

Watteau and His Circle

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

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The first portion of this study established a corpus of paintings clearly attributable to Bonaventure de Bar, especially because many of the pictures are linked to eighteenth-century documents. That inquiry brought together twelve extant paintings as well as references to as many other works recorded in the eighteenth century. As small as this number may seem, the extent of de Bar's known oeuvre is remarkable since this relatively minor painter practiced his art for less than a decade. These works establish a benchmark against which we can judge others attributed to him in modern times. Indeed, an incredibly large number of paintings have been attributed to de Bar and his school (as though he had one!) in the last century and a half. The more than one hundred paintings that follow in this section have been wrongly ascribed to him in sale catalogues and other printed references. This list encompasses an impossibly wide variety of styles and subjects, and these, in turn, have contributed to our misunderstanding of the painter's true artistic identity.

Around 1900, when few of de Bar's works were known save for his *morceau de réception* in the Louvre, similarly ambitious, multi-figured *fête galantes*, such as the one in the 1907 Sedelmeyer sale (cat. X71), were often given to de Bar. Simpler compositions with a Flemish accent, such as the paintings that we now know were executed by Pierre de Angellis (cat. nos. 59-60), were attributed to de Bar by Robert Rey. Each generation has had its conception of what sort of artist de Bar was. The paintings that follow are mostly *fêtes galantes* and scenes of the *commedia dell'arte* in the manner of Watteau and his school, and this represents the modern view of the artist. It would be tedious to explain in each instance why these paintings are not by de Bar but, now that we have a clearer sense of what he actually did execute, it suffices that none of them resemble the corpus of authentic, documented paintings that has been assembled. In some instances I have been able to offer alternate name such as Pierre Antoine Quillard and François Octavien, but many pictures remain in the limbo of unidentified masters.

As the corpus of verifiable works by de Bar establish, he was a creative and independent artist. There is no evidence to suggest that he was a mere plagiarist or copyist, yet more than half of the paintings that follow are straightforward copies or variants of well-known compositions by Watteau, Lancret, and Pater. The idea that de Bar was largely a plagiarist can be traced in large measure to Rey, who denigrated the painter as a “methodical and naïve plagiarist.”¹ Ironically, Rey published anonymous copies after Lancret’s *Autumn* and *Winter* (cat. nos. X31, X34) as being by de Bar without realizing that they were just copies. Recently Guillaume Glorieux accepted the idea that two such copies after Lancret’s *Autumn*, each different from the other (cat. nos. X31-32), are by de Bar.² While it is true that Lancret’s *Autumn* belongs to a series of *Four Seasons* commissioned by de Bar’s patron, Lériget de la Faye, this does not justify the attribution of the copies of either seasonal allegory to de Bar. As the right-left orientation of the copies shows, they were derived not from Lancret’s original canvases but, rather, from the engravings made after them by Nicolas Tardieu and Jacques Philippe Le Bas.³ As the engravings were issued after de Bar’s death, it would have been impossible for de Bar to have copied them. There are many other such instances where de Bar’s supposed copies were based on prints issued after his death, thereby ruling out any possibility that he was the copyist (e.g., cat. nos. X11-12, X14-17, X22, X24, X27). But even when the sources were available in de Bar’s lifetime, the stylistic characteristics of these copies have no actual relation to de Bar’s documented works. Why have so many such unworthy paintings been wrongly attributed to de Bar and why is the mention of their true sources often repressed? Unfortunately, this is not an uncommon practice in the art market where, not wanting to acknowledge that the pictures are only copies, auction houses and dealers pass such works off as originals by secondary, unfamiliar artists—painters such as de Bar.

For the greater part, I have refrained from speculating on which of the following works are eighteenth-century or more recent pictures because I have not

¹ Rey, *Quelques satellites de Watteau*, 143: “Ce plagiat méthodique et naïf nous amuse plus qu’il ne nous indigne.”

² Glorieux, “Un Ensemble de décors peints par Bonaventure de Bar,” 50.

³ These engravings were announced in June 1730 and permission to publish them was granted on August 6, 1730. On these paintings and their engravings, see Mary Tavener Holmes, *Nicolas Lancret 1690-1743*, exh. cat. (New York: The Frick Collection, 1992), 70, cat. no. 6.

seen many of them first hand. Moreover, my prime focus is de Bar and not the copyists and *pasticheurs*.

Notes on the Use of the Catalogue

The dimensions are generally those most recently cited; height precedes width.

Titles of paintings are rendered in English and have been standardized, except that the French titles of Watteau's paintings have been retained in accord with general usage.

References to Watteau's compositions bear the prefix "MM" and refer the reader to the catalogue numbers assigned by Giovanni Macchia and Ettore C. Montagni, *L'opera completa di Watteau* (Milan: 1968). References to Lancret's compositions are followed by the prefix "GW" and the catalogue numbers assigned by George Wildenstein, *Lancret* (Paris: 1924). References to Pater's compositions are followed by the prefix "IS" and the catalogue numbers assigned by Florence Ingersoll-Smouse, *Pater* (Paris: 1928).



X1. *The Village Wedding*

54.5 x 74 cm, oil on panel

Whereabouts unknown

Provenance: Rosina O. Bateson collection, with X6 as pendant; New York, Christie's, Nov. 11, 1978, lot 63, as Bonaventure de Bar, with X6 as pendant.

Despite its supposed "Watteau" signature, this picture copies the 1760 Cardon engraving after de Bar's *Village Wedding*, and therefore must date at least three decades after the death of de Bar.

Pairing this picture with a copy after the engraving of Watteau's *La Mariée de village* is typical of the spurious art made for the market. For another copy after Cardon's print, see the painting signed and dated "J.J. Hubert 74" sold New York, Christie's, Oct. 15, 1992, lot 111.



X2. *The Village Wedding*

26.7 x 35 cm, oil on panel

Whereabouts unknown

Provenance: London, Christie's, Feb. 9, 1979, lot 148, as "Bonaventure de Bar (after Watteau)," with X16 as pendant; New York, Christie's, Jan. 15, 1986, lot 70, as "attributed to Bonaventura del Bar," with X16 as pendant.

This picture copies the Cardon engraving after de Bar's *Village Wedding* and therefore must date after 1760.



X3. *The Village Wedding*

26.7 x 34.9 cm, oil on panel

Whereabouts unknown

Provenance: London, Christie's, April 3, 1992, lot 46, attributed to the "manner of Jean Antoine Watteau."

Curiously, although this picture is identical in size and support to the preceding painting, it is in the opposite direction and it is paired with a copy after a different Watteau composition, *La Mariée de village* (MM 63).



X4. *The Village Bride*

72.5 x 91 cm, oil on canvas

Whereabouts unknown

Provenance: Paris, Galerie Pardo, c. 1969-75, as Bonaventure de Bar.

This picture copies Watteau's *La Mariée de village* in Charlottenburg (MM 63).

	<p>X5. <i>The Village Bride</i> 130 x 195 cm, oil on canvas Whereabouts unknown Provenance: Tours, Etienne Monnier coll., c. 1941-60.</p> <p>This picture copies the engraving after Watteau's <i>La Mariée de village</i> (MM 63), but it has extended the composition longitudinally.</p>
	<p>X6. <i>The Village Bride</i> 54.5 x 74 cm, oil on panel Whereabouts unknown Provenance: Rosina O. Bateson collection, with X1 as pendant; New York, Christie's, Nov. 11, 1978, lot 63, as Bonaventure de Bar, with X1 as pendant.</p> <p>This picture copies the engraving after Watteau's <i>La Mariée de village</i> (MM 63).</p>
	<p>X7. <i>The Village Bride</i> Dimensions unknown, oil on canvas Whereabouts unknown Provenance: Paris, c. 1928, with the dealer George Aubry, as Bonaventure de Bar, with X12 as pendant.</p> <p>Most of the figures in this picture are derived the engraving after Watteau's <i>La Mariée de village</i> (MM 63), but the landscape setting as well as the boy and dog in the foreground appear to be the copyist's own inventions.</p>



X8. *The Wedding Contract*

25.4 x 33.6 cm, oil on canvas

Whereabouts unknown

Provenance: London, Christie's, Feb, 9, 1979, lot 148, as "Bonaventure de Bar (after Watteau.)"

This picture copies Watteau's *L'Accordée de village* in the Sir John Soane's Museum (MM 127).



X9. *The Wedding Contract*

58.5 x 80 cm, oil on canvas

Whereabouts unknown

Provenance: reputedly London, Lord Battersea; Mrs. Humphrey Ward; Cleveland, Ohio, Elisabeth Severance Prentiss coll., as Antoine Watteau; Cleveland, Museum of Art, E.S. Prentiss bequest, 1944, as Antoine Watteau; New York, Sotheby Parke Bernet, Nov. 28, 1978, lot 174, as Bonaventure de Bar; New York, Sotheby Parke Bernet, Jan. 20, 1983, lot 2, as Bonaventura de Bar; London, Harari and Johns; Paris, Galerie Segoura; private collection, as Watteau.

This sketchily rendered picture copies Watteau's *L'Accordée de village* in the Sir John Soane's Museum (MM 127) save that some of the figures in the left foreground have been omitted and the trees are fuller. Despite a belief in the nineteenth and early twentieth centuries that this was actually by Watteau, and despite the recent resurrection of that attribution, accepted by Guillaume Glorieux (*Watteau* [Paris, 2011], 187, 190), I believe it is nothing but a poor copy of the master's painting. The briefly proposed attribution to de Bar is equally without merit.



X10. *The Wedding Contract*
62.5 x 91.4 cm, oil on canvas

Whereabouts unknown

Provenance: Rome, Christie's, Dec. 6, 2001, lot 280, as "circle of de Bar."

This picture copies Watteau's *L'Accordée de village* in the Sir John Soane's Museum (MM 127).



X11. *The Wedding Contract*

65 x 98 cm, oil on canvas

Whereabouts unknown

Provenance: London, Christie's, Apr. 1, 1966, lot 70, as Bonaventure de Bar; London, Sir Richard Ford coll.; London, Christie's, Dec. 13, 1974, lot 117, as Bonaventure de Bar; Earl Spring coll.; New York, Sotheby Parke Bernet, June 7, 1978, lot 154, as Bonaventure de Bar.

This picture copies the engraving after Watteau's *L'Accordée de village* (MM 127), a print issued in 1735, more than fifteen years after de Bar's death. Some of the figures in the right foreground of the engraving have been omitted. When the painting was sold in 1966, it was claimed that it bore de Bar's name but this claim was not repeated in subsequent sales of the painting.



X12. *The Wedding Contract*

Dimensions unknown, oil on canvas

Whereabouts unknown

Provenance: Paris, c. 1928, with the dealer George Aubry, as Bonaventure de Bar, with X7 as pendant.

This picture copies the engraving after Watteau's *L'Accordée de village* (MM 127), and therefore it must have been executed more than fifteen years after de Bar's death. Some of the children who appear in the right foreground of the engraving have been moved to the center foreground of the painting.



X13. *Village Wedding*

71.1 x 88.9 cm, oil on canvas

Whereabouts unknown

Provenance: Paris, Hôtel Drouot, May 24, 1923, lot 7, as "attributed to Bonaventure de Bar-after A. Watteau;" London, Walter J. Abraham coll.; London, Christie's, July 28, 1933, lot 32, as Bonaventure de Bar; London, Palser Gallery, 1933, as Bonaventure de Bar.

This picture copies Watteau's *L'Accordée de village* in the Sir John Soane's Museum (MM 127).



X14. *A Country Dance*

24.8 x 27.9 cm, oil on canvas

Whereabouts unknown

Provenance: London, Agnew, 1921, as "school of Pater," with X15 as pendant; (?) New York, A.J. Kobler coll., with X15 as pendant; New York, Parke Bernet, Apr. 22, 1948, lot 15, as Bonaventure de Bar, with X15 as pendant.

This picture copies several of the principal figures at the right side of the engraving after Watteau's *L'Accordée de village* (MM 127). Therefore, this work must have been executed more than fifteen years after de Bar's death. However, the landscape is quite different.



X15. *A Country Dance*

24.8 x 27.9 cm, oil on canvas

Whereabouts unknown

Provenance: London, Agnew, 1921, as "school of Pater," with X14 as pendant; (?) New York, A.J. Kobler coll., with X14 as pendant; New York, Parke Bernet, Apr. 22, 1948, lot 15, as Bonaventure de Bar, with X14 as pendant.

This picture copies several of the principal figures at the left side of the engraving after Watteau's *L'Accordée de village* (MM 127). Therefore, this work must have been executed more than fifteen years after de Bar's death. However, the landscape is quite different.



X16. *The Pleasures of the Dance*

26.7 x 35 cm, oil on panel

Whereabouts unknown

Provenance: New York, Christie's, Jan. 15, 1986, lot 70, as "attributed to Bonaventura de Bar," with X2 as pendant; London, Christie's South Kensington, Oct. 25, 1990, lot 108 (illustrated in reverse), with X40 as pendant.

The paintings sold in 1986 and 1990 agree in size and support, and it would seem that they are one and the same. The change in left-right direction of the second painting may be just a mistake in the printing of the sale catalogue. However, the shifting of pendants between 1986 and 1990 typifies the mysteries (or trickery) of the marketplace.

This picture copies the engraving after Watteau's *Les Plaisirs du bal* (MM 164), a print first published in 1730. Therefore, this copy must have been executed at least a year after de Bar's death.



X17. *The Pleasures of the Dance*

66 x 83 cm, oil on canvas

Whereabouts unknown

Provenance: Stockholm, Bukowski, Apr. 4, 1949, lot 95, as Bonaventure de Bar; Stockholm, Bukowski, April 2-3, 1952, as Bonaventure de Bar.

The figures in this pictures are copied from the engraving after Watteau's *Les Plaisirs du bal* (MM 164), and therefore the painting must have been executed at least a year after de Bar's death. Whereas Watteau's composition depicted an architectural environment, here the scene is set in a non-eighteenth-century landscape,.



X18. *Fête Galante at a Statue of Bacchus*

36.5 x 59.3 cm, oil on panel

Whereabouts unknown

Provenance: Czechoslovakia, Daniel Vogel coll.: Rumson, New Jersey, Ferdinand Peter Vogel coll.; New York, Parke Bernet, Apr. 18, 1956, lot 58, as Bonaventure de Bar; New York, Sotheby's, June 11, 2011, lot 93, as Christian Wilhelm Ernst Dietrich (with the claim that the work had been given c. 1988 to the seller by William Frederick Cavendish-Bentinck, 9th Duke of Portland [1897-1990]).

Despite the alternative attributions that have been proposed, this picture remains merely an anonymous copy after the engraving of Watteau's *Le Bosquet de Bacchus* (MM 141).



X19. *Fête Galante*

79.3 x 113 cm, oil on canvas

Whereabouts unknown

Provenance: Amsterdam, Roos, Nov. 18, 1913, Schalken coll., lot 55, as "attributed to Nicolas Lancret;" London, Christie's, Apr. 18, 1991, lot 51, as "follower of Bonaventura de Bar."

This picture copies the engraving after Watteau's *La Musette* (MM 93).



X20. *Scene Galante*

23.5 x 29 cm, oil on copper

Whereabouts unknown

Provenance: Paris, Hôtel Drouot, Mar. 26, 2003, lot 73, as "attributed to Bonaventure de Bar."

The two principal figures are taken from the engraving after Watteau's *Le Conteur* (MM 132), but not the additional figures, the landscape, or the architectural elements.



X21. *Fête Galante*

64 x 79 cm, oil on canvas

Whereabouts unknown

Provenance: Versailles, Palais des Congrès, Mar. 3, 1968, lot 146, as "attributed to Bonaventure de Bar."

This picture copies a Watteau *fête galante* in Charlottenburg, *Les Comédiens sur le champ de foire* (MM 62 bis), but adds highly detailed architecture at the right.



X22. *Fete Galante*

90 x 71 cm, oil on canvas

Whereabouts unknown

Provenance: Monaco, Sotheby Parke Bernet, May 26, 1980, lot 568, as Bonaventure de Bar, with X32 as pendant; London, Sotheby Parke Bernet, Apr 8, 1981, lot 189, as Bonaventure de Bar, with X32 as pendant.

This picture copies the engraving after Watteau's *Fêtes vénitiennes* (MM 180), a print first issued in 1732. Therefore, this painting must have been executed more than seven years after de Bar's death. That it recast Watteau's composition in an oval format, and paired it with a copy after a Lancret (X32) tells us something about the deceptive nature of the plagiarist.



X23. *Woman Dancing*

29.2 x 21.5 cm, oil on panel

Whereabouts unknown

Provenance: New York, Christie's, April 6, 1989, lot 33, as "circle of Bonaventure de Bar," with X24 as pendant.

Although described as the "portrait of a lady" when auctioned in 1989, this painting copies the principal figure in Watteau's *La Danse paysanne*, now in the Huntington Library, San Marino (MM 134).



X24. Man Dancing

29.2 x 21.5 cm, oil on panel

Whereabouts unknown

Provenance: New York, Christie's, April 6, 1989, lot 33, as "circle of Bonaventure de Bar," with X23 as pendant.

Although described as the "portrait of a gentleman" when auctioned in 1989, this painting copies the principal male figure (actually a portrait of Nicolas Vleughels) in the engraving after Watteau's *Les Fêtes vénitiennes* (MM 180). The print appeared in 1732 and therefore this painting and its pendant must have been executed more than twelve years after de Bar's death



X25. *Fête Galante*

78.7 x 97.2 cm, oil on canvas

Whereabouts unknown

Provenance: Marquess of Hamilton; London, Christie's, Feb. 6, 1976, lot 62, as Bonaventure de Bar, with X27 as pendant; London, Sotheby's, Dec. 11, 1991, lot 73, as "circle of Jean-Antoine Watteau," with a provenance from the Duke of Abercorn.

Most of the elements in the left half of this picture, as well as the architecture at the right, were taken from the engraving after Watteau's *La Mariée de village* (MM 63). However, the principal female dancer and the group behind her are taken from the engraving after Watteau's *Les Fêtes vénetiennes* (MM 180). Her partner seems to have been derived from the principal male figure in Watteau's *La Proposition embarrassante* (MM 146).



X26. *Fête Galante with a Fountain of Bacchus*

32 x 41 cm, oil on canvas

Whereabouts unknown

Provenance: London, Sotheby's, April 16, 1980, lot 288, as "School or follower of Watteau;" Paris, Hôtel Drouot, Mar. 30, 1981, lot 9, as "attributed to Bonaventure de Bar."

The fountain, the landscape setting, the guitarist at the right, and the leftmost couple are derived from the engraving after Watteau's *Le Bosquet de Bacchus* (MM 141). The couple seated at the very center of the composition appears to be based on the engraving after the Watteau arabesque *Le Berger assis* (MM 49F). The strolling couple in the background is a frequently recurring motif in Watteau's works such as *L'Assemblée galante* and *L'Amour paisible* (MM 71, 174).



X27. *Fête Galante*

80 x 100.5 cm, oil on canvas

Whereabouts unknown

Provenance: Marquess of Hamilton; London, Christie's, Feb. 6, 1976, lot 63, as Bonaventure de Bar, with X25 as pendant.

This composition is a pastiche from several sources. The guitarist is derived from the engraving after Watteau's *La Récréation italienne* (MM 129), an engraving published four years after de Bar's death. The woman repulsing her suitor at the right seems to depend on a similar couple in Watteau's *Fêtes vénitiennes* (MM 180). The statue of Venus and Cupid at the right is taken from the engraving after the Berlin *Embarkation* or the Dresden *La Fête d'amour* (MM 185 and 178). The park setting and especially its elaborate staircase suggest the work of painters from the generation after Watteau, including Lancret and Lajoue.

Although presented in 1976 as a pendant to another pastiche (X25) the two pictures differ considerably. This picture is slightly larger but the figures are smaller in scale than those in its supposed pendant.



X28. *Fête Galante*

29.8 x 34.3 cm, oil on panel

Whereabouts unknown

Provenance: London, Christie's, June 1, 1953, lot 71, as Jean Baptiste Pater, with X29 as pendant; London, Christie's, May 19, 1989, lot 69, as Bonaventure de Bar, with X29 as pendant.

Despite the previous attribution to Pater and the present attribution to de Bar, this picture and its pendant are pastiches after the works of several artists. The woman in the left foreground seems to have been derived from Pater's *La Danse in Sans Souci* (IS 223), while the male guitarist at the right is related to the one in Watteau's *L'Accord parfait* in Los Angeles (MM 196). The couple strolling away seem to be based on figures in Watteau's *Fête d'amour* in Dresden (MM 178).



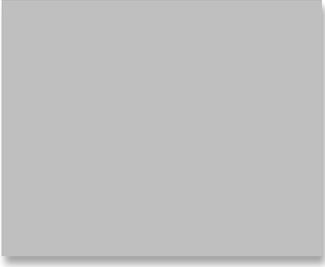
X29. *Fête Galante*

29.8 x 34.3 cm, oil on panel

Whereabouts unknown

Provenance: London, Christie's, June 1, 1953, lot 71, as Jean Baptiste Pater, with X28 as pendant; London, Christie's, May 19, 1989, lot 69, as Bonaventure de Bar, with X28 as pendant.

As with its pendant, this composition was constructed from diverse sources. The guitarist at the left was based on one in Watteau's *La Perspective* (MM 117), and the girls at the right seem derived from the engraving after his *Champs Elysées* (MM 156). On the other hand, the blackamoor pouring a beverage is a favorite motif in Pater's fêtes galantes such as one in Valenciennes (IS 29), while the fountain with its mermaid and river god is a composite of elements employed by Lancret for his fountains (GW 9 and 149).

	<p>X30. <i>Fête Galante</i> 71.1 x 96.5 cm, oil on canvas Whereabouts unknown Provenance: New York, American Art Association, April 18-19, 1934, lot 167, as Bonaventure de Bar; bought by the New York dealer, Julius H. Weitzner.</p> <p>Although the picture was not illustrated at the time, it was described as showing a park in the evening. Groups of people are at either side, and a central group watches a theatrical performance that is accompanied by a violinist. The supposed signature "A. WATTEAU" at the lower left was evidently insufficient to persuade experts to ascribe it to him. I doubt that de Bar's name should have been intoned as an alternative.</p>
	<p>X31. <i>Fête Galante</i> 52 x 46 cm, oil on canvas Whereabouts unknown Provenance: Paris, Hôtel Drouot, Dec. 19, 1913, lot 3, as Bonaventure de Bar, pendant with X34)</p> <p>Neither the 1913 auction catalogue nor Robert Rey (<i>Quelques satellites de Watteau</i>, 150-51) recognized that this picture is wholly dependent on a composition by Lancret, <i>Autumn</i>, from a series of <i>Four Seasons</i> originally owned by Lériget (GW 9; see also Holmes, <i>Lancret</i>, cat. no 6). While Glorieux ("Un Ensemble de décors peints par Bonaventure de Bar," 52 and note 25) recognized its dependence on Lancret, he failed to realize that this picture copies the engraving after Lancret's composition, which was not published until mid-1730. Therefore, this copy must have been executed at least half a year or more after de Bar's death.</p>



X32. *Fête galante*

90 x 71 cm, oil on canvas

Whereabouts unknown

Provenance: Monaco, Sotheby Parke Bernet, May 26, 1980, lot 568, as "Bonaventure de Bar (after Lancret)," with X36 as pendant; London, Sotheby Parke Bernet, Apr.8, 1981, lot 189, as Bonaventure de Bar, with X36 as pendant.

This picture copies the engraving after Lancret's *Autumn* (GW 9) but recasts it in an oval format. Glorieux ("Un Ensemble de décors peints par Bonaventure de Bar," note 25) accepted the attribution of this work to de Bar. However, it was based on the engraving after Lancret's composition, issued in June 1730, and therefore this copy must date at least a half year or more after de Bar's death.



X33. *Fête Galante*

69.9 x 90.2 cm, oil on canvas

Whereabouts unknown

Provenance: Paris, Bailliencourt coll.; Paris, A. Picard coll.; New York, American Art Association, Oct. 21, 1937, lot 46, as Bonaventure de Bar.

When the painting was in France, it was classified as a "copy after Nicolas Lancret" (as per indications on a photograph in the Service de documentation of the Louvre). This picture copies the engraving after Lancret's *Autumn* (GW 9) but recasts it in a horizontal format and distends the spaces between the figures.



X34. *Interior with Card Players*

52 x 46 cm, oil on canvas

Whereabouts unknown

Provenance: Paris, Hôtel Drouot, Dec. 19, 1913, lot 4, as Bonaventure de Bar, with X31 as pendant.

This picture copies the engraving after Lancret's *Winter* (GW 10) and thus must date after June 1730, that is, at least a half year after de Bar's death.



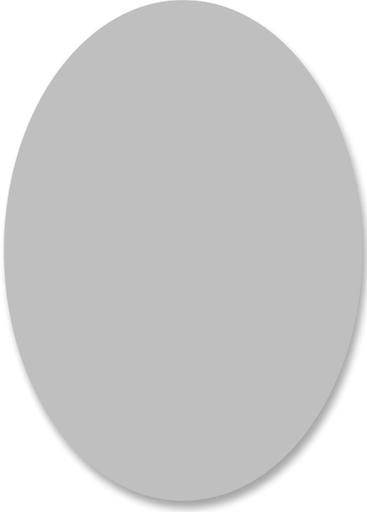
X35. *Interior with Card Players*

25.1 x 20.1 cm, oil on copper

Whereabouts unknown

Provenance: New York, Christie's, May 31, 1991, lot 248, as "circle of Bonaventure de Bar."

This picture copies the engraving after Lancret's *Winter* (GW 10) and thus must date after June 1730, that is, at least a half year after de Bar's death.

	<p>X36. <i>Fête galante</i> 90 x 71 cm, oil on canvas Whereabouts unknown Provenance: Monaco, Sotheby Parke Bernet, May 26, 1980, lot 568, as "Bonaventure de Bar (after Lancret)," with X22 as pedant; London, Sotheby Parke Bernet, Apr. 8, 1981, lot 189, as Bonaventure de Bar, with X22 as pendant.</p> <p>When this painting was sold in 1980 and 1981, it was not described or illustrated. Since its pendant was a version of one of Lancret's <i>Four Seasons</i>, it is possible that this picture was based on another season in that cycle.</p>
	<p>X37. <i>Fête Galante</i> 37.6 x 46.5 cm, oil on canvas Whereabouts unknown Provenance: La Romieu, France, Château de St. Aignan, private coll.; New York, Christie's, Oct. 3, 2007, lot 951, as "follower of Bonaventure de Bar;" Vienna, Dorotheum, Apr. 16, 2008, lot 233, as Jean Baptiste Pater.</p> <p>This picture copies a Lancret composition engraved under the title <i>Country Relaxation</i> (GW 271).</p>



X38. *Fête Galante*

23.8 x 32 cm, oil on panel

Whereabouts unknown

Provenance: London, Sotheby's, Oct. 28, 2010, lot 141, as "circle of Bonaventure de Bar," with X39 as pendant.

This picture copies Lancret's *Le Concert pastoral* (GW 272), the original of which was sold in New York, Sotheby's, Jan. 24, 2008, lot 97. However, this copy omits some of the landscape background, a fountain, and a second child. Also, the child holds a rabbit rather than a dog.

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