



THE
Orléans
COLLECTION

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VANESSA I. SCHMID

With essays by

Julia I. Armstrong-Totten, Jean-François Bédard,
Kelsey Brosnan, Alexandre Dupilet, Nicole Garnier-Pelle,
Françoise Mardrus, Rachel McGarry,
and Xavier F. Salomon

This magnificent new volume presents for the first time in over a century a comprehensive analysis of the extraordinary paintings collection of Philippe II, duc d'Orléans (1674–1623), regent of France and namesake of the city of New Orleans. The celebrated Orléans collection assembled over 500 masterpieces of European art—including works by Raphael, Veronese, Titian, Poussin, Rubens, and Rembrandt. The landmark exhibition which this book accompanies reunites a representative group of around forty works from Philippe's collection, gathered from museums and galleries across the US and throughout Europe.

The catalogue reveals the complex story of the collection's formation and character, Philippe's identity as a collector, and the impact of the sales of the collection in London during the French Revolution. While consolidating existing scholarship on the collection, new research is also provided on topics including the grand redecoration of Philippe's Palais-Royal residence; the diplomatic and idiosyncratic display of the collection in public and private spaces; and the impact this renowned collection had on visitors, contemporary artists, and collectors in Paris. A comprehensive appendix traces the pictures from Philippe's possession to their present locations.

This volume is both a celebration of the tricentennial of the city of New Orleans and a major contribution to art historical scholarship. It features contributions by internationally recognized scholars: Vanessa I. Schmid, New Orleans Museum of Art; Françoise Mardrus, Musée du Louvre; Nicole Garnier-Pelle, Musée Condé; Alexandre Dupilet, independent historian; Xavier F. Salomon, The Frick Collection; Rachel McGarry, Minneapolis Institute of Art; Julia I. Armstrong-Totten, formerly of the Getty's Project for the Study of Collecting and Provenance Research; Kelsey Brosnan, New Orleans Museum of Art; and Jean-François Bédard, Syracuse University.

Front cover illustration:

Lodovico Carracci (Italian, 1555–1619), *The Dream of Saint Catherine of Alexandria*, ca. 1593. Oil on canvas, 138.8 × 110.5 cm (54 $\frac{5}{8}$ × 43 $\frac{1}{2}$ in.). Detail of cat. 33

Back cover illustration:

Antoine Coypel (French, ca. 1661–1722), *Assembly of the Gods*, 1702–5. Oil sketch on canvas, 95 × 195 cm (37 $\frac{3}{8}$ × 76 $\frac{3}{4}$ in.). Detail of cat. 6



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Frontispiece:
Rembrandt van Rijn (Dutch, 1606–1669), *The Mill*, 1645–48. Oil on canvas, 87.6 × 105.6 cm (34½ × 41⅞ in.). Detail of cat. 28

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Philippe II d'Orléans, Absolute Regent

ALEXANDRE DUPILET

Now mark the Regency; licentious time,
Auspicious aera—lust was then in prime,
As folly tinkling loud her bells in hand,
With lightsome step, tripp'd over Gallia's land,
Where to devotion not a soul was prone,
And every act, save penitence was known.
The Regent, from his Palais Royal's Hall,
Gives signal of voluptuousness to all

—Voltaire, *The Maid of Orleans*, 1752¹

For a long time these verses by Voltaire, from the historical poem *La Pucelle d'Orléans* (*The Maid of Orleans*), summarized everything easily remembered about Philippe II, duc d'Orléans (1674–1723). A frivolous, loose-living libertine with liberal political views, the regent was more famous for his legendary intimate dinner parties than for his leadership of the kingdom of France during the minority of Louis XV (1710–1774), the great-grandson of Louis XIV, the Sun King (1638–1715). Saint-Simon's *Mémoires* also helped to form this image.² The duc de Saint-Simon (1675–1755), who still provides the main firsthand accounts we have of this period, was close to Philippe d'Orléans and remained loyal to him. During the Regency he saw him daily, discussing the decisions to be taken, murmuring advice to which the regent pretended to listen. Despite this closeness and the affection he felt for Philippe, Saint-Simon paints a less than flattering portrait of him: he describes the regent as a dilettante, reactive and lacking in foresight, caught up in events but unable to anticipate them, indecisive when decision was called for, and always seeking to strike a compromise. In

Jean-Louis Lemoyne (French, 1665–1755),
Philippe II, duc d'Orléans, Regent of France
(1674–1723), 1720.
Detail of cat. 1



The Orléans Phenomenon in Great Britain

JULIA I. ARMSTRONG-TOTTEN

The dispersal of the Orléans collection took place throughout the final decade of the eighteenth century, but the impetus began during the days of the French Revolution. The political aspirations of the regent's great-grandson, Louis Philippe Joseph d'Orléans (1747–1793), along with his mounting personal debts, led to the division and sale of the collection in two parts. By a twist of fate, both portions came for sale in London, as they were acquired by two different British syndicates. The first, a consortium of bankers, bought Dutch and Flemish paintings directly from the duke, while a group of three noblemen acquired Italian, French, and Spanish paintings by assuming a loan held by one of the duke's creditors. Two prominent picture dealers handled the sales in London. Thomas Moore Slade presented the Dutch and Flemish

paintings in 1793; Michael Bryan offered the remainder in 1798. Because of the collection's prestigious reputation, the public flocked to these private contract sales, resulting in what we would now call blockbuster exhibitions.¹ Due to their illustrious ownership by the regent, the Orléans paintings have retained this special connection, which has remained in Britain's memory decades, even centuries, later. Thus, the Orléans phenomenon had a profound impact on the history of British collecting. The events that led up to the paintings' arrival and sale in London reveals even more about the collection's reputation.

Although the regent's great-grandson, Louis Philippe Joseph d'Orléans, later known as Philippe Égalité (fig. 10.1), was one of the wealthiest individuals in France, he was constantly in debt due to the high costs of running his numerous estates, as well as his penchant for living extravagantly and gambling.² In order to increase his income, the duke redeveloped the area around his Parisian residence between 1781 and 1784. Even though the Palais-Royal had always been a fashionable gathering place, its refurbishment, which included newly planted gardens, luxury shops, and

Eustache Le Sueur (French, 1616–1655),
Alexander and His Doctor, ca. 1648–49.
Detail of cat. 15





CAT. 10
Giorgio Vasari
 (Italian, 1511–1574)

Six Tuscan Poets, 1544

Oil on panel, 132.08 × 131.13 cm (52 × 51½ in.)
 Minneapolis Institute of Art, 71.24
 Photo: Minneapolis Institute of Art, The William Hood Dunwoody Fund/Bridgeman Images

Dante is in profile and seated among the six Tuscan poets, holding a book labeled 'Virgil'. Noted in guidebooks of the period, the picture held multifaceted interest for the duc d'Orléans, not least because Virgil's *Aeneid* was the subject of Antoine Coypel's grand cycle of paintings for the duke's Gallery of Aeneas. Author of the *Lives of the Artists*, Vasari was the great proponent of Florentine *disegno*, a school of painting held in the highest regard by French theorists. Furthermore, the picture had been owned by the eminent collector Cardinal Mazarin.



CAT. 11
Alessandro Allori
 (Italian, 1535–1607)

Venus Disarming Cupid, 1570s

Oil on panel, 181 × 261 cm (71¼ × 102¾ in.)
 Montpellier, Musée Fabre, 887.3
 © Musée Fabre de Montpellier Méditerranée Métropole – photograph Frédéric Jaulmes

The adopted son and pupil of Bronzino, Allori was prized in this period as one of the greatest Florentine painters. This over life-size nude exhibits a precision of line and modeling that would have exemplified for the regent and his circle one of the finest achievements of *disegno*, following the tradition of Raphael. The composition follows a well-known invention by Michelangelo, while the painting's bright palette typified the Mannerist style.



CAT. 13
Sébastien Bourdon

(French, 1616–1671)

The Presentation in the Temple, ca. 1644

Oil on canvas, 71 × 61 cm (27¹⁵/₁₆ × 24 in.)

Paris, Musée du Louvre, 2802

Photo: Erich Lessing / Art Resource, NY

The regent inherited several seventeenth-century French paintings from his grandmother, Anne of Austria, queen of France, the wife of Louis XIII, who had lived at the Palais-Royal while she herself served as regent for the young Louis XIV. She likely commissioned this picture to adorn her oratory, part of her private apartments. Paintings depicting the life of the Virgin Mary were delivered from various leading contemporary artists, including Bourdon, Champaigne, Jacques Stella, and Vouet. Bourdon's contributions included this scene of Mary presenting the newborn Christ at a temple for a ritual of Jewish purification and the *Flight into Egypt* (see fig. 3.6).



CAT. 14
Nicolas Poussin

(French, 1594–1665)

***The Infant Bacchus Entrusted to the Nymphs of Nysa;*
*The Death of Echo and Narcissus, 1657***

Oil on canvas, 122.6 × 180.5 cm (48³/₄ × 71¹/₁₆ in.)

Cambridge, Harvard Art Museums/Fogg Museum, Gift of Mrs.

Samuel Sachs in memory of her husband, Samuel Sachs, 1942.167

Photo: Imaging Department © President and Fellows of Harvard College

The regent installed his most important seventeenth-century French Classicist paintings in the so-called Poussin cabinet, which the visitor would enter after passing through the reception room and state bedroom that led to the grand painting galleries. In this room were hung paintings by Eustache Le Sueur (cat. 15) and Charles Le Brun, in addition to several by Poussin, including his well-known series of the Seven Sacraments. *The Infant Bacchus* was painted in 1657 for Poussin's close friend and fellow painter Stella, who was also a picture dealer. The artist juxtaposes the arrival of Bacchus on the idyllic island of Nysa with the tragic, isolated deaths of Echo and Narcissus.



CAT. 22

Peter Paul Rubens

(Flemish, 1577–1640)

The Triumph of Rome: The Youthful Emperor Constantine Honoring Rome, ca. 1622–23

Oil on panel, 54 × 69 cm (21¼ × 27⅞ in.)

The Hague, Mauritshuis, 837

Photo: Mauritshuis, The Hague

A young personification of Rome sits on a throne crowned by victory, the she-wolf and Romulus and Remus at her feet. Twelve oil sketches by Rubens depicting scenes from the life of the emperor Constantine were translated into tapestries offered to Cardinal Francesco Barberini during his visit to Paris in 1625. The duc d'Orléans purchased the panels from the descendants of the Gobelins tapestry firm; despite their diminutive size, the group was displayed prominently in one of the larger painting galleries, demonstrating the value the regent placed on their associations with French monarchy and Roman victory. *The Triumph of Rome* was the only panel not shown in the tapestry series; it is not clear why this beautiful design was not represented.



CAT. 23

Gerard Dou

(Dutch, 1613–1675)

The Violin Player, 1653

Oil on canvas, 32 × 20 cm (12½ × 7⅞ in.)

Liechtenstein. The Princely Collections, Vaduz-Vienna, GE150

© Liechtenstein, The Princely Collections, Vaduz-Vienna /

Scala, Florence / Art Resource, NY 2018

Dou achieved great fame in his lifetime for the convincing illusionism of his “invisible” brushwork and fine description of textures and materials. He used the arched window format to enhance the effect of illusion. As it was by a Dutch artist particularly sought after by French collectors, this work was one of the duke’s most important northern pictures. This painting is probably a self-portrait; like a musician, a painter seduces the viewer with harmony and emotion. In the room at back left, a painting sits unfinished on an easel and an apprentice appears to be sizing a canvas or preparing pigments.

FIG. 12.20. After Paolo Veronese (Italian, 1528–1588). *Leda and the Swan*, 1560. Oil on canvas, 113 × 94.5 cm (44½ × 37¾ in.). Ajaccio, Corsica, Musée Fesch, 951.1.1. © RMN-Grand Palais / Art Resource, NY. (OC 351)

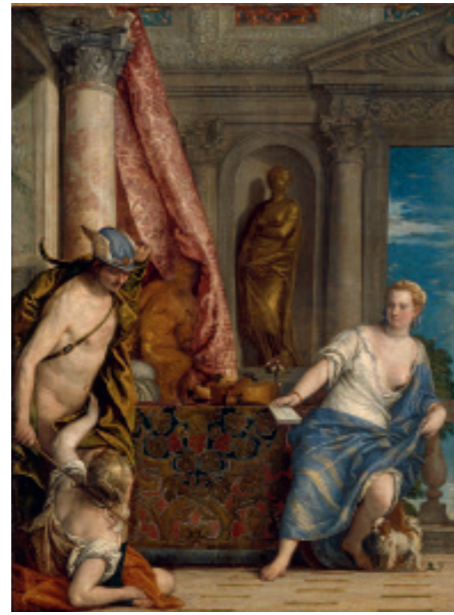


FIG. 12.21. Paolo Veronese (Italian, 1528–1588). *Mercury, Herse and Aglauros*, 1576–84. Oil on canvas, 232.4 × 173 cm (91½ × 68⅞ in.). Cambridge, Fitzwilliam Museum, Founder's Bequest, 143. © Fitzwilliam Museum, Cambridge / Art Resource, NY. (OC 354)

OC NO.	DUBOIS DE ST-G PAGENO.	ARTIST	AUTHORITY NAME	INVENTORY TITLE	PREVIOUS OWNER	NOTABLE ORLÉANS SALES	LAST-KNOWN LOCATION	CURRENT ATTRIBUTION
353.	371–72	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>La Mort d'Adonis</i> [Venus weeping over the body of Adonis]	La Reine de Suede	Bryan Orléans sale I: 26 Dec. 1798 (266) 150 guineas	Nationalmuseum, Stockholm (4414)	
354.	372–73	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>Mercur et Hersé</i> [Mercury, Herse, and Aglauros]	La Reine de Suede	Bryan Orléans sale I: 26 Dec. 1798 (200) 105 guineas Bryan Orléans sale II: 14 Feb. 1800 (49) £105.0	Fitzwilliam Museum, Cambridge (143)	
355.	373–74	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>Mars et Vénus Liés par l'Amour</i> [Mars and Venus united by love]	La Reine de Suede	Bryan Orléans sale I: 26 Dec. 1798 (273) 300 guineas	Metropolitan Museum of Art, New York (10.189)	
356.	374–75	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>Un Portrait de Femme</i> [Portrait of a woman with a dog]	M. de Hautefeuille		Museo Nacional Thyssen-Bornemisza, Madrid inv. no. 423 (1930.121)	
357.	375–76	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>Paul Veronese. entre le Vice et la Vertue</i> [Allegory of Virtue and Vice]	La Reine de Suede	Bryan Orléans sale I: 26 Dec. 1798 (236) 350 guineas Bryan Orléans sale II: 14 Feb. 1800 (53) £63.0	Frick Collection, New York (1912.1.129)	
358.	376–77	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>La Sagesse Compagne d'Hercule</i> [Allegory of Wisdom and Strength]	La Reine de Suede	Bryan Orléans sale I: 26 Dec. 1798 (223) 500 guineas	Frick Collection, New York (1912.1.128)	
359.	377–78	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>Quatre Tableaux, ... I. Le Respect</i> [Allegory of Love: Respect]	La Reine de Suede	Bryan Orléans sale I: 26 Dec. 1798 (243) 100 guineas Bryan Orléans sale II: 14 Feb. 1800 (42) £48.6	National Gallery, London (1325)	

OC NO.	DUBOIS DE ST-G PAGENO.	ARTIST	AUTHORITY NAME	INVENTORY TITLE	PREVIOUS OWNER	NOTABLE ORLÉANS SALES	LAST-KNOWN LOCATION	CURRENT ATTRIBUTION
360.	378	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>Quatre Tableaux, ... II. L'Amour</i> [Allegory of Love: Happy Union]		Bryan Orléans sale I: 26 Dec. 1798 (245) 100 guineas Bryan Orléans sale II: 14 Feb. 1800 (57?)	National Gallery, London (1326)	
361.	379	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>Quatre Tableaux, ... III. Le Dégout</i> [Allegory of Love: Scorn]		Bryan Orléans sale I: 26 Dec. 1798 (181) 150 guineas Bryan Orléans sale II: 14 Feb. 1800 (34) £46.4	National Gallery, London (1324)	
362.	379–80	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>Quatre Tableaux, ... IIII. L'Infidélité</i> [Allegory of Love: Unfaithfulness]		Bryan Orléans sale I: 26 Dec. 1798 (169) 200 guineas Bryan Orléans sale II: 14 Feb. 1800 (26) £40.19	National Gallery, London (1318)	
363.	380–81	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>Mars et Vénus</i> [Mars and Venus as lovers]	Le Duc de Modene	Bryan Orléans sale I: 26 Dec. 1798 (171) 250 guineas	Musée Condé, Chantilly (55)	As studio of Veronese
364.	381–82	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>L'Embrasement de Sodome</i> [Lot and his daughters]	M. de Liancour		Musée du Louvre, Paris (136)	
365.	382–83	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>Les Israelites Sortant d'Egypte</i> [The Israelites leave Egypt]	M. de Liancour		Musée des Beaux-Arts, Caen (53)	
366.	383–84	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>Le Jugement de Salomon</i> [Judgment of Solomon]	Le Duc de Modene	Bryan Orléans sale I: 26 Dec. 1798 (268) 60 guineas	Mrs. Michael Freeman, Detroit, Michigan	
367.	385–86	Paul Caliari Veronese	Paolo Veronese (1528–1588)	<i>Moyse Sauvé</i> [The Finding of Moses]	M. de Hautefeuille	Bryan Orléans sale I: 26 Dec. 1798 (149) 40 guineas	Walker Art Gallery, Liverpool (2854)	As studio of Veronese
368.	388–89	Pierre Buonacorsi	Perino del Vaga (1501–1547)	<i>Saint Jerome</i> [The vision of Saint Jerome]		Bryan Orléans sale I: 26 Dec. 1798 (283) 80 guineas as Guercino da Cento Bryan Orléans sale II: 14 Feb. 1800 (40) £42.0	Ashmolean Museum of Art and Archaeology, Oxford (A654)	As copy after Guercino
369.	390–91	Pierre Brugle, apellé Le Vieux Brugle	Pieter Bruegel I (ca. 1525–1569)	<i>Un Paysage</i> [Landscape with figures]		Philippe II d'Orléans sale: 9 June 1727 (18) as Jan Brueghel the Elder		
370.	391	Pierre Brugle, apellé Le Vieux Brugle	Pieter Bruegel I (ca. 1525–1569)	<i>Une Musique de Chats</i> [Cats making music]		Slade Orléans sale I: April 1793 (174)		
371.	391	Pierre Brugle, apellé Le Vieux Brugle	Pieter Bruegel I (ca. 1525–1569)	<i>Le Grand Chemin</i> [Landscape with figures, wagon, and cattle]		Philippe II d'Orléans sale: 9 June 1727 (17) 3,321 livres ? ? Slade Orléans sale I: April 1793 (111)	? Karl Heinrich von Hoym (in 1727)	As Jan Brueghel the elder
372.	393	Pierre de Laer, dit Bamboche	Pieter van Laer (1599–ca. 1642)	<i>Des Enfants</i> [Children playing a game in ruins]		Philippe II d'Orléans sale: 9 June 1727 (4) Slade Orléans sale I: April 1793 (19)		