

Pastelists at Work: Two Portraits at the Metropolitan Museum by Maurice Quentin de La Tour and Jean Baptiste Perronneau

MARJORIE SHELLEY

Sherman Fairchild Conservator in Charge, Sherman Fairchild Center for Works on Paper and Photograph Conservation, The Metropolitan Museum of Art

DESPITE ITS GREAT POPULARITY among eighteenth-century patrons, and the jealousy it aroused among members of the Académie Royale de Peinture et de Sculpture because of the success of its practitioners, the medium of pastel was fraught with challenges. Among them were the constantly falling dust, the difficulty in making corrections, the obstacles to layering color and the impossibility of using glazes, the necessity of working with many hundreds of crayons rather than the oil painter's manageable palette of nine or ten basic pigments,¹ and chronically dirty hands. These proclaimed shortcomings all stemmed from the powdery structure of the medium—the essential characteristic that gave pastel its distinctive optical properties, namely, its velvety texture and the perpetual freshness of its non-yellowing colors. Widely appreciated, such enticing visual qualities only enhanced the ready adaptability of the crayons in conveying a sense of spontaneity and draftsmanly dash, much admired in an era that increasingly valued signs of the brush, the chisel, and the *première pensée* of the drawing. Far outweighing the medium's drawbacks, these features largely accounted for the enormous craze for portraits in pastel. Indeed, the 2,500 artists and amateurs who were purported to work in it in midcentury Paris² surely provoked the Salon critic Étienne La Font de Saint-Yenne to remark in 1747: "Pastel has become excessively fashionable—La Tour has a crowd of miserable imitators—everyone has a colored crayon in his hand."³

Maurice Quentin de La Tour (1704–1788) and Jean Baptiste Perronneau (1715–1783) are outstanding exemplars of the ingenuity called for in manipulating this medium—simple sticks of color composed of pulverized pigment and white filler loosely bound with a gum. The two portraits recently acquired by the Metropolitan Museum—*Jean Charles Garnier d'Île*

(1697–1755; MMA 2002.439) by La Tour and *Olivier Journu* (1724–1764; MMA 2003.26), also known as *L'homme aux trois roses*, by Perronneau—represent brilliant moments in the oeuvre of each artist (Figures 1, 2, Colorplates 8, 9). Executed six years apart, at midcentury, each work attests to the artists' technical mastery both in capturing the psychology and expression of the sitters and in producing effects suited to the prevailing taste for naturalism. This essay will discuss these works in the context of eighteenth-century pastel practices and aesthetics. By examining the different layers and components of these portraits, it will demonstrate how they were constructed, how each artist dealt with the unusual technical demands of the medium, and the methods each used to express his individual style.

PREPARATION OF THE SUPPORT

As Claude Henri Watelet explained in his *L'art de peindre*, compositions in pastel, despite their dustlike nature, were regarded as a form of painting. This was the model that pastelists sought to emulate, both in the appearance and in the physical format of their art.⁴ The customary foundation for these works, as our two portraits exemplify, was a wood strainer comparable to the rigid framework with fixed corners then used for oils.⁵ Onto this, lightweight linen was stretched and tacked; paper was pasted to the fabric, and the margins of the paper were wrapped around and glued to the back of the structure. Much like a canvas prepared for painting, this assembly provided a resilient surface on which to work at an easel and an efficient means of fitting the object into a frame with glass.

Perronneau followed this conventional procedure for his composition, but La Tour—the prosperous *Peintre du Roi*—did not and instead used a rather curious structure and mounting method for the portrait of this sitter, one of the many prestigious citizens and



Figure 1. Maurice Quentin de La Tour (French, 1704–1788). *Jean Charles Garnier d'Île*, ca. 1750. Pastel, 64.5 x 54 cm. The Metropolitan Museum of Art, Purchase, Walter and Leonore Annenberg and The Annenberg Foundation Gift, 2002 (2002.439). See also Colorplate 8

aristocrats who figured among his clients. In a departure from La Tour's characteristic attention to perfection, the eccentric strainer for *Garnier d'Île* retains tree bark on the interior face of each vertical bar, as opposed to the planed edges customarily used for pastels. No other such examples have come to light, suggesting that while negligent in the lack of finish, these rounded surfaces were meant to prevent damaging pressure marks being transferred to the pastel surface.⁶ Additionally, La Tour's paper was not large enough to be fully secured around the linen-covered strainer. Rather than adding strips of paper to extend his working surface—a practice that he, as well as many other pastelists, often employed—La Tour took a seemingly frugal approach to this vital phase of

preparation. Compensating for the disparity in dimensions, he simply adjusted the position of the sheet, wrapping only three of its four edges around the strainer and leaving a narrow band of exposed linen at the top, which was hidden from sight when the work was framed.⁷

The paper on which a portrait in pastel was rendered, and the treatment of that support, were critical to the final effect. Thus, as is apparent in our examples, it was at this early stage of the working process that the character of the composition was established. The papers favored for dry color were generally robust sheets, types that would be referred to in the nineteenth century as "wrappers." Unlike costly writing papers, which had relatively hard surfaces neces-

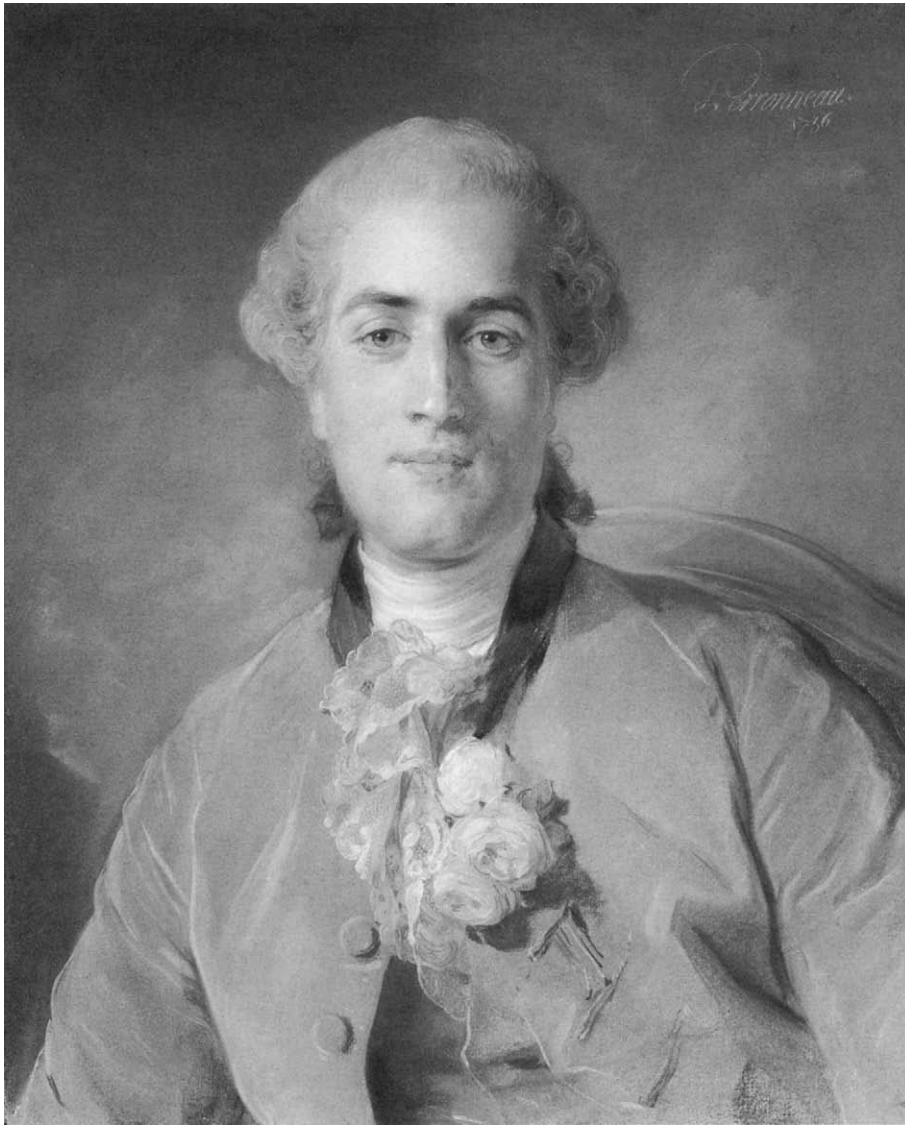


Figure 2. Jean Baptiste Perronneau (French, 1715–1783). *Olivier Journu (L'homme aux trois roses)*, 1756. Pastel, 58.1 x 47 cm. The Metropolitan Museum of Art, Wrightsman Fund, 2003 (2003.26). See also Colorplate 9

sary to withstand the action of pen and ink, these stout papers were thick and only lightly sized, characteristics that allowed them to be manipulated in such a way as to make the surface more receptive to holding this powdery medium. Preparation of the sheet—before or after attachment to the stretched linen—might entail one or several operations: immersing the paper in boiling water to remove the sizing; leveling the sheet with a penknife to eliminate fibrous clusters;⁸ rubbing up the surface with a cuttlebone; coating the paper with fish glue and wine mixed with fine pumice dust, as Jean Étienne Liotard described was sometimes his method;⁹ or applying a thick and irregular distemper coating, as was practiced by Élisabeth Louise Vigée Le Brun.¹⁰ The primary purpose of these

processes, which produced a nap or “tooth,” was to provide a mechanical bond for the pastel, necessary because the medium did not contain sufficient binder to serve as an adhesive. The resulting texture, whether heavily or lightly modified, would have a bearing on the distribution of the pastel powder and the appearance of the composition. Rather than a uniformly smooth surface being the ideal, knots, creases, and minor defects—seen in the Metropolitan’s two pastels—were held to confer artistic force, as declared some years later in the authoritative *Traité de la peinture au pastel*.¹¹

While serving as a means to secure the powder, the preparatory operation also helped to obliterate the disturbing laid and chain lines that were inherent to



Figure 3. Detail of Figure 1, face in raking light. The rough surface and projecting fibers resulted from rubbing the paper and making repeated corrections in the pastel layer.

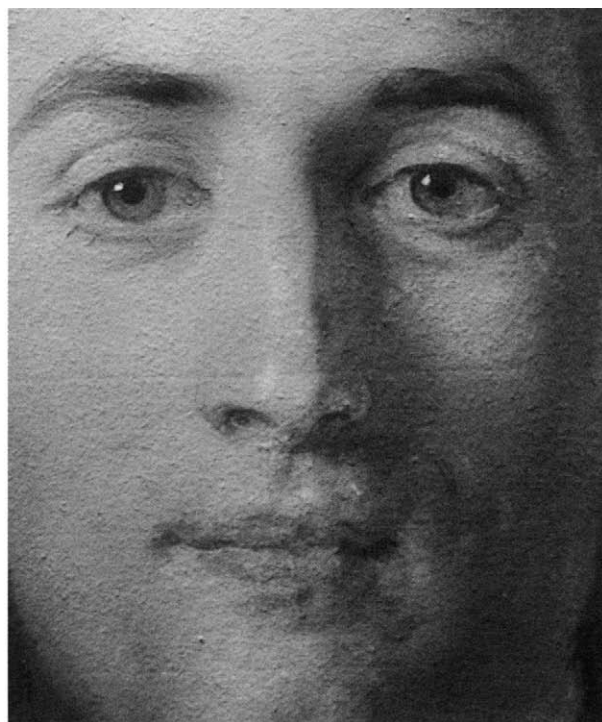


Figure 4. Detail of Figure 2, face in raking light. The relatively smooth surface of the pastel and the presence of the chain and laid lines indicate that the support was neither modified to create a tooth nor roughened by corrections.

all handmade papers—the only papers available in the eighteenth century. Most pastelists were intent on eliminating any irregularities in the support corresponding to the face of the sitter so that the final work would have a painterly, modulated appearance, unmarred by the uneven grain of the sheet. This, however, varied with the artist. For example, in a pastel by Rosalba Carriera, *Portrait of Gustavus Hamilton, Second Viscount Boyne, in Masquerade Costume* (1730–31, MMA 2002.22), the mold lines underlying the sitter's face have been smoothed away, but not those in the background. In the La Tour the paper has been rubbed overall, softening the surface and raising the fibers, making its original structure indecipherable. In raking light, the expanse of projecting, shadow-casting fibers and the thick layer of deeply embedded pastel are clearly evident in the face, the area of the composition most subject to revision; in the background the surface is consistently smooth (Figure 3). By comparison, Perronneau appears to have prepared his support selectively. In *Olivier Journu*, laid and chain lines are visible in several areas in the face and attire of the sitter (Figure 4), whereas in the background the paper is moderately napped, and the stumped pastel is irregularly impressed into it. In this composition the unmodified hard surface of the paper beneath the face contributes to the optical brightness of the skin

tones, as they are not compromised by projecting fibers (or the dust attracted to them), and the pastel, sitting higher on the surface of the support, is more texturally varied than in the La Tour.

In addition to having less refined tactile properties than writing or printing papers, those used for pastel, made with lower-grade furnishes, were available in a limited range of colors. Blue papers were made from rags dyed with indigo, and the neutral-toned gray, buff, and “whited-brown” papers were produced from a random blend of mixed fibers. Recommended by all treatises, these colors were well suited to pastel, because, as middle tints, they facilitated building the shadows and highlights, much as a dark-grounded canvas would for oil painting. Yet, even though the colored sheet served as a working tool, or a tonal mid-point, in the end the evidence of its hue would be largely obscured by the opacity of the pastel layer.

For his portraits La Tour generally chose a medium blue paper, which in *Garnier d'Isle* can be detected in the well-preserved color of the tacking edges.¹² This color seems to have been the preference of many pastelists and often appears in their self-portraits, in which such papers are shown mounted and propped on an easel.¹³ However, despite his frequent use of it, La Tour found this color unsatisfactory. In correspondence years later with his friend and former student

Belle de Zuylen, he complained about “the incessant blue hue that pervaded the tone of everything” he did. In this letter he described his recently devised method of brushing the surface with a thin wash of yellow ocher in water mixed with a little egg yolk. This probably helped to chromatically neutralize the color of the paper, but, as he explained, it eliminated the need for the thick layer of heavy pastel that otherwise would be required to obscure the underlying blue support.¹⁴

It is interesting to speculate if the faint gray tide lines along the tacking edges of this support are evidence of some type of thin brush coating La Tour was using at this earlier period for this purpose. They are unlikely to be the boundary of a fixative, because he characteristically applied this substance only to the head of the sitter—not to the entire surface of the sheet—and he used it as an intermediary, not a preliminary, layer. Commencing with a wash, as he stated, would have allowed him to suppress the color of the paper with a minimum amount of pastel and also would have helped to secure the subsequent layer of evenly distributed powder. The flat background, as

seen in the Metropolitan’s *La Tour*, achieved by rubbing the pastel into the support with a roll of leather, or stump,¹⁵ not only contrasts with the more varied relief of the strokes of the sitter, but the diminished light reflections from its planar surface further enhance the composition’s textural differences. Indeed, the artist’s methods are suggested in *Garnier d’Isle* by the uniform expanse of bluish black pastel that fills all the interstices of the paper and appears dense and compact, yet, as close examination reveals, was not heavily applied.

While for *La Tour* the support—its texture and color negated—functioned merely as a carrier to provide a secure foundation for the powder, for Perronneau—whose technique was far less labored—it served a more varied role. In *Olivier Journu* the artist used an off-white paper and showed less concern in entirely obscuring its presence. As described, he did not rub up the sheet beneath the sitter’s face, hence the irregular surface of laid and chain lines caused discrete passages of pastel powder to be deposited on the crests of the paper grain but not in the hollows. The resultant small voids, around the mouth and in



Figure 5. Infrared reflectogram of detail of Figure 2, showing underdrawing in black chalk



Figure 6. Infrared reflectogram of Figure 1

the jacket at the lower right,¹⁶ along with the projections in the paper, serve as subtle points of luminosity. These elements, plus the somewhat quick, draftsmanship quality of his crayon, contribute a certain lack of finish to the composition and a sense of the spontaneous inspiration associated with these effects.

THE UNDERDRAWING

La Tour was unique among pastelists in his custom of making *préparations*. These small, independent, and yet highly finished head studies served in his relentless quest for fidelity to nature, his search for the sitter's true *ressemblance* behind the exterior visage. In order to capture the immediacy and freshness of their subjects, however, pastelists generally did their preliminary drawings for portraits directly on the support. The seventeenth-century practitioner Robert Nanteuil, for example, worked exclusively in this manner, according to his protégé Domenico Tempesti, as he prized "the fire of the preliminary *ébauche*."¹⁷ Perhaps for similar reasons, no preparatory portrait drawings by Perronneau are extant. There is, as a result, a dearth of pictorial and literary information regarding the materials and nature of pastel underdrawing, the most fundamental phase in developing a composition.

In seeking such physical evidence, two other problems arise. The first is that pastel, as any powdered substance, is inherently opaque, and thus it is almost impossible for preparatory strokes to remain visible to the unaided eye in a finished work. The second obstacle to uncovering underdrawings is that, presumably, many were rendered in white sketching chalks, such as a combination of whiting and tobacco-pipe clay, and flesh-toned pastels, such as tints of carmine and lake,¹⁸ hues that would harmonize and blend with the subsequent colors of the complexion, but which are transparent to infrared reflectography. It is perhaps for this reason that no evidence of an underdrawing using this means of examination was found beneath *Garnier d'Île*; however, a very summary underdrawing, rendered in black chalk, was detected in the Perronneau portrait. Under infrared light, these marks can be discerned at the temples, beneath the hairline, on the left side of the chin, and in a leaf located to the right of the corsage (Figures 5, 6). The overall economy of this preparatory work appears typical of the few black chalk underdrawings that have come to light and may imply both that it was intentionally spare, because of the chromatic problems a dark powdery preliminary drawing posed, and that it was to be supplemented by flesh tones.¹⁹ In the context of Perronneau's lightness of hand, and even his summary

manner of preparing his support, this rudimentary sketch suggests that this itinerant artist, known to be less exacting than the obsessive La Tour, approached his subject with great immediacy and made few corrections in his conception in the course of his work. As will be discussed, this was at great variance with La Tour's arduous process of elaboration in *Garnier d'Île*.

THE WORKING PROCESS: COLOR APPLICATION AND THE PASTEL PALETTE

There is also little information concerning how the pastelist progressed from this point, and thus the process must be clarified by documentary sources and by looking at unfinished work. For La Tour, as seen in the vigorous, graphic strokes of his *préparation* of *Louis de Silvestre* (J. Paul Getty Museum, Los Angeles), an early stage of drawing entailed organizing the lights and shadows, starting with the blue paper as the middle tone. Here, simple black chalk lines heightened with white chalk are combined to fix the structure of the face and to establish the basis for the modeling that in a later phase of work would appear as large blended masses. The image would then be further developed in colored crayons on another sheet.²⁰ More typically, pastelists would have carried on from the underdrawing with dead color—tints in a limited range of flesh colors and darker tones of green, blue, and brown—rubbed into the paper to provide both a ground and a chromatic foundation. From this stage, highlights and shadows would be developed, applying hatched strokes in half tints and full color to build the large color masses, continually modulating, smoothing, and replenishing with more crayons. In order to maintain the breadth of the composition, all parts of it were worked on, more or less simultaneously.²¹ Apart from the reworking that was integral to La Tour's process, this would have been the general sequence of color application employed by him and by Perronneau in these carefully wrought portraits.

Yet, more important than this sequence of steps was the manner in which crayons were used when executing a composition. The powdery nature of pastel did not lend itself to glazing or layering, nor could the colors be mixed on a palette or support, or applied by brush. To produce the naturalistic and illusionistic effects demanded for portraiture in the eighteenth century, as unequivocally prescribed by Roger de Piles in his *Cours de peinture par principes*,²² the pastelist had to be equipped with a vast array of colors in advance of work. Because of the numerous complications in their fabrication—preparing the pigments and coordinating the properties of each component to produce

crayons with desirable color and textural qualities—they were rarely made by the artist but rather purchased from pastel makers in cities throughout the Continent and in London. Typically, a collection of pastels consisted of numerous tints of each pigment and compound color (hues composed of two or more pigments, such as yellows and blues to form greens), each made with increasing proportions of a white filler (among them gypsum, talc, or tobacco-pipe clay) and a binder suited to the particular mixture.²³ Having an expansive range of tints ensured the most subtle gradations, and adeptness of hand in modulating them ensured chromatic brilliance. It was precisely this necessity that La Tour bemoaned. To him “the tone was never correct, one was obliged to use several tints on paper and make several strokes with different crayons instead of one, as the painter did in oil, to avoid risking damage to the work.”²⁴

Despite the vast number of crayons the pastelists required, this was not, in theory, at great variance with the hues required for the oil painter. Jean Baptiste Oudry, in his second discourse on color at the Académie Royale in 1752, had advised that the painter’s palette be laid out with all the available pure pigments, and each was to have at least five premixed tints and as many midtones as the artist could manage (approaching an implausible one hundred and fifty hues) so as to avoid “tiring” them by mixing with the brush while working.²⁵ Using oil painting as the model, the same warning not to impair the purity of the tones was conveyed by manuals for pastel, instructing the artist to guard against the practice of those painters who mix and compose their colors on the canvas and thus risk overworking them.²⁶ Indeed, such connections between the two media seems even to have extended to the pastel box—the counterpart to the painter’s palette. Instructions for its organization recommended separate partitions for crayons of related hue, a plan that enabled the artist to see the full extent of his graduated tints laid out before him, much as one does on the oil palette, but for the pastelists it also served to eliminate searching for a much needed color.²⁷

With a rigorous verisimilitude being the norm, patrons demanded fidelity not only in rendering psychological individuality and gesture but also in the color and texture of all aspects of their appearance: their skin, eyes, hair, fabric of their attire, and accessories. The sitter was to be particularized and thereby recognized. To achieve this, without resorting to mixing colors, the pastelists had to apply the tints in imperceptible tonal steps and blend the strokes of adjacent hues either with the crayon or “sweeten” them with the finger or the stump. These skills, among the most

important for those working in this medium, required only the slightest pressure so as not to flatten the powder. In contrast, textural accents, details, and small touches were rendered decisively with the edge of a broken crayon, and any excess removed with a pin.²⁸ The goal, as explained in manuals whose audience consisted largely of amateurs, was to achieve a blended effect as in oils, as if the pastel had been rendered with a brush.²⁹ La Tour, in a letter to a student, was at pains to point out the restraint this entailed, counseling her “to not overwork the colors when they are right, to use your little finger as lightly as possible, not to employ too much color and to keep the paper untouched wherever you wish to apply a heavy layer of chalk: the work will, in this way, be much more lightly done.”³⁰ It was this traditional technique that formed the basis for the large, modulated expanses of color in both Metropolitan portraits: compact, dense, and homogeneous in La Tour; suggestive, light, and varied in Perronneau—each style manifested first in the artists’ respective choice of support and then in its preparation.

Verisimilitude, however, was achieved not only in the artful handling of the material but also by the skillful orchestration of color. La Tour’s sitter is rendered in convincing skin tones, and the broad passages of color are closely related and blended. The jacket has a harmonious silvery blue tonality echoed in the reflections in the face; the dark background, with its subtle hints of porphyry, suggests a flat field of black stone. In contrast, Perronneau’s approach, like his treatment of the paper, is more spontaneous and diversified. His blending of the tints is imperceptible in many areas, yet he is also content to depart from conventional practice. His background is relatively light and varied and does not set up a strong contrast with the figure. In addition to the occasional small reveals of paper, his palette is more capricious in its unrelated colors: oppositions of blue green and pinkish red are seen throughout. A blue-green coloration permeates the whole. Moreover, the underlayer of the background, the chair back, the strokes and passages of the chin, the jacket, and the leaves and stem of the corsage, taken together, form an overall play of opposing colors, with each reflecting the other—a means of arraying color that parallels the short, broken strokes of Chardin’s pastels.

Despite their differences, however, for both artists the subtle, superimposed accents of unblended, firmly stroked color marked their finishing draftsmanly touches. These are apparent in the zigzag and hatched highlights—in *Garnier d’Isle*, notably in the forehead and sleeve; and in *Olivier Journu*, in the face, jacket, and background—touches that give these

works their particular vitality and signal an emerging taste for signs of the artist's hand and a glimpse of the creative process.

THE WORKING PROCESS: FIXATIVES

Despite the richness of the palette and inherent brilliance of the light-scattering particles, the inherent flaw of pastel is that it is merely powder and does not form a continuous film. Its weak adhesive properties cannot be fully overcome by modifying the texture of the support, and at a certain point it is no longer possible to add more layers of color or to make corrections. Doing so would compress this dustlike material, thus altering the way in which light is reflected; the hues would be dulled, and the prized velvety quality, or "fleur," impaired. For an artist confident in his first thoughts, this ruinous stage would probably not be reached, but for La Tour this was not the case. Plagued by the limitations of the medium—the only one in which he worked—he compared himself to "poets and musicians who can revert to the best of their first thoughts, when their corrections extinguish that inspirational fire which produces sublime effects. But in my pastels," he continued, "all is lost when I yield to a mood different from that of the original inspiration: the unity is broken." By contrast, "the painter in oils, by the use of alcohol and the bread rubber, may recover the first freshness of his conception."³¹ It was presumably at this point in his work that La Tour, constantly driven to revise his portraits in search of the most apt expression of his sitter, would apply a fixative to create a barrier—or a new ground—so that he might rework without any evidence of alteration. His *Self-Portrait* (Musée Antoine Lécuyer, Saint-Quentin), a *préparation*, bears witness to the process (Figure 7). Here fixative has darkened the pastel, apparent in the irregular aureole encircling the face. While this surrounding area was left exposed, the visage was amended with a fresh application of color.

In devising a method for overcoming the problems of this weakly bound powder, La Tour was very much in accord with the current concerns of the Académie Royale. Protecting pastels with a fixative—a liquid solution consisting of a transparent resin and an alcohol, such as fish glue dissolved in water and spirits of wine—had become an important issue at midcentury, the moment when the Metropolitan's two portraits were executed. Ambitious reforms beginning in 1747, spearheaded by Mme de Pompadour's uncle, Charles François Lenormand de Tournehem, included creating both a collection of paintings for nationalistic purposes as well as a means of caring for them. Amassed

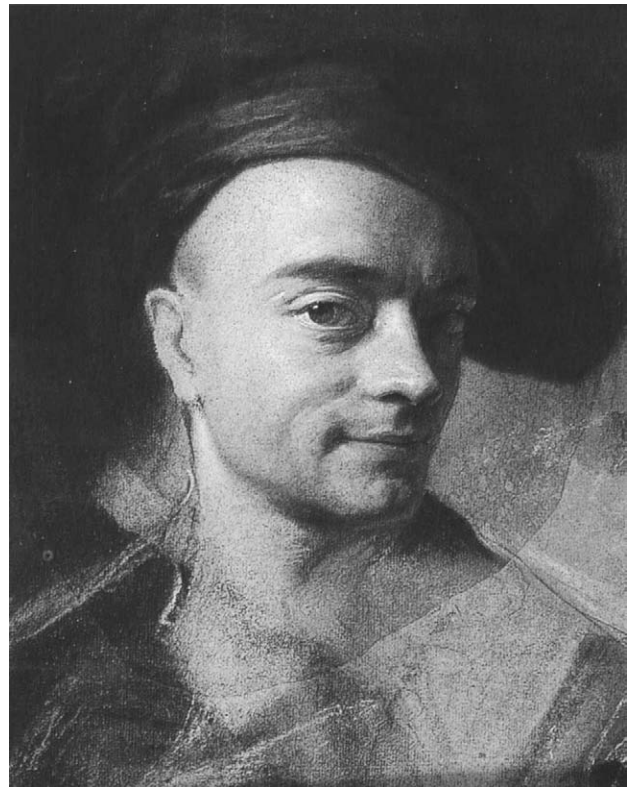


Figure 7. Maurice Quentin de La Tour. *Self-Portrait, préparation*, ca. 1742. Pastel. Musée Antoine Lécuyer, Saint-Quentin. Only the face was reworked with pastel, whereas the surrounding fixative was left exposed.



Figure 8. Magnified example of fixed and unfixed pastel

from the royal holdings and the gifts of living artists, these works would ultimately form the foundation of the Louvre; preserving this patrimony implied that they be maintained in good condition.³² Because pastels were regarded as a form of painting, efforts were also directed toward their preservation, and thus interest emerged in developing an invisible elixir to protect their fragile surfaces.³³ Records of the

Académie Royale, the Académie des Sciences in Paris and its counterpart in London, the Royal Society of Arts, and numerous artists' manuals tell of the chemists, charlatans, and artists—including La Tour—who, in response to the promise of prizes and commendations, came forward with experiments and recipes for this purpose. These documents attest to the many debates arguing not only which fixative and which method of application was effective but whether any were as good as a sheet of glass.³⁴

At the same time, it was also recognized that pastels treated with fixative would darken and lose their distinctive texture and matte effect, as may be seen in the background of La Tour's *Self-Portrait* described above. However, devising a substance that would not provoke these consequences was, in fact, not possible. Once these irregular, dustlike specks are surrounded by a liquid, the diffuse light-scattering effect, which confers the medium's characteristic velvety aura, is altered (Figure 8). A fixative penetrates the randomly arrayed particles, filling the spaces between them, repositioning them, compressing the surface, and thus saturating the color. Indeed, it was the absence of just such a coating, which invariably yellowed in time, that contributed to the freshness of color that characterizes works in pastel.

Both La Tour and Perronneau must have been fully aware of the deleterious effects of these materials, for neither artist used them to protect the surface of his work but, rather, for intermediary layers. In the case of La Tour, many of his *préparations* make this evident; however, his use of fixative in this manner also extended to his finished work, where its presence is largely hidden. In fact, numerous accounts testify to his propensity for reworking and often ruining his portraits. This avidity for perfection may be seen, for example, in his reception piece of 1746, *Jean Restout* (Musée du Louvre, Paris), which, by the artist's own account, he revised and fixed at least one hundred times in the twenty-five years following its execution.³⁵ The influential amateur Louis Petit de Bachaumont also wrote of this penchant for perfection, exclaiming that "La Tour does not know when to stop. He continually endeavors to improve upon what he has done with the result that by overworking, by tormenting his picture, he frequently spoils it. He then takes a dislike to it, erases it and begins again; and the second attempt is often inferior to the first. He has, moreover, an obstinate prejudice in favor of a particular kind of varnish which, so he believes, he invented himself and which frequently ruins his work."³⁶

Because a fixative can provide a receptive surface for a subsequent layer of pastel, indications of La Tour's use of such a barrier to correct his presenta-

tion portraits are usually obscured. However, a trace of his method is visible in *Garnier d'Isle*, specifically in the spots of darkened blue pastel at the upper right in the sitter's jacket (Figure 9). These sites, which are slightly slick and compressed, are evidence of an underlying layer of fixed pastel that caused the layer of dry color applied above it to adhere erratically. It is also likely that this coating contributed to the sense of dense texture, or solidity, of the figure, by compacting the powdery medium that it covered. That these effects are the result of a fixative—probably applied by brush through a gauze screen elevated slightly above the surface of the composition (one of several methods then in use)—is confirmed under infrared reflectography in the shadowy, liquid strokes bordering the jacket at the lower left and behind the neck.³⁷ The scraped-down alterations around the head, also noted under infrared, and the excessively fibrous texture of the face, combined with the effects of the fixative, point to the artist's enduring in this presentation portrait that agonizing process of revision already well described.

La Tour is, perhaps, the only pastelist about whom there is an abundance of visual and documentary evi-



Figure 9. Detail of Figure 1. The underlying fixative layer is revealed by the dark blue spots at the upper right of the jacket. The passementerie was rendered by brush in gouache.

dence regarding this particular practice. Despite Enlightenment propensity to applaud scientific discovery and encourage its application to preserving delicate works of art, little information survives about the actual use of such substances by other artists. Few were willing to divulge their formulas and techniques because such secrets were believed to have a bearing on one's success. While close examination of *Olivier Journu* suggests that Perronneau did not refrain from this practice, his reason for using a fixative in this composition differed from that of La Tour. La Tour's purpose was to isolate parts of the composition with which he was dissatisfied so that he might make clean corrections with fresh strokes of the crayon. In *Olivier Journu* fixative is also used as a barrier, but it is limited to the background so that the color could be modified—in this case, revealing hints of blue to enrich the green (Colorplate 10). Though visible even with the unaided eye, under magnification many of the exposed blue sites appear both translucent, as if bound or covered by a medium, and as a distinct layer that is not intermixed with the green above it.³⁸

Despite these differences in approach, fixatives served these artists as a means of avoiding the inevitable physical and optical muddying of hues resulting from the intermingling of colored powders. While their contemporaries, at least according to literary sources, regarded these substances as protective coatings, La Tour and Perronneau used them as integral elements in their working process. This technique would be exploited in the late nineteenth century by Edgar Degas in his pastels, enabling him to obtain the greatest clarity of tone in his arrangement of complementary colors.

FINAL DETAILS AND VERISIMILITUDE

In accord with the demand for fidelity to nature, viewers took great pleasure in studying and interpreting every aspect of portraits such as these, reveling in their astonishing verisimilitude and technical brilliance. Certainly the most dramatic of the virtuoso effects were in the final details. La Tour's much-admired genius in producing an illusion of reality is palpable in *Garnier d'Isle*, particularly in the eye-catching passementerie.³⁹ Not only does the placement of the jacket closures emphasize the sitter's corpulence, and his seeming intrusion into the spectator's space, but La Tour has made the clasps tactile by painting them with a brush loaded with a thick liquid mixture of gray, white, and black gouache, producing an effect that virtually sparkles (Figure 9). He probably made the gouache by scraping his crayons to a powder, which

he combined with a fixative or a gum. The resultant medium—with its high ratio of pigment to liquid—has optical properties similar to pastel, making it and dry color well suited for use together, as La Tour often demonstrated, notably in his elaborately detailed portrait of *Président Gabriel Bernard de Rieux* (J. Paul Getty Museum, Los Angeles).⁴⁰

In *Olivier Journu*, Perronneau exercised comparable technical legerdemain in the lace jabot using dry, sharp-edged pastels directly applied without blending; the jagged impression within each stroke, when seen under magnification, indicates that rather than being smoothly worn the crayons were intentionally broken. In contrast to his bold handling of the face, corsage, and red jacket, the process used to construct the jabot—a motif he frequently employed—is invisible. Seeming to project beyond the picture plane, the convincing naturalism of the jabot is produced by precise and harmonious strokes of whites, light-hued mauves and grays, and foreshortening to near life-size dimensions (Figure 10). In its structure and placement of tints, the jabot suggests an awareness of Oudry's two lectures on color, and, perhaps, of his celebrated monochromatic trompe l'oeil painting, *The White Duck* (1753, whereabouts unknown), a pedagogical demonstration of illusionism and the relativity of whiteness—of its tones, and of the quality of its lights and shadows.⁴¹

But surely Perronneau's most startling attempt at a technical coup is the sprinkling of powder on Journu's shoulders from his freshly coiffed wig (Figure 11). This is a motif the artist employed frequently for his male sitters, albeit usually in greater abundance than portrayed here, since it signified a certain material comfort that was readily comprehended by his *haute bourgeoisie* clientele.⁴² One of the most notable examples of this is Perronneau's portrait of La Tour in his black velvet surtout (Musée Antoine Lécuyer, Saint-Quentin) (Figure 12), displayed in the Salon of 1750—the famed pastel that provoked the notorious, though much exaggerated, rivalry between the artists. While Perronneau was more than capable of rendering this detail with his crayons, scientific analysis reveals that this white powder is not pastel at all but, rather, spherical clusters of wheat flour (Figure 13).⁴³ That there are relatively few of these clusters makes it appear this was an experiment that stopped short; nonetheless, it was an attempt, at this final stage of the composition, to appeal not only to the taste for novelty and detail but also to the prevailing sensibility that demanded art imitate life. By employing the very substance customarily used to powder a gentleman's perruque, Perronneau captured and deepened a much-desired illusion of reality.



Figure 10. Detail of lace jabot in Figure 2

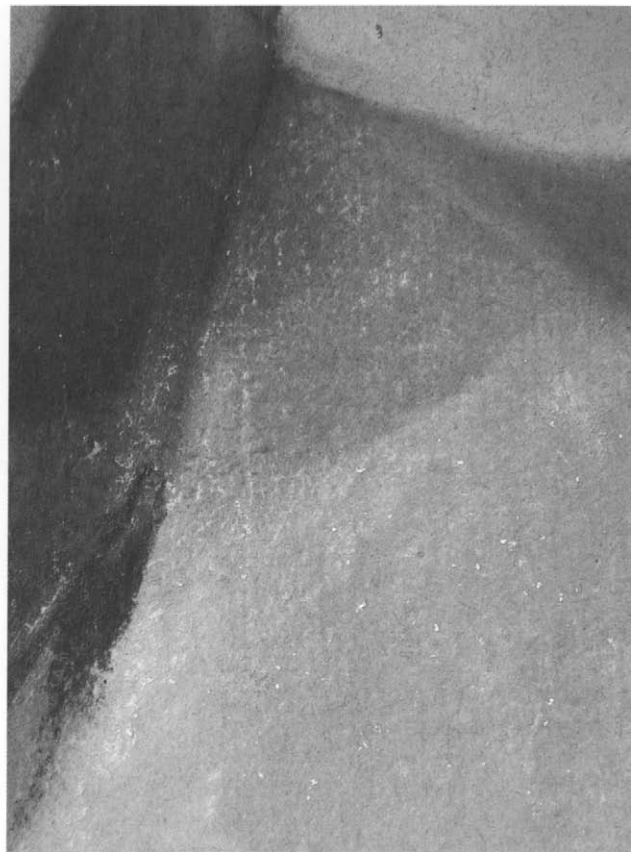


Figure 11. Detail of Figure 2, showing the white powder on the sitter's left shoulder

Eventually, Perronneau came to be criticized for not being true to nature.⁴⁴ The eighteenth-century viewer expected a painting to be immediately comprehensible,⁴⁵ and the fragmented coloring of the artist's flesh tones, and lack of solidity in his stroke and surfaces, as seen in *Olivier Journu*, would be faulted for their ostensible lack of verisimilitude. Moreover, the public not only wanted the perfect illusion but it wanted to view its illusion from a prescribed distance. The concept of how one was to look at a picture was first elucidated by de Piles; he asserted that "every painting has an ideal viewing distance and its beauty will be compromised as one moves near or far away."⁴⁶ This opinion had only grown stronger by midcentury, as the increasing focus on issues of naturalism placed a corresponding emphasis on display practices. Thus it was established that "works of art were to be placed,

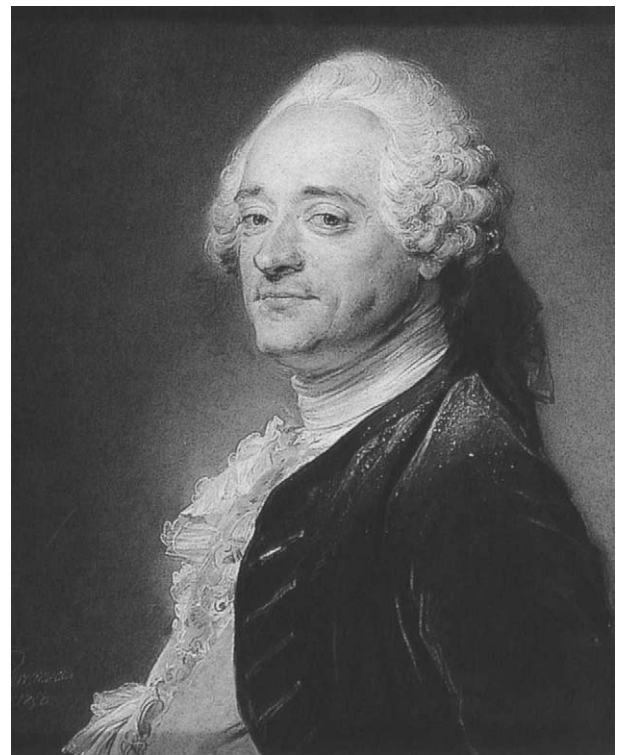


Figure 12. Jean Baptiste Perronneau. *Portrait of Maurice Quentin de La Tour*, ca. 1750. Pastel. Musée Antoine Lécuyer, Saint-Quentin

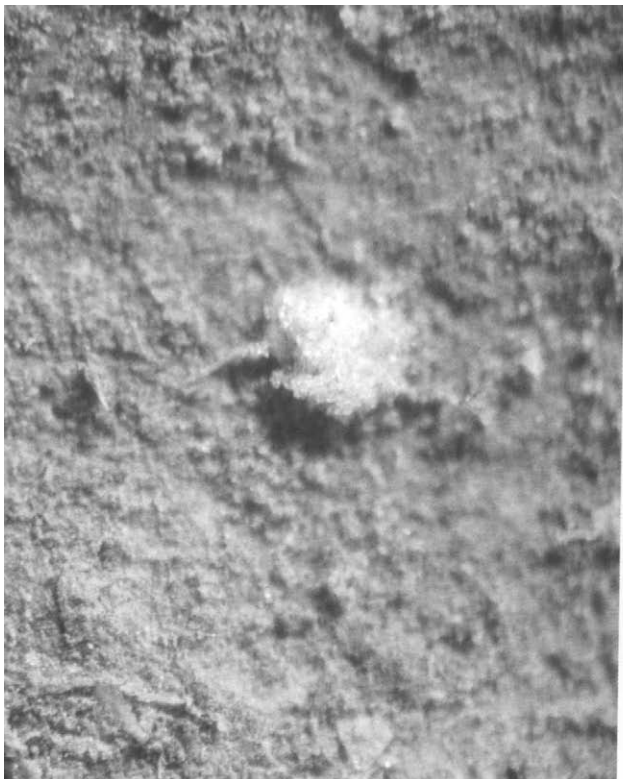


Figure 13. Detail (original magnification x 60) of Figure 12, showing a particle of wheat flour



Figure 14. Maurice Quentin de La Tour. *Garnier d'Isle*, ca. 1750. Pastel. Musée Antoine Lécuyer, Saint-Quentin

lighted and beheld at a suitable distance in order that the illusion be successful.”⁴⁷ It is not surprising, then, that Salon criticism, which reflected the taste of both the public and the connoisseur, would find Perronneau lacking. In 1748 one voice, Saint-Yves, referring to this artist in particular, remarked that “at a distance the imitation of nature diminishes in his work: parts which have the most need of strong touches are lost at a certain remove and are no longer united in the eye of the spectator. Viewing them from near and then from five feet away will make this evident.”⁴⁸

Similar criticism, which clearly implied that the artist paint with an awareness of where his work would hang, was also directed at La Tour.⁴⁹ Filled with pride, La Tour expressed his indignation at the demand to view works from “at least twenty-five feet away, when in fact, the focal point is close,” a requirement particularly frustrating to the portraitist who worked only two or three feet from the model. Seeking to “discern from near what cannot be seen from afar,” was a “disturbing conflict” he asserted to the Marquis de Marigny, and he arrogantly claimed that only he “could be sensitive to joining a body and head together in accord with the rules of perspective.”⁵⁰ It

is owing, perhaps, to this dilemma—or to his desire to lend liveliness to the sitter and the illusion of spontaneity to his laboriously constructed portraits—that with varying degrees of emphasis he superimposed bold, draftsmanly marks in red chalk or white or blue pastel on the blended mass of skin tones in his works executed during this phase of his oeuvre, among them the Metropolitan’s composition (Figure 1), a highly finished study of *Garnier d’Isle* (Figure 14), *Le Père Emmanuel* (1757, Musée Antoine Lécuyer, Saint-Quentin), and *Self-Portrait* (1764, Norton Simon Museum, Pasadena). These effects, which are readily visible but sometimes bear little meaning on close inspection, read most plausibly at a distance, where they unite with the underlying foundation.

Whether from near or afar, fidelity to nature was above all the defining premise for portraiture in the eighteenth century, and meeting the many demands of this benchmark was intimately tied to the way in which the pastelists manipulated his fragile medium. Employing different methods but with equal and consummate skill, both La Tour and Perronneau convincingly, if not always consistently, met the expectations of their viewers.

ACKNOWLEDGMENTS

I extend my gratitude to Jenene G. Garey for her untiring assistance.

NOTES

1. F. Schmid, "The Painter's Implements in Eighteenth-Century Art," *Burlington Magazine* 108 (October 1966), pp. 519–20.
2. Adrian Bury, *Maurice-Quentin de La Tour: The Greatest Pastel Portraitist* (London, 1971), p. 8 n. 2.
3. Léandre Vaillat and Paul Ratouis de Limay, *J. B. Perronneau (1715–1783): Sa vie et son oeuvre* (Paris, 1909), p. 74.
4. Claude Henri Watelet, *L'art de peindre: Poème, avec des réflexions sur les différentes parties de la peinture* (Paris, 1760), chap. 19, "La peinture en pastel," p. 52. The idea of pastel as painting had been articulated by Roger de Piles, *Cours de peinture par principes* (1708; Paris, 1989), p. 153, and by P. R. de Chaperon, *Traité de la peinture au pastel, du secret d'en composer les crayons, & des moyens de le fixer* (Paris, 1788).
5. Stretchers, which can be keyed out, were introduced in France in the late 1750s, but few oil paintings mounted on strainers survive from before the late eighteenth century; personal communication, Dorothy Mahon, Conservator, Paintings Conservation, Metropolitan Museum. See *Diderot Encyclopedia: The Complete Illustrations, 1762–1777* (New York, 1978), vol. 3, pls. 144, 145; James Ayres, *The Artist's Craft: A History of Tools, Techniques and Materials* (Oxford, 1985), p. 234. Strainers for pastels were of varying design: mortise and tenon; half-lapped or ship-lapped; butt-joined; with or without diagonal corner supports.
6. The imprint of a strainer on the perimeter of a pastel, as in Rosalba Carriera's *Portrait of Gustavus Hamilton, Second Viscount Boyne, in Masquerade Costume* (1730–31; MMA 2002.22), results from pressure exerted on the verso of a composition by the wooden bars if their inner edges are not beveled. The *Garnier d'Isle* strainer must be viewed perhaps in the context of contemporary joinery practices, notably the lack of finish encountered in the interior of eighteenth-century French case furniture; personal communication, Marijn Manuels, Associate Conservator, Objects Conservation, Metropolitan Museum.
7. Picture frame dimensions would have determined the size of the mounted pastel. However, in the eighteenth century paper was limited in size to that of the paper mold, which, in turn, was only as large as the breadth of the papermaker's arms. Among the many examples of a working surface enlarged with additional paper are La Tour's monumental portrait *Président Gabriel Bernard de Rieux*, ca. 1739–41 (200 x 150 cm; J. Paul Getty Museum, Los Angeles), and Jean Étienne Liotard (1702–1789), *Self-Portrait with a Beard* (97 x 71 cm; Musée d'Art et d'Histoire, Geneva). Exposing and inpainting the linen backing is less common; examples maybe found in pastels by John Singleton Copley (1738–1815), who based his technique on European models. See Marjorie Shelley, "Painting in Crayon: The Pastels of John Singleton Copley," in Carrie Reborn et al., *John Singleton Copley in America*, exh. cat., Museum of Fine Arts, Boston, and The Metropolitan Museum of Art, New York (New York, 1996), p. 132.
8. Among the treatises describing these procedures are John Russell, *Elements of Painting with Crayons* (Dublin, 1773), p. 18; Chaperon, *Traité de la peinture au pastel*, pp. 334–35; A. Constant de Massoul, *A Treatise on the Art of Painting and the Composition of Colours . . .* [translated from the French ed.] (London, 1797), p. 110. The fibrous clusters, knots, and inclusions in paper resulted, generally, from a furnish composed of unsorted rags and from debris that was not eliminated from the pulp prior to the beating stage of paper formation.
9. N. S. Trivas, "Two Formulas by Liotard," *Technical Studies* 10 (July 1941), pp. 29–32; see also Chaperon, *Traité de la peinture au pastel*, p. 337.
10. The thick and irregular brush-coated preparation in various pastels by Elisabeth Louise Vigée Le Brun (1755–1842) may have been inspired by the gesso grounds she used in her canvas and panel paintings. This texture has been observed when examining her pastels in raking light; see, for example, Joseph Baillio, "Vigée Le Brun: Pastelliste et son portrait de la duchesse de Guiche," *L'oeil*, no. 452 (June 1993), pp. 20–29, fig. 1, *La duchesse de Guiche*, 1784; and *Old Master Drawings*, sale cat., Christie's, New York, January 24, 2001, lot 126, *An Allegorical Portrait of a Lady as Diana, Bust-length Looking to the Left*, 1777. Passages of this type of ground are also present in Anton Raphael Mengs, *Pleasure*, ca. 1755–60, Metropolitan Museum (2005.231).
11. Chaperon, *Traité de la peinture au pastel*, p. 332.
12. Many eighteenth-century blue papers that have retained their rich coloration were made from indigo-dyed rags, rather than from rags that were dyed in the vat during the beating of the pulp; Peter Bower, "Coloured Papers," *Quarterly* (British Association of Paper Historians), no. 45 (January 2003), p. 47.
13. For example, Jean Étienne Liotard, *Self-Portrait with a Beard*; Jean Baptiste Siméon Chardin, *Portrait de Chardin au Chevallet* (1778–79; Musée du Louvre, Paris); Marie Suzanne Roslin (1734–1772), *Self-Portrait with the Portrait of Maurice Quentin de La Tour Pointing His Index Finger* (private collection; illustrated in Xavier Salmon, *Le voleur d'âmes: Maurice-Quentin de La Tour*, exh. cat., Musée National des Châteaux de Versailles et de Trianon (Paris, 2004), p. 55.
14. Maurice Quentin de La Tour to Belle de Zuylen, April 14, 1770, in *Le cabinet de l'amateur*, ed. Eugène Piot (Paris, 1863), p. 16: "mettre avec une brosse une légère teinture d'ocre jaune à l'eau simple, bien délayée ensemble avec un peu de jaune d'oeuf sur du papier bleu; cela empêche le lourd qu'il est difficile d'aviter par la quantité de couleurs nécessaires pour couvrir le bleu du papier."
15. Russell, *Elements of Painting*, p. 23.
16. Unlike abrasion, in which pastel powder has been rubbed off the projecting grain of the paper, in the jacket (lower right) of the *Olivier Journu* portrait the pastel sits on the surface of the sheet, and the hollows are devoid of powder—an effect that occurs when a crayon is lightly stroked across the surface.
17. "Robert Nanteuil: Opinions, maximes et conseils recueillis par son élève Domenico Tempesti," in *Le cabinet de l'amateur*, ed. Piot, pp. 247–48.
18. Russell, *Elements of Painting*, pp. 19–20. Media recommended for this purpose varies; for example, Carington Bowles (*The Artists Assistant in Drawing . . .*, 2nd ed. [London, 176–], p. 39), lists charcoal and white, black, or red chalk for the preliminary drawing.
19. Other examples of works in which carbonaceous underdrawing media have been revealed using infrared reflectography are John Singleton Copley, *Portrait of the Artist* (1769; Winterthur Museum, Winterthur, Delaware) and *Portrait of Mrs. Edward*

- Green* (Mary Storer) (1765; MMA o8.1). Underdrawings in black chalk or charcoal are visible to the unaided eye in many of Liotard's unfinished pastels, among them the *Grand Vizier* (National Gallery, London).
20. For La Tour, each preliminary drawing corresponded to a stage in the production of the definitive composition; Christine Debré and Xavier Salmon, *Maurice-Quentin de La Tour: Prince des pastellistes* (Paris, 2000), p. 207. La Tour made many studies similar in technique to that used in the *préparation* of Louis de Silvestre. With the latter (a study for the finished pastel of the sitter in the Musée Antoine Lécuyer, Saint-Quentin), the accents of blue pastel were probably not intended to serve as colored strokes but, rather, as corrections, merging with the dark blue support whose original color is well preserved on the verso of the sheet. A similar technique was used by Pierre-Paul Prud'hon (1758–1823) in his schematic study of *The Medici Venus* (*Old Master Drawings*, sale cat., Sotheby's, New York, January 21, 2004, lot 139); the black and white chalk lines were preliminary to the next stage, where they would be blended to produce masses of shadows and highlights.
 21. Russell, *Elements of Painting*, pp. 18, 20–23; Chaperon, *Traité de la peinture au pastel*, pp. 222–26. Dead coloring could also be done before the paper was pasted to the canvas; the moisture in this process strengthened the attachment of the colors. Several of the various stages of laying in color are visible in an unfinished pastel attributed to Jean Étienne Liotard, *Portrait of a Lady* (*Old Master Drawings*, sale cat., Sotheby's, New York, January 21, 2004, lot 103), in which areas of the attire are summarily drawn and the strokes are not modulated, in contrast to the treatment of the face, with its careful hatching and blending of the colors, as well as highlights, shadows, and details.
 22. Roger de Piles, *Cours de peinture par principes* (Paris, 1708), p. 260: “la première perfection d'un Portrait est une extrême ressemblance”; see, too, the article “Portraits,” in *Encyclopédie; ou, Dictionnaire raisonné des sciences, des arts et des métiers*, vol. 13 (Neuchâtel, 1765), pp. 153–54 (repr. New York and Paris, 1969), vol. 3, p. 45: “Le principal mérite de ce genre de peinture est l'exacte ressemblance qui consiste principalement à exprimer le caractère et l'air physionomie des personnes qui'on représente. . . .”
 23. Chaperon, *Traité de la peinture au pastel*, pp. 28–197. Descriptions of color preparation and crayon fabrication, as presented in many eighteenth-century pastel treatises, was not for the purpose of providing the artist with instructions to be followed, as would be the case in oil painting, but in order that the practitioner be well informed.
 24. Maurice Quentin de La Tour to the Marquis de Marigny, August 1, 1763, in J.-J. Guiffrey, “Correspondance inédite de Maurice Quentin de La Tour,” *Gazette des beaux-arts*, 2nd ser., 31 (March 1, 1885), p. 211.
 25. “J.-B. Oudry.—Discours sur la pratique de la peinture et ses procédés principaux: Ébaucher, peindre à fond et retoucher,” in *Le cabinet de l'amateur*, ed. Piot, p. 109. The practice of a pre-mixed palette incorporating white oil paint to produce tints became commonplace by the end of the seventeenth century. See John Gage, *Color and Culture: Practice and Meaning from Antiquity to Abstraction* (Berkeley, 1999), pp. 178–80. This process is described, as well, by William Hogarth (*The Analysis of Beauty* [London, 1753]) and Michel François Dandré-Bardon (*Traité de peinture* [Paris, 1765]), among others. Pastellists had the same limited number of pigments available to them as did oil painters; however, their full-strength pure colors, mixtures of colors, and multitudes of tints made by the combination of a white pigment with colored pigments, amounted to a vast range of hues.
 26. Warnings against the disastrous consequences of overworking pastel were given in all the handbooks and frequently noted by critics, among them: Russell, *Elements of Painting*, p. 22; Chaperon, *Traité de la peinture au pastel*, p. 221.
 27. Roger de Piles, *Éléments de peinture pratique*, in *Oeuvres diverses de M. de Piles* (Amsterdam and Paris, 1767), vol. 3, pp. 301–2; Russell, *Elements of Painting*, pp. 39–40; Chaperon, *Traité de la peinture au pastel*, p. 26.
 28. Russell, *Elements of Painting*, p. 25.
 29. Bernard Lens, *A New and Compleat Drawing-Book*, a translation of *Les principes du dessin* by Gérard de Lairese (London, 1751), p. 7; Robert Sayre, *The Compleat Drawing-Master* (London, 1766), p. 4; De Piles, *Éléments de peinture pratique*, p. 308.
 30. Maurice Quentin de La Tour to Belle de Zuylen, April 14, 1770, *Le cabinet de l'amateur*, ed. Piot, p. 16: “ne pas tourmenter les teintes quand elles sont justes, de passer légèrement le petit doigt, d'employer peu de couleurs et de conserver le papier pur pour les ombres fortes.”
 31. *Ibid.*, p. 15.
 32. Charles François Lenormand de Tournehem, Director of the Bâtiments du Roi, instituted this initiative. Included in the mandate of this broad effort was the revival of antique methods of painting, such as encaustic, and the preservation of works of art, which included methods of varnishing, transferring frescoes and panel paintings, and relining oil paintings. See Andrew McClellan, *Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in Eighteenth-Century Paris* (Cambridge, 1994), pp. 18, 25–30. In 1747 Étienne La Font de Saint-Yenne was the first to propose that a museum be established in the Louvre to provide the public and artists with art-historical education; see his pamphlet, *Réflexions sur quelques causes de l'état présent de la peinture en France, avec un examen des principaux ouvrages exposés au Louvre le mois d'août 1746* (The Hague, 1747).
 33. Thea Burns, “The Political Construction of Fragility and French Arts Policy around 1750,” in *Painting Techniques, History, Materials and Studio Practice: Contributions to the Dublin Congress, 7–11 September 1998*, International Institute for Conservation of Historic and Artistic Works (London, 1998), pp. 190–93.
 34. Many publications described the various processes of fixing pastels. Among them are the *Procès-verbaux de l'Académie Royale de Peinture et de Sculpture, 1648–1793*, ed. Anatole de Montaiglon, vol. 6 (Paris, 1885), p. 367, entry for October 6, 1753; Robert Dossie, *The Handmaid to the Arts*, 2nd ed. (London, 1764), p. 233; Lepileur d'Apligny, *Traité des couleurs matérielles . . .* (Paris, 1779), pp. 56–58; Antoine Renou (Secrétaire-Adjoint, Académie Royale de Peinture et de Sculpture), “Secret de fixer le pastel, inventé par M. Lorient et publié par l'Académie Royale, en 1780,” *Le journal des sçavans* 32 (1780), pp. 482–95; Chaperon, *Traité de la peinture au pastel*, pp. 307–29.
 35. Maurice Quentin de La Tour to Belle de Zuylen, April 14, 1770, in *Le cabinet de l'amateur*, ed. Piot, p. 15. He states in this letter that the pastel was executed in 1744. It became his reception piece in 1746.
 36. Louis Petit de Bachaumont, “Mémoires de Johann Georg Wille,” in *Mémoires et journal de J.-G. Wille, graveur du roi, publiés d'après les manuscrits autographes de la Bibliothèque Impériale par George Duplessis, avec une préface par Edmond et Jules de Goncourt*

- (Paris, 1857), vol. 2, quoted in Edmond and Jules de Goncourt, *French XVIII Century Painters: Watteau, Boucher, Chardin, La Tour, Greuze, Fragonard* (London, 1948), p. 196 n. 74. This was corroborated by several of his sitters: Belle de Zuylen (Alfred Lcroy, *Maurice Quentin de La Tour et la Société Française du XVIII^e siècle* [Paris, 1953], p. 230) and Pierre Jean Mariette (*Abecedario de P. J. Mariette et autre notes inédites de cet amateur sur les arts et les artistes*, ed. Philippe de Chennevières and Anatole de Montaiglon, vol. 3, Archives de l'art français, vol. 6 [Paris, 1854–56], p. 71).
37. This technique for fixing is described in Chaperon, *Traité de la peinture au pastel*, pp. 316–17.
 38. Because of the limitations in identifying organic substances nondestructively, and given the minute amount of fixative present in any sample, identification of this material was not possible with the instrumentation presently available.
 39. Among the many anecdotes recounting La Tour's ability to create an illusion is one related by Mariette in which a wife mistakes a portrait by La Tour for her husband (*Abecedario de P. J. Mariette*, vol. 3, pp. 66–78, quoted in Bury, *Maurice-Quentin de La Tour*, p. 42).
 40. The technique of adding gouache to compositions in pastel was also practiced in the seventeenth century. In the eighteenth century Liotard frequently rendered details in gouache, as in *Girl in Turkish Dress with a Tambourine* (private collection), where the necklace is executed in this medium. Another version of this pastel is illustrated in Renée Loche and Marcel Roethlisberger, *L'opera completa dei Liotard* (Milan, 1978), pl. V.
 41. Hal Opperman, *J.-B. Oudry, 1686–1755*, exh. cat., Kimbell Art Museum, Fort Worth (Fort Worth, 1983), pp. 211–12. Oudry discussed the relative relationships of colors in his 1749 lecture "Réflexions sur la manière d'étudier la couleur en comparant les objets les uns avec les autres"; see "Mémoire lu à l'Académie Royale de Peinture et de Sculpture dans la séance du 7 juin 1749," in *Le cabinet de l'amateur et de l'antiquaire*, ed. Eugène Piot, vol. 3 (Paris, 1844), pp. 33–51. Perronneau painted Oudry's portrait in 1753 as one of his reception pieces for the Académie Royale. In addition, according to Opperman (*J.-B. Oudry*, p. 85), Perronneau was present at Oudry's lecture of December 1752, one of two he presented on color. These circumstances would suggest that the artist had firsthand knowledge of the latter's work and artistic principles. *The White Duck* is illustrated in John Gage, *Color and Culture: Practice and Meaning from Antiquity to Abstraction* (Boston, 1993), fig. 158.
 42. Marcia R. Pointon, *Hanging the Head: Portraiture and Social Formation in Eighteenth-Century England* (New Haven, 1993), p. 122.
 43. Raman analysis was carried out by Silvia Centeno, Associate Research Scientist, Department of Scientific Research, Metropolitan Museum. This substance is unlikely to have served as a fixing agent as it is confined to very specific sites on the shoulders.
 44. See, for example, *Lettre sur l'exposition des ouvrages de peinture et de sculpture du Sallon [sic] du Louvre, 1769* (1769): "... mais il me semble que ce n'est pas en général le ton de la nature, elle n'est pas si heurtée, le local en est trop roux"; quoted in Vaillat and Ratouis de Limay, *J. B. Perronneau*, p. 47.
 45. Marian Hobson, *The Object of Art: The Theory of Illusion in Eighteenth-Century France* (Cambridge, 1982), p. 72.
 46. Roger de Piles, *Conversations sur la connoissance de la peinture, et sur le jugement qu'on doit faire des tableaux* (Paris, 1677), pp. 300–301.
 47. McClellan, *Inventing the Louvre*, p. 74.
 48. Saint-Yves, *Observations sur les arts et sur quelques morceaux de peinture et de sculpture exposés au Louvre en 1748*, (1748); quoted in Vaillat and Limay, *J. B. Perronneau*, p. 13.
 49. La Tour was criticized by Salon reviewers—among them, La Font de Saint-Yenne (1747), Pierre Estève (1753), and Garrigues de Froment—for failing to blend his colors. His abrupt, choppy strokes, visible when viewed closely, diminished the sitter's resemblance. See Salmon, *Le voleur d'âmes*, pp. 84, 91 nn. 9–11.
 50. Maurice Quentin de La Tour to Marquis de Marigny, August 1, 1763, in Guiffrey, "Correspondance inédite de Maurice Quentin de La Tour," p. 211.

