

## SYMBOLS AND SYSTEM

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### *Artist articles*

The main part of the Dictionary consists of articles on all known (or suspected) pastellists working before 1800. What are intended to be complete lists of their known work in pastel are preceded by a biographical essay and assessment, with general bibliography. The length of the essay will reflect various factors: for important artists better known for work in other media, the essays are often quite brief, while for obscure artists about whom very little is known, any information or new biographical discovery may be included. As with the iconographical genealogies, standard reference sources are not cited for readily available information.

### *J numbers*

Within the artist work lists, each pastel (or work which may be in pastel) is described in a separate paragraph preceded by a double decimal J number, taking the form J.123.4567. (Pendants described in the same paragraph are given separate numbers.) These numbers serve merely to order the pastels in the sequence in which they appear in the *Dictionary*: the first part identifies the artist, while the second the individual work in that artist's œuvre. As *decimals*, they are sequential but not consecutive; the number of digits is not significant, so that, for example, J.123.46 follows J.123.455 and precedes J.13.101. Thus new works (and new artists) may be added wherever required. There are two circumstances where J numbers need to be changed: where a work is moved (e.g. because the sitter has been subsequently identified), the old J number is noted as [*olim* ...]; where two records for a single work are conflated, the old J number is noted as [= ...]. In both cases only the new J number, at the start of the line, should be used. J numbers (which must be typed exactly as shown, with no spaces) are intended to serve as digital object identifiers and to be easily searchable both on the website's own searchbox and with standard search engines.

### *Greek symbols*

Where the symbol  $\phi$  or  $\Phi$  (the capital is used for images which appear in the 2006 edition) appears, even if no photograph is reproduced (e.g. for copyright reasons), an image has been seen and the entry is based on this. Without this symbol, no independent view about the work is expressed; the entry blindly reproduces information from the sources indicated (except for manifest error). For works listed with a  $\phi$  or  $\Phi$ , the work is considered autograph (i.e. a work by the hand of the headline artist) unless qualified by any of the symbols  $\alpha$ ,  $?a$ ,  $\beta$ ,  $\kappa$ ,  $\pi$  or  $\rho$ :

- $\alpha$  signifies that the work has reasonably been attributed to the headline artist (and is more likely than not to be by him)
- $?a$  that the attribution is improbable
- $\beta$  that the work is a version a work by the headline artist, possibly autograph or a copy by a contemporary hand
- $\kappa$  that the work is a copy by another hand at any time of a work by the headline artist
- $\pi$  that the work is a copy with significant alterations, a pastiche with elements suggesting a later hand or an outright fake
- $\rho$  that the work is rejected outright, as neither by nor related to the headline artist, but the entry is not redirected (as not within the scope of the *Dictionary*)

Normally only works in pastel are so classified; exceptionally the sections dealing with La Tour catalogue works in other media.

Sitters' names are used for ordering purposes, even where they are unreliable (indicated by ? before the name) or wrong (by ??), where the true identity is unknown. These question marks may be enclosed in [ ] where they are the author's suggestions, but for clarity the author's views on the accuracy of headlined sitters' names is given by these symbols (in the absence of which the headline name is not considered to be in doubt):

- $\delta$  that the identity of the sitter is uncertain
- $?\delta$  that the identity of the sitter is probably wrong

Further symbols provide additional information:

- $v$  that the *Dictionary* entry contains some new element that differs from previous literature (with the necessary cautions)
- $\sigma$  indicates that the author has inspected the work *de visu*

### *Sequence of entries*

Within each artist's work, items normally appear in the following order:

- named sitters are included alphabetically;
- unnamed sitters are divided into male, then female;
- a further category of unnamed male/female pendants appears;
- a final category includes group portraits and miscellaneous items such as still lifes, landscapes or items of indeterminate sex.

Each anonymous category is subdivided into:

- dated items (including items where dates may be inferred from exhibitions or sales during the artist's life), in chronological order;

- other works in permanent collections, in alphabetical order of town of location;
- remaining items, in order of most recent appearance (e.g. exhibitions or sales).

#### Structure of entries

Each entry takes the form:

- Sitter's name and details (hyperlinks on family names direct to relevant iconographical genealogies, where biographical sources beyond the standard genealogical reference works are also cited);
- medium (if not simply pastel), size, *h x w* in cm, ov. (if oval);
- details of any signature or date, and of any exhibitions during the artist's lifetime;
- (current location, with inventory number), if in a permanent collection;
- (Provenance in chronological order, with place, auctioneer, date, lot number, repr. or n.r., estimated and realised prices);
- Exh.: exhibitions, abbreviated to town and date (full details in exhibition file) or artist's name and date for monographic exhibitions (full details in artist article);
- Lit.: literature, including references in monographs and collective works, with emphasis on convenient sources of good reproductions;
- [Author's attribution if different from published description];
- Photographs, where included, **follow** the relevant entries (the entries are *not* captions; in a small number of cases, where it is convenient to place short essays after the image, these are indicated by arrows);
- Photograph of signature (if available; these are often printed in negative to enhance legibility);
- Versions, copies and other works related to the same image follow without repeating the sitter's name. Different images of the same sitter are catalogued as separate items with the sitter's name repeated (without biographical details).

Where it is possible to do so without confusion, pendants are combined as a single entry, with Lot 1/2 indicating the relevant lot numbers if different; the solidus is similarly used to separate elements (dimensions, inscriptions etc.) belonging respectively to each pendant (thus "sd 1789/-" means that the first item is signed and dated 1789 but the second is not signed or dated). Images of pendants are arranged visually, irrespective of the sequence of entries.

#### Attributions

Attributions given here follow those in the literature unless otherwise indicated. For reasons of space only discrepancies are recorded. The full nuances of traditional saleroom classifications (e.g. use of artists' first names or initials to signify different levels of confidence) have not been retained, for reasons of both space and inconsistency of application; thus, in reporting a sale of a pastel now classified as by Jean Valade, "Lot 3, as La Tour" means that the picture was sold as by Maurice-Quentin de La Tour; while the same picture, sold in a later sale as attributed to Valade, would be reported as "Lot 4, attr.". An entry without further comment is as far as we know correctly described. Where there is some element of doubt about the authorship, the comment *attr.* appears, after the relevant source if published, otherwise at the end of the entry. If these reservations are ours alone, the comment *[attr.]* is used; where existing sources make an attribution of which we are sceptical, but we cannot propose a better attribution, *[?attr.]* appears; works which we think are incorrectly attributed are reclassified under the preferred artist, with a cross-reference in italics under the original artist. Work we attribute to an artist for the first time are indicated by *[new attr.]*, while *[new attr., ?]* indicates that the suggested attribution is tentative only. Innumerable pastels have been attributed with little or no justification to La Tour, Liotard or Carriera, and only a selection of rejected items – notably those that appear as by those artists in scholarly publications (e.g. catalogues raisonnés, museum or exhibition catalogues, but not simply auction or dealers' selling literature) – are cross-referenced from the old articles to the current destinations in other parts of the *Dictionary*.

Many records have been combined from different sources; where there is doubt as to whether the same work is referred to, elements of the entry are prefaced by "=?". Artists working before 1800 often produced multiple versions of the same portrait. In many cases it is not possible definitively to categorise these into autograph or studio copies; we list all versions of any known work under the primary artist, noting whether it is a replica (in our opinion likely to be autograph) or copy (in our opinion by another hand); the word "version" covers either possibility (it should not be inferred that works so described are inferior to autograph works). Pastel copies by known contemporary pastellists are listed under the copyist (e.g. La Tour's copy of Carriera is under La Tour). In the case of a small number of artists whose work was widely imitated (examples might be Boucher or Fragonard), we have grouped together a number of anonymous imitations or pastiches in a separate section at the end of the artist's entry.

A pastel for which we cannot propose any attribution to a specific artist at least on the balance of probabilities (nor associate it with his work) is included in the anonymous sections, which are divided between different national schools.

#### Names and alphabetical order

Names are ordered following normal rules about articles in the relevant language; e.g. Ange-Laurent de La Live de Jully is under La and du Barry is under D. While the French artist Van Loo is under V, the Dutchman van Tuyll is under T. Although De Vos is often indexed under D in a Dutch context, it is here found under V.

Nobles are ordered by highest title, ignoring *seigneuries*, and having regard to context and usage (so that, for example, Maupeou is found under that name rather than as marquis de Morangles); broadly, titles of the *noblesse d'épée* are used, while the *noblesse de robe* often treated titles as glorified *seigneuries*. The same individual is intended to appear once in each list, using the last and highest title he achieved even when describing portraits made before his succession (elevations after 1800 are however normally ignored, so the comte de Provence, later Louis XVIII, is under P). English peers' family names are retained before their titles even though strictly this is incorrect.

Royal sitters are indexed by Christian name (except where honorifics are established, e.g. comte de Provence or the Duke of York); otherwise, married women are listed under their husband's name, e.g. Mme Jean Petit, née Marie Grand (unless very well known under their maiden name). "Née" is used for all nationalities, to avoid confusing abbreviations such as geb. or f. Russian and Polish women are given the feminine form of the husband's surname (but these are treated as the same in alphabetical lists).

The part of the name set in SMALL CAPITALS is the element chosen for alphabetisation. It is treated as spelt in full, Saint; noble titles precede homonymous commoners' surnames; the sequence of names in the index is otherwise letter by letter ignoring spaces, diacritical marks and national conventions (e.g. the Swedish å or Spanish ll are not placed after z or after lu as would be the case in those languages).

Anomalies abound. Usage requires us to overrule the conventions in the case of a number of particularly famous individuals; such breaches of the rules are cross-referenced. Maurice de Saxe is under S, since he is illegitimate, while Xavier de Saxe, comte de Lusace is under X; both are under the French spellings of their names when portrayed by French artists such as La Tour; but German pastels of German subjects are naturally included in the original language. No attention should be given to file names, which are not changed (to avoid a proliferation of broken links) even if later found to be erroneous.

Variant spellings of particularly common royal Christian names are used according to context (so we might have French, English and German portraits of Marie-Thérèse, Maria Theresa and Maria Theresia); one is chosen in the index of sitters, with cross-references where necessary.

### Identifications

A single question mark ? indicates possible doubt over the identification of a sitter; ?? indicates that in our opinion the identification is incorrect. Portraits of unknown sitters traditionally known under an incorrect identity continue to be indexed under that name where no more accurate identification is proposed. Sitters' dates are given when known; note that some birth dates have been deduced from stated ages and may therefore be one year too late.

### Literature

Loan exhibition lists are intended to be complete (but uncatalogued temporary displays of museums' own collections are not systematically recorded). Discussions of exhibited works in exhibition catalogues are not duplicated in the literature sections. The references to literature cannot hope to be complete, but attempt to list all works reproduced in published sources (except for a small number of popular works in major collections); significant discussions where the pastels are not reproduced are selectively listed, but aim to include discussions which advance our knowledge of the work.

## ABBREVIATIONS

avant	a.	<i>ante</i> /before (e.g. a.1750 means "in or before 1750")
acquis/acquisition	acqu.	acquired/acquisition
Archives nationales	AKL	Allgemeines Künstlerlexikon online
anonyme (artiste et école inconnu)	AN	
[copie] d'après	anon.	anonymous (unknown artist and school)
	a/r	[copy] after
attribué/attribution	ARA	associate of the Royal Academy of Arts (London)
attribution selon nous	attr.	attributed/attribution
attribution douteuse selon nous	[attr.]	attribution in our opinion
attribution provisoire selon nous	[?attr.]	doubtful attribution in our opinion
selon nous œuvre sûre de l'artiste	[attr., ?]	tentative attribution in our opinion
	[autograph]	in our opinion by the artist (added to entries where preceding sources indicate doubt)
non vendu	b/i	bought in
Bibliothèque nationale de France	BnF	
baptisé	bpt	baptised
enterré	brd	buried
	B&W	Besnard & Wildenstein, <i>La Tour</i> , 1928
vers	c.	<i>circa</i>
carton; cartonnage	carton	cardboard
catalogue	cat.	catalogue
	CCP, Mü-Nr	Central Collecting Point, Munich (for recuperated assets after World War II), with card numbers
à comparer avec; peut-être attr. à	cf.	compare; consider possible attr. to
chevalier/caballero/cavaliere etc.	chev.	knight (of chivalric order)
craie	chlk	chalk
couleur	clr	colour
	Co.	County
colonel	Col.	Colonel
commande	comm.	commission
copie, non-autographe	cop.	copy, by another hand
craie	cr.	chalk
crayons de couleur	cr. clr	coloured chalks
carton	crt.	card
couverture	cvr	cover
fille	dau.	daughter
	DBF	J. Balteau, Michel Prévost & al., <i>Dictionnaire de la biographie française</i> , Paris, 1927–
prêt, dépôt de/en dépôt à:	dep./dep.:	loan, deposit by/on deposit to:
par descendance à	desc.:	by descent to

détail	det.	detail
don/donné à	don/don:	gift/given to
droit	dr.	right
decessit vita patris	dvp	died during the lifetime of father
anonyme, école française	Éc. fr.	anonymous French school
	ERR	Einsatzstab Reichsleiter Rosenberg
estimation	est.	estimate
et (jours) suivants	& seq.	and following (days)
autrefois dans la collection de	ex	formerly in the collection of
expositions	Exh.:	Exhibition history
	FD	Firmin-Didot, <i>Les Graveurs de portraits en France</i> , 1875–77
	fl.	<i>floruit</i>
	Frl.	Fräulein
gauche	g.	left
gouache	gch.	bodycolour
general	Gen.	General
gravure/gravé	grav.	engraving/engraved
hors catalogue	h.c.	not in catalogue
hauteur	ht.	height
<i>Inventaire du fonds français</i> (estampes de la BnF)	IFF	
sujet inconnu(e)	inconnu(e)	unknown male (female) sitter
inventaire	inv.	inventory
	Jeffares 2006, p.	Reproduction in print edition of <i>Dictionary</i> , page 123,
	123Aii	col. A, photo ii (location cited when changed)
	KB	Knight of the Bath
	KG	Knight of the Garter
	KP	Knight of St Patrick
	KT	Knight of the Thistle
	L.	Lugt, <i>Marques de collections</i> , 1921, 1956
legs/legué à:	legs/legs:	bequest/bequeathed to:
lieutenant	Lieut.	Lieutenant
	Linz-Nr	Inventory number for Hitler's intended Führermuseum at Linz
bibliographie	Lit.:	literature
legum doctor	LL D	doctor of laws
	L&R	Loche & Roethlisberger, <i>Liotard</i> , 1978
	Lugt	Frits Lugt, <i>Les Marques de collections</i> , 1921; 1956
Minutier central	MC	
medicinae doctor	MD	doctor of medicine
miniature	min.	miniature
	MP	member of parliament
médium non spécifié	m/u	medium unspecified
(nommé/nommée) nom inconnu	N	name unknown
non daté	n.d.	no date
non exposé	n.e.	not exhibited
pas connu	n/k	not known
non reproduit	n.r.	not reproduced
non signé	n.s.	not signed
octogonale	oct.	octagonal
autrefois	olim	formerly
ovale	ov.	oval
	Oxford DNB	<i>Oxford dictionary of national biography</i>
après	p.	<i>post</i> (e.g. p.1750 means “in or after 1750”)
pies ou pouces	p.	pies or pouces (as appropriate)
	P&B	Portalès & Béraldi, <i>Les Graveurs du XVIII<sup>e</sup> siècle</i> , 1880–82
collection particulière	PC	private collection
après décès	p.m.	<i>post mortem</i> , posthumous
peinture à l'huile	pnt.	oil painting
	PRA	president of the Royal Academy of Arts (London)
communication privée	pr. comm.	private communication
pastel	pstl	pastel (normally understood, but occasionally repeated for emphasis)
pastel sur parchemin	pstl/pchm	pastel on parchment
pastel sur papier	pstl/ppr	pastel on paper
pastel sur papier [beige/bleu/brun/gris]	pstl/ppr	pastel on [beige/blue/brown/grey] paper
	[bge/bl./br./gr.]	
pastel sur papier marouflé sur toile	pstl/ppr/toile	pastel on paper pasted to canvas
pastel sur papier marouflé sur cartonage	pstl/ppr/carton	pastel on paper pasted to cardboard

pastel sur papier marouflé sur toile monté sur un châssis	pstl/ppr/toile/ châssis	pastel on paper pasted to canvas mounted on a strainer
pastel sur vélin	pstl/vl	pastel on vellum
voir	<i>q.v.</i>	<i>quod vide</i> , which see
rectangulaire	RA	member of the Royal Academy of Arts (London)
	rect.	rectangular (normally understood, but occasionally repeated to distinguish from oval versions)
rehauts, rehaussé	reh.	heightened
réplique, présumé autographe	repl.	replica, presumed autograph
reproduit; réimpression	repr.	reproduced; reprinted
	rKD	Rijksbureau voor Kunsthistorische Documentatie
	R&L	Roethlisberger & Loche, <i>Liotard</i> , 2008
	RN	Royal Navy
rond (diamètre)	Ø rnd.	round (diameter)
signé	s	signed
sans alliance	sa	not married
anonyme, école ...	... sch.	anonymous work of ... school
signé et daté:	sd	signed and dated:
en haut, à droite	↗	upper right
en haut, à gauche	↖	upper left
à mi-droite	→	mid right
à mi-gauche	←	mid left
en bas, à droite	↘	lower right
en bas, à gauche	↙	lower left
en haut, milieu	↑	upper middle
en bas, milieu	↓	lower middle
seigneur	sgr	
<i>suo jure</i>	<i>s.j.</i>	in own right
sans lieu	s.l.	no place
<i>sub nomen</i>	<i>s.n.</i>	under the (sitter's) name
<i>sub numero</i> (voir sous le numéro)	<i>s.no.</i>	under the number [refers to a discussion within a catalogue entry]
decessit sine prole	sp	died without issue sans posterité
decessit sine prole legitima	spl	died without legitimate issue
decessit sine prole mascula superstita	spm	died without surviving male issue
decessit sine prole superstita	sps	died without surviving issue
<i>sub verbo</i>	<i>s.v.</i>	under the article (artist's name)
informations techniques, conservation etc.	Tech.:	technical notes, conservation history etc.
(sujet) inconnu	unknown	unidentified subject
voir	<i>v.</i>	<i>vide</i> , see
vente	vente	sale
réplique ou copie	version	replica or copy (status undecided)
revers	<i>verso</i>	backing or reverse of picture
voir aussi	<i>v.q.</i>	<i>vide quoque</i> , see also
marié	∞	married
génération suivante	⇒	used in genealogies to indicate next generation
œuvre en rapport	~	related work
le même que	=	same as
n'est pas le même que	≠	not the same as
peut-être	?	possibly
pas ou probablement pas	??	not or probably not

#### Other conventions

Auction prices are quoted in the same currency and basis as in the original source, which may or may not include a buyer's commission (this will often be evident from the rounding of the amount).

Currencies for sale records (money of the day): £ (pound sterling), \$ (US dollar), € (euro), A\$ (Australian dollar), *d.* (old penny, 1/12<sup>th</sup> of a shilling), Df (Dutch guilder), DKr (Danish krone), DM (Deutschmark), Fl. (Austrian Gulden or Florin), Fr (French franc, set equal to the livre when it was introduced in 1803), gns (guineas, £1.05), Hf (Hungarian forint), Ir£ (Irish punt), It£ (Italian lire, of 20 soldi each of 12 deniers; the scudo d'argento was worth 12 lire, and the zecchino was worth 22 lire), Kr. (Austrian Kreuzer, 1/60 Fl.), livre (divided into 20 sous, each of 12 deniers; the écu was worth 3 livres; the louis d'or 24), ÖSch (Österreichische Schilling), Ptas (Spanish peseta), RM (Reichsmark), Rthl (Reichsthaler), s. (shilling, 1/20<sup>th</sup> of £1), SKr (Swedish krone), SwFr (Swiss franc), ZAR (South African Rand), zł (Polish zloty). In manuscript transcriptions, we have used # s<sup>d</sup> to represent the notarial abbreviations for livres, sols and deniers, although the first symbol should strictly have a single horizontal bar (sometimes printed as <sup>h</sup>) for livres tournois. Prices show the amounts shown in the source consulted, and may be with or without any buyer's premium; where both amounts are shown, the inclusive amount follows in [= ].

Rough historic exchange rates before 1914: £1 = 24 livres = \$4.5 = Df10 = Rthl4 = 2 zecchini. £1 either in 1796 or in 1914 was worth £100 in 2015 adjusted for retail price inflation.

Names of towns are given in modern spelling, in the local language wherever possible, with the exception of the following common names: Antwerp (Antwerpen); Bruges (Brugge); Bucharest (București); Cadiz (Cádiz); Calcutta (Kolkata); Copenhagen (København); Florence (Firenze); Geneva (Genève); Genoa (Genova); Lisbon (Lisboa); Lucerne (Luzern); Madras (Chennai); Milan (Milano); Moscow (Москва); Munich (München); Padua (Padova); Prague (Praha); Rome (Roma); St Petersburg (Санкт-Петербург); Seville (Sevilla); The Hague (Den Haag or 's-Gravenhaage); Turin (Torino); Vienna (Wien); Warsaw (Warszawa); Zurich (Zürich). The names of countries however are normally given in English.

Dates are printed in the form 31.XII.1799. Old style (years starting 25.III.) and Julian calendar dates widely used in England until 1752 are sometimes converted: thus Princess Elizabeth Caroline, who was born on 30.XII.1740 o.s. = 10.I.1740/41 n.s. is simply shown as 1741. Generally however dates in the *Dictionary* follow the source cited to avoid introducing additional errors, except that dates in the French Revolutionary calendar are normally silently converted.

In the Iconographical genealogies, the names of portraitists of each sitter are printed in {} immediately after the name of the sitter, and colour-coded for medium, thus: {*Miniaturist*; *Draughtsman*; *Engraver*; *Sculptor*; *Pastellist*; *Oil painter*}. Names are not duplicated, but a pastellist is shown in *blue* even if he has also portrayed the sitter in another medium.

Biographical dates are of birth and death, unless not known, when baptismal or burial dates are given if available; places of death are not repeated if the same as birth, in which case the dates are separated by a closed-up dash; a spaced dash indicates a different place of death, omitted if unknown. (Thus “London 1.I.1701–2.II.1799” implies the artist died in London; “London 1.I.1701 – 2.II.1799” that he did not.)

Dimensions are given in centimetres; height precedes width. While in theory dimensions should be of the strainer, in practice most records report sight sizes (occasionally outer frame sizes); unless examined directly, these have not been changed except where conflicts arise. Imperial measurements in old sources have been converted silently. Note that 1 pouce = 2.707 cm (slightly longer than an imperial inch; same as German zoll). The Italian palmo had various values depending on region and trade; in Rome the palmo of architects and builders was approximately 22.34 cm. Among other idiosyncracies, the pied in Bruges equalled 11 pouces.

Nominal French portrait sizes (Pernety 1757, p. 535: these are the “toiles de mesure” provided by marchands de couleur priced in sols, converted into modern units below; they should not be assumed to be reliably standardised):

toile de 30	92x73 cm	toile de 12	61x50 cm	toile de 5	35x27 cm
toile de 25	81x65 cm	toile de 10	55x46 cm	toile de 4	33x24 cm
toile de 20	73x60 cm	toile de 8	46x38 cm	toile de 3	27x22 cm
toile de 15	65x54 cm	toile de 6	41x33 cm		

Descriptions of right or left are from the viewer’s point of view unless otherwise stated (the sitter’s own features are referred to as “proper”, so the “proper left eye” will appear on the right if the sitter faces the viewer).