

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

NB: This article is divided into the following pdfs:

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LA TOUR, Maurice-Quentin de

Saint-Quentin 1704–1788

Maurice-Quentin de La Tour (de Latour, Delatour etc.) was the most important French pastellist of the eighteenth century. His œuvre consists almost entirely of pastel portraits of his subjects, both final works and the innumerable préparations in which he studied various aspects of his sitters' personalities, free of the mythological or official trappings employed by his rivals.

Leaving his native Saint-Quentin early, on his arrival in Paris he sought advice from the engraver Tardieu. His initial training was under the painter Dupouch (not Spoëde, as previously thought; Marandet 2002 published the six-year contract of apprenticeship from 1719). La Tour is said to have devoted himself to pastel following Carriera's visit to Paris in 1720–21; perhaps that was the motivation for breaking his apprenticeship (which had evidently happened by 1722, when his cousin Ann Bougier bore his illegitimate son, and testified that La Tour was living at Saint-Quentin). La Tour also received advice from Restout, later describing him to Diderot as the only artist of stature who was able to communicate effectively.

He is supposed to have attended the congress of Cambrai in 1724–25, where he portrayed the Spanish ambassador, and to have travelled afterwards to London with the ambassador. However the evidence for this trip, mentioned only by the abbé Duplaquet, appears thin, particularly if the Cambrai pastel series is correctly attributed to Birochon (*q.v.*). (Another report of La Tour being in London in 1751, in a letter from his pupil Katherine Read to her brother, is even less credible.) La Tour was back in Paris by 1727, where he remained except for a trip to Holland in 1766 and his return to Saint-Quentin at the end of his life. Lépicié's publication in 1734 of an engraving of La Tour's pastel of Richer de Rhodes de La Morlière provides a terminus ante quem for his securely accepted work. Unresolved questions remain about his early steps: a pastel of the comte de Manissi (*v. Ec. fr.*) has some elements in common with both the early préparation of Voltaire (Saint-Quentin) and one of the two "Birochon" groups; but the applicator of the pastel is quite different.

Agréé 1737, *reçu* 1746, peintre du roi 1750, conseiller 1751, he exhibited regularly at the Salons until 1773, omitting only 1765. He had an apartment in the Louvre from 1745. His dominant position was already established by the 1741 Salon, where he exhibited the monumental portrait of the président de Rieux, described by Mariette as "ouvrage de la plus longue haleine et qu'on n'en avoit point vu au pastel de pareille taille." La Tour's relationship with de Rieux was

established as early as 1738, when he was commissioned to portray the niece of the magistrate's wife, Mlle de La Fontaine-Solare; and the artist became an habitué of de Rieux's château de Passy. Mariette went on to describe the portrait of Duval de l'Épinoy shown at the 1745 Salon as "le triomphe de la peinture en pastel". In each salon from 1738, La Tour was always the object of critical discussion, and almost always praised beyond his rivals. In one widely overlooked salon critique, the letter to the author of the *Jugemens sur quelques ouvrages nouveaux* (IX, 1745, pp. 291ff), even alleged that a cabal of académiciens had formed; jealous of his success, they had propagated the idea that pastel was an inferior medium.

La Tour's perfectionist technique was achieved through an individual style based on drawing rather than the stumped, painterly colourism of Vivien or Nattier. His use of chalks was somewhat uniform, the predominant colours being pinks, blues and whites; colour, while often bold, is always controlled. Typically blue hatching is used on temples and jowls. Often La Tour adds linear, zig-zag highlights of directly applied lines over patches of stumped colour, providing apparently spontaneous touches of sheer brilliance whose effects derive from the optical reflection characteristics of pastel. His unrivalled mastery of the textures of the human face, fabrics and accessories in no way detracted from the overall conception or psychological penetration of his finished works; balance is always maintained. His lighting is subtle, frequently using the technique he learnt from Restout of "faire tourner une tête et à faire circuler l'air entre la figure et le fond en reflétant le côté éclairé sur le fond, et le fond sur le côté ombré". He eschewed the extreme deconstructionist approach evident in Chardin and Perronneau, but the degree to which his hatching is allowed to remain visible ranged between extremes from the smooth, "caressée" style of the duc de Villars to the brutal Davidian style which is "plus soucieuse de vérité que de charme" (Ratouis de Limay). But this range does not seem to correspond with specific periods in his career, and is even found in works done at the same time ("M. de La Tour, qui observe mieux la nature, ... varie comme elle" according to the abbé Le Blanc reviewing the 11 quite different submissions to the 1747 Salon), thus providing little assistance with the dating of his works, which (other than by relation to salons or other external points) remains exceptionally difficult. In the 1748 Salon, for example, his portraits of Restout and Montmartel were contrasted: the first, intended for connoisseurs, used deliberate hatching; while the universal appeal of the second was due to a more finished effect. The critic Baillet de Saint-Julien explained at some length why the use of deliberate hatching (by both La Tour and Perronneau) designed to be seen at some distance was justified in the imitation of nature, in much the same way as a dramatist would exaggerate emotions in the theatre. By the Salon of 1753, 17 of the 18 pastels shown displayed a new style, according to the critic Pierre Estève, in that their colours were not fully blended, and had to be

viewed at a distance; this seems just to have been a development of the tendency already observed in earlier salons, and the objection was dismissed as imaginary by another critic who argued that any differences reflected the diversity of La Tour's subjects.

If La Tour's handling of the chalks was varied, the same cannot be said of his compositions, to which the critics of the 1748 Salon objected as surprisingly (and boringly) uniform for an artist of such talent. It remains today easier to identify his work on the basis of pose and composition than on handling as such. For the lawyer Beaucousin, writing about the 1763 Salon, La Tour's works could not be recognised by their style or handling, but only by their extreme perfection which he compared to the clarity of Pascal's thinking.

La Tour's works are never signed. He left no account books. His subjects ranged from the royal family, whom he depicted in majestic poses with somewhat idealised faces, to his circle of artistic and intellectual friends, whose portraits in contrast reflect spontaneity and warmth. His clientèle extended to many of the leading figures from the worlds of diplomacy, war, politics, finance, music and literature. His many self-portraits occupy a central place in his œuvre. His perfectionism led him to continue to tamper with many of his works, in some cases (as with his morceau de réception, the portrait of Restout) damaging them beyond repair.

The stories illustrating La Tour's awkward character and eccentricities are too numerous to be repeated here; they usually reflect the self-confidence of the autodidact extending himself beyond the sphere of his genius (Marmontel noted that La Tour, "le cerveau brouillé de politique et de morale...croiyait raisonner savamment...et se trouvait humilié lorsqu'on lui parlait de peinture"), or the genuine concern for talented artists to be recognised (and recompensed) in a society whose hierarchies were based on birth and wealth (as when he demanded the unprecedented price of 48,000 livres for his pastel of Mme de Pompadour). From about 1750, he had a liaison with the singer Marie Fel which lasted more than 30 years until senility forced his retreat to his family in Saint-Quentin in 1784.

During his lifetime La Tour enjoyed an unequalled reputation. Already by 1742 his celebrity was such that the visiting Ottoman ambassador Mehmed Said Paşa (who had been portrayed by Coyvel on his 1721 with his father) demanded a portrait by him. In 1768 the marquis d'Argens was able to write "nous possédons aujourd'hui un artiste, qui est infiniment supérieur dans l'art de peindre au Pastel, à tous les peintres qui l'ont précédé, & à ceux qui vivent aujourd'hui; c'est le célèbre la Tour, dont les portraits ont la force & la vérité de ceux de van Dyk." His reputation suffered after his death four years later, and when some of the pastels from his studio were offered for sale in 1812 after his brother's death, the prices reached were derisory; but, with the help of the Goncourts and other enthusiasts for the dix-huitième, his importance was reestablished by the end of the nineteenth century. Diderot called La Tour the

“machiniste merveilleux”, with his unrivalled ability to understand the mechanism of physiognomy and gaze. Ratouis de Limay admits that he excelled at capturing the outer life of his subjects, their “mondanité” rather more than their thoughts; without accepting Brieger’s assessment of him as the finest French painter, one recognises in La Tour the portraitist who brought the most virtuosity, the most verve to the interpretation of human physiognomy.

Besnard & Wildenstein’s 1928 monograph has not yet been superseded in scope, despite the more accurate and far better illustrated works by Christine Debrie and Xavier Salmon and the discoveries presented in the 2004 exhibition at Versailles. The B&W catalogue includes a great many works in upper and lower case type, indicating that no opinion on attribution is expressed (shown below as “?attr.”); unsurprisingly they include numerous pastels reattributed here to artists from Vivien to Vigée Le Brun. The question of modern copies and fakes also arises, with artists such as Jules Degrave producing extremely high quality work.

Monographic exhibitions

La Tour 1930: *Exposition des pastels de M. Q. de La Tour (1704–1788) appartenant au musée de Saint-Quentin et au musée du Louvre*, La Société du XVIII^e siècle, Paris, Salle de l’Orangerie, 12.VIII.–25.IX.1930

La Tour 1981: *Pastels de Maurice-Quentin de La Tour*, Paris, musée du Louvre, cabinet des dessins. [no cat.]

La Tour 2004a: *Maurice-Quentin de La Tour, le voleur d’âmes*, Versailles, 13.IX.–10.XII.2004. Cat. Xavier Salmon

La Tour 2004b: *Une vie et une œuvre dans un fonds d’atelier*, Saint-Quentin, musée Antoine Lécuyer, 16.VI.–13.XII.2004. Cat. Hervé Cabezas, in Salmon & al. 2004

La Tour 2004c: *Maurice-Quentin de La Tour au musée du Louvre*, Paris, musée du Louvre, 15.IX.2004 – 10.I.2005. Cat. Jean-François Méjanès, in Salmon & al. 2004

Bibliography

Jean-Baptiste de Boyer, marquis d’Argens, *Histoire de l’esprit humain*, Paris, 1768, XIII, p. 520; Barrès 1891; Baudemont 1856; Bellier de La Chavignerie & Auvray; Bénézit; Bengesco 1913; B&W; Brière & al. 1908; Brière 1932a; Brière 1932b; Bucelly d’Estrées 1834–36; Bury 1971; Cabezas 2006; Cabezas 2009a; Cabezas 2009b; Champfleury 1855; Chatelus 1991, pp. 132, 139, 172, 257f; Clermont-Tonnerre 1914; Debrie 1991; Debrie 1998; Debrie & Salmon 2000; Desmaze 1854; Desmaze 1874; Dilke 1899, pp. 158–67; Dréolle de Nodon 1856; Dubois & Dubois 1993; du Colombier 1948; Dumont-Wilden 1909; Duplaquet 1789; “Etwas über den berühmten Herrn de la Tour”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, XLII/2, 1790, pp. 258ff; Dussieux 1876, pp. 221, 223, 232, 234, 276, 322; Engerand 1901; Erhard 1916; Fleury & Brière 1954; Fourcaud 1908; Gault de Saint-Germain 1808, p. 254f; Gimpel 1963; Goodman 2000; Goncourt 1880; E. & J. de Goncourt 1867; Grandin 1894a–b; Grandin 1896; Guiffrey 1908; Harduin de Grosville 1892–94; Haye 1978; Jal 1872; Jeffares 2001; *La Tour. Masters in art*, IV.1907; Laing 2005; Lapauze 1899; Lemoine-Bouchard 2008; Leroy 1933; Leroy 1938; Leroy 1940; Leroy 1953; Lüthy 1959–61, II, pp. 219ff; Mantz 1854; Marandet 2002; Mariette 1851–60, III, pp. 66–78; Michel 1908; Monnier 1972, nos. 61–79; Geneviève Monnier, in Grove 1996; New York 1999a; Nougaret & Le Prince 1776, II, pp. 246ff; Nolhac

1930; Paris 1930; Paris 1949; Patoux 1880; Percival 1999; Pilkington 1852; Piot 1863, pp. 14–16; Rambaud 1965, I, p. 180; Ratouis de Limay 1929b; Ratouis de Limay 1946; Ronot 1932; Rosenberg 2007; Salmon 1997a; Salmon 2004a–e; Sanchez 2004; Simon 2007; Staring 1924; Tarabra 2008, pp. 293ff; Thieme & Becker; Tourneux 1904a; Waterhouse 1981; Frederick Wedmore, in Foster 1905–07, II, pp. 125–36; Wildenstein 1919; Wildenstein 1921, pp. 108ff; Wright 1992; Золотов 1960

Salon critiques: 1738, 1739, 1741, 1742, 1745, 1746, 1747, 1748, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1767, 1769, 1771, 1773

Portraits in pastel and other media

“L’auteur qui rit”, autoportrait “à l’index”, “à la croisée”, “à l’œil-de-bœuf” ou “en Démocrite” (laughing, with index finger, in ov. stone opening):

L’AUTEUR qui rit, Salon de 1737. Lit.: B&W p. 147; La Tour 2004a, pp. 48ff n.r.

~grav.: Georg Friedrich Schmidt 1742. Lit.: Erhard 1916, no. 88 repr.; B&W fig. 4; La Tour 2004a, p. 54, fig. 1



~grav.: Petit, *Mercur de France*, IX.1747

~version, pstl, 61.5x48.5, 1737 (Geneva, mA/H, inv. 1917–27. François-Paul Sarasin (1779–1850), Geneva; Charles Sarasin (1806–1876); Edmund Sarasin (1843–1917); legs 1917). Lit.: B&W 212, fig. 3; Loche 1996, pp. 429ff; Debrie & Salmon 2000, p. 59, ill. 19; Salmon 2004a, p. 54, fig. 14; detail repr. p. 42; Fumaroli 2005, frontispiece & p. 23 repr. φ



~repl., pstl, 59x49, inscr. verso “portrait de Mr Delatour (peintre du Roi) peint par luy même Et donne a son Ami Mr Neilson Entrepreneur de la manufacture Royale des Gobelins 1776” (Louvre. Jacques Neilson (1714–1788); sa fille, Mme Marie-Geneviève-Dorothee Curmer (1745–1826); sa petite-fille, Mlle Clemence Fernel (–1869), 1826; son cousin Antoine-Marie Lorin (1787–1871), 1869; son fils Henri Lorin (1817–1914), 1871; son neveu Hector de Charnacé (1882–1954), 1914; desc.; London, Christie’s, 5.VII.2005, Lot 162 repr., est. £200–300,000, £580,000 [=£657,600]; acqu. Société des Amis du Louvre). Lit.: Tourneux 1904a, p. 36 n.r.; Fumaroli 2007, repr.; Cabezas & al. 2008, p. 35, detail repr. φ



[larger image](#)

Photo courtesy Christie’s

~cop., pnt., 55.2x46 (Toledo Museum of Art, inv. 55.9. Charles-Adolphe Bonnegrâce; Auguste Delambre; desc.; Wildenstein). Lit.: *The Toledo Museum of Art, European paintings*, Toledo, 1976, p. 91f; New York 1996a, fig. 30; Debrie & Salmon 2000, p. 68, n. 91, repl./cop.?: La Tour 2004a, p. 49, cop. φ

~version, L’auteur en Démocrite, Salon de la Correspondance, 1787 (M. de Montjoie 1787). Lit.: B&W 216, n.r.

~version (Couvreur; Paris, 26–28.V.1875, Lot 244). Lit.: B&W 218, ?attr.

~version, 52x43 ov. (Jules Carré, Paris, 1878). Exh.: Paris 1878, no. 607. Lit.: B&W 224 (= ? 223)

~cop., Autoportrait en costume d’atelier (Laurent Laperlier; Paris, Drouot, 17–18.II.1879, Lot 55 n.r., a/r La Tour, fr155). Lit.: B&W 220, ?attr.

~version (Wildenstein; Paris, Lair-Dubreuil, 11.XI.1884, Lot 38). Lit.: B&W 221, ?attr.

~cop., pstl, 32x25 ov. (Camille Marcille; vente p.m., Paris, Drouot, Pillet, Féral, 6–7.III.1876, Lot 151, fr500. Henri Rouart; vente p.m., Paris, Galerie Manzi Joyant Lair-Dubreuil, Baudoin, 16–18.XII.1912, Lot 146 n.r., as Éc. fr. XVIII^e, a/r La Tour). Exh.: Chartres 1858, no. 41. Lit.: B&W 219, ?attr.

~version, 60x50 (X; Paris, 19.V.1911, Lot 4 repr.; fr10,600; Jules Féral). Lit.: B&W 225, ?attr.

=?pstl, 60x50 (Kraemer; Paris, Georges Petit, 5–6.V.1913, Lot 6 repr., fr4500; Stettiner). Lit.: B&W 226, ?attr.; La Tour 2004a, p. 49 n.r., =B&W 225 φ



~cop., pnt., 45x34 (princesse de Faucigny-Lucinge, née Alix-Sophie-Louise de Choiseul-Gouffier (1835–1915); vente p.m., Paris, Drouot, Dubourg, Couturier, Féral, 26–30.XI.1917, Lot 82 n.r.)

~version, pstl, 60x53 (marquise de Ganay; Paris, Georges Petit, Lair-Dubreuil, 8–10.V.1922, Lot 26 repr., “l’une des bonnes répétitions”, est. fr30,000, fr48,000). Lit.: B&W 228, ?attr. φ



~version (*olim* musée de Leipzig, no. 66, 1928 [not located in either Museum der bildenden Künste or Stadtgeschichtliches Museum 2005]). Lit.: B&W 217, ?attr.

~version, pstl, 51x41 ov. (Carrier; Paris, 6–7.IV.1868, Lot 99, F500. Mühlbacher; Paris, 15–18.V.1899, Lot 156 repr., F9200; Sedelmeyer; Paris, Henry Rosenheim, 1928). Exh.: Paris 1874a, no. 890, as l'auteur à 84 ans; Paris 1900, no. 164. Lit.: B&W 223, n.r. **Φ**



~cop., pstl, 64x50 (Ernest Gimpel; Ernest Cronier, acqu. 1903, F75,000; Paris, Georges Petit, 4–5.XII.1905, Lot 36 repr., F70,100; Sortais; la marquise de Polignac, née Louise Pommery 1909; son fils, comte Jean de Polignac 1928; comtesse Jean de Polignac; Paris, Drouot, Libert, 5.XII.2008, Lot 9 repr., attr., €110,000). Exh.: Paris 1908a, no. 49, pl. 37; Paris 1927a, no. 27, pl. XXI-30. Lit.: Daurel 1905; B&W 213, fig. 5; Gimpel 1963, p. 310; Bury 1971, pl. 8; *Gazette Drouot*, 12.XII.2008, p. 64f repr. **Φ**



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~version, 58x48 (M. C. [Pierre Chévrier], Paris, 1928). Lit.: B&W 215, fig. 2 **Φ**



~cop., pstl, 55x50 (Marius Paulme; Paris, 13–15.V.1929, Lot 119 repr., autographe, F172,000. PC 2004; Paris, Drouot, Beussant-Lefèvre, 7.XI.2011, Lot 55 repr., atelier, est. €4–6000). Exh.: Paris 1908a, no. 47. Lit.: B&W 214, fig. 1; La Tour 2004a, p. 49, repr. clr, fig. 2, cop. ancienne; Salmon 2004a, p. 55, fig. 16, ?autographe ou cop. **Φ**



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~version, pstl, 65x54 ([Pierre-Henri] Tondu-Lebrun (1754–1793), ministre des affaires étrangères; Mme P..., née Tondu-Lebrun; Paris, Drouot, 29.V.1914, Lot 1 repr.; J....; Paris, 26.XI.1930, Lot 17 repr.; Armand Esders; Paris, Drouot, 28.V.1941, Lot 12 repr. Bayeux, Bailleul, 11.XI.1992, repr., attr. Paris, Drouot Richelieu, Renaud, 14.V.1997, Lot 6

repr., est. F20–25,000, F62,500; Saint-Quentin PC 2000). Lit.: B&W 227, ?attr.; Debrie & Salmon 2000, p. 68, n. 91, cop. ancienne; La Tour 2004a, pp. 49, 50, repr. clr, fig. 1 **Φ**



~version, 56x46.5 (Paris, Drouot salle 6, Bondu, 21.III.1960, attr.) **Φ**



~version, pstl, 53.9x48.2 (Capt. Eric Noble; London, Christie's, 5.X.1945, 300 gns; Turner. Earl of Hardwicke. Lord Iliffe 1968). Exh.: London 1968a, no. 415 n.r. Lit.: Bury 1971, p. 196 n.r.

~version, tenant un porte-crayon, pstl, 55x44 (Jules Burat; Paris, 28–29.IV.1885, Lot 115, F1600. Versailles, Palais des congrès, 6.V.1971, Lot 29 repr.). Lit.: B&W 222, ?attr. **Φ**



~version, pstl, 69x52.7 ov. (London, Sotheby's, 3.VII.1996, Lot 182 n.r., est. £4–6000)

~version, 49x38.5 (Paris, 20.XII.2002 [?], Lot 10, repr., as La Tour et son atelier) **Φ**



~version, pstl, 49x38.5 (Paris, Drouot, 20–21.XII.1982, Lot 10 repr.)

~version, pnt., 47x36 (Paris, Drouot, 29.VI.1984, Lot 20 bis, repr.)

~version, pnt., 48.2x40 (London, Christie's, 19.VI.1987, Lot 94 repr.)

~version, pstl, 41x32.5 (Köln, Lempertz, 27.V.1991, Lot 68 repr.)

~version, pnt., 64.8x54 (New York, Sotheby's Arcade, 20.VII.1994, Lot 65 repr.; Billingshurst, Sotheby's, 14.I.1997, Lot 924)

~pastiche, pnt., 29x24 (Vejle, Bruun Rasmussen, 18.V.2000, Lot 1124 repr., anon., inconnu)

~version, pstl, 70x60 (Bayeux, Bailleul-Nentas, 11.XI.2002; Paris, Drouot, Bailly-Pommery, 25.IV.2003, .XII.2003, Lot 54)

~version, pstl/ppr, 58x49 (Monaco, Sotheby's, 26.V.1980, Lot 544 repr., F200,000; PC; Paris, Sotheby's, 25.VI.2003, Lot 29 repr., est. €100–150,000, €125,000 [=€145,375]). Lit.: La Tour 2004a, p. 49, fig. 3, cop.; Salmon 2004a, p. 54, fig. 15; detail repr. p. 43 **Φ**



Photo courtesy Sotheby's

~version, pstl, 57.2x47.7 (Paris, Christie's, 15.XII.2004, Lot 132 repr., entourage de La Tour, est. €8–12,000, €8225). Lit.: Salmon 2004a, p. 55, fig. 17 **Φ**



Photo courtesy Christie's

~cop., pnt., 61.5x51 (Scone Palace and Blairquhan sale, London, Christie's, 24.V.2007, Lot 230 repr.)

=?AUTOPORTRAIT, pstl, 56x45.5 (Paris, Drouot, Millon & Robert, 28.VI.1995)

~cop., pstl, 76x69 (Hatchlands, National Trust, inv. 1166242)

~cop., pstl/ppr, 53x42 (Geneva, Hôtel des ventes, 12–15.III.2012, Lot 1311 repr., est. SwFr500–700) **Φ**



Autoportrait à l'index, à l'inverse

AUTOPORTRAIT à l'index (M. Manguin c.1853)

~grav.: F. Legrip, in reverse. Lit.: Chennevières 1853–62, repr. **Φ**



~cop., pnt., 89x69, "sd" (English art market) [direction reversed]

~cop., pnt., 64.8x54 (New York, Sotheby's Arcade, 20.VII.1994, Lot 65 repr., manner of Ducreux, est. \$2–3000)

~cop., pnt., 66x50.7, inscr. "LT" monogram (Saint-Dié-des-Vosges, 22.VI.1980, repr. London, Christie's, 6.VII.1995, Lot 528 repr., est. £600–800)

~cop., le peintre devant son chevalet, pstl, 63x52 (Versailles, Chapelle, 11.XII.1977, Lot 69 n.r.; 22.I.1978, Lot 165, F3500) **Φ**



Préparations

~cop., préparation, gch./vl, 42x34 (comte de Robiano; Amsterdam, 15–16.VI.1926, Lot 462 repr., D/4500. Anton W. M. Mensing (1866–1936): Amsterdam, Frederik Muller, 27–29.IV.1937, Lot 330 repr.). Lit.: B&W 229, ?attr. ♀



~version, préparation, 3 cr., 30x23 ov. (Richard de Lédans; Paris, 3–18.XII.1816, Lot 546). Lit.: B&W 232, ?attr.

~version, préparation (A. Carrier; Paris, 5.V.1875, Lot 10, F410). Exh.: 1860a, no. 34 bis. Lit.: B&W 233, ?attr.

~version, préparation, 39x30 (H. M. L. [Henri Michel-Lévy]; Paris, Drouot Salle 9, Chevallier, Jules Féral, 25.V.1905, Lot 36 n.r.). Lit.: B&W 234, ?attr.

~version, préparation, pstl/ppr br., 26x21.5 (Flameng; Paris, 26–27.V.1919, Lot 27 repr., F43,500. Paris, Drouot, Tajan, 21.XI.1997, Lot 145 repr., est. F300–350,000, b/i. London, Christie's, 7.VII.1998, Lot 202 repr., est. £20–30,000, £23,000; Jan Krugier & Marie-Anne Poniatowski). Exh.: Berlin 1910; Paris 2002a, no. 66. Lit.: B&W 251, fig. 250; Debric & Salmon 2000, p. 69, n. 91 ♂



Photo courtesy Christie's

~dessin préparatoire de Schmidt, sanguine, 45.4x30, sd 1742 (Paris, Drouot, 29.XII.1921, Lot 184. Paris, Drouot, Tajan, 26.XI.1998, Lot 167 repr.). Lit.: Debric & Salmon 2000, p. 59, n. 89 n.r.; La Tour 2004a, p. 54 repr.

Autoportrait au chapeau en clabaud

AUTOPORTRAIT, Salon de 1742, no. 131. Lit.: B&W 243; Debric & Salmon 2000, p. 59; La Tour 2004a, p. 48 n.r.

~grav., in reverse: Schmidt 1772 (FD 2153, 2154). Lit.: B&W, repr. frontispiece; La Tour 2004a, p. 56, fig. 1; Henning & Marx 2007, p. 113 repr.



~grav. to right, for Lavater, *Physiognomische Fragmente*, III, Leipzig, 1777, p. 181

~cop. Schmidt, sanguine, 34x25, sd "g.f.Schmidt fec/1772" (Saint-Quentin, musée Antoine Lécuyer, LT 131. Paris, Drouot, 29.XII.1921, Lot 185). Exh.: La Tour 1930, no. 108; Paris 1949; La Tour 2004a, no. 3 repr. cl. Lit.: B&W p. 149; Debric & Salmon 2000, p. 59, ill. 21

~version, pstl, Ø13.3, sd 1736 (London, Christie's, 1.VII.1952, as ?La Tour, self-portrait), v. Schmidt

~cop., pstl, 42x34 (Saint-Quentin, musée Antoine Lécuyer, 1983.8.25. [Louis Mante; Paris, Ader, 28.XI.1956, Lot 28.] Yves Carlier de Fontobbia). Lit.: Debric 1993, repr.; Debric & Salmon 2000, p. 69, n. 93 ♂



Photo courtesy musée Antoine Lécuyer, Saint-Quentin

~préparation, pstl/ppr, 27x22 (Dijon, mBA, CA 362. Don Hoin 1817). Exh.: Dijon 1960, pl. XIII; Dijon 2000, Cat. B 27, p. 150. Lit.: Gonse 1900, repr. p.109; Dayot 1904, p. 321 repr.; Chabeuf 1913, p. 92, pl. XXXIV; Joliet & Mercier 1925, repr. p.55; Schneider 1926, fig. 64; B&W 247, fig. 9, ?attr.; Magnin 1933, p. 106; Lavallée 1943, p. 79, pl. 49; Boucher 1952, no. 60, repr.; Quarré 1958, repr.; Bonafoux 1985, repr. p. 58; Debric & Salmon 2000, p. 54, ill. 15; Fumaroli 2005, p. 25 repr. ♀



~cop. (Dresden, estampes du prince George). Lit.: B&W 248, fig. 259, ?attr. ♀



~cop., pstl/ppr bl., 24.9x21 (Cambridge, Fogg Art Museum, inv. 1955.183. Don Charles E. Dunlap 1955). Lit.: Debric & Salmon 2000, p. 69 n. 95, ?cop. ♀



Autoportrait à la toque d'atelier

AUTOPORTRAIT à la toque d'atelier, pstl/ppr bl., 39x31, c.1742 (Saint-Quentin, musée Antoine Lécuyer, LT 3 [inv. 1849, no. 68]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Paris 1878, no. 606; La Tour 1930, no. 2; La Tour 2004a, no. 1 repr. cl. Lit.: Lapauze 1899, no. 68 repr.; Erhard 1916, no. 1 repr. cl.; B&W 244, fig. 12; Fleury & Brière 1954, p. 33, no. 1 pl. I; Bury 1971, pl. I; Debric 1971, pp. 106f repr.; Debric & Salmon 2000, p. 59, ill. 20; Salmon 2004d, p. 10 repr.; Fumaroli 2005, pp. 2, 24 repr.; Cabezas & al. 2008, p. 16, detail repr.; Coural 2009, fig. 1 ♂



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Photo courtesy musée Antoine Lécuyer, Saint-Quentin

~cop., pstl (Bar-le-Duc, Vaxelaire, 21.X.2007, Lot 1k repr.) ♀



~version (Mme de Surian 1879). Exh.: Marseille 1879. Lit.: B&W 249, ?attr.

~cop. Raphaël Bouquet, pstl, 42x33, sd "Raphaël Bouquet 1917" (Hannover, Kunst & Auktionshaus Kastern, 29.IV.2006, Lot 2 repr., est. €2000–2200) ♀

~cop. Raphaël Bouquet, pstl, 42x33 (Paris, Drouot, Binoche & Giquello, 4.V.2011, Lot 23 repr., est. €800–1000) ♀

~cop., pstl, 40x31 (Cannes, Issaly, Pichon, 12.IV.2007, Lot 241 repr., Éc. fr. XIX^e, est. €2–3000) ♀

~cop., attr. Jean-Joseph Weerts (1847–1927), pstl, 41x33 (Lons-le-Saunier, Brigitte Fenaux, Jura Enchères, 25.VII.2011, anon., inconnu) ♀

~cop., pstl, 40.5x30 (Paris, Drouot, Artcurial, 1.II.2012, Lot 194 repr., c.1800, est. €800–1200) ♀

La Tour au jabot

AUTOPORTRAIT au jabot, Salon de 1750?, hors cat.

=?pstl, 64x53, 1751 (Amiens, inv. MP 226. Marie-Louise Mongenot; don: abbé Savary, curé de Sainte-Colombe, 1770; famille Lorne; Léon Lagrange, Sens, 1866; Paris, 8.XI.1867, Lot 146; acqu. 1878). Exh.: Paris 1927a, no. 26, pl. 1-1; Paris 1937a, no. 183. Lit.: Alfassa 1919, p. 129 repr.; B&W 235, fig. 13; Jamot 1931, pl. XXV; Ratouis de Limay 1946, pl. 1/1;

Bury 1971, pl. 9; Boyer 1998, repr.; Debrie & Salmon 2000, ill. 14; Bell 2000, p. 207 repr. clr; Columbia 2000, p. 41 repr. Renard 2003, p. 76 repr. clr; Salmon 2004a, part repr. p. 44; Salmon 2004d, p. 11 repr.; Fumaroli 2005, p. 32 repr.; Calabrese 2006, fig. 179; Laine & Brown 2006, fig. 20; Tarabra 2008, p. 293 repr.; Cumming 2009, p. 158 repr. **Φ**



Photo courtesy musée de Picardie, Amiens

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~cop., pnt., a/r La Tour (Geneva, mA). Lit.: B&W 237, ?attr.

~version, pstl/ppr, 45.7x38, 1764? (Pasadena, Norton Simon Museum, F.1969.38.09.P. M. Violette, curé de Notre-Dame de Saint-Quentin; Symphorien Boittelle, ancien préfet de police, sénateur; Paris, Drouot, 24–25.IV.1866, Lot 79, F530; Jacques Reiset; vente p.m., Paris, Drouot, 29–30.IV.1870, Lot 39; Eugène Féral-Cussac; Laurent Laperlier; Paris, Drouot, 17–18.II.1879, Lot 52, F1305; [Michel Levy?; Paris, Drouot, 25.V.1905, Lot 36; Ackerman, F410]; Camille Groult; Paris, Galerie Charpentier, Ader Laurin, 21.III.1952, Lot 67 repr., F1,400,000, H. E. Señor A. Costa du Rels, Bolivia; adv. *Burlington magazine*, CIX/771, .VI.1967, p. xxi repr.; London, Sotheby's, 5.VII.1967, Lot 99, £20,000; S. Brand; Robert Ellis Simon, Los Angeles; legs 1969). Exh.: San Francisco 1976, no. 9. Lit.: B&W 238 (Boittelle sale; rejected) = B&W 239 (Laperlier sale; = 238?; rejected); *Masterworks from the Norton Simon Museum*, Pasadena, 1989, p. 108f; Debrie & Salmon 2000, pp. 54, 67, nn. 77, 78, ill. 8 **φ**



~cop., pnt. (Paris, ENSBA). Lit.: B&W 242, ?attr.

~cop., pnt., ov. (Geneva, mA). Lit.: Dubois & Dubois 1993, p. 224 repr.

~version, pstl/ppr, 45x37, c.1750 (Paris, musée Cognacq-Jay, inv. J.121/B.117. Laurent Laperlier; Paris, 17–18.II.1879, Lot 52. Pierre Decourcelle; Paris, 29–30.V.1911, Lot 118 repr., F61,000; Stettiner; acqu. Ernest Cognacq, F67,100; legs 1928, est. F75,000). Exh.: Paris 1908a, no. 31, pl. 23; Paris 1938, no. 362; Paris 1952a, no. 50; Paris 1989c, no. 144; Paris 2004b, no. 2 repr. clr. Lit.: Lemoisne 1908, p. 26 repr.; Vaudooyer 1911, p. 1 repr.; Feuillet 1925, p. 68; B&W 236, fig. 85; Ricci 1929, no. 121; Jonas 1930, no. 121; Burollet 1980, no. 146 repr.; Debrie & Salmon 2000, p. 54, ill. 16; Brunel 2003, p. 62 repr.; Brunel 2004b, p. 49 repr.; Burollet 2008, no. 50 repr. **φ**



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~repl., masque, préparation, pstl/ppr, 32.5x24, c.1737 (Chicago, Art Institute, 1959.242. Carrier; Paris, 1875, Lot 10. Mme Becq de Fouquières, 1908/9; David David-Weill, 1912, 1928; Wildenstein, New York, 1938. Mrs Thelma Chrysler Foy, New York and Locust Valley, Long Island; New York, Parke-Bernet, 22–23.V.1959, Lot 633 repr., \$11,000; French & Co., New York; acqu. with funds from Joseph & Helen Regenstein Foundation). Exh.: Paris 1908a, no. 29, pl. 21; New York 1938, no. 8; New York 1963, no. 50, pl. xxii; Chicago 1974, no. 46 repr.; Chicago 1976, no. 46 repr.; Chicago 1985b; Chicago 1999. Lit.: Lapauze 1905, p. 103 repr.; Tourneux 1908b, pp. 7, 9, repr.; Dacier 1912, repr.; “Collection David-Weill”, *L'Amour de l'art*, VI, .X.1925, p. 11 repr.; Henriot 1927, II, pp. 25f repr.; B&W 246, fig. 7; Frankfurt 1938, p. 11, repr. cvr; Fleury & Brière 1954, p. 33; *Art Institute of Chicago quarterly*, XLIX/4, .XI.1955, p. 61 repr.; Edwards 1961, pp. 2–4, repr. cvr; Joachim 1979, p. 34, no. 1G3; Richards 1984, pp. 344f, fig. 5; McCullagh & Rosenberg 1985, fig. 9; Méjanès 2004, p. 47 repr. **Φ**



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~repl., masque, préparation, 34x26 (Groult 1928). Lit.: B&W 245, fig. 11 [=?Paris, 20–21.V.1873, Lot 101, B&W, s.no. 254; descriptions not identical] **Φ**



~cop., pstl (France PC 1991) **φ**



~cop., pstl, 64x52 (Lons-le-Saunier, Brigitte Fenaux, Jura Enchères, 25.VII.2011, anon., inconnu) **φ**

La Tour vieux

AUTO PORTRAIT, pstl/ppr bl., 60.4x51.3, c.1760–65 (Louvre 27622. Académie royale c.1797). Exh.: Paris 1930, no. 3; Paris 1949, no. 42; Paris 1967a, no. 59; La Tour 2004c, no. 11 repr. clr. Lit.: B&W 250, fig. 6; Monnier 1972, no. 79; Debrie 1998, repr.; Debrie & Salmon 2000, p. 61, ill. 22; Méjanès 2004, p. 36 repr. **φ**



AUTO PORTRAIT (19.III.1870, Lot 169). Lit.: B&W 253, ?attr.

Préparations

AUTO PORTRAIT, pierre noire, reh. pstl, cr. blanche, 28x18 (Louvre RF 4098. Paris, 28.III.1860, Lot 17, F44; Goncourt; Paris, Drouot, 15–17.II.1897, Lot 154, F11,100; Bouillet, pour le comte Isaac de Camondo; legs 1911, no. 142). Exh.: Paris 1879, no. 528 n.r.; Paris 1927a, no. 28, pl. XLI-59; La Tour 1930, no. 1; Paris 1933, no. 220; Paris 1946b, no. 106; Paris 1946c, no. 395; London 1952a, no. 100; Chicago 1955, no. 67; Paris 1958b, no. 31; La Tour 1981; Paris 1985; La Tour 2004c, no. 12 repr. clr. Lit.: Chennevières 1879, p. 205 repr.; Goncourt, *La Maison d'un artiste*, I, p. 93; Alexandre 1908, p. 11, repr. p. 2; Guiffrey & Marcel 1907–75, VII, 1912, p. 107, no. 5709, repr. p. 106; B&W 231, fig. 10; Bouchot-Saupique 1930, no. 52, pl. VII; Vallery-Radot 1964, pl. 53; Sérullaz 1968, no. 51 repr.; Launay 1991, no. 170, pl. 19; Debrie & Salmon 2000, p. 63, n. 98; Fumaroli 2005, p. 25 repr. in reverse **φ**



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La Tour vieux et riant

AUTO PORTRAIT, pstl/ppr br., 44x34 (Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 190, F40.50; Walferdin; Paris, Drouot, Escribe, 12–16.V.1880, Lot 353, F2000. Auguste Courtin, Paris, Escribe, 29.III.1886, Lot 77, F2400; Groult; Groult 1928. PC 2004). Exh.: La Tour 2004a, no. 6 repr. clr. Lit.: B&W 252, fig. 8; Bury 1971, pl. 11; Debrie & Salmon 2000, p. 69, n. 100; Laing 2005, repr. clr; Fumaroli 2005, p. 38 repr.; Fumaroli 2007, repr. **φ**



~cop., pstl, 48.0x32.7, c.1770 (San Francisco, FAM, 1978.2.13. André Seligmann, Paris; Mrs Alexander Hamilton, née Grace Spreckels; Mr & Mrs Bruce Kelham; legs Grace Hamilton Kelham). Lit.: Johnson & Goldyne 1985, no. 44; Debrie & Salmon 2000, p. 63, ill. 24; La Tour 2004a, p. 62 n.r. ϕ



Other autoportraits

??AUTO PORTRAIT, ?Tom Paine (1737–1809), dessin, inscr. *verso* as Quentin de la Tour, autoportrait (Cambridge, Fitzwilliam Museum, inv. PD.101-1961. Legs Louis C. G. Clarke). Exh.: Cambridge 1992, as by Augustin de Saint-Aubin

?AUTO PORTRAIT, ?d'Alembert, tête d'homme, vue de $\frac{3}{4}$, tournée vers la dr., pierre noire, reh. de pstl blanc et jaune, touches d'ocre, de sanguine/ppr bl., 28.1x20.5 (Louvre RF 3741. Don 1909). Exh.: Paris 1922, no. 27; Paris 1930, no. 97; Copenhagen 1935, no. 418; Paris 1947b, no. 139; Paris 1997, no. 310; La Tour 2004c, no. 19 repr. clr, ?autoportrait, très proche de l'autoportrait au chapeau de clabaud. Lit.: Guiffrey & Marcel 1912, VII, no. 5710 repr.; B&W 557 [not 551], fig. 260, ?d'Alembert; Méjanès 2004, p. 47 repr. ϕ



AUTO PORTRAIT (Uffizi, 9503. Charles Blanc, 1843). Lit.: Berti 1979, repr. [v. *Éc. fr.*]

AUTO PORTRAIT (Chevalier; Paris, Florentin, Paillet, 26–27.XI.1779, Lot 39, 13 livres 5 s.). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT (Poismenu; Paris, Copreaux, 20.III.1780, Lot 113). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT, pstl (hôtel Mazarin, description, 9.IX.1778, 150 livres; inv., 26.IV.1781). Lit.: Dubois-Corneau 1917, p. 317 n.r.

AUTO PORTRAIT, cop. à l'huile, d'après le pstl (abbé Le Blanc; Paris, Le Brun, 14.II.1781 & seq., Lot 53, 9 livres 1). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT (Louis-Joseph Maurice, peintre des impératrices de Russie; vente p.m.; Paris, Chariot, Paillet, 8.XI.1820 & seq., Lot 191, ff15.95). Lit.: Mireur; B&W, *s.no.* 254, ?attr.

=?AUTO PORTRAIT, pstl (Ballande; don: Talbot, comédien. M. T...; Paris, Thouroude, 17.II.1905, attr., ff850; ?Paquin, couturier). Lit.: Daurel, *Mercur de France*, 1.III.1905, p. 152 n.r.

AUTO PORTRAIT (Nyon; Paris, 11–12.IV.1832, Lot 96 => Paris, 11–23–24.XII.1833, Lot 87). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT (Webbe; vente p.m., Paris, 13–14.IV.1849, Lot 172). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT (de Godoy; Paris, 22.V.1852, Lot 19). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT (Paris, 28.III.1860, Lot 17, ff42). Lit.: B&W, *s.no.* 254, ?attr.

L'ARTISTE (Paris, 8.II.1868, Lot 41)

AUTO PORTRAIT (Fourau; Paris, 1–2.III.1869, Lot 123). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT, dessin, 44x35 (J. Rivet; Paris, Pillet, 16.IV.1870, ff630). Lit.: Mireur

AUTO PORTRAIT (Paris, 25–29.VII.1871, Lot 14). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT, en buste, de $\frac{3}{4}$ tourné vers la dr., une étoffe de soie bleue lui entoure la tête, il porte un habit marron avec col blanc rabattu, 36x27 ([?Beurnonville]; Paris, 20–21.V.1873, Lot 101, ff185). Lit.: B&W, *s.no.* 254, ?attr. [=?B&W 245; descriptions not identical]

AUTO PORTRAIT (Paris, 13.I.1874, Lot 45). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT, pstl, 63x53 (président Serot 1874). Exh.: Paris 1874a, no. 637 n.r.

AUTO PORTRAIT (Mme veuve ***; Paris, 7–8.IV.1875, Lot 98). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT (Paris, 31.I.1879, Lot 371). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT, en buste, de $\frac{3}{4}$ vers la g., cheveux poudrés, cravate blanche, jabot de dentelle, gilet rouge, habit violet, 54x44 (baron de Beurnonville; Paris, 21–22.V.1883, Lot 26, ff230). Lit.: B&W 240, ?attr.

AUTO PORTRAIT, en buste, la tête coiffée d'une toque, le regard tourné vers l'épaule dr., vêtement de velours rouge foncé, pnt., 79x64 (M. Olivier, Montauban, 1878). Exh.: Paris 1878, no. 946, attr. Lit.: B&W, *s.no.* 254

AUTO PORTRAIT, ?miniature (Jeffery Whitehead 1889). Exh.: London 1889a, no. 5. Lit.: B&W 256

AUTO PORTRAIT, de $\frac{3}{4}$, cheveux poudrés, en habit bleu, miniature, ov. (Delaherche; Paris, 28–29.III.1888, Lot 36, ff360; Paul Michel Lévy; Paris, 16–17.X.1889, Lot 51). Exh.: Versailles 1881, no. 370. Lit.: B&W 255

AUTO PORTRAIT (Mazaroz-Ribalier; Paris, 1–3.XII.1890, Lot 49, attr.). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT (H***; Levallois-Perret, 20.III.1904, Lot 13, ff900; Boudillé). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT (Paris, 20–21.VI.1907, Lot 40, genre de La Tour). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT (Mlle Grand de Dedem; Paris, 27–28.V.1921, Lot 7). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT (Mme H***; Paris, 30.IV.1927, Lot 1, a/r La Tour). Lit.: B&W, *s.no.* 254, ?attr.

AUTO PORTRAIT, pstl, 59x49 (Paris, Drouot, 5.XII.1936, Lot 50 n.r.)

AUTO PORTRAIT (Paris, 28.V.1941, ff50,000)

AUTO PORTRAIT, pstl/vl, 37x29 (comte de Robiano; Amsterdam, 15–16.VI.1926, Lot 463 repr.; Albert Blum, New York, 1928; Mrs Albert Blum, New York, 1950; Rosenberg & Steibel, New York; New York, Parke-Bernet, 2.III.1967, Lot 44 repr., \$8250; Acquavella Galleries, New York; John T. Dorrance, Jr; New York, Sotheby's Arcade, 17.VII.1991, Lot 19 repr., est. \$500–700, all as autograph). Lit.: B&W 230, ?attr.; Shoolman & Slatkin 1950, pl. 39 [?cop.] Φ



Photo courtesy Sotheby's

AUTO PORTRAIT, 36.7x28.5 (Vienna, Dorotheum, 9.III.1993, Lot 139 repr., ÖSch. 65,000)

AUTO PORTRAIT en buste, pstl, 65x54 (Paris, Drouot, Kahn, 29.XI.2004, Lot 6 n.r., a/r La Tour, est. €600–800)