1904, no.226 - F.Q.

## 437. ALBERT LENOIR

Pl.137.

3/4 L. short hair, moustache, beard, 200 x 190mm. (oval)  
dark costume, small white collar. c.1580 oil on panel

Haro Sale → 1910 H. Leroux (Versailles)

Present owner suggests P.Q. as possible author. Date makes this unlikely & no comparable material. Certainly not by F.Q. Poor overworked painting. Strong shadows, type of brushwork foreign [to F.Q.]

Exhib: "Portraits Fr" René Drouin, Paris, June-July 1943 no.5 - [Quesnel.]

## 438. UNKNOWN WOMAN (ELIZABETH D'AUTRICHE ?) Pl.138.

3/4 R. full-length, seated in chair, c.1580.  
cap, ruff, dark costume, dark brown ground. oil on canvas.

Heim Gall. Paris.

Scale of work separates it from majority of paintings attrib. to F.Q. Rather high colour in face. Sitter may be Eliz. d'Autriche in mourning for Charles XI (mourning ring) Coarser paintwork than in no.232 etc. Treatment of face basically different.

## 439. BERNARD DE LA VALETTE

3/4 R. short hair, beard, moustache, 354 x 246mm.  
small white collar, sash, plain ground. c.1580. oil.

"M<sup>re</sup> Bernard de la Valette"

Hill → Park-Bernet, N.Y. no.360 (present whereabouts unknown)

Formerly attrib. to D.Dumoustier. Present attrib. to F.Q. very doubtful. Cannot be attrib. on grounds of no.49 of same sitter. No relation to no.232.

Lit: Cat. Hill Sale, Park-Bernet, N.Y. 5.6.1947 no.360 - Fr. School F.Q.? illus.

## 440. HUMBERT DE NANCILLY

3/4 L. short hair, moustache, beard, 120 x 100mm. (oval)  
embroidered costume. c.1580? oil on panel.

J.Herbrand, Paris (1928) (present whereabouts unknown)

Attrib. to F.Q. without foundation, no relation to accepted F.Q. [style.]

## 441. ESME STUART

3/4 L. large ruff, black doublet, 620 x 531mm.  
crown on ledge in foreground. c.1583. oil.

Hilditch, Greystoke Castle → Christies' Sale no.35 → Castle.

No documentary proof or stylistic reasons for attrib. to F.Q. No relation to no.61 of same sitter by F.Q. Links of latter with Scotland & of sitter with France probable reason for attrib.

Lit: Cat. Christies' Sale 27.7.1934 no.35 - F.Q. illus.

442 Mme DE LAVAL

Pl.139.

3/4 L. lace trimmed collar, ochre bodice,  
black dress, ochre slashings, grey ground.  
1584?

360 x 310mm.  
oil on panel

1868 Musée du Mans no.77.

Date has been altered from 1521 to what seems 1584 but costume dates c.1584. Not outstanding work. Little connection with no.232. Use of colour different from other probable F.Q. paintings. Paintwork rather soft & lacking in vitality. Unlikely to be work of F.Q.

Lit: Dimier, no.1064 - F.Q.

Alexandre & Le Feuvre, Cat. du Musée du Mans no.13 - studio of  
[Clouet. illus.

443 UNKNOWN MAN

Pl.140.

3/4 L. beard, moustache, dark jerkin,  
white collar. c.1585.

350 x 230mm.  
oil on panel

Antonin Proust → 1903 M. Biernasky, Poland (present whereabouts unknown)

Falsely known as Nompars de Caumont, no similarity to no.159 of this sitter. Photograph shows no similarity to no.232 or other F.Q. works. By a "seconde main"

Lit: Germain, Clouets, p.101 - F.Q.

Exhib: "Primitifs Fr." Paris, 1904. no.228 - F.Q.

444 HENRI III

3/4 R. large ruff, cap with jewel,  
Order of St Esprit. c.1585. oil.

Bialostocki & Walicki, → Warsaw National Mus. (Muzeum Narodowe) Sale no.160 (1957)? (present whereabouts unknown)

Owing to lack of information impossible to discover if painting sold by Warsaw Mus. in 1957. Undoubtedly same model as no.319. Attrib. to F.Q. dependant on this. Quite untenable.

445 HENRI III

3/4 R. 3/4 length, small white collar,  
jewelled cap, Order of St Esprit, curtains  
in background. c.1585. oil.

Bialostocki & Walicki, Poznan National Mus. (Museum Narodowe) Sale no.158 (1957) ? (present whereabouts unknown)

Owing to lack of information impossible to discover if painting sold by Poznan Mus. in 1957. Undoubtedly same model as no.319, although distant version. As with no.444 can be categorically discounted as having any connection with F.Q.

## 446. UNKNOWN WOMAN

Pl.141.

3/4 L. 1/2 length, cap, large ruff,  
dark costume with white slashings. - c.1590.

510 x 450mm.  
oil on panel.

"Espoir en Dieu"

M. Deligrand (1904) (present whereabouts unknown)

Elaborate formal costume makes painting seem stiff, but face sensitively painted. Unlike any other portrait attrib. to F.Q. but interest in spatial design characteristic of latter. Unlikely, but in absence of actual painting final conclusion impossible.

Lit: Dimier, no.1456 - Main Inconnue 1590-1600,

Exhib: "Primitifs Fr." Paris, 1904 - no.235 - School of F.Q.

## 447. UNKNOWN WOMAN

3/4 L. large ruff, headdress, dark costume,  
plain background. 1594.

560 x 470mm.  
oil on panel.

Bukowski's Stockholm → 1946 William Rodgers, Djursholm, Sweden.

Broad strip on L. later addition. Reputed to be inscribed "aetatis suae 24", no sign on photo. Claim that portrait of Mary Stuart & that work of F.Q. made by present owner without any justification. Bought as unknown portrait by anon. artist.

## 448. HENRY STUART, LORD DARNLEY ?

3/4 R. short hair, small beard, moustache,  
large ruff, dark striped bodice. 1572 ?

560 x 470mm.

"aetatis suae 22" "Darnley" (reverse) (additional french inscription on reverse)

Svensk-Franska Konstgalleriet, Stockholm → William Rodgers, Djursholm, Sweden.

Present owner's assertion that pair to no.447 open to doubt. Broader, more flemish than no.447. Attrib. to F.Q. equally suspect.



449. UNKNOWN WOMAN Pl.142.  
 3/4 R. fair hair, dark costume richly 340 x 270mm.  
 embroidered. c.1595. oil on panel.

Poncins Biencourt → 1939 Musée Condé, Chantilly no.595.

Bad condition but quite good painting. Black, white & grey colour-scheme & clear, pale face all reminiscent of F.Q. but quality much inferior to no.232 etc. Possible school work.

Lit: Aubert & Malo, Cat. Musée Condé no.595 - after F.Q.

450. UNKNOWN MAN, COMTE DE CHAROST ? 550 x 440mm.  
 3/4 R. balding, Order of St Esprit. c.1600. oil on panel

Lenoir → Musée Condé, Chantilly, no.288.

Deep flesh colours, plain greyish background with attempt at lighting effect. Not very accomplished. No relation to no.232 or any other painting given to F.Q. Known formerly as Cardinal de Ber-ville, & later Phillipe de Béthune.

Lit: Gower, Lenoir Coll. no.66 - Pourbus.  
 Dimier, no.1474 - Main Inconnue 1600+  
 Maçon, Cat. Musée de Chantilly - F.Q.

451. DUC DE SULLY Pl.143.  
 3/4 R. bald, large beard, 420 x 370mm.  
 wide collar c.1610. oil on panel  
 "Sully"

Lenoir → Musée Condé, Chantilly, no.287.

Unpleasant, smooth, lifeless painting. Similar to no.450. Attrib. to F.Q. equally without foundation. Catalogued by Museum as F.Q.

Lit: Gower, Lenoir Coll. no.65 - probably Pourbus.  
 Dimier, no.1473 - Main Inconnue 1600+

452. ELEONORE GALLIGAI Pl.144.  
 3/4 R. dark costume, lace trimmed ruff 460 x 360mm.  
 & headdress. oil on panel.

Musée de Rennes no.311.

Absolutely no relation to no.232 or any F.Q. paintings. Almost certainly flemish rather than french. Breadth & dash foreign to Clouet & his followers.

Lit: Thieme & Becker, vol.27 p.519 - F.Q.  
 Dimier, vol.II p.404, no.7 - Ouvrage rejetée.

## 453. PANDORA OR MARY MAGDALENE

330 x 250mm.

3/4 R. 1/2 length, holding vase, light draperies,  
headdress, elaborate hairstyle, dark ground.

Budapest Szépművészeti Múzeum

In fontainebleau, mannerist style. No works of comparable character by F.Q. No apparent justification for attrib. to F.Q. In absence of actual work impossible to make any judgement on stylistic [grounds.

Lit: Budapest Székesfőváros Zichy Jenő Múzeumának Katalógusa  
1923, 11453 Leltárban, 1953 - F.Q.?

Exhib: Manierizmus Korának Művészete, Budapest, 1961, no.76 - F.Q.?  
[cat. illus.

## 454. ECCE HOMO

3/4 length fig. of Christ, bound hands,  
crown of thorns, Fig. of pointing priest  
or rabbi to L.

800 x 640mm.  
oil on panel

"Q.F."

Rouzé, Lille → Delacre, Ghent → Hotel Drouot Sale no.6 → Sale  
Ghent. (present whereabouts unknown)

Sold Ghent after 1954 to unknown private person, dealer responsible now dead. Previously withdrawn from both Drouot & Ghent sales. 11.  
In absence of anything but poor reproduction impossible to reach any conclusion as to authenticity of monogram, date of work or style of painting. No works of similar nature known to have been carried out by F.Q. but attrib. cannot be refuted until actual painting has been consulted.

Lit: Thieme & Becker, vol.27, p.519 - F.Q.  
Gand Artistique, Oct.1923, illus.  
Cat. Vente Hotel Drouot, Paris, 15.12.1941, no.6  
Cat. Vente Ghent (?) 27.9.1954.

ENGRAVINGS AFTER LOST PAINTINGS

## 455. PIERRE DE MONCHY

265 x 185mm. (oval)

"R.P. Petrus de Monchy Presbyter Cong. Orat  
D.N.J.C. eximia vertutis vixit an 76 obiit an 1686"  
F.QvP.

engraved by Pierre van Schuppen

Has been given as F. Quenin, but Brulliot suggests monogram refers to F.Q. This impossible as sitter aged c.50, therefore earliest tenable date for painting is 1660. Print dated 1688. Perhaps a confusion with Jean Monchy (see no.167)

## 456. HENRI IV AND FAMILY

King in court dress surrounded by his children.

1602.

"L. Gaultier sculpsit" "J le Clerc excu"

No grounds for assumption that original painting by F.Q. although his position as court painter means that possible author. However in absence of any documentary evidence no attrib. possible.

Lit: Laborde, Renaissance, vol.I p.315 - F.Q.  
Hennin, vol.10, p.286.

## NICOLAS QUESNEL

## 457. ANNE DE MONTMORENCY

1/2 length in armour, cap, order. c.1565. bl.

B.Nat. Ne32.

Derived from Chantilly no.371. No reason for attrib. to N.Q. Must date before 1570 & therefore while N.Q. still very young.

Lit: Bouchot, p.73 - L. , p.216 - J.  
M Nélaton, Crayons Fr. XVIe. no.CXLVIII (Chantilly no371)  
Dimier, no.1314 - preparation for engraving.

## 458. UNKNOWN MAN

3/4 L. feathered cap, tight collar. c.1570. 340 x 241mm.  
bl. sang. ochre.

"93"

St. Geneviève → B.Nat. Na23 fol.5.

At first seems to have points in common with no.267, but in fact, together with nos.462 &463 forms an isolated group. Rather hard, incisive technique apparent in eyes, ear, ruff etc. Use of bright ochre particular to these drawings. Dates suggested by Bouchot & Dimier seem rather early, especially in view of latter's attrib. to [N.Q.]

Lit: Bouchot, p.255 no.11 - ?  
Dimier, no.1068 - N.Q.

459. UNKNOWN WOMAN Pl.145.  
 3/4 L. decorated cap, medallion necklace. 253 x 173mm.  
c.1570. bl. sang. ochre,  
[white.]  
 "Marguerite de Valois I<sup>ère</sup> femme de Henry IV" (false)  
B.Nat. Na21a fol.76.  
 Unlikely to be Marguerite de Valois, costume too early. No connect-  
 ion with N.Q. & little with F.Q. Solid colouring of headdress, je-  
 wels, ribbon all untypical of either.  
 Lit: Lelong, p.194. Dimier, no.1070 - N.Q.  
Bouchot, p.265 - ?
460. UNKNOWN MAN Pl.146.  
 3/4 L. bald, long beard. c.1580. 263 x 188mm.  
bl. sang. ochre.  
 Goujet → 1851 Louvre no.25,244.  
 Incredible number of attributions made about this drawing. That  
 of Bouchot to N.Q. quite unjustified. Probably E. Dumoustier.  
 Lit: Reiset, vol.II p.14, no.682 - F.Clouet.  
Bouchot, p.328 - L.  
Guiffrey & Marcel, Inv. des dessins vol.III p.68 no.2278 illus.  
Burlington, CCXL march 1923 - F.Clouet, illus. pl.VI.  
M.Nélaton, vol.II p.66 - ? illus. vol.II fig.308.  
Dimier, no.792 - E.Dumoustier.  
Adhémar, Dessin Fr. au XVI" - F.Clouet, illus. pl.59.  
 Exhib:"Les plus beaux dessins fr. du Musée du Louvre" Brussels,Dec.  
1936-Feb.1937 no.10 - F.Clouet, cat.illus. pl.6.  
"Chefs d'Oeuvres de l'Art Fr" Paris, 1937, no.446 - Sch. of  
[Clouets.]
462. AUGUSTIN DE THOU 238 x 182mm.  
 3/4 L. magistrates tricorn. c.1580. bl. sang. ochre  
 "Augustin de Thou 2<sup>e</sup> du nom, avocat sous C IX et fait président a  
 mortier par H III à la mort du célèbre Guy du Faur sieur de Pyb-  
 rac, il mourut en 1595" (modern) "Metre Augustin...en la court de  
[parlement" (reverse)  
B.Nat. Na21 fol.105.  
 Not by F.Q. Undoubtedly by same hand as no.458 & 464. Quite dist-  
 inct style close to N.Q. but use of ochre & strong lines of delin-  
 eation in features makes attrib. to N.Q. equally impossible for all  
 3 drawings.  
 Lit: Lelong, p.274. Bouchot, p.243 - ? Dimier, no.895 - F.Q.  
 Exhib: "Portraits du XIII-XVI" Paris, 1907, no.255 - N.Q.

## 463. UNKNOWN MAN

Pl. 147.

3/4 L. bowler hat, ruff.

c.1580.

357 x 241mm.

bl. sang. ochre.

"114"

St. Geneviève → B.Nat. Na23 fol.7.

Like nos. 458 & 462 superficially close to N.Q. but like these has unusual use of yellow ochre & strong lines. Probably work of unknown artist as has no relation to any documented artist. Ms. note by Dimier (B.Nat. Na205(16) gives it to "Peintre du Decapité, 1568" i.e. connects it with no. 378.

Lit: Bouchot, p.255, no.83 - ? Laran, Portraits Fr. du XVII<sup>e</sup> - N.Q.

Exhib: "Portraits du XIII-XVI" Paris, 1907, no.256. - N.Q.

## 464. DUC DE JOYEUSE

Pl. 152

3/4 R. beard, moustache, large collar.

330 x 242mm.

colour.

"116"

B.Nat. Na22 IV fol.18.

Rich, refined work similar to I.D.C. Master, although more solid. Distinct hand having no connection with either F. or N.Q. Engraved in reverse by de Leu. Replica in paint, Chantilly no.253.

Lit: Niel. vol.II fol.13.

Dimier, no.869 - Peintre de Joyeuse.

Bouchot, p.192 - Ha ?

Vassière, Henri IV, illus. p.24.

Exhib: "Portraits du XIII-XVI" Paris, 1907, no.259 - N.Q.

"Ronsard et son temps" Paris, 1925, no.394. - Peintre de Joyeuse.

## 465. BARON DE MILON

Pl. 153

3/4 L. embroidered collar,  
slashed doublet.

1581

338 x 230mm.

bl. sang. carm. br.

"le baron de Milon" "Benoit de Milon intendant des ordres du roi"  
"le baron de Milon" (reverse)

Villeflix → Gaignières → B.Nat. Na21a fol.41.

No.41 derived from this. Latter perhaps work of F.Q. This seems unlikely to be by latter, certainly not by N.Q.

Lit: Lelong, p.233.

Bouchot, p.214 - Ha.

Dimier, no.1072 - N.Q.

## 466. UNKNOWN WOMAN

3/4 L. headdress, ruff.

c.1584.

312 x 235mm.

bl. carm. blue.

Villefrix → Gaignières → B.Nat. Na21a fol.175.

Broad pencil strokes, rather coarse with little depth. Unusual colour range for N.Q. Although similar to no.289 lacks subtlety of latter. Contour of face very weak. Possible that copy after N.Q. Not by N.Q. himself. F.Q. more likely candidate but this also doubtful.

Lit: Bouchot, p.269 - Hb. Dimier, no.1074 - N.Q.

## 467. UNKNOWN MAN

3/4 R. short hair, small beard. c.1589

335 x 240mm.  
bl. sang.

B.Nat. Na21a fol.167.

Very close to Elizabeth Duval (no.468, Dim.1261), same precise strokes, stylized treatment of features, all over grey effect. No connection with either F. or N.Q.

Lit: Bouchot, p.260 - ? Dimier, no.1079 - N.Q.

## 468. ELIZABETH DUVAL

3/4 R. cap with point on forehead, ruff. c.1589

Pl.148.

298 x 230mm.

bl. col.

B.Nat. Na21a fol.109.

Confusion as no.91 of same sitter exhib. 1907 as work of N.Q. It ties up with rest of group in exhib. & considerably closer to Quesnels than this drawing. Extremely unlikely that either N. or F.Q. responsible for this work. Bad fading makes judgement difficult.

Lit: Niel, vol.I fol.20. Dimier, no.1261 - Main inconnue,  
Bouchot, p.171 - L ? 1580-1590.  
M.Nélaton, vol.I p.175 - N.Q.  
illus. vol.I fig.76.

M. D'ALEGRE see no.29.

UNKNOWN CLERIC see no.33.  
RENAULT DE BEAÛNE-SEM-  
BLANCAY

CARDINAL DE LENONCOURT see no.47.

Mme DE MONTGOMERY see no.58.

Mme DE MARZAC see no.59.

Mme DE BALAINE see no.64.

M. DE PUJOLS see no.74.

UNKNOWN ABBESS see no.78.

A. CORNARO	see no.79.
UNKNOWN WOMAN	see no.89.
ELIZABETH DUVAL	see no.91.
PRINCESSE DE CONDE	see no.93.
M. DE RAGNY	see no.96.
UNKNOWN MAN	see no.107.
Mme D'AUMONT	see no.116.
ABBESSE DU LYS	see no.118.
M. DE VAILLAC	see no.119.
Mme DE FORGES	see no.124.
" " "	see no.130.
UNKNOWN MAN	see no.131.
M. DE POUILLY	see no.134.
Mme DE PELLICART	see no.142.
Mme DE NANTOUILLET	see no.145.
UNKNOWN MAN	see no.146.
UNKNOWN WOMAN, JUDITH D'ASSIGNE ?	see no.148.
CAPITAINE DESCLUSEAU	see no.151.
M. DE ST GERMAIN	see no.152.
Mme D'UZES	see no.153.
COMTESSE DE LAVAL	see no.164.
M. DE CHEVERNY	see no.168.
UNKNOWN WOMAN	see no.180.
Mlle DE GAROU	see no.198.
HENRI HURAUT ?	see no.215.
UNKNOWN WOMAN, Mlle D'ESTOUTÉVILLE ?	see no.216.
DUC D'ALENCON	see no.293.
" "	see no.296.

HENRI III see no. 304.  
 Mme DE PUYGAILLARD, see no. 383.  
 ANNE DE NOGARET

PAINTING

469. FRANCOIS DE L'AUBESPINE Pl.149.  
 3/4 R. thick hair, pointed beard, 500 x 430mm.  
 large ruff, breast-plate. 1628. oil on canvas.  
 Lenoir → Duc d'Aumale → Musée Condé, Chantilly no.291 (Salle Caroline)  
 Costume details corroborate date of 1628. No preliminary drawings  
 to be found & no other paintings by N.Q. with which a comparison  
 can be made. Lenoir first to suggest attrib. to N.Q. but no reasons  
 put forward. Attrib. completely without foundation.  
 Lit: Gower, Lenoir Coll. no.98 - D.Dumoustier.  
 Macon, Cat. Chantilly, - Anon Fr.  
 Blum, Early Bourbon, Fr. School. illus. pl.35.  
 Exhib: "Portraits Nat." Expos. Univ. Paris, 1878. no.183 - N.Q.

## REJECTED WORKS ATTRIBUTED "QUESNEL"

470. PIERRE JEANNIN  
 near profile R. small collar. c.1610 bl. trace of col.  
 Lenoir → Musée Condé, Chantilly, Gal. du Logis, no.29.  
 Given at Chantilly to "Quesnel" Badly drawn, heavy almost colour-  
 less; insensitive emphasis on profile of nose. "Seconde main"  
 Lit: Gower, Lenoir Coll. p.75 - Dumoustier ?
471. UNKNOWN OLD WOMAN Pl.150.  
 3/4 L. bonnet, cape. 317 x 262mm.  
 "Quesnal" bl. sang. light  
 [wash.  
 Douce → Ashmolean, Oxford no.432.  
 Inscription later, without any justification. K. Parker attrib.  
 unquestionably correct.  
 Lit: Parker, Cat. Ashmolean Mus. vol.I no.432 - Lagneau.



FAUX DECOURT

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472. UNKNOWN BOY Pl.151.  
 3/4 R. feathered cap. c.1558. 349 x 242mm.  
bl. sang. col.  
Louvre, no.33,460.  
 Costume & hair in particular exactly in manner of Anon. Lecurieux although face not as hard as might be expected of this artist. Nevertheless almost certainly by this latter hand. Definitely not [Faux Decourt.  
 Lit: Reiset, Notice, no.1363 - Fr. School XVIe.  
 Dimier, no.734 - Presumé Decourt.
473. DUCHESSE DE CHATEAUNEUF Pl.152.  
 3/4 L. feathered cap, ruff, elaborate c.1573. 339 x 228mm.  
 costume, rich necklaces. bl. sang.  
 "22" "vert, blant, blu, vert, blanc" (among feathers of plume)  
 Lecurieux → 1827 B.Nat. Na22 II fol.13.  
 Attrib. to Decourt based on sonnet by Desportes (see p. 41). This drawing unquestionably by Anon. Lecurieux (Presumé Decourt). Laboured treatment of costume, mechanical detail etc. No reason for supposing that portrait referred to by Desportes still in existence. May even have been min. in Coll. Delaherche in 1878, 3/4 L. striped dress, square neckline, high collar, veil, "Mad de Rieux"  
 Lit: Laborde, Renaissance, p.224.  
 Bouchot, p.266 - Gb  
 " , Portraits au crayons, p.38-54.  
 " , Clouets, p.26-30.  
     Femmes de Brantôme, illus. p.4 - F.Clouet.  
 Art, 1907, illus. p.147 (min.) - F.Clouet.  
 M.Nélaton, vol.III no.316, p.74, illus. vol.II fig.263.  
 Dimier, no.671 - Anon. Lecurieux.  
 " , Fr. Painting, p.240.  
 Champion, Jeunesse de Henri III, vol.II p.339.  
 Lavallée, Dessin Fr. p.89, illus. no.57, Pl.43. - Sch. of Clouet.
- Exhib: "Portraits Nat." Expos. Univ. Paris, 1878, no.46. (min.)  
 "Primitifs Fr." Paris, 1904, no.195-7 - F.Clouet.  
 "Portraits du XIII-XVI" Paris, 1907, no.206 - F.Clouet.  
 "Ronsard et son Temps" Paris, 1925, no.412 - Anon.Lecurieux.  
 "Fr. Drawings" Art Inst. Chicago, 1955-56, no.9 - " " "
474. Mlle D'AUMALE  
 3/4 L. fan collar, 2 string pearl necklace, earring.

1594.

"Mademoiselle d'Aumale 1594"

Thevenin Sale (present whereabouts unknown)

Evidence of photo shows that attrib. to Decourt (Faux Decourt) quite inaccurate. In addition date precludes possibility that Decourt was the artist responsible. F.O. hardly more likely.

Lit: Cat. Thevenin Vente, Paris, 1906 - Jean de Court. illus.

Exhib: "Primitifs Fr." Paris, 1904, no.387 - F.O.

475. HENRI IV

3/4 R. thick hair, small beard, ruff.

340 x 240mm.  
colour

"111"

B.Nat. Na22 IV fol.13.

No connection with Faux Decourt on any grounds, although certain similarity to Anon. I.D.C. Probably by Dumoustier l'Oncle.

Lit: Bouchot, p.189 - J.

Dimier, no.812 - P. Dumoustier l'Oncle.

Arch. de l'Art Fr. 1928, vol.I p.223, 228.

Adhémar, Dessin Fr. au XVIIe, illus. pl.74. - Anon Fr.

Exhib: "Portraits du XIII-XVI" Paris, 1907, no.286 - J. de Court.

476. HENRI IV

3/4 R. thick hair, small beard, ruff.

colour.

"96"

B.Nat. Na22 IV fol.14.

Finished drawing after no.475. No connection with Faux Decourt.

Lit: Bouchot, p.189 - J.

Dimier, no.813 - P. Dumoustier

[l'Oncle.

Exhib: "Portraits du XIII-XVI" Paris, 1907 no.285 - J. de Court.

DRAWINGS BY ANON. I.D.C. MASTER FALSELY ATTRIBUTED TO DECOURT.

477. UNKNOWN WOMAN

3/4 L. flat cap, necklace

331 x 227mm.

"DIC" "5"

St. Geneviève → B.Nat. Na23a fol.12.

Lit: Bouchot, p.67,227 - JK.  
 M.Nélaton, vol.I p.131 - ? illus. vol.I fig.66.  
 Dimier, no.1115 - Anon. I.D.C.  
 Lavallée, Dessin Fr. p.105, no.73, illus.Pl.55.

Exhib: "Portraits du XIII-XVI" Paris, 1907, no.289. -J.de Court.

478. Mlle D'URFE Pl.153.

3/4 L. pearl earring. c.1587. 359 x 254mm.  
 colour.

"81"

St. Geneviève → B.Nat. Na22 VII fol.14.

Lit: Bouchot, p.246 - J.K. Dimier, no.1118 - Anon I.D.C.  
 M.Nélaton, vol.II p.52, vol.III p.83 no.430, illus.vol.II fig.  
 [280.]

Exhib: "Portraits du XIII-XVI" Paris, 1907 no.290 - J.de Court.  
 "Il disegno francese da Fouquet a Lautrec" Rome, 1959-60,  
 no. 12 - Anon I.D.C. cat. illus. pl.9.

479. GABRIELLE D'ESTREES

3/4 L. pearl earring, ruff. c.1597 358 x 255 mm.  
 bl. sang. ochre.

"62"

St. Geneviève → B.Nat. Na 22 I fol.13.

Lit: Bouchot, p.139 - J.K. Dimier, no.849 - P.Dumoustier  
 [l'Oncle.]

Exhib: "Portraits du XIII-XVI" Paris, 1907, no.291 - J.de Court.

480. GABRIELLE D'ESTREES

3/4 L. head only c.1597 355 x 248mm.  
 colour

"120"

St. Geneviève → B.Nat. Na 22 I fol. 16

Lit: Bouchot, p.139, - J.K. Dimier, no.1125 - Anon I.D.C.  
 " , Quelques Dames, p.52. illus. vol.I pl.56.  
 " , Femmes de Brântome, p.280 ]  
 " , Portraits, p.39. Dimier, Fr. Painting, illus.  
 L'Art, Laran, Portraits Fr. opp. p.296.- Anon I.D.C.  
illus. p.209  
 M.Nélaton, vol.II p.54. - Decourt.  
illus. vol.II fig 279

Exhib: "Fr. Drawings" Smithsonian Inst. 1952-1953 no.14 - Anon.  
 [I.D.C.]

## 481. Mlle DE CREVANT

3/4 R. widows headdress.

240 x 348mm.  
colour.

"Madle de Crévant" "Mad la Comtesse de Crisée" "Mad la Comtesse de Crisée" (reverse) "42"

St. Geneviève → B.Nat. Na22 III fol.3.

Lit: Bouchot, p.165 - Ha. Dimier, no.850 - P.Dumoustier l'Oncle.

Exhib: "Portraits du XIII-XVI" Paris, 1907, no.288 - J.de Court.

## 482. MARIE TOUCHET

3/4 L. collar faintly indicated.

230 x 170mm.  
colour.St. Geneviève → B.Nat. Na22 III fol.21.

Lit: Bouchot, p.174 - J.K.

" ; Femmes de Brantôme, p.144 - Anon.

" ; Quelques Dames, p.36 - Jean Decourt.

M.Nélaton, vol.I p.131. I.D.C. Master, Decourt? vol.II p.55,  
Dimier, no.763 - Pourbus the Elder. [illus. vol.I fig.65.]

See Dimier nos.1112,1113,1114,1116,1119,<sup>1</sup>1120,1122,1123,1126,1127,1128  
for other drawings given, in general with reason, to the Anon.I.D.C. Master.

Mme DE RETZ see no.387.

GABRIELLE D'ESTREES see no.411.

PAINTINGS

## 483. MARY STUART

3/4 L. white dress lined with ermine.  
On reverse of playing card.

62 x 51mm. (oval)

"Virtutis Amore" (anag. of Marie Stuart) "Nic<sup>S</sup> Hellard Fecit" (reverse)Edward, Lord Harley → Duke of Portland, Welbeck Abbey no.8.

Attribution to Decourt based on assumption that latter painter to Mary in Scotland. Even if painted while Mary in France attrib. to Decourt still without foundation. No stylistic grounds.

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I. Dimier, no.1119 not by Anon. I.D.C. Master but by the same hand as no.423. Perhaps D.Dumoustier, or another anon. artist. False inscription to Jeannet. (Hermitage 2869, 350 x 232mm.) Pl.154.

Lit: Cust, Authentic Portraits, p.82 - copy.  
 Burlington, X, Cust, p.40 - J.de Court; Lang, p.184.  
 Lang, Portraits & jewels of M.S. p.23, illus. pl.V.  
 Foster, Stuarts, p.i, 72.

Exhib: "Mary Stuart Tercentenary" Peterborough, 1887 no.K.20.  
 R.A. Winter, 1934, no.921.  
 "Nicolas Hilliard" V.& A. 1947, no.32. - Hilliard. cat. [pl. IX. illus.]  
 "British Portraits" R.A. Winter, 1956, no.619 - Hilliard.

## 484. MARY STUART

oil on panel.  
 Colne Priory → C.K.Probert → W.E.Probert (present whereabouts unknown)  
 As with no.483 attrib. to Decourt unfounded. Perhaps a copy of no.306, but not very close.

Lit: Lang, Portraits & jewels of M.S. - J.de Court.

## 485. MARY STUART

3/4 R. 1/2 length, crimson dress studded with pearls, necklace, ruff, cross. oil on panel.

Howard, Greystoke, Cumberland.

Attrib. to Decourt on same basis as nos.483 & 484; can be discounted for same reasons.

Lit: Foster, Portraiture of Mary Queen of Scots, - J.Decourt.

Exhib: "Mary Stuart Tercentenary" Peterborough, 1887, no.10 - Decourt. [court.]

## 486. MARY STUART

800 x 720mm.  
 3/4 L. very rich, elaborate costume, ruff, collar. oil.

Earl of Leven & Melville, Roehampton House.

Attrib. to Decourt on same basis as nos.483, 484 & 485; can be discounted for same reasons.

Lit: Cust, Authentic Portraits of Mary Stuart - anon. 17th Cent.  
 Foster, Portraiture of Mary Queen of Scots, p.41. illus.title [page.]

Burlington, X, Lang, p.184 - J.de Court ? copy ?  
 Lang, Portraits & jewels of Mary Stuart - J.Decourt.

## 487. MARY STUART ?

200 x 140mm.  
 3/4 L. 3/4 length, cap with pointed black

velvet crown, small fan collar, black  
velvet bodice, draped curtain.

"656 F.Z. Boyall"

W. Rodgers, Djursholm, Sweden.

Very doubtful if sitter Mary Stuart. Attrib. to Decourt made by present owner without any documentary or stylistic foundation.

488. MARGUERITE DE FRANCE

c.1560.

290 x 200mm.

Turin Mus. no.2.

Original crayons Dimier nos.462 & 463 by F.Clouet model for this painting. Unfinished, heavily retouched. By or after Clouet. No grounds for attrib. to Decourt.

Lit: H.Déon, p.74. - Decourt. Dimier, no.496 - F.Clouet.

489. CLAUDE DE BEAUNE, DUCHESSE DE ROUENNAIS

310 x 230mm.

3/4 L. cap with veil, gauffered collar,  
black ermine trimmed costume. 1563.

oil on panel

Revoil → 1828 Louvre.1026.

Attrib. to Decourt has no stylistic or documentary foundation. Almost certainly by F.Clouet. Preliminary drawing Chantilly.

Lit: Burlington, XLII, March 1923, illus. pl.14 - F.Clouet.  
M.Nélaton, vol.I illus. fig.29 - F.Clouet (drawing, fig.25)  
H.Déon, p.74 - Decourt.  
Dimier, no.499 - F.Clouet. [Pl.XLV  
Hist. de la Peint. Fr. 1300-1627 - F.Clouet. illus.  
Blum, Last Valois, illus. Pl.31. - School of Clouet.  
Piton, Costume Civil, p.159.  
Adhémar, Portrait Fr.XIV-XVI illus. Pl.19. - Painter of Clouet  
[circle.

490. ELIZABETH D'AUTRICHE

370 x 250mm.

3/4 R. rich costume.

c.1572.

oil on panel.

Bernal → Musée Condé, Chantilly no.258.

Poor version of painting in Louvre, without hands. Empty. No stylistic similarity to nos.318 or 319. Premise by Dimier that Decourt often employed to copy works of F.Clouet insufficient grounds for an attribution.

Lit: Dimier, no.754 - Presumé Decourt.

## JEHAN DECOURT AND THE PAINTED ENAMELS OF THE SCHOOL OF LIMOGES

Developing side by side in France during the sixteenth century were two very distinct forms of artistic expression. Different in approach, inspiration and origin they reflect the character of northern and italianate art respectively. Belonging to the second category the enamels considered here provide a very valuable complement to the portraits of the Quesnel family and of the Presumé and Faux Decourt characteristic of the northern tradition. They are very much part of the movement known as the School of Fontainebleau with their derivative subject matter drawn from allegorical or biblical sources, their mannerist figures and conventions, while their whole function as elaborate vessels and objects intended for use by the sophisticated and cultured court contrasts with the portraits which are among the simplest and most direct ever produced.

Often rather unpleasant to the modern spectator by whose standards they appear to be lacking in restraint, these enamels produced at Limoges in the mid-sixteenth century remain a witness to the love of luxury and ornate display typical of the society that produced them. When compared with their forebears, the religious plaques, caskets and reliquaries produced at Limoges in the thirteenth and fourteenth centuries, these painted enamels, remarkable for their virtuosity and technical brilliance nonetheless have a slightly vulgar appearance.

The techniques employed in their production were highly elaborate. On the surface of the copper ewer, dish or candlestick a ground of flux was laid and the required composition was drawn in this and fixed

by a light firing. On this base were laid wet pastes of ground enamel ranging from opaque to translucent. Gold and silver foil was often laid below to produce a glittering effect and this was again fired for a few seconds in order to fuse it. Decourt made considerable use of metallic foil in his enamels. Variations and modelling were then applied with a brush in thin enamel and further definition was frequently obtained by means of "enlevage" where a needle was used to scratch contours and other linear definition.

Grisaille was often used exclusively or combined with colour in these enamels, the effect being produced by means of layers of opaque white enamel (made of putty powder moistened with lavender essence) upon a dark ground. Subtleties of modelling were achieved with a needle which was used to spread and thin the white enamel on the dark ground. The strongest accents of white were the result of a thick application of pure white enamel, and this feature is a characteristic of the enamels signed I.C. and I.D.C. Similarly the flesh tones produced by means of a final glaze of salmon pink bistre applied with a brush over a white impasto are invariably high in key in the majority of examples of this artist's work. A dominantly green colouring is also characteristic of the enamels of Decourt. In some examples a final enrichment of shell gold enamel line drawing or stippling was added.

When the two techniques of grisaille and translucent enamel were applied to a single piece at least twelve firings were necessary and inevitably the final result was often rather tired and lacking in simplicity. In general the enamels of Jehan Decourt betray an abuse of the medium, for whereas Court dit Vigier employed a relatively rest-



rained key of colours and a limited use of foil and gold highlighting Decourt often used every available technique on a single work with a resultant impression of decadence and lack of selection. Examples of this are the dishes illustrating the crossing of the Red Sea (p.237 Pl.168) and the plates showing the Story of Joseph.(p. 234-237).

The borrowing of themes and compositions from the great artists such as Raphael is not unique to Decourt, for it was current practise to plagiarise the compositions of painters and engravers, and the same subjects with minor variations occur again and again not only within the output of a single artist but throughout the work of the whole School of Limoges. The models seem to have been adopted with very little understanding, and a feeling of three-dimensional space is rarely found in the enamel representations. Inevitably those examples with a strongly decorative character are more successful and pleasing than those where a strongly pictorial theme, adapted from a painting or engraving has been imposed upon an object of a distinctly different form and purpose from that forseen by the original artist.

The inspiration of most of Decourt's compositions and individual figures is to be found in the prints of Polidoro da Caravaggio, of Marcantonio Raimondi, both ultimately derived from Raphael, from the prints of Penni, Rosso and Primaticcio, of the Lorraine artist Nicolas Beatrizet, who was a member of the Roman School, and of Etienne Delaune. Many of his religious compositions find their direct source in the small woodcuts by Bernard Salomon which illustrated the "Quadrins historiques de la Bible" of Parradin published by de Tournes at Lyons in 1553 and the "Biblia Sacra" edited in the following year. Entire compositions were borrowed and separate details were also

adopted as required. The enameller was, however, far less able to control space and movement than were his models. The result was often a recessionless, decorative pattern executed in zones of translucent colour kept on a flat, brilliant plane. In spite of modelling in grisaille the impression is of a rich galaxy of colours, with the light flesh tones compelling attention in a distracting way. Details such as the wall of water separating the Egyptians from the Israelites in the dishes depicting the Crossing of the Red Sea which in the original Salomon woodcut has a position in space and a three-dimensional reality has, in the enamels, become a strange purple snake-shape that on first examination could be interpreted as a pillar of fire, and only with difficulty can be seen to be water. (see Pl.168)

The reverse and borders of the large dishes, the plates and some of the cups bear decorations of caryatids, scrollwork, masks, strapwork, swags of fruit, vases, dragons and lions' heads. These were almost invariably carried out in grisaille, often with flesh tints and gilding. Although all the enamellers of the Limoges School used these devices, a study of the stylized arrangements often provides a means whereby the dishes and plates of the different artists can, even in the absence of a signature, be separated from each other and be regrouped in their original sets. This is particularly useful when the subject illustrated on the main surface is one greatly repeated with little variation, as in the series of the Months. A detailed study of the variations in composition and decoration of the enamels cannot be included here, and seems to be of little artistic value but merely an aid to identification and a subject of intellectual exercise.

As has been shown above there were two distinct enamellers with

similar names working in the mid-sixteenth century. Jehan Court dit Vigier was an enameller of high quality. Today his work is rare, but all the remaining pieces are remarkable for the clarity of their design, their sense of colour and proportion and the luminosity of the flesh tones in the figures. Mitchell (208 p.83) has suggested that some unsigned enamels can be attributed to Court dit Vigier, including the six plates in grisaille from the Salting Collection and the oval Medea from the same collection.

Decourt, or the Maitre I.C. or J.Courteys as he has usually been known has often been reproached as being excessively laborious and pedestrian, with an indiscriminate use of foil and gilding while his figures are criticized as exaggeratedly mannerist. But these judgements seem too harsh, for if Decourt can thus be censured as lacking in taste and judgement, so also must the majority of his contemporaries working in enamel. It is unjust to disparage Decourt and to shower the work of Leonard Limousin, Court dit Vigier and Pierre Courteys with praise, for, in fact in many instances the differences in their style and work are very slight. Thus, although Decourt cannot be held up as the outstanding exponent of the art of painted enamelwork, his cups, dishes, plates and candlesticks are representative and characteristic of the School as a whole and often seem more graceful and harmonious than many of the works of his contemporaries.

CATALOGUE OF ENAMELS  
THAT CAN BE ATTRIBUTED TO  
JEHAN DECOURT

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Only those enamels bearing a signature or the monogram I.C. or I.D.C. are listed, although many more have a strong claim to be considered the work of this master, but for reasons of space they have been excluded. The catalogue is given in a tabular and very cursory form for the same reasons.

The general literary sources are listed under their respective numbers in the bibliography, and almost exclusively appear in the section devoted to enamels. The references to exhibitions are given under their date, and the relevant catalogues are listed in the bibliography. Measurements are always given in millimetres, and the history of each enamel is followed as far as it is known. Descriptive details are restricted to a minimum. The catalogue has been arranged according to subject-matter with religious themes followed by those derived from mythology and history.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
		ADAM AND EVE.	
<u>CUP.</u>			
Diam.182. h.282. I.C. grisaille.	Temptation, Judgement, Expulsion, Crossing river.	Spitzer →	Cat. Vente Spitzer. 17.4. 1893. no.561.
Diam.180. h.240. I.C. grisaille.	" " + Flood, Noah's Ark. (cover)	Dusommerard → Cluny Mus. no. 1019 (4599)	<u>184.</u> p.16; <u>197.</u> p.151; <u>229.</u> no.4599.
Diam.180. h.250 I.C. grisaille.	Temptation, Expulsion. pair to Cluny no.1017. (cover)	Dusommerard → Cluny Mus. no. 1018 (4598)	<u>184.</u> p.16; <u>197.</u> p.151-2; <u>229.</u> no.4598; <u>255.</u> p.285.
Diam.180. h.250. I.C. grisaille.	Creation of World, animals Adam and Eve. pair to Cluny no.1018. (cover)	Dusommerard → Cluny Mus. no. 1017 (4597)	<u>184.</u> p.16; <u>197.</u> p.151-2; <u>229.</u> no.4597; <u>255.</u> p.285.
Diam.190. h.80. I.C. grisaille	God and Adam.	Durand → Louvre no.42/ 2464.	<u>184.</u> p.16; <u>197.</u> p.151; <u>244.</u> p.270-I. no.404.
Diam.175. h.162. I.C. grisaille.		Mus. de Dijon no.961.	<u>225.</u> no.961.
Diam.180. h.197. I.C. grisaille.	Judgement. Expulsion, Temptation. (cover)	Basilewsky.	<u>187.</u> no.339.
h.265. I.C. grisaille.	interior: Temptation. cover: Expulsion.	Farrer.	Exhib: 1862. no.1811.
I.C.	Creation.	Mus. Royale, Brussels.	
I.C.	Creation of Adam and Eve.	Grunegewelbe, Dresden no. 15, Fireplace Room.	<u>237.</u>
I.C.	Temptation, Judgement, Expulsion.	Grunegewelbe, Dresden no. 16, Fireplace Room.	<u>237.</u>

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
NOAH AND THE FLOOD.			
<u>CUP.</u>			
Diam.260. h.146. I.C. colour + foil.	"Genesis VI, VII" Noah & family, Ark.	Rev. A.H. Sauxay- Barwell.	Exhib: 1897. no.106. cat. illus. pl.XXX.
Diam.263. h.105. I.C. colour + foil.	" "	Durand → Louvre no.685. 39/2461.	<u>184.</u> p.20; <u>197.</u> p.154; <u>223.</u> no.571; <u>244</u> p.269-70, no.402.
Diam.255. - I.C. grisaille.	" "	B.Nat. no.37, Cab. des Médailles.	<u>211.</u> p.233. no.37.
Diam.180. - I.C. -	cover: Creation.	Fontaine → Goldsmidt.	Cat. Fontaine Sale 16.6.1884. no.434.
- I.C. -	Genesis VI, VII. Noah & family, Ark.	Nieuwerkerque → Wallace Coll. no.267.	<u>12.</u> p.278.
- I.C. -	" "	Kunsthistoriches Mus. Vienna.	
MELCHEZIDEK OFFERING PRESENTS TO ABRAHAM			
<u>OVAL PLAQUE.</u>			
115 x 90 I.C. colour + foil.	"Genesis XIII" Cottreau →		Cat. Vente Cottreau. 28.4.1910. no.78. Exhib: 1900. no.2759.
LOT AND HIS DAUGHTERS			
<u>CUP.</u>			
Diam.251. h.108. I.C. colour + foil.	"Genesis XIX" Intoxication of Lot- Salomon "Biblia Sacra"	Kann → Morgan → Frick. no.39.	<u>192.</u> p.46-7, illus. pl. <u>39,39a</u> ; Exhib: V.& A. 1902-12; Met.N.Y. 1914-16.
Diam.260. - I.C. grisaille.	" "	Durand → Louvre no.686. 40/2462.	<u>139.</u> no.686; <u>184.</u> p.20; <u>197.</u> p.155; <u>223.</u> no.560; <u>244.</u> no.403, p.270.
<u>EWER.</u>			
h.280. I.C. grisaille	pair to Rape of Europa dish, Sothebys.	Warwick.	Exhib: 1874. (S.Ken. Mus.) no.768.
- I.C. grisaille.		Visconti.	<u>184.</u> p.23; <u>197.</u> p.158; <u>244.</u> p.265, note.2.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
JACOB'S DREAM			
<u>CUP.</u>			
Diam. 250. h. 107. I.C. grisaille.		Ferd. de Roths- child → B.M. Waddesdon no. 36.	270. p. 19-20.
CONTINENCE OF JOSEPH			
<u>PLATE.</u>			
Diam. 202. I.C. colour + foil.	"Genesis XXXIX" part of series, Louvre.	Brissac → Louvre no. 673.	139. no. 673; 184. p. 17-18; 197. p. 152-3; 233. no. 562; 244. p. 266, no. 393.
Diam. 200. I.C. colour.	"Genesis XXXIX"	D. Dumesnil → Soltykoff → Atinboroug.	Cat. Vente D. Dumesnil 23.1. 1850. no. 737; Cat. Vente Soltykoff 8.4.1861. no. 50; 184. p. 13; 197. p. 148.
Diam. 200. I.C. colour + foil.	" " part of series, Sassoon Sale.	Sassoon →	Cat. Sassoon Sale 26.11.1919. no. 63, illus. opp. p. 8.
Diam. 195. I.C. -	"Genesis XXXIX" part of series, Christies' Sale.]	Christies →	Cat. Christies' Sale 28.6. 1935.
JOSEPH LED OFF TO PRISON.			
Diam. 200 I.C. colour + foil	"Genesis XXXIX" part of series, Louvre.	Brissac → Louvre no. 674.	139. no. 674; 184. p. 13; 197. p. 153; 244. p. 266-7, no. 394.
PHAROAH'S DREAM			
Diam. 195. I.C. colour + foil.	"Genesis XLI" part of series, L. de Rothschild.]	L. de Roths- child.	Exhib: 1862. no. 1822.
PROPHETS OF EGYPT BEFORE PHAROAH			
<u>2 HANDLED VASE</u>			
h. 300. I.C. colour.		Soltykoff → Alph. Roths- child.	Cat. Vente Soltykoff 8.4. 1861. no. 515; Exhib. 1862. no. 1833.
JOSEPH EXPLAINING PHAROAH'S DREAM			
<u>PLATE.</u>			
Diam. 200. I.C. colour + foil.		Mme Polès. →	Cat. Vente Mme Polès. 22.6. 1927. no. 150. illus. pl. L.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
I.C. colour + foil.	"Genesis XLI"	D.M. Currie.	Exhib: 1897. no.77.
C.I.	" "	Gust. Rothes- child → Walters Art Gal. no.44.182.	<u>240</u> ; <u>171</u> .p.39.
TRIUMPH OF JOSEPH			
Diam.200. I.C. colour + foil.	" " part of series, Louvre.	Louvre no.677.	<u>139</u> . no.677; <u>184</u> . p.18-19; <u>197</u> . p.153-4; <u>244</u> . p.268, no.397.
Diam.195. I.C. colour + foil.	"Genesis XLI" part of series L. de Rothschild]	L. de Rothes- child.	Exhib: 1862. no.1823.
JOSEPH PROVIDING AGAINST A FAMINE			
Diam.200. I.C. colour + foil.	"Genesis XLI" part of series, Sassoon Sale.	Sassoon →	Cat. Sassoon Sale 26.11.19 19. no.63, illus. opp. p.8.
Diam.198. I.C. colour + foil.	"Genesis XLI" pair with Wallace Coll. no.262.	Nieuwerkerque→ Wallace Coll. no.259.	<u>12</u> . p.278.
Diam.195. I.C. colour + foil.	"Genesis XLI" part of series, L. de Rothschild]	L. de Rothes- child.	Exhib: 1862 no.1824.
Diam.195. I.C. -	"Genesis XLI" part of series Christies' Sale.	Christies →	Cat. Christies' Sale. 28.6. 1935.
BIRTH OF SONS OF JOSEPH			
Diam.197. I.C. colour + foil.	"Genesis XLI" after Salomon eng. Lyons Bible 1554.	Sauvageot → Louvre no.679.	<u>280</u> .no.1131.
Diam.200. I.C. colour + foil.	"Genesis XLI"	Ducloux →	Cat. Vente Ducloux,1891. no.17; <u>203</u> .p.452.
Diam. c.200. I.C. colour + foil.	" "	Salting → V.& A. c.2445- 1910.	



<u>Meas. Sign.</u> <u>&amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography</u>
Diam.195. I.C. colour + foil.	"Genesis XLI" part of series, L. de Rothschild]	L. de Rothes- child.	Exhib: 1862. no.1825.

## JOSEPH VISITED BY BRETHEREN

Diam.198. I.C. colour + foil	"Genesis XLII" Ferd. de Roth- eschild → B.M. Waddesdon no.34.		<u>270.</u> p.19, illus.pl.XIII.
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## EMPRISONMENT OF BROTHERS OF JOSEPH

Diam. 195. I.C. colour + foil.	"Genesis XLII" part of series, L. de Rothschild]	L. de Rothes- child.	Exhib: 1862. no.1826.
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## JOSEPH RECEIVING HIS BRETHEREN

Diam.195. I.C. colour + foil.	"Genesis XLIII" part of series, L. de Rothschild]	L. de Rothes- child.	Exhib: 1862. no.1827.
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## JOSEPH'S BRETHEREN LOADING SACKS

Diam.195. I.C. colour + foil.	"Genesis XLIV" part of series, L.de Rothschild.]	L. de Rothes- child.	Exhib: 1862. no.1828.
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BENJAMIN BROUGHT BACK PRISONER  
AFTER DISCOVERY OF CUP.

- I.C. -	"Genesis XLIV" Flandrin.		
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## JOSEPH EMBRACING BENJAMIN

SALTCELLAR.

Diam.120. h.105. I.C. grisaille.	bust of man in centre.	Spitzer →	Cat. Vente Spitzer.17.4. 1893. no.575.
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## JOSEPH REVEALING HIMSELF TO BRETHEREN

CUP.

Diam.180. h.250. I.C. grisaille.	cover:Joseph explaining Pharoah's dream.	Didier Petit → Du Sommerard → Mus. de Cluny, 1020. (4600).	<u>184.</u> p.15-16; <u>197.</u> p.150-1; <u>229.</u> no.4600; <u>263.</u> no.101. Didier Petit.
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PLATE.

Diam.195. I.C. -	"Genesis XLV" part of series, Christies' Sale.	Christies →	Cat. Christies' Sale. 28.6. 1935.
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<u>Meas. Sign.</u> <u>&amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
Diam.195. I.C. colour + foil.	"Genesis XLV"	Marlborough → Davis → Spit- zer → Taylor →	Cat. Blenheim Sale. 14.6. 1883. no.47, illus.; Cat. Vente Spitzer. 17.4.1893. no.567; Cat. Taylor Sale. 2.7.1912.no.145; <u>264.</u> illus. pl.XV.
- I.C. colour + foil.	" "	W.G. Mather → Cleveland Mus.	Exhib: 1954. no.45.
JOSEPH PRESENTING BROTHERS TO PHAROAH			
Diam.200. I.C. colour + foil.	"Genesis XLVII"	Mme La Sayette, Poitiers. →	Cat. Vente Mme La Sayette 24.4.1860. no.155; <u>184.</u> p.23; <u>197.</u> p.158.
UNDETAILED SCENES FROM LIFE OF JOSEPH			
Diam.195. I.C. -	part of series Christies' Sale	Christies →	Cat. Christies' Sale. 28.6. 1935.
Diam.200. I.C. colour + foil.	2 plates from series, Sassoon Sale.	Sassoon →	Cat. Sassoon Sale 26.11. 1919. no.63.
CROSSING OF THE RED SEA.			
<u>DISH.</u>			
310 x 410. I.C. colour + foil	Pharoah & Egyptians submerged by waves. after Salomon eng. Lyons Bible,1554.	Durand → Louvre no. 61/2522.	<u>184.</u> p.17; <u>197.</u> p.152; <u>223.</u> no.559; <u>244.</u> p.265, no.392; <u>271.</u> p.34.
462 x 335. I.C. colour + foil.	" "	Wilhelm Henrich, Frankfort → Univ. of Kansas. no.55.69.	<u>271.</u> p. 28, illus. pp.29,30.
505 x 405 I.C. colour (reverse, grisaille)	" "	Duke of Atholl →	Cat. Atholl Sale. 23.7. 1926. lot.62, illus front- ispiece
530 x 400 I.C. grisaille.	" "	Seillièrre → Stettiner →	Cat. Vente Seillièrre. May 1890. p.41. no.215; <u>184.</u> p.17; <u>197.</u> p.152; <u>274.</u> illus. opp. p.590.

<u>Meas. Sign.</u> <u>&amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
540 x 410 I.C. colour + foil.	Pharoah & Egyptians submerged by waves. after Salomon eng. Lyons Bible, 1554.	Pourtalès → Anselme → Nat. Rothschild → Alph. " " → Lehman.	Cat. Vente Pourtalès. 1865. no.1766; Exhib: 1957. no. 247.
534 x - I.C. colour + foil.	" "	Ferd. de Rothsch- child → B.M. Waddesdon no.33.	269. p.18-19, illus pl.X <u>270.</u> p.8 no.33.
<u>CUP.</u> -			
I.C. -		Mus. Hallwylska, Stockholm.	
<u>EWER.</u> -			
I.D.C. colour.	upper part: Triumph of Bacchus.	Dresden, Grunegewelbe no.10, Fireplace Room.	<u>237.</u>
<u>CUP.</u> -			
Diam. 340. h.190. I.C. grisaille.		Soltykoff → Seillière.	Cat. Vente Soltykoff. 8.4. 1861. no.496.
Diam. 250. h.100. I.C. grisaille.		Seillière →	Cat. Vente Seillière 5.5. 1890. no.216.
Diam. 247. h.45. I.C. grisaille.		E. Felix →	Cat. E. Felix Sale, Col- ogne. 25.10.1886.
- I.C. -		Kunsthist. Mus. Vienna.	
MOSES STRIKING THE ROCK			
Diam. 238. I.C. grisaille.		Fontaine → Goldsmidt.	Cat. Fontaine Sale.16.6. 1884. no.138
Diam. 240. I.C.h.120. grisaille		Spitzer →	Cat. Vente Spitzer. 17.4. 1893. no.564.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
Diam. 240. h.95. I.C. grisaille		Baronne J. de Rothschild.	<u>240.</u> p.196, illus. pl.CI(2)
Diam.255. h.111. I.C. colour + foil.		D.Dumesnil → Spitzer → Morgan → Frick no.38.	Cat.Vente D.Dumesnil.23.1. 1850. no.738; Cat. Vente Spitzer. 17.4.1893. no.562, illus. pl.XIV; <u>184.</u> p.13; <u>197.</u> p.148; <u>192</u> p.45-6,illus. pl.38,38a; <u>242.</u> no.738; <u>264.</u> vol.II, p.67. no.149. Exhib: Kelvingrove 1903-8; V.& A. 1902,1903,1912; Met. N.Y. 1914-16.

## MOSES AND THE BRAZEN SERPENT

DISH.

543 x 405. I.C. colour + foil.		Fontaine → J.C. Robinson.	Cat. Fontaine Sale. 16.6. 1884. no.448; <u>184.</u> p.23; <u>197.</u> p.158; <u>244.</u> p.265,note 2.
543 x 412. I.D.C. colour + foil.		Mme La Sayette, Poitiers → Basilewsky → Louvre no.414.	Cat. Vente Mme La Sayette. 24.4.1860.no.140; <u>184.</u> p.40; <u>187.</u> p.138,no.345; <u>223.</u> p.315; <u>243.</u> vol.IV.p.101; <u>244.</u> p.277 note 2; Exhib:1865. no.2600.
- I.C. -		Lichtenstein Coll. Vienna.	

518 x - I.C. grisaille		Sassoon →	Cat. Sassoon Sale 26.11. 1919. no.62.
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## MOSES AND THE BATTLE OF REPHIDIM

CUP.

Diam.250. h.140. I.C. colour.		Spitzer →	Cat. Vente Spitzer. 17.4. 1893. no.563;
Diam.245. h.140. I.C. colour + foil.		G.R. Harding → C. Borradaile.	Cat. Coll. Limoges painted enamels .... Harding, s.d. no.6; Exhib: 1897. no.96.
Diam.260. h.125. I.C. colour + foil.	almost a replica of above.	Lion. de Roth- schild → Leop. de Rothschild.	Exhib: 1862. no.1829; 1897. no.108.
- I.C. grisaille.		Wallace Coll. no.263.	<u>12.</u> p.278.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
Diam. 245. h. 100. I.C. colour.		Addington.	Exhib: 1862.no.1831.
WORSHIP OF THE GOLDEN CALF			
<u>CUP.</u>			
Diam. 245. h. 100. I.C. grisaille.		Spencer, Althorp Park.	Exhib: 1862. no.1812.
- I.C. grisaille		Grunegewelbe, Dresden, no. 7, Fireplace Room.	<u>237.</u>
MOSES JUDGING THE ISRAELITES			
Diam. 242. h. 140. I.C. grisaille.	foot from P.Reymond enamel cup.	Lion. de Rothes- child. →	Cat. L. de Rothschild Sale 4.7.1946. no.49. Exhib: 1862. no.1813.
JOSIAH LISTENING TO READING OF SCROLL OF THE LAW.			
<u>EWER.</u> h. 280. I.C. colour.		G.R.Harding →	Cat. Coll. Limoges painted enamels .... Harding, s.d. no.7.
DAVID GREETED BY HIGH PRIEST			
<u>CUP</u>			
Diam. 252. h. 100. I.C. grisaille.		Spitzer → Seligman → Ryan. →	Cat. Vente Spitzer. 17.4. 1893. no.565; Cat. Ryan Sale. 23.11.1933. no.393, illus. p.154; <u>264</u> illus. pl. XIV.
Diam. 253. h. 140. I.C. colour.		Tweedsmuir → Spitzer →	Cat. Vente Spitzer. 17.4. 1893. no.566; <u>264.</u> illus. pl.XV.
DAVID AND ABIGAIL			
<u>DISH.</u>			
505 x 405 I.C. colour + foil	"I Des Roys Chap XXV"	Lion. de Rothes- child.	Exhib: 1862. no.1820.
JONAH AND THE WHALE			
<u>CUP.</u>			
- I.C. -		Kunsthist. Mus. Vienna.	

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
Diam. 255. h. 200. I.C. grisaille.		Fontaine → Boore → Pawsey.	Cat. Fontaine Sale. 16.6. 1884. no. 435; Cat. Boore Sale. 1.5.1913. no. 33; <u>203. p.15.</u>

## NEW TESTAMENT

## RECEPTION OF ST ANNE

PLATE.

-	"Divae Annae	Grunegewelbe,	<u>237.</u>
I.C.	conceptio sub	Dresden no.	
-	aurea porta"	28, Fireplace Room.	
	part of series, Dresden]		

## ANGEL APPEARING TO JOACHIM

-	"Angelus	Grunegewelbe,	<u>237.</u>
I.C.	Joachim app-	Dresden no. 27,	
-	aret" part	Fireplace Room.	
	of series, Dresden]		

## VISITATION

Diam. 240.	coat of arms.	Sothebys →	Cat. Sothebys Sale. 23.5.
I.C.	part of series,		1928. lot 32. no. 2, illus.
colour.	Sothebys.		opp. p. 11.

## NATIVITY

" " " " Sothebys → " " " "

## MADONNA AND CHILD

-	"Vita divae	Grunegewelbe,	<u>237</u>
I.C.	Mariae Vir-	Dresden, no. 24,	
-	ginis" part	Fireplace Room.	
	of series, Dresden]		

## MADONNA DI FOLIGNO

OVAL PLAQUE.

h. 245.	after	Wallace Coll.
I.D.C.	Raphael.	245. (Case F.)
colour.		

<u>Meas. Sign.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
ANNUNCIATION			
<u>CIRCULAR PLAQUE.</u>			
- I.C. colour		Chowaloff → Hermitage.	<u>241.</u> p.56-9, illus. pl.22.
<u>OVAL PLAQUE.</u>			
200 x 145. I.C. colour.		Sauvageot → Louvre.	<u>223.</u> p.308. no.558; <u>280.</u> no.1172.
ADORATION OF THE SHEPHERDS			
<u>RECT. PLAQUE.</u>			
445 x 340. I.D.C. colour + foil.		Mannheim → Morgan → Frick, no.34.	<u>192.</u> p.41-2, illus. pl.34; <u>257.</u> no.206, illus. opp. p.46; Exhib: V.& A. 1901- 1912; Met. N.Y. 1914-16.
ADORATION OF THE MAGI			
<u>PLAQUE.</u>			
190 x 165 I.C. colour.	oval mounted in rect. frame.	Seligman → T.F. Ryan →	Cat. Ryan Sale 23.11.1933. no.379, illus. p.125.
90 x 70 I.C. colour.	mounted as pax.	Spitzer →	Cat. Vente Spitzer 17.4. 1893. no.579; illus. pl. XVI; <u>210.</u> p.221.
<u>PLATE.</u>			
Diam 240. I.C. colour.	coat of arms. part of series, Sothebys.	Sothebys →	Cat. Sothebys Sale. 23.5. 1928. lot 32, no.2, illus. opp. p.11.
FLIGHT INTO EGYPT			
" "	" "	Sothebys →	" " " "
CIRCUMCISION			
" "	" "	Sothebys →	" " " "
<u>ROUND DISH.</u>			
Diam. 230. I.C. colour.	"Christus oct- avo die circumciditur"	St Peters, Rome.	<u>184.</u> p.23; <u>197.</u> p.158; <u>244.</u> p.265, note 2.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
PREDICATION OF ST JOHN			
<u>PLAQUE.</u>			
203 x 158 I.C. colour.		Sauvageot → Louvre no.669.	<u>139.</u> no.669; <u>184.</u> p.23; <u>197.</u> p.158; <u>223.</u> no.558; <u>244.</u> p.265, note2; <u>280.</u> no.1130.
<u>TRIPTYCH.</u>			
140 x 110	- centre; Predi- cation.	D. Dumesnil →	Cat.Vente D. Dumesnil. 23. 1.1850. no.749.
40 x 110	- above : God the Father.		
140 x 55	- L. panel: Bap- tism of Christ.		
" "	- R. panel: Be- heading of St John.		
I.D.C. colour.			
CHRIST CHASING MONEYLENDERS FROM TEMPLE			
<u>SALTCELLAR.</u>			
Width 180. h.22 I.C.	unsigned companion piece of Garden of Olives.	Mus. St Jean et Toussaint, Angers, no.2089.	<u>281.</u> no.2089.
CRUCIFIXION			
<u>OVAL PLAQUE.</u>			
295 x 225 I.C. colour + foil.	shield, latin text.	Mus. de Dijon no.1306.	<u>226.</u> no.1306.
216 x 165 I.C. colour + foil	"Vere Langor- es Nostros Ipse Tulit et Dolores ipse porta- vit.	D'Arjuzon ? → Gleizes → Berthon → Coope → Seligman → H. Walters.	Cat. Vente D'Arjuzon. 3.3. 1852; Cat. Vente Berthon. 20.12.1867.no.6; Cat.Coope Sale 3.5.1910 no.54, illus. opp. p.19; <u>184.</u> p.22-3; <u>197.</u> p.157-8; <u>201.</u> p.575; <u>202.</u> p.491,493,494; <u>244.</u> p.265. note2.
290 x 220 I.D.C. colour.		Amherst of Hackney →	Cat. Amherst Sale 11.12. 1908. no.78, illus. opp. p.17.
<u>PLAQUE</u>			
- I.C. -		St. Marceau, Chapelle du Prieuré de St Julien.	



<u>Meas. Sign. &amp; Medium</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
		DESCENT FROM CROSS	
<u>OVAL PLAQUE</u>			
370 x 190 I.C.		Théis → Dutuit.	<u>212. illus; 246.; Exhib:</u> <u>1878. (Exhib. Retrospective)</u>
		PIETA	
<u>PLAQUE.</u>		Mus. de Nevers.	
I.C.		ENTOMBMENT	
870 x 690 I.C. colour.		Gibson- Carmichael → Salt- ing → V. & A.	Cat. G. Carmichael Sale 1902. no.70, illus. opp. p.26; <u>208. p.89; 210. p.218</u> <u>-19, illus. opp. p.218.</u>
		RESURRECTION	
I.C.		St. Marceau, Chapelle du Prieuré de St Julien.	
		ASCENSION	
200 x 155 I.C. colour.		Sauvageot → Louvre, no.670.	<u>184. p.23; 197. p.158; 244.</u> <u>p.265, note 2; 280.no.1129.</u>
		DEATH OF MARY	
<u>PLATE.</u>			
Diam.240. I.C. colour.	coat of arms. Sothebys → part of series, Sothebys.		Cat. Sothebys' Sale. 23.5. 1928. lot 32, no.2, illus. opp. p.11.
		APOCALYPSE	
<u>DISH.</u>			
515 x 397. I.C. grisaille	God Father, Elders, St John etc.	Basilewsky →	<u>187. no.340.</u>
520 x 400 I.C. grisaille	" "	Pourtalès Gorgier →	Cat. Vente Pourtalès. 6.2.1865. no.1768.
518 x 392 I.C. grisaille.	" "	Marlborough → T.M. Whitehead → V. & A. no.552-1883.	Cat. Blenheim Sale. 14.6.1883. no.61, illus; Exhib: 1874. no.513, cat. illus. opp. p.58.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
		ST JOHN THE EVANGELIST	
-		Weimar Mus.	
I.D.C.		ST CHRISTOPHER	
-		Kunsthist. Mus. Vienna.	
I.C.		ST BRUNO	
180 x 130 I.C. colour + foil	arms of Verthamon.	Daugny → V. & A. 792-1877.	Cat. Daugny Sale. 7.3.1858 no.99; <u>271</u> .p.36.
		ST FRANCIS	
<u>OVAL PLAQUE.</u>			
-	post Ref- ormation iconography.	Mannheim → Met. N.Y. no. 45.60.28.	Cat. Vente C. Mannheim. 1910; <u>271</u> . p.43.
I.D.C.		FAITH	
-			
295 x 237 I.D.C.	woman bearing crucifix and bible.	Walter S. Burns → Lehman.	Cat. Burns Sale. 28.6.1935. no.18; Exhib: 1957. no.245.
		HOPE	
300 x 225 I.D.C.	woman stand- ing on anchor bearing bird on L. hand.	Walter S. Burns → Lehman.	Cat. Burns Sale. 28.6.1935. no.18; Exhib: 1957. no.246. cat. illus. pl.XCIV.
		RELIGION	
-		Mus. de Ville de Lyon.	
I.C.		UNSPECIFIED SCRIPTURAL SUBJECTS	
<u>CUP.</u>			
Diam.252. h.113. I.C. grisaille		Bernal →	Cat. Bernal Sale 20.3.1855. no.1564.
Diam.c. 240 h.95. I.C. grisaille		Baroness Rothes- child.	<u>240</u> . p.196.
Diam.180. h.210. I.C. grisaille.	+ cover.	" " "	<u>240</u> . p.196, illus. pl.CI(1)

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
<u>SERIES OF THE MONTHS</u>			
JANUARY.			
<u>PLATE</u>			
Diam. 200. I.C. grisaille	Figures in interior with table	Von Lanna, Prague → Rosenbaum.	Cat. Sale Von Lanna, Berlin. 9.11.1909. no.74.
Diam. 180. I.C. grisaille	" "	Fontaine → Lowengard.	Cat. Fontaine Sale, 16.6.1884. no.117.
Diam. 200. I.C. grisaille	" " (part of series)	Soltykoff → Thibodaut.	Cat. Vente Soltykoff, 8.4.1861. no.502.
FEBRUARY.			
Diam. 200. I.C. grisaille	(part of series)	Soltykoff → Thibodaut.	Cat. Vente Soltykoff, 8.4.1861. no.502.
- I.C. -		S. de Rothes- child → Louvre.	Cat.
MARCH			
Diam. 200. I.C. grisaille	(part of series)	Soltykoff → Thibodaut.	Cat. Vente Soltykoff, 8.4.1861. no.502.
Diam. 183. I.C. grisaille	Huntsmen.	Fontaine → Salting → V. & A. c2430-1910.	Cat. Fontaine Sale, 16.6. 1884. no.417; 197. p.152; 184. p.17; Exhib: 1897. no.95.
- I.C. -		S. de Rothes- child → Louvre.	
APRIL			
Diam. 200 I.C. grisaille	(part of series)	Soltykoff → Thibodaut.	Cat. Vente Soltykoff, 8.4.1861. no.502.
Diam. 200 I.C. grisaille	Shepherds & shepherdesses (Delaune)	Eul Garnier →	Cat. Vente P. Garnier, 18. 12.1916. no.59.
Diam. 195. I.C. -	2 men & woman in garden	Fontaine → Coureau.	Cat. Fontaine Sale, 16.6. 1884. no.421.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
MAY			
Diam.177. I.C. grisaille.	party in bower. (Delaune)	Salting.	Exhib: 1874. no.582. (S. Ken. Mus.)
Diam.195. I.C. grisaille.	Couple on horse.	Fontaine → Col.	Cat. Fontaine Sale, 16.6.1884. no.116.
Diam.200. I.C. grisaille.	(part of series)	Soltykoff → Thibodaut.	Cat. Vente Soltykoff, 8.4.1861. no.502.
- I.C. -		Goluchow Coll.	
- I.C. -		S. de Rothschild. → Louvre.	
JUNE			
Diam.200. I.C. grisaille	sheep- shearing. (Delaune)	Spitzer →	Cat. Vente Spitzer, 17.4.1893. no.568. <u>264</u> illus. pl.XIV.
Diam.183. I.C. -		Fontaine → Wareham.	Cat. Fontaine Sale, 16.6.1884. no.423.
Diam.200. I.C. grisaille.	(part of series)	Soltykoff → Thibodaut.	Cat. Vente Soltykoff, 8.4.1861. no.502.
- I.C. -		Morgan Coll.	
- I.C. -		S. de Rothschild. → Louvre.	
JULY			
Diam.208. I.C. grisaille	haymakers (Delaune)	S. de Ricci. →	Cat. Coll. de S. de Ricci. no.55.
Diam.177. I.C. grisaille.	" "	Salting.	Exhib: 1874. no.583. (S. Ken. Mus.)

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
Diam. 200. I.C. grisaille.	haymakers (Delaune)	Louvre no. 682.	139. no. 682, 184. p. 19-20 197. p. 154, 223. no. 578 244. p. 269, no. 401.
Diam. 200. I.C. grisaille	" "	Polès. →	Cat. Vente Polès, 22.6.27. illus. pl. LI. no. 152.
Diam. 180. I.C. grisaille	" "	Bernal →	Cat. Bernal Sale, 20.3.1855. no. 1468.
Diam. 200 I.C. grisaille.		Soltykoff → Thibodaut.	Cat. Vente Soltykoff, 8.4.1861 no. 502.
I.C.		S. de Rothschild. → Louvre.	

## AUGUST

Diam. 200. I.C. grisaille.	harvesting.	Polès →	Cat. Vente Polès, 22.6.1927. no. 153. illus. pl. LI.
Diam. 176. I.C. grisaille.	" "	Salting.	Exhib: 1874. no. 584. (S. Ken. Mus.)
Diam. 200. I.C. grisaille.		Soltykoff → Thibodaut.	Cat. Vente Soltykoff, 8.4.1861. no. 502.

## SEPTEMBER

Diam. 200. I.C. grisaille	winepressing.	Polès →	Cat. Vente Polès, 22.6.1927. no. 155. illus. pl. LI.
Diam. 200. I.C. grisaille	" "	Polès →	Cat. Vente Polès, 22.6.1927. no. 154. illus. pl. L.
Diam. 185. I.C. grisaille	" "	Fontaine → Wareham.	Cat. Fontaine Sale 16.6.1884. no. 412.
Diam. 176. I.C. grisaille.	" "	Salting.	Exhib: 1874. no. 586. (S. Ken. Mus.)

<u>Meas. Sign.</u> <u>&amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
Diam.195. I.C. grisaille.	winepressing.	Marlborough → Dréfus de Ganaot →	Cat. Marlborough Sale, 14. 6.1883. no.44. illus. Cat. Dréfus de Ganaot Sale, 1.9.1896. no.154. Exhib: 1874. no.520.
OCTOBER			
Diam.176. I.C. grisaille.	sowing.	Salting.	Exhib: 1874. no.585. (S. Ken. Mus.)
Diam.200. I.C. grisaille.	" "	Poles →	Cat. Vente Poles, 22.6.1927. no.156. illus. pl.LI.
Diam.183 I.C. grisaille?		Fontaine → Litchfield.	Cat. Fontaine Sale, 16.6.1884. no.419.
Diam.200. I.C. grisaille.	(part of series)	Soltykoff → Thibodaut.	Cat.Vente Soltykoff, 8.4.1861. no.502.
NOVEMBER			
Diam.200. I.C. grisaille.	pigkilling.	Polès →	Cat. Vente Polès, 22.6.1927. no.157. illus. pl.L.
Diam.200. I.C. grisaille.		Soltykoff → Thibodaut.	Cat Vente Soltykoff, 8.4.1861. no.502.
- I.C. -		S. de Rothes- child → Louvre.	
DECEMBER			
Diam.200. I.C. grisaille.	baking bread	Poles. →	Cat. Vente Poles, 22.6.1927. no.158. illus. pl.LI.
- I.C. grisaille	" "	Salting. → V.& A. c2433-1910.	
Diam.203. I.C. grisaille.	" "	Bernal? → Spitzer →	Cat Bernal Sale, 20.3.1855 no.1469; Cat. Spitzer Sale 17.4.1893. no.569; <u>264</u> illus. pl.XIV.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
Diam. 200. I.C. grisaille.		Soltykoff. → Thibodaut.	Cat. Vente Soltykoff, 8.4.1861. no.502.
EQUESTRIAN COMBAT.			
<u>EWER</u>			
h. 252, diam 100. I.C. grisaille.	Round body of ewer; Battle of nude horsemen. (Ducerceau)	Bernal → Adding- ton → Spitzer → Taylor.	Cat. Taylor Sale, 1912; Cat. Bernal Sale, 20.3.1855, no. 1561, illus. opp. p.124; 217. illus.pl.14; 203.p.468. Exhib: 1862. no.1815.
Diam. 85. h. 256. I.C. grisaille.	" "	Spitzer →	Cat. Vente Spitzer, 17.4. 1892. no.558.
Diam. 79. h. 260. I.C. grisaille.	" "	Spitzer → Stein.→	Cat. Vente Spitzer, 17.4. 1892. no.559; Cat. Vente Stein, 9.6.1899. no.24, illus. p.8.
Diam. 115. h. 265. I.C. grisaille.	" "	Durand → Louvre 672, 13/2418.	184.p.21; 139.no.672; 197.p.170; 223.no.570; 244.p.271, no.405.
h. 290. I.C. grisaille.	" "	Fontaine → Barlow. → White- head → Davis.	Cat. Fontaine Sale 16.6.1884. no.451; Cat. Whitehead Sale, 10.5.1898. no.85. illus. opp. p.14 II.
<u>SMALL EWER</u>			
I.C.		Pannwitz	Falk Cat. Pannwitz Coll. (1925)
EQUESTRIAN WARRIOR			
<u>CIRCULAR PLAQUE</u>			
Diam. 56. I.C. grisaille.		Amherst of Hackney →	Cat. Amherst Sale, 11.12. 1908. no.71. illus. opp. p p.13.
BATTLE SCENE			
<u>PLATE</u>			
Diam. 200. I.C. grisaille.		Bernal →	Cat. Bernal Sale, 20.3.1855. no.1470.
HIPPOMENES AND ATALANTA			
I.C.			Cat. Vente "X" 30.3.1935.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
PARNASSUS			
<u>DISH.</u>			
547 x 392 I.C. grisaille	after Master of Die eng. (Bartsch 38) after Raphael.	Hamilton → Wareham → Salting → V. & A. c.2442-1910.	203. p.452; 208. p.83; Exhib: 1862. no.1810; 1897. no.72.
505 x 380. I.C. grisaille	" "	Fontaine → V. & A. 80-1885.	Cat. Fontaine Sale 16.6. 1884. no.444.
505 x 380. I.C. grisaille	" "	Fontaine → B.M.	Cat. Fontaine Sale 16.6. 1884. no.445.
1.508. I.C. grisaille	" "	Seillière → Taylor. →	Cat. Taylor Sale. 2.7.1912. no.157.

I.C. Morgan.

PLAQUE.

310 x 410 "I. Curtius F." " " grisaille	Alph. de Rothschild → Rob. de Rothschild.	234. p.383; 236. p.324; Exhib; l'Art Français, 1889.
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VASE.

I.C. Bonnéfon.

## APOLLO AND MUSES

OVAL PLAQUE.

120 x 90. I.C. colour.	(mirror case)	Heckscher → Stettiner → Dublin Mus. no.66.	Cat. Heckscher Sale. 1898. no.67. illus. opp. p.15.
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## MERCURY DISCOVERED BY APOLLO

110 x 87 I.D.C. colour.	" " above, Diana piercing woman with arrows.	Spitzer →	Cat Vente Spitzer. 17.4. 1893. no.557.
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## MYTHOLOGICAL SCENE

240 x 170 I.C. colour	pair to Bernal Sale no.1476.	Bernal →	Cat. Bernal Sale 20.3.1855. no.1475.
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<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
MINERVA			
<u>OVAL PLAQUE.</u>			
203 x 146. Jehan Decourt ma fait 1555 colour	Portrait of Marguerite, Duchesse de Savoie, face derived from Clouet drawing, (Dimier, 446)	Nieuwerkerque → Wallace Coll. Obj.d'Art no.55. III 253.	<u>12.</u> p.277; <u>81.</u> no.759 bis; <u>223.</u> p.315; <u>247.</u> illus; <u>271.</u> p.37; <u>258.</u> illus; <u>285.</u> no.253, illus. fig.63.
520 x 400 I.D.C. colour + foil	Same comp. as above.	Durand → Louvre no.697. 59/2519.	<u>184.</u> p.40; <u>139.</u> no.697; <u>223.</u> p.316- <u>317</u> , no.591; <u>244.</u> p.277-278, no.414.
120 x 95 I.C. colour + foil	Standing on urn under can- opy. After De- laune.	Ferd. de Rothes- child → B.M. Wad- desdon no.38.	<u>270.</u> p.20.
I.C.		Fould.	Cat. vente L. Fould. 4.6.1860.
MINERVA VISITING THE 9 MUSES ON HELICON			
105 x 80 I.C. colour + foil	(reverse of mirror)	D.Dumesnil → Isaac.	<u>197.</u> p.149; <u>184.</u> p.14.
GRAMMAR.			
518 x 411 I.C. colour + foil		M. de Monville → Demonville → A. de Rothes- child.	<u>267.</u> vol.II p.65, illus. Pl.65 <u>182.</u> illus. Pl.288; <u>217.</u> illus. Pl.288; Exhib: 1862. no.1838. <u>255.</u> p.283-5.
CHARITY.			
I.C. grisaille.		Taillefer.	<u>184.</u> p.23; <u>190.</u> p.95; <u>197.</u> p.158. Exhib: 1886. no.65.
PARIS			
<u>SALTCELLAR.</u>			
h. 130. I.C. colour + foil	balustre form.	Stein → Morgan → Frick. no.37.	Cat Vente Stein. 9.6.1899. no.25, illus. p.9; <u>192.</u> p. 45, illus. pl.37; Exhib: Met.N.Y. 1914-16, V. & A. 1902-12.
PARIS ?			
I.C.		Fontaine → Lowengard.	Cat. Fontaine Sale . 16.6. 1884. no.276.

<u>Meas. Sign. &amp; Medium</u>	<u>Description.</u>	<u>Collection</u>	<u>Bibliography</u>
LABOURS OF HERCULES, OLYMPIAN DEITIES.			
<u>CANDLESTICK</u>			
h.347. I.C.	Pair	Soltykoff → Gust. Rothes- child.	Cat. Vente Soltykoff. 8.4. 1861. no.514; Exhib: 1862 nos.1839, 1840.
Diam.190 h.245. I.C.	Pair.	Ant. Rothes- child → Alph. Rotheschild → Schiff →	Cat. L.Schiff Sale 22.6.1938 no.98. illus.opp.p.38 Exhib: 1862. nos.1843,1844.
Diam.203 h.286. I.C. colour + foil.	Pair	D.Dumesnil → Rutt- er → Magniac → Stettiner → Taylor → Morgan → Frick.	Cat. D.Dumesnil Sale 1849 no.739; Cat. Magniac Sale 1892. no.400 illus.opp.p. 106; Cat. Taylor Sale 2.7. 1912. no.140. illus. opp. p.43; 184.p.13;192.p.43- 44.illus. pl.36,36b. 197. [Exhib: 1862. no. 44.illus. p.148; 203,p.466-7; illus. 1841;1897. no.163. p.466; 242,p.600,no.739. Met. N.Y.1914-16
Diam.187 h.165. I.C.	Pair	1) Strawberry Hill 2).Vernon → Magniac → Steinkopff	Cat. Magniac Sale.2.7.189. no.245. illus opp.p.73; Cat.Steinkopff Sale 22. 5.1935. illus.
Diam.202. h.202. I.C. colour + foil	Pair.	S. Montague.	Exhib: 1897. nos.158, 159.
Diam.198 I.C.	Hercules	C. Davis	Exhib: Hotel de Sagan,1913.
I.C. colour + foil.	Hercules	Fould. →	Cat. L. Fould Sale 4.6.1860

TRIUMPH OF NEPTUNE ( + HERCULES & GODS)

Diam.200. h.155. I.C. colour + foil	Neptune & Amphrite on lower curve (Ducerceau) Bearhunt on cup (Aldegraver)	Durand → Louvre no.684 50/2505	184. p.21; 197. p.156; 244. p.271-272. no.406. 139. no.684.
Diam.200. h.155. I.C. colour + foil	Pendant to above.	Durand → Louvre no.683	184.p.21-22; 197.p.156-7; 223.no.569; 244.p.272-3; 139.no.683, 884.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography</u>
BATTLE OF 12 NUDE WARRIORS			
<u>SALTCELLAR.</u>			
Diam. 90-120 h. 85. I.C. grisaille	interior: profile head of woman.	Basilewsky.	<u>187.</u> no. 342.
Diam. 75-98. h. 90. I.C. colour + foil.	" " Exterior: shield, 4 virtues.	Basilewsky.	<u>187.</u> no. 343.
BACCHANALE			
Diam. at base 91. h. 101. I.C. colour.	interior: head of hero exterior: bacchic procession.	Taylor →	Cat. Taylor Sale. 1.7.1912 no. 138; <u>203</u> p. 466.
Diam. at base 90. h. 150. I.C. colour.	pair. Interior of both; fem- ale head. Exterior: 1) Triumph. 2) Bacchic procession.	Spitzer →	Cat. Vente Spitzer 17.4. 1893. no. 573.
<u>CUP.</u>			
Diam. 240. h. 95. I.D.C. grisaille.		Baronness Rothschild.	<u>240.</u> p. 196.
TRIUMPH			
<u>DISH</u> - I.C. -		Kunstgewerbe Mus. Berlin.	
BEARHUNT			
<u>SALTCELLAR</u>			
h. 132. I.C. grisaille	interior: female head shield on feet.	G.H. Moreland.	Exhib: 1862. no. 1819.
TRIUMPH OF DIANA			
- I.C. -	pair to Triumph of Venus, Angers.	Mus. St Jean et Toussaint, Angers no. 2088.	<u>281.</u> no. 2088.
<u>EWER.</u>			
I.C. grisaille	lower part: Kings IV. chap. XXII.	Borradaile → Spitzer → Walters Art Gal. no. 44.167.	Cat. Vente Spitzer. 17.4. 1893. no. 126; 264; <u>271.</u> p. 39; Exhib: 1897. no. 156. cat. illus. Pl. XXIX.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
h.280. I.C. colour.	upper part: procession of children.	Magniac → Carmichael → Morgan → Frick no.35.	Cat. Magniac Sale. 2.7.1892. no.523; Cat G.Carmichael Sale. 1902. no.73, illus. opp. p.27; <u>192.</u> p. 42-43, illus.pl.35. Exhib: 1862. no.1835; 1897. no.160 Met. N.Y. 1914-1916.

## METAMORPHOSIS OF DIANA

PLATE.

Diam.202. I.C. grisaille		Marlborough → Mrs. Hollar.	Cat. Blenheim Sale 14.6. 1883. no.40, illus. Exhib: 1874. (S. Ken. Mus.)
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## DIANA

<u>MIRROR.</u> - I.D.C. -		Magniac.	Not in Sale Cat. 2.7.1892.
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## NEPTUNE AND AMPHRITE

<u>CUP</u> - I.C. -		Schatzkammer, Munich.	
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## TRITONS

<u>EWER.</u> h.285. I.C. -	tritons + fauns & satyrs.	Fontaine → Robinson Syn- dicate.	Cat. Fontaine Sale. 16.6. 1884. no.450.
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## BATTLE OF TRITONS

<u>CASKET.</u> 70 x 100 x 180 I.C. -	sides: Nept- une quieten- ing Winds, Venus on dolphins.	D. Dumesnil → Rouvel.	Cat. Vente D.Dumesnil. 23.1.1850. no.740; <u>184.</u> p.13; <u>197.</u> p.148-9.
130 x 120 x 200 I.C. grisaille.	interior also enamelled.	Mme B. Fould →	Cat. Vente Mme, B. Fould. 12.6.1891. no.147.

## ORPHEUS ENCHANTING THE ANIMALS

<u>PLATE.</u> - I.C. -		S. de Rothes- child. → Louvre.	
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<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
TRIUMPH OF VENUS			
<u>SALTCELLAR.</u>			
-			
I.C.	portraits of	Mus. St Jean et	<u>281.</u> no.2088.
-	Henry II &	Toussaint, Angers.	
	Diane de Poitiers ?	no.2088.	
VENUS.			
<u>OVAL PLAQUE.</u>			
-	pair to La	La Sayette,	<u>184.</u> p.23; <u>197.</u> p.158.
I.C.	Sayette no.	Poitiers no.168.	
colour + foil	168, Adonis.		
VENUS AND MARS			
<u>PLAQUE.</u>			
-			
I.C.		Mrs Marks.	
-			
VENUS AND CUPID			
-			
I.C.		Morgan.	
-			
OVAL PLAQUE			
133 x 105.	after	Ferd. de	<u>270.</u> p.20.
I.D.C.	Delaune.	Rothschild →	
colour + foil		B.M. Waddesdon no.37.	
120 x 100	" "	D. Dumesnil →	Cat. Vente D.Dumesnil 23.1.
I.D.C.		Cattier →	1850; <u>184.</u> p.40; <u>198.</u> p.18;
colour + foil		Baillon.	<u>243.</u> vol.IV p.101; <u>244.</u> p.277
			note 1; <u>263.</u> p.604.no.751;
			<u>283.</u> p.498.no.235.
TRIUMPH OF CUPID			
95 x 70.			
I.C.		Hecksher →	Cat. Hecksher-Saler 1898
colour.		Dublin Mus. no.	lot.66. illus opp. p.15.
		66.	<u>17.</u>
ADONIS			
-	pair to La	La Sayette,	<u>184.</u> p.23; <u>197.</u> p.158.
I.C.	Sayette no.	Poitiers. no.	
colour + foil	168, Venus.	168.	
BIRTH OF ADONIS			
<u>PLATE.</u>			
Diam. 200	from woodcut	Marlborough →	Cat. Blenheim Sale. 14.6.
I.C.	in Frankfort	Mrs Holland →	1883. no.40; Cat. Boore
grisaille.	ed. of 1567 of	Boore → Salting	Sale 31.5.1888. no.82;
	Metamorphoses	→ V.& A. c.2431-	<u>203.</u> p.452; Exhib.1897.
	of Ovid.)	1910.	no.93.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
DEATH OF ADONIS			
<u>OVAL PLAQUE.</u>			
120 x 100. I.D.C. colour + foil	mirror pair to Venus & Cupid Baillon Coll.	D. Dumesnil → Perrel.	Cat. Vente D. Dumesnil 23. 1.1850; 184. p.39; 198. p.19; 243. vol. IV p.101; 244. p.277 note 1; 263. p.604 no.750; 283. p.498. no.235.
TRIUMPH OF BACCHUS			
<u>EWER</u>			
h.230. I.C. grisaille	shoulder: Tritons. below: Pan.	Stroganoff → Villa Borghèse	Cat. Stroganoff Sale, Rome 13.3.1893. no.485; Cat. Villa Borghèse Sale 1898 no.485?
<u>PLATE.</u>			
Diam.195. I.C. grisaille.		Marlborough.	Exhib: 1874. no.519. (S. Ken. Mus.)
TRIUMPH OF SILENUS			
Diam.200. I.C. grisaille		Hamilton → Dreyfus de Ganaot. →	Cat. Vente M.D. de G. 1.6.1896. no.152. illus. opp. p.30.
<u>EWER</u>			
h.260. I.C. grisaille	medallions of classic heads on shoulder.	Fontaine → Whitehead → Coope → Swaythling → Harding.	Cat. Fontaine Sale 16.6. 1884. no.449; Cat. Coope Sale 3.5.1910 no.52, illus. opp. p.18; 202. p.492; 201. p.574.
CERES AND FURIES IN HADES			
<u>PLAQUE.</u> I.C. -		Bernal →	Cat. Bernal Sale 20.3.1855. no.1521.
JUPITER			
100 x 90 I.C. -		Baudot →	Cat. Vente Baudot. 14.11. 1894. no.441.
I.C. -		Mus. de Cluny ?	
DIANA RESTING			
<u>OVAL PLAQUE.</u> 93 x 68 I.C. colour	reverse of mirror	Spitzer →	Cat. Vente Spitzer 17.4.1898 Cat. Taylor Sale. 2.7.1912.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
RAPE OF EUROPA			
<u>OVAL PLAQUE.</u>			
94 x 71 I.C. colour + foil.	(reverse of mirror)	Hoentschel → Durlacher.	Cat. Vente Hoentschel. 14.4.1910. no.73.
<u>DISH</u>			
537 x 390. I.C. grisaille.	+ Neptune & Amphrite + Pan.	Warwick. → Sothebys →	Cat. Sale Sothebys 23.5. 1928. lot.36. illus. opp. p.13; Exhib; 1874. no.767.
- I.C.		M. Kann.	
<u>PLATE.</u>			
- I.C.		S. de Roths- child. → Louvre.	
TRIPLE HECATE			
<u>PLAQUE</u>			
- I.D.C. colour.	Hecate as moon in sky, Huntress on earth, Godd- ess in hell.	Berthon.	223. p.316; Exhib: 1865. no.2601.
ULYSSES LANDING ON CALYPSO			
<u>SHALLOW CUP.</u>			
Diam. 255. h.116. I.D.C. colour + foil.		Lord Tweed- mont → Spitzer →	Cat. Vente Spitzer. 17.4. 1893. no.556; 264. illus. Pl.XV.
SCYLLA AND KING MINOS.			
<u>SALTCELLARS.</u>			
h.110. I.C. colour.	Pair 1) Scylla in love with Midas 2) Scylla bring- ing fatal lock of hair to Midas.	Morgan → Frick. nos 40,41. (Salomon engs. in Metamorphoses d'Ovide. 1557.)	192. p.47-8, illus. pl. 40,41. Exhib: V.& A. 1902-12; Met. N.Y. 1914-16.
BACCHANALE			
H. 130 I.C. colour + foil		Stein.	Cat. Vente Stein. 1899. no.25. illus. p.9.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
		<u>CONQUEST OF THE GOLDEN FLEECE.</u>	
<u>PLAQUE.</u>			<u>MEDEA REJUVENATING THE RAM.</u>
I.C.	(Boyvin Pl. XX)	Darmstadt Mus.	<u>273.</u> p.342. illus.p.343.
			<u>MEDEA POURING ELIXIR OVER OLD ESON.</u>
I.C.	(Boyvin Pl. XXI)	Darmstadt Mus.	<u>273.</u> p.342.
<u>EWER &amp; DISH.</u>			<u>JASON TAMING THE BULLS</u>
H. of ewer 240. Dish 530x400. I.C. (ewer) colour.	also Medea giving elixir to Jason, Argonauts & king Phineas, Jason seiz- ing Fleece. (after Rosso) (Boyvin Pl. IX)	Dutuit → D. Dumesnil	<u>184.</u> p.34,14; <u>197.</u> p.149; <u>212.</u> illus; <u>242.</u> no.743; <u>245.</u> nos.1245,1247; <u>273.</u> p.342-3; <u>255.</u> p.214. Exhib: 1865. no.2583.
<u>OVAL DISH.</u>			
545 x 405 I.D.C. colour.	(Boyvin Pl. IX)	Baronne J. de Rothes- child.	<u>203.</u> p.27-8; <u>240.</u> p.192 illus. Pl. XCIX; <u>273.</u> p.344.
<u>EWER.</u>			<u>JASON SETTING BULLS TO WORK, SOWING OF DRAGONS TEETH.</u>
h.200. I.C. colour + foil.	After Rosso. (Boyvin Pl. X [XIII])	Dutuit → D. Dumesnil.	<u>184.</u> p.14; <u>197.</u> p.149; <u>242.</u> no.742; <u>273.</u> p.343; <u>245.</u> no 1246; <u>1861</u> illus. p.10.
<u>SHALLOW CUP</u>			<u>JASON EMBARKING WITH MEDEA</u>
Diam.250. h.120. I.C. colour.	After Rosso. (Boyvin Pl XIV)	D. Dumesnil → Soltykoff → Webb.	<u>184.</u> p.14; <u>197.</u> p.149; <u>242.</u> no.744; <u>273.</u> p.344; Cat. Vente Soltykoff. 8.4.1861. no.499.
I.C.	" "	Addington.	Cat. Coll. Addington. no57.
<u>OVAL PLAQUE</u>			<u>DEATH OF ABSYRTUS</u>
245 x 190. I.C. colour	(Boyvin Pl. XV)	Amherst of Hackney → Lord W. Cecil → Fitz- henry → Sutton.	<u>209.</u> p.293-4; <u>273.</u> p.342; Cat. Amherst Sale, 11.12.1908 no.77.illus.opp.p.16; Cat. Sale K.F.& R. (Cecil) 1.3. 1912. no.66; Cat. Fitzhenry Sale 18.11.1913. no.42.illus.
		<u>203.</u> p.24-25.	



<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
240 x 176. I.C. colour.	" " pair to Bernal Sale no.1475.	Bernal →	Cat. Bernal Sale 20.3.1855. no.1476.
DEBARKATION AT COLCHIS			
235 x 310. I.C.	(Boyvin Pl.VII)	Devonshire.	Exhib: 1897. no.152.
DEBARKATION AT IOLCOS			
<u>OVAL DISH.</u>			
530 x 400 I.D.C.	(Boyvin Pl.XVII)	Mus. de Rennes	<u>272.</u> no.672; <u>273.</u> p.340. no.672.
CREUSA RECEIVING FATAL CROWN FROM MEDEA.			
<u>PLAQUE.</u>			
160 x 125 I.D.C. colour + foil.		Czartoriski Mus. Cracow.	<u>273.</u> p.340. illus. p.341.
UNSPECIFIED SCENE FROM LEGEND OF FLEECE			
<u>CUP.</u>			
Diam.255. I.D.C. colour + foil		Callet.	<u>184.</u> p.40; <u>198.</u> p.20; <u>283.</u> p.497, no.234; <u>244</u> p. <u>276</u> ,note 3; Cat Objets d'Art de feu M. Callet, no.166.
DEATH OF POLYDORUS			
<u>PLATE.</u>			
Diam.205. I.C.	from woodcut in Frankfort ed. of 1567 of Metamorphoses of Ovid.	Mme Polès →	Cat. Vente Mme Polès, 22.6.1927. no.151, illus. Pl.L.
I.C. grisaille	" "	Marlborough → Salting → V. & A. c2432-1910.	Cat. Blenheim Sale 14.6.1883; <u>203.</u> p.452; <u>208.</u> p.83.
PYRAMUS AND THISBE			
Diam.200. I.C. grisaille.		Fontaine → Boore →	Cat. Fontaine Sale 16.6. 1884; Cat. Boore Sale, 1913. 1913. no.35.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
SACRIFICE OF IPHIGENIA			
<u>EWER.</u>			
h. 285. I.C. colour.		H.T.Hope.	Exhib: 1862. no.1836.
<u>PLATE.</u>			
Diam. 200. I.C. grisaille.		Durlacher.	Exhib: 1862. no.1817.
Diam. 200. I.C. grisaille.		Préau → Daugny →	Cat. Vente Daugny. 8.3. 1858. no.124.
Diam. 200. I.C. grisaille		Mannheim → Musée Jacquemart Andre 521.	<u>257</u> ; <u>120</u> . no.521.
<u>DISH, OVAL.</u>			
550 x 405. I.C. colour + foil.	after Polidoro de carravaggio of Sacrifice of Helen, eng. by Beatrizet who changed Helen for Iphigenia.	E. Jabach → Carraud → Ant. de Rothschild → Durlacher → Seligman.	<u>203</u> . p.458; illus p.458; Cat. Vente Seligman. 16.3. 1914. no.61, illus opp.p.18.
546 x ? I.C. colour + foil.	minor differences of detail from above.	Dudley Coutts, Marjoribanks.	<u>249</u> . illus. Pl.III.

## WISH OF MIDAS

PLATE

I.C.

Marlborough.

## MIDAS WITH ASSES EARS.

I.C.

S. de Rothschild → Louvre.

## RAPE OF HELEN.

I.C.

"X"

Cat. Vente "X" 30.3.1935.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description.</u>	<u>Collection.</u>	<u>Bibliography.</u>
<u>AENEAS CARRYING ANCHISES FROM BURNING TROY.</u>			
<u>PLATE.</u>			
Diam. 200. I.C. grisaille		Fontaine → Currie.	Cat. Fontaine Sale 16.6.1884. no. 414.
Diam. c. 200. I.C. grisaille.		V. & A. c492- 1921.	
<u>AENEAS LEAVING CARTHAGE</u>			
<u>CUP.</u>			
Diam. 252. h. 112. I.C. colour.		Addington.	Exhib: 1862. no. 1832.
<u>TROJAN HORSE</u>			
<u>OVAL PLAQUE.</u>			
185 x 160. I.C. grisaille.	inscribed "La Detruccion de Troye L.A. 6"	Scharf, Vienna →	Cat. Scharf Sale, Cologne. 30.5.1888. no. 320.
<u>CONTINENCE OF SCIPIO</u>			
86 x 61. I.C. colour.	reverse of mirror.	Spitzer →	Cat. Vente Spitzer. 17.4. 1893. no. 576.
<u>CLEOPATRA</u>			
<u>CUP.</u>			
I.C.		Goluchow.	
<u>ARMS OF MERY DE VIC, SEIGNEUR D'ERMONVILLE, GARDE DES SCEAUX DE FRANCE.</u>			
<u>PLATE MOUNTED ON FOOT.</u>			
Diam. 240. I.C. colour.	Arms in centre, id- entical to those on plate in St Peters Coll.	Duke of Palmella, Lisbon → Magniac → Steinkopff →	Cat. Magniac Sale. 2.7. 1892; Cat. Vente Stein- kopff. 22.5.1935. no. 41, illus. opp. p. 15; 244. p. 256; Exhib: 1862. no. 1837.
<u>SCENE FROM ROMAN HISTORY</u>			
<u>PLATE.</u>			
Diam. 200. I.C. grisaille	battle scene.	Hamilton → Deyfus de Ganaot. →	Cat. Vente M.D. de G. 1.6. 1896. no. 151, illus. opp. p. 30.

<u>Meas. Sign. &amp; Medium.</u>	<u>Description</u>	<u>Collection.</u>	<u>Bibliography.</u>
		CALYDONIAN BOAR HUNT	
- I.D.C. colour + foil.		V. & A. no. 791-1877.	
		PLAYING OF MARSYAS	
h. 88. I.C. 1547 colour.		Rosenfeld- Goldsmidt →	Cat. Rosenfeld-Goldsmidt Sale, Amsterdam. 9.5.1916. no. 219.
		TWO SHEPHERDS BENEATH A TREE	
- I.D.C. colour.		Webb → V. & A no. 231g-1874.	
		UNIDENTIFIED MYTHOLOGICAL SUBJECT	
<u>EWER.</u> - I.C. -	also a biblical scene.	Pannwitz.	Falke. Cat. Pannwitz Coll.

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