



PROANTIC
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Claude-françois Petit De Villeneuve (1764-1820) Portrait Of A Priest Delivering A Sermon



3 400 EUR

Signature : Claude-François Petit de Villeneuve

Period : 19th century

Condition : Très bon état

Material : Oil painting

Length : 83 cm hors cadre

Width : 68 cm hors cadre

Description

Claude François Henry PETIT de VILLENEUVE(Paris 1764- Paris 1820)Portrait of a man during his sermonOil on canvasH. 83 cm ; W. 68cmSigned lower center, datedExhibition: Possibly the 1808 Salon, no. 468 "Several portraits. Same number"Claude François Henri Petit de Villeneuve came from a family with ties to the arts and crafts: he was the grandson of a Parisian goldsmith and was also descended from several renowned clockmakers, including his great-grandfather, Jean-Baptiste Dutertre de Véteuil (1705-1773). His surname, moreover, has a distinctive feature: "de Villeneuve" did not result from the purchase or ownership of land, but from the addition of his mother's maiden name. Throughout his career, Claude François used his full name in

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various ways, and it appears that this name was not adopted until after his father's death. His brothers, on the other hand, opted for different last names. Thus, during the Salons de la Correspondance of 1781-1782, Pahin de la Blancherie mentioned Simon and Jean-Baptiste Petit, even though Simon does not appear in the family records. In Paris, Claude François married Rosalie, also known as Rozalie, Paupe. Historical sources indicate that she was the daughter of Jacques-Nicolas Paupe, a merchant based in Paris, and Rose Molière. Jacques-Nicolas Paupe was both an art lover and a close friend of the draftsman Aignan-Thomas Desfriches (1715-1800). His collection included, notably, works by Greuze, Fragonard, Danloux, and Taunay. He also played an important role as a patron of Joseph Vernet (1714-1789), from whom he commissioned about twenty paintings over a period of ten years. The Paupe family also had connections in Troyes. Although the date of Rosalie's death is unknown, it is established that Claude François entered into a second marriage in 1796 with Louise-Thérèse Andry. Her family also had ties to Troyes, a fact that may indicate affinities with Jansenist circles. The artist's birth and death certificates were reconstructed in 1872, at the initiative of his grandson, who worked as an architect. Among the documents discovered at that time was, notably, his certificate as a student at the Royal Academy of Painting and Sculpture. Beginning in 1781, Claude François participated in the Salon de la Correspondance. He subsequently continued to exhibit at various Parisian Salons, notably in 1808, 1810, 1814, and 1817. His artistic practice spanned several mediums, as he worked in oil painting as well as miniatures and pastels. After the Restoration, he was awarded the Medal of Fidelity. In 1820, after the closure of his studio, a sale of his works was held at 11 Rue des Blancs-Manteaux. This vivid portrait depicts one of the few moments during Mass when the priest speaks in French, ascending the pulpit to preach to his congregation.

Here, he is leaning on the velvet-covered
balustrade, his hands gesturing to illustrate his
words.