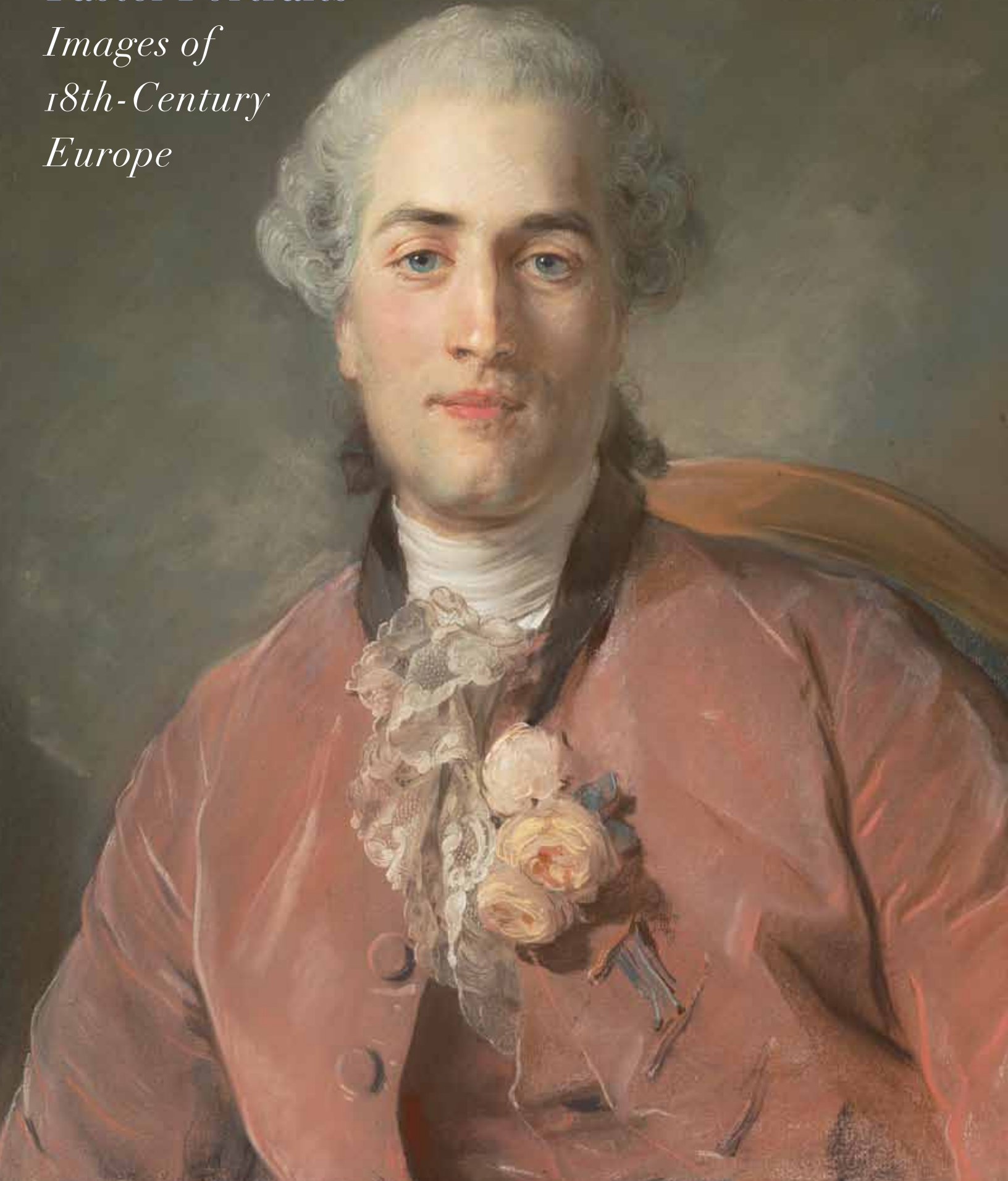


Pastel Portraits  
*Images of  
18th-Century  
Europe*



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Katharine Baetjer

Marjorie Shelley



The Metropolitan Museum of Art, New York

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Our greatest debt is to our lenders: The Horvitz Collection, Boston; The Pierpont Morgan Library, New York; The Frick Collection, New York; Princeton University Art Museum; the New-York Historical Society; Yale Center for British Art, New Haven; and all those who prefer to remain anonymous. We know of no other eighteenth-century pastel exhibitions in the United States, certainly none in recent years, and the several important exhibitions of the kind that were held in Paris are well beyond living memory.

For their interest in this project from its inception and for their help we would like to thank Guy Wildenstein and Joseph Baillio of Wildenstein and Co., Inc., New York. Jean-Luc Baroni of Jean-Luc Baroni Ltd, London, has made possible the loan from abroad of magnificent pastels by Hugh Douglas Hamilton and Joseph Wright. Among museum colleagues we thank especially Amy Meyers and Scott Wilcox of the Yale Center for British Art, New Haven, and James Christen Steward and Laura M. Giles of the Princeton University Art Museum. Others who have given us assistance of various kinds include Hervé Aaron, Colin B. Bailey, Mark Brady, Alvin L. Clark Jr., Elisabeth Fairman, William M. Griswold, Diana Howard, Sarah Miller, Louise Mirrer, Mary Lublin, Edgar Munhall, Roberta J. M. Olson, Anne L. Poulet, Alan Salz, Jennifer Tonkovich, George Wachter, Bradley Whitehurst, and Alan Wintermute, not one of whom greeted with skepticism the possibility of a pastels loan exhibition.

At the Metropolitan Museum we have received the impeccable support to which we are accustomed from Thomas P. Campbell, Director, Carrie Reborá Barratt, Associate Director for Collections and Administration, and Jennifer Russell, Associate Director for Exhibitions; from George R. Goldner, Constance McPhee, and Perrin V. Stein in Drawings and Prints; from Keith Christiansen in European Paintings; from Morrison H. Heckscher in The American Wing; from Martin Bansbach and Mary Jo Carson in Paper Conservation; from Dorothy Mahon in Paintings Conservation; from Mechthild Baumeister in Objects Conservation; from Kenneth Soehner and his staff in the Thomas J. Watson Library; from Linda Sylling, Daniel Kershaw, and Kamomi Solidum in Special Exhibitions, Gallery Installations, and Design; from Barbara Bridgers and Juan Trujillo in the Photograph Studio; from Mark Polizzotti, Gwen Roginsky, Sue Potter, Christopher Zichello, Bruce Campbell, Marcie Muscat, and Elizabeth Zechella in Editorial; from Nina S. Maruca in the Registrar's Office; and from Mary Flanagan in Communications. We acknowledge as well the help of Carole Blumenfeld, Isabelle Roché, Jenene Garey, Alice Haas, and Pamela Wilson. Francesca Whitlum-Cooper, graduate intern in the Department of European Paintings in 2010, assisted with the preparations for this exhibition and wrote the text devoted to Liotard in this *Bulletin*.

Katharine Baetjer, *Curator, European Paintings*

Marjorie Shelley, *Sherman Fairchild Conservator in Charge, Paper Conservation*

## DIRECTOR'S NOTE

With the bequest in 1929 of Mrs. H. O. Havemeyer, the Metropolitan Museum came to possess a small but important group of French and American pastels of the nineteenth century, some twenty works in this medium by Edgar Degas, Édouard Manet, and Mary Cassatt. These were incorporated into, and shown with, the nineteenth-century French and American paintings collections, and our holdings of pastels as well as of paintings of the period continued to grow. By contrast, it was not until 1956 that we received from the New York dealer Martin Birnbaum our first eighteenth-century European example, *A Shipwreck during a Tempest*, painted in Portugal in 1782 by the French artist Jean Baptiste Pillement. In 1961, 1967, and 1975 the Museum was given and bequeathed five pastel portraits by and one attributed to the English pastelist John Russell (1745–1806).

There the matter stood until 2002, when we were able to buy at auction our first and to date only Rosalba Carriera pastel, a portrait of the young Lord Boyne wearing Venetian carnival costume. In the years since 2002 we have purchased works by a half-dozen Italian, German, French, and British pastelists, including Benedetto Luti, Anton Raphael Mengs, Maurice Quentin de La Tour, Jean Baptiste Perronneau, and Joseph Wright, and we have received as gifts a further work by La Tour and a portrait of Madame Élisabeth de France by Adélaïde Labille-Guiard. We have just bought with funds from Mrs. Charles Wrightsman a splendid double portrait by Charles Antoine Coypel, which serves as the frontispiece for this publication.

This *Bulletin* and the exhibition it accompanies, “Pastel Portraits: Images of 18th-Century Europe,” are the collaborative work of Katharine Baetjer, Curator in the Department of European Paintings, and Marjorie Shelley, Sherman Fairchild Conservator in Charge, Sherman Fairchild Center for Works on Paper and Photographs Conservation.

It is with pleasure that I thank the lenders, many of whom have chosen to remain anonymous, and the sponsors, notably the Gail and Parker Gilbert Fund, of the exhibition for which this *Bulletin* serves as the catalogue. We are grateful to Karen B. Cohen for her important support of this publication. And I wish to express our particular gratitude to Joseph Baillio for his interest in and many contributions to this project.

I also recognize those who have supported the growth of our nascent eighteenth-century European pastels collection: Mary Tavener Holmes, Mrs. Frederick M. Stafford, the late Mrs. Walter Annenberg, and the inimitable Mrs. Charles Wrightsman. It is a delight to see these delicate works of art on view in our galleries, as their sensitivity to light prohibits any long-term installation. This exhibition will allow our audience a brief, but surely satisfying, visit with them.

Thomas P. Campbell, *Director, The Metropolitan Museum of Art*



# Painting in the Dry Manner

## *The Flourishing of Pastel in 18th-Century Europe*

MARJORIE SHELLEY

Everyone has a crayon in his hand—as with all that is fashionable, the public has embraced it with a frenzy,” Étienne La Font de Saint-Yenne wrote in August 1746 in a review of the Salon paintings on display at the Musée du Louvre in Paris. Indeed, by the mid-eighteenth century pastel had reached an unprecedented level of acclaim as an artistic medium. It was appreciated for its stylistic diversity, the naturalism it evoked, its strength of color, and its suitability for informal portraits, the subject matter for which it was most frequently employed. Many material and practical factors also contributed to this resounding reception: the distinctive surface light and brilliant, nonyellowing colors of pastel portraits, the simplicity of the tools they required, the relative speed with which they could be executed, and their agreeable scale all underlay the ubiquitous demand for these likenesses. And each of these features was inseparably tied to the dustlike nature of pastel—powdered pigment formed into small sticks of opaque dry color—which in turn dictated the distinctive palette and techniques of the medium as well as the supports on which the fragile material was applied and the protection given its surface.

That pastel flourished in the eighteenth century must be ascribed not only to its aesthetic desirability but to the emergence of a prosperous buying public, a cultural climate that encouraged technology and innovation, and a burgeoning trade in artists’ materials, notably crayons, paper, glass, and fixatives. During the reign of Louis XIV (1643–1715) pastel had been employed for grand royal portraits, but in the early 1720s a shift occurred, sparked by the intimate crayon likenesses introduced by Rosalba Carriera during her brief sojourn in Paris in 1720–21. The smaller works Carriera inspired suited the taste and elegant decor of the new aristocracy.

Perhaps the most fundamental material factor that accounted for the widespread popularity of portraits in pastel was the increased availability of ready-made crayons. As famed Dutch scientist Christiaan Huygens noted in a letter of May 30, 1663, and French painter and theoretician Roger de Piles remarked in his *Premiers élémens de la peinture pratique* in 1684, it was possible to purchase ready-made crayons in the 1660s. Their commercial production was limited, however. By the early decades of the eighteenth century, trade in crayons had proliferated. As pastelists steadily gained in stature and dissociated themselves from the mechanical tasks of their métier, the fabrication of the colors, once carried out in the ateliers for the artists’ own use, was handed over to independent

### Charles Antoine Coypel

(French, Paris 1694–1752 Paris)

#### *Double Portrait Presumed to Represent François de Jullienne and His Wife, 1743*

Pastel, black chalk, and watercolor on four joined sheets of handmade blue laid paper, laid down on canvas; 39<sup>3</sup>/<sub>8</sub> x 31<sup>1</sup>/<sub>2</sub> in. (100 x 80 cm). Signed and dated at right on chair frame: *C Coypel 1743*. The Metropolitan Museum of Art, Purchase, Mrs. Charles Wrightsman Gift, in honor of Annette de la Renta, 2011 (2011.84)

The academician Charles Antoine Coypel was appointed first painter to King Louis XV of France in 1747. His oeuvre includes portraits, satirical caricatures, and genre scenes, in addition to historical and religious subjects in the grand manner. His exceptional pastels are few in number (see also nos. 9, 10). This double portrait, a recent acquisition, is among Coypel’s latest and most accomplished: it displays his dazzling and unerring control of a variety of materials, principally pastel but also chalk and watercolor. Traditionally, the sitters are identified as François de Jullienne (1722–1754) and his evidently very young wife, Marie Élisabeth de Séré de Rieux (1724–1795). They married in 1741. François was the son of Jean de Jullienne, a wealthy textile merchant, collector of paintings, and patron of Antoine Watteau.



### **Benedetto Luti**

(Italian, Florence 1666–1724 Rome)

#### *1. Study of a Boy in a Blue Jacket, 1717*

Pastel and chalk on blue laid paper, laid down on paste paper; 16 x 13 in. (40.6 x 33 cm). Signed and dated on backing: *Roma 1717 / Il Cauall[iere] / Benedetto Luti fece.* The Metropolitan Museum of Art, Gwynne Andrews Fund, 2007 (2007.360)

Benedetto Luti was born in Florence and settled in 1690 in Rome, where he established a drawing academy and enjoyed the protection of Cosimo III de' Medici, grand duke of Tuscany. Earlier he had studied with the Florentine painter Domenico Gabbiani (1652–1726), who had also stayed for a time in Rome and then returned to Florence in the 1680s to enter the employ of Cosimo's son, Ferdinando. In 1670, on a visit to France, Cosimo had visited the studio of Robert Nanteuil, a well-known portraitist in pastel and colored chalks, and from that time on the grand duke encouraged the practice of pastel portraiture in Tuscany. Nothing is known of Luti's early style, but eventually these strains of influence seem to have come together in his work after he arrived in Rome. Luti was

admitted to the Accademia di San Luca in 1694 and was elected its *principe* in 1720. A painter, draftsman, and pastelist, he was a pioneer of the Roman Rococo. He was also a dealer and owned an important collection of drawings and prints that he showed to visiting connoisseurs. Busy with these multifarious activities, he was not terribly prolific.

Luti's highly colored pastels, usually relatively small in scale, were admired by his contemporaries, who saw in them the influence of Correggio and Federico Barocci. They are the earliest finished works in this medium in Italy. His pastels fall into three groups: portraits, bearded male heads thought to represent apostles, and studies from young male or female models. All are highly expressive and



although limited in number form a characteristic aspect of his oeuvre. These two sheets dated 1716, 1717, with their contrasting palettes and identical inscriptions on the original backings, seem always to have been a pair, but nothing is known of their earlier history except that they were together in England a century or more ago. The sultry girl in red holding a picture or a mirror, her dark blond hair touched with butter-colored highlights, is an unusual type for Luti. The boy wearing a blue coat conveys the disarming directness and sweetness of a child. This is the best of a number of versions, both painted and drawn, of study heads of the boy; none of the others exhibits the same intensity of glance, brightness of tone, variety of colors and shapes, or tensile strength in the strokes.

Luti may have presented such studies to important clients, including foreign visitors. In 1716, for example, he offered two drawings of young women in colored chalks to Viscount Coke, later 1st Earl of Leicester. (They remain in the hands of his descendants at Holkham Hall, Norfolk.) Grand Prince Ferdinando kept a pastel head of a young woman by Luti in his private rooms in the Palazzo Pitti, and another (now in the Galleria degli Uffizi, Florence) belonged to the Medici collection at Poggio Imperiale. Yet another was in the Walpole collection in 1779, when it was sold to Empress Catherine the Great of Russia; it is now in the State Hermitage Museum in Saint Petersburg.

### **Benedetto Luti**

#### *2. Study of a Girl in Red, 1717*

Pastel and chalk on blue laid paper, laid down on paste paper; 16½ x 13¾ in. (41.9 x 34 cm). Signed and dated on backing: *Roma 1717 / Il Caua[liere]*. / *Benedetto Luti fecit*. The Metropolitan Museum of Art, Gwynne Andrews Fund, 2007 (2007.361)



artisans. Responding to both artists' and sitters' desire for portraits in pastel that emulated oil paintings, specialist pastel makers producing an ever broadening palette of crayons established themselves in cities across Europe.

Advances in glass technology also helped fuel the demand for portraits in dry color. Although they were never executed on panel or directly on canvas, works in pastel were regarded as a type of painting. The need to protect these powdery surfaces, however, had limited their dimensions to the small size (rarely exceeding 29 by 17 inches) of the sheets cut from hand-blown crown glass. During the late 1680s a pouring process developed by the French royal glassworks (established in 1665 as one of the economic reforms of Louis XIV's minister of finance, Jean Baptiste Colbert) enabled the manufacture of clear cast plate glass measuring more than 60 by 40 inches, allowing pastel portraits to be executed on the same scale as those in oil. The luxury implied by the costly glazing made pastels viable alternatives to easel paintings and well suited to display the wealth and prestige of their owners, exemplified by the well-heeled young couple in Charles Antoine Coypel's double portrait (frontispiece, page 4).

The innovations that spurred the rising popularity of pastel were products of the Enlightenment, an era that held great respect for the manufacturing trades and crafts and had faith in the practical application of science and the arts to advance commerce and industry. The many newly established and reinvigorated philosophical-scientific organizations in Europe and America, among them the Académie Royale de Peinture et de Sculpture and the Académie des Sciences in Paris (founded in 1648 and 1699, respectively), the American Philosophical Society in Philadelphia (1743), and the Royal Society for the Encouragement of Arts, Manufacture and Commerce in London (1754), urged craftsmen and inventors to revive neglected practices, abandon secretive ones, and improve their products for the public good. The societies also provided channels for the dissemination of the results of those efforts. In the spirit of fostering progress and the commercial advantages resulting from it, makers of crayons, paper, and fixatives experimented with increasingly softer pastels, more tenacious supports, and invisible, nondarkening coatings. To stimulate innovation, premiums were offered for "useful" products that would be tested by committees of artists or other qualified reviewers. Practical information poured forth as well from encyclopedias, dictionaries, journals, and manuals on the artisanal aspects of pastel. Robert Dossie's *Handmaid to the Arts* (1758), John Russell's *Elements of Painting with Crayons* (1772), and P. R. de Chaperon's *Traité de la peinture au pastel, du secret d'en composer les crayons & des moyens de le fixer* (Treaty on Painting with Pastel, the Secret of Making Crayons, and the Methods for Fixing Them; 1788), for example, nurtured and reflected the widespread enthusiasm for the medium and inspired the many connoisseurs and amateurs who sat for portraits or took up crayons as a pleasurable diversion.

The appeal of pastel was also one of economics and convenience. For artists, crayon portraiture was a lucrative business that could compete in the same marketplace as oil painting. As George Vertue, the engraver whose notebooks were

## Rosalba Carriera

(Italian, Venice 1673–1757 Venice)

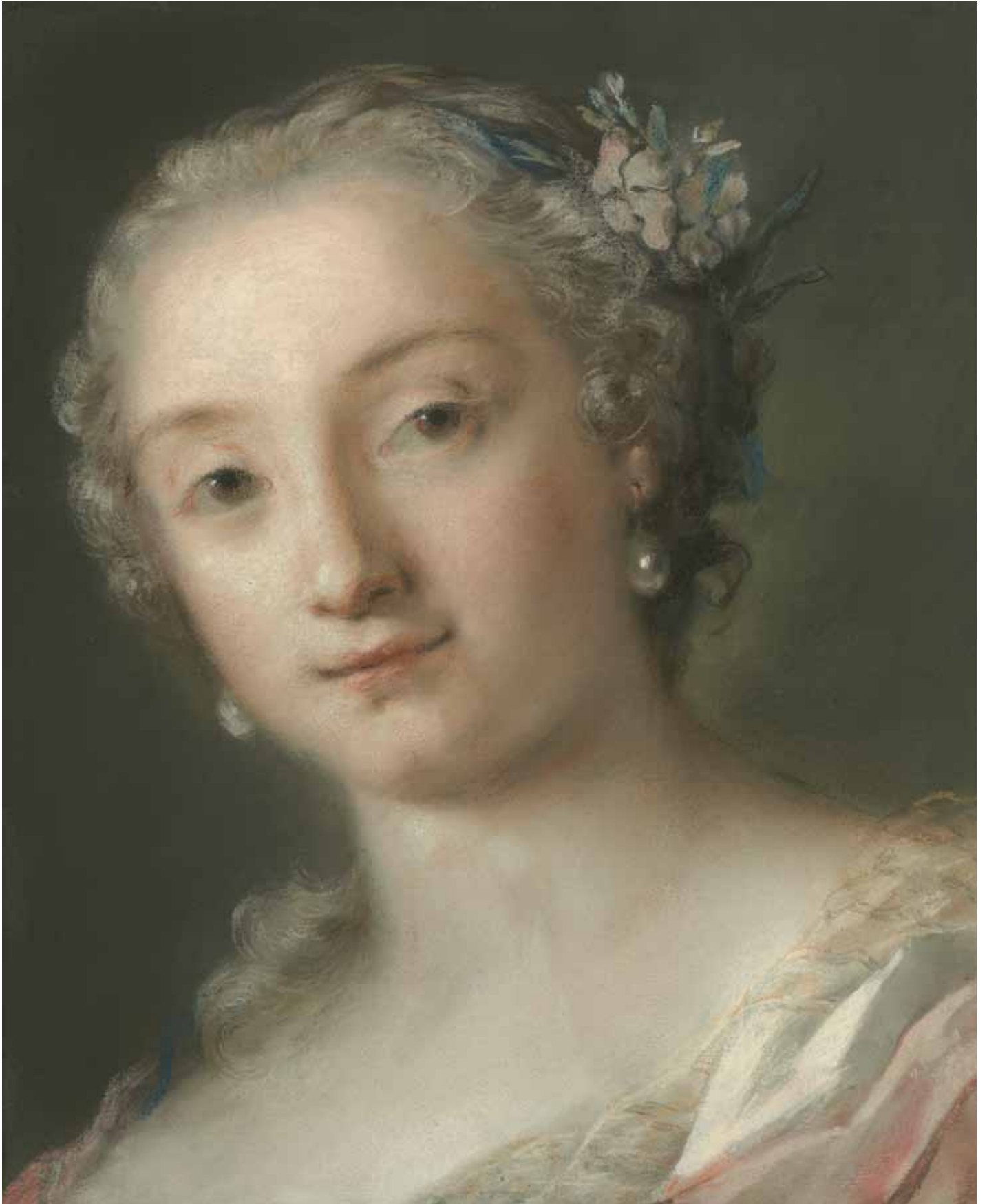
### 3. *Young Woman with Pearl Earrings*, ca. 1720

Pastel on paper, 12 $\frac{5}{8}$  x 10 $\frac{5}{8}$  in. (32 x 27 cm). Private collection

Rosalba Carriera was born in Venice, probably in 1673. She had two sisters, Giovanna, who was her assistant, and Angela, who married the painter Antonio Pellegrini. Rosalba corresponded with Benedetto Luti and with the miniaturist Felice Ramelli, but she was probably largely self-taught. According to tradition, she began painting the inside covers of snuffboxes, then took up independent portrait miniatures (establishing the practice of using ivory tablets as the support) and later pastels. She was admitted to membership in the Accademia di San Luca, Rome, in 1705 and submitted a miniature representing a girl with a dove as her reception piece. By 1709 she had painted a much-admired pastel self-portrait that later entered the collection of Cosimo III de' Medici and is now in the Galleria degli Uffizi, Florence.

Carriera's clientele comprised princes of the courts of Europe, including the aristocracy of Venice and of Modena, and prominent German, French, and English connoisseurs, including many Grand Tourists. In 1720–21 she visited Paris. While there she painted Louis XV as a child and was received into the French Académie Royale de Peinture et de Sculpture. In 1723 she was invited to work at the ducal court of Modena and in 1730, at the imperial court in Vienna. Friedrich August II of Saxony and Poland formed the most important collection of her work, part of which may still be seen at the Gemäldegalerie Alte Meister in Dresden. As a miniaturist and as a pastelist, Carriera developed techniques that brought these art forms to new heights, and she was acclaimed by her contemporaries. Her work is characterized by technical fluency, sensitivity to expression, and lucid handling of the details of adornment.

The pastel *Young Woman with Pearl Earrings* has only recently come to light. It shows a woman with fair skin and lightly powdered ash-blond hair wearing pearl earrings and a corsage. All that is visible of her costume is delicate gold-embroidered gauze fabric and white and rose-colored draperies, which makes it difficult to assess her social status. The absence of invitation in her glance indicates that she probably was not a professional model, as Rosalba's models tend to look more alluring. The work could be a portrait, or it could also be a so-called disguised portrait, commissioned by the sitter or someone in her circle and intended to be read as an allegory of either Flora or Spring. While it has been suggested that the subject might be the artist's sister and assistant, Giovanna Carriera (1675–1737), her resemblance to Rosalba's self-portraits is not compelling. What is remarkable about the pastel is the description of the delicate skin of the face and neck, achieved using





a limited range of pink tones and exemplifying the possibilities afforded to the gifted artist by the powdery medium. It may date to about 1720.

About the identity of the sitter for the Metropolitan Museum's portrait there is no question. Gustavus Hamilton was born in 1710 and succeeded his grandfather in 1723 as 2nd Viscount Boyne. The Boynes are an Irish family of Scottish descent. Hamilton's grandfather, also named Gustavus, received a land grant in Ireland from William III of England for his military service there. He was raised to the peerage of Ireland in 1715 and created a viscount in 1717. The second Lord Boyne was invested a member of the Privy Council of Ireland in 1736 and sat as a Member of Parliament for Newport, Isle of Wight, from 1736 until 1741. He died unmarried in 1746.

Lord Boyne made his Grand Tour with Edward Walpole, the second son of the wealthy and powerful Whig prime minister Sir Robert Walpole. The two had arrived in Venice by January 20, 1730, and stayed on until March, participating in the pleasures of the Carnival season. Afterward they visited Florence, Rome, and Naples and returned to Venice by September 1. Boyne then toured the islands of the Mediterranean and traveled in Spain. He is not recorded in England until the following autumn.

Lord Boyne must have sat for Carriera in Venice during the Carnival of either 1730 or 1731. His costume—tricorne hat, lace veil, and mask, worn outdoors with a black cloak, offering its wearer the advantage of anonymity—is known to Venetians as the *bautta*. There are three versions of the portrait. One belonged to Boyne's descendants until 1957 (it is now in a private collection) and so would theoretically have been the first. It is nearly identical to the Museum's portrait, which descended in the family of a close friend of the sitter. The third version, recently acquired by the Barber Institute of Arts, University of Birmingham, England, belonged in relatively recent times to the Walpoles but cannot be traced back to Edward or to either of his brothers, Robert, the eldest, or Horace, the writer and collector and the youngest. The design of the third version is unchanged, but in it Boyne wears a brown brocaded coat. All three pastels must have resulted from the sittings for whichever was first, and all were probably painted within a year.

### Rosalba Carriera

4. *Gustavus Hamilton (1710–1746), 2nd Viscount Boyne, in Masquerade Costume*, ca. 1730–31

Pastel on blue paper, laid down on canvas; 22¼ x 16⅞ in. (56.5 x 42.9 cm). The Metropolitan Museum of Art, Purchase, George Delacorte Fund Gift, in memory of George T. Delacorte Jr., and Gwynne Andrews, Victor Wilbour Memorial, and Marquand Funds, 2002 (2002.22)



the basis for Horace Walpole's *Anecdotes of Painting in England* (1762–71), observed, for most practitioners pastels were “much easier in the execution than Oil colours,” as the costs were lower and the handling more rapid. It being customary to price portraits according to their dimensions, the larger formats made possible by the new larger glazing allowed pastelists to charge higher fees than in the past, while for their patrons pastels remained less expensive than oils. Pastel required no drying, and there were thus no color shifts, no varnish, no offensive fumes, and fewer sittings—all features valued by patrons. A portrait in pastel, “the most commodious type of painting” according to Roger de Piles, required relatively little preparation, no assistants, and few tools: a box of crayons, paper, a drawing board, and stumps for blending. The work was readily transportable and thus as easily accomplished in a painting room in a city or spa town as in a sitter's residence. Such practicalities made pastel versatile, and well suited to studies like Labille-Guiard's *Madame Élisabeth de France* or Wright's *A Boy Reading* (nos. 27, 38), independent sketches like Vigée Le Brun's *Lady Ossulston* or Prud'hon's *Nicolas Perchet* (nos. 30, 31), highly finished works like Capet's *Jean Pierre Demetz* or Cotes's *James Rivington Sr.* (nos. 32, 36), or the replicas commonly made in this medium.

Artists and their patrons also appreciated the distinctive optical properties of paintings in dry color, their nonyellowing brilliance and the unmistakable bloom,

or *fleur*, that enlivens the complexion of the sitter. This effect, a characteristic of all powders, is produced by the innumerable irregular particles of pastel, each of which reflects light diffusely. Described by Sir Isaac Newton in his widely read *Opticks* of 1704 as far brighter than the light emitted from most any other surface, scattered light confers on pastel an unmistakable matte, velvetlike quality, a unique, immediately recognizable sense of white light. The scintillating reflections from pastel portraits, along with their glazing and gilt frames, harmonized with the flickering light reverberating from glass-paneled windows, mirrors, crystal chandeliers, brass buttons, upholstery tacks, and the myriad other polished surfaces in the newly fashionable small reception rooms in which they were hung. In his “Notes on Crayon Painting” (published in the *European Magazine* in February 1797, twenty-seven years after his death), Francis Cotes, the most renowned British pastelist of the mid-eighteenth century, described crayon pictures as “superlatively beautiful, and decorative in a very high degree in apartments that are not too large; for, having their surface dry, they partake in appearance of the effect of Fresco, and by candle light are luminous and beautiful beyond all other pictures.”

The exquisite luminosity of pastel is alluring, but it is also vexing, for the powdery nature and fragility of the medium dictate the unique method by which it is fabricated and the specific techniques for its application and protection. Unlike oils, crayons cannot be blended on a palette or on a support to produce a new tone, lest they become compressed and lose their optical and chromatic brilliance. And because pastel is both powdery and opaque, it cannot be applied in glazes to modify the hues. Thus, to achieve maximum purity of tone in the final composition, each color must be available before the painting process begins (a distinctive feature of the medium), hence the artists’ need to work with innumerable crayons.

Making the preformed colors that comprised the pastelist’s palette was a laborious and often secretive process, seeming to verge on alchemy. Unlike red, white, or black chalks, natural materials that are mined from the earth, cut into sticks, and used without alteration, pastel is a fabricated medium. It is composed of three ingredients: colored pigment, a white mineral or pigment (called the filler or base), and a binder. In the eighteenth century, to create crayons of a uniform and soft consistency the pigment and filler had to be levigated to remove gritty particles, reduced to a fine powder, combined with a binder, ground to a paste with a muller in water or spirits of wine, tempered with a knife, drained on a chalk stone or set on a glass plate to maintain the correct amount of moisture, rolled into cylindrical sticks, and dried. That each component had particular properties that needed to be accommodated by trial and error and that each color had to be created in a separate operation made the process even more demanding. To produce painterly strokes with excellent covering power, the ideal crayon (as prescribed by artists’ handbooks) was texturally homogeneous, opaque, and soft; it was solid when grasped between the fingers; and it spent freely when stroked across the support.

Of the approximately sixty-five pigments available in the eighteenth century, few were used to manufacture the hundreds of different-colored crayons

## Jean Étienne Liotard

(Swiss, Geneva 1702–1789 Geneva)

### 5. *Young Woman in Turkish Costume Playing the Tambourine*, ca. 1740

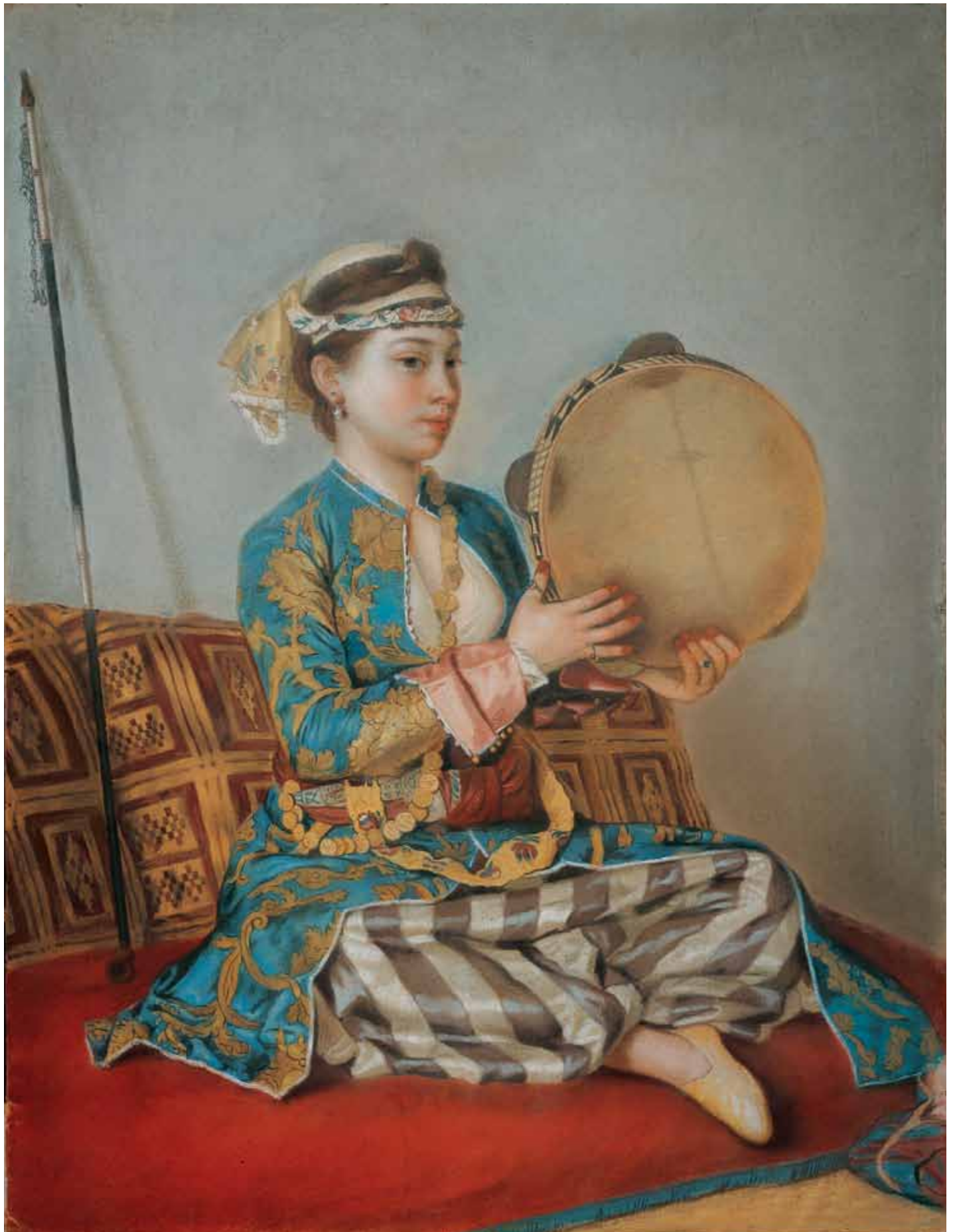
Pastel, gouache, and red chalk on off-white laid paper, laid down on canvas; 24¼ x 18½ in. (61.6 x 47 cm).

Private collection

Born in Geneva to French Protestant parents, Jean Étienne Liotard was first apprenticed there to the portraitist, miniaturist, and enamelist Daniel Gardelle (1673–1753) and then worked in Paris under the tutelage of the miniaturist and engraver Jean Baptiste Massé (1687–1767). Setting off from Italy in 1738 with Sir William Ponsonby’s Grand Tour party, Liotard spent four years in Constantinople, painting ambassadors, merchants, and slaves. He later traveled across Europe, working in Paris, London, Vienna, Venice, and Amsterdam as a portraitist, miniaturist, and painter of genre scenes. He painted members of the British and French royal families and developed a close relationship of patronage with the empress Marie Thérèse of Austria. In 1781, at the age of seventy-nine, he published his theory of painting, and he continued to work until his death eight years later.

Liotard was a prolific pastelist, and the vast majority of his oeuvre was in that medium. He was also an accomplished draftsman. Although this composition has no known precedent, 89 of Liotard’s 200 extant drawings are from the Turkish period, and many of those were later worked up into highly colorful genre scenes. This image of a girl playing a *deff*, or tambourine, which exists in two versions (the other is an oil painting in the Musée d’Art et d’Histoire, Geneva), epitomizes Liotard’s attention to naturalistic detail. The colors of the pastel radiate from the paper. The girl is richly attired in a blue and gold caftan, loose striped trousers, a floral head scarf, and a wide belt draped in red fabric. She wears a necklace of gold coins and three jeweled rings, and the tips of her fingers are dyed with henna. A cushion and a smoking pipe lean against the plain wall behind her, which emphasizes the color and vibrancy of her costume.

While he was in Constantinople Liotard grew his beard, donned Turkish clothes, and fashioned himself “the Turkish painter,” creating an exotic reputation that garnered him much popularity during his later years. When he died a number of colorful “Turkish” costumes were found among his belongings, and letters from his children suggest that these were for both his own use and his sitters’. Whether or not this costume came from Liotard’s studio cupboard, it is very similar to others in his works, suggesting that he reused or reimagined certain garments throughout his career. Indeed, this composition might belong either to Liotard’s years in Constantinople or to the late 1740s and 1750s, when, with the increasing fame of his Turkish subjects, he began to paint some of his European sitters, among them the empress Marie Thérèse, in Ottoman dress.





## Anton Raphael Mengs

(German, Aussig 1728–1779 Rome)

### 6. *Pleasure*, ca. 1754

Pastel on paper, laid down on canvas, oval; 24<sup>3</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>4</sub> in. (61.9 x 48.9 cm). The Metropolitan Museum of Art, Victor Wilbour Memorial, The Alfred N. Punnett Endowment, and Marquand Funds, 2005 (2005.231)

Anton Raphael Mengs, born in Bohemia (in what is now the Czech Republic), spent his childhood in Dresden, where his father, Ismael Mengs (1688–1764), was court painter to Friedrich August II of Saxony. The aptly named youth was schooled principally in Rome, arriving in 1740 for a stay of four years, returning from 1746 through 1749, and from 1751 living there for much of the balance of his life. Although he was well known to his contemporaries as both a practitioner and a theorist of Neoclassicism, since his death Mengs has been less admired as a history painter, and it could perhaps be argued that he was too much influenced by Raphael. Among his most famous works are the frescoed ceiling depicting Parnassus in the ballroom of Cardinal Alessandro Albani's villa in Rome, completed in 1761, and the fresco decorations he undertook shortly thereafter for Carlos III in the Palacio Real in Madrid.

Mengs was a gifted portraitist, and for a short time after his return to Dresden in 1744 he had a successful practice in pastel portraiture. In this he was inspired by Rosalba Carriera (see nos. 3, 4), whose work was well represented in the Dresden collections. Mengs's pastel portraits are blond in tone and smoothly modeled, the strokes of the crayon disguised as in a highly finished oil painting. While the characterizations are searching, they are closely calibrated to the sitters' rank, and the costumes are sharply detailed.

The Metropolitan's pastel, which likely dates to the mid-1750s, is self-evidently not a portrait but was nevertheless studied from a model and then perfected in accordance with what Mengs understood to be the classical standard. Pretty and androgynous, this allegorical figure of *Pleasure* lies midway between the Rococo and the high-minded historicism of nascent Neoclassicism. The modeling is delicate and softly blended. With its anatomical perfection Mengs must have intended the figure to be reminiscent of both Raphael and the antique. He may have conceived of *Pleasure* as part of a group of three that also included *Truth* (Museum of Fine Arts, Houston) and *Innocence* (of which only copies are known). For these personifications he relied on descriptions in Cesare Ripa's much-reprinted iconographical encyclopedia, the *Iconologia*, which directs that *Pleasure* should be shown as a handsome, smiling youth of sixteen dressed in green, with a garland of roses on his head and much adorned.



contained in the pastel box. One contemporary manual directed to the amateur lists fourteen pigments, another eleven, although commercial crayon makers must have used more. As Chaperon put it in his *Traité de la peinture au pastel*, “opulence in pastel does not consist of possessing many pigments, but using those one has advantageously. It is rich with very little.” At a time when theories on color and optical mixing abounded, this practical application of science would have been well received by the makers of crayons, but for artists a vast array of crayons was critical to producing the gradations from dark to light necessary for the seamlessly modeled, lifelike flesh tones and fabrics demanded by prevailing taste. These many colors were created from single pigments, mixtures of pigments (vermillion, red lead, and king's yellow, for example, could be compounded to make a bright orange), and tints, or gradations made from combinations of





### John Singleton Copley

(American, Boston 1738–1815 London)

7. *Mrs. Edward Green (Mary Storer, 1736–after 1791)*, 1765

Pastel on paper, laid down on canvas; 23 x 17½ in. (58.4 x 44.5 cm). Signed and dated below center left: *John S. Copley / fecit 1765*. The Metropolitan Museum of Art, Charles B. Curtis Fund, 1908 (08.1b)

John Singleton Copley was born in Boston, to which his Irish parents had emigrated. His father died when he was a boy and his stepfather, Peter Pelham, who had been an engraver in London, taught him to scrape mezzotints and study prints, which with manuals of instruction were the principal sources of information about European art available to a self-taught painter in the American colonies. In 1754 Copley made a copy in oils (now in a private collection) of Nicholas Tardieu's engraving after *The Forge of Vulcan* by Charles Antoine Coytel (see nos. 9, 10). He may have begun to use pastel crayons as early as 1758, having learned about them from Pelham or perhaps from local painter and color-man John Smibert. By the age of twenty, the quick and intuitive Copley had proven himself to be a high-style, ambitious portraitist working in an exactly realistic manner that suited his Boston clientele.

In 1762 Copley wrote to Jean Étienne Liotard (see no. 5) to ask him for a box of the best pastels that could be had. But his interest in the medium lasted only a few years. He painted mostly in oils, and in 1765 he sent an oil portrait to London for the Society of Artists exhibition, where it was admired by Sir Joshua Reynolds and Benjamin West. In 1774 Copley left Boston for Europe, intending to become a history painter. Later he settled with his family in London and joined the

colored powders and white filler, added (as Russell instructed in *Elements of Painting with Crayons*) in increments of up to 20 parts filler to 1 part color. The darkest colors (in the hat in Carriera's portrait of Gustavus Hamilton, for instance, or the background in *La Tour's* of Jean Charles Garnier d'Isle; see nos. 4, 17), made from lampblack, Prussian blue, indigo, or other deep pigments, incorporated only a small proportion of filler, as they required the greatest depth of tone to counteract the light reflected from their surface. Light hues (the pinks and blues of Gueuze's *Baptiste aîné* or the pearl grays and whites of the apparel in Russell's *Mrs. William Man Godschall*; see nos. 25, 42) were compounded with greater proportions of filler. And middle tones (Ebenezer Storer's ruddy complexion or the nuanced blues in Madame Royer's dress; see nos. 8, 11) were similarly adjusted with proportional admixtures of white.

Fillers served other important functions, providing opacity to the colors, texture to render the pigments soft and workable, and body to make the crayons

## John Singleton Copley

8. *Ebenezer Storer Jr.* (1729–1807), ca. 1768

Pastel on paper, laid down on canvas; 23 $\frac{1}{8}$  x 17 $\frac{1}{8}$  in. (58.7 x 43.5 cm). The Metropolitan Museum of Art, Purchase, Morris K. Jesup Fund and Lila Acheson Wallace Gift, 2008 (2008.249.2)

Royal Academy. When he exhibited *Watson and the Shark* (National Gallery of Art, Washington, D.C.) there in 1778, he set the course for the balance of his life. He died in London in 1815.

The Storers of Boston were among those most eager for Copley's pastels; the Metropolitan Museum owns portraits of Ebenezer and Mary Storer, their daughter, Mary Storer Green, their son, Ebenezer Storer Jr., and their daughter-in-law, Elizabeth. Mary Storer Green was apparently the first member of her extended family to sit for Copley, in 1765. Her costume and hair, dressed tightly with artificial flowers and pearls, could equally have been worn by a sitter for a portrait by Joshua Reynolds; only the delicate lace fastened over the bodice differs slightly from the English fashion. The tight collar of pearls over-emphasizes her long neck, and the heavy shadow on the side of her face turned from the light is unflattering, but overall Copley achieved a good effect. His portrait of Mary's brother, the sharp-eyed merchant Ebenezer Storer Jr., may date a year or two later. Storer wears an extravagantly shaped turban on his freshly shaven head and a splendid gown, or banyan, of tobacco-colored figured damask, items of dress that appear elsewhere in Copley's oeuvre and may therefore have been among his studio properties. Storer's face is vital and lifelike, and it could be argued that Copley responded more acutely to the male than to the female sitter.



solid, serviceable tools. This component was ultimately determined by the properties of the pigment, such as its cohesiveness or brittleness. White chalk of various types was often used, but other fillers were employed as well, among them gypsum, starch, plaster of paris, and tobacco-pipe clay. Aesthetic preferences also at times influenced the choice of filler. For example, tobacco-pipe clay had declined in use by the 1760s because it produced crayons that were too hard and thus did not spread freely. It was replaced by kaolin, a soft clay. The introduction of kaolin as a pastel filler underscores the link between commerce and art, for its use corresponded with the discovery of European deposits of the mineral, a key ingredient for imitating Chinese porcelain, then a much-coveted luxury.

Whereas the powdered mixture of filler and pigment accounted for pastel's distinctive optical properties, binders made from a vast array of weak adhesives both common and esoteric (gums tragacanth and arabic, decoctions of ale wort, skim milk, oatmeal whey, barley, and gypsum, among others) enabled the dry



## Charles Antoine Coypel

(French, Paris 1694–1752 Paris)

9. *Medea*, ca. 1714

Pastel on paper, 11<sup>5</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>8</sub> in. (29.4 x 20.6 cm). The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1953 (1974.25)

Charles Antoine Coypel was born in Paris in 1694, the son of Antoine Coypel (1661–1722), professor at the Académie Royale de Peinture et de Sculpture. His father later succeeded as director of the Académie and first painter to the king, and Charles would follow in his footsteps. In 1705 the boy was awarded a prize for a drawing at the school of the Académie. Ten years later he was simultaneously received and accepted as an academicien at a session over which his father presided. The younger Coypel's first major commission was for tapestry cartoons depicting scenes from *Don Quixote* that he prepared for the Manufacture des Gobelins beginning in 1716. Typically for Coypel, they are theatrical in their gestural language and *mise-en-scène*. In the same period Coypel wrote many sketches for plays. These were submitted to the Théâtre Italien in Paris, but only one was staged there, in 1717: it was titled *Arlequin dans l'île de Ceylan* (Harlequin on the Island of Ceylon). The sketch was performed again for Louis XV in 1719, and in 1721 the king twice acted as the god of love in a comedy-ballet Coypel had authored. Despite additional presentations of his theatrical work at court in the later 1720s, however, Coypel was not highly regarded for his plays, which was a source of bitter disappointment.

Because history painting was regarded as the noblest of the genres and first in the hierarchy of subjects, it was incumbent upon an eighteenth-century academic artist to strive for success as a history painter. As his reception piece for the Académie in 1715 Coypel thus chose *Jason and Medea* (Schloss Charlottenburg, Berlin), depicting on a canvas more than six feet high the triumph of the vengeful sorceress. Abandoned by Jason, Medea has killed their children and Jason's new wife. Towering above the scene in a chariot drawn by a dragon, she illuminates the carnage with a firebrand and brandishes the dagger with which she has murdered the children, whose bodies lie in the foreground. Coypel had already settled on the final design when he prepared this compelling pastel drawing of the head of the principal figure: a furious, pallid female with clenched brows and popping eyes set in reddened wells. The angle of the model's jaw and the indications of the contours of her shoulders match those of the figure in the finished picture. The study of how the emotions find expression on the human face was a principal concern for artists who, like Coypel, had been influenced by Charles Le Brun's *Méthode pour apprendre à dessiner les passions* (Method for Learning How to Draw the Passions; 1698). Such studies, by their nature incomplete, are rare in the

ingredients to be formed into crayons. The choice of binder depended on the properties of the other components; the goal was to create crayons that were texturally balanced between strength and softness. Binders were used sparingly, for more than a scant amount would make a crayon too cohesive and impair both its tendency to powder when stroked and its light-reflecting capacity. The minimal presence of a gradually darkening medium, and the absence of a surface varnish, ensured the lasting freshness of the colors, one of the prized features of pastel.

Pastelists Francis Cotes, John Russell, and Anton Raphael Mengs made their own crayons, but most practitioners heeded the experts' advice that they purchase them, given the complexities of the process and the multiple hues required. Newspapers, trade cards, and artists' manuals record at least sixty pastel artisans and merchants active in Europe in the eighteenth century. Many achieved recognition through these means alone; others attracted customers by submitting their crayons to the art academy of their city. The French Académie Royale issued awards in 1764 to the widow Pellechet for her oil pastels, which were judged excellent by four pastelists, including La Tour and the scientifically

**Charles Antoine Coypel**

10. *A Nobleman as Daphnis*, ca. 1738

Pastel on paper, 32 x 25<sup>3</sup>/<sub>8</sub> in. (81.2 x 64.5 cm). The Horvitz Collection, Boston



pastel medium, which Coypel used with finesse as well as passion.

Coypel's first signed and dated portraits, from 1717, are vivid characterizations in pastel of Nicolas Charles Silvestre (1699–1767) and his wife, both of whom were drawing teachers to members of the royal family at Versailles. In addition to historical and religious subjects in the grand manner, he painted genre scenes, children in the guise of adults, and caricatures, some sharply satirical. His portraits of important sitters and also other works of a more popular nature were engraved. Destined for success from an early age, Coypel was appointed *premier peintre du roi* in 1747.

Daphnis, the beautiful shepherd boy of antiquity, evokes music, poetry, and the elegant pleasures of the pastoral life. *A Nobleman as Daphnis* is unusual, not least because the use of pastel is mostly confined to portraiture. Here, in accordance with the conventions of the time, Daphnis is dressed in contemporary costume, but the costume is of the theater rather than the court. The short coat, satchel, and staff or crook are also attributes of a pilgrim. The rosettes the sitter wears, as well as the slashed breeches and coat sleeves, would have been suited to a play or opera-ballet. Daphnis plays the musette, a lavishly embellished eighteenth-century bagpipe with a soft nasal

sound that was much favored by the upper classes in eighteenth-century France. The actor-musician can be identified as an aristocrat by the red heels of his shoes and by the presence on a reproductive print after this pastel of an as yet unidentified noble coat of arms. Though the subject's name has escaped discovery, the work may be dated to about 1738 by its association with a portrait of Gaspard de Gueidan (magistrate, advocate general, and president of the local parliament in Aix-en-Provence), in a similar pose and with a musette (Musée Granet, Aix-en-Provence), that Hyacinthe Rigaud painted that year.

inclined Jean Jacques Bachelier; in 1772 to M. de Saint-Michel, painter to the king of Sardinia, for his superior pastels of uniform softness; and in 1780 to Sieur Nadaux for his exceptional crayons. To promote the commerce of color the Royal Society of London in 1767 offered a “bounty” of 10 guineas for a new method of preparing crayons and in 1773 rewarded a member of a noted family of pastel makers for his improved yet low-priced crayons.

Crayons could be purchased directly from fabricators, such as the renowned Stoupan of Lausanne (whose pastels set the standard of excellence), Maclé of Paris, and Charles Sandys of London, or through importers like the colormen John James Bonhote of Britain and Pfannenschmid of Hanover. The pastels could be procured individually or in sets: Boursin in France advertised boxes of 130 colors; Daniel Caffé in Dresden offered as many as 300. Those who had no access to such shops or dealers found other ways to acquire them. On September 30, 1762, the young John Singleton Copley wrote from Boston to Jean Étienne Liotard in Geneva asking him to send “one sett of Crayons of the very best kind such as You can recommend [for] liveliness of colour and Justness of tints.” The virtuoso painter Arthur Pond sold “French crayons” to his two female pupils. Rosalba Carriera had friends in Rome, Flanders, and Paris purchase flesh tones for her. For many pastelists, Charles Antoine Coypel among them, procuring pastels in distinctive hues from various fabricators was commonplace.

Aside from the actual business of fabricating crayons were the critical standards to which these enterprises, like the makers of oils, watercolors, and other artists’ colors, were held. The Royal Society of London asserted that it was “rare to find a set of such crayons as may be called good” because those readily available were faulty, their poor quality being due to the “ignorance, or sordidness of dealers.” In 1773 the society offered a premium to the colorman or manufactory who could produce crayons that would “prevent the frequent and great mortifications, which the most eminent artists of the present time have undergone in seeing the beauty of their works quickly fade; and of suffering the reproaches and reflections of those who have purchased them.” Similar complaints were voiced in France. La Tour’s crayon maker, one Charmeton, was denounced as “disreputable and profit-hungry,” and Chaperon opined in his *Traité* that crayons were generally coarse and gritty and not well prepared: “Color merchants devise many mysteries about their pastels but not even two or three in Paris know how to make them, relying instead on expedient methods and impure substances.”

The other essential element in the production of a pastel portrait was the support. In the eighteenth century pastels were executed on paper, vellum, canvas, and even copper, but paper, handmade and easily obtained from stationers, was by far the most widespread support. Like easel paintings, finished pastels were invariably mounted on a wood framework. To improve their durability, works on paper were pasted to fine canvas that had been previously tacked to a strainer, an immobile or keyless stretcher. (Coypel’s double portrait [page 4], atypically for a pastel, is affixed to one of the earliest known examples of a keyed stretcher, which can be expanded or tightened to create uniform tension in the support.) Propped on an

## Jean Marc Nattier

(French, Paris 1685–1766 Paris)

II. *Madame Joseph Nicolas Pancrace Royer (Louise Geneviève Le Blond)*, ca. 1750

Pastel on paper, two sheets joined, laid down on canvas; 31¾ x 25¼ in. (80.6 x 64.1 cm). Private collection

Jean Marc Nattier was born in Paris in 1685, the younger of two sons of Marc Nattier (1642–1705), a portraitist. Both boys were admitted to the school of the Académie Royale de Peinture et de Sculpture. By 1704 their father had contracted for the preparation of reproductive engravings after Rubens’s famous paintings of the Marie de Médicis series in the French royal collection, for which they prepared the drawings. In 1717 Nattier painted the emperor of Russia, Peter the Great (State Hermitage Museum, Saint Petersburg), and in 1718 he was received into the Académie as a history painter. In the 1730s his portraits of women, especially those in mythological or allegorical guise and often in a palette of blue and white, became his most important and popular productions. Marie Leszczyńska, queen consort of Louis XV, commissioned a portrait of herself in 1748, and the king ordered paintings of their three youngest daughters, Mesdames Victoire, Sophie, and Louise, in court dress (all four portraits are in the Musée National du Château de Versailles). By the 1750s interest in Nattier’s work had begun to decline, however, and he died in poverty.

Pastels by Nattier are rare, and only in 1746 and 1748 did he show pastel portraits at the Académie Royale. He was perhaps inspired by Joseph Vivien (1657–1734), a gifted artist of the previous generation. This presumed portrait of Louise Royer in evening dress, leaning on a ledge, came to light in 1908 as a pendant to a pastel of the same size (its present location is unknown) representing her husband, the composer and harpsichordist Joseph Nicolas Pancrace Royer (ca. 1700/1705–1755). Both portraits must date to the late 1740s and show the artist working in his most naturalistic vein. The sitter’s extravagant costume is detailed with care: a dress trimmed with pearls and a corsage of artificial flowers, a cape, and a ribbon around her neck, all the trim elaborately ruffled, and a ribbon and feather in her curled, powdered hair. In one hand Madame Royer holds a fan and in the other a mask called a *loup*, which she will don in the street. The seams of the glove on her right hand have been opened to reveal her polished nails. She is not beautiful, but her quizzical, knowing expression commands attention.

Little is known about this stylish woman except that she was born Louise Geneviève Le Blond and that she married Royer sometime after 1725 and survived him. In 1734 Royer was appointed a music teacher to the daughters of Louis XV, and in 1746 he published a book of harpsichord music he dedicated to them. He appears in his less formal portrait with the score of his famous opera-ballet *Zaïde, reine de Grenade* (1739).





## Jean Siméon Chardin

(French, Paris 1699–1779 Paris)

### 12. *Head of an Old Man*, 1771

Pastel on blue paper, laid down on canvas; 17<sup>5</sup>/<sub>8</sub> x 14<sup>5</sup>/<sub>8</sub> in. (44.9 x 37 cm). Signed and dated in brown pastel at lower right: *chardin / 1771*; at upper right: *C 1771 Char.* The Horvitz Collection, Boston

Jean Siméon Chardin, born in Paris in 1699, trained with the history painter Pierre Jacques Cazes (1676–1754) and in 1728 was received into the Académie Royale de Peinture et de Sculpture, presenting two still lifes that were admired by the academicians. One is the famous painting of a ray fish and the other a more traditional canvas representing a buffet (both in the Musée du Louvre, Paris). In the 1730s Chardin began to paint genre scenes, and these he exhibited with success at the Salon when it reopened in 1737. His bourgeois interiors and scenes of children playing were inspired in part by Dutch cabinet pictures (the Metropolitan Museum's *Soap Bubbles* of about 1735 is a good example). Chardin was elected treasurer of the Académie in 1755, oversaw the hanging of the Salon exhibitions, and was very much an establishment figure even though he worked in what were then considered to be the least important categories of painting, still life and genre.

By 1770 the aging artist could no longer use oils because the lead-based materials the pigments contained were contributing to his increasing blindness. Having taken up the medium for the first time at the age of seventy, he exhibited pastel studies described in the exhibition lists as “expressive heads” at the Salons of 1771, 1773, 1775, 1777, and 1779 (the year of his death). Two, or perhaps three, of those are likely to have been self-portraits, and one may have been a portrait of his second wife, all of which are in the Musée du Louvre, Paris. Pastel studies of two children that were on the art market in 2003 are dated 1777 and were exhibited the same year. Another of an old woman in a black veil copied from a painting by or after Rembrandt is dated 1776; it belongs to the Musée des Beaux-Arts, Besançon. This lifesize *Head of an Old Man* from the Horvitz Collection, Boston, is signed and dated 1771 and was probably exhibited that year. It is Chardin's earliest known work in what was for him a new medium. The critics received Chardin's contributions to the 1771 Salon with high praise, finding in them the technical assurance, boldness, and truth to nature for which the old artist was famous. Although at first glance the palette is neutral, close observation reveals a subtle and varied coloration. Chardin endowed his contemplative model with monumentality, sobriety, and wisdom. This work bears comparison with a number of study heads in pastel that Benedetto Luti painted in Rome some fifty years earlier.

easel, this format provided a resilient surface on which to work. As evidenced in their self-portraits, many painters in pastel considered the bare, mounted sheet ready to receive the marks of the crayon the proud symbol of their practice.

Textural properties, strength, and color were of great importance in choosing paper for pastel. Throughout the eighteenth century paper was made for the general purposes of printing, writing, or wrapping, but not for artists' needs. The papers most commonly used for crayon painting, eventually referred to as “wrappers,” were colored, thick, and robust. Most popular with pastelists was blue paper processed from indigo-dyed rags in shades from drab to brilliant, though papers in muted grays, whited browns, buffs, and off-whites were also employed. (Paper in richly saturated hues was not produced until the early nineteenth century.) Although pastels were customarily executed on colored paper, this was rarely because of aesthetic considerations, as the hue was not intended to be visible in the final composition. Unlike the paper left in reserve for the middle tone in chalk drawings, the support of a pastel, like a painting's canvas, was expected to be obscured by the medium's opacity and by its coverage across the entire surface.

## François Boucher

(French, Paris 1703–1770 Paris)

13. *Jean Claude Gaspard de Sireuil (died 1781)*, 1761

Pastel and red chalk on paper, 12½ x 9⅞ in. (31.6 x 23.2 cm). Inscribed on backing: *Boucher Delineavit Et donavit 1761*. Private collection

Born in Paris in humble circumstances, François Boucher came to the attention of the painter François Lemoyne (1688–1737) at an early age and won first prize in the 1723 competition of the Académie Royale de Peinture et de Sculpture. He should have been guaranteed a place at the French Academy in Rome, but none was available, so he supported himself in the print trade and then traveled to Italy in 1728. Boucher's star rose late but meteorically. Admitted a candidate of the Paris Académie in 1731, he was received in 1734 and appointed full professor in 1737. With the reopening of the Salon in 1737 he began to exhibit there annually with great success. From 1750 he worked for Madame de Pompadour, mistress of Louis XV, and at his death in 1770 he was *premier peintre du roi*. Boucher preferred pastoral subjects but commanded the full range of genres, and his painterly style in oils was matched by his technical brilliance both as a draftsman in a range of media and as a printmaker. Pastels are a rarity in his enormous oeuvre. Fine examples belong to the National Gallery of Art in Washington, D.C., and the Art Institute of Chicago.

According to an inscription on the reverse of the frame, this portrait by Boucher represents Jean Claude Gaspard de Sireuil, *écuyer premier*, or first equerry (an officer of a princely or noble family charged with overseeing the horses). A further inscription in Latin on the back of the mount states that Boucher drew and presented the pastel to Sireuil in 1761. Very little else is known of the sitter's life. A pastel of him by Boucher, presumably this one, is listed in the valuation of Sireuil's effects filed after his death in Paris in 1781. And four other pastels, fifteen paintings, and more than two hundred drawings by Boucher were included in the catalogue of his estate sale, the introduction to which describes Sireuil as a friend and admirer of the artist, a constant visitor to his studio, and a passionate collector of his work.

Boucher applied even pressure to the crayons and worked the sheet up fully, with finish and detail rather than with the gestural fluidity associated with his drawing style.



For the crayon painter, colored paper was a working tool, both a chromatic point from which the hues would be developed to their lightest and darkest tones and a foil that served to enhance their brilliance and moderate their rawness.

It is usually not possible to discern the color of the support of an eighteenth-century pastel. The brilliant blue paper of Cotes's *Lieutenant-Colonel the Honorable Edmund Craggs Nugent* and Wright's *Study Head of a Woman* (nos. 35, 37), for example, cannot be detected without viewing the verso. Few artists incorporated this chromatic element into the final effect of their work, or did so in the way that Rosalba Carriera used minute reserves of blue paper to suggest space "behind" Viscount Boyne's lace veil (see no. 4). Rather than a trick to deceive the eye, revealing the reserve between strokes was more often unintended or spontaneous, producing chromatic accents such as the small passages in Carriera's *Young Woman with Pearl Earrings* (no. 3) that contrast with her otherwise meticulous handling, the traces of blue paper that harmonize with the coloration of Prud'hon's *Nicolas Perchet* (no. 31), the exposed touches of the beige support that enliven the mouth in Perronneau's *Olivier Journu* (no. 21), and the slivers of white paper that evoke a sense of luminosity in Gardner's *Lady*





**Jean Baptiste Claude Richard,  
Abbé de Saint-Non**

(French, Paris 1727–1791 Paris)

14. *Two Sisters*, 1770

Pastel on paper, two sheets joined, laid down on canvas;  
31<sup>5</sup>/<sub>8</sub> x 25 in. (80.3 x 63.5 cm). Signed and dated at left:  
*SaintNon / 1770*. The Metropolitan Museum of Art,  
Gift of Daniel Wildenstein, 1977 (1977.383)

Jean Baptiste Claude Richard was born in Paris in 1727. He was a younger son, although not without financial resources. His father, Jean Pierre Richard, had been *receveur générale des finances* for Tours and owned property in Paris and to the west of the city at Saint-Non (modern Saint-Nom) and La Bretèche. In 1748, the year after his father's death, he was graduated in theology from the Sorbonne and took minor religious orders;

later he bought a benefice, becoming in 1758 *abbé commendataire* of the abbey of Pothières, near Châtillon-sur-Seine, Burgundy, from which he received a generous stipend. Saint-Non spent the balance of his life in comfort, a congenial figure in Paris society, an artist, traveler, writer, and amateur of the arts. He died in 1791, having previously renounced half of his income from Pothières in the cause of the French Revolution.

*Williams-Wynn* (no. 40). According to the Goncourt brothers, writing a century later, La Tour represented another, perhaps extreme point of view regarding colored supports that seems not to have been shared by many others. Because he adamantly disliked the pervasive cast of blue paper he coated it with a wash of yellow ocher diluted with water and egg yolk. Presumably this neutralized the tone and obviated the need for a thick layer of pastel to hide the color. Under magnification, evidence of a similar type of coating can be seen in his portrait of Garnier d'Isle (no. 17).

Depending on their pulp furnish, or content, most often blends of low-grade linen and hemp rope, papers used for pastels in the eighteenth century varied in quality, but they were typically thick and strong in order to withstand the treatment necessary to produce a nap that would hold the powder. Until 1756, when wove paper was introduced, all paper was formed on molds bearing a grid of laid and chain lines. To minimize these shadow-producing marks that projected through the pastel layer and hence across the face of the sitter, pastelists usually modified the surface of the sheets. Some ready-to-use supports, such as silk crayon paper (the first artists' specialty paper, promoted by the Royal Society to encourage competition with higher-grade products from continental mills) were commercially available, but most sheets were specially prepared by the artists themselves. This could entail simply leveling knots in the paper with a penknife, sanding the surface with pumice, or pouring boiling water over the paper to remove the sizing and bring up the fibers. These procedures in their many variations had an aesthetic impact on the portrait. The most heavily manipulated papers and papers retaining the mold marks are usually associated with relatively open, rapid handling, whereas the most uniformly smooth prepared surfaces underlie highly finished compositions. For example, for *Olivier Journu* (no. 21) Perronneau did not modify the paper, and the mold marks visible in the sitter's face produce an effect that breaks the stroke, enhances the sense of rapid draftsmanship, and complements the fragmented bold coloring of the skin tones. Carriera obscured these marks in Viscount Boyne's likeness (no. 4) but left them in the background, as did Wright in his female portrait (no. 37), an expedient technique that also emphasized the flawless texture of the sitter's complexion. Exceptionally, the highly finished expanse of pastel in the face in La Tour's *Jean Charles Garnier d'Isle* (no. 17) is rendered on an area of projecting fibers that resulted from his practice of repeatedly scraping down and reworking the image.

For artists working in a highly sculptural manner, wire marks and knots impaired the illusion of reality: Mengs obliterated them in his meticulous *Pleasure* (no. 6), as did Nattier in his portrait of Madame Royer and Hamilton in his cameolike classicizing portrait of Canova (nos. 11, 34), by combining an even-surfaced sheet with a thick layer of pastel. In *Young Woman in Turkish Costume Playing the Tambourine* (no. 5) Liotard used paper coated with gum size and fine sifted marble dust to achieve the same illusion he masterfully conveyed in the pastels he rendered on strikingly smooth parchment. Similar preparations made from smalt (blue powdered glass derived from cobalt) were also promoted for

The abbé was a prolific printmaker, specializing in aquatint; he is recorded also as a painter, draftsman, and pastelist, but few works by him in any of these media have been identified.

Saint-Non is chiefly remembered for the journal of his visit to Italy in 1759–61, for his association with the painters Hubert Robert and Jean Honoré Fragonard, and for his support of the publication of a great eighteenth-century French illustrated book, *Voyage pittoresque, ou description des royaumes de Naples et de Sicilie* (1781–86). The abbé met Fragonard in Rome, and together they traveled through the major cities of northern Italy, returning to France together in 1761. He owned several important paintings and many drawings by Fragonard, and in 1769 sat for one of Fragonard's most beautiful *figures de fantaisie*, or fantasy portraits (Musée du Louvre, Paris).

Saint-Non was basically a highly skilled copyist. *Two Sisters*, his best work in pastel, reproduces an oil painting by Fragonard of the same title (Metropolitan Museum) as it looked before it was cut down to about half its original size. The pastel is signed and dated 1770, which supplies supporting evidence for the approximate date of the painting. The identity of the two children is not known, and the work could be read either as a double portrait or as a genre scene. Typically, the girls are dressed as adults, in contemporary costumes. The younger child rides a wheeled horse, and below is a Polichinelle doll, a masked clown in a bicorné hat. Saint-Non's children are prettier and more conventional in appearance than Fragonard's. The arrangement of the folds of the older girl's skirt differs in the pastel, and Saint-Non eschewed the brilliant yellow that Fragonard used for the younger girl's dress. The pastel is rare and has enormous charm. A close look at the extended left arm of the older sister and the left hand of the younger, however, reveals the limits of its author's abilities as a draftsman.



## Maurice Quentin de La Tour

(French, Saint-Quentin 1704–1788 Saint-Quentin)

### 15. *Jacques Dumont le Romain (1701–1781)* *Playing the Guitar*, ca. 1742

Pastel on paper, 25½ x 21¾ in. (64.8 x 55.2 cm). Private collection

A native of Saint-Quentin in northern France, the gifted pastelist (for he was exclusively a pastelist) Maurice Quentin de La Tour arrived in Paris in 1719 to apprentice with a painter called Claude Dupouch (died 1747). The young La Tour's appearance on the scene was timely, as he had the opportunity to see the work of Rosalba Carriera (see nos. 3, 4), who made a much-heralded visit to the French capital in 1720–21. La Tour settled permanently in Paris in 1727. Ten years later he became a candidate member of the Académie Royale de Peinture et de Sculpture and showed at the Salon. He was received as a full member of the Académie in 1746, having already been granted lodgings at the Louvre. In 1748 La Tour sent to the Salon pastel portraits of Louis XV, Queen Marie Leszczyńska, and the dauphin, becoming for the balance of his long career one of the most highly placed, successful, and prolific portraitists in France.

Pastel was often employed as a relatively intimate medium of expression, and pastelists often portrayed their fellow artists, especially, in rather intimate terms. In this informal study of about 1742 La Tour depicted his friend Jacques Dumont seated close to the picture plane, moving, it seems, breathing, full of life. Dumont, born in Paris in 1701 the son and brother of sculptors, became a successful history and genre painter. He called himself "le Romain," the Roman, to emphasize the importance for his development of a stay in Italy, to which he walked as a young man. A candidate in 1726 and admitted in 1728 to the Académie Royale de Peinture et de Sculpture, he rejoiced in both political and administrative abilities, as he was appointed professor in 1736, rector in 1752, and chancellor in 1768. Dumont showed regularly at the Salons and in 1748 became the first governor of the École des Élèves Protégés. Although he is little known today, the various positions he held would have made him an invaluable contact for a younger contemporary.

Dumont is not portrayed here in his official guise. Instead he is at ease, playing the guitar and wearing an open coat over a partly unbuttoned and rather tight red waistcoat. In the studio, doubtless for warmth, artists often put on a brimless hat or a head scarf like the one Dumont wears here. The skin of his neck and cleft chin and his slight beard are painted with finesse. The color of his waistcoat is picked up in the shadows on his face and knuckles and the sleeves of his coat. This pastel was exhibited at the 1742 Salon under the title "M. du Mont le Romain, professeur de l'académie royale . . . jouant de la guitare." La Tour made a preliminary drawing of the sitter's head

coating supports for pastel. The introduction of new products for artists often coincided with commercial ventures, and in this case bounties for the discovery of deposits of cobalt were offered in England.

Variations in the preparation of the supports for pastels, while reflecting the artists' preferences, were driven largely by a quest for a tenacious surface and often as well by a desire to simulate the effects of oil. It was perhaps for such reasons that Vigée Le Brun executed her carefully finished *Duchesse de Guiche* (no. 28) on paper coated with highly impasted gesso, a painterly texture that enhances the reflection of light. By contrast, the amateur Abbé de Saint-Non chose for his *Two Sisters* (no. 14) a paper with a smooth gessolike ground, a surface suited for fine details, even though the pastel was executed with the same bravura and thick strokes as the original oil by Fragonard that it copies.

Despite the increased scale offered by plate glass, most pastel portraits conformed approximately to the standard sizes of paper or fractions of those sizes. La Tour's portrait of Charles Louis Auguste Fouquet (no. 16), for example, is 23¼ by 19¾ inches, dimensions suited to framing and to displaying in the cabinets, closets, and bedchambers then popular in domestic architecture. Small cabinet pictures, a specialty of Gardner and Hamilton, allowed artists to work quickly and keep costs low, whereas the monumental portraits made by La Tour and Bachelier in the 1740s and by Russell and Hamilton toward the end of the century effectively served as a sign of the patron's wealth and demonstrated the crayon painter's ability to compete with oil painters. Compositions that were far larger than handmade paper were produced by pasting several pieces or strips of paper to the canvas lining. In Vigée Le Brun's *Duchesse de Guiche* (no. 28), which measures 31¾ by 25¼ inches, two sheets are joined across the sitter's torso; in Coypel's double portrait (frontispiece), four sheets are abutted, with one seam, rather incredibly, passing through the woman's chin. Artists created such assemblages to make use of small pieces of paper or to enlarge a composition to fit a frame, as Capet did with her *Jean Pierre Demetz* (no. 32). Most extraordinary, however, are La Tour's vast compositions, notably his six-foot-high portrait of President Rieux (J. Paul Getty Museum, Los Angeles), in which multiple cut and torn papers corresponding to the face and parts of the drapery are superimposed on larger pieced sheets. For La Tour the technique not only served as a means of achieving a larger image but also answered his need to correct his pastels by collaging or reworking until the likeness had been perfectly captured.

Subject to dust, readily abraded, attractive to insects (owing to binders, sizing, and mounting paste), its powdery surface was repeatedly held to be pastel's greatest flaw. In his correspondence with Rosalba Carriera the collector Pierre Crozat lamented that these beautiful works were subject to spoiling. Diderot described the "precious powder [that] will fly from its support, half of it scattered in the air and half clinging to Saturn's long feathers." Others opined that pastels required shielding from the deleterious effects of the air, that they were more liable to injury than other kinds of painting, and that they were impossible to clean. There was no question that pastels needed to be protected. Throughout the



in black and white chalks with pastel highlights (now in the Cleveland Museum of Art) and used it for this and also for a second portrait (Musée du Louvre, Paris) showing Dumont in a similar pose but at his painting table with his palette and brushes. The later work was well received at the Salon of 1748 but then suffered an unsuccessful reworking by the artist.

La Tour reached the height of his powers in 1748 and presented no fewer than fifteen pastels at that year's biennial Salon. He numbered among his sitters not only the king and queen and the dauphin (whose splendid portraits are in the Louvre), but also the three most powerful military figures in France at the end of the War of the Austrian Succession (1740–48): the *maréchaux* de Lowendal, de Saxe, and de Belle-Isle. This portrait of Charles Louis Auguste Fouquet, duc de Belle-Isle, general, diplomat, *maréchal* (from 1741) and peer of France (1748), can be securely identified among the 1748 exhibits. Fouquet advanced in the military from an early age, overcoming family disgrace, political adversity, capture, and imprisonment. He served in the wars of the Spanish (1701–14), Polish (1733–38), and Austrian successions and finally, from 1758 until 1761, as secretary of state for war.

The duc de Belle-Isle wears the blue ribbon and cross of the Order of the Holy Spirit together with the red ribbon and pendant of the Order of the Golden Fleece over a heavily gold-embroidered coat. The costume is rendered with care, the artist mimicking the several textures of velvet, watered silk, and metal thread to perfection. A wig with waves of tightly drawn curls tied with black ribbons sets off the sitter's face, which is largely unwrinkled, with a high forehead and prominent bony structure. By contrast with the costume, the face is rendered in a sort of blizzard of separate strokes of a wide variety of colors and tones that manage to suggest a character that is noble, complex, and arrogantly self-assured. The pose mirrors that of the king and the dauphin, although the format is restricted to less than half-length, and the size of

### Maurice Quentin de La Tour

16. *Charles Louis Auguste Fouquet (1684–1761), Maréchal de France and Duc de Belle-Isle*, ca. 1748

Pastel on paper, 23¾ x 19¾ in. (59 x 50 cm). Private collection

17. *Jean Charles Garnier d'Isle (1697–1755)*, ca. 1750

Pastel and gouache on blue paper, laid down on canvas; 25⅞ x 21¼ in. (64.5 x 54 cm). The Metropolitan Museum of Art, Purchase, Walter and Leonore Annenberg and The Annenberg Foundation Gift, 2002 (2002.439)



the image is somewhat smaller. La Tour, working to impress, succeeded with this sparkling image.

Jean Charles Garnier d'Isle was admitted to membership in the Académie Royale d'Architecture in 1728. He must have owed his eventual advancement in part to family connections: his wife was the daughter of the prominent architect Claude Desgots, who was related to, and trained under, the celebrated French landscape architect André Le Nôtre. Garnier's rise to influence coincided with the ascendancy of Madame de Pompadour as Louis XV's mistress, and his name is associated with the design of formal gardens at several properties remodeled or constructed for her use. These include Crécy, which the king bought in 1746; Bellevue, where several years later Madame de Pompadour built a small château; and the Hermitage at Fontainebleau, a project undertaken in 1749. In 1747 Garnier was appointed director of the Gobelins tapestry manufactory; in 1748 he became an associate member of the Académie Royale de Peinture et de Sculpture and assumed the powerful post of *contrôleur des bâti-*

*ments* for the Luxembourg and Tuileries palaces. He commissioned from La Tour a portrait that was exhibited at the Salon of 1751. It may have been this one, but that cannot be proved, as there are three undated pastels by La Tour that represent Garnier. Another of the same size (Fogg Art Museum, Cambridge, Mass.) is a half-length portrait showing him facing left but seated in a damask-upholstered chair and wearing a gray moiré silk coat, and the third is a smaller head-and-shoulders study (Musée Antoine Lécuyer, Saint-Quentin) in which he wears the same gray coat. Garnier's double chin and ample figure are de-emphasized in the Museum's pastel. It is highly finished and shows La Tour's impeccable handling of details of costume, which pale by comparison with the fleeting and perhaps rather self-satisfied smile on the sitter's face.

La Tour is equally famous for his engaging and unique *préparations*. These present a first, spontaneous record of the expression of the sitter taken from life. Such pastel drawings may show just the mask of the face, or they may include



## Maurice Quentin de La Tour

18. *Préparation for a Portrait of Louis XV* (1710–1774), ca. 1745

Pastel on blue paper, original sheet 12<sup>7</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub> in. (32.7 x 24 cm). The Metropolitan Museum of Art, Gift of Mary Tavener Holmes, in honor of Donald Posner, 2005 (2005.66)

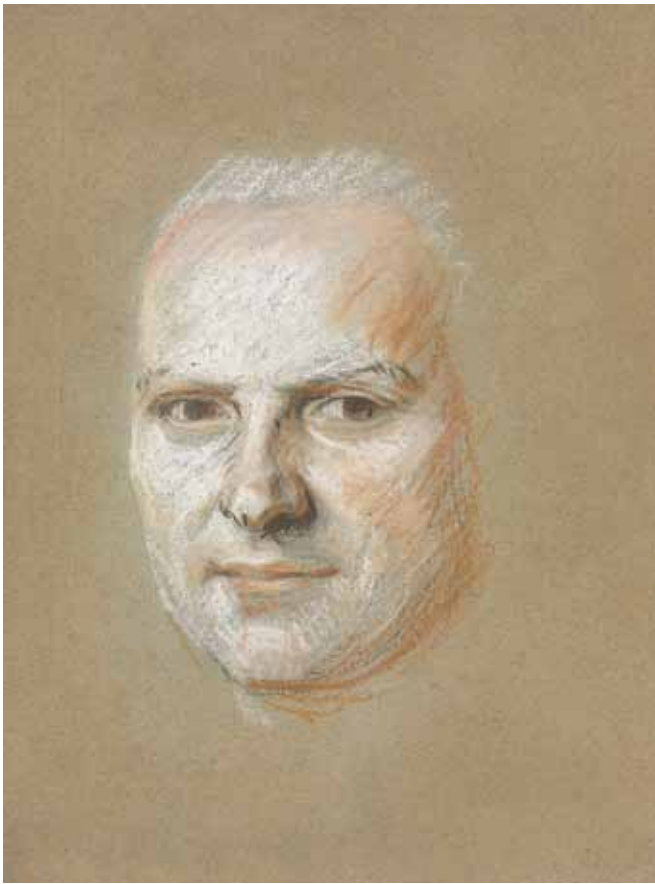
indications of the hair and the neck and shoulders. In 2005 the Metropolitan was fortunate to receive as a gift a *préparation* by La Tour of Louis XV. After it left the artist's hands, probably at a time when such preliminary studies were less highly valued, it was strengthened in the background and extended so as to appear finished. For this exhibition the additions have been masked and the portrait head is shown as it was originally intended, a study for an important royal commission, a pastel of the young king that La Tour exhibited at the Salon of 1745 (the finished portrait is now in a private collection). Images of Louis XV tend to be uncompromisingly stiff, emphasizing the distance between the monarch and his subjects, but this sketch is sprightly, animated by the highlights and by the angle of the king's glance.

No less compelling is Abbé Reynal's ironic expression, as limited as is the application of colored strokes in this study of the mask of his face. Born Guillaume Thomas François Reynal in 1713, the abbé acquired his ecclesiastical title when he took Jesuit orders. He was later released from the church of Saint-Sulpice in Paris, possibly because of his liberal views. A contributor to the magazine *Mercur de France*, Reynal was well known as the author of *Histoire des deux Indes* (History of the East and West Indies), a multivolume philosophical and political treatise published in 1770. The treatise, which contained diatribes denouncing the cruel treatment of subject peoples by European colonists, was banned by the Church in 1774. Reynal was exiled from France in 1781 but returned and was elected to the Estates General in 1789. Horrified by the violence of the revolutionary movement, he declined to serve and lived out his life in seclusion.

Because pastels must be glazed and sealed at the back to protect the surfaces from dust, their original frames and backing materials are often preserved and may reveal contemporary inscriptions or old labels identifying the artist or the sitter. La Tour's unfinished *préparations*, however, were made for his own use, and he kept them in his studio, probably in portfolios rather than framed, until his death (many are in the Musée Antoine Lécuyer). It is difficult, therefore, to identify an unnamed sitter for a *préparation* or to tell if the same person is represented more than once. A case in point is this study of a woman who may be Marie Anne Botot, whose stage name was Mademoiselle Dangeville. Botot performed with éclat at the

eighteenth century this was accomplished primarily with plate glass, which had become available internationally through trade with France and, by 1773, England. Around midcentury a controversy arose in Paris regarding the efficacy of glass in preserving these fragile works. It was proposed that the powder be solidified with a permeating colorless liquid, an idea that had been experimented with in the seventeenth century. The revitalization of the proposal correlated with the Enlightenment's preoccupation with preserving art for posterity. In France the pervasive fascination with fixatives emerged as the royal arts administration sought to raise the declining standards of the Académie Royale and transform the Louvre into a national museum. Though this official program was centered on efforts to "guarantee immortality to oil paintings" by restoration, the numerous transactions on fixatives testify to an equally fervent campaign to find a surface coating that would ensure the longevity of pastels.

So great was the enthusiasm for preserving pastels with elixirs of glue and varnish that fixative makers and pastelists across Europe stepped forward with



### Maurice Quentin de La Tour

19. *Préparation for a Portrait of the Abbé Reynal (1713–1796)*, ca. 1750–55

Pastel on paper, 12½ x 9⅝ in. (31.8 x 24.4 cm). Private collection

20. *Préparation for a Portrait of Mademoiselle Dangeville (Marie Anne Botot, 1714–1796)*, ca. 1750

Pastel on blue paper, laid down on canvas; 11⅜ x 9⅞ in. (29 x 23.3 cm). The Pierpont Morgan Library, New York, Purchased on the Sunny Crawford von Bülow Fund, 1978 (1981.12)

Comédie Française from 1730 until 1763. A labeled black chalk drawing showing her smiling face in three-quarter view is in the Musée du Louvre, Paris, and a pastel made from the drawing is in Saint-Quentin. In both works her cheeks are wider and her brow lower than the sitter's here. What is most striking about this study is the way it preserves the lively warmth of this engaging woman's character, whoever she may be. La Tour used his favorite blue to great effect. The voids between the strokes at the hairline indicate the volume of her hair, and contour strokes varying in color and thickness suggest a shade of thought or motion.



inventions. These substances were advertised in journals or demonstrated in the forums of learned societies, whose endorsements inspired public confidence and sales. The proceedings of the Académie Royale record several diverse inventions meant to solidify pastel without altering its distinctive surface bloom. The most famous of them, also reported by Chaperon in his *Traité*, was the “secret” fixative the *mécanicien du roi* (mechanical engineer to the king) Antoine-Joseph Lorient first presented in 1763 (though its secret was not revealed until 1780). Lorient demonstrated his fixative's invisibility to the Académie by coating it on only half of the pastel portrait of Lorient himself that the painter Jean Valade had exhibited at the Salon that year (it is now in the Musée Antoine Lécuyer, Saint-Quentin). Another approbation was given for paper sponged with “special” oil that stabilized the powder and conferred on it the consistency of oil painting. Still other promoters claimed that their fixatives allowed pastels to be rubbed with the finger without being displaced or to be varnished (thus eliminating the need for protective glass), cleaned, or retouched. For pastels that had lost their vivacity, there were fixatives that could regenerate colors and “recover a new luster.” La Tour boasted that his brilliant pastels were fixed with his special recipe, which impaired neither nuances nor freshness. So vibrant were his pastels that Salon critic Abbé Le Blanc reverentially predicted in 1747 that they would “last as long as is given to human things to last.”

The importance of fixatives both commercially and as demonstrations of practical science is supported by the numerous accounts of their availability,





## Jean Baptiste Perronneau

(French, Paris 1715–1783 Amsterdam)

### 21. *Olivier Journu (1724–1764), 1756*

Pastel on blue-gray laid paper, laid down on canvas; 22<sup>7</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>2</sub> in. (58.1 x 47 cm). Signed and dated in graphite at upper right: *Perronneau / 1756*. The Metropolitan Museum of Art, Wrightsman Fund, 2003 (2003.26)

### 22. *Portrait of a Man (probably Monsieur de Beauséjour, 1725–1807), 1756*

Pastel on blue paper, laid down on canvas; 21<sup>3</sup>/<sub>4</sub> x 17<sup>1</sup>/<sub>2</sub> in. (55 x 44 cm). Signed in graphite at upper right: *Perronneau*; on backing: *Juillet 1756 – par Perronneau*. The Pierpont Morgan Library, New York, Purchased on the Sunny Crawford von Bülow Fund, 1978 (1984.6)

Jean Baptiste Perronneau, a Parisian of bourgeois birth, was in his maturity exclusively a portraitist. A pupil of the engraver Laurent Cars (1699–1771), he may also have studied with Hubert Drouais (1699–1767) or Charles Joseph Natoire (1700–1777). For some time Perronneau was employed as an engraver, and he later worked in both oils and pastel. He was admitted a candidate of the Académie Royale de Peinture et de Sculpture in 1746 and was received in 1753, upon presentation of two portraits in oils. By this time the precocious Maurice Quentin de La Tour (see nos. 15–20), a decade older, had already captured the market for pastels among the aristocracy in Paris and at the court of Versailles. Although Perronneau had many Salon exhibits to his credit and was admired as an exceptional colorist, after his admission to the Académie and his marriage, in 1754, he most often sought his clientele among the upper middle classes and outside the French capital, thus becoming an itinerant artist for the balance of his life. He worked in various French cities, including Orléans (as early as 1744), Toulouse (where he showed at the Salon of 1758), and Bordeaux (intermittently between 1755 and 1769). He may have been in Italy in 1759, he visited Amsterdam more than once, and in 1781 he reportedly traveled to Saint Petersburg.

It was perhaps a matter of expediency rather than of his clients' taste that Perronneau often painted frontal or three-quarter-view pastel portraits of less than half-length format, many of them ovals, which saved him the trouble of painting his sitters' hands. He generally omitted attributes and still life details. Gifted at depicting luminous velvets and the sheen of silk, he at the same time did not hesitate to describe the wrinkles of aging sitters, who in accepting these portraits evidently valued his honesty. Perronneau achieved his expressive characterizations with effort; his pastels may show evidence of reworking, especially in the area of the sitters' mouths and chins. His oeuvre is remarkable for the subtle variety of coloring in the lights and shadows.



Backgrounds are neutral, delicately modulated tones that serve as a foil for and do not detract from the faces and the costumes. It was Perronneau's practice to sign and date his works in pencil, which is visible only upon close inspection, and the information these inscriptions provide is essential to our understanding of this gifted, too little known artist.

In 1756 Perronneau was in Bordeaux to paint a younger member of the wealthy and cultivated Journu family of merchants, and he returned there the following year. Madame Claude Journu, born Jeanne Olivier, was the widowed mother of six daughters and a dozen sons, one of whom, Bernard, called Olivier, born in 1724, was the sitter for the Metropolitan Museum's pastel. The success of Olivier's portrait apparently engendered at least a half-dozen further commissions from family members, including oil paintings of Bonaventure Journu, his brother Jacques, Abbé Journu-Dumoncey, and their mother, the first from 1767, the third dating to 1769 (all three now belong to the Fogg Art Museum, Cambridge,

Mass.). Olivier Journu has the square jaw and dark brows typical of his family, and his eyes are brilliant turquoise blue. With his coat and waistcoat, which are the color of a ripe peach, he wears a ruffle of point d'Alençon lace and an artfully arranged corsage of tea roses. There is a slight sway to his pose, and although his expression is opaque, he appears to be acutely aware of his appearance and the impression he makes.

The male portrait by Perronneau from the Morgan Library is of the same high quality, size, and date as the pastel of Journu and has a similar palette. The two are a study in contrasts, however, as the Morgan's sitter, if equally self-possessed, looks businesslike rather than disinterestedly languorous. He is not seated but stands in a conventional pose, his hat under his arm. His rather sharply drawn hairline suggests a wig rather than his own hair; the hair ribbon, with its blue highlights, reads as if it were the collar of his coat. Perronneau drew attention to the man's sharp, focused glance, shapely mouth, cleft chin, and freshly shaven cheek. Reworkings to the right of



### Jean Baptiste Perronneau

23. *Madame Augustin Prosper Tassin de La Renardière (Madeleine Monique Seurrat, 1744–1820), 1765*

Pastel on paper, laid down on panel, oval; 24½ x 19 in. (62.2 x 48.3 cm). Signed and dated in graphite on upper right edge: *Perronneau / 1765*. Private collection

the lace ruffle indicate that he made adjustments to the silhouette of the figure, and the lace jabot is perhaps not quite finished. The sitter's identity has not been established with certainty. He was called Monsieur de Beauséjour when, in 1890, the pastel was discovered in the possession of a Monsieur Lalimant at the Château de La Touratte on the outskirts of Bordeaux. Beauséjour was a native of Bordeaux. His real name was Jérôme de Chassaing, and he was a man of property remembered for his generosity. The quills on the original frame suggest that he was a writer.

Perronneau was also a frequent visitor to Orléans, where he is recorded in 1765, 1766, and 1767, and where Monsieur and Madame Tassin de La Renardière were among his sitters. The Tassins had lived in the city for hundreds of years and by the eighteenth century owned properties in the surrounding countryside. Their wealth came principally from sugar refining (cane from the colonies shipped by way of the Loire to Orléans was processed and forwarded by canal barge to Paris to be sold throughout France). Madame Tassin was born Madeleine Monique Seurrat in 1744, the daughter of the Orléanais Étienne Augustin Seurrat de la Barre (1707–1777). Seurrat's family engaged Perronneau as a portraitist on a number of occasions, and both Monique and her sister, Avoie Catherine Seurrat de la Grand Cour (1742–1824), sat for him with their husbands in 1765. The pendant portrait of Monsieur Tassin de La Renardière (1728–1815), which bears a label identifying the sitter on the reverse, is in the Musée du Louvre, Paris. (Both pastels were in the hands of Madame Tassin's descendants until at least 1910.) It shows a haughty gentleman of thirty-seven in a pink waistcoat. Tassin had probably married in 1763, and his wife was the mother of a son born in 1764 and perhaps of another infant. In her portrait she looks no more than her age at the time, twenty-one. Her clothes are beautiful, but her hair, dressed to an absurd height, padded, and powdered, towers threateningly over her slightly wary young face with its inquiring brown eyes. The pink, white, gray, and green modeling tones that shape the head and neck are of a powdery delicacy that could not have been achieved with oil paint.

methods for applying them, and their inventors that appeared from the 1750s through the 1780s, at the height of pastel's popularity. Most of these accounts came from France. In England, which lacked a centralized arts administration, exhibitions open to public scrutiny, and, until 1754, an established art academy, the subject was far less charged, despite the many pastelists working there. Russell, for one, dismissed the "Method of fixing *Crayon Pictures*" devised by "an ingenious Foreigner" because it imparted a "cold and purple" hue to pastels; he considered fixatives useful only as protection should the glazing break. Among the recipes that were formulated for fixatives the best were generally thought to be made of isinglass (fish glue from the swim bladders of Caspian Sea sturgeon mixed with spirits of wine), to which might be added *Kirschwasser* or *eau de vie* to speed penetration and evaporation and vinegar and rue to deter insects. In pursuit of improvement the Royal Society in London offered premiums for a comparable product made from fish swimming in American rivers.

## Jean Baptiste Greuze

(French, Tournus 1725–1805 Paris)

### 24. *Head of a Young Woman Wearing a Bonnet Facing to Left*, ca. 1765

Pastel on paper, 11<sup>7</sup>/<sub>8</sub> x 9<sup>5</sup>/<sub>8</sub> in. (30.2 x 24.4 cm). Private collection

The son of a roofer, Jean Baptiste Greuze was born in Tournus, near Dijon. He was equally gifted, and prolific, as a painter and a draftsman but worked rarely in pastel. In 1755 he was received into the Paris Académie de Peinture et de Sculpture as an associate in the category of genre painter, exhibiting for the first time. After studying in Rome he returned to the French capital to participate in the 1757 Salon, to which he sent Italian scenes, portraits, and study heads. Among his 1759 Salon exhibits were two pastels, one identified simply as a head, the other a portrait of his patron Ange Laurent de La Live de Jully. Greuze finally submitted his reception piece to the Académie in 1769 and was deeply aggrieved when he was admitted not as a history painter but, again, in the lesser category of genre. (He was to exhibit publicly on only two further occasions, thirty years later, at the Salon.) He achieved enormous success nevertheless, and in 1777, at Passy, was given sittings by Benjamin Franklin for portraits in oil and pastel (the pastel belongs to the United States Department of State, Washington, D.C.). He died in his studio at the Louvre at eighty.

Greuze had exceptional command of the materials of drawing, ably employing red, black, and white chalk; pastels; and brush with ink washes over graphite. His greatest skill was in the depiction of genre subjects, but he was also an excellent portraitist, and he had a gift for capturing the expressive faces of young women, usually models, though not to the exclusion of either children or elderly men, and for embodying shades of emotion of every kind.

Greuze married Anne Gabrielle Babuti (1732–ca. 1812) on February 3, 1759. The first of their children was born at the end of that year and probably died young; the second, Caroline, came in 1762, and the third, Louise, in 1764. Madame Greuze was beautiful and seductive, and it is thought that the artist's personal circumstances during this happy and successful period influenced not only his choice of subjects—notably *A Marriage Contract* (1761; Musée du Louvre, Paris) and *The Beloved Mother* (1765; National Gallery of Art, Washington, D.C.)—but also the sensitivity with which he depicted them. The marriage eventually collapsed on account of the wanton behavior of Madame Greuze, however, and in the artist's later work some of the women assume the role of the harridan that she became.

Greuze showed portraits of his wife that are presumed lost at the Salons of 1761, 1763, and 1765. His 1765 exhibits also included *The Beloved*



More diverse were the methods recommended for applying fixatives, which though often fraught with hazards captivated audiences in an era fascinated with scientific spectacles. Artists were advised to hold the composition vertically and spray the solution with the quickly released bristles of a stiff brush to produce an imperceptible shower; apply the solution with a brush through gauze placed above the pastel or paint it onto the back of the canvas-mounted paper; float the pastel faceup in a basin of warm solution; or apply pastel to a still wet varnished support to ensure the penetration of the powder.

Claims for the ability of fixatives to enhance the longevity of works in pastel must have been persuasive. Liotard advised his patron Lord Bessborough to have his pastels fixed by a specialist from Geneva, and Lorient profited from his invention by fixing the works of several pastelists. But such promises were not, in fact, realistic. Unlike varnishes on oil paintings, which serve to enliven colors, surface coatings on pastels are antithetical to their most desirable feature, their optical properties. When a liquid substance is applied to a powder it penetrates between the particles, filling the voids. As a result the powder is compressed, irregularities in the surface are reduced, and light can no longer be diffusely reflected. Instead, reflection is uniform and the matte surface may appear glossy and the colors



## Jean Baptiste Greuze

### 25. *Baptiste aîné* (born 1761), ca. 1790

Pastel on off-white paper, affixed to blue paper, laid down on canvas; 17 $\frac{3}{4}$  x 14 $\frac{3}{4}$  in. (45.1 x 37.5 cm). The Frick Collection, New York, Purchased with funds bequeathed in memory of Suzanne and Denise Falk, 1996 (1996.3.126)

### 26. *Madame Baptiste*, ca. 1790

Pastel on off-white paper, laid down on canvas; 18 x 14 $\frac{3}{8}$  in. (45.6 x 36.6 cm). The Frick Collection, New York, Purchased with funds bequeathed in memory of Suzanne and Denise Falk, 1996 (1996.3.127)

*Mother*, a highly expressive study of a woman's head in pastel and colored chalks that a contemporary critic identified as a depiction of Madame Greuze. *Head of a Young Woman Wearing a Bonnet* may be yet another. The sitter shares certain physical characteristics—slight double chin, sharp nose, and fine, pale eyebrows—with the sitter for the Washington sheet, and the existence of several painted and drawn variants of the composition may support the identification. The soft coloring of the face is enhanced by the delicate shading of the bonnet in blue and gray. In the eighteenth century such bonnets with many lappets were worn indoors and out by married women, and sometimes girls, of the middle and serving classes.

The actor Nicolas Pierre Baptiste Anselme was distinguished by his great height (he was nicknamed “Le Télégraphe”), and the many portraits of him usually emphasize either his very long legs or his very long nose. None is as attractive as this one. Anselme was born in Bordeaux in 1761. He came from a family of performers and was called Baptiste *aîné* to distinguish him from his father, Baptiste *l'ancien*. In his early twenties he was married in Rouen to Anne Françoise Gourville, an actress who proved to be more successful in her private life than on the stage, from which she soon withdrew. Anselme had a flourishing career in Paris beginning in about 1791 and belonged to the company at the Comédie Française from 1799 until his retirement in 1828. Well known to the theater-going public, he was popular both as a theatrical personality and as an individual. Greuze's portrait of Baptiste *aîné* in blue and white complements the rosy color harmonies of the companion portrait of Madame Baptiste. With its wiry, decisive strokes, especially in the powdered hair, it is the more forthright and sculptural of the two. The expanse of white linen suggests the actor's long neck and also his height. A sharp light shines on his forehead, and the fluttering white ties give the image a touch of theater. Madame Baptiste's pensive expression reveals little. In the most beautiful passages of her portrait Greuze contrasted the flushed skin of her neck and breast with her pale pink scarf. Like many of Greuze's voluptuous women, she exudes an aura of lassitude and inanition.



darker. Fortunately, the vast majority of pastels that survive from the eighteenth century were not fixed.

Unlike pastelists' materials, their technical practices were judged not by philosophical societies but rather by patrons and critics. Certain criteria prevailed. Pastelists were expected to work with a vast assortment of crayons and to apply them so as to portray their sitters with verisimilitude. This standard of realistic representation, widely appreciated by amateurs and connoisseurs alike, was based on a time-honored concept of painting redefined by Roger de Piles as an imitation of nature, an “artifice” whose purpose is to deceive. The importance of resemblance, Piles said, was “doubly so in a portrait; which not only represents a man in general, but such an one as may be distinguished from all others.” The picture-viewing public greatly enjoyed masquerades, images, and dialogues that expressed the ambiguity between reality and deception; they were fascinated with mirrors and trompe l'oeil effects and relished satirical references to analogies between the artifice of face paint and pastel painting (not least the powdery rouge that could be fixed with Lorient's secret elixir) or between “sweetening” or



## Adélaïde Labille-Guiard

(French, Paris 1749–1803 Paris)

27. *Madame Élisabeth de France (1764–1794)*, ca. 1787 (detail)

Pastel on blue paper, seven sheets joined, laid down on canvas, oval; 31 x 25¾ in. (78.7 x 65.4 cm). The Metropolitan Museum of Art, Gift of Mrs. Frederick M. Stafford, 2007 (2007.441)

By the time she married a Monsieur Guiard in 1769 (they separated in 1779), Adélaïde Labille had already embarked upon a career as an artist. She studied first with François Élie Vincent, a miniaturist whose Paris studio was in the same street as her father's shop. In the early 1770s she learned the techniques of pastel from Maurice Quentin de La Tour (see nos. 15–20), and in 1776 she entered the studio of her childhood friend François André Vincent, François Élie's son, to study oil painting. Labille-Guiard was exclusively a portraitist (then considered an appropriate genre for a woman), and while she was a fine painter in oils she seems always to have preferred the pastel medium. Together with Madame Vigée Le Brun (see nos. 28–30), she was admitted to membership in the Académie Royale de Peinture et de Sculpture in 1783, and she exhibited at least ten pastels at the Salon that year. Later, she was taken up by the Mesdames de France, the elderly maiden aunts of Louis XVI, who became her most important patrons. Labille-Guiard devoted herself to the teaching and advancement of women artists. She stayed in France throughout the revolution and easily secured commissions from its leading figures. In 1800 she married her teacher and longtime companion, the painter Vincent.

Labille-Guiard most often presented her clients in bust- or half-length against a solid-color shaded ground. Their features and mobile glances are always highly individualized. She seems to have had a taste for relatively simple attire that she could not always indulge; in her pastels she painted clothes, jewelry, and furnishings with care but rarely permitted them to detract from her subject's unflinching gaze. As was her usual practice, Labille-Guiard must have painted this pastel portrait of Madame Élisabeth de France, the youngest sister of Louis XVI, from life, bringing it to a high degree of finish in preparation for the larger and more elaborate portrait in oils (now in a private collection) she exhibited at the Salon of 1787, where it received high praise. Orphaned at the age of three, Madame Élisabeth was devoted to her brother and close to her maiden aunts. A pious and highly educated young woman, she seems to have led a blameless life. She accompanied the king and Marie Antoinette to the Temple and followed them to the guillotine. Here the princess's costume—a simple redingote with gold buttons and a starched fichu—sets off her regular features and accords well with her gentle, reserved manner. A muslin cap rests on her lightly powdered hair, its individual strands picked out in delicate colors.

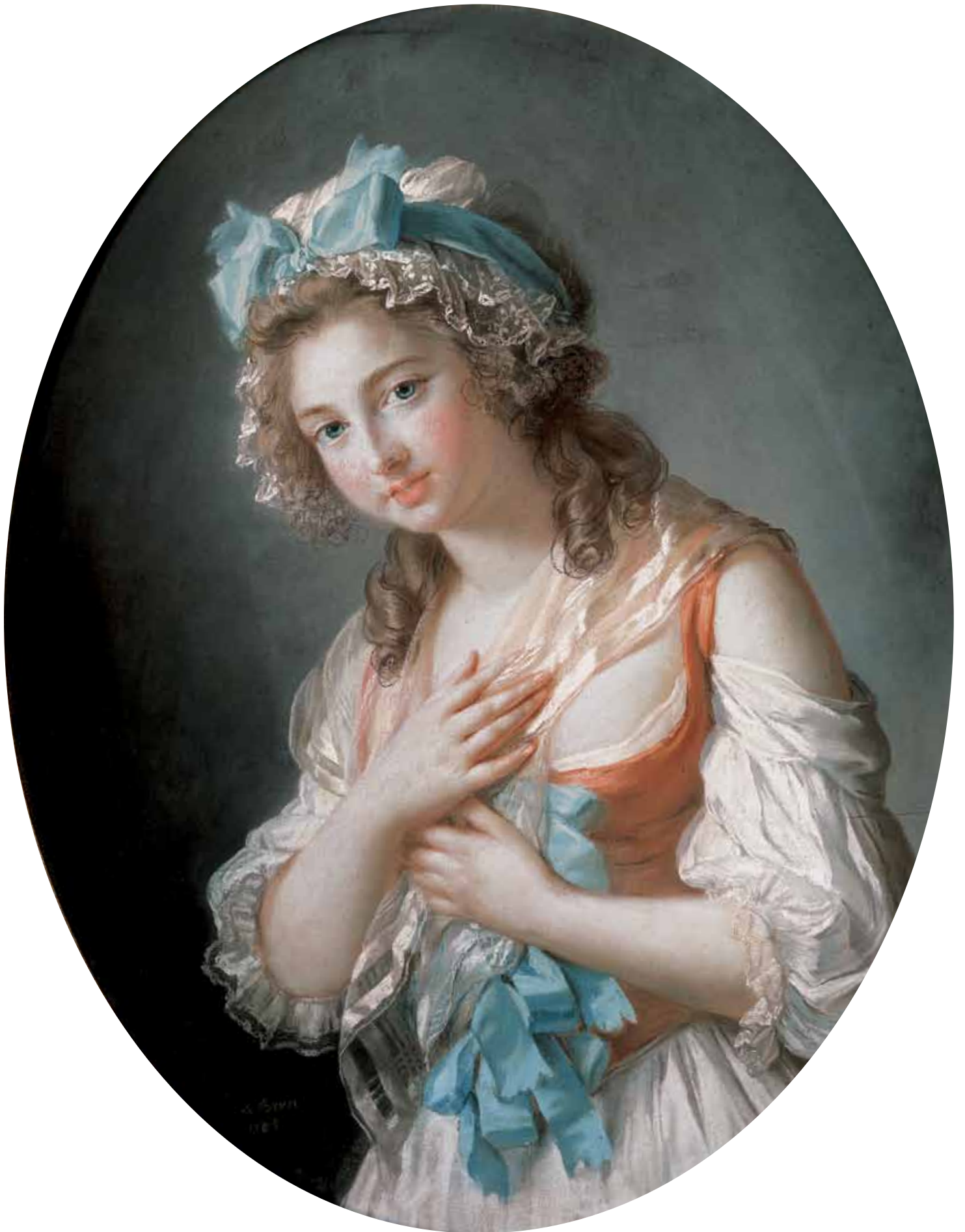
blending pastel and caressing the flesh. Due to their diffuse reflection of light, pastel likenesses are convincing, and they were especially so to the eighteenth-century eye. La Tour's subjects, which one Salon critic described as “exuding life,” appear to pause, as though they have just been interrupted. Madame Royer invites the viewer to join her. Olivier Journu's lace cravat begs to be touched. And the young gentleman in Coypel's double portrait extends his hand in welcome. That the image, made of colored dust, would disappear if one touched it heightened the sense of marvel.

Producing a just imitation of nature with this powdery material made exceptional technical demands on artists. The medium required numerous crayons, it lacked transparency, and it could not form a solid film. Making changes was difficult. Although La Tour anguished over these limitations, he never described precisely how he mastered them. Apart from Russell, who wrote a manual, no eighteenth-century pastelist left detailed descriptions of his or her technique; both professionals and amateurs usually took instruction from a master and so had no need of written instructions. Unlike oil painting, which was codified, the practice of pastel, though it did have particular methods, was a mutable process, subject to the innovations of the artist.

A pastel typically began with a sketch directly on the prepared support. Because of the opacity of the pastel layer, underdrawing in red or black chalk that reveals the artist's first thoughts is rarely visible to the naked eye, though black chalk or other carbon-based media can be detected using infrared reflectography. Examining Mengs's *Pleasure* (no. 6) by this means shows that he made substantial changes in his original design. Copley applied summary outlines only for the dress in Mrs. Edward Green's likeness (no. 7). But few portraitists developed their conception in separate studies. La Tour's head studies (see nos. 18–20) are unique in that they served either as models for future portraits or, silhouetted and pasted down, as components of final compositions. Highly finished or quickly rendered, many of La Tour's *préparations* were heavily worked in pastel, with a barrier layer of fixative added to solidify the underlying powder to allow corrections with additional color, a technique that he applied in *Jean Charles Garnier d'Isle* (no. 17).

Having established the primary conception, the artist lightly applied the dead color, or first layer of crayon. Unlike oils, in which muted colors were subsequently enlivened with glazes, pastel paintings started with bright hues, such as gradations of carmine and lake interspersed with green, and tints with admixtures of black. Thinly applied in flat masses, these formed the chromatic foundation and basic structure of the portrait. The “second coloring” followed, without an isolating layer. Rather than using light tints, which would work their way up and impart a dull effect, the artist developed the composition in dark, rich colors that would later be subdued. To create unity and harmony, colors were applied simultaneously to the entire composition, more thickly to the head of the sitter than the background in order to emphasize its volume. To protect it from falling pastel dust, a particular hazard of this medium, the final modeling of the face was left for last. The process of building up the second layer varied. For many artists, such





## Élisabeth Louise Vigée Le Brun

(French, Paris 1755–1842 Paris)

28. *The Duchesse de Guiche (Aglæe de Polignac, 1768–1803)*, 1784

Pastel on paper, two sheets joined, laid down on canvas, oval; 31¾ x 25¼ in. (80.5 x 64 cm). Signed and dated at lower left: *M<sup>te</sup> Le Brun / 1784*. Private collection

The daughter of Louis Vigée, a Parisian pastelist of modest ability, Élisabeth Louise Vigée would become one of the most gifted of women artists. She was precocious and largely self-taught and was painting commissioned portraits before she was twenty. In 1774 she joined the Académie de Saint Luc. Two years later she married the art dealer Jean Baptiste Pierre Le Brun (1748–1813) and in 1780 gave birth to their only child, Julie. The young portraitist was summoned to Versailles in 1778 to take sittings for a full-length court portrait of Marie Antoinette (now at Schloss Ambras in Innsbruck). The queen admired her and ensured that despite her husband's profession, which would otherwise have excluded her, Vigée Le Brun was admitted in 1783 to the Académie Royale de Peinture et de Sculpture and accorded access to the Salon, where she was well received. With the coming of the French Revolution she was obliged to flee and set off for Italy, Austria, and Saint Petersburg, where in 1800 she was elected to the Imperial Academy of Fine Arts. She spent several years in England and did not return to Paris permanently until 1805. Wherever she traveled she had no difficulty securing important patrons for her portraits.

While she was primarily a painter in oils, Vigée Le Brun would have been familiar with pastels from an early age, and although relatively few of her works in this medium survive, she was highly skilled with pastel crayons and used them quite frequently. Her portrait of the duchesse de Guiche, perhaps her finest pastel, was completed in 1784. The sitter, christened Louise Françoise Gabrielle Aglaé, was born in Paris on May 7, 1768, the daughter of Comte and Comtesse Jules de Polignac. Her mother was intimate with Marie Antoinette, and through the good offices of the king and queen the noble but impoverished Polignacs rose quickly in wealth and power. In 1784, when this portrait of her daughter was commissioned, Yolande de Polignac was governess to the royal children. At Versailles on July 4, 1780, Aglaé married Antoine Louis Marie de Gramont, duc de Guiche and much later duc de Gramont, who held important positions in Louis XVI's household. She was twelve and he was twice her age. The king supplied her dowry. The couple had a splendid apartment at Versailles and embarked upon a life of luxury and privilege. By 1789 they had three children. Deeply unpopular, they were obliged to flee France and eventually settled in England, where Aglaé died in 1803. Her portrait is very ancien régime. It





### Élisabeth Louise Vigée Le Brun

#### 29. *Self-portrait*, 1789

Pastel on paper, 19<sup>7</sup>/<sub>8</sub> x 15<sup>3</sup>/<sub>4</sub> in. (50 x 40 cm). Inscribed on backing: 28. nov<sup>bre</sup> 1816 / L'égé par Mr Ménageot / à M<sup>me</sup> Nigris— / Ce dessin représente M<sup>me</sup> Le Brun / il est fait par elle-même. Private collection

#### 30. *Lady Ossulston (Corisande de Gramont)*, 1783–1865), ca. 1806

Pastel on paper, laid down on canvas; 18 x 13<sup>1</sup>/<sub>4</sub> in. (45.7 x 33.7 cm). Private collection

shows a married woman of the highest rank in the guise of a peasant, coy, sensual, and acutely self-aware. Her costume could perhaps have been worn at the little village near the Petit Trianon at Versailles that was then being built for the amusement of Marie Antoinette. Her bodice is laced with a quantity of pinked ribbons; her cap is edged with lace. The flushes of color are blended, and the surface is pristine and highly finished.

Pastel crayons are portable, so it is not surprising to find a pastel self-portrait of Vigée Le Brun wearing traveling clothes that she painted in Italy not long after her forced departure from the French capital. According to an inscription on the original backing the work was bequeathed to Vigée Le Brun's daughter, Madame Nigris, by Monsieur Ménageot, that is, François Guillaume



Ménageot, director of the Académie de France in Rome at the time of Vigée Le Brun's arrival there in late November 1789. She and Ménageot were close friends, and this beautiful image was perhaps her gift to him. It is executed in a narrow range of pale transparent colors with a light touch, the face more finished than the costume. Vigée Le Brun wears a coat with a cape collar and a gauze fichu and bonnet, the bonnet delicately fluted in soft gray and white strokes with black accents. Her dress is more that of citizeness than courtier. The sitter, with her delicate skin, looks young and vulnerable, although she was thirty-four at the time and the mother of a nine-year-old.

Lady Ossulston, born in 1783 and baptized Corisande Armandine Sophie Léonie Hélène, was Aglaé de Polignac's daughter. Because of her family's close ties in England, Corisande, having escaped from Paris while still a child, was brought up in the household of William, 5th Duke of Devonshire, and his wife Georgiana. Although the young woman was a refugee without financial resources, owing to her connections she was able to find an eligible husband nevertheless. According to the registers of Saint George's Church in Hanover Square, on July 28, 1806, at Devonshire House, London, she married Charles Augustus Bennet, Lord Ossulston, who in 1822 would succeed as the 5th Earl of Tankerville and in the meantime held several seats in Parliament. After he died in 1859 the pastel descended in the family until recently.

Corisande, a slender young woman with large dark eyes, wears the Neoclassical dress and gauze scarf then in style. The striking contrast between this portrait and that of Corisande's mother (no. 28) demonstrates the marked change in the style (simpler) and substance (more direct) of French portraiture that occurred in consequence of the French Revolution.

### Pierre Paul Prud'hon

(French, Cluny 1758–1823 Paris)

#### 31. *Nicolas Perchet*, 1795

Pastel on blue-gray paper, oval; 15<sup>3</sup>/<sub>4</sub> x 12<sup>1</sup>/<sub>4</sub> in. (40 x 31 cm). Princeton University Art Museum, Museum Purchase, Fowler McCormick, Class of 1921, Fund (2010–15)

Pierre Paul Prud'hon, from Cluny in southern Burgundy and the son of a stonemason, came to the attention of his parish priest and was sent at public expense to the Dijon drawing academy of François Devosge (1732–1811). Prud'hon was orphaned in 1776. In 1780, with sponsorship from a private patron, he departed for Paris to enroll at the Académie Royale de Peinture et de Sculpture. Three years later he returned to Dijon to take up his first public commission, for a ceiling decoration. In 1784 he won the Prix de Rome, and late that year he departed for Rome, where he stud-

ied the works of antiquity and the Renaissance and met Antonio Canova (see no. 34). Prud'hon returned to Paris toward the end of 1788 only to find his career interrupted by the onset of the French Revolution. He moved with his family to Franche-Comté. He had exhibited several works at the Salon of 1793 (Year 2 of the Revolutionary Calendar) and continued to show regularly in the capital, receiving notices of various kinds. In 1796 he was provided with a studio at the Louvre. Prud'hon supervised the decoration of the capital for the coronation of Napoléon as emperor in 1804, painted the empress Josephine, and after the emperor's divorce and remarriage became drawing master to the empress Marie Louise. He showed his work until 1822. When he died in 1823 he was honored not only as a portraitist but also as a painter of mythological, historical, and allegorical subjects.

Prud'hon had extensive traditional training and study in Dijon, Paris, and Rome, drawing from engravings and casts, from sculpture, and from the studio model. His compositional sketches and finished sheets, most often in black and white chalk, and particularly his academic studies of the nude, are sought after for their subtle virtuosity. In Rome he also drew idealized and expressive heads. Seeking a livelihood in Paris during a chaotic period when there were few if any public commissions, he accepted commissions from citizens for portraits that were relatively modest in scale and ambition.

When he sat for this pastel, Nicolas Perchet (or Perché) was a public official, *juge au tribunal*, in the town of Gray. At forty, Perchet was Prud'hon's near contemporary, and in addition to being his patron he may have been a personal friend, for he stood as godfather to the artist's son Pierre at the child's baptism on June 29, 1795. Prud'hon worked in pastel infrequently. He was fortunate to have found patrons in Franche-Comté, and for a year or more while living there he painted their portraits.

This is a beautifully realized image in the manner of the revolutionary period, when only the most uncompromising closeup portraiture suited the times. Perchet's high neck cloth and coat collar are typical. Because his head is brightly lit from high above, his eye sockets and the hollow of his cheek are in shadow. Prud'hon applied the lighter blue and white chalks with great freedom. The short, angular strokes he used to model the face and the cropped hair on the top of the sitter's head give the portrait tension.

as Carriera, Liotard, and Mengs, it would on occasion entail combining pastel powder with water, gum, or fixative and applying the mixture with a brush or rubbing it on with a wetted finger. More typically—and this is what distinguishes pastel from other media—discrete strokes were applied with a separate dry crayon for each hue and the graphic marks transformed into painterly ones with the side or tip of a crayon, a finger, a stump, or a tight spiral of leather or paper. To build up the composition, color was repeatedly stumped and reapplied, each stage or detail requiring one of the tools for its effect. Often referred to as “sweetening,” this technique was critical, as smooth, blended gradations, best achieved with soft pastels, were vital to producing varied textures and to attaining a high degree of finish. Moderation was essential to avoid compressing the powder and reducing its clarity and brilliance; once it was overworked the powder became embedded in the support and the effect of freshness was difficult to regain, as correction was limited to scraping with knives or erasing with bread crumbs. Yet being too timid was also a risk. Russell warned crayon painters to avoid a “thin and scanty effect [having] more the appearance of a Drawing than a solid Painting.”

The method by which the strokes were applied and stumped accounted for the overall effect of a pastel. Often different techniques were used in the





### Marie Gabrielle Capet

(French, Lyon 1761–1818 Paris)

32. *Jean Pierre Demetz (1753–1821)*, 1800–1801

Pastel on paper, two sheets joined, laid down on canvas; 27¼ x 21½ in. (69.2 x 54.6 cm). Signed and dated at lower left: *M·G·Capet/An·9·[1800–1801]*. Private collection

Born in Lyon, Marie Gabrielle Capet was the daughter of a domestic servant. She joined the Paris atelier of Adélaïde Labille-Guiard (see no. 27) and showed a drawing at the Exposition de la Jeunesse in Place Dauphine before her twentieth birthday. In 1782 she exhibited two pastel portraits there. Labille-Guiard saw it as her role to safeguard, train, and advance the interests of young women artists, and Capet lived in her household and became her most successful pupil. The young painter presented a self-portrait in oils (now in the National Museum of Western Art, Tokyo) in Place Dauphine in 1783, and in 1786 she sent two portraits of officers to the Salon de la Correspondance, where they were favorably reviewed. Another of Madame Guiard's students was Mademoiselle Carreaux de Rosemond (died 1788), and she and Capet appear with their teacher in a splendid self-portrait (Metropolitan Museum) that was exhibited at the Salon of 1785, doubtless promoting the interests of all. Beginning in 1791, when the Salon was opened to everyone, including women, by decree of the Assemblée Nationale, Capet began to exhibit portrait miniatures and later pastels there, thus securing a steady flow of commissions in difficult times. She continued to lodge with her teacher and probably to work with her. She cared for Labille-Guiard until her death in 1803. Capet exhibited for the last time at the Salon in 1814, and she herself died in 1818.

In 1800–1801, Year 9 of the Revolutionary Calendar, Capet completed this pastel of a man who seems to have been an engaging sitter: Jean Pierre Demetz (1753–1821), an attorney in Dourdan, to the north of Paris, who served twice as the town's mayor. A dozen years before, she had managed to adapt her style, formed under the ancien régime, to a more sober time. She used pastel for a number of half-length portraits of men dating from 1797, 1799, and 1801 that can be counted among her best works. This good-humored individual wears a colorful waistcoat embroidered with triangles and sprigs. His untidy old-fashioned wig has been powdered, and the powder lies on the shoulders of his coat. There was perhaps some continuing connection between the artist and the sitter, as the last oil Capet painted, in 1815, was of Madame Demetz, his wife.

same composition; meticulous blending was combined with discrete marks, for example, with each developed to varying degrees of finish. To render sculptural and solid forms that showed no evidence of the artist's hand, strokes of closely related tones were juxtaposed and united by stumping, fusing shadows, intermediary tones, and highlights into one another so that, as Bernard Lens advised in his *New and Compleat Drawing-Book*, "there is no single Stroke." This is exemplified in the hat and mask in Carriera's *Gustavus Hamilton*, the flawless surfaces of Capet's *Jean Pierre Demetz*, and the remarkably illusionistic marblelike skin tones of Hamilton's *Antonio Canova* (nos. 4, 32, 34), and in the seamless clarity of pastels by Copley, Wright, Liotard, and Mengs. Such handling escalated in popularity in the 1760s with the advent of Neoclassicism. Executed on ivory-smooth surfaces, pastels like these evoke the precision of miniature painting, a specialty of many of these artists, Carriera and Copley in particular. More

## Thomas Gainsborough

(English, Sudbury 1727–1788 London)

33. *Caroline, 4th Duchess of Marlborough* (1741–1811), ca. 1765–68

Pastel on green-brown paper, 12 $\frac{3}{8}$  x 9 $\frac{5}{8}$  in. (32.1 x 24.4 cm). Private collection

Born in 1727 the son of a Suffolk tradesman, Thomas Gainsborough traveled in about 1740 to London, where he may have trained with Gravelot, a French printmaker, as well as with the artist and illustrator Hayman. In 1746 he married an illegitimate daughter of the 3rd Duke of Beaufort. Having tried and failed to support himself as a landscape painter, he returned to his native Sudbury in 1749 to paint small single and group portraits. In 1752 he departed for Ipswich in search of clients, but he achieved only limited success until he settled in the spa town of Bath in 1758. He began to paint fashionable full-length portraits, which, as a founding member, he exhibited at the Royal Academy of Arts from 1769 to 1784. Gainsborough moved to London in 1774 and thereafter received commissions from the royal family and the cream of society and the arts. He devised genre scenes called fancy pictures and was a gifted landscape painter and draftsman, an occasional printmaker, and an able musician. His letters indicate that he was witty, gracious, and observant, but also a man of moody and complex character.

Lady Caroline Russell was the only daughter of John, 4th Duke of Bedford, and his second wife, Gertrude. In 1762 Caroline married her cousin George Spencer (1739–1817), 4th Duke of Marlborough, who had succeeded his father in 1758 at the age of nineteen. Deeply attached to each other, the couple had five daughters and three sons, the eldest born in 1763 and the youngest in 1785. This pastel must date to the 1760s, when Gainsborough was living near Caroline's parents' house in Bath, which she must have visited often. The Duke and Duchess of Bedford sat for Gainsborough in the winter of 1764–65, and the duke commissioned replicas of his portrait and others at that time and in 1768–69. The Duchess of Marlborough seems never to have encountered Gainsborough again, although she sat for Reynolds on several occasions.

Of fewer than a half-dozen pastel portraits widely accepted as Gainsborough's, this is the finest, and the only half-length. The young duchess sits in an upholstered chair in front of a billowing curtain. On her curled and powdered hair she wears an ornament of jewels and feathers and a lace cap, and her blue and white striped silk dress is trimmed with bows and quantities of lace. The distinct individual strokes that describe her clothes give way to her smooth, delicately modeled face, with its slightly cleft chin. Despite the elaborate costume, her expression is wistful and she appears withdrawn, as if in a private world, unobserved. Gainsborough may have intended this intimate portrait as a gift.



expressive effects were produced by interweaving neighboring strokes blended only with the pressure of the crayon so as to reveal the underlying hues between them. This bolder facture, which asked viewers to blend the colors optically, appealed to the fashionable taste that desired to see signs of the maker's hand in a work of art. Praised for their depth, variety, and illusion of transparency—all essential for a naturalistic and animated likeness—seemingly rapidly rendered pastel portraits like Luti's *Study of a Boy in a Blue Jacket*, Chardin's *Head of an Old Man*, Greuze's *Head of a Young Woman*, Gainsborough's *Caroline, 4th Duchess of Marlborough*, and Hamilton's unfinished portrait of Canova (nos. 1, 12, 24, 33, 34) were popular throughout the eighteenth century.

The strongest and most spirited effects that could be achieved with crayons were tactile. Mixtures of scraped crayon powder and a wet vehicle were applied

(continued on page 51)

## Hugh Douglas Hamilton

(Irish, Dublin 1740–1808 Dublin)

### 34. *Antonio Canova* (1757–1822), ca. 1790

Pastel over traces of graphite pencil, 10 x 8½ in. (25.3 x 20.7 cm). Inscribed at lower right: *CANOVA*; in brown ink on backing: *By Hugh Douglas Hamilton Esq. Portrait painter at Rome*. Private collection, courtesy of Jean-Luc Baroni Ltd, London

Hugh Douglas Hamilton is thought to have been born in Dublin in 1740. Having trained under Robert West (died 1770) at the Dublin Society's Drawing School, he won his first prize for drawing in 1754. Not later than 1764 he moved to London, where he showed at the Society of Arts and by the end of the decade was well established as a portraitist in pastels, working on a modest scale and in an oval format for English and Irish clients. George III and Queen Charlotte sat for him for their portraits, and he exhibited regularly at several venues before departing in about 1779 for Italy. Hamilton was abroad for twelve years. By 1782 he was settled in Rome, where he found success among the artists and archaeologists, dealers, and distinguished patrons who formed his circle of acquaintances. During his stay there he also took up oil painting, and subsequent to his return to Dublin in 1791 he specialized in portraits in oils on a larger scale, taking sittings from many of the most distinguished Irish citizens of the day.

While in Rome, Hamilton drew antique sculpture and painted mythological subjects. He shared his passion for antiquity with the leading Neoclassical sculptor of the day, the Venetian-born Antonio Canova, who had been established in Rome since 1780. Canova, soon famous and a most sympathetic personality, was painted by several of his fellow artists. Hamilton made at least three portraits of the sculptor. In about 1787 he received from Colonel John Campbell a commission for a group portrait in pastel of Henry Tresham (Campbell's Irish agent) with Canova and a plaster of the sculptor's *Cupid and Psyche* (which Campbell had also commissioned). A version of the pastel is in the Victoria and Albert Museum, London, and a later plaster variant of the sculpture is in the Metropolitan Museum. If, as seems probable, Campbell and Tresham left together for England shortly thereafter, the group portrait or the studies for it must have been made at that time. In Hamilton's small pastel of Canova in a red traveling coat (now in a private collection)



the sculptor looks much the same, and that work must date to the same period.

Hamilton's third portrait of Canova, arguably the most brilliant, is this profile study of the sculptor in formal dress partially inscribed in an oval. The shadow falling over the bridge of his straight nose suggests the deep wells of his eyes, and both the receding hairline and the slightly parted lips are characteristic. The portrait may have been deliberately left unfinished. Perhaps Hamilton made it for himself as a memento and took it with him in 1791. Such a work would have required only a relatively short sitting, and if it was commissioned it would have cost only a modest sum.

## Francis Cotes

(English, London 1726–1770 London)

### 35. *Lieutenant-Colonel the Honorable Edmund Craggs Nugent* (1731–1771), in *Van Dyck Costume*, 1748

Pastel on blue paper, laid down on canvas; 23¼ x 17¼ in. (59 x 43.7 cm). Signed and dated in yellow chalk at left: *FCotes pxc: 1748* (FC in monogram). The Pierpont Morgan Library, New York, Purchased on the Edwin H. Herzog Fund, 2005 (2005.168)

### 36. *James Rivington Sr.* (ca. 1724–1802), 1756

Pastel on gray paper, laid down on canvas; 24 x 17⅞ in. (61 x 45.4 cm). Signed and dated at lower right: *FCotes pxc: / 1756* (FC in monogram). New-York Historical Society, Gift of Mrs. Augustus Van Horne Ellis (1940.16)

Francis Cotes was the son of a London apothecary and the brother of a miniaturist. He trained under George Knapton (1698–1778), who had arrived in Rome in 1725 and during a stay of seven years



in Italy evidently had fallen under the spell of Rosalba Carriera's pastels. Knapton began to work in pastel upon his return to the English capital, and later the young Cotes learned from him and probably also from seeing pastels by Carriera brought back by Grand Tourists (see, for example, no. 4), for whom commissioning a portrait was as much a part of their travels as visiting the sights. In 1747 Cotes was working skillfully with these increasingly popular but somewhat intransigent materials. Within a few years he was attracting important sitters and selling prints after the pastel portraits he had made of them. Cotes was using oils as well by 1753, and in due course these outnumbered his pastels. He exhibited works in both media at the Society of Artists from 1760 until 1768. He was among four petitioners who in 1768 brought to George III the proposal to establish a Royal Academy of Arts, and he also numbered among the first exhibitors there, showing eighteen portraits in the first two years. Cotes was competing with Joshua Reynolds and Thomas Gainsborough when, in 1770, at the height of his fame, he took a medicine intended to cure him of kidney or gall stones that instead resulted in his early death. His work, much of which is still in private hands, is perhaps not as much appreciated as it should be.

Several years ago the Morgan Library acquired a fine early Cotes that according to its sale record represented a Colonel Nugent. The sitter has been

identified as, and surely must be, Lieutenant-Colonel the Honorable Edmund Craggs Nugent of the first regiment of Foot Guards. Nugent was born in 1731 the only son of Robert Nugent, an Irishman who sat as a Member of Parliament for forty years, held various government appointments, and in 1776 was created Earl Nugent. Edmund's mother died in childbirth in 1731, a year after her marriage, and Robert was twice remarried to wealthy widows. Little is known of Lieutenant-Colonel Nugent beyond the fact that he had two sons, one of whom became an ambassador and the other an admiral. His alleged marriage to a Miss Dorothy Vernon in 1755 was set aside after he died in Bath in 1771, leaving his sons illegitimate, but they inherited their grandfather's fortune. Nugent was portrayed by Johan Zoffany as a boy in a family portrait and by Thomas Gainsborough as an officer in uniform at full-length. Here he is depicted as a young man of seventeen with unfashionably long ash-blond hair wearing a Van Dyck costume in a wonderful combination of pale lavender and gold. Lace collars and coats with slashed sleeves in the style of Van Dyck were a popular form of fancy dress in the eighteenth century.

When James Rivington Sr. left England for America in 1760 he carried with him his portrait by Cotes. The pastel passed by direct descent through his daughter to the New-York Historical

Society. James's father, Charles, had been a London publisher and bookseller, specializing in theology, and James succeeded to ownership of the firm. Later, abroad, he again went into the book business, opening stores in Philadelphia and later on New York's Wall Street (1762), and in Boston (1765) as well. At first he was an ardent Tory, and his newspaper, *Rivington's New York Gazetteer*, was a vehicle for his attacks on nascent revolutionary sentiment. By 1781, however, he had taken up the American cause.

As Rivington's portrait is dated 1756, the commission may have coincided with his assumption of responsibility for the family business in London. His stance is upright and his alert gaze is fixed on the viewer. His high, pale forehead, long nose, and rather full mouth are modeled with attention to detail, and the skin tones and slight beard are carefully painted. Cotes was a good draftsman, and his contours (the negative shape formed by the outline of the figure against the background field) are always interesting. The sonorous blue of the sitter's coat does not draw attention away from his lively face, even though the artist gave his usual attention to the detailing of the highlights on the braid and buttons. Rather typically for Cotes, the lapels of the coat are neither buttoned down nor folded back but instead form angular accents. The two pastels form an interesting contrast in style and type.





### Joseph Wright

(English, Derby 1734–1797 Derby)

#### 37. *Study Head of a Woman*, ca. 1770

Grisaille pastel on blue laid paper, 15 $\frac{7}{8}$  x 11 in. (40.3 x 28 cm). The Metropolitan Museum of Art, Rogers Fund, 2007 (2007. 40)

#### 38. *A Boy Reading*, ca. 1766

Grisaille pastel on blue laid paper, 16 $\frac{1}{2}$  x 11 in. (42 x 28 cm). Private collection, courtesy of Jean-Luc Baroni Ltd, London

Joseph Wright, the son of an attorney in Derby, trained in London with a leading portraitist, Thomas Hudson (ca. 1701–1779), from 1751 to 1753 and again in 1756–57. Having established a client base as a portraitist, in the early 1760s Wright turned his attention to what might be called modern genre subjects and began to employ increasingly dramatic effects of light. In this he was apparently influenced by seventeenth-century Caravaggesque painting. His first exhibit at the Society of Artists in London, in 1765, was an innovative painting in this new mode titled *Three Persons Viewing the "Gladiator" by Candlelight* (private collection). Wright lived mostly in Liverpool

between 1768 and 1771 and while there completed two views of *A Blacksmith's Shop* (one is at the Yale Center for British Art, New Haven) depicting laborers working by firelight. From 1773 to 1775 he traveled in Italy, immersing himself in the study of nature, and upon his return to England he settled for two years in Bath to spend as much time as possible painting landscapes. From 1778 he exhibited work in a variety of genres at the Royal Academy, and he held a major one-man show in London in 1785.

The Metropolitan Museum recently acquired this pastel representing a near lifesize head of a young woman in grisaille that is one of fewer than a dozen of its type by Wright of Derby. None of the grisailles are dated, but most are assigned to shortly before 1770, when Wright was in Liverpool. The pastel may have been studied from someone Wright knew rather than from a model, but it would nevertheless have been understood as an exercise in exploring expression, a concept characteristic of the Age of Enlightenment. Study heads were a popular subgenre in Holland and later in France and Italy; prints after drawings by Giovanni Battista Piazzetta (1682–1754) circulated widely, for example, and are known to have been among Wright's sources of inspiration. He must also have been familiar with a series of fine prints by the mezzotint engraver Thomas Frye (ca. 1710–1762) that were announced in 1760. To enhance the sense of the sitter's physical presence, Wright brought her as close as possible to the imagined opening provided by the frame. The play of light and shade on her face and neck and the variations in the tone of her hair are minutely examined in delicate shades of black, white, and gray. The disciplined handling constitutes a tour de force, especially as pastels were most often valued not for their tonal qualities but for the intensity and variety of their hues.

*A Boy Reading*, a remarkable study of stillness and absorption, approaches much more closely a genre painting and is unique among Wright's grisaille pastels in showing the figure at nearly half-length, his hand resting on a book that lies open on a table or bench before him. The boy is formally dressed in a coat, a waistcoat, and a shirt with a ruffle that is open at the neck. His head and shoulders entirely fill the frame, as if he is wedged tightly into a narrow space. He looks to be perhaps ten years old and is most seriously engaged upon his labors. The artist drew the penetration of the light around the contours, skillfully describing the boy's skin and the smoothly rounded ovoid shape of his head. This sheet may be related to Wright's early exploration of light effects in genre subject pictures. If so, it could be among the earliest of his grisailles.





### Daniel Gardner

(English, Kendal ca. 1750–1805 London)

39. *Lady Rushout with Her Three Elder Children, Anne, Harriet, and John*, ca. 1773–75

Pastel and gouache on paper, laid down on canvas; 26 x 33 in. (66 x 83.8 cm). Private collection

Born in Kendal, Westmoreland, Daniel Gardner attended grammar school and received drawing lessons from George Romney (1734–1802). He moved to London late in the 1760s and in 1770 entered the Royal Academy schools. There he probably studied with Benjamin West (1738–1820) and Johan Zoffany (1733–1810), among others, and he was awarded a silver medal for an academy figure, a study from the nude male model. In the hope of receiving further instruction he joined the studio of Joshua Reynolds (1723–1792), whom he always thereafter greatly admired, as an assistant. How Gardner came to be trained in the use of pastel and gouache is not known; he did not participate in public exhibitions, never signed or

dated his work, and was secretive about his methods. His oil paintings are few in number, but he had many clients for small whole-length portraits of individuals and family groups expertly and fluidly painted in pastel and gouache. He worked rapidly and apparently traveled about the countryside staying with clients and taking sittings from various members of their families. For the most part he preferred the relatively small scale seen here in the single-figure study of Lady Williams-Wynn. Although Gardner is reported to have been proud and antisocial, he is also known to have numbered the young John Constable among his personal friends. Gardner died in London of liver disease.

Rebecca Bowles, pictured in this family portrait, was married in 1766 to John Rushout, who succeeded as 5th Baronet in 1775 and in 1797 was created Baron Northwick of Northwick Park, Worcestershire. Like generations of his family he served as a Member of Parliament for Evesham. The couple's daughters Anne and Harriet were followed by a son, also John, who was born in 1770 and died unmarried in 1859. Given the blue sash and the prominent role he plays, the central figure

here must be John, who would form an important collection of old master and early nineteenth-century paintings, among them the Museum's Vivarini altarpiece of the Death of the Virgin, which was then attributed to Giotto. Based on the boy's age, the picture can be dated between 1773 and 1775, or very early in Gardner's career. While the artist's handling of his materials is accomplished, he was relatively inexperienced in matters of iconography: the way Lady Rushout points to her son with her index finger and displays a bunch of grapes, symbolizing fertility, certainly lacks subtlety. The portrait descended in the family and among friends and until recently had been known only from an engraving. Pastel is a durable material if sheltered from natural light, and this work, with its fine handling and coloring, probably looks much as it did when it was painted. It retains its beautiful original frame.

Judging by this portrait of Charlotte, Lady Williams-Wynn, Gardner must have had a good sort of clientele. Lady Williams-Wynn was the daughter of the Honorable George Grenville. In 1771 she became the second wife of Sir Watkin Williams-Wynn, of Wynnstay, County Denbigh,

## Daniel Gardner

40. *Lady Williams-Wynn (Charlotte Grenville, died 1832)*, ca. 1775

Pastel, black chalk, and gouache, highlighted with body color, on white laid paper; 11 x 8¾ in. (27.9 x 22.2 cm). Inscribed on label on backing: *Lady Williams Wynn / by D. Gardner; Lady Watkins William Wynn / M 1771 daughter of / The Rt. Hon<sup>ble</sup> George Grenville*. Private collection



4th Baronet and owner of extensive estates in Shropshire and Wales. Her portrait must date from the couple's early years together. Gardner also painted Sir Watkin, probably at the same time, but the two portraits have been separated for a century or more and the location of his is unknown. Sir Watkin also commissioned a portrait of himself from Pompeo Batoni and one of Charlotte with three of their children from Joshua Reynolds (both now belong to the National Museum of Wales, Cardiff). An amateur with a large fortune, Sir Watkin may have been the most important Welsh patron of the arts in the eighteenth century, with interests encompassing music, theater, architecture, and gardening. He would have been a much sought after patron. Here his young wife wears (and displays) a bracelet comprised of seven strands of pearls, rather like one favored by Queen Charlotte. Lady Williams-Wynn's dress is a wrapping gown, and her coat is trimmed with fur in a style that had been much favored by Reynolds a decade earlier. Gardner was technically wonderfully adept, and the work is in a perfect state of preservation.

with a brush both during the working process and as final touches to create thick, irregular, and light-capturing details such as the smooth dark watercolor voids in the magnificent lace in Coypel's double portrait, the fluid coin necklace in Liotard's *Young Woman in Turkish Costume*, the brilliant impasted passementerie in La Tour's *Jean Charles Garnier d'Isle*, the thick passages of gouache surrounding the stumped flesh tones in Gardner's *Lady Rushout with Her Three Elder Children*, and the dashes of texture in the fabrics in Russell's *John Collins of Devizes* (frontispiece, back cover, and nos. 5, 17, 39, 43). The gouachelike paint produced an optically unified and aesthetically harmonious effect, and such details brought the imaginary to life, provoking an interplay between the visual and the tangible. More commonly, tactile or contrasting effects were achieved with dry crayon by varying the pressure of application. The highlighted earring in Wright's *Study Head of a Woman* (no. 37), for example, is a tapering, solid mark firmly impressed with the tip of a broken crayon, and the palpable lace trim in the cap in Russell's *Mrs. Robert Shurlock* (no. 44) was rendered with a barely moistened soft crayon dragged over the surface, as was the dense, spirited network of colored strokes in Chardin's *Head of an Old Man* (no. 12). Such varied



### John Russell

(English, Guildford 1745–1806 Hull)

#### 41. *William Man Godschild (1720–1802), 1791*

Pastel on paper, laid down on canvas; 23¾ x 17¾ in. (60.3 x 45.1 cm). Signed and dated right of center: *J Russell RA. Pinxit / 1791*. The Metropolitan Museum of Art, Gift of Mr. and Mrs. Arthur Wiesenberger, 1961 (61.182.1)

#### 42. *Mrs. William Man Godschild (1730–1795), 1791*

Pastel on paper, laid down on canvas; 23¾ x 17¾ in. (60.3 x 45.1 cm). The Metropolitan Museum of Art, Gift of Mr. and Mrs. Arthur Wiesenberger, 1961 (61.182.2)

#### 43. *John Collins of Devizes, 1799*

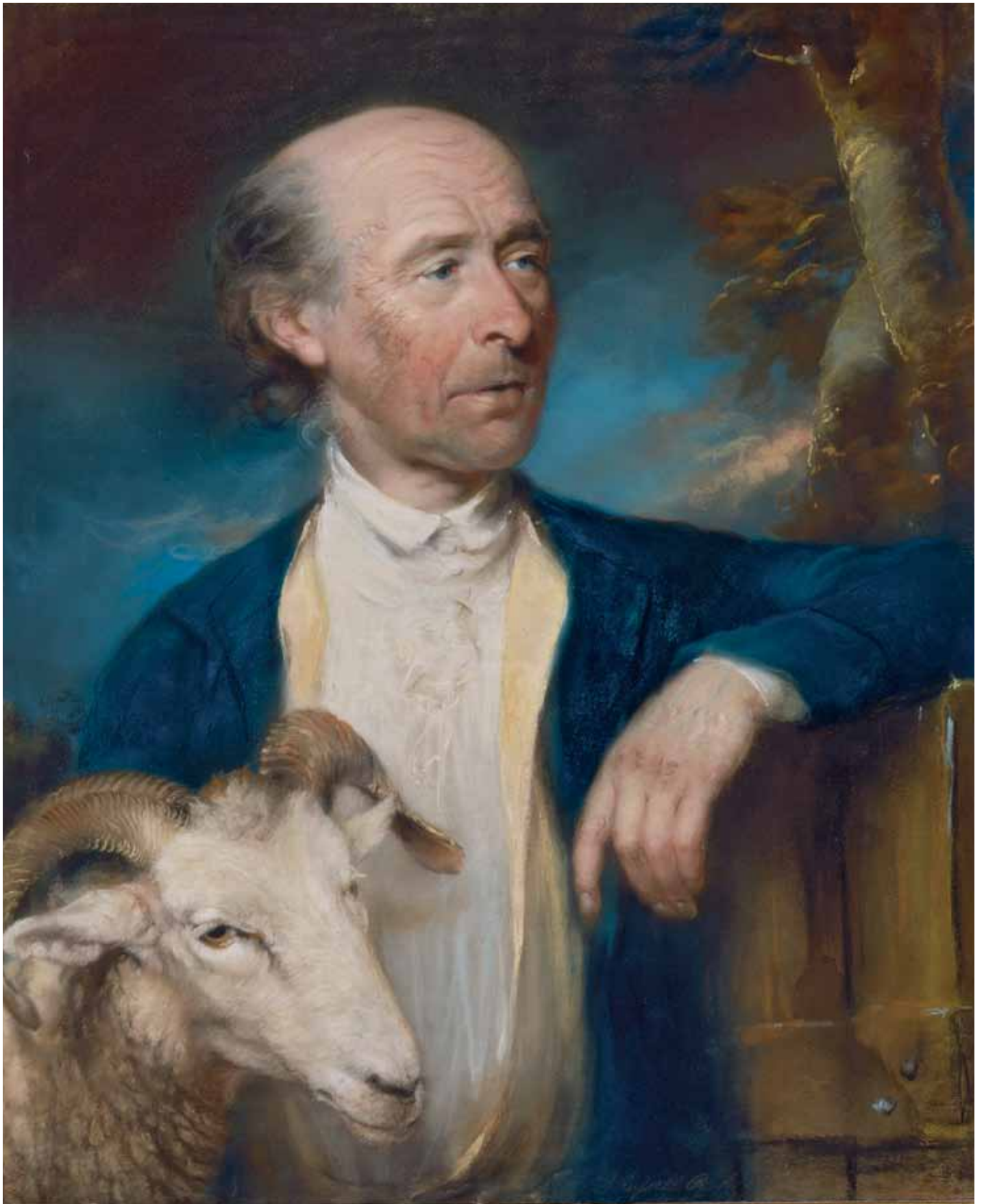
Pastel on paper, 30 x 25¼ in. (76.2 x 64.1 cm). Signed and dated in red crayon at lower right: *J. Russell RA / pinxit 1799*. Yale Center for British Art, New Haven, Paul Mellon Collection (B1977.14.6261)

The son of a seller of books and prints, John Russell was born in 1745 in Guildford, Surrey, where he attended the local grammar school. He served an apprenticeship with Francis Cotes (see nos. 35 and 36) in London before setting up his own studio there in 1768. He then entered the Royal Academy schools, and from 1769 until his death he exhibited annually, becoming an associate member in 1772 and a full member in 1788. He showed a total of 332 pastels at the Academy. Russell was crayon painter—as a pastelist was then called—to both King George III and the Prince of Wales, later George IV. He specialized in portraits and so-called fancy pictures, a sort of combination of real life scenes and disguised portraiture, often involving children and sometimes animals. As the author of *Elements of Painting with Crayons*, published in 1772 and the most important instructional text of its kind, he is even now considered an authoritative voice on the materials and techniques of pastel. Until 2002 Russell was the only major eighteenth-century pastelist (except Jean Baptiste Pillement, who did not do portraits) represented in the Metropolitan Museum's permanent collection.

According to labels from the reverse of each of these two portraits, Mr. and Mrs. Man Godschild sat for Russell in the year of their fortieth anniversary. Their portraits were installed in the dining room of Weston House, at Albury, Surrey.

Sarah Godschild, an only child, had inherited the old manor house and property from her father, Nicholas, and his older brother, Sir Robert, a former Lord Mayor of London. William took Sarah's name when they married. Man Godschild held a Doctor of Laws degree and was a member of various learned societies. His income derived from dairy farming. With his bright eyes and dark brows, he looks younger here than his seventy-one years. His coat collar and black hair ribbon are covered with a quantity of fresh powder from his wig. His formidable wife wears her hair dressed wide in the fashionable style of the moment. The crinkled and ruffled fabric of her elaborate cap and shawl frame her carefully modeled face. She occupies a disproportionately large part of the picture surface by comparison with her husband, and it is possible to imagine that she was deliberately presenting herself to Russell as the heiress that she was.

Among Russell's exhibits at the Royal Academy in 1799 was this portrait of John Collins of Devizes, in Wiltshire. Wiltshire is sheep country and Collins, who was in the wool trade, is shown leaning on a fencepost with a splendid ram beside him. It can be assumed that he was honestly portrayed, for his forehead is lined, his cheek and hand are quite heavily veined, and he is nearly bald, with what hair he has already gray. According to one local historian, Collins was an antiquary. Many





### John Russell

44. *Mrs. Robert Shurlock (1775–1849) and Her Daughter Ann*, 1801

Pastel on paper, laid down on canvas,  $23\frac{7}{8} \times 17\frac{3}{4}$  in. (60.6 x 45.1 cm). Signed and dated in red chalk at upper right: *J Russell R.A. pt/1801*. The Metropolitan Museum of Art, Gift of Geoffrey Shurlock, 1967 (67.132)

people in the area were dissenters and evidently he was a Baptist, as he left his library to the Baptist Chapel in Broughton, Hampshire, not far away, where this portrait was hanging in the manse in 1894. John Collins either did not commission or did not accept this picture, because it was in Russell's 1807 estate sale. Russell's direct and relatively informal presentation of the sitter would have been somewhat outside the norm for the time. The darker contours, especially, are softened and blurred by the failing evening light.

Russell's eldest surviving child and his first granddaughter are represented in his portrait of Mrs. Robert Shurlock, elegantly dressed in white, with her first baby, Ann, wearing a lace cap. Henrietta Russell probably married Robert Shurlock of Chertsey, near Guildford, Surrey, in 1800, when he would have been twenty-one and she several years older. Apparently she sat for her portrait at this time; an inscription on a label on the reverse records that the child was added later (which explains why the mother's right forearm is so long). This pastel, dated 1801, is among several Shurlock portraits that remained in the family until they were presented to the Museum in 1967 and 1975.

effects not only served to distinguish the technical prowess of the artist but were enjoyed for their novelty and the illusion they conveyed, and they invited the close scrutiny that so delighted eighteenth-century viewers.

The enthusiasm for pastel began to wane in the 1760s and 1770s. It was criticized for its mealy dustiness, and its bright colors were no longer praised but instead were associated with the frivolity of the *ancien régime*. Anti-Rococo sentiment increasingly attacked the feminization of society and, by association, pastel and its inherent artifice. A more chaste classical taste came into vogue, and it demanded sobriety in color and decor. Though pastel was never entirely abandoned, it rapidly became a secondary medium practiced by minor artists or used only for color studies. By the late 1790s watercolor and *conté* crayon were being promoted by the art and philosophical societies, and pastel had become "a style now quite unfashionable." Not until the 1870s would the medium be reintroduced in its full glory by the Impressionists. And though the aesthetic, technique, and many of the materials of pastel were transformed, enthusiasm for its brilliant, diffuse light nonetheless endured.

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