

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

MARTIN, Charles

fl. Florence 1728–57

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

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

The *Eton College register 1698–1752* lists a “Martin” admitted 1725 (probably too late to be the pastellist) but with no further biographical information.

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

Walpole came across him in Florence in 1740, where he made pastel copies after Raphael; he had challenged an Italian to a duel, which the latter declined to fight having first checked the painter’s claims to gentility with the British ambassador (perhaps he was unaware of his schooling). Martin’s work is much more realistic than that of Carriera, to whom the portrait of Sir John Rawdon was formerly attributed (it has also been suggested that Martin’s was a copy of a lost Rosalba pastel). Cochin saw his collection in Florence in 1749. Twiss reported his crayon copy of Raphael’s *Madonna della Sedia* in the Dublin collection of Joseph Henry (Moir’s son-in-law); apparently Martin “never copied any picture but this, and always from the original”.

Bibliography

Cochin, *Voyage pittoresque*, 1756, p. 227; Figgis 2014, p. 502; Finnegan 2011, I, p. 119; Gabburri, *Vite di pittori*, p. 585-II-C044R; *The household book of Lady Grisell Baillie, 1692–1733*, 1911, pp. xxvii, xlv, 271; Ingamells 1997, pp. 42, 644; Alastair Laing, in London 2001b; Salvadori 1974; Salvadori 1974b; Walpole 1937–; Waterhouse 1981; Wynne 1990

Pastels

J.5184.101 AUTORITRATTO, pstl, Florence 1737 (Gabburri). Lit.: Turner 1993, p. 214 n.r.

J.5184.102 George BAILLIE (1664–1738) of Jarviswood and Mellerstain, Lady Grisell Baillie’s husband, pstl (comm. Lady Grisell Baillie 1733, 12 carlins or 3 gns; Mellerstain)

J.5184.103 Helen HAMILTON, Lady Grisell Baillie’s granddaughter, pstl (comm. Lady Grisell Baillie, 8 carlins or 2 gns)

J.5184.104 Sir John Rawdon, 1st Earl of MOIRA (1720–1793), pstl, 66x58.5, sd 1739 (PC). Exh.: London 2001b, no. 3 repr. Ⓟ



Photo courtesy owner

J.5184.107 Lady MURRAY, née Grisell Baillie (1693–1759), Lady Grisell Baillie’s daughter, pstl (comm. Lady Grisell Baillie 1733, 12 carlins or 3 gns; Mellerstain)

J.5184.108 Countess STANHOPE, née Grizel Hamilton (1719–1811), Lady Grisell Baillie’s granddaughter, pstl (comm. Lady Grisell Baillie 1733, 12 carlins or 3 gns)

J.5184.109 Ritratto, pstl, Florence 1737

J.5184.11 Copia d’una testa di Rembrandt, m/u, Florence 1737

J.5184.111 *Madonna della sedia*, pstl, a/τ Raphael (comm. Joseph Henry c.1757; 1776). Lit.: Twiss 1776, p. 24; Ingamells 1997, p. 484; Michael McCarthy, ed., *Lord Charlemont and his circle: essays in honour of Michael Wynne*, 2001, p. 79