

French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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Jean Etienne Liotard, *A Lady in Turkish Dress and Her Servant*, ca. 1750

Artist	Jean Etienne Liotard, Swiss, 1702–1789
Title	<i>A Lady in Turkish Dress and Her Servant</i>
Object Date	ca. 1750
Alternate and Variant Titles	<i>A Turkish lady and her servant, Dame et sa servante au bain</i>
Medium	Oil on canvas
Dimensions (Unframed)	28 1/2 x 22 1/2 in. (72.4 x 57.2 cm)
Credit Line	The Nelson-Atkins Museum of Art. Purchase: William Rockhill Nelson Trust, 56-3

doi: 10.37764/78973.5.322

Catalogue Entry

Citation

Chicago:

Kristel Smentek, "Jean Etienne Liotard, *A Lady in Turkish Dress and Her Servant*, ca. 1750," catalogue entry in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2023), <https://doi.org/10.37764/78973.5.322.5407>.

MLA:

Smentek, Kristel. "Jean Etienne Liotard, *A Lady in Turkish Dress and Her Servant*, ca. 1750," catalogue entry. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, Nelson-Atkins Museum of Art, 2023. doi: 10.37764/78973.5.322.5407.



Fig. 1. Jean Etienne Liotard, *Self-Portrait*, 1753, enamel with ivory backing encased in gilded Hatfield frame, oval: 2 5/16 x 1 3/4 in. (5.9 x 4.5 cm), The Royal Collection Trust, His Majesty King Charles III, London, RCIN 421436

In this painting by Jean Etienne Liotard, a sumptuously clothed woman, wearing the layered garments typical of Ottoman Turkish women's dress, gestures to her more

modestly attired attendant. Every detail of clothing is carefully and accurately rendered in thin, smooth layers of paint, from the sheen of the servant's striped silk habit to the details of her mistress's embroidered red robe, loose trousers, and scarves, and the reflected light on her gold coin necklace, filigree bracelet, and delicate rings. The basin (*kurna*) in the background indicates that the women are in the public bath (*hamam*), as do the high pattens or clogs (*nalin*) that both wear to protect their feet from the damp floor. The double-sided comb and pot of henna on the servant's tray additionally reference the rituals of the bath.



Fig. 2. Jean-Baptiste Vanmour, artist (1671–1737), and Jean-Baptiste Haussard, engraver (1679 or 1680–1749), *Turkish Girl Having Her Hair Braided in the Bath*, 1714, engraving, published in *Recueil de cent estampes representant différentes nations du Levant* (Paris: L. Cars, 1714), pl. 49. From the New York Public Library

Both the rigorously descriptive technique and the subject of the painting are characteristic of Liotard's work. Born in Geneva in 1702, Liotard was one of eighteenth-century Europe's most eclectic artists. After training as a miniaturist in Geneva and in Paris, Liotard

set sail in 1738 for the Ottoman Empire in the company of Sir William Ponsonby (1704–1793), the future Earl of Bessborough, a British aristocrat embarking on his Grand Tour. Ponsonby remained Liotard's most dedicated patron for his entire career and served as his connection to other British peers. Liotard stayed in the Eastern Mediterranean until 1742, working first in Constantinople (present-day Istanbul) and later at the court of the Ottoman vassal state of Moldavia (present-day Romania and Moldova). His sojourn in the Ottoman Empire and his firsthand encounters with its peoples were aspects of the persona of *le peintre turc* (the Turkish painter) that he fashioned for himself once he returned to Europe in 1743. Although Liotard resided in the capitals of western Europe for the rest of his life, he continued to wear the vaguely Turkish costume of a robe, cap, and baggy pants that he first adopted in Constantinople until his death in 1789 (Fig. 1). A prolific and incisive portraitist in pastel, enamel, and oils, Liotard forged an immensely successful practice for himself, working in Vienna, Paris, London, Amsterdam, Geneva, and elsewhere. Throughout his long career, Liotard continued to create and exhibit Turkish-themed drawings and pastels.¹ Such pictures simultaneously consolidated his reputation as *le peintre turc* and catered to widespread European interest in the Ottoman Empire and its inhabitants.

If Liotard's sartorial appearance was remarkable, so was his art. His pastels and paintings were unusual for their meticulous execution and their smooth, seamless surfaces. In 1781, he published his *Traité des principes et des règles de la peinture* (*Treatise on the Principles and Rules of Painting*), in which he decried the painterly flourishes of the era and gave instructions on how to render more forthright pictures in different mediums. Such careful description was at odds with much eighteenth-century European painting, but it lent his portraits and his Turkish subjects a sense of mimetic accuracy that was appreciated by his patrons. To his admirers, Liotard was the painter of truth.

Nevertheless, like all his Turkish-themed pictures, Liotard's painting of the women in the hamam is staged. Although they are dressed in Turkish clothing, the women are not Turkish Muslims but Franks, a catchall term used to describe Europeans living in the Ottoman Empire. As a European man, Liotard had no access to Muslim women, nor did he or any man, Frankish or Muslim, have access to the bath when women were present. Liotard's painting thus presents the viewer with

a fictional glimpse into the unseen lives of women in the empire. Like the equally inaccessible harem, the women's bath had long been a subject of European fascination.²



Fig. 3. Jean Etienne Liotard, *A Lady in Turkish Costume with Her Servant at the Hamam*, ca. 1748–1754, pastel on paper mounted to canvas, 27 11/12 x 22 1/12 in. (70.9 x 56.0 cm), OM.726, Qatar Museums / Lusail Museum, Doha - Qatar. Photo: © Qatar Museums / Lusail Museum, Doha - Qatar

In this envisioning of the bath, however, Liotard incongruously combines the hamam's most recognizable accoutrements, the kurna and the pattens, with another staple of European interest in the empire: the sumptuous clothing of Ottoman Muslim women. He thus merges the theme of the hamam with that of the costume plate. The presence of the kurna suggests the women are in the hottest room of a Turkish bath complex, a space where patrons were generally fully disrobed. This setting is at odds with the full dress of the figures in the Nelson-Atkins painting; the woman at right wears not only several layers of clothing but also a fur-lined waistcoat. Liotard's representation is a more chaste image of the bath than other earlier scenes. Whether by Ottoman or European artists, seventeenth- and eighteenth-century images of the hamam often show the female bather nude or with a light drape,

washing or being washed by an attendant while seated on a low stone platform (Fig. 2). Others show decorously covered women and their attendants en route to the hamam and carrying bundles of necessities for the bath.³ By contrast, Liotard's decision to depict the interior of the hamam, with his models having discarded their outdoor robes but not their indoor clothing, facilitates the full display of Turkish women's costume and the inclusion of many more signs of "Turkishness" within the scene. In addition to the pattens, basin, low platforms, and tiled floor of the bath, the viewer of Liotard's painting is presented with richly patterned textiles, jewels, a long pipe, and hennaed fingertips and toes, all represented in vivid color and striking detail.



Fig. 4. Jean Etienne Liotard, *Lady and her Maid at the Bath*, 1738–1742, pastel on parchment, sheet: 28 x 20 15/16 in. (71.0 x 53.0 cm), Musées d'art et d'histoire, Geneva. Purchase, 1936, with the aide of the Auxiliary Society of the Museum, Xavier Givaudan, Martin Naef, M. Salmanovitch and la Banque Lombard-Odier, 1936-0017. © Musée d'art et d'histoire, Ville de Genève. Photo: Bettina Jacot-Descombes

Liotard's composition was a popular one. The Nelson-Atkins painting is one of five known autograph versions on the same theme. Three of these, now in the Musée d'art et d'histoire in Geneva, the Museum Oskar

Reinhart in Winterthur, and a private collection, are in pastel on vellum.⁴ Another, now in the Lusail Museum, Doha, Qatar, is a pastel on paper laid down on canvas (Fig. 3).⁵ The Nelson-Atkins version is the only one executed in oil. All five are roughly the same dimensions and differ from one another only slightly. In the Geneva pastel (Fig. 4), for instance, the women are placed closer to each other than in the Nelson-Atkins painting; the figures and their nalin cast more shadow; and the tiles are evenly divided. In the Nelson-Atkins canvas, except for her pattens, the figure at the right casts no shadow at all, and the central dividing line of the tiles is missing. In the other three versions, the floor is not tiled. It is unclear which of the pictures was executed first, although Liotard's cataloguers have plausibly posited the Geneva pastel as the first and suggested that it was based on a drawing, now lost, executed in Constantinople.⁶ The Nelson-Atkins painting is thus a later version. There is no underdrawing underdrawing on the canvas, and Liotard made no changes or alterations while painting it.⁷ However, an incised, ruled line is visible along the right edge of the pipe. This detail is suggestive of Liotard's procedure when executing versions of his own compositions. Having established the position of the pipe and thus of the figure holding it, he proceeded to replicate his earlier image in paint.

It is difficult to date the five autograph versions of this motif accurately, but their provenances follow a similar pattern. Seventy percent of Liotard's works were commissions from his clients, many of whom were British aristocrats.⁸ One of the pastel versions of this picture was owned by Sir Everard Fawkener (1684–1758), a British ambassador to the Ottoman Empire,⁹ and another was probably owned by Englishman John Hawkins (1761–1841), a geologist and writer who also traveled to the Ottoman Empire.¹⁰ Nelson-Atkins researcher Glynnis Napier Stevenson discovered that the museum's painting probably was the version listed in a sale orchestrated by James Christie on February 6, 1787, encompassing the property of "a lady of fashion" and conducted from her home at "no. 48, on the South Side of Charles Street, Berkeley Square."¹¹ Lot 60, titled *A Turkish Lady and Her Servant*, was purchased from the sale by Robert Monckton-Arundell (1758–1810), 4th Viscount Galway.¹² The "lady of fashion" at 48 Charles Street may have been a member of the extended Monckton family, and indeed, Jane Westenra (ca. 1710–1788), Dowager Viscountess Galway, had a residence in Charles Street at that time.¹³ It is possible that Westenra inherited the Nelson-Atkins painting from her husband,

John Monckton (1695–1751), 1st Viscount Galway, who was a formidable collector of Old Master paintings. He was also a member of the Society of Dilettanti, a drinking club for British gentlemen who sponsored young intellectuals on their Grand Tour. Liotard made portraits of several members of this group in both oil and pastel, so it is plausible that Lord Galway commissioned the painting from the artist. If it is the case that Lady Galway was the owner of the works of art and household objects in the 1787 sale, then we can see from the sales ledger that members of her family sought to retain ownership of the collection.

The painting purchased by Monckton-Arundell in 1787 reappears in the historical record in 1924. In a letter dated February 22, 1924, Robert Langton Douglas (1864–1951), an art critic, prominent dealer, and the director of the National Gallery of Ireland, wrote to thank George Edmund Milnes Monckton-Arundell, 7th Viscount Galway, for allowing him to visit his estate, Serlby Hall, Bawtry, York, and see his "paintings by Liotard and Pannini [*sic*]."¹⁴ The Liotard that Douglas mentions might have been the Nelson-Atkins painting. This would suggest that it passed by law of succession through the Monckton-Arundell family. In 1947, the painting, perhaps erroneously listed as "A Coloured Pastel" and titled *Interior with Turkish Lady and Servant in Richly Coloured Robes*, was sold by Lucia Emily Margaret Monckton-Arundell (née White, 1890–1983), 8th Viscountess Galway, in what appears to have been a large estate sale from her family home.¹⁵ This narrative does not correspond to any of the other four known versions of the painting, as each of them were accounted for in other collections in 1947.¹⁶ Marcel Røethlisberger, Liotard's cataloguer, attests that it is highly unlikely that there is a sixth, undiscovered pastel version of this motif.¹⁷ Instead, he agrees that the "Coloured Pastel" in the 1947 sale is probably the Nelson-Atkins oil painting. It was very common for Liotard's works to be identified as pastels because the artist worked far more frequently in that medium than he did in oil. This makes it likely that the Nelson-Atkins picture belonged to the Monckton-Arundell family for most of its history. Furthermore, this fits with what we know of Liotard's popularity among British collectors and suggests that for some of Liotard's admirers, the artist's Turkish genre scenes functioned as much to underscore their self-representation as men who had traveled to the empire as they did for *le peintre turc* himself.

Kristel Smentek
June 2013, Revised 2018

Notes

1. For a discussion of Liotard's Ottoman drawings, see Anne de Herdt, *Dessins de Liotard: Suivi du catalogue de l'œuvre dessiné* (Geneva: Musée d'art et d'histoire, 1992), nos. 9–74, pp. 38–147; and Marcel Roethlisberger and Renée Loche, *Liotard: Catalogue, Sources et Correspondance* (Doornspijk, Netherlands: Davaco, 2008), 1:159–61.
2. Leslie Leubbers, "Documenting the Invisible: European Images of Ottoman Women, 1567–1867," *The Print Collector's Newsletter* 24, no. 1 (March–April 1993): 1–7.
3. Figure 2 in this catalogue entry is courtesy of the New York Public Library <https://digitalcollections.nypl.org/items/510d47d9-69f9-a3d9-e040-e00a18064a99>. See other examples in Günsel Renda, "The Ottoman Bath Through the Painter's Eye," in *Bathing Culture of Anatolian Civilizations: Architecture, History and Imagination*, ed. Nina Ergin (Leuven: Peeters, 2011), pp. 305–29, esp. figs. 12–24; and Bronwen Wilson, "Foggie diverse di vestire de' Turchi: Turkish Costume Illustration and Cultural Translation," *Journal of Medieval and Early Modern Studies* 37, no. 1 (Winter 2007): pp. 97–139, esp. pp. 112–15, and fig. 12.
4. Roethlisberger and Loche, *Liotard*, nos. 67, 69, and 297, pp. 1:275–76, 464.
5. Roethlisberger and Loche, *Liotard*, no. 298, p. 1:464.
6. Roethlisberger and Loche, *Liotard*, 1:275.
7. Mary Schafer, Technical Notes, August 15, 2011, NAMA conservation files, 56-3.
8. See Andreas Holleczek's essay in Thomas W. Gaehtgens and Christian Michel, eds., *L'art et les normes sociales au XVIIIe siècle* (Paris: Éditions de la Maison des Sciences de l'Homme, 2001).
9. See *A Catalogue of the late Sir Everard Fawkener's Pictures, . . . Several large portraits of English Gentlemen, by Liotard, in frames and glasses . . .* (London, 1759), lot 57, as "A Turkish lady and her slave small whole lengths in a Frame and glass." The presence of glass suggests the work was a pastel. The works by Liotard in the Fawkener sale are transcribed in Roethlisberger and Loche, *Liotard*, 1:161. They note that Fawkener's Turkish-themed works by Liotard were probably executed in Constantinople.
10. Roethlisberger and Loche, *Liotard*, no. 297, p. 1:464; De Herdt, *Dessins*, no. 29, pp. 70–71.
11. I thank Glynnis Napier Stevenson for the provenance of this painting, the information about the Monckton-Arundell and Westenra families, and the revisions to this entry. See *A Catalogue of the Elegant Household Furniture, Collection of Pictures, . . . The Property of A Lady of Fashion, at her house, Situate no. 48, on the South Side of Charles Street, Berkeley Square* (London: Christie's, February 5–6, 1787), 12, as *A Turkish lady and her Servant*.
12. In the sales ledger, he was listed as "L Galway," and the name "Monckton" appears repeatedly throughout the ledger.
13. Land tax records for Charles Street from 1786 to 1787 show that "Lady Galway" owned property there. Lady Galway lived there with her daughter, Miss Mary Monckton (1748–1840), who operated a renowned salon at the Charles Street property and was a well-known "lady of fashion"; see Amy Prendergast, *Literary Salons Across Britain and Ireland in the Long Eighteenth Century* (New York: Palgrave Macmillan, 2015), 61. However, the year before the painting was sold, Mary Monckton married Edmund Boyle (1742–1798), 7th Earl of Cork and 7th Earl of Orrery, and moved to his home in New Burlington Street, London.
14. Letter from Douglas to George Edmund Milnes Monckton-Arundell, February 22, 1924, Correspondence and Personal Papers of George Edmund Milnes Monckton-Arundell, 7th Viscount Galway (1844–1931), and Vere Monckton-Arundell, 7th Viscountess Galway (d. 1931), Manuscripts and Special Collections, Ga 2 E 180, University of Nottingham Libraries.
15. *Oil Paintings and Water Colours by Old Masters; . . . By order of the Rt. Hon. the Viscountess Galway* (Bawtry, Yorkshire, UK: Henry Spencer and Sons, 1947), 17, erroneously as *A Coloured Pastel—Interior with Turkish Lady and Servant in richly coloured robes*.
16. The Geneva and Wintherthur versions have remained in Switzerland since the 1930s.

The Qatar version was in London in 1935, and then it was with Alfred Hausammann in Zurich until it descended to his daughter in 1978. The version once possessed by John Hawkins was purchased from Geneva dealer Rodolphe Dunki by Bernard Naef, Geneva, in 1937, and remained with his descendants until 1995.

17. See email from Marcel Røethlisberger, professor emeritus, University of Geneva, to Glynnis Napier Stevenson, the Nelson-Atkins Museum of Art, May 16, 2018, Nelson-Atkins curatorial files.

Technical Entry

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MLA:

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A Lady in Turkish Dress and her Servant by Jean Etienne Liotard (1702–1789) exemplifies the artist's abilities as a miniaturist and pastel painter, with a combination of detailed and diffused passages. Executed on a plain-weave canvas, the painting appears to retain its original dimensions, despite the tacking margins no longer being extant. Near the bottom edge, a linear bead of paint indicates where a frame rabbet pressed into the picture plane while the painting was still wet, and prominent cusping is present along the right side. These attributes, alongside the compositional layout that is nearly identical to four pastel versions, show that it is unlikely that any major format changes have occurred.

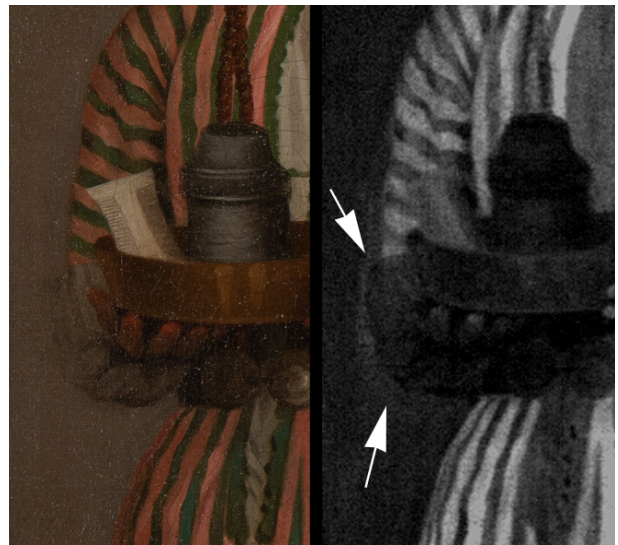


Fig. 5. Detail image of the servant's proper right arm (left) and an infrared reflectogram (right) captured at 2400 nanometers, *A Lady in Turkish Dress and Her Servant* (ca. 1750)



Fig. 6. Detail image of the adult figure's proper right arm (top) and an infrared reflectogram (bottom) captured at 2400 nanometers, *A Lady in Turkish Dress and Her Servant* (ca. 1750)

While no major compositional changes were found, infrared reflectography revealed three possible minor adjustments made by Liotard. The proper right arm of the servant appears to have been adjusted slightly, reducing the size of the sleeve; however, this may also relate to the background reserve around the figure (Fig. 5). Similarly, the top of the adult's proper right forearm appears to also have been reduced (Fig. 6). Here the

outward shape appears to be unrelated to a reserve, focusing on how the fabric of the sleeve originally billowed out. In comparison to the previous two adjustments, the draping of the adult figure's clothing appears to have been reshaped. In this instance, it is possible that Liotard was forming the fabric folds as he worked (Fig. 7). Between the five versions of this composition, the details were clearly transferred, even down to the stripes on the servant's clothing being in the same color pattern and the beads on the woman's headdress falling in the same arrangement.¹ As the pastels' compositions are nearly identical to the finished Nelson-Atkins painting, this final adjustment of the adult figure's garment could indicate that the painting is the earliest version of the image.

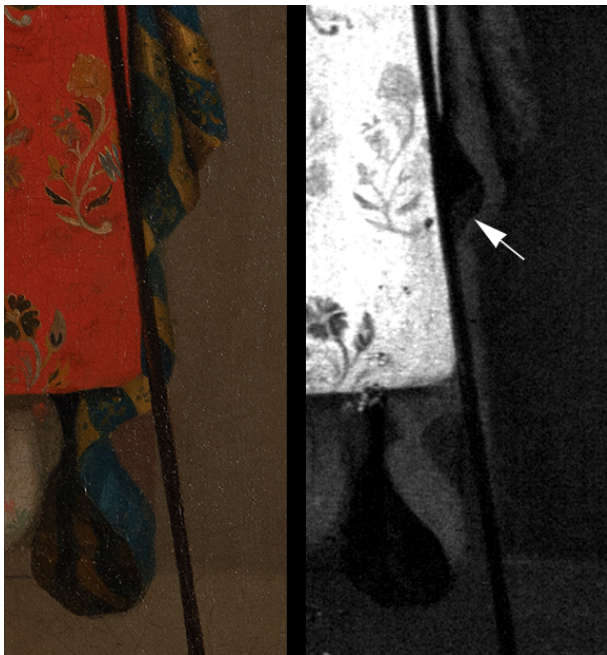


Fig. 7. Detail image of the drapery of the adult figure (left) and an infrared reflectogram (right) captured at 2400 nanometers, *A Lady in Turkish Dress and Her Servant* (ca. 1750)

Although the painting has a high level of completeness with no intentionally exposed preparatory layers, a gray ground layer is found peeking through paint losses in the servant's face (Fig. 8) and losses on the adult figure's proper right foot. No underdrawing was detected through infrared reflectography or microscopy;² however, an incised line was identified running the length of the pipe (Fig. 9). When considering the other versions, it is possible Liotard also created a drawing as a

guide and used the incised line for figure placement. No similar incised lines were found for the servant.

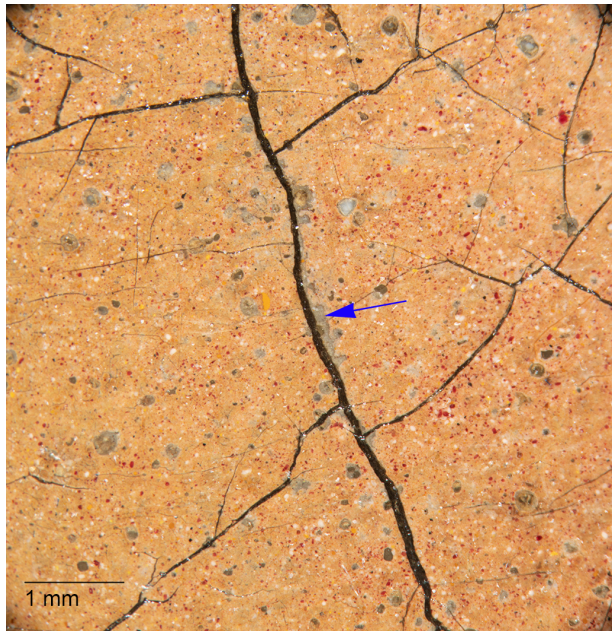


Fig. 8. Photomicrograph of the gray ground layer visible on the servant's face, *A Lady in Turkish Dress and Her Servant* (ca. 1750)

Underpainting was used sparingly, with only one clear instance. A pale pink tone appears to be present beneath the entirety of the servant's garment (Fig. 10). Although Liotard may have used this technique to block in the placement of this figure, it is also possible that this pink layer avoided gaps between the stripes that would otherwise reveal the gray ground layer. Once the pale pink layer was applied, the artist added the warm green stripes, and the pink was then reinforced with a rich medium-toned pink. Much of these colors were completed simultaneously, with wet-over-wet paint application. As final steps within the servant's garment, Liotard added a cooler green and lighter pink, each to act as a highlight (Fig. 11). In contrast to the layering structure of the servant, the adult figure was painted more directly. No underpainting was found beneath the blue jacket, the red robe, or the white trousers, and instead each was painted directly over the gray ground layer. However, for the jacket, the sleeves were first painted blue, and then the yellow stripes were added.

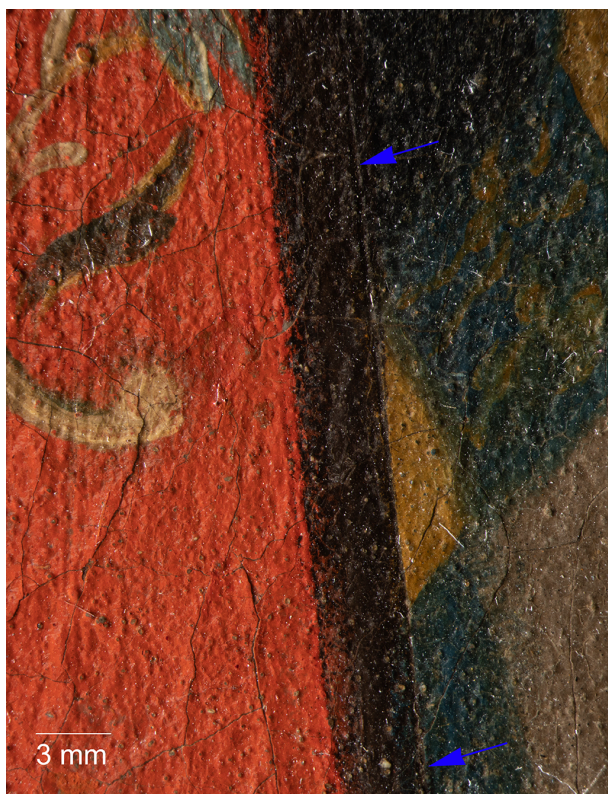


Fig. 9. Photomicrograph in raking light of the incised line along the length of the pipe, *A Lady in Turkish Dress and Her Servant* (ca. 1750)



Fig. 11. Photomicrograph of the highlight colors on the servant's clothing, *A Lady in Turkish Dress and Her Servant* (ca. 1750)

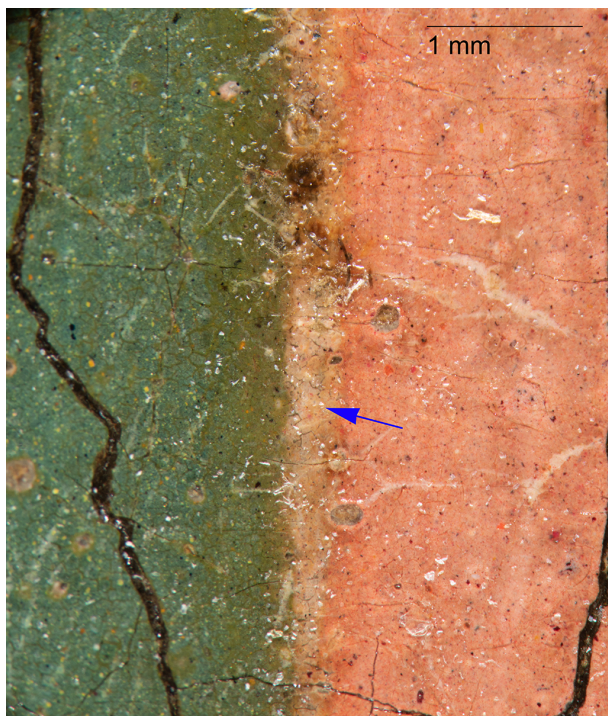


Fig. 10. Photomicrograph of the lower pink layer beneath the servant's clothing, *A Lady in Turkish Dress and Her Servant* (ca. 1750)



Fig. 12. Detail image of the reserve around the adult figure's face, *A Lady in Turkish Dress and Her Servant* (ca. 1750)



Fig. 13. Photomicrograph of brushwork in the servant's fringe and face, *A Lady in Turkish Dress and Her Servant* (ca. 1750)

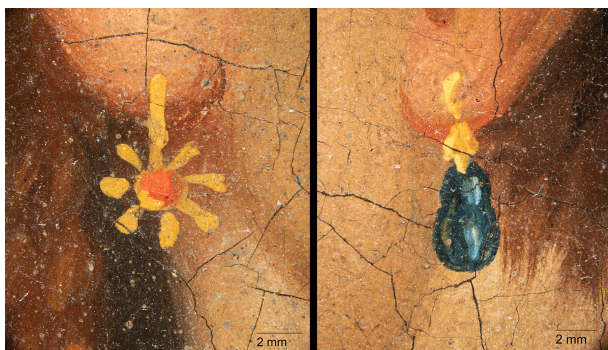


Fig. 14. Photomicrographs of the earrings on the servant (left) and adult figure (right), *A Lady in Turkish Dress and Her Servant* (ca. 1750)

Liotard's paint handling was strategic as he balanced the muted tones and soft shadows of the background with the clean lines and vibrant colors of the figures.³ Based on what appears to be a reserve left around some parts of the figures, the artist seems to have completed the figures before completing the background. The most identifiable of these reserves is around the adult woman's face (Fig. 12), though a more closely cropped reserve is found around this figure's extended hand and around the servant's face. Simple and unimposing, the background was built with shades of grays and browns, and with subtle lines indicating floor tiles to create space and depth.

Liotard constructed the figures' faces and hands with fine brushstrokes that are reminiscent of the soft, diffused appearance of pastel paintings. The delicacy of these brushstrokes becomes more apparent when observing the facial characteristics of the servant. To

create the wispieness of the fringe, Liotard used a fine brush, pulling the hair down into the forehead and the skin tone back up into the hair (Fig. 13). This same paint handling, with thin strokes, was also used to create the eyebrows and eyelids of both figures (Fig. 12). In comparison, the artist was able to form the metal and gems of the jewelry with rich colors applied in just a few strokes (Fig. 14).



Fig. 15. Photomicrographs of the fabric details on the adult figure, *A Lady in Turkish Dress and Her Servant* (ca. 1750)

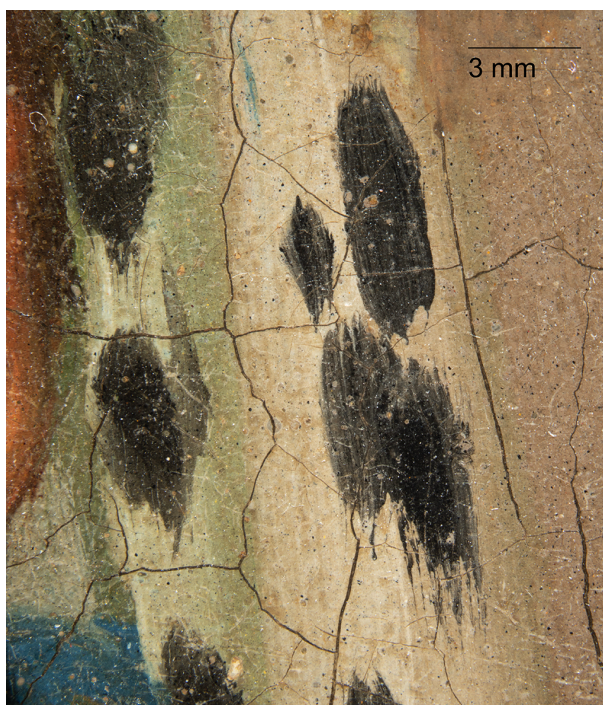


Fig. 16. Photomicrograph of fur details on the garment of the adult figure, *A Lady in Turkish Dress and Her Servant* (ca. 1750)

For the majority of the clothing details, Liotard painted either wet-over-dry or wet-over-wet without allowing the paintbrush to drag and affect the lower layers. While the brushwork of the faces resembles strokes of a pastel, the elaborate fabrics display details so intricate, with lines often only one millimeter in width, viewers are reminded

of Liotard's skills as a miniaturist (Fig. 15). To create the illusion of fur on the adult figure's garment, however, the artist pulled black paint across the still-wet cream paint below, intentionally using wet-into-wet blending to mimic the tufts of fur (Fig. 16).

The painting is in overall good condition and has undergone multiple restorations. Prior to entering the Nelson-Atkins collection, the tacking margins were removed, and the painting was glue-paste lined. Multiple large tears in the picture plane, evident in a partial x-radiograph, may have prompted the lining.⁴ Once in the Nelson-Atkins collection, the painting was cleaned and varnished by conservator James Roth in 1973.⁵ The most recent conservation campaign occurred in 1987, during which Forrest Bailey completed a full treatment, including removing discolored varnish, consolidating lifting paint, and inpainting losses.⁶ The synthetic varnish applied during this campaign has discolored, and the color of the retouching medium has shifted with age. Throughout the surface there is some abrasion to the paint layer. Microcracking in the varnish layer indicates residues of an old, degraded natural resin varnish.

Diana M. Jaskierny
October 2024

Notes

1. As addressed in the curatorial entry, a major difference between the Nelson-Atkins oil painting and the Geneva pastel is the distance between the figures. See accompanying catalogue entry by Kristel Smentek.
2. A carbon-based underdrawing was found in some of Liotard's pastel paintings. Leila Sauvage and Cécile Gombaudo, "Liotard's Pastels: Techniques of an 18th-Century Pastellist," in *Studying 18th-Century Paintings and Works of Art on Paper: CATS Proceedings, II, 2014*, ed. Helen Evans and Kimberley Muir (London: Archetype Publications, 2015), 39.
3. Liotard's use of rich colors became more prominent after his travels to Constantinople. Mark Fehlmann, "Orientalism," in *Jean-Etienne Liotard, 1702-1789*, exh. cat. (London: Royal Academy of Arts, 2015), 71.
4. Film-based radiograph no. 076, Nelson-Atkins conservation file, 56.3.

5. James Roth, treatment report, July 9, 1973, Nelson-Atkins conservation file, 56-3.

6. Forrest R. Bailey, treatment report, February 6, 1987, Nelson-Atkins conservation file, 56-3.

Documentation

Citation

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Glynnis Napier Stevenson, "Jean Etienne Liotard, A Lady in Turkish Dress and Her Servant, ca. 1750," documentation in *French Paintings and Pastels, 1600-1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2023), <https://doi.org/10.37764/78973.5.322.4033>.

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Provenance

Probably Jane Westenra (ca. 1710-1788), Dowager Viscountess Galway, London, by 1787 [1];

Purchased from her sale, *Elegant Household Furniture, Collection of Pictures, By Old Esteemed Masters, Particularly A Capital Landscape and Figures by Berghem, etc. And other Valuable Effects, The Property of A Lady of Fashion, at her house, Situate no. 48, on the South Side of Charles Street, Berkeley Square, Christie's, London, February 6, 1787, lot 60, as A Turkish lady and her servant, by Robert Monckton-Arundell (1758-1810), 4th Viscount Galway, Serlby Hall, Bawtry, Yorkshire, UK, 1787-1810 [2];*

Probably by descent to his son, William Monckton-Arundell (1782-1834), later Monckton, 5th Viscount Galway, Serlby Hall, Bawtry, Yorkshire, UK, by 1810-1834;

Probably by descent to his son, George Edward Arundell Monckton-Arundell (1805-1876), 6th Viscount Galway, Serlby Hall, Bawtry, Yorkshire, UK, by 1834-1876;

Probably by descent to his son, George Edmund Milnes Monckton-Arundell (1844–1931), 7th Viscount Galway, Serlby Hall, Bawtry, Yorkshire, UK, by 1876–1931 [3];

Probably by descent to his son, George Vere Arundell Monckton-Arundell (1882–1943), 8th Viscount Galway, Serlby Hall, Bawtry, Yorkshire, UK, by 1931–1943;

To his wife, Lucia Emily Margaret Monckton-Arundell (née White, 1890–1983), 8th Viscountess Galway, Serlby Hall, Bawtry, Yorkshire, UK, by 1943–1947 [4];

Sold at her sale, *Oil Paintings and Water Colours by Old Masters; English and Continental Porcelain Groups and Figures, Furniture, Objects of Vertu, Miniatures and Books*, Serlby Hall, Bawtry, Yorkshire, UK, October 24, 1947, lot 156, as *A Coloured Pastel—Interior with Turkish Lady and Servant in richly coloured robes* [5];

With Brookfields Successors, Ltd., Stafford, UK, by November 20, 1953 [6];

Purchased at their sale, *Old Pictures and Drawings: The Property of Ernest B. Hall, Esq., deceased, removed from Hales Hall, Market Drayton (Sold by Order of the Executors); The Property of the Hon. Charles Nelson and from Other Sources*, Christie, Manson and Woods, Ltd., London, November 20, 1953, lot 138, as *Two Eastern Girls at a Fountain*, by P. and D. Colnaghi, London, stock no. A 3021, as *A Turkish Lady with her Attendant*, 1953–January 1, 1956 [7];

Purchased from Colnaghi by The Nelson-Atkins Museum of Art, Kansas City, MO, 1956.

Notes

[1] Cited as a “lady of fashion” in the 1787 Christie’s sale, the owner was likely Jane Westenra (ca. 1710–1788), Dowager Viscountess Galway, also known as Lady Galway. Land tax documents from 1786–1787 show that Lady Galway owned property in Charles Street, although they do not specify house numbers or who lived in no. 48. “Lady Galway in the London, England, Land Tax Records, 1692–1932,” LMA/4263/01/1157, Ancestry.co.uk. Another less likely possibility for the “lady of fashion” is Lady Galway’s daughter, Mary Monckton (1748–1840), who, until her marriage in 1786, lived with her mother in Charles Street.

[2] The buyer of lot 60 in the 1787 sale was annotated as “Ld Galway,” and has been identified by the Getty Provenance Databases as Robert Monckton-Arundell, 4th Viscount Galway, who was the step-grandson of the painting’s likely seller, Jane Westenra, Dowager

Viscountess Galway, also known as Lady Galway. “Lot 60, Sale Catalog Br-A1553,” Getty Provenance Index Databases, Los Angeles. “Ld Galway” only appears once in the sale’s buyers’ list; however, the name “Monckton” appears repeatedly.

[3] In a letter dated February 22, 1924, Robert Langton Douglas (1864–1951), the art critic, prominent dealer, and director of the National Gallery of Ireland, wrote to thank George Edmund Milnes Monckton-Arundell, 7th Viscount Galway, for allowing him to visit his estate, Serlby Hall, and see his “paintings by Liotard and Pannini [sic]”. The Liotard that Douglas mentioned might be the Nelson-Atkins painting. “Letter from R. Langton Douglas, 2 Hill Street, Berkeley Square [London] to George Edmund Milnes Monckton-Arundell, 7th Viscount Galway; 22 Feb. 1924,” Ga 2 E 180, Correspondence and Personal Papers of George Edmund Milnes Monckton-Arundell, 7th Viscount Galway (1844–1931) and Vere Monckton-Arundell, 7th Viscountess Galway (d. 1931), University of Nottingham Libraries, Manuscripts and Special Collections, copy in NAMA curatorial files.

[4] The provenance from 1810 to 1947 is based upon the right of succession and assumes that the painting descended from parent to firstborn child.

[5] Although the picture is listed as a pastel, this is probably erroneous, since the four other pastel versions of the painting are accounted for in other collections at this time. See email from Marcel Røethlisberger, Professor Emeritus, University of Geneva, to Glynnis Stevenson, the Nelson-Atkins, May 16, 2018, NAMA curatorial files.

[6] Brookfields Successors, Ltd., was a department store and estate liquidation company in Stafford, who consigned the painting to the Christie’s sale of November 20, 1953. Several advertisements in *The Staffordshire Advertiser* in the 1940s and 1950s show that Brookfield’s Successors also provided funeral director services. By late 1953, Brookfield’s was going out of business and liquidating their stock. See email from Daniel Jarmai, Christie’s Archives, London, to Glynnis Stevenson, the Nelson-Atkins, May 22, 2018, NAMA curatorial files. The William Salt Library in Stafford was unable to provide further information.

[7] See email from MacKenzie Mallon, the Nelson-Atkins, to Jeremy Howard, Head of Research, Colnaghi, June 28, 2017, NAMA curatorial files.

Related Works

Jean Etienne Liotard, *Lady and her Maid at the Bath (Dame et sa servante au bain)*, 1738–1742, pastel on parchment, 27 11/12 x 20 5/6 in. (71.0 x 53.0 cm), Musée d'art et d'histoire, Geneva.

Jean Etienne Liotard, *Lady and her Maid at the Bath (Dame et sa servante au bain)*, 1738–1742, pastel on parchment, 28 1/2 x 22 1/2 in. (72.4 x 57.2 cm), Museum Oskar Reinhart am Stadtgarten, Winterthur.

Jean Etienne Liotard, *Lady and her Maid at the Bath (Dame et sa servante au bain)*, 1750–1753, pastel on parchment, 27 2/3 x 22 1/2 in. (70.3 x 56.3 cm), private collection.

Jean Etienne Liotard, *A Lady in Turkish Costume with Her Servant at the Hammam*, ca. 1748–1754, pastel on paper mounted to canvas, 27 11/12 x 22 1/12 in. (70.9 x 56.0 cm), Lusail Museum (formerly the Orientalist Museum), Doha, Qatar.

Exhibitions

Paintings by Old Masters, P. and D. Colnaghi and Company, London, April 1954, no. 14, as *A Turkish Lady with her Attendant*.

European Masters of the Eighteenth Century: Winter Exhibition, Royal Academy of Arts, London, November 27, 1954–February 27, 1955, no. 157, as *A Turkish Lady with her Attendant*.

The Century of Mozart, The Nelson-Atkins Museum of Art, Kansas City, MO, January 15–March 4, 1956, no. 67, as *A Turkish Lady and Her Attendant*.

Acquisitions of 1956, The Nelson-Atkins Museum of Art, Kansas City, MO, April 1957, no cat., as *A Turkish Lady and Her Attendant*.

The Age of Louis XV: French Painting 1710–1774, The Toledo Museum of Art, OH, October 26–December 7, 1975; The Art Institute of Chicago, January 10–February 22, 1976; The National Gallery of Canada, Ottawa, March 21–May 2, 1976, no. 67, as *Dame franque et sa servante*.

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Orientalism: The Near East in French Painting, 1800–1880, Memorial Art Gallery of the University of Rochester, NY, August 27–October 17, 1982; Neuberger Museum, State University of New York College, Purchase, NY, November 14–December 23, 1982, no. 59, *A Turkish Lady and her Attendant*.

Genre, The Nelson-Atkins Museum of Art, Kansas City, MO, April 5–May 15, 1983, no. 17, as *A Turkish Lady and Her Attendant*.

A Glimpse of Rococo France: "The Amorous Proposal" by François Le Moyne, The Sterling and Francine Clark Art Institute, Williamstown, MA, April 4–June 13, 1987, no. 9, as *A Frankish Woman and Her Servant*.

Casanova: The Seduction of Europe, Kimbell Art Museum, Fort Worth, TX, August 27–December 31, 2017; Legion of Honor, Fine Arts Museums of San Francisco, February 10–May 28, 2018; Museum of Fine Arts, Boston, July 8–October 8, 2018, no. 51, as *A Frankish Woman and Her Servant*.

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