

Watteau and His Circle

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

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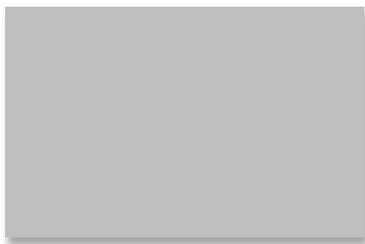
X59. *The Village Dance*

53 x 72 cm, oil on canvas

Whereabouts unknown

Provenance: Paris, Hôtel Drouot, Dec. 19, 1930, lot 27, as "French School, 18th Century," with X60 as pendant.

Robert Rey (*Quelques satellites de Watteau*, 157) attributed this painting and its pendant to de Bar, but allowed that they were commercial, less careful works. Karl T. Parker ("Mercier, Angélis and De Bar," *Old Master Drawings*, 7 [Dec. 1932], 36-40) properly recognized the author to be Pierre d'Angellis.



X60. *The Village Feast*

53 x 72 cm, oil on canvas

Whereabouts unknown

Provenance: Paris, Hôtel Drouot, Dec. 19, 1930, lot 27, as "French School, 18th Century," with X59 as pendant.

For this picture, which was not illustrated or described at the time, see the entry above for X59.



X61-64. *The Four Seasons*

43.2 x 31.7 cm, oil on canvas

Madrid, Museo Thyssen-Bornemisza

Provenance: London, Christie's, May 6, 1927, lot 14, as Bonaventure de Bar; Paris, with Louis Paraf, 1927, as Pierre Antoine Quillard; Lugano, Thyssen-Bornemisza collection, as Pierre Antoine Quillard.

Although this set of *Four Seasons* was not illustrated when it was sold in 1927, the descriptions of the allegories, their oval format, and their measurements allow us to identify the works with the well-known cycle of Quillard paintings, now in Madrid, whose provenance prior to their appearance in Paris was not previously known.



X65. *Women Bathing in the Countryside*

73.7 x 91.4 cm, oil on canvas

Whereabouts unknown

Provenance: Paris, Broussand de la Barre collection; Count Armand de Marcy collection; Washington, D.C., Audrey Maynard Auchincloss collection; New York, Sotheby's, May 21, 1998, lot 138, as "attributed to Bonaventura de Bar;" New York, Sotheby's, Jan. 28, 2011, lot 93, as "attributed to Bonaventure de Bar."

Despite the attempted association with de Bar, this composition has all the hallmarks of a work by Pierre Antoine Quillard in terms of the exaggerated bodily proportions, the arrangement of the figures in small clusters, and the dramatic chiaroscuro.



X66. *Fête in a Tavern Courtyard*

80 x 102 cm, oil on canvas

Whereabouts unknown

Provenance: Paris, Hôtel Drouot, May 23, 1911, lot 15, as Bonaventure de Bar; Mme. De Batbedat (circa 1930); Paris, collection L.D.; Paris, Hôtel Drouot, June 17-18, 1936, as "French School (18th Century)," lot 167; Paris, Galerie Cailleux, as Pierre Antoine Quillard; Croix (Nord), Pollet-Beghin collection, c. 1938, as Pierre Antoine Quillard.

Although the 1911 attribution of this picture to de Bar was seconded by Robert Rey (*Quelques satellites de Watteau*, 156-57), its true authorship by Quillard was recognized by the mid-1930s.



X67. *Fête Galante*

66 x 91 cm, oil on canvas

Whereabouts unknown

Provenance: Paris, with Jules Feral, 1927, as Bonaventure de Bar; London, Christie's, July 20, 1990, lot 81, as "follower of Jean-Baptiste Pater."

In 1927, when the painting was given to de Bar, it was claimed that it was signed and dated. A later attempt to associate this picture with Pater is not any more convincing. An attribution to one of the Octavien family is perhaps more appropriate. It resembles the fêtes galantes sold in Paris, Palais Galliera, Dec. 4, 1968, lot 28, and London, Sotheby's, Dec. 10, 1980, lot 45.



X68. *Rest during the Hunt*

55 x 70 cm, oil on panel

Whereabouts unknown

Provenance: Brussels, Palais des Beaux-Arts, Feb. 27-28, 1973, lot 6, as Bonaventure de Bar.

This finely wrought picture appears to be French, painted c. 1720-40, by a yet-to-be identified master.



X69. Decorative Murals

Dimensions and medium unknown

Château de Condé-en-Brie (Aisne)

These murals are situated in a country residence acquired in 1719 by Jean François Lériget. They are in poor condition and suffer from a "restoration" undertaken around 1900 which seems to have included the overpainting of many of the surfaces. The series is attributed to Watteau by the present owner of the château, and is attributed to de Bar by Guillaume Glorieux ("Un Ensemble de décors peints par Bonaventure de Bar," *Revue de l'art* 150 [2005], 47-54). While certain images, such as the fête with a seated woman surrounded by several men and a standing hunter, do recall motifs in de Bar's paintings, the scene of the man and woman dancing is a direct quotation from Lancret's *Autumn*. While Glorieux would have us believe that de Bar was a pasticheur, the evidence does not support such a premise. I believe that the Condé-en-Brie murals were painted by a lesser artist, a decorative painter who intentionally imitated Lancret, de Bar, and other artists whom Lériget patronized. For the work of such decorative painters, see the example of a six-part screen which was sold in Paris, Galerie Charpentier, Dec. 10, 1935, lot 33, attributed to a follower of Lancret, and which reappeared (lacking one leaf) in New York, Sotheby's, Jan. 28, 2000, lot 92, with an attribution to Lancret himself.



X70. *Country Fête*

52 x 63.5 cm, oil on canvas

Whereabouts unknown

Provenance: New York, Sotheby Parke Bernet, Nov. 16, 1979, lot 93, as "attributed to Bonaventure de Bar."

While unrelated to de Bar, this is a charming painting in its own right. One of the young men seated in the right foreground recalls a similar character in Watteau's *Les Fêtes vénitiennes* (MM 180), but this artist has a specific manner of his own, and seems distinct from the other Watteau satellites painting in France around 1720-40.



X71. *Village Fête*

73 x 91 cm, oil on canvas

Whereabouts unknown

Provenance: Paris, Sénateur Boitelle collection; Paris, Hôtel Drouot, Jan. 10-11, 1867, lot 15, as Bonaventure de Bar; Paris, Hôtel Drouot, May 16-18, 1907, Sedelmeyer coll., lot 170, as Bonaventure de Bar; Paris, Hôtel Drouot, June 2, 1909, lot 5, as Bonaventure de Bar; Paris, Hôtel Drouot, April 27, 1921, lot 16, as "attributed to Bonaventure de Bar;" Paris, Hôtel Drouot, May 24, 1923, lot 7, as "attributed to Bonaventure de Bar;" Paris, Hôtel Drouot, April 9-10, 1930, lot 102, as "attributed to Bonaventure de Bar;" Germany, coll. Field Marshal Hermann Goering; sold by the French Commission for Artistic Recuperation, 1948; Paris, Galerie Pardo, c. 1948-51; Uruguay, Barreiro collection; Montevideo, Uruguay, Castells & Castells, Nov. 14-15, 1996, lot 107, as Bonaventure de Bar.

This ambitious picture was highly touted in the first decades of the twentieth century as a work by de Bar; see Rey, *Quelques satellites de Watteau*, 150. However, as best as can be judged from the photograph that was published at the time of the 1907 Sedelmeyer sale, the figures are poorly painted and overly attenuated.



X72. *Fête champêtre*
51 x 63.5 cm, oil on canvas
Whereabouts unknown
Provenance: Paris, Galerie Pardo, c. 1961.

The picture is unrelated to de Bar. The energetic sculpture at the left suggests the spirit of Jacques de Lajoué's paintings but the whole of the composition does not.



X73. *Fête Champêtre*
53.1 x 76.5 cm, oil on canvas
Whereabouts unknown
Provenance: Castle Tulloch, Ireland, Tulloch collection;
New York Sotheby Parke Bernet, March 24, 1982, lot 9, as "attributed to Jacques Sebastien Leclerc, called Leclerc des Gobelins;" Paris, Hôtel Drouot, June 16, 1987, lot 13, as "attributed to Bonaventure de Bar;" New York Sotheby's, May 23, 1997, lot 98, as "circle of Bonaventure de Bar."

Unrelated to the work of de Bar, this landscape suggests the work of a painter working in the softened tradition of French classical landscape that prevailed after 1700. The figures seem to be a pastiche of motifs taken from Watteau.



X74. *Fête champêtre (The Spanish Dance)*
41 x 30 cm, oil on panel
Whereabouts unknown
Provenance: Paris, Hôtel Drouot, March 16-17, 1987, lot 121, as Bonaventure de Bar.

This picture appears to be a French work from c. 1720-40.



X75. *An Indoor Concert*

26.5 x 38.5 cm, oil on copper

Whereabouts unknown

Provenance: Paris, Hôtel Drouot, March 23, 1923, lot 20, "attributed to Bonaventure de Bar;" Paris, Charles Brunner, c. 1930, as Pater.

Although unrelated to de Bar, this picture is somewhat reminiscent of Pater's work, as in the faces of the two women and the man's sixteenth-century costume. But the figures are too crudely rendered and the perspective is too askew to be ascribed to him.



X76. *Scène Champêtre*

46.2 x 35.7 cm, oil on canvas

Whereabouts unknown

Provenance: New York, Ehrich Galleries, *Catalogue of the Ehrich Galleries Collection*, March 21, 1906, cat. no. 51, as Bonaventure de Bar; Joseph Satinover coll., Richmond, VA, as Bonaventure de Bar (ref. *Art News*, 26 [Dec. 10, 1921], 5); Art Institute of Chicago, acc. no. 53.334, gift of Mrs. Albert J. Beveridge, as Bonaventure de Bar; deaccessioned after 1980.

By 1961 the long-standing attribution to de Bar was described as "tentative" (*Paintings in the Art Institute of Chicago* [1961], 17).



X77. *Fête Galante in a Forest*

36 x 52 cm, oil on canvas

Whereabouts unknown

Provenance: Stockholm, Bukowski, May 19-20, 1931, lot 31, as Bonaventure de Bar; Stockholm, Bukowski, Oct. 30, 1990, lot 52, as "attributed to Bonaventure de Bar."

As best as can be determined from the poor image, the work seems to be mid-eighteenth century or later. A painting in the Musée des Beaux-Arts of Chartres, largely a pastiche of motifs from Watteau's *Le Bosquet de Bacchus* and *L'Accordée de village*, may be by the same hand.



X78. *The Judgment of Paris Played by the Commedia dell'Arte*

72 x 57.5 cm, oil on canvas

Whereabouts unknown

Provenance: Sale, Versailles, Palais des Congrès, May 23, 1978, as "attributed to Bonaventure de Bar;" Monaco, Sotheby's, June 17-18, 1988, lot 1085, as Bonaventure de Bar.

This parody of a mythological scene (still not recognized when the painting sold in 1988) is amusing but unrelated to de Bar's work. A slightly larger version (77 x 64 cm) of this composition, but in the reverse direction and with differently posed secondary figures, was with the Galerie Trotti, Paris, c. 1930. That painting bore the equally unlikely ascription of "attributed to Philippe Mercier."



X79. *Scene Played by the Commedia dell'Arte (The Picnic)*

36 x 30.5 cm, oil on canvas

Whereabouts unknown

Provenance: Paris, Hôtel Drouot, Dec. 12, 1935, lot 44, as "attributed to Bonaventure de Bar;" Paris, Galerie Charpentier, Dec. 3, 1959, lot 44, as "attributed to de Bar."

Although the background figures are based on those in the engraving after Watteau's *Voulez-vous triompher des belles* (MM 152), the foreground figures are not derived from Watteau. The picture may be Dutch or German.



X80. *Fête galante*

79.3 x 63.5 cm, oil on canvas

Whereabouts unknown

Provenance: Edinburgh, Christie's Scotland, April 30, 1992, lot 878, as "attributed to Bonaventure de Bar."

This competent and pleasing picture seems closer to the spirit and era of Michel Barthélemy Ollivier.



X81. *Scene Galante on a Terrace*

83.1 x 56.9 cm, oil on canvas

Whereabouts unknown

Provenance: Neuilly-sur-Seine, Pavillon Royal, Dec. 13, 1994, lot 6, as "circle of Bonaventure de Bar."

The vertical format and large scale of this picture, and especially the prominence of the balustrade and birds in the lower section, suggest that this work was conceived as part of a room décor. It does not seem to be French; perhaps it is Italian or German.



X82. *Three Standing Women*

72.9 x 59.7 cm, oil on canvas

Whereabouts unknown

Provenance: New York, Christie's, May 31, 1990, lot 4, as "circle of Bonaventure de Bar;" London, Christie's, Nov. 1, 1991, lot 62, as "circle of Philippe Mercier."

These certainly are not portraits of actual women—Madame de la Tour du Pon and her daughters—as is claimed on an inscription on the painting's stretcher. The characterizations of the women are too generalized to be considered portraitistic, and of what value is a portrait in *profil perdu*? Is the painting eighteenth-century in origin?

X83. *Fête Galante*

72.5 x 92 cm, oil on canvas

Whereabouts unknown

Provenance: Pringe (Loire), Château de Gallerande; Paris, Christie's, March 30, 2004, lot 382, as "follower of Bonaventure de Bar."

This picture seems to be not an eighteenth-century work but, rather, a later imitation.

X84. *Fête Galante*

71.1 x 91.4 cm., oil on canvas

Whereabouts unknown

Provenance: London, Christie's South Kensington, Dec 7, 1989, lot 14, as "manner of Bonaventure de Bar;" London, Christie's, Sept. 13, 1991, lot 14, as "manner of Bonaventura de Bar."

This picture does not seem to be an eighteenth-century work but, rather, a later imitation. The 1991 photograph reveals that the upper corners were rounded so as to accommodate the painting within *boiserie*.

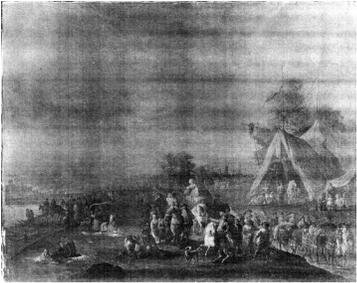
X85. *A Military Encampment*

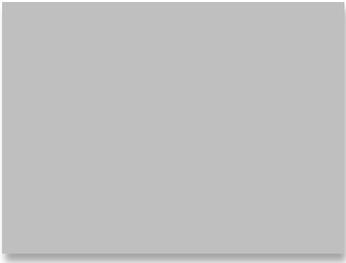
42.4 x 67.1 cm, oil on canvas

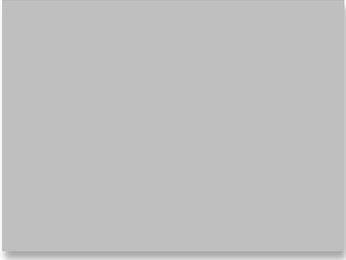
Whereabouts unknown

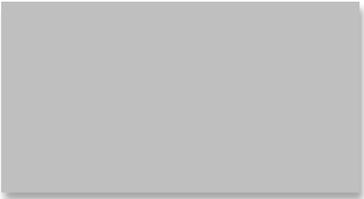
Provenance: Paris, Hôtel Drouot, Dec. 15, 1997, lot 50, as "attributed to Bonaventure de Bar;" Versailles, Enchères Perrin-Royère-Lajeunesse-Vergez Honta, March 29, 1998, lot 44, "attributed to Bonaventure de Bar."

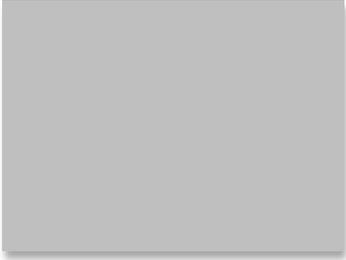
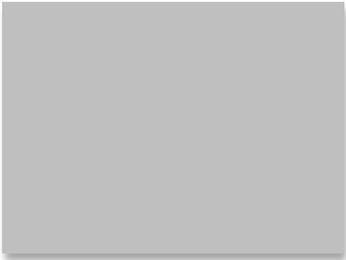
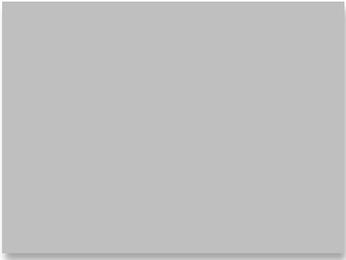
This picture is by an accomplished early eighteenth-century painter but the image available is too unclear to reach any judgment regarding its attribution.

	<p>X86. Fête galante Dimensions unknown, oil on canvas Whereabouts unknown Provenance: London, Gavin Graham Gallery</p> <p>The attribution to de Bar is unjustified. While elements in this painting may conform to fêtes galantes by Watteau's followers, the picture seems generic and not attributable to a specific, recognizable hand.</p>
	<p>X87. Travelers Stopping in a Clearing 40.9 x 56.9 cm, oil on panel Whereabouts unknown Provenance: Paris, Hôtel Drouot, Dec. 11, 1992, lot 119, as "attributed to Bonaventure de Bar."</p> <p>The subject and the way it is rendered suggest that it should be classified as Flemish. Indeed, the painting has a label with an old attribution to Theobald Michau (1676-1765).</p>
	<p>X88. <i>Military Encampment with People Fording a Stream</i> 64 x 80 cm, oil on canvas Whereabouts unknown Provenance: Paris, Eugène Kraemer coll.; Paris, June 2-5, 1913, lot 64, as Bonaventure de Bar; bought by Bousquet.</p> <p>An attribution to the Flemish school seems more appropriate.</p>

	<p>X89. <i>Traveling Gypsies</i> 25.5 x 39 cm, oil on canvas Linköping, Sweden, Östergötlands Museum, acc. no. B230.</p> <p>Although formerly listed under the name of Bonaventure de Bar, Ernst Emmerling and Horst Gerson have more reasonably ascribed the work to the German painter Johan Konrad Seekatz (1719-1768).</p>
	<p>X90. <i>Fête Galante</i> Dimensions and medium unknown Whereabouts unknown Provenance: New York, 1906 sale, as Bonaventure de Bar.</p> <p>The reference to this work given by Bénézit, <i>Dictionnaire critique et documentaire de peintres</i>, is too vague to be traced.</p>
	<p>X91. <i>Dance at a Fountain</i> 63 x 81 cm, oil on canvas Whereabouts unknown Provenance: Paris, Hôtel Drouot, March 25, 2002, lot 53.</p> <p>This picture supposedly bears the trace of a "Bar" signature at the lower right but this is an often reiterated claim that proves false. Since the work was neither illustrated nor described, no judgment can be made.</p>

	<p>X92. <i>A Repast in the Countryside</i> Dimensions and medium unknown Whereabouts unknown Provenance: Paris, Etienne Edmond, Baron de Beurnonville coll.; Paris, Hôtel Drouot, April 28, 1873, Beurnonville coll., lot 4, as Bonaventure de Bar.</p> <p>The sale catalogue does not offer measurements, a sufficient description, or an illustration. Curiously, the picture has not been located in later sale catalogues.</p>
	<p>X93. <i>Fête Galante</i> 49 x 59 cm, oil on canvas Whereabouts unknown Provenance: Guttierrez de Estrada coll.; Paris, Hôtel Drouot, Guttierrez de Estrada coll., April 28-29, 1905, lot 216, as Bonaventure de Bar; Conzalez-Moreno coll., c. 1930.</p> <p>According to the 1905 sale catalogue, this painting depicted a couple dancing, with a guitarist and a stone sculpture at the right. According to Rey (<i>Quelques satellites de Watteau</i>, 157), the principal character was a woman wearing a white dress with blue stripes. Since the work was not illustrated, no judgment can be reached.</p>
	<p>X94. <i>Scene at an Inn</i> Dimensions unknown; oil on canvas Whereabouts unknown Provenance: Dru coll. (c. 1930).</p> <p>This picture was described Rey (<i>Quelques satellites de Watteau</i>, 156) as showing the courtyard of a farm, peasants drinking, acting amorous, and playing. The yard is enclosed by a wall in ruins, with a gate in one of the arches. Rey enthusiastically ascribed this painting to de Bar, but his sense of de Bar's oeuvre was incorrect. It has not been able to trace this work and therefore no judgment can be made.</p>

	<p>X95. <i>Fête Galante</i> 58.4 x 73.7 cm, oil on panel Whereabouts unknown Provenance: possibly Cheltenham, Thirlstane House, Lord Northwick coll., c. 1854-59, as Watteau; Sir Thomas Phillips, Bart.; Alan G. Fenwick; London, Christie's, June 26, 1964, lot 77, as Bonaventure de Bar.</p> <p>According to the 1964 sale catalogue, the picture shows several figures in a glade, a garden urn, and a lake in the distance. The work was not illustrated and therefore no judgment can be made.</p>
	<p>X96. <i>Scène champêtre</i> 38 x 25 cm, oil on canvas Whereabouts unknown Provenance: Paris, Sénateur Boitelle coll.; Paris, Hôtel Drouot, Jan. 10-11, 1867, lot 14, as Bonaventure de Bar.</p> <p>As this picture was not illustrated or described, it is not possible to make any judgment about it. It should be noted that Boitelle owned another canvas attributed to de Bar; see X71 above.</p>
	<p>X97. <i>Fête Galante</i> Dimensions and medium unknown Whereabouts unknown Provenance: Paris, Surmont coll. (acquired shortly before 1931).</p> <p>This picture is described by Rey (<i>Quelques satellites de Watteau</i>, 157-58) as a small work showing promenaders who have stopped, others alighting from horses, and a horse in profile. The work was not illustrated and so no judgment about it can be made.</p>

	<p>X98. <i>Fête Champêtre</i> 49 x 65 cm, oil on canvas Whereabouts unknown Provenance: Paris, Hôtel Drouot, Monsieur J... coll., July 7, 1927, lot 17, as "attributed to Bonaventure de Bar."</p> <p>This picture was fully described: happy groups of people make music under the shade of trees, two people are seated in the center foreground, and an old woman urges a young man to ask for charity from gentlemen at the left. However, without an image, no judgment can be made about it.</p>
	<p>X99. <i>Troops Resting</i> 88 x 112 cm, oil on canvas Whereabouts unknown Provenance: Paris, Hôtel Drouot, Feb. 27, 1989, lot 45, as Bonaventure de Bar.</p> <p>As the picture was not illustrated, no judgment can be made. The 1989 sale catalogue claimed that a sketch of the painting had been on the English market but this vague reference does not ameliorate the situation.</p>
	<p>X100. <i>Fête galante</i> 45 x 57 cm, oil on panel Whereabouts unknown Provenance: Lille, Mercier et Cie., March 21, 1992, lot 157, "attributed to Bonaventure de Bar"</p> <p>Nothing further is known about this picture.</p>



X101. *Fête galante*

Dimensions and medium unknown

Whereabouts unknown

This picture is known only through an undated, unidentified clipping in the Witt Library that proclaims the painting's arrival in the United States. The composition is a pastiche of diverse elements from Watteau and Mercier, perhaps reflecting an English origin for this picture. The couple at the far left copies the Mercier etching after his own *L'Heureuse rencontre* (sold New York, Christie's, Oct. 17, 2006, lot 30). The group to the left of center is derived from the engraving after Watteau's *Voulez-vous triompher des belles?* (MM 152), while the young girl dancing is taken from the engraving after his *Iris, c'est de bonne heure* (MM 200). The male dancer and the figures at the far right are derived from a Mercier etching after *Le Danceur aux castagnettes* (MM 120), which was supposed to be a Watteau composition but which, instead, seems to have been Mercier's invention.

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