

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### NATOIRE, Jeanne

Nîmes 23.III.17 – Rome 26.VII.1776

Florent Natoire, a sculptor, and his wife Catherine Maurie had two daughters baptised Jeanne in Nîmes, Saint-Castor, the elder buried 3.IX.1699 aged 21 months. Both baptisms are omitted from Natoire scholarship until published here in 2024. The survivor was the Jeanne born 23.III.1710 and baptised four days later; her godparents were her illiterate sister Marie and her brother, the ten-year-old future painter Charles-Joseph (*q.n.*), with whom she lived throughout her life, accompanying him to Rome in 1751. She left many copies in pastel, after de Troy, Carriera etc.; the eight included in the Jullienne sale fetched 518 livres 19 sols. Mariette noted, on his copy of the sale catalogue, “Tous ces pastels ont souffert de l’humidité. Je ne sais trop si ce dommage se peut réparer”; this possibly accounts for why they have disappeared. She wrote a letter to Mme de Jullienne published in the *Mercur de France* in .VI.1744, thanking her for her patronage:

Comme je dois, Madame, à vos conseils et à votre amour pour les arts, le goût et le peu de talent que j’ai de peindre en pastel, il est juste que je profite de cette occasion pour vous en témoigner ma reconnaissance et faire connoître [here the letter breaks into verse] Le goust exquis, la douceur agréable/Dont vous si bien embellir la raison/[etc.].

Natoire wrote to Marigny in 1756 to seek a pension for his sister. The pastel of Natoire at Saint-Quentin, described as a self-portrait in various sources, seems more probably to be by Jeanne.

It seems likely that some of the copies after Rosalba were based on the original pastels owned by Jullienne, possibly including the set of the Seasons formerly owned by Clemens August. The description in Jullienne’s inventaire après décès is a little confusing:

1084. Item deux portraits de femme l’une tenant des fleurs et l’autre un papier de musique, peints en pastel, par M<sup>lle</sup> Natoire sous verres et Bordures dorées prises avec six autres en pastel dont plusieurs d’après Mad<sup>me</sup> Rosalba deux cent quarante livres

It is tempting to speculate if she might also be responsible for the Chantilly copy of the *Femme tenant une partition* (v. Carriera; like some of her other copies, it is on a larger scale than the original), but such attributions require more evidence of her technique than is yet available.

A letter written from Paris by the mathematician Clairaut to his friend Père Jacquier, professor at the collège de Trinité du Mont, Rome (dated 24.VI.17[5]7), indicates his friendship: “Si vous rencontrez quelquefois M. et Mlle Natoire, je vous prie de leur dire mille choses pour moi.”

A drawing by Liotard (Albertina, inv. 12097) is said to be of her; if so, it was presumably made before her departure for Rome.

### Bibliography

Bellier de La Chavignerie & Auvray; Bénézit; Guiffrey 1876; Kopp & Tonkovich 2009, app., p. 9; Liotard 1992, no. 94; London 2011a, p. 53f; Paul Mantz, “Charles Natoire. Correspondance avec Antoine Duchesne”,

*Archives de l’art français*, III, 1852–53, pp. 246–304; Anatole de Montaiglon, “La famille Natoire”, *Bulletin de la société de l’histoire de l’art français*, 1878, pp. 74ff; Natoire 1977a; Ratouis de Limay 1946; Vallayer-Coster 2002, pp. 85–88

### Pastels

J.5532.101 Charles-Joseph NATOIRE (1700–1777), pstl, 49x38.5, sd v “J Natoire/fecit 1760” (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.66. Don Yves Carlier de Fontobbia). Lit.: Debrie 1985, no. 66 n.r.; Debrie 1993, repr.; Garnier 1995, p. 96 n.r.; Caviglia-Brunel 2012, no. I.6 repr. φ



Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

~anon. min./ivory, 14.3x19 (Paris, Drouot, 20.XI.2001, Lot 114; Alexandre Lacroix; Paris, Drouot, 16.III.2005, Lot 125 repr. Paris, Drouot, 18.V.2006, Lot 64, éc. fr.). Lit.: Caviglia-Brunel 2012, no. I.9 repr.

J.5532.106 Femme qui chante; & pendant: J.5532.107 Femme qui prend du café, pstl, 64.8x51.3 (Jean de Jullienne, cat. 1756, no. 340/341; inv. p.m.; Paris, Martin, Remy, 30.III.–22.V.1767, Lot 278; 130 livres; Jean-Baptiste-François de Montullé). Lit.: Tillerot 2010, no. 136/137; London 2011a, p. 53. A/r Jean-François de Troy pnt. -(Berlin, SMB). Exh. London 2011a, -/no. 24

J.5532.108 Femme coiffée en fleurs; & pendant: J.5532.109 Femme lisant, pstl, 64.8x51.3 (Jean de Jullienne, cat. 1756, no. 344/345; inv. p.m.; Paris, Martin, Remy, 30.III.–22.V.1767, Lot 280, 140 livres; le président d’Albertas). Lit.: Tillerot 2010, no. 140/141; London 2011a, p. 54. A/r Jean-François de Troy pnt. -(Berlin, SMB). Exh. London 2011a, -/no. 23

J.5532.11 Une femme qui chante; & pendant: J.5532.111 une femme, pstl, 43.3x35.2, a/r Carriera (Jean de Jullienne, cat. 1756, no. 60/64, p. 46 repr.; -/inv. p.m.). Lit.: Tillerot 2010, no. 134/135, absents de sa vente φ



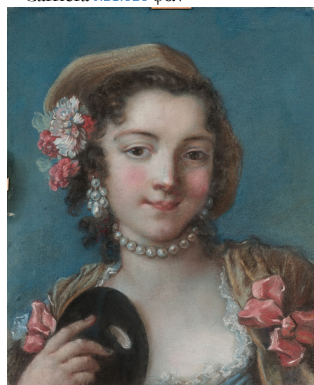
J.5532.114 =?Deux figures de fantaisie, pstl (Jullienne; Paris, Martin, Remy, 30.III.–22.V.1767)

J.5532.115 Femme en habit de masque; & pendant: J.5532.116 Femme qui tient un écureuil, pstl, 64.8x51.3, a/r Carriera (Jean de Jullienne, cat. 1756, no. 342/343; inv. p.m.; Paris, Martin, Remy, 30.III.–22.V.1767, Lot 279, 134 livres; Vincent Donjeux). Lit.: Tillerot 2010, no. 138/139; London 2011a, p. 53

J.5532.117 Deux femmes en pendants, l’une est en corsage rouge, & pendant: J.5532.118 l’autre tient des fruits, m/u, 64.8x51.3, a/r Carriera (Jean de Jullienne, cat. 1756, no. 346/347; inv. p.m.; Paris, Martin, Remy, 30.III.–22.V.1767, Lot 281, 215 livres; le président d’Albertas). Lit.: Tillerot 2010, no. 142/143; London 2011a, p. 54

J.5532.119 Buste d’une jeune femme tenant un masque, pstl, 39.2x31.5 (La Live de Jully; Paris, 2–14.V.1770, Lot 135, 9 livres; ?Matrat/?Vallet)

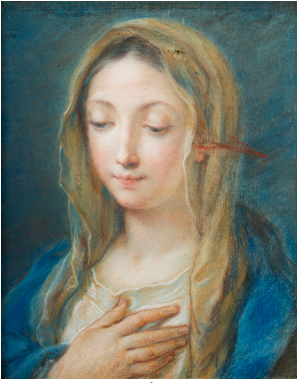
J.5532.1191 =?pstl, 43x35, inscr. verso “Natoire” (Aix-en-Provence, Hours, Primpied-Rolland, 13.X.2018, Lot 480 repr., est. €6–8000). A/r Carriera J.21.026 φ



J.5532.12 Autre buste de femme, pstl, 32.4x27.0 (La Live de Jully; Paris, 2–14.V.1770, Lot 136, 8 livres 3 sols; Louis-François Mettra)

J.5532.121 L’Hiver, & J.5532.122 le Printemps, représentés par deux figures de femme, vue à mi-corps, pstl a/r Carriera, 46x35.2 (Jean-Baptiste-François de Montullé; Paris, Le Brun, 22–30.XII.1783, Lot 111, as by Charles Natoire, d’après Rosa Alba). Lit.: Sani 1987, p. 83; Dupuy-Vachey 2019, p. 71 n.11 [new attr., ?]

J.5532.1225 Vierge, pstl/ppr/toile, 36.7x28.7, inscr. verso “Vierge Peinte au Pastel par Mademoiselle Natoire, à Rome / Donné à M. Muro [?Nuro/Ruro], en 1754” (Paris, Drouot, Millon, 27.X.2017, Lot 143 repr., est. €1000–1200) φ



1.5532.123 Pastel, a/r Berchem, 43.2x59.4 (Jean de Jullienne, cat. 1756, no. 30). Lit.: Tillerot 2010, no. 133