

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### CARON, Antoinette-Suzanne, Mme Henry-Salomon Borchers

Paris c.1734 – Rio Demerary c.1777

Also Susanne (and erroneously Sophie); poet, painter and draughtsman. Of French birth, she is mentioned in an article in Mme de Beaumer's *Journal des dames* (III, .XI.1761, p. 191) giving her address as Quai des Morfondus, Paris; "[elle] ne doit pas être oubliée dans la liste de nos femmes Peintres. Elle est attachée à la peinture en pastel où elle se distingue. Nos Connoisseurs lui promettent du succès." Nothing else of her origins had been known until Jeffares 2016l suggested identifying the pastellist as the daughter of Pierre Caron, orfèvre, lapidaire-joaillier, quai des Morfondus, who on 28.I.1733 was granted dispense de consanguinité (AN Z1<sup>o</sup>173<sup>A</sup>) to marry his second cousin, Madeleine-Suzanne Longelet; her great-uncle was Isaac Thuret, horloger du roi, and Pierre was a first cousin of Beaumarchais's father André-Charles Caron (who converted to Catholicism: the family had been Protestant). Pierre's business included several boutiques on the quai des Morfondus or de l'Horloge (its alternative name). At the time that that Mme de Beaumer was writing, the unfortunate and impecunious Mme Calas lived "chez M. Caron, quai des Morfondus." (A. Coquerel, *Jean Calas et sa famille...*, 1869, p. 22). That this was the pastellist's family is confirmed by the pastel she made of David-Henry Gallandat, who, in .IV.1758, lodged with the Carons as a medical student in Paris (the address on a letter cited Jan ten Brink, *Litterarische schetsen en kritieken*, 1884, XV, p. 93, but erroneously cited as 1750; *v.q.* Strien & Deinsen 2021).

Perhaps in part for religious reasons, but also to secure opportunities for portraiture without the intense competition faced in Paris, Mlle Caron emigrated to The Netherlands in 1768. A portrait of Gallandat's wife was made in Vlissingen in 1768 (confusingly some sources have this as by Aert Schouman, 1759). She moved on to The Hague in .XI.1768. On 14.II.1769 she became a member of the Haagse Confreriekamer van Pictura; Pieter Terwesten's 1776 register recorded (his recent knowledge was inaccurate, leading to errors in later sources indicating her return to The Netherlands until Strien 2021):

No. 286. Mademoiselle Caron, Geboortig uit Vrankrijk, alwaar dezelve ook de Kunst zoo van Schilderen als Craijjonneeren zeerkeerlijk geleerd had, echter is men onbewust bij wie off welk meester aldaar, *Schilderde en Craijjonneerden zeer fraaij* (zoomen zegt) *portretten*, maar of zij veele hier gemaakt heft, is men ook onbewust, Zeeker is't nogtans, dat dezelve naa enn kort verblijf, van hier naar Amsterdam is vertrokken, alwaar Zij grooter opgank en progressen met haar Kunst zoo gezegt word, gemaakt heeft en nog maakt, terwijl zij ook aldaar Getrouwt, en als nog *A<sup>o</sup> 1776* woonagtig is.

Here in The Hague she was commissioned by the masonic lodge Indissoluble to make a portrait of their latest member, the Corsican patriot Pasquale Paoli; it was engraved by Houbraken. News of its completion appeared as far away as Munich (*Münchener Zeitung*,

22.IX.1769) and London: the *Whitehall evening post* (21.IX.1769) printed an anecdote in which the painter asked Paoli in what uniform she should show him, to which he replied "Si vous vouliez me donner l'habit qui convient à ma condition, vous me représenteriez en chemise, car le roi de France a pris soin de me dépouiller." A drawing, executed in black and white chalk on blue paper, not pastel, now in the Bibliothèque municipale in Bastia, shows him civilian clothing, while the Houbraken engraving has him in military costume; it is most likely that the original, now lost, was in oil (it or a replica was in the artist's sale in 1772, *v. infra*). That she also worked in oil: is evidence by her copy after Liotard's portrait of Jan Maximilian van Tuyll van Serooskerken (Kastell Amerongen). Demand for prints was considerable: she advertised in the *Liste des seigneurs et dames, venus aux Eaux Minérales de Spa*, 27.VI.1770:

La Dlle S. CARON n'ayant plus qu'un petit nombre d'Estampes du Portrait du Général Paoli, qu'elle a peint à Amsterdam, les offre aux Amateurs; ceux qui voudront lui faire l'honneur de venir voir ses Ouvrages, la trouveront tous les jours jusqu'à quatre heures. Elle est logée au Grand-Cardinal.

(Some years later, writing to Maria Cosway from Cheltenham, 22.VIII.1786, Paoli was unable to remember which French female artist had made this portrait: "No mi sovviene ora il nome di quella francese che prese il mio Ritratto all'Aja. Forse se non fu Madama Le Brun sarà stata l'altra che Ella mi dice vedere con piacere; ne parleremo al di lei ritorno.")

Caron was in Amsterdam in 1770. There, on 4.VIII.1771, she married Henry-Salomon Borchers (1731–c.1776): he had been in the same hotel in Spa at the same time the previous year. The son of the Swedish consul in Rouen, he succeeded him in 1768 but fulfilled the role unsatisfactorily and had fled to The Netherlands to avoid a debt. He worked for a trading house, and took his bride to Suriname where they intended to set up a magasin de mode. "Juffr. Caron" consigned seven works to auction in Amsterdam on 20.I.1772 (three in pastel, the others oil, including the portrait of Paoli, one of Joseph Leeson, Viscount Russborough, later Earl of Milltown, done in Spa in 1770, and a copy after Greuze); all seem to have been bought in at low prices. That she also worked in oil: is evidence by her copy after Liotard's portrait of Jan Maximilian van Tuyll van Serooskerken in the Kastell Amerongen.

The business in Paramaribo did not prosper, and later in 1772 they moved to Rio Demerary where they continued to be pursued by creditors. According to a notice in the *Middelburgse Courant* (published in Strien 2021), in 1777 Caron, by then a widow, had died intestate, leaving a plantation with 23 slaves.

### Bibliography

AN MC ET/CXIX/301, 5.VI.1751; Bénézit; Breuer 1924; Corté 2007, pp. 283, 286, 373 repr.; [Jeffares 2016l](#); rKD; Scheen 1981; Strien 2021; Strien & Deinsen 2021; Terwesten 1776, Franco Venturi, "Pasquale Paoli in Olanda", *Etudes corses*, 18/19, 1982, pp. 194, 200. *Meddelanden från Svenska riksarkivet: Ny följd*, IV, 1915, p. 472

GENEALOGIES [Caron](#), [Croyer](#), [Thuret](#)

### Pastels

J.2004.101 David Henry GALLANDAT (1732–1782), geneesheer te Vlissingen, oprichter en thesaurier van het Zeeuwsch Genootschap, pstl, 48x39.5, 1759 (Middelburg, Zeeuws Museum, inv. G1599. Zeeuwsch Gen. d. Wet. 1870. Schoonhoven PC). Exh.: Middelburg 1870, no. 206l. Lit.: Moes 1897–1905, I, no. 2619/2; zel. ill. iv, no. 389; C. W. Bauer bij zeeuwsch genootschap, 1957; *Zeeland*, 3(...)/2, p. 47 repr.; Zeeuws Archief, *KZGW Zelandia Illustrata*, IV-389, repr.; Teunis Willem van Heiningen, "David Henri Gallandat", *Histoire des sciences médicales*, XLVII/2, 2013, pp. 233ff, repr.; Ruud Paesie, *Geschiedenis van de MCC*, 2014, p. 103 repr.; Strien & Deinsen 2021, fig. 12 φ



J.2004.103 Mme David Henry GALLANDAT (∞ 1760), née Marie Joly (1731–1805), m/u, Vlissingen, 1768

J.2004.131 Mme RAYMON en Amazone, m/u

J.2004.146 Een jonge dame, habbende een Nagt-Cornet op 't Hoofd, pstl (Amsterdam, de Winter, Yver, 20.I.1772, Lot 247)

J.2004.147 Een jonge dame, gedeeltelyk in het Hair gekapt, pstl (Amsterdam, de Winter, Yver, 20.I.1772, Lot 248)

J.2004.148 Een jongelings hoofd, in Profiel te zien, pstl (Amsterdam, de Winter, Yver, 20.I.1772, Lot 249)

J.2004.151 Homme en habit gris, pstl, 53.5x43.5, sd ← "Suzanne Caron/fecit 1765" (Maison Mérouvel Antiquité 2020; Paris, Piasa, 17.V.2023, Lot 189 repr., est. €1500–2000. Paris, Drouot, Millon, 23.XI.2023, Lot 40 repr., est. €600–800, €1800) φ



J.2004.152 ~pendant: Dame, pstl, 55x46 (Maison Mérouvel Antiquité 2020; Paris, Piasa, 17.v.2023, Lot 161 repr., est. €1000–1500. Paris, Drouot, Coutau-Bégarie, 17.iv.2024, Lot 318 repr., est. €1000–1500; Paris, Drouot, Coutau-Bégarie, 11.x.2024, Lot 374 repr., est. €600–1000) φ

