

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

MARTIN, Charles

fl. Florence 1728–52

Little is known about the origins of this pastellist. It has been suggested that he was Irish, but the most specific (if cryptic) information comes from a letter from the traveller Richard Pococke to his mother (19.XII.1733: British Library Add. 22978) reporting his encounters with Martin in Florence: he describes—

Mr Marten, a painter here, an Englishman of French parents, brother to Mrs Andrews the painters wife in Paris, with whom Wests son of Waterford [the pastellist Robert West, *q.v.*] is; he has helped us to a Lodging & is very obliging, & was a school fellow at Eton, tho' no remembrance on either side.

The *Eton College register 1698–1752* lists a “Martin” admitted 1725 (probably too late to be the pastellist) but with no further biographical information. However Pococke was educated at Highclere, not Eton (no Robert West of the right age appears in the college register either). We can nevertheless decode Pococke’s reference to Martin’s sister: in the French Protestant chapel in the Savoy, Strand, on 29.VIII.1724, Marie Martin, demeurante dans la paroisse de St Martin Westminster married “Théodore André”: he was the Latvian history painter Dietrich Ernst André (?c.1697–1735), who had come to London from Braunschweig and worked at Greenwich as an assistant to Thornhill; shortly after his marriage he moved to Paris where he died soon after Pococke was writing. Pococke’s account contradicts George Vertue’s statement that André “married very indifferently, and a foolish extravagant woman which he left here and returned to Germany”; Heineken agreed that he had married “not to his advantage.” We can further supplement André’s biography with the transcription of his burial entry at Saint-André-des-Arts (Fichier Laborde):

Le 15 Janvier 1735 a été enterré Théodore André, peintre, originaire du duché de Courlande, en Pologne, décédé le jour précédant, âgé de 38 ans ou environ, dans la cour de Rouen, chez le sieur Blakey, horloger anglaise, après avoir, pendant sa maladie, abjuré entre les mains de M^r Le Secq, prêtre docteur de Sorbonne et vicaire de cette paroisse, le mercredi 5^e de ce mois, veille des Rois, les erreurs de Luther qu’il avais professées jusque là; Et en conséquence reçu le même jour les sacrements de pénitence, d’extrême onction et le S^t Viatique – ont assisté au convoi: Monsieur le Secq, p^{re} docteur de Sorbonne, vicaire de cette par.; & Mr Dorange p^{re} de cette par.; & Robert West & Guillaume Blakey.

Blakey was the father of the pastellist Nicolas Blakey (*q.v.*).

Marie Martin was most probably the daughter of Henri Martin and his wife Louise Noel baptised at the French Protestant chapel at Glasshouse Street on 22.I.1690. No record for a brother Charles has however been located (unless he was the son of a different Henry Martin and Elizabeth, baptised at St Martin’s-in-the-Fields in 1685: however he did not have a sister Marie).

Laing wondered if he was the brother of the Laetitia Henrietta Martin (1700–1731) who married the architect Alessandro Galilei (1691–1737) in England on 9.IX.1718 (against her father’s will) and returned with him to Florence the following year (Ilaria Toesca, “Alessandro

Galilei in Inghilterra”, *English miscellany*, III, 1952, pp. 189–220; Elisabeth Kieven, *Leeds arts calendar*, 77, 1975, p. 23); no evidence of a connection has been found.

The connoisseur and art historian Gabburri called Charles Martin a “costumatissimo artefice”, and says he arrived in Italy in 1728, studying for a year in Bologna before making his way, via Rome, Naples and Genoa, to Florence. Here, under the direction of Giovanni Domenico Campiglia (*q.v.*), he made so much progress that he achieved such perfection “specialmente nei ritratti a pastelli, che con tuta giustizia è meritevole di ogni lode”. Although he did not live in Rome, he benefitted also from the instruction of Francesco Imperiali. “Sig^r Carlo Martin Pitt^e Inglese” was made a member of the Accademia del Disegno in Florence in 1734. His self-portrait was acquired by Gabburri who lent it to the 1737 exhibition at SS. Anunziata.

Martin seems to have moved in intellectual circles in Florence, and on 15.II.1750 he was elected to the Accademia Colombaria with the name of Lindo and commissioned to make a portrait of cardinal Angelo Maria Querini (1680–1755).

Walpole came across him in Florence in 1740, where he made pastel copies after Raphael; he had challenged an Italian to a duel, which the latter declined to fight having first checked the painter’s claims to gentility with Sir Horace Mann the British minister (perhaps he was unaware of Martin’s schooling): the affair is mentioned in Walpole’s letter to West of 27.II.1740, and in a letter to Mann of 23.IV.1740 Walpole acknowledged receipt of a letter from Mann brought to him by “Mr the duellist”. Martin’s work is much more realistic than that of Carriera, to whom the portrait of Sir John Rawdon was formerly attributed (it has also been suggested that Martin’s was a copy of a lost Rosalba pastel). Cochin saw his collection in Florence in 1749. Twiss reported his crayon copy of Raphael’s *Madonna della Sedia* in the Dublin collection of Joseph Henry (Moir’s son-in-law); apparently Martin “never copied any picture but this, and always from the original”. In 1751 Ralph Howard paid 40 zecchini for another copy of his picture; the following year James Tyrrell wrote to Howard to confirm safe arrival, mentioning that Martin was “our Tuscan Raphael in the crayon way.”

Sir Horace Mann mentions Martin in a letter to Walpole of 1.VII.1741, as the “constant and sole companion” of Sir Erasmus Philipps. Mann had portraits of Chute and Whithed “in pastelli” made in Florence in 1743 (“Mr Chute and Whithed are setting for their pictures, which they design for me”, letter to Horace Walpole of 11.VI.1743) which he offered to Walpole (in 1743 and again in 1776); they cannot be by Rosalba, and they are here attributed to Martin.

According to Rubecchini 2017, Martin died in 1752 leaving an art collection the inheritance of which led to a dispute referred to (cryptically) in the *Giornale dell’Accademie del Disegno*.

Bibliography

Borroni Salvadori 1974b, p. 1523f; Cochin, *Voyage pittoresque*, 1756, p. 227; Figgis 2014, p. 502; Finnegan 2011, 1, p. 119; Gabburri, *Vite di*

pittori, p. 585-II-C044R; *The household book of Lady Grisell Baillie, 1692–1733*, 1911, pp. xxvii, xlv, 271; Ingamells 1997, pp. 42, 644; Alastair Laing, in London 2001b; Valentina Rubecchini, *Giovanni Domenico Campiglia (1691–1775): ‘Bravo pittore e perferissimo disegnatore’*, thesis, Università di Roma, 2017; Salvadori 1974; Salvadori 1974b; Walpole 1937–; Gerrit Walczak, “The man that worked for Sr. J Thornhill”. Dietrich Ernst Andreae (c. 1695–1734) in England”, *British art journal*, III/2, 2002, pp. 8–19 [for André]; Waterhouse 1981; Wynne 1990

Pastels

- J.5184.101 AUTORITRATTO, pstl, Florence 1737 (Gabburri). Lit.: Turner 1993, p. 214 n.r.
- J.5184.102 George BAILLIE (1664–1738) of Jarviswood and Mellerstain, Lady Grisell Baillie’s husband, pstl (comm. Lady Grisell Baillie 1733, 12 carlins or 3 gns; Mellerstain)
- J.5184.1025 John CHUTE (1701–1776), pstl, Florence, 1743 (Sir Horace Mann; letters to Walpole 11.VI.1743, 18.VI.1776, offering portraits of Chute and Whithed to him, not pursued) [new attr., ?]
- J.5184.103 Helen HAMILTON, Lady Grisell Baillie’s granddaughter, pstl (comm. Lady Grisell Baillie, 8 carlins or 2 gns)
- J.5184.104 Sir John Rawdon, 1st Earl of MOIRA (1720–1793), pstl, 66x58.5, sd 1739 (PC). Exh.: London 2001b, no. 3 repr. Φσ



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- J.5184.107 Lady MURRAY, née Grisell Baillie (1693–1759), Lady Grisell Baillie’s daughter, pstl (comm. Lady Grisell Baillie 1733, 12 carlins or 3 gns; Mellerstain)
- J.5184.108 Countess STANHOPE, née Grizel Hamilton (1719–1811), Lady Grisell Baillie’s granddaughter, pstl (comm. Lady Grisell Baillie 1733, 12 carlins or 3 gns)
- J.5184.1085 Francis WHITHED, né Thistlethwayte (1719–1751), MP, pstl, Florence, 1743 (Sir Horace Mann; letters to Walpole 11.VI.1743, 18.VI.1776, offering portraits of Chute and Whithed to him, not pursued) [new attr., ?]
- J.5184.109 Ritratto, pstl, Florence 1737
- J.5184.111 Copia d’una testa di Rembrandt, m/u, Florence 1737
- J.5184.111 *Madonna della sedia*, pstl, a/r Raphael (comm. Joseph Henry c.1757; 1776). Lit.: Twiss 1776, p. 24; Ingamells 1997, p. 484; Michael McCarthy, ed., *Lord Charlemont and his*

circle: essays in honour of Michael Wynne, 2001, p.
79

J.5184.112 Madonna della sedia, pstl, a/r Raphael
(comm. Ralph Howard 1751, 40 zecchini)