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**ABBREVIATIONS**

MMA The Metropolitan Museum of Art
MMAB The Metropolitan Museum of Art Bulletin
MMJ Metropolitan Museum Journal

Height precedes width and then depth in dimensions cited.
Jean Pillement: Shipwrecks and the Sublime

Motifs in the Chinese style taken from the engraved work of Jean Pillement were popular in the second half of the eighteenth century and may be found not only on printed textiles but also on elegant furnishings, silver, ceramics, and chair seat covers. These decorative designs, sprightly and lighthearted, are typical of the sensibility of the Rococo. A rather less familiar aspect of Pillement’s work is the small-scale pastoral landscape. The scenes are delicately painted, often in pairs, in watercolor, gouache, or a combination of the two. The artist’s fields, hills, and streams are inhabited by peasants and their beasts silhouetted against a cool morning light or, more often, the warmer palette of the setting sun. Why then, in the 1780s, well past the middle of his life, did Pillement suddenly turn to violent maritime subjects associated with the sublime: storms at sea, ships wrecked, passengers and goods cast violently by the motion of the waves upon
rocky shores? The answer is not immediately apparent from the circumstances of an ill-documented life of constant travel and change.

Baptized Jean-Baptiste and sometimes known as Jean II, Pillement was born in Lyon on May 24, 1728, and died there on April 25, 1808, shortly before his eightieth birthday. Among five generations of artists and artisans of the Lyonnais Pillement family, he was the most significant figure and by far the least settled. In the eighteenth century, the silk manufactories of Lyon, which were collectively associated as a trade organization under the appellation Grande Fabrique, had become the most important makers of luxury fabrics in Western Europe. Jean’s father, Paul Pillement, born in 1694, was a successful merchant and designer to the silk trade who placed his oldest son with a respected local history painter, Daniel Sarrabat (1666–1748), to begin training. Thereafter, as he expected Jean to follow him into business, he sent the boy to Paris to apprentice at the Gobelins manufactory, which was then under the direction of the gifted animalier and landscapist Jean Baptiste Oudry (1686–1755).

An account written by Jean Pillement himself dates to about 1763 and is critical to our understanding of his early years: he explains that he left France for Spain at seventeen to seek wider exposure and a more ambitious career than that of an ornamentalist. Rather than return to his birthplace, Jean became a tireless itinerant, traveling the length and breadth of Western Europe and practicing as a painter, draftsman, printmaker, designer, and decorator in a wide variety of media. He was so prolific that the extent of his work is difficult to grasp. He states that his first stay was in Madrid and that after several years he moved to Lisbon, where he declined the position of painter to the king of Portugal, José I, offered to him by “M. l’abbé de Mendaco, alors secrétaire d’État.” This can have been no earlier than autumn 1750, and in view of his limited training and experience, the offer can only have been for employment as a draftsman at the local silk factories. From the Iberian Peninsula he traveled to London, where he published his first independent engraved ornamental work in 1755. He wrote that he moved there to further his education and that he stayed for ten years.

What limited biographical detail we have suggests that he arrived in London in the second half of 1754 and was there most of the balance of the 1750s. In 1757, he contributed to the decoration of the Thames villa of the actor David Garrick and his wife, providing paintings in the Chinese taste that were framed in papier-mâché for the drawing room. He was already a recognized specialist in chinoiserie with designs published in London from 1754 through the rest of the decade. Toward the end of this period, his work was also published in Paris, where he stated that he spent some months in 1761 before departing in 1762 for Turin, Rome, Milan, and Vienna. He settled there in 1763, having, again by his account, secured the patronage of the imperial family. Meanwhile he seems to have been looking for an opportunity to return to France and, seeking court patronage, claimed to have invented a new system for printing flowers and other designs in colors on fabric. His overtures were rejected by the influential engraver and critic Charles Nicolas Cochin the Younger, who had a narrow view of his abilities.

In summarizing his activities in London, Pillement explained that he perceived a preference there for landscapes as opposed to historical subjects (“on préféroit le genre de paysage à celui de l’histoire”). He began to develop this additional specialty. At Garrick’s villa, in addition to the Chinese drawing room, there was a “Petite Chambre a Paysage,” to the decoration of which Pillement contributed in 1757, and there are several landscape engravings after Pillement’s designs dating to the same year. In London, the artist was associated with Charles Leviez, who introduced his work to the Paris print market and in 1767 published an overview of his production titled Oeuvre de Jean Pillement, peintre et dessinateur célèbre, composé de deux cens pieces. The last seventy prints were “Marine Landscapes, ornamented with Figures and with Animals, with the Elements, the Seasons, the Hours of the Day, and other very pleasing Subjects.” There are in fact more than seventy of these, and the titles suggest the artist’s decorative preferences: the subjects are almost all generic and the groupings are pairs (good and bad fishing, sunrise and sunset) or sets of four and eight. Several are river and port scenes (fig. 1). Pillement’s designs indicate that he was familiar with seventeenth- and early eighteenth-century Continental drawings and prints by or after, among others, Jacob van Ruisdael, David Teniers the Younger, Claude Lorrain, Antoine Watteau, and Jean-Baptiste Pater. He was sensitive to public taste and knew that works of the kind were popular with English patrons.

Pillement signed a portion of his landscapes, and some also have dates, written in a legible hand. The earliest-known example is a small oil painting—he did relatively few oils—dated as early as 1748. The same motifs are found in much of his work from the 1760s onward: a mountain view with rocks in the foreground embellished with old buildings, a bridge, a waterwheel, a stream, and peasants with their sheep, peaceful
first time—two desperate figures with arms outstretched standing in a small crowded boat in rough water, in fear for their lives, having escaped from a ship that may founder on the rocks. The ship, formulaically drawn, is still clearly at risk. There are spars, an anchor, and ropes in the foreground, and the figures are engaged not only in rescue but also in salvage. These generic images offer a typical contrast in imaginary subject matter and mark the beginning of the artist's interest in the sea as a theme.

Ever in motion, Jean Pillement continued his travels. He left Vienna to enter the service of Stanislaw August Poniatowski, the recently elected king of Poland, and reached Warsaw by February 1765, as he received the first payment of an annual stipend from the king on March 1. In the summer of 1767, he announced his intention to depart, even though he had been named first painter to the king in June. Pillement now entered his most peripatetic phase, visiting or living for intervals in his native Lyon; in Avignon, where he purchased
Portugal, Carlos José Gutiérrez de los Rios, conde de Fernán Núñez. One of them (unlocated) showed the estuary of the Tagus. Fernán Núñez, soldier and diplomat, was still serving as ambassador in Lisbon when, on the night of February 2, 1786, the Spanish ship of war San Pedro de Alcántara sank in calm seas, having struck rock off the coast of Portugal at Peniche, sixty miles to the north. The ship had sailed from Lima overloaded with a cargo of precious metals from the mines of Peru. One hundred seventy of roughly four hundred passengers drowned. Owing to the immense value of the freight, Charles III of Spain sent Fernán Núñez to Peniche to oversee the salvage operations. Pillement visited the site before preparing paintings and pastels showing debris in an inlet and freight coming ashore. In August 1785, he had written a friend at court to say that he would leave Portugal in the spring, but he was still in Lisbon on August 19, 1786, when he held a successful lottery of his works. On November 28, he was preparing to leave for Spain in connection with a commission he had received from the Consulado y Comercio in Cádiz to paint two views of the wreck and salvage of the San Pedro to be presented by the Consulado to Fernán Núñez. The paintings, signed and dated 1786, were last recorded in a private collection in Madrid. Thereafter the artist visited the Spanish capital.

By August 1789 Pillement had moved to a farm near Pézenas, the town where his sister Louise lived with her husband, Jean François Severac. Pézenas, between Béziers and Montpellier in southern France, was a suitably remote place to live out the French Revolution. The artist found a few patrons in the region, where the history painter Jacques Gamelin sometimes acted as his agent, but his financial circumstances were compromised. In 1799 Jean Pillement married Anne Allen in Pézenas. The couple settled in Lyon, where, deeply impoverished, he died in 1808.

Pillement’s violent storms and shipwrecks at sea date to the last third of his career, from 1782 to 1798, when he was living in Portugal and the South of France, with an interval in Spain. His production was perhaps given further impetus in 1786 by the sinking of the San Pedro de Alcántara, but the loss of the ship (which occurred in any event in calm seas) did not inspire the artist in the first place. His sources were principally if not exclusively French artists who had worked in Italy. He cannot have been unaware of Claude Lorrain and, as he was very well informed about prints, would probably have seen Claude’s etching The Shipwreck (fig. 2), which conveys on a small scale the same urgency as his own tiny undated drawing (fig. 3). It is likely that he was...
also familiar with the work of Adriaen Manglard, who was born in Lyon in 1695 and specialized in seascapes throughout his career in Rome, where he died in 1760. Manglard, now largely forgotten, was in the past referred to as a follower of Joseph Vernet but instead may well have been his teacher, as he was a generation older and would have been established as a landscapist before the young Vernet arrived in Italy. His work was diffused through his own prints. Seascapes by French artists working in Rome were widely exported.

Jean Pillement could not have launched a new career in Lisbon as a painter of seascapes without the inspiration of Joseph Vernet. His work from the 1780s demonstrates that he was aware of Vernet’s style and tremendous success as a painter of maritime subjects.

Vernet, born in Avignon in 1714, first pictured the sea after sailing from Marseilles to Italy in 1734. From Rome, he sent marine views to the Paris Salon of 1746 that were very well received, and he contributed similar subjects to the Salons of 1750 and 1753. Vernet’s 1746 submissions were exhibited under one number as “Marines,” four different views of Naples and Italy. In 1750, he showed a shipwreck; in 1753, a pair of “Marines,” one a tempest and the other the sun rising through fog. Pillement was not in Paris at the time, though later he was a frequent visitor there, while Vernet continued to paint seascapes (fig. 4) individually and in pairs for public exhibitions as well as for private collectors after he was called home in 1753 to prepare his topographical views of the ports of France for Louis XV.

For Pillement, Lisbon was a good place to begin with his seascapes, because he had visited Spain and Portugal years before. Assuming that he had limited direct knowledge of the sea and its ports—his work and the places he visited indicate that, except for the English Channel, he traveled overland—he gained familiarity by making drawings of shipping, in accordance with

fig. 4 Joseph Vernet (French, 1714–1789). The Shipwreck, 1772. Oil on canvas, 44 3/8 × 64 1/8 in. (113.5 × 162.9 cm); signed and dated (lower left): J. Vernet / F. 1772. National Gallery of Art, Washington, D.C., Patrons’ Permanent Fund and Chester Dale Fund (2000.22.1)
blowing around her calves and waist. The work was housed in an ill-fitting frame with dirty glass when, in 2012, we examined it for possible inclusion in a display of pastels from the Museum’s permanent collection that was installed in the summer of 2013. It had never been exhibited, and was meanwhile treated by Marjorie Shelley because there was very old damage, principally around the edges. We were uncertain of the date, which is most accurately transcribed 17[?]2. The pastel had been published only among the records of the Department of European Paintings on the Museum’s website. In 2013, for the same display, we were able to borrow from a New York private collector a well-preserved pair of smaller pastels with similar subjects dating to the 1790s (figs. 8, 9, App. 34, 35). There were clear discrepancies in style and color among the three. As the limited literature on the artist contains little information on his seascapes and shipwrecks, this article presents a partial catalogue as an appendix.

As far as we know, our pastel does not have a pendant, but a comparable image, with an equally somber palette, is in the Philadelphia Museum of Art.
The rock formations at the right, the sparse left of center, and the principal figures are similar. Beside the woman with outstretched arms is a man with his back turned and his arms extended to the right; this figure appears in the Metropolitan Museum pastel, but facing to left. In place of a ship in the distance, the Philadelphia pastel shows a rowing boat with small crouching passengers, its bow rising sharply on the crest of a wave. The work is signed and dated 1782, a date we can assign to our pastel as well. A similar boat is found in several paintings by Manglard, and in an example of Pillement’s work in the museum of Besançon (fig. 7, App. 3). A pastel in the Museu Nacional de Soares dos Reis, Oporto, may also be of this moment (App. 5).

There are four 1782 pastel pairs, each work signed and dated, in which a wreck is contrasted with sailing ships in calm waters (App. 3, 4, 6–11). The largest of these—just over a meter wide—belonged in 1997 to the conde de Alferrarede (App. 6, 7). The seascape is elaborate: two ocean-going ships sink in the left middle distance and left background, while a small boat in very rough water ferries frightened passengers and crew ashore amid floating debris. Low rocks projecting into the water from the right shelter more than a dozen highly individualized gesturing figures. The companion view shows a spit of land widening and rising from left to right, with a flock of beasts, a cowherd, ruined arches, and Lisbon’s Tower of Belém in the right middle distance. Fishermen with nets and small boats occupy the foreground, with large ships in harbor behind and to the left. The other pairs are just slightly smaller. The staffage, especially in the calm-sea pictures, is less individualized, and the towers are round. No further dated examples of the genre from the early 1780s have been found; the next pair, very large ovals on canvas, are signed and dated 1786 (App. 15, 16).

Toward the end of the year, according to documentation previously mentioned, Pillement visited Cádiz,
where he completed the pair of views *The Wreck of the San Pedro de Alcántara* and *The Salvage of the San Pedro de Alcántara* commissioned by the Consulado for the Spanish diplomat Fernán Núñez (App. 17, 18). The pictures differ considerably from all the artist’s previous work in the genre because they show the coastal landscape of Peniche as he observed it, with cliffs and rocks on a vast scale by comparison with very small agitated figures. To this extent they are accurate, and although he was not present for the rescue of the passengers, he may have arrived in time to see the debris and baggage washed in and boats and divers returning to shore. One includes the mast and flapping sails of a ship against the rocks, a motif he favored and which could only have been imagined. A similar, marginally smaller pair dating to 1788 and showing the same events was sold in 1987 at Sotheby’s, Monaco (App. 19, 20). In 1985, the Museo del Prado acquired a variant of the first of the two compositions, titled "A Shipwreck on the Coast," in which all of the elements are simplified and the number of figures greatly reduced (App. 29). The pendant may possibly be a canvas dating to 1794 and incorrectly titled *Fishermen,* which describes divers and salvage vessels and was on the art market in 1986 (App. 30). Conceivably the artist was in Spain when he painted the second pair of views, while by 1794 he was settled in the South of France. If there were any drawings he made associated with the wreck of the *San Pedro,* they have not come to light.

In 1788 and 1789, Pillement painted generic pairs of oils similar to his various pastel compositions from 1782, and in 1790, a single oil on canvas with a new composition featuring a smaller wrecked boat coming to shore at lower left (App. 21–23). A somber canvas intended for Narbonne and dating not earlier than 1792 shows a round tower, a very rough sea, and desperate figures among rocks (App. 28). Equally lugubrious is a

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**fig. 7** Jean Pillement. *A Shipwreck in a Storm* (*Naufrage*), 1782. Gouache on paper, 22 × 29 1/8 in. (56 × 74 cm); signed and dated (lower left): J. Pillement 1782. Musée des Beaux-Arts et d’Archéologie, Besançon. Bequest of Alfred Pochet, 1866
figs. 8, 9 Jean Pillement
Shipwrecks, 1796–97. Each pastel on gessoed canvas, 18 7/8 × 25 1/4 in. (48 × 64 cm); signed and dated (lower left): Jean Pillement l’An S. R. [1796–97].
Private collection, New York.
able to return to Paris, as Vernet had done. Instead, he had moved to a remote village in the South of France no later than the summer of 1789. And his work in the 1790s exhibits an atmosphere of fear that, while innately suitable to violent marine subjects, must also reflect the depth of anxiety and uncertainty felt throughout Western Europe during the early stages of the French Revolution and the Terror.42

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This article is for my son George Pilgrim. I thank my longtime friend Maria Rosa Figueiredo, head curator of the Museu Calouste Gulbenkian, Lisbon, my assistant Carol Santoleri, and my colleagues Marjorie Shelley and Joan Mertens.

KATHARINE BAETJER
Curator, Department of European Paintings, The Metropolitan Museum of Art

large, dark pastel on paper showing survivors; with its pendant, it had reached Florence by 1791 (App. 26, 27). Of a half-dozen pastels that concern us here, the most vivid are two wrecks painted in year five of the Revolution, 1796–97 (figs. 8, 9; App. 34, 35). The dark palette, especially so for the pastel medium, is relieved by transparent patches of light, sprays of foam, and touches of bright blue and white for the costumes. An equally lucid oil painting in Béziers with the ever-present figure of a frantic woman dates to the year six (fig. 10, App. 36). His late work as a marine painter in oil on canvas is largely consumed by darkness.

Jean Pillement’s professional and personal life were profoundly unsettled. Seeking new venues was a lifelong practice. When he returned to the Iberian Peninsula in 1780, he was evidently separating himself from his past as a printmaker. He may have been driven in part by commercial instincts, as he would have known that there was no local tradition of painting either the landscape or the seas surrounding the two great maritime nations.41 Perhaps he intended to model his late career on that of Joseph Vernet. Like Vernet, he was from the provinces and began his career abroad. Perhaps he hoped to gain ground in Iberia so as to be able to return to Paris, as Vernet had done. Instead, he had moved to a remote village in the South of France no later than the summer of 1789. And his work in the 1790s exhibits an atmosphere of fear that, while innately suitable to violent marine subjects, must also reflect the depth of anxiety and uncertainty felt throughout Western Europe during the early stages of the French Revolution and the Terror.42

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APPENDIX

Partial Catalogue of Jean Pillement's Seascapes and Shipwrecks

The titles here are consistent, to suggest relationships among the works. For the most part, the titles in the literature are also general, except that river views may be identified as the Tagus.

1. A Shipwreck in a Storm (fig. 5)
Pastel on gessoed canvas, 24 ¾ × 36 in. (62.9 × 91.4 cm); signed and dated (lower right): J. Pille[ment] / 1782.
The Metropolitan Museum of Art, New York, Gift of Martin Birnbaum, 1956 (56.7)

2. A Shipwreck in a Storm (fig. 6)
Pastel on paper, 22 ¾ × 31 ¾ in. (57.8 × 80.3 cm); signed and dated 1782. Philadelphia Museum of Art, Purchased with the Alice Newton Osborn Fund, 1986 (1986-11-1)

3, 4. A Shipwreck in a Storm (Naufrage) (fig. 7) and Fisherfolk, Calm Sea
Each gouache, 22 × 29 ¾ in. (56 × 74 cm); Shipwreck signed and dated (lower left): J. Pillement 1782. Musée des Beaux-Arts et d’Archéologie, Besançon

5. A Shipwreck in a Storm
Pastel on paper, 26 × 37 ¾ in. (66 × 95 cm), ca. 1782. Museu Nacional de Soares dos Reis, Oporto. Silva Lopes 1973, p. 368, fig. 1

6, 7. A Shipwreck in a Storm (mistitled The San Pedro de Alcântara) and Fisherfolk, Calm Sea (mistitled A View of the Tagus)
Each pastel, 28 ¾ × 41 ¾ in. (73 × 106 cm); signed and dated: J. Pillement 1782. Conde de Alferrarede. Saldanha and Araújo 1997, nos. 36, 23, both ill.

8, 9. A Shipwreck in a Storm and Fisherfolk, Calm Sea
Each pastel on gessoed canvas, 22 × 36 in. (57.5 × 91.5 cm); signed and dated (lower left): J. Pillement / 1782. Sale, Sotheby’s, London, July 11, 2001, lot 207, both ill.

10, 11. A Shipwreck in a Storm and Fisherfolk, Calm Sea
Each pastel on gessoed canvas, 22 × 35 in. (55.8 × 89.8 cm); signed and dated (lower left): J. Pillement / 1782. Gordon-Smith 2006, figs. 222, 223

12, 13. A Shipwreck in a Storm and Calm Sea with Boulders
Each oil on canvas, 21 ½ × 30 in. (53.3 × 76.2 cm). Frick Art Reference Library, New York, photograph mounts

14. Survivors of a Shipwreck
Oil on canvas, 20 ¾ × 30 ¾ in. (52.5 × 77 cm); signed (lower left). Sale, Palais Galliera, Paris, May 26, 1972, lot 21, ill.

15, 16. Survivors of a Shipwreck and Fisherfolk, Calm Sea

17, 18. The Wreck of the San Pedro de Alcântara and The Salvage of the San Pedro de Alcântara
Each oil on canvas, 26 × 37 ½ in. (66 × 95.3 cm); signed and dated (lower left): J. Pillement / 1788. Private collection, Madrid. Luna 1973, figs. 5, 6

19, 20. The Wreck of the San Pedro de Alcântara and The Salvage of the San Pedro de Alcântara
Each oil on canvas, 25 ¼ × 35 ¼ in. (64 × 87.5 cm); signed and dated (lower left): J. Pillement / 1788. Sale, Sotheby’s, Monaco, December 6, 1987, lot 92, both ill.

21, 22. A Shipwreck in a Storm and Fisherfolk, Calm Sea
Each oil on canvas, 9 × 13 ½ in. (22.9 × 34.3 cm); signed and dated (lower left): J. Pillement 1782. Conde de Alferrarede. Saldanha and Araújo 1997, nos. 36, 23, both ill.

23, 24. A Shipwreck in a Storm and Fisherfolk, Calm Sea
Each oil on canvas, 9 ¼ × 13 ¾ in. (23.5 × 34 cm); signed and dated (lower left): J. Pillement / 1789, and Pillement / 1789. Musée des Beaux-Arts, Quimper (873.1.390, 873.1.389)

25. A Shipwreck in a Storm
Oil on canvas, 17 ½ × 25 ¾ in. (44.5 × 65.5 cm); signed and dated (lower left): Jean Pillement / 1790. Gordon-Smith 2006, fig. 238

26, 27. A Shipwreck in a Storm (Marina) and Fisherfolk, Calm Sea (Porto)
Each pastel on paper, 22 ½ × 35 in. (57 × 89 cm); Porto exhibited in 1791. Both Galleria degli Uffizi, Florence (1007, 1001). Uffizi 1979, p. 415, nos. P1194, P1195
28. A Shipwreck
Oil on canvas, 14 7/8 × 24 3/8 in. (37 × 62 cm); signed (lower left): Jean Pillement l’an [. . .] de [la] R [not earlier than 1792]; inscribed (on the reverse): Pour Narbonne à l’huile. Musée Valliod Saint-Germain, Pézenas (57.1.231)

29, 30. The Wreck of the San Pedro de Alcántara (titled A Shipwreck on the Coast) and The Salvage of the San Pedro de Alcántara (titled Fishermen)
Oil on canvas, 22 × 31 1/2 in. (56 × 80 cm). Museo del Prado, Madrid (P07021)
Oil on canvas, 22 3/8 × 31 3/4 in. (56.5 × 80.5 cm); signed and dated (lower left): Pillement / 1794. Didier Aaron 1986, no. 32, fig. 16

31, 32. A Shipwreck in a Storm and Fisherfolk, Calm Sea
Each pastel, 22 3/8 × 35 3/4 in. (57.5 × 91.2 cm); Shipwreck signed and dated: J. Pillement l’an III de la R [1794–95]. Musée des Arts Décoratifs, Lyon (1593, 1592)

33. A Shipwreck
Oil on canvas, 10 5/8 × 19 3/4 in. (27 × 50 cm); signed and dated (lower left): Jean Pillement / 1796. Château-Musée, Dieppe (4618)

34, 35. Shipwrecks (figs. 8, 9)
Each pastel on gessoed canvas, 18 7/8 × 25 3/4 in. (48 × 64 cm); signed and dated (lower left): Jean Pillement l’an 5. R. [1796–97]. Private collection, New York

36. A Shipwreck (Naufrage) (fig. 10)
Oil on canvas, 21 3/8 × 30 3/4 in. (55 × 78 cm); signed and dated (lower left): Jean Pillement / an VI [1797–98]. Musée des Beaux-Arts, Béziers (80.9.1)

37, 38. A Shipwreck in a Storm and A Landscape with a Man and a Woman Dancing
Each oil on canvas, 24 1/2 × 35 1/4 in. (62.3 × 89.7 cm) and 24 3/4 × 35 1/2 in. (61.8 × 89.2 cm); Landscape signed and dated (lower right): J. Pillement / 1799. Hatzaki 2013, ill. p. 123, and ill. p. 121

39, 40. Survivors of a Shipwreck and Boats Caught in a Storm
Each pastel, 18 1/2 × 23 1/4 (47 × 59 cm); signed and dated: Jean Pillement / l’an 1803, and Jean Pillement / 1804. Sale, Christie’s, New York, January 30, 1997, lot 180, Survivors, ill.
NOTES

1 Early sources are Rondot 1888, p. 192, no. 927, and Audin and Vial 1919, pp. 121–25; monographs are G. Pillement 1945 and Gordon-Smith 2006. Riche, Félix, and Gordon-Smith 2003 addresses the artist’s work in landscape. Jean Pillement had an irregular family life. He married, on April 5, 1768, Marie Julien, mother of his son Victor, who worked with him and was later an independent printmaker. The year of the couple’s marriage, Marie gave birth to a second son, whom his father abandoned, and in 1778 she in turn abandoned their third child.

2 Natalis Rondot (1888, p. 191, no. 921) called Paul Pillement “un très habile ornamaniste.”

3 J. Pillement (ca. 1763) 1888, p. 136, writing in the third person: “Ses parens le destinaient aux fabriques; ce genre bornant trop le goût qu’il avait reçu de la nature, il s’attache à un genre plus estimé, et réussit dans la figure et l’histoire.”

4 J. Pillement (ca. 1763) 1888, p. 136; Araújo 1997, pp. 45–47. Diogo de Mendoça Corte-Real (d. 1736) was secretary of state to João V of Portugal, so this must have been his illegitimate son of the same name, who was designated secretary of state for naval affairs under José I on August 2, 1750. Pillement assiduously sought appointments to the courts of Europe; it is of interest that he was offered a first position at so early a date.


6 J. Pillement (ca. 1763) 1888, p. 137.

7 According to Riche, Félix, and Gordon-Smith 2003, p. 55, Pillement was engaged at the royal silk manufactory of Lisbon early in 1754.

8 Galbraith 1972, pp. 48, 54n19.


10 J. Pillement (ca. 1763) 1888, pp. 137–38; Riche, Félix, and Gordon-Smith 2003, p. 56.

11 J. Pillement (ca. 1763) 1888, pp. 138–39; Cochin in ibid., p. 140.

12 J. Pillement (ca. 1763) 1888, p. 137.

13 Galbraith 1972, pp. 48, 52, 55n53; Araújo 1997, p. 50.

14 “Paysages de Marines, ornés de Figures et d’Animaux, dont les Éléments, les Saisons, les Heures du Jour, et autres Sujets très-agréables”; Audin and Vial 1919, pp. 122–23; Araújo 1997, pp. 51–52. See, for example, Gordon-Smith 2006, pp. 63, 65, 67, figs. 44, 46–48; more broadly pp. 71–89, figs. 55–82. The majority of these prints were published between 1757 and 1761.

15 Audin and Vial 1919, p. 123. There are a few exceptions, such as four views of Flessingen, a village in southern Denmark, engraved in 1761, and prints titled Chaumière Hollandoise and Petite Marine Angloise (fig. 1).

16 See Gordon-Smith 2006, p. 31, fig. 2, for the painting (location unknown), measuring 7½ x 11½ in. (19.7 x 28.2 cm). The date, cut off in the illustration, is also reported on a photo-mount at the Frick Art Reference Library, New York.


18 Ibid., figs. 93, 94.

19 Ibid., pp. 140, 168, 379n50.

20 Audin and Vial 1919, p. 121; Gordon-Smith 2006, pp. 177–78, 380n5.

21 Jeffares 2006, p. 420, ill.

22 Dussieux 1876, p. 538; Araújo 1997, pp. 57, 69–70nn82–84. Unconfirmed but widely accepted, 1780 is used because many works by Pillement in Portuguese private collections are said to be thus dated. The artist was accompanied to Lisbon by his companion, Anne Allen, an engraver; his son Victor; and his niece, called Mademoiselle Louvette (the daughter of his sister Louise Severac). It is not known to what extent they operated as a family firm.


24 Luna 1973, pp. 432–33, figs. 7, 8; Riche, Félix, and Gordon-Smith 2003, pp. 57, 62n17, where one, the view of the Juan V aqueduct, is located in a Paris private collection in 1990.


26 The Consulado y Comercio controlled the Atlantic trade routes, and Cádiz had been the destination of the San Pedro.

27 See Luna 1973, pp. 429–32, figs. 5, 6, which also lists two landscapes by Pillement that probably belonged to Charles IV of Spain. The San Pedro paintings are labeled on the reverse with the ambassador’s name. They may have descended in the Villarotca family. See also Luna 1982 and Luna 1986, pp. 100–102, ill.

28 Pillement wrote letters to a potential patron, the Chevalier de Fornier, on July 9 and 17, 1789, from Pêzenas. See Araújo 1997, pp. 60, 72nn122–23.

29 Jacques Gamelin (1738–1803), born in Carcassonne, was trained as a history painter in Paris and Rome and had taught at the Académie in Toulouse, where Pillement exhibited in May 1789. See Riche, Félix, and Gordon-Smith 2003, pp. 57–58.

30 Ibid., p. 58.

31 This seascape is among thirty-six small landscape drawings of various sizes bought in the last third of the nineteenth century by the Musée des Tissus de Lyon. See Florenne 1967, pp. 17, 24–25, 30–31. Pillement sketched habitually, and there are many such drawings in the museums of Western Europe, but no other seascapes have been identified.

32 Dussieux 1876, pp. 160, 488–89, 519, 541. Manglard was represented in collections in Vienna and Turin as well as in Rome and was active as an engraver of his own work in 1753–54.


34 Shipwrecks alone or as one of a pair were exhibited by Vernet in a dozen Paris Salons between 1750 and 1789. Pillement may conceivably have seen the Salons of 1755, 1757, 1669, 1771, 1775, or 1777. He does not say so, but none of the visits can be ruled out. Of all the possible dates, 1771 is the most likely. See Ingersoll-Smouse 1926, vol. 2, p. 128, for Vernet’s exhibits.

35 The sheets, with the numbers 776 through 780, measure roughly 10 to 15 by 21 to 26 cm (for photographs, see the Gernsheim Corpus Photographicum of Drawings, www.artstor .org). Bought for Lisbon’s Academia Real de Belas-Artes in 1863, they were transferred to the Museu Nacional de Arte Antiga in 1884. This information was kindly supplied by Alexandra Markl, curator of the drawing collection at the Museu Nacional.

36 The exhibition “Eighteenth-Century Pastels” was on view at the Metropolitan Museum from August 2 to December 29, 2013.

37 Earlier, Marjorie Shelley, Sherman Fairchild Conservator in Charge of Paper Conservation at the Metropolitan, had noted
that soft, stumped pastel was used for the monochrome background, with harder pastel for the figures and details; email of June 24, 2010, to the author and further conversation the same day. The work had suffered extensive scuffing and abrasion.

38 Saldanha and Araújo 1997, nos. 36 and 23. The seascape is misidentified as the sinking of the San Pedro de Alcántara, an event that occurred four years later.


40 Luna 1986, pp. 100–102, ill.

41 To the best of our knowledge, Pillement left Lisbon for the first time in mid- to late 1754. On November 1, 1755, an earthquake followed by tidal waves and fire destroyed three-quarters of the Portuguese capital, its harbor, and shipping. News of the cataclysmic event circulated throughout Europe and would have been impressed upon the young artist’s memory. He must have seen, if he did not own, one or more of the famous anonymous prints that depicted the disaster in violent graphic terms.

42 Another article in the present volume describes artists’ work that was affected by the anxiety of the French Revolution and the Terror; see Iris Moon, “Stormy Weather in Revolutionary Paris: A Pair of Dihl et Guérhard Vases.”

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