

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

BLAKEY, Nicholas

fl. Paris 1739–58

Also Nicolas; Blakay, Blackey etc. The draughtsman and engraver was a son of the clockmaker William Blakey who, together with another Jacobite from London, Henry Sully, accepted John Law's invitation to set up a factory at Versailles, with 150 English clockmakers and other workers skilled in the production of steel. Blakey's clock-spring factory at Villers-sur-Morin was continued by his son William or Guillaume, who, though born in London in 1711, was naturalised and married a Marguerite-Elisabeth Aumerle. Mme Blakey established as a *mercière privilégiée*; her shop in Paris sold a wide range of items of imported Sheffield steel. William's scientific interests extended also to surgical devices such as hernia bands, about which he published a book in 1792.

It seems likely that Nicholas was also born in London (rather than Ireland as most sources suggest), probably shortly after 1711; he was certainly in Paris from 1739 when he executed an oil portrait of the Jacobite James Keith, Earl Marischal. The same year his portrait of Louis XV, based on a bust by Lemoine, was engraved by Le Blon. Over the next two decades he provided illustrations for books published in London, working with Francis Hayman and others for Dodsley and the Knaptons; he also provided illustrations for Hunter's anatomical treatises and for Diderot's *Mémoires sur différents sujets de mathématiques*. Blakey died in Paris in 1758, accompanied by his brother Guillaume. Nicholas's wife, Geneviève-Thérèse Foineau, survived him; they had been married abroad (confusingly they are recorded as having been married in Paris on 17.XI.1762; Guillaume's wife may be the Elizabeth who died in 1770, described as Nicholas's widow). Among his effects were a number of miniatures intended to decorate boxes, as well as "douze petits dessins au crayon, sur vélin et sous verre, dans des bordures de bois noirci..." which disappeared a week before his death, no doubt to escape the clutches of the French treasury, which was entitled to the estate of all deceased foreigners. These drawings may include pastel, but are more likely to be in the artist's habitual graphite on vellum.

Bibliography

Baltimore 1984, pp. 100f; Crookshank & Glin 1994; Crookshank & Glin 2002; Edwards 1808; L. Hilaire-Pérez, "Échanges techniques dans la métallurgie légère..." in Jean-Philippe Genet & François-Joseph Ruggiu, eds., *Les Idées passent-elles la Manche?*, Paris, 2007; Gorry Gallery, Dublin, cat. 24.VI.–8.VII.2009, pp. 4ff; Guiffrey 1884, II, pp. 271ff; Oxford DNB; Sargentson 1996; Saur; Strickland 1913

Pastels

LOUIS XV (1710–1774), m/u, a/r Lemoine
~grav.: Jakob Christoffel Le Blon (1667–1741), 1739. Lit.: *Gaulois artistique*, 6.III.1929, p. 182 repr.; Baltimore 1984, no. 24 repr.
L'abbé Noël-Antoine PLUCHE (1688–1761), prêtre, m/u

~grav.: Louis-Jacques Cathelin



Creation of Adam, charcoal, blue, red chlk, blue pstl, 6.1x9.6 (San Francisco, FAM, Achenbach Foundation for Graphic Arts, 963.24.295) φ



La paix entre Henri V et Charles III, cr./vl
Deux têtes de monstres, cr./vl
Plusieurs paysages, cr./vl
Le sacrifice d'Abraham, m/u
Des fleurs, m/u