

# Neil Jeffares, *Dictionary of pastelists before 1800*

## Online edition

### CARRAUX DE ROSEMOND, Marie-Marguerite, Mme Jean- Guillaume Bervic

Collombey, Valais, Suisse 12.IX.1765 – Paris  
12.XI.1788

Mlle Carraux de Rosemond (incorrect spellings include Carreaux, Rozemont etc.), was one of Mme Labille-Guiard's nine female pupils who made such an impression at the Expositions de la jeunesse. The critics praised her work together with that of Mlles Capet and Alexandre, but Mlle Capet was the clear winner on talent. "La belle Rosemond" may have been the prettiest of these "jolies demoiselles", and she was selected with Mlle Capet for Mme Labille-Guiard's famous *Autoportrait peignant avec deux élèves* (1785); Labille-Guiard's pastel of a richly dressed young woman at an easel (J.44.151) is also thought to show her, probably a couple of years earlier. She also appears in a pen and ink sketch (occupying the corner of a sheet with a Madonna and Child, Fordham University) by John Trumbull, who visited Labille-Guiard's studio in Paris in 1786.

Research (published here in 2019) shows that Marie-Marguerite Carraux was born in Switzerland in the canton du Valais and baptised there 12.IX.1765. The parish register (in Latin) shows that "Maria Margarita Carraux illegit." was the natural daughter of Barthélemy Carraux (1726–1792) and Marie-Anne Perrayaz (1743–1785), who were not married; her parrain was François Riondet-Blanc, the marrain Marie-Marguerite Chervaz. Both parents (and both godparents) came from local families of famers with no pretensions to nobility. It is not known how she acquired the surname "de Rosemond", which was not used by either family, and does not seem to relate to any local estate; nor are the circumstances of her move to Paris clear, although she deposited her baptismal documents with a Paris notary on 20.XII.1784 (AN MC/RE/1/10) and proceeded to obtain letters of emancipation (1.III.1785).

To marry in Paris without her parents present, a notarial avis was required: dated 28.XII.1787, the document in the registres de tutelles identifies her curateur and tuteur as Laurent-Louis Mousset, ancien secrétaire de l'intendance de Franche-Comté, and reports her as living with Mme Labille-Guiard in the rue de Richelieu. Her subguardians included the academicians François-André Vincent and Joseph-Benoît Suvée, as well as Louise-Antoine Mousset de La Boullaye, ancien secrétaire de l'intendance de Lyon (probably a brother of her curateur); his wife, Henriette-Louise Dionis (1751–1835), had published anonymously a volume entitled *Origine des Grâces* (1777) which contained a lengthy dedication to Cochin and reproduced Saint-Aubin's print as frontispiece (Michel 1987, no. 164, describes the book as a "fade idylle mythologico-galante d'une jeune fille de 18 ans").

Three days later, on 2.I.1788, Mlle Carraux married the engraver Charles-Clément Balvay or Balvez (1756–1822), known as Jean-Guillaume Bervic (he was possibly the son of Clément Balvay dit Bervic, marchand tailleur à Paris).

Bervic's teacher Johann Georg Wille noted in his journal that his pupil "s'étoit marié avantageusement" (19.I.1788); the following month (24.II.1788), he arranged a dinner for Bervic and "sa jeune et aimable épouse". On 25.VI.1788 she signed (along with her husband and academicians Pajou, Vincent, Suvée etc.) the contract for the marriage of her fellow pupil Jeanne Bernard (*q.v.*) to Laurent Dabos, a pupil of Vincent. The contract was signed in Labille-Guiard's home at the rue de Richelieu.

She died later that year (12.XI.1788, état civil reconstitué) in the galleries of the Louvre (*Journal de Paris*, 17.XI.1788, p. 1374; Bervic had been granted Lépicié's lodgings, 16.II.1787) having given birth to a son who also died soon after. Her widower was remarried, on 4.VI.1791, to Marie-Madeleine Bligny (1762–1793); she died at the time of the birth of her daughter, Adélaïde-Madeleine (1793–1839).

We do not know if Carraux de Rosemond worked in pastel, although her training makes this probable.

#### Bibliography

AN Y5160<sup>B</sup>; Chatelus 1991, p. 153; Doria 1934; Passez 1973; F.-L. Regnault-Delalande, notice, in Bervic vente p.m., Paris, 9.VII.1822; Sanchez 2004; J. G. Wille, *Mémoires et journal*, 1857, II, pp. 166, 171

#### Salon critiques

Anon. 1783h, "Exposition de la Place Dauphine", *Journal de Paris*, 27.VI.1783, pp. 741–42:  
*Dans le portrait.*

Les Demoiselles sont les Artistes qui se sont les plus distinguées dans ce genre.

...

M<sup>lle</sup> Rosemond doit être encouragée, & ses ouvrages méritent de l'estime.

Anon., "Aux auteurs du *Journal de Paris*...", [exposition de la jeunesse], 3.VI.1783:

Messieurs,...parmi les tableaux qui décoraient hier cette place, le public a vu avec le plus grand plaisir les ouvrages des élèves de Madame Guyard.

Comme un lys au milieu des beaux jardins de Flore,  
La belle Rosemond semble fixer les yeux;  
Elle est belle et n'en est que plus modeste encore.

Sa ravissante main, promenant son pinceau,  
Voudrait d'un front ridé peindre la sécheresse.

Son génie, éclairé par un charme nouveau,  
Prétrait des appas aux traits de la vieillesse.

Ces muses au berceau cultivent leurs talents,  
L'art lui-même, étonné de leurs soins vigilants,

Obéit à leur voix et devient leur ouvrage.  
Guyard, je vois ton nom braver le cours des ans,

Et briller à jamais au temple de Mémoire.  
Je veux le célébrer..., mais tu me deffens.

Le Louvre, mieux que moi, parelera de ta gloire.

Anon., "Lettre aux rédacteurs du *Mercury*", [exposition de la jeunesse], *Mercury de France*, 3.VII.1784, p. 36:

Le genre des portraits est fort à la mode aujourd'hui; aussi en ai-je, d'abord, aperçu un très-grand nombre. Il seroit difficile de les examiner en détail sans se permettre une critique un peu sévère; car cette partie m'a paru la plus foible & la plus négligée de toute l'exposition. Je distinguerai pourtant Mlles *Alexandre*, *Rosemond*, *Capet*, &c.

Anon., "Arts", *Journal de Paris*, 18.VI.1784, p. 733:

...nous passerons aux portraits.

Dans ce genre, les D<sup>mes</sup> *Capet*, *Alexandre*, *Rosemond* & quelques autres dont nous avons oublié les noms, sont les Artistes qui sont le plus distingués. Cependant M<sup>lle</sup>

*Capet* nous paroît, parmi ces Virtuoses femmes, celle dont la touche & le dessin sont plus sûrs; mais ces jeunes Demoiselles méritent toutes d'être encouragées par de justes éloges.