

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

BRARD, Jean-Nicolas

Paris 1751 – Île-Saint-Thomas 1822

A pupil at the Académie royale (enrolled in 1768, “agé de 17 ans”. under Doyen, contradicting the year of birth, 1748, offered by Hamy; the acte de baptême has never been found), Nicolas Brard was expelled for throwing clay at Dandré-Bardon on two occasions in 1770. Confusingly the later register for the école shows him under Brenet c.1778, “agé de 25 ans”. Brard moved to La Rochelle where he advertised with a certain Yvon (*q.v.*) as portraitists in oil, pastel, miniature and hair, each for 30 livres. Thereafter he was responsible for a number of portraits made in Toulon in 1784 (in a letter of 21.VII.1784 he discloses that he is working on his sixty-eighth portrait, but mentions a trip to Marseille to obtain “des toiles et des couleurs”, suggesting his work was in oil rather than pastel). Correspondence with Moulinneuf of the Académie de Marseille and a list of associates in 1785 reveals that he set off for America with a Mlle Françoise Brard (an associée at the Marseille académie in 1785, who Parrocel inferred was his daughter), with the intention of establishing a drawing school at Philadelphia. He returned to France by the Revolution, and was one of fifty citizens of Marseille who issued a proclamation when they seized the fort of Notre-Dame-de-la-Garde 30.IV.1790, inscribed as “Jean-Nicolas Brard, peintre adjoint, professeur de l’Académie royale, né à Paris. Soldat de la garde nationale parisienne et lieutenant de celle de Marseille.” On 22.III.1793 he was the first “correspondant” of the Cabinet d’histoire naturelle et du Jardin national des plantes. Soon after he proposed to return to America with Jean-Baptiste Despierres, another Paris-trained draughtsman. Brard made a presentation about his trip to the assembly of professors at the Muséum in Paris on 22.XII.1793. He was recorded in the Antilles (Guadaloupe in 1798), and remained there until his death at the beginning of 1822 in the island of Saint-Thomas.

The only known pastel is his portrait of Charlotte Corday, justly described as “très médiocre”.

Bibliography

Bénézit; Abel Decauville Lachénée, “Charlotte Corday et ses portraits, et spécialement le pastel de Brard, conservé à la collection Mancel, de Caen”, extrait des *Études caennaises*, Caen, 1896; E.-T. Hamy, “Jean-Nicolas Brard, peintre-naturaliste provençal, explorateur des Antilles (1748–1822)”, *Bulletin de la Société de géographie et d’études coloniales de Marseille*, XXVIII, 1904, pp. 129–34; Nathalie Lemoine-Bouchard, *Lettre de la miniature*, 83, .v.–vi. 2025; Musset 1895; Parrocel 1890, II, p. 222f; *Procès-verbaux de l’Académie royale de peinture*, XIII, 27.I.1770; Ratouis de Limay 1946; Saur

Pastels

J.1786.101 Marie-Anne-Charlotte CORDAY d’Armont (1768–1793), assassine, pstl/ppr, 56.2x47, inscr. *verso* “Brard pinxit. Marie-Anne-Charlotte-Corday, peinte d’après nature, allant au supplice” [1793] (Caen, mBA,

Collection Mancel, cat. 1897, no. 31. L’artiste; don: Philippe Delleville; sa veuve; Mancel). Exh.: Caen 1964, no. 40; Vimoutiers 1938, no. 9; Le Petit-Couronne 1989, no. 188. Lit.: Barbey d’Aureville, *Memorandum*, Caen, 1856, p.58; Musset 1895, p. 392; *Association française pour l’avancement des sciences*, Caen, 23^e session, .VIII.1894, repr., p. 424; Vaultier, *Histoire du féodalisme*, Blanc 2006, p. 32 n.r. Φ



Photo courtesy musée des Beaux-arts de Caen

~cop., miniature/porcelaine (Versailles, musée Lamberet, inv. 915. Don Vatel 1883)

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