

Citation

SARTRE Fabienne, “The Royal Academy of Painting, Sculpture and Architecture of Toulouse”, translated by Adèle Verdier and edited by Alexandra Woolley, *Les papiers d’ACA-RES, Brefs historiques*, put online in March 2020.

Fabienne SARTRE
Université Paul-Valéry-Montpellier 3

The Royal Academy of Painting, Sculpture and Architecture of Toulouse

During the Seventeenth Century, several individuals took the initiative of reforming the artistic education of drawing in Toulouse. Their ambition was met with moral and corporatist resistance. Yet, their ongoing commitment over decades shows how determined artists were for local higher education. In 1641, the painters Hilaire Pader (1617-1677) and Jean André, associated with the sculptor Guillaume Fontan (circa 1615-1652), opened an “Academy of the Art of Painting and Sculpture” (“*académie de l’art de peinture et sculpture*”) where live models posed. During the 1670s, Hilaire Pader took over this teaching responsibility, as did the painter and glassmaker Antoine de Troy (1608-1684). The next generation showed the same dedication, especially the painter Antoine Rivalz (1667-1735) and the King’s Sculptor Marc Arcis (1652-1739). In 1685, the sculptor presented a book on “The State of the Royal Academies of Sculpture and Painting of the city of Paris”, (*L’estat des académies royales de sculpture et peinture de la ville de Paris*), a copy of which is kept in the town’s archives. The artists’ determination to establish a public School dedicated to drawing, was supported by Amateurs such as the President of the Parliament Gaspard de Fieubet (1626-1694), or the lawyer Bernard Dupuy du Grez (1639-1720) who gave drawing classes, in order to train “better labourers”.

These private lessons and theoretical concepts were taken over by a School in 1726 that was funded by the town, now convinced of the advantages such an establishment could offer to painters, sculptors, carpenters, embroiderers, goldsmiths, silversmiths and engravers. This official School directed by Toulouse’s official painter Antoine Rivalz (1667-1735) was then replaced in 1746 by the Fine Arts Society also entrusted to the town’s official painter, Guillaume Cammas (1688-1777). The institution included an invested group of Amateurs who promoted the *Académie royale* founded in 1751.

Several accounts from the Eighteenth and Nineteenth Centuries on the Academy’s history detail how it functioned. Among them is a manuscript written by one of its most enthusiastic supporters: the town planner Louis de Mondran (1699-1792). As the main instigator wanting to transform the Fine Arts Society into an *Académie royale* placed under the King’s protection, Louis de Mondran used all his connexions to gain the support of the Count of Caylus (1692-1765) and that of the Count of Saint-Florentin (1705-1777) who was *secrétaire d’État de la Maison du Roi*. The statutes Mondran presented to the Parisian Academy were amended by two of its members, Claude Gros de Boze and Charles-Antoine Coyppel. The Society then obtained patent letters which were registered at the Parliament of Toulouse on the 13th of January 1751.

In his role establishing the Academy of Toulouse, Louis de Mondran was championed by a network of Amateurs, who over the history of the institution, contributed to its development. Bruno

Citation

SARTRE Fabienne, “The Royal Academy of Painting, Sculpture and Architecture of Toulouse”, translated by Adèle Verdier and edited by Alexandra Woolley, *Les papiers d’ACA-RES, Brefs historiques*, put online in March 2020.

de Castel (?-1783), the Baron of Puymaurin (1718-1791), the Count of Caraman (1727-1807), the chevalier d’Aufrery (1736-1813) and the Abbot of Sapte (1707-1786) were among the associate members. More connected to the Parliamentary hub than to that of the town Councilors, these art enthusiasts got involved in the running of the Academy by taking on various responsibilities such as giving conferences or exhibiting their personal collections in annual *Salons*. Housed in the town hall since its creation, the Academy was led by local artists who had also been students there, such as François Cammas (1743-1804), Jean-Baptiste Despax (1710-1773), Joseph Malliot (1735- 1811) and François Lucas (1736-1813). The academy also granted permission to “associate artists” – such as Jean-Baptiste Lemoyne (1704-1778), Augustin Pajou (1730-1809), Jean-Antoine Houdon (1741-1828), Louis-Jean-François Lagrénée (1725-1805) or Joseph-Marie Vien (1716-1809) –, to exhibit their work to local buyers.

The Academy thrived by setting up teaching courses that were adapted to different lines of work. For instance, the institution welcomed an *École du génie et des ponts et chaussées* which was created in 1782 and also supported other Schools in the Provinces. Thus, despite the dissolution of these official institutions in 1793, the Academy of Toulouse remained and lasted, long before being changed into an Institute and then into a Fine arts School.

Selected Bibliography

GUILLIN Marjorie, « L’enseignement de l’architecture à l’Académie royale de peinture, sculpture et architecture de Toulouse », *Exilio/Les traités d’architecture à l’épreuve des monuments*, 5/2010, <https://framespa.revue.org/177>.

GUILLIN Marjorie, « *L’anéantissement des arts en province* » ? *L’Académie royale de peinture, sculpture et architecture de Toulouse au XVIII^e siècle (1751-1793)*, thèse de doctorat de l’université Toulouse 2, dir. P. Julien, F. Sartre, 2013.

Les collectionneurs toulousains du XVIII^e siècle. L’Académie royale de peinture, sculpture et architecture, Paris, Somogy/Toulouse, musée Paul-Dupuy, 2001.

Archival Sources

MALLIOT Joseph, *Recherches historiques sur les établissements et les monuments de la ville de Toulouse et vie de quelques artistes dont les ouvrages font l’ornement de la ville de Toulouse*, 1808-1810, (Bibliothèque d’Etude et du Patrimoine, Ms 998).

MONDRAN Louis (de), *Mémoires pour servir l’histoire de l’Académie royale de peinture, sculpture et architecture de la ville de Toulouse par M. de Mondran*, s. d., dans *Mémoriaux annuels de l’Académie des Arts*, 1797-1798, T. XIII, recueil I (Bibliothèque universitaire du Capitole, Mn 307).

Citation

SARTRE Fabienne, “The Royal Academy of Painting, Sculpture and Architecture of Toulouse”, translated by Adèle Verdier and edited by Alexandra Woolley, *Les papiers d’ACA-RES, Brefs historiques*, put online in March 2020.

Printed Sources

DUPUY du GREZ Bernard, *Traité sur la peinture*, Toulouse, 1699 ; éd. présentée par D. Dauvois, Librairie philosophique J. Vrin, Paris, 2011.

MESURET Robert, *Les expositions de l’Académie royale de Toulouse de 1751 à 1791*, Toulouse, Espic, 1972.