

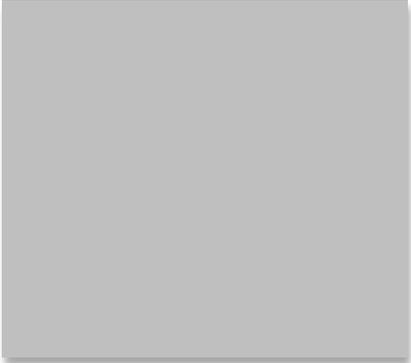
## Watteau and His Circle

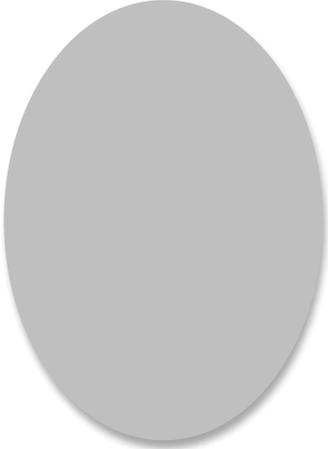
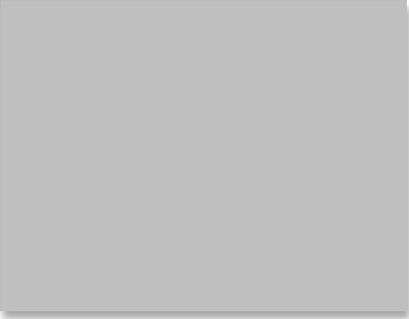
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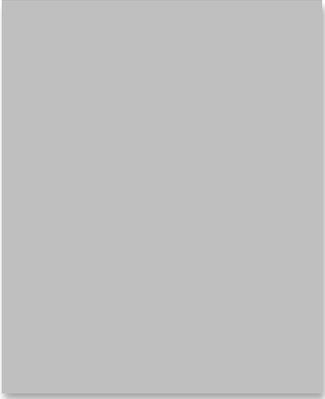
Defining the Oeuvre of Bonaventure de Bar (Part 2-B)

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	<p>X39. <i>Fête Galante (The Bird's Nest)</i>  23.4 x 31.5 cm, oil on panel  Whereabouts unknown  Provenance: London, Sotheby's, Oct. 28, 2010, lot 141, as "circle of Bonaventure de Bar," with X38 as pendant.</p> <p>Although not illustrated in the 2010 sale catalogue, this picture was described as showing a couple looking at a bird's nest and, presumably it too copied a Lancret composition, perhaps <i>The Bird Nest</i> in the Louvre (GW 456) or a picture formerly in the Boileau collection (GW 339).</p>
	<p>X40. <i>Blind Man's Buff</i>  26 x 34.8 cm, oil on panel  Whereabouts unknown  Provenance: New York, Christie's, Jan. 10, 1990, lot 94, as "circle of Bonaventure de Bar;" London, Christie's South Kensington, Oct. 25, 1990, lot 108 (illus. in reverse), as "attributed to Bonaventure de Bar," with X16 as pendant; New York, Christie's, Jan. 11, 1995, lot 249, as "circle of Bonaventure de Bar," without a pendant.</p> <p>If this is the correct left-right orientation of the picture, then this work copies the engraving after Lancret's <i>Blind Man's Buff</i> in Potsdam (GW 226). The presence and then the loss of the pendant (a copy after a Watteau composition), typifies the issues of the marketplace.</p>

	<p>X41. <i>Two Archers Practicing on the Grounds of a Country House</i>  56 x 45.8 cm; oil on canvas  Whereabouts unknown  Provenance: London, Bonham's, July 29, 1976, lot 194, as "De Bar" (signifying a work of his school or one of his followers).</p> <p>This picture, although not illustrated in 1976, may copy Lancret's <i>Youth</i> (GW 32), part of an allegorical series devoted to the <i>Four Ages of Life</i>.</p>
	<p>X42. <i>Elegant Company Playing Backgammon in a Park</i>  35.5 x 40.5 cm, oil on canvas  Whereabouts unknown  Provenance: London, Bonham's, March 4, 1976, lot 3, as "B. de Bar" (signifying a work of his school or one of his followers), with X43 as pendant.</p> <p>Although not illustrated or further described in the sale catalogue, the unusual subject suggests that this picture probably copies Lancret's <i>After Dinner</i> (GW 36), part of an allegorical series devoted to the <i>Four Times of Day</i>.</p>

	<p>X43. <i>Genre Scene</i>  35.5 x 40.5 cm, oil on canvas  Whereabouts unknown  Provenance: London, Bonham's, March 4, 1976, lot 3, as "B. de Bar" (signifying a work of his school or one of his followers), with X42 as pendant.</p> <p>Although not illustrated or described in the sale catalogue, like its pendant, this picture perhaps copied another of the scenes in Lancret's allegorical series devoted to the <i>Four Times of Day</i> (GW 34-35, 37).</p>
	<p>X44. <i>Scène Galante with Commedia dell'Arte Characters</i>  58 x 46 cm, oil on canvas  Whereabouts unknown  Provenance: London, Christie's, July 25, 1924, lot 160, as Nicolas Lancret, with <i>The Bird Cage</i> as pendant; bought by London dealer Frank T. Sabin; Cologne, Lempertz, Dec. 12, 1992, lot 6, as "attributed to Bonaventure de Bar."</p> <p>This picture excerpts three characters from the left side of the engraving after Lancret's <i>Autumn</i> (GW 9), and thus must have been executed after June 1730, that is, at least a half year after de Bar's death. The fate of its pendant, <i>Bird Cage</i>, is not known, nor do we know if it too was subsequently attributed to de Bar. It is probably a vertical adaptation of a well-known Lancret composition (GW 458, 459).</p>

	<p>X45. <i>Scène Galante</i> 8.6 x 8.3 cm, oil on copper Whereabouts unknown Provenance: Monaco, Sotheby's, June 30, 1995, lot 61, as Michel Barthélemy Ollivier, with X46 as pendant; New York, Christie's, May 23, 1997, lot 99, as Bonaventure de Bar, with X46 as pendant; New York, Christie's East, June 3, 1998, lot 112, as Bonaventure de Bar, with X46 as pendant; Zurich, Schuler Auktionen, June 21, 2002, as Bonaventure de Bar, with X46 as pendant.</p> <p>This picture excerpts figures from the left side of the engraving after Lancret's <i>Autumn</i> (GW 9) and therefore must date after June 1730, that is, after de Bar's death.</p>
	<p>X46. <i>Scène Galante</i> 8.6 x 8.3 cm (or slightly smaller), oil on copper Whereabouts unknown Provenance: Monaco, Sotheby's, June 30, 1995, lot 61, as Michel Barthélemy Ollivier, with X45 as pendant; New York, Christie's, May 23, 1997, lot 99, as Bonaventure de Bar, with X45 as pendant; New York, Christie's East, June 3, 1998, lot 112, as Bonaventure de Bar, with X45 as pendant; Zurich, Schuler Auktionen, June 21, 2002, as Bonaventure de Bar, with X45 as pendant.</p> <p>Like its pendant, this picture probably excerpts figures from one of Lancret's compositions (such as GW 285, 294, 295, 335) but, if so, it is a free transcription.</p>



X47. *Fête Galante*

40.6 x 30.5 cm, oil on canvas

Whereabouts unknown

Provenance: New York, Koetser Gallery, c. 1943;  
Brewster collection; New York, Sotheby's, May 19,  
1995, lot 127, as Bonaventure de Bar.

This sketchily rendered picture seems close in spirit to Lancret and his school. The male dancer can be compared with Lancret's *Wedding Celebration* in Angers (GW 515).



X48. *Fête Galante*

86.4 x 111.8 cm, oil on canvas

Whereabouts unknown

Provenance: New York, Ehrich Galleries; New York,  
Anderson Galleries, Nov. 12, 1924, lot 36, as  
Bonaventure de Bar; bought by Marshall Field &  
Co., Chicago; (?) London, Margaret, Lady  
Illingworth coll.; London, Christie's April 3, 1992,  
lot 47, as "follower of Jean Antoine Watteau."

This picture is related to a Pater composition with many variants. It is perhaps closest to a painting in Potsdam; see Christophe Martin Vogtherr et al., *Stiftung Preussische Schlosse und Gatern Berlin-Brandenburg, Französische Gemälde I*, (Berlin: 2011), 239-44.

	<p>X49. <i>Fête galante</i>  66 x 81 cm, oil on canvas  Whereabouts unknown  Provenance: Brussels, Fievez, de Fursac coll., Dec. 14-15, 1923, lot 171, as Jean Baptiste Pater; Paris, Galerie Charpentier, 1926, as Bonaventure de Bar.</p> <p>This picture copies one by Pater in the Wallace Collection (IS 50) but adds several figures at the right.</p>
	<p>X50. <i>Fête Galante</i>  18.25 x 21.75 inches, oil on canvas  Whereabouts unknown  Provenance: New York, Parke Bernet, May 10, 1961, lot 30, as Bonaventure de Bar.</p> <p>This picture seems to imitate a composition by Pater but no specific source has been found.</p>
	<p>X51. <i>Fête Galante</i>  64.5 x 53 cm, oil on canvas  Whereabouts unknown  Provenance: Paris, Hôtel Drouot, Oct. 19, 2007, lot 89, as "attributed to Bonaventure de Bar."</p> <p>This picture is an enlarged copy of Pater's <i>Swing</i> in the Wallace Collection (IS 276).</p>

	<p>X52. <i>The Fortune Teller</i>  18.8 x 23.9 cm, oil on canvas  Whereabouts unknown  Provenance: Amsterdam, Christie's, May 11, 1994, lot 128, as Bonaventure de Bar.</p> <p>This picture is derived from a well-known Pater composition with many variants, one of which was sold from the Hodgkins collection in 1927 (IS 517bis).</p>
	<p>X53. <i>A Military Encampment</i>  30 x 38 cm, oil on copper  Whereabouts unknown  Provenance: London, Sotheby's, Dec. 6, 1989, lot 254, as "attributed to Bonaventure de Bar."</p> <p>This picture copies Pater's <i>Encampment</i>, of which there are several versions such as the one in Lord Roseberry's collection at Mentmore (IS 415).</p>
	<p>X54. <i>Fête Galante (Blind Man's Bluff)</i>  65.8 x 82 cm, oil on canvas  Whereabouts unknown  Provenance: London, Charles Goding [sic] collection; London, Christie's, Mar. 14, 1891, lot 41, as "B. de Bar;" Charles Goding [sic] collection, c. 1970; London, Phillips, July 2, 1991, as "studio of Jean-Baptiste Pater," London, Christie's, Dec. 13, 1991, lot 215, as Bonaventure de Bar; Paris, Hôtel Drouot, Dec. 13, 2005, lot 43, as Jean Baptiste Pater.</p> <p>This picture is one of several copies after Pater's <i>Blind Man's Bluff</i> in Potsdam (IS 292).</p>

	<p>X55. <i>Fête Galante</i>  18.5 x 23.9 cm, oil on panel  Whereabouts unknown  Provenance: Paris, Christie's, June 26, 2003, lot 71, as "follower of Bonaventure de Bar."</p> <p>This picture copies Pater's painting in Buckingham Palace, London (IS 18).</p>
	<p>X56. <i>The Kiss</i>  19 x 24.6 cm, oil on canvas Whereabouts unknown  Provenance: London, Christie's South Kensington, July 4, 1996, lot 278, as "circle of Bonaventure de Bar."</p> <p>This picture copies the engraving after Pater's <i>The Rendered Kiss</i> (IS 473), published in 1733, four years after de Bar's death.</p>
	<p>X57. <i>Country Dance</i>  25.5 x 38.5 cm, oil on panel  Dresden, Gemäldegalerie Alte Meister, inv. 788 (before 1753).</p> <p>This picture is the pendant to a painting by Pater also in the Dresden museum and was traditionally ascribed to him. It is not of the highest quality, perhaps due to repainting, but a recent attempt to associate it with de Bar has no justification. See Pierre Rosenberg, <i>Gesamtverzeichnis französische Gemälde des 17. und 18. Jahrhunderts in deutschen Sammlungen</i> (Bonn, 2005), 62, cat. no. 237.</p>



X58. *Fête galante*

75 x 114 cm, oil on canvas

London, National Gallery, inv. no. 4079.

Provenance: John Webb collection; Edith Cragg (daughter of John Webb) collection; bequeathed in 1924 to the London National Gallery.

The earlier attribution of this painting to the School of Watteau (e.g., *National Gallery, Illustrations to the Catalogue, British, French & Spanish Schools* [1926] 144) is without merit. The majority of critics have recognized the picture to be by a follower or imitator of Pater (e.g. Martin Davies, *London National Gallery, French School* [1946], 72-73). Ingersoll-Smouse was undoubtedly too harsh in judging it to be a nineteenth-century imitation of Pater (*Pater*, 55, under cat. no. 234 bis). Exceptionally, Adhémar (*Antoine Watteau, sa vie—son oeuvre* [1950], 236, cat. no. 248) described this work as "School of Watteau (Bonaventure de Bar?), after ...Pater" but the painting bears no relation to de Bar's oeuvre.

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