GAULT de SAINT-GERMAIN, Mme, née Marie-Josèphe-Frédérique-Anne, dite Anna, Rajecka

Warsaw c.1754 – Paris brd 28.I.1830

Daughter of the Polish portraitist Józef Rajecki (some sources report an unfounded rumour that her real father was the king, Stanislaw August); her brother was also a painter. Her full names (as they appear on her son's 1817 marriage entry – *v. infra*) were Marie-Joseph-Frédéric-Anne Rajécka (or Josèphe; Frédérique etc.). Her dates are given universally as c.1760–1832, until corrected here (2021): Marie-Josèphe Raiecka was buried in the Cimetière de Montparnasse on 28.I.1830, aged 75. That would imply a year of birth of 1754 of some 6 years earlier than thought, but may be wrong (although her husband was still alive at the time).

She was a pupil of Marteau and, according to tradition, Bacciarelli (*qq.v.*). Around 1780 she made a number of drawings and pastels of members of the Polish court. She then travelled as a pensionnaire of Stanislaw August to Paris, where she had arrived by 1.VI.1783, taking up residence with Loriot's widow (his second wife, née Marie-Thérèse Gilles: she must have married Loriot just before his death) in the galeries du Louvre (as we know from a letter mentioning a commission from prince Xavier de Saxe). This may have given her knowledge of the Loriot/Pellechet pastel process. She is assumed to have studied with Greuze (whose miniatures she copied) and, it has been suggested, with Vigée Le Brun (*qq.v.*). Still in Paris, on 15.IV.1788, at Saint-Louis-en-l'Île, Marie-Joseph-Frédérique Rajecka married the miniaturist Pierre-Marie Gault de Saint-Germain (*q.v.*); she wrote to Bacciarelli on 14.V.1788 hoping that the king would continue supporting her despite this marriage: "J'espère, Monsieur, que vous voudrez bien continuer à vous intéresser pour moi auprès de Sa Majesté, le mari que j'ai pris est artiste comme moi…vous savez, Monsieur, que les talents n'ont de valeur qu'autant qu'ils sont protégés."

On 12.XI.1789, she wrote again, requesting permission to travel to Italy, which was rejected, as Stanislaw August had other ideas for her. The full extent of his interest and support for her is clearer from his correspondence with his representative, Filippo Mazzei; much of this deals with his attempt to form a collection of portraits of eminent persons. It was to Mazzei that he wrote on 16.XII.1789 with instructions that instead of leaving Paris (she was then living at rue du faubourg Saint-Honoré, near rue d'Anjou, 28), she should work on the copies he wanted; he would rather have her than someone else earn the 500 livres the copies would cost. He wanted the copies in oil. David, also working on portraits for Stanislaw, was however unhappy: he thought her an inferior artist, particularly in oil, at which she was less successful than in pastel, but grudgingly allowed her to copy four female portraits. The king was undeterred; what he had seen of Mme Gault's brush was better than the copies he had been sent, "and it is natural that I should prefer having her get the small profit rather than other people unknown to me whose talent seems to me inferior to hers." (22.I.1791; translation from Mazzei 1983). Soon however (2.III.1791) his patience had been exhausted: "As for Mme Gault de St-Germain, it seems to me that she is a silly woman that must be ignored since she is so hard to please", noting also that the pastel she sent was actually half effaced, perhaps explaining his preference for oil copies. While Stanislaw August's posthumous inventory included one of her pastels, one suspects that a number of her copies have survived under confused attributions (*v.* Batoni).

Among her French clients, it is likely that the portrait of the architect Victor Louis made in 1789 resulted from contacts made when Louis was in Warsaw in 1765. It does not seem likely that she was in Dresden in 1789 as has been suggested (Columbus 1999, p. 98).

In 1792, to escape the Revolution, Mme Gault accompanied her husband to Clermont-Ferrand, where two of her pastels are still preserved. One, of Mme Beaulaton, is no doubt the recipient of her husband's "Lettres sur la Marche, 1809–1810", copies of which are in the municipal library; she was the wife of a local judge and patron of the Académie de Clermont-Ferrand. There, on 6.VI.1797, her son Pierre-Xavier was born and registered the next day: her husband signed, giving her names as "Marie-Anne-Josephe-Frederic Raiescka". Thereafter little is known about her. But on 10.VIII.1817, at Saint-Germain-L'Auxerrois, Pierre-Xavier married a Marie-Clotilde-Nicole Linglois; five years later a daughter, Marie-Eugénie, was baptised there.

Only one oil portrait is known. A number of miniatures signed AR, formerly attributed to her, are by Auguste Ritt. Of the pastel portrait of a *Peintre* (no doubt the history painter Antoine Giroust) she submitted to the 1791 Salon, *La Béquille* judged it "froid mais vrai…". Although she frequently copied pictures by Greuze, her own pastels seem to have a distinctive voice from the early works in the tradition of Carriera and Rotari to the mature French portraits with compositions similar to Kucharski but with a smoother finish and an airier palette. An unusual, greenish/violet palette; stylised, dreamy faces; and a slick method of applying pastel smoothly but thinly are characteristic.

Bibliography

Batowski 1951; Bellier de La Chavignerie & Auvray; Bénézit; Chatelus 1991, p. 248; Dymna 2019; Greer 2001; Gutowska-Dudek 1982; Jeannerat 1935, p. 221; Jeffares 2017w; Lemoine-Bouchard 2008; Lewicka-Morawska 1998, I, pp. 168f; Mazzei 1983, II, pp. 240, 253f, 347, 373,495,516, 629; iii, p. 60; Ratouis de Limay 1946; Andrzej Ryszkiewicz, *Madame Gault de Saint-Germain née Rajecka*, 1962; Ryszkiewicz 1967; Sanchez 2004, *s.v.* Gault & Riezka; Warsaw 2009, p. 409

GENEALOGIES Gault de Saint-Germain

Salon critiques

M. D….[Philippe CHERY], citoyen patriote et véridique, *Explication et critique impartiale de toutes les peintures,… exposés au Louvre…au mois de septembre* ***1791***, Paris, 1791:

90. Le Satyre & le passant, par madame Gault de Saint-Germain. Souffrez, madame Gault de St.-Germain, que l'on vous dise que votre tableau ne mérite pas d'être critiqué, & que vous auriez bien fait de nous exempter la peine de vous le dire. Nous n'aimons point dire des choses désagréables aux femmes, mais nous sommes sincères.

161. Portrait de M. Charles Lameth, par madame Gault de St.-Germain. En voyant ce tableau, madame Gault, qui pouroit croire que vous avez fait celui du Satyre? Quelle différence! Celui-ci est d'une bonne couleur, il montre du talent. Croyez-moi, ne peignez plus de satyre, faites des portraits, cela vous convient mieux.

166. Portrait de femme, par madame Gault de St-Germain. Une couleur suave, mais monotone. La tête n'est pas ensemble.

325. Bon pastel, par madame Gault de Saint-Germain.

341. Portrait au pastel, par madame Gault de Saint-Germain. Hélas! quelle différence!

751. Portrait de M. Giroult, par Mde Gault de St-Germain. Bon.

ANON. 1791a, *La Béquille de Voltaire au Salon*…, suivie d'une *Seconde promenade*…, Paris, [**1791**]:

[No. 90. Le satyre et le passant, par madame Gault de Saint-Germain:] Assez bon vouleur, il y a pourtant certaines petite gorge d'un roux jaunâtre.

[No. 161. Portrait de M. Charles Lameth, par madame Gault de Saint-Germain:] Madame Gaut-Gaut, ça ne vous fatiguera pas beaucoup de retourner au n° 90.

[No. 166. Portrait ovale de femme, par madame Gault de Saint-Germain:] Cette tête agréable fait désirer que Madame Gault se soit peinte elle-même. Alors on pourrait la féliciter sur l'aimable rotondité de ses deux mongolfières.

[No. 325.] Pastel, par M. Gault. Froid, mais vrai.

[No. 751.] Joli portrait, par madame Gault.

[No. 341.] Autre portrait; mais il est de madame Gault.

Pastels

J.34.101 ??La duchesse d'ANGOULEME, née Marie-Thérèse-Charlotte, Madame Royale (1778–1851), fillette en robe blanche, pstl, 55x46 ov., sd ↘ "Gault st Germain"; & pendant: J.34.102 ??Le dauphin [Louis-François-Joseph-Xavier de France (1781–1789)], Jeune garçon en habit bleu, pstl, 54x44 ov., sd ← "Gault St Germain fecit 1786" (Paris, Drouot, 29.IV.1912, Lot 7 & 8 repr. Mme Michel Éphrussi 1920. Cailleux 1953. Paris, Drouot, Rossini, 2.IV.2004, Lot 10 repr., est. €4–5000, €4000). Exh.: Paris 1920a, no. 290/291. Lit.: Ratouis de Limay 1946, as Gault de Saint-Germain [new attr.] Φ

J.34.105 Mme [Gaspard-Antoine] BEAULATON, [née Marguerite de Saint-Thorent (1776–p.1828)], pstl, 56x45 ov. (Clermont-Ferrand, musée d'Art Roger-Quilliot, inv. 56-252-1) Φ

Photo courtesy musée d'art Roger-Quilliot, Ville de Clermont-Ferrand

J.34.106 ?La comtesse BERGON, née Jeanne-Françoise-Grâce Isnard (1768–1814) avec sa fille, Jeanne-Joséphine-Grâce (1787–1858) future (∞ 1804) femme du général Pierre Dupont, ministre de la guerre, pstl, 81x64 ov., sd → "Gault de St-Germain/née Rajecka" [c.1790] (Paris, Drouot, Rémy Le Fur, 26.IV.2017, Lot 22 repr., est. €3–5000, €5000) φδ

J.34.108 Izabel BRANICKI, pstl (Warsaw, Pałac Myślewicki)

J.34.109 [?Guillaume-Joseph Roussel ou Rousselle, dit] CADET ROUSSEL [(1743–1807), premier huissier audiencier au bailliage d'Auxerre, sujet d'une chanson], pstl, 65x55 ov. (Villarceaux, Destieux, Martinot, Savignat, 8.VI.1975, Ħ8500)

J.34.11 Mme Jacques de CHAMPFLOUR (∞ 1774), née Marie-Élisabeth Henry de Sollières, mère de Gérard-Antoine-Louis de Champflour, pstl, 97x89, sd → "Gault de Saint-Germain née Rajecka fecit" (Clermont-Ferrand, musée d'Art Roger-Quilliot, inv. 50-5-24) Φ

Photo courtesy musée d'art Roger-Quilliot, Ville de Clermont-Ferrand

J.34.113 M. Giroult [Jean-Antoine-Théodore GIROUST (1753–1817)], peintre, m/u, Salon de 1791, no. 751

J.34.114 General Jan Chrzciciel KOMARZEWSKI (1744–1810), FRS 1792, in the uniform of a lieutenant-general of the Polish army, wearing the star of the order of St Stanisław, pstl, ov., c.1791 (don: William Herschel, astronomer; desc.: PC 1988). Lit.: Jerzy Dobrzycki, "J. C. Komarzewski – przyczynski do biografii", *Kwartalnik historii nauki i techniki*, XXXIII 1988/1–2, pp. 503ff repr.; Jeffares 2006, p. 207, as by Gemarin φ

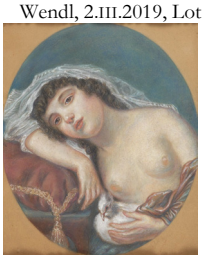
J.34.116 Charles LAMETH [(1757–1832), député à l'Assemblée nationale], m/u, Salon de 1791, no. 161

J.34.1171 Victor LOUIS (1731–1800), architecte, en redingote, pstl, 63x51.5 ov., sd ↘ "Gault de St Germain/née Rajeck/fecit 1789" (Charles Éthis de Corny (1804–1889), petit-fils des sujets; Henri de Cornulier [cousin de M. de Brondineuf], château de Cahaignes, 1909. PC 2009; Paris, Drouot, Muizon-Rieunier, 31.I.2017, Lot 18 repr., est. €5–6000, €16,000 [=€20,000]; PC. Galerie Eric Coatalem, exh. TEFAF 2022). Lit.: M. Meauldre de Lapouyade, *Revue historique de Bordeaux*, 1920, p. 18; *L'Intermédiaire des chercheurs et curieux*, 1909, 755; XCI, 1928, 335, 788f; Christian Taillard, *Victor Louis, 1731–1800*, Paris, 2009, p. 420, pl. xxxii dét. repr., avec pseudo-pendant, pnt. par Jean-Baptiste Robin de l'épouse (∞ 1770), née Marie-Emmanuelle Bayon (1746–1825), compositeur, la plume à sa main *Gazette Drouot*, 27.I.2017, p. 52 repr. φ

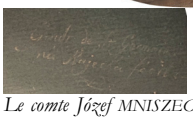
J.34.118 ?La princesse (Alexandre) LUBOMIRSKA, née Rozalia Chodkiewicz (1768–1794), avec colombe, pstl/ppr, 65x53.5 ov., s "Gault De St Germain/née Raiecka/fecit", executed in Paris, c.1789–90 (Warsaw, Muzeum Narodowe, inv. Rys. Pol. 8468. Sent from Paris: Stanisław August, 1791; Józef Poniatowski 1798; Maria Teresa Tyszkiewiczowa 1813; sold, auction 1819; acqu. 1821 Antonio Fusi. Famille Jełowickich fin XIXe; Halina Wyszyńska; installed in the Salon Sztuki "Skarbiec", Wanda Czernic-Żalińska 1941; Celina Czernic-Żalińska; acqu. 1969). Exh.: Warsaw 2009, no. 120 repr., identified; Warsaw 2011, no. 189 repr., inconnue; Warsaw 2015, no. I.145 repr. Lit.: Batowski 1951, fig. 6; Ryszkiewicz 1962, fig. 7; Gutowska-Dudek 1982, fig. 58; Guze & Kozak 2005, fig. 6; Jeffares 2006, p. 207Aii, all as inconnue Φδ

Photo courtesy Muzeum Narodowe w Warszawie

J.34.119 ~cop., XIXe, pstl, 33x28 (Rudolstadt, Wendl, 2.III.2019, Lot 3845 repr., €160) φκ



J.34.121 ?La princesse (Alexandre) LUBOMIRSKA, née Rozalia Chodkiewicz, étendue, au chapeau de paille, pstl, 48x58 ov., s → "Gault de St Germain/née Rajecka fecit" (Paris, Drouot, Delorme, Collin du Bocage, 12.IV.2013, Lot 124 repr., est. €5–6000, €10,000) φδσ



Le comte Józef MNISZECH; *& pendant: comtesse, née Marianna Ossolińska (famile Mniszech; Paris, Rossini, 19.X.2010, Lot 27 repr., attr.) [v. Éc. fr.]*

La comtesse Jan Braniecka, plus tard comtesse Andrzej MOKRONOWSKA, *née Izabela Poniatowska (Warsaw, Muzeum Narodowe, inv. 34448), v. Polish sch.*

J.34.124 La marquise de MORANT [∞ 1794 Thomas-Marie-Louis-Geneviève, marquis de Morant (1757–1832), capitaine de cavalerie au régiment royal étranger], née Sophie Parisot (1769–1832), jouant de la vielle, pstl/ppr, 73x59 ov., inscr. *verso* "me la me de MORANT/NEE PARISOT/fait en l'an 1793" (Paris, Boischaut Enchères Rambouillet, 28.III.2026, Lot 123 repr., est. €1500–2000, €1500) [new attr., ?] φαν

J.34.126 Amélie OLLIVIER DESCLOSEAUX (1770–1846), [le père acheta le terrain contenant les corps de Louis XVI et de Marie-Antoinette], pstl/ppr, 37x28, sd *verso* "Gault de Saint-Germain née Raiecka fecit anno 1790, le 26 mars" (marquis d'Argence 1931. Versailles, Perrin Royère, Lajeunesse, 17.VI.2012, Lot 15 n.r., éc. fr., as 34x30, est. €120–150, €200). Exh.: Paris 1931b, no. 195. Lit.: Ryszkiewicz 1962, n.r.

J.34.127 Edward ONSLOW (1758–1829), pstl, 61x50 ov.; & pendant: J.34.128 spouse, née Marie-Rosalie de Bourdeilles de Brantôme (1761–1842), pstl, 61x50 ov., Clermont-Ferrand, p.1792 (Clandon Park, National Trust, inv. 1441474/76, CLA/P/25–27). Lit.: Jeffares 2006, p. 587Ci/ii, Éc. fr., cf. Mme Gault de Saint-Germain [new attr. 2011] Φν

Photos courtesy National Trust

~grav., anon.: (*Edward Onslow*) (château d'Aulteribe, Auvergne). Lit.: Baudime Jam, *George Onslow*, 2003, p. 13 repr.

J.34.133 Ignacy POTOCKI (1750–1809), pstl/ppr, 60x49 ov., 1783/84 (Wilanów, inv. Wil.1745). Lit.: Kazimierz Marian Morawksi, *Ignacy Potocki*…, 1911, opp. p. 30 repr., as by Marteau; Gutowska-Dudek 1982, fig. 60; Waniewska 1993, no. 57; Lewicka-Morawska 2003, repr.; Warsaw 2011, p. 19, fig. 7 repr.; Jeffares 2017w, fig. 3; Gutowska-Dudek 2019, pp. 114f repr. Φ

Photo courtesy Muzeum Narodowe w Warszawie

J.34.134 [*olim* J.34.1613] Krystyna POTOCKA (1776–1800), daughter of Ignacy Potocki, dame en robe blanche, corsage bleu, pstl, 59x47 ov., inscr. *verso* [c.1791] (un château du Gers, Aillas; Lynda Trouvé, 6.VII.2024, Lot 130 repr., éc. fr., est. €200–300) [new attr. 2024] φν

J.34.136 Mme Stanislaw Kostka POTOCKA, née Aleksandra Lubomirska, pstl, 59.5x49 ov., sd ↙ "Gault de Germain/née Rajecka/année 1789" (Wilanów, Branicki collection, inv. 670; lost a.1945). Lit.: Gutowska-Dudek 1982, fig. 59; Columbus 1999, p. 100 repr.; Dresden 2009, fig. 132; Gutowska-Dudek 2019, p. 58 repr. Φ

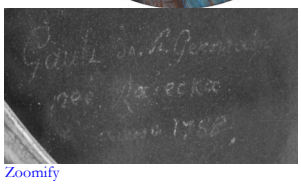
J.34.138 Sayffert, docteur en médecine, [Jean-Geoffroy SEIFFERT (–1811), premier médecin du duc d'Orléans], médecin de Xavier de Saxe, m/u, 1786

~grav. Nicollet (P&B 9), Melle Rieska pinx., 1786, Salon de 1793, no. 454. Lit.: Augustin Cabanès, *La Princesse de Lamballe intime*, Paris, n.d., frontispiece

J.34.141 La princesse SULKOVSKA

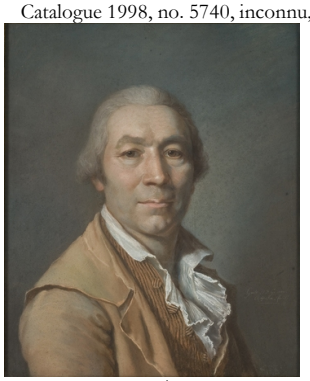
Mme Jan Jakub ZAMOYSKA, née Ludwika Poniatowska (1728–1792), (Warsaw, Muzeum Narodowe, inv. 34449), v. Polish sch.

J.34.143 Garçon en habit rayé, pstl, 75x54 ov., sd ↙ "Gault de St Germain/née Rajecka/anno 1788" (Wilmington, Horvitz Collection, inv. D-F-1439. Tonnerre, de Villeneuve, 24.I.2010, Lot 242 repr., Éc. fr., est. €500–600, €9100; Galerie Talabardon & Gautier, exh. Salon du dessin 2010; acqu. 2011). Exh.: Gainesville 2017, no. 59, pl. 111. Lit.: Paris 2017b, no. XXVIII, p. 587 repr.φσ



Zoomify

J.34.146 Homme en habit brun, pstl, 53x45, s → "Gault D. Sᵗ. G. née Rajecka fecit" (Paris, musée Nissim de Camondo, inv. CAM 740.1. Legs comte Moïse de Camondo 1936). Lit.: Catalogue 1998, no. 5740, inconnu, n.r. φσ

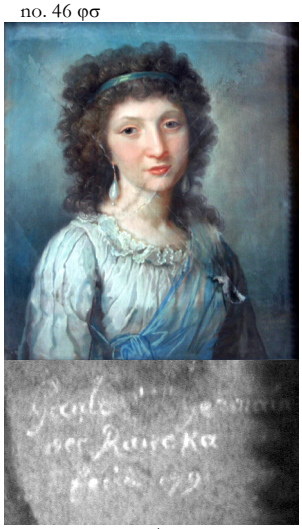


J.34.148 Inconnu, m/u. Lit.: Batowski 1951, fig. 4

J.34.149 Jeune homme à la redingote bleue, pstl, 40x31, s ← "Gault Rajecka fecit" (Clermont-Ferrand, Vassy Jalenques, 30.V.2015, Lot 224 repr., est. €250–350, €1300. Galerie de Bayser, cat. FAB, 2023, repr.) [new attr. 2015] φν

J.34.151 Dame en robe blanche, pstl, 45x38 ov., sd → "Gault de St Germain/nee Raiecka 1789" (Warsaw, Zamek Królewski. Paris PC; vente succession, Paris, Drouot, Pescheteau Badin, 17.X.2011, Lot 11 repr., est. €3–4000, €8500). Lit.: *Gazette Drouot*, 7.X.2011, p. 94 repr. φ

J.34.154 Dame, pstl/ppr, 55.5x46.3, sd ↘ "Gault de St Germain/nee Rajecka/fecit 1791" (Dijon, mBA, inv. BR 46. Legs Henri Breuil 1972). Exh.: Dijon 1969a, no. 7; Dijon 1973, no. 46 φσ



J.34.157 Femme, m/u, ov., Salon de 1791, no. 166

J.34.158 Femme, m/u, Salon de 1791, no. 341

J.34.159 Jeune femme dormante, pstl/ppr, 49.5x60.5 ov., s ↘ "Gault/DST/Germain/née Rajecka/fec", executed in Paris (Warsaw, Muzeum Narodowe, inv. 164475. Acqu. a.1945). Exh.: Warsaw 2015, no. I.146 repr. Lit.: Ryszkiewicz 1962, fig. 8 Φ

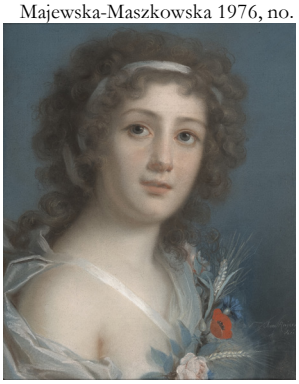
Photo courtesy Muzeum Narodowe w Warszawie

J.34.161 Jeune femme à la couronne de fleurs, 58.5x48.5 ov. (Moulin, Sadde-Collette, 8.X.2000, Lot 215 n.r., ₣38,500)

J.34.1612 Dame en robe blanche, couronne de fleurs, pstl, 61x50 ov., sd ↙ "Gault de St Germain/nee Raiecka/fecit" [c.1810] (Paris, Drouot, Baudoin, 21.XII.1934, Lot 3 n.r. Paris, Tajan, 12.VI.2024, Lot 15 repr., as ?J.34.157, est. €3–5000) φ

J.34.162 Le Satyre et le Passant [La Fontaine, *Fables*, livre v, fable 7], m/u, Salon de 1791, no. 90

J.34.163 Flore tenant une guirlande, representant la Paix avec des epis auries [sic] tenant une petite statue de Plutus, le Dieu des richesses…et les epis et fleurs qui denote les richesses, pstl, 70.2x56.7 (Stanisław August, Blachą, 1808, 1819). Lit.: Mańkowski 1932, no. 2206 n.r.; Réau 1932, no. 2206

J.34.164 L'embleme des quatre saisons, representé par une femme, pstl, 81x63.5 (Stanisław August a.1819). Lit.: Mańkowski 1932, no. 1949 n.r.

J.34.165 Lato [l'Été], pstl, s "Anna Rajecka/fecit", c.1788 (Łańcut, Muzeum–Zamek, inv. S.11087MŁ. [Alfred III Potocki (1886–1958)], Łańcut –1944). Lit.: Batowski 1951, fig. 5; Majewska-Maszkowska 1976, no. 215 repr. φ