



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

Portrait Of Louis De Villeneuve Bargemon, 18th-century Canon Of Aix-en-provence, Attributed To Claude Arnulphy



1 500 EUR

Signature : Attribuable à Claude Arnulphy

Period : 18th century

Condition : En l'etat

Material : Oil painting

Description

Louis de Villeneuve-Bargemon was a clergyman from Provence, born on August 19, 1746, at the Château de Bargemon in Bargemon in the Var department, who died on March 21, 1818, in Lorgues, also in the Var department, at the age of 71. He was the son of Christophe de Bargemon, Baron of Vaucluse, and Thérèse Françoise de Lombard-Gourdon. He entered the Major Seminary of Saint-Sulpice in Paris at the age of 17, in 1763. He was appointed canon of the metropolitan see of Aix-en-Provence the following year, then named prior of Saint Vincent de Tiffauges in the Diocese of La Rochelle in 1779. He became vicar general to Emmanuel de Bausset, bishop of the Diocese of Fréjus, and later to Louis-Marie de Nicolaÿ, bishop of Cahors. In 1791, he served as administrator of the chapter of

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Aix. During the time of the Revolution, he was forced to flee to Italy, where he spent about 10 years. Upon returning to France after the Concordat in 1801, he settled with his family in Lorgues and, in 1803, accepted the parish of that town. He was appointed by King Louis XVIII to the bishopric of Gap in 1817 but declined due to his poor health. He died in Lorgues on March 21, 1818. Depicted here around 1764, upon his return to Aix-en-Provence, Louis de Villeneuve wears the dark clerical robe with the lapel, and--a rarer feature--the Choir Cross of the Canon of Aix-en-Provence, with its blue moiré collar, which might lead one to mistake it for the Order of the Holy Spirit. This beautiful portrait can be attributed to the painter Claude Arnulphy (1697-1786). Born in Lyon and trained in Rome, he settled in Aix-en-Provence around 1722 and is famous for his portraits of members of prominent families in the Aix region. Dimensions: 53.8 x 64.7 cm Damage and losses. A large inscription on the back identifies the subject; the inscription was made around 1764, when the portrait was delivered, and then completed (in darker ink) upon the canon's death after 1818.