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Daniel Seghers (1590–1661) and Erasmus Quellinus the Younger (1607–1678), Flower Garland with the Standing Virgin and Child, c. 1645–50. Oil on copper, 85.5 x 61.5 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7505.

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Henri Toutin's Portrait of Anne of Austria. A New Acquisition from the Infancy of Enamel Portraiture

Magnus Olausson Director of Collections

When André Félibien, a French architect and historiographer, described the origin of enamel painting as a form of art in its own right, he proudly declared that it was a French invention and that enamel portraiture was an unknown phenomenon prior to 1630. If Félibien is to be believed, this was when a goldsmith, Jean Toutin the Elder, produced the first example. 1 He specifically mentions a clock in enamelled gold that Toutin's son, Henri (1614-1683), completed for the queen dowager Anne of Austria.2 The Nationalmuseum has recently acquired a unique portrait in enamel of Ludvig XIII's widow, attributed to Henri Toutin (Fig. 1).3 This was long thought to be the work of Jean Petitot the Elder (1607-1691), but was later attributed to Henri Toutin by one of the foremost French experts in enamel portraiture, Dr Bodo Hofstetter.4 It belongs to Toutin's later production and can be dated to the period around 1660, showing Anne of Austria in black mourning dress. As a mark of her royal status, she wears a crown and ermine trimmed costume, as in so many other portraits. The queen is depicted against the sky, which not only occurs in Toutin's other portraits, but also those of his colleague Jean Petitot. However, the fascinating element of this enamel portrait is not its content, but rather the fact that it does not appear to be based on any known original, as was otherwise the case.

Technically, the enamel portrait of Anne of Austria differs from Toutin's previous



Fig. 1 Henri Toutin (1614–1683), Anne of Austria, Queen of France and Navarre (1601–1666), c. 1660. Enamel, heightened with gold, 42×35 mm. Purchase: Hjalmar and Anna Wicander Fund. Nationalmuseum, NMB 2746.





Fig. 2 Henri Toutin (1614–1683), Portrait of King Charles I (1600–1649), King of England, 1636. Gold (metal), $74 \times 53 \times 6$ mm. Rijksmuseum, Amsterdam, SK-A-4370.

Fig. 3 Jean Petitot the Elder (1607–1691), Queen Maria Casimire of Poland (1641–1716), in Gold Dress. Enamel on gold, oval 42 mm. Sold at Christies, London 4 July 2018, lot. 85.

works, not least in the way the paints have been applied. His first confirmed portrait using this new technique, a unique depiction of Charles I, dated 1636, comes close to watercolours on parchment due to the almost transparent colouring (Fig. 2). Instead, in this portrait of the French queen dowager, the colouring is more saturated and, just like his colleague Jean Petitot, Toutin works here using a clearly discernible fine stipple technique.

If the portrait is a rarity, so too is the lavish frame, a piece of jewel art in its own right. This type of naturalist floral and leaf ornamentation in enamel on a gold base was developed by several French specialists in the mid-17th century, with Gilles Légaré (1610–1685), as one of the prominent names.⁵ Very few pieces can be directly linked to him. Légaré's idiom and models were not least disseminated through his *Livre des ouvrages d'orfèvrerie*, published in 1663. Just like the frame for Toutin's portrait of Anne of Austria, this one is dominated by white enamel paint on a subtle relief of flowers and leaves. In turn, delicate lines on the white background and touches of colouring provide emphasis, as do diamonds with settings that mark the pistils. All the gems in the

frame of this portrait have been preserved except one.

An almost identical frame surrounded a portrait of the Polish queen, Maria Casimire, painted by Jean Petitot the Elder and sold by Christie's in London in the summer of 2018 (Fig. 3).6 Judging by inventories of noble estates from the time, there were once many mounts of this type, even if they all represent a high level of exclusiveness. Only a handful now remain.7 It is interesting that the Nationalmuseum's collection, even before the acquisition of Toutin's portrait, included another excellent example with the same provenance,



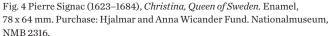




Fig. 5 Attributed to Pierre Signac (1623–1684), Miniature Portrait of King Karl XI of Sweden (1655–1697), c. 1672–75. 40 x 29 mm. The Royal Armoury, Stockholm, LRK 1115.

i.e. David David-Weill's former collection – a portrait of Queen Christina, in an enamel frame that is at least as lavish, with jewel encrusted marguerites intertwined with ribbon.⁸ The portrait was previously attributed to Paul Prieur (c. 1620–after 1683), but was reattributed to Pierre Signac (1623–1684) by Görel Cavalli-Björkman (Fig. 4).⁹ Naturally, this does not automatically mean the frame was also produced in Stockholm, but there is now an interesting link between Toutin's studio

in Paris, where Pierre Signac was educated, and Stockholm.

It is absolutely apparent that luxury consumption at the Swedish court, where the *boîte à portrait* (a jewelled and enamelled case for miniature portraits) represented the latest fashion, required access to number of specialists. Signac was not the only representative of this expertise in Stockholm; an oft questioned hypothesis is that Jean Toutin the Younger visited Stockholm to enter service with Queen

Christina. This information appears in the memoirs written by the artist's nephew, Jean Rou. ¹⁰ Even if this cannot be validated by Swedish sources, and Jean Rou had heard this afterwards, which may have led to a misunderstanding, there is still reason to consider the level of truth in this, because members of the Toutin family did indeed work in Stockholm during the Great Power Era. ¹¹ Genealogist Olof Cronberg has discovered that a Jean Toutin is first mentioned as a godfather at

a baptism in Stockholm in 1660. He died in 1671 and is buried in the Maria Magdalena Church.¹² One could ask whether this Jean Toutin is the same person as Jean Toutin the Younger? According to Cronberg, this is impossible, because the same Toutin is listed as godfather when Jean Toutin the Elder's daughter Anne is baptised in Châteaudun in 1616, with Jean Toutin the Younger being born three years later.¹³ It is not possible to establish how the two people called Jean are actually related, other than there is plenty to indicate that they are close relatives. It seems as if the Jean Toutin who eventually comes to Stockholm is the same age as his namesake, i.e. was born c. 1585. He was also a goldsmith and had worked in Paris since

So why did this Jean Toutin come to Sweden? The answer is probably that his son, court jeweller Valentin Toutin (1631-1679) was already working in the Swedish capital. There are mentions of Valentin Toutin's presence in Stockholm since at least 1655.15 He is first found in the queen dowager Hedwig Eleonora's royal court accounts in May 1662.16 Toutin then occurs here and there in Charles XI's royal court accounts until 1671.17 On his death, eight years later, we can see that his countryman, court enamellist Pierre Signac, is named as guardian of the court jeweller's now fatherless children. Incidentally, a few years previously Signac was listed as a lodger with Toutin in his property in Gamla Stan. The entryway to Västerlånggatan 52 is still decorated with a dripstone-style Baroque pearl, a reminder of the previous owner's profession.

Naturally, it is not surprising that Valentin Toutin and Pierre Signac were close. They almost definitely also did business together, as Toutin's estate lists Signac among his customers. The type of luxury goods in demand at the court required a large degree of specialisation and Signac certainly managed to supply some of the enamelled frames and cases on his own, but the gemstone mounts

require cooperation with a jeweller such as Toutin. There is thus much to indicate that the jewel-beset portrait of Charles XI, from the old royal treasury collection, now at the Royal Armoury, was the result of a cooperation with Valentin Toutin (Fig. 5).

One could ask whether Pierre Signac was the real reason that Valentin Toutin and his father came to Stockholm? Signac, who had studied at Toutin's studio in Paris, was certainly familiar with the various family members and thus also Henri Toutin. The acquisition of this unique portrait of Anne of Austria has added an important puzzle piece to the Nationalmuseum's collections and, at an individual level, reflects a pioneering stage of European enamel painting.

Notes:

- 1. André Félibien, *Des principes de l'architecture, de la sculpture, de la peinture et des autres arts qui en dependant avec un dictionnaire des termes propres à chacun des arts,* Paris 1676–90, (1697), p. 307. Jean Toutin the Elder (1578–1644) first worked as a goldsmith in Châteaudun, then moved his business to Paris.
- 2. Ibid., p. 312.
- 3. Henri Toutin's enamel portrait of Anne of Austria was acquired at *The Pohl-Ströher Collection of Portrait Miniatures, Part I,* 6 December 2018, Sotheby's London, lot. 28. This work was included in David David-Weill (1871–1952), inv. no. 4282, until 1936 and later in the collections of Charles Clore (1905–1979), London, which were sold by Sotheby's, 10 November 1986, lot 144. The portrait was then believed to be by Jean Petitot the Elder.
- 4. Dr Bodo Hofstetter has highlighted the similarities with another work from the same period by Henri Toutin, a portrait of the young Louis XIV, see Graham Reynolds, *The Sixteenth and Seventeenth-Century Miniatures in the Collection of Her Majesty The Queen*, London 1999, p. 255, cat. no. 350. I am very grateful to Dr Hofstetter, who has generously made his documentation available to the Nationalmuseum.
- 5. Cf. Priscilla Grace, "A Celebrated Miniature of the Comtesse d'Olonne", in *Bulletin. Philadelphia Museum of Art. Jewelry*, vol. 83, no. 353, Autumn 1986, pp. 10–14. See also Diana Scarisbrick, *Portrait Jewels. Opulence and Intimacy from the Medici to the Romanovs*, London 2011, pp. 106f.
- 6. Jean Petitot the Elder: Queen Maria Casimire of Poland, from the collection of Ernst Holzscheiter, sold at Christie's, London, 4 July 2018, lot 85. https://www.christies.com/lotfinder/ Lot/jean-petitot-the-elder-swiss-1607-1691-6151795-details.aspx, (accessed 9 June 2020).

- 7. Diana Scarisbrick lists five different examples, cf. Scarisbrick 2011, pp. 129 f. Cf. Michèle Bimbenet-Privat & François Farges, La boîte à portrait de Louis XIV, Paris, Louvre éditions et Somogy éditions d'art, collection Solo, Paris 2015. See also Céline Cachaud, "Framing miniatures in the 17th century: The Golden Age of 'la boïte à portrait'", https://theframeblog.com/tag/gilles-legare/, (accessed 9 June 2020).
- 8. David David-Weill, Miniatures and Enamels from the D. David-Weill collection, Paris 1957, p. 482, cat. no. 345.
- **9.** Cf. Görel Cavalli-Björkman, *Pierre Signac. En studie i svenskt emalj- och miniatyrmåleri under 1600-talet*, diss. Stockholm 1972, p. 76, cat. no. 15.
- 10. Jean Rou, Mémoires inédits et opuscules de Jean Rou (1638–1711) / publiés pour la Société de l'histoire du protestantisme français, d'après le manuscrit conservé aux archives de l'État à la Haye par Francis Waddington, Paris 1857.

 Cf. Karl Asplund, "Jean Toutin d.y.", Svenskt konstnärslexikon, vol. V, Malmö 1967, p. 470.

 Cf. Michèle Bimbenet-Privat, Les orfèvres et l'orfèvrerie de Paris au XVIIe siècle, vol 1 (Les hommes), Paris 2002.
- 11. Olof Cronberg, "Forska i fantastiska Europa", *Släktforskarnas årsbok* 2017, pp. 64–72. I thank Dr Olof Cronberg for his kindness in bringing my attention to this source.
- 12. Ibid., p. 80.
- 13. Ibid., p. 83.
- 14. Ibid., p. 82.
- 15. Ibid., p. 79.
- 16. SIA, Hovstatsräkenskaperna 1662, Huvudbok vol. 4. Here, Valentin Toutin and Pierre Signac are recorded together in the accounting items, indicating that the delivery of the "conterfeÿen" was joint. Thank you to the keeper of the royal palace archives, Mats Hemström, and archivist Ulrica Hofverberg, Swedish National Archives, for their ready assistance.
- 17. Erik Andrén et al., *Svenskt silversmide. Guld- och silverstämplar 1520–1850*, Stockholm 2000, p. 85.
- 18. Their cooperation is confirmed in the royal court accounts in the Royal Palace Archives (cf. note 15). See also Fredrik Bedoire, Huguenotternas värld. Från religionskrigens Frankrike till Skeppsbroadelns Stockholm, Stockholm 2009, p.151. Bedoire, who describes in detail the Toutin family and their many branches in the successful Skeppsbro nobility, bases his description upon the older idea that Valentin Toutin was the son of Jean Toutin the Elder, which Olof Cronberg has, on good grounds, proven is not possible.