

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

CASSANÉA DE MONDONVILLE, Mme Jean- Joseph, née Anne-Jeanne Boucon

Paris 1708–1780

Anne-Jeanne Boucon today is known only as the subject with her husband of magnificent pastels by La Tour of which several versions are known. Her father, Étienne Boucon (–1735), family came from Crest (Dauphiné), and around 1704 he married Anne-Claude Nolson in Paris. Bourgeois de Paris, he held a licence of agent de change until 1714, and was also chevalier de Saint-Jean de Latran et de Saint Lazare and comte palatin. He is mentioned several times in Rosalba Carriera's journal: on 13.VI.1720 she had lunch with him, and met him again on 10 and 24.IX.1720; on the second occasion he was with "une illustre dame". He is also credited with some verses printed in the *Mercur* in .XI.1719, *Alla virtuosissima Signora d'Argenon, Homaggio debito*; she, who lived at Crozat's and was the subject of a pastel by Rosalba, was Anne-Marguerite de La Pierre d'Argenon, an amateur singer, great-niece and adopted daughter of Charles de La Fosse.

Boucon's patronage of the arts extended to lending money to musicians to have their work engraved. He lived rue du Temple in 1708, rue des Bons Enfants by 1719, before purchasing in 1719, for 31,000 livres, a house on the rue des Vieux-Augustin which had previously belonged to surintendant Fouquet. He died in Paris 20.II.1735, leaving his estate in a will made .IX.1734 to Anne-Jeanne, including "tous les tableaux en pastel" [qui sont] "ouvrages de ses mains, et le fruit de ses études." She was also a gifted musician: the attribute with which La Tour embellished her was commemorated also by Rameau, who entitled one of the *Pièces de clavecin en concerts* (1741) "La Boucon".

In 1747, at the age of 39, she married the virtuoso violinist and composer Jean-Joseph Cassanéa de Mondonville (1711–1772). Their son Maximilien-Joseph (*q.v.*) was also an amateur pastellist. Mariette recounted the story of the La Tour pastels and the price Mme de Mondonville had to pay for hers, noting that "[elle] joint au goût de la musique celui de la peinture, dans laquelle elle s'est quelquefois exercée."

Not all the known versions of the La Tour pastel are of equal quality, and it is perhaps possible that she herself copied the image.

Bibliography

Machard 1980; Mariette 1852; Tessier 1926

GENEALOGY, [Cassanéa](#)