

Neil Jeffares, Maurice-Quentin de La Tour (1704–1788)

Catalogue raisonné – Online edition

CATALOGUE – Part I

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I. AUTOPIORTRAITS

Autoportrait à l'index 1737

“L'auteur qui rit”, autoportrait “à l'index”, “à la croisée”, “à l'œil-de-boeuf” ou “en Démocrite” (laughing, with index finger, in oval stone opening). La Tour must have kept either the original or a version, as he made repetitions, some far later. The Louvre version alone seems indisputably autograph. Although recorded as being given to Jacques Neilson in 1776, it may have been made earlier, and could conceivably have been the original. (Neilson's inv. p.m. of 8.III.1787, AN MC/ET/CIX/805 contained a lengthy list of pictures, including a number by Vivien, but neither the La Tour nor Neilson's own pastels were mentioned, unless they were among the “onze portraits au pastel par Vivien et autres sous verres dans leurs bordures” valued at 64 livres.) Although presented in 2018 as unpublished, the Neilson version (when in the Lorin collection) was mentioned as original in several publications by Fleury and reproduced in Tourneux 1904a; the correct provenance details are given below. One hesitation in regarding it as the prime version concerns the very awkward handling of the sitter's proper left elbow, flattened by the edge of the paper in a way not seen in the other versions: but this may simply reflect La Tour's uncertainties in 1737.

There are a great many later copies (a few of astonishingly high competence, e.g. [J.46.104](#)), some probably made by pupils in the studio during the artist's lifetime (e.g. Mme Roslin's), and possibly also some by other contemporary artists (*v. e.g. lettre du duc d'Aumont, 19.II.1740*, which might refer to this pastel). It is today impossible to be sure which of these was autograph or even contemporary.

It is arguable that the composition was inspired to some degree by the famous Rosalba *Nymphe de la suite d'Apollon* that La Tour had copied ([J.46.3792](#)). See also the discussion below of the portrait of Dupouch, wearing an identical cap.

According to Crayen's 1789 catalogue of Schmidt's work (the entry for no. 89 also adds that the abbé referred to in this entry is the one shown in the picture on the wall in no. 89, i.e. Huber, as picked up later by Goncourt 1881, I, p. 356), the picture depicts a practical joke in which La Tour observes Huber's consternation as he is prevented from entering the studio:

M. de la Tour avoit parmi ses amis un certain abbé, qui venoit le voir très-fréquemment & passoit souvent une partie de la journée chez lui, sans s'appercevoir qu'il l'incommodeoit quelquefois. Un jour notre peintre, résolu de faire son propre portrait, avoit fermé la porte au verrou afin d'être seul. L'abbé ne tarda pas à venir & à frapper à la porte. M. de la Tour, qui l'entendoit & qui étoit dans l'attitude de dessiner, fit le geste de pantomime que nous voyons dans son portrait. Il semble se dire en lui même: voilà l'abbé, il n'a qu'à frapper il n'entrera pas. Cette attitude ayant plu au peintre, il prit le parti de s'y peindre. ... On a fait en Angleterre une copie plus petite de ce portrait, en manière noire. Elle est assez fidèle, excepté dans les accessoires; au lieu d'une porte fermée, elle offre une femme vue par le dos, levant sa chemise & montrant le derrière. Nous laissons au lecteur à juger ce trait de satyre. On apperçoit aussi sur le canevas du chevalet l'esquisse d'une femme qui leve sa chemise & montre son devant, ce qui n'est pas dans l'original. ... Nous avons cru faire plaisir aux curieux de leur donner des éclaircissements sur ce portrait.

No salon critiques appeared in the year the pastel was exhibited at the Salon. The idea that it represents the artist as Democritus, rather than the somewhat banal explanation offered by Schmidt, does not appear in the documentation until the verses by Pesselier published in the *Mercurie* in IX.1747 to accompany an engraving (confusingly the print is lettered as by Petit for Desrochers, but the *Mercurie* suggests it was by Lépicié, who had also worked for La Tour); the reference was later made by biographers and appears also in the description of the version Montjoye exhibited in the Salon de la Correspondance in 1787 – as well as in Jean-François de La Tour's list of his brother's pictures, where the phrase applies to the autoportrait à la toque d'atelier, [J.46.1101](#).

Thus we must question the association with Antoine Coypel's 1692 portrait of the laughing philosopher with a pointing (left) hand (Louvre, inv. MI 1048; Nicole Garnier, *Antoine Coypel*, 1989, no. 46, although it is more likely that La Tour knew the print rather than the painting if at all).

However the position is further complicated by the existence of another painting by the curious artist and writer Jacques Autereau (1657–1745). At the age of 80 he painted an allegory showing Democritus holding a lamp in one hand, pointing with the other to a version of Rigaud's portrait of cardinal de Fleury. It is described in the mémoires of the duc de Luynes, 14.IX.1737, when the work was presented at court to support the artist's application to enter the hospice des Incurables (it was subsequently engraved by Thomassin, Houbraken and others). While La Tour's pastel isn't visually closely related, the prominence of the oval, the pointing hand are notable; and it is also remarkable that La Tour's pastel called Democritus [J.46.3785](#), which adapts a Rubens painting of Gaspard, substitutes for the magus's attribute a lantern of a similar style to the one in Autereau's picture; while the face of Autereau's cynic resembles closely, without being a copy, the early La Tour man [J.46.3229](#) for which no other source has been identified.

La Tour's autoportrait was exhibited before Autereau's painting was submitted, so it is more likely that there was no direct influence; rather, contemporary critics might have been struck by these similarities which influenced their interpretation of the La Tour as Democritus.

Given Montjoye's skill in reproducing the later La Tour autoportrait au jabot it is not unreasonable to assume that some of the versions of the 1737 pastel hitherto assumed to be autograph may well be by him.

The pastel's influence was considerable, as gauged by the number of copies, prints and pastiches. It inspired Mme Roslin's famous self-portrait painting an oval version of her master's icon [J.63.101](#), and no doubt Ducreux's various laughing self-portraits. Katherine Read made an oil self-portrait in which she adopted the same pose. Numerous Liotard portraits (Garrick [J.49.1563](#), Constable [J.49.1278](#)

and the late self-portrait in numerous versions – arguably even the Liotard Rousseau J.49.2221), with a prominent arm in the foreground, pointing, all make reference to it. Even Boilly, in an oil of c.1810, adopted the pose in an *Autoportrait en Jean qui rit*.

J.46.10011 L'AUTEUR qui rit, Salon de 1737. Lit: Duplaquet 1789, p. 27; B&W p. 147; La Tour 2004a, pp. 48ff n.r.

J.46.10011 ~cop. Schmidt, sanguine, 45x30, sd ~ "G.F.Schmidt f/1742" (Paris, Tajan, 26.XI.1998, Lot 167). Lit.: La Tour 2004a, p. 54, fig. 2; Salmon 2024, fig. 96

J.46.10012 ~grav. Georg Friedrich Schmidt , 48x35, lettered "Peint par De La Tour/& Gravé/Par son Ami Schmidt/en 1742" (FD 2153). Lit.: abbé Mangenot, "Admirez jusqu'où l'art atteint/La Tour est gravé comme il peint", cited Hordret 1781 [attached erroneously by B&W to the autoportrait au chapeau en clabaud]; Thomas Laffichard, "De ta main, cher la Tour...", *Mercure de France*, XII.1743, p. 2615; Crayen 1789, no. 50; Joseph Eduard Wessely, *Georg Frederic Schmidt: Verzeichniß seiner Stiche und Radierungen*, Hamburg, 1887, no. 55; Fleury 1904, pl. x; Erhard 1917, no. 88 repr.; B&W fig. 4; La Tour 2004a, p. 54, fig. 1; Salmon 2024, fig. 97

J.46.10012



J.46.10012 ~~grav. (*tête seul*) Rauke, lettered "Rauke fec.Berol.d.7.Dec.1784", annotated "d'ap^s G. F. Schmidt" (Vienna, Österreichische Nationalbibliothek, inv. 1937:527) [Füßli indicates that Johann Friedrich Rauke died in 1777, so the lettering may indicate that the plate was finished by another hand]

J.46.10012 [olim J.46.1198] SELBSTBILDNIS. In violettem Rock und schwarzer Mütze ohne Perücke, an einem Tisch sitzend, mit der linken auf eine Frau im Hintergrund weisend. Vor ihm auf dem Tisch Bücher und ein Weingeschloß, pnt., 65x53, a/r Schmidt grav., Eckhard 1918 fig. 88 (Munich, Adolf Weinmüller, 3–5.XII.1942, Lot 969 n.r.)

J.46.10013 ~grav. Gilles-Edme Petit, lettered "Maurice de la Tour/Peintre ordinaire du Roy, et de son/Académie Royale de Peinture et/Sculpture", "Suite de Desrochers", "Tandis que Spectateur de ce vaste univers,/Il a sur nos défauts des yeux de Democrates//De ses fameux crayons les Chef d'oeuvres divers,/Changent tous ses rivaux en autant d'Heracrites./Par M Pesseler", "Gravé par Petit rue S Jacques pres les Mathurins", *Mercure de France*, IX.1747, p. 124, continuation de la suite des *Hommes illustres de Desrochers* (IFF 322, s.v. Desrochers) , apparently as by Lépicié. Lit.: Fleury 1904, pl. XII

J.46.10014 ~~grav., satirical mezzotint, 33x22.5, anon. English printmaker, the artist pointing to a woman exposing her bottom in the background, 1751, published Thomas Bowles, "Peint par De La Tovr, /& Gravé/Par son Ami Smith./ en 1751.", Printed for Tho. Bowles in St. Paul's Churchyard & Jno Bowles & Son at the Black Horse in Cornhill". Lit: Crayen 1789, p. 26; Fleury 1904, pl. XI

J.46.10015 ~~grav. John Kay (1742–1826), "The FAVOURITE CAT and DE LA TOUR PAINTER", satirical etching, 11.8x15.3, the artist pointing to a picture of a cat wearing spectacles, 1813

"J.46.1003" ~version, ov.; & "[J.46.1004](#)" cop. Mme Roslin, inachevé, both as shown in Mme Roslin's autoportrait, a.1772 ([p.J.63.101](#))

J.46.1007 ~ version, pstl/ppr bl., 61.5x48.5, [P]1737 (Geneva, mAH, inv. 1917-0027. François-Paul Sarasin (1779–1850), député du Conseil représentatif de Genève; son fils, Charles Sarasin (1806–1876), juge; son fils, Edouard Sarasin (1843–1917); legs 1917). Tech: horizontal chain lines. Frame: Louis XV swept frame with rocaille corners, trailing flowers. Exh.: Liotard 1886, no. 12, as by Liotard; Lausanne 2018, no. 13, repr. p. 32. Lit.: "Les pastels de Genève", *Journal de la ville de Saint-Quentin*, 5.III.1912, p. 1 n.r., cop.; Gielly 1924a, trouvé par Ed. Sarasin dans un grenier; B&W 212, fig. 3; Loche 1996, pp. 429ff; Denk 1998, pl. I; Debré & Salmon 2000, p. 59, ill. 19, "meilleure version connue"; Salmon 2004a, p. 54, fig. 14; detail repr. p. 42, as autograph; Fumaroli 2005, frontispiece & p. 23 repr.; Joachimedes 2008, fig. 45; R&L, p. 587, fig. 662; Burns & Saunier 2014, p. 67 repr.; Koos 2014, fig. 120; Liotard 2015a, fig. 45; Harriet Stratis, "A practised touch: Edgar Degas and the art of pastel", in *Drawn in colour: Degas from the Burrell Collection*, National Gallery, London, 2017, fig. 14; [Jeffares 2018m](#); Koos 2020, fig. 17; Marlen Schneider, "Peintres déviants? L'autoprottrait d'Alexis Grimou", in Kirchner & al. 2022, fig. 5; Salmon 2024, fig. 101 φσ



J.46.1007

[LARGER IMAGE](#)

J.46.1009 ~repl., pstl/ppr bl./toile/châssis, 60x49.7, inscr. *verso* "portrait de Mr Delatour (peintre du Roi) peint par lui-même Et donne à son Ami Mr Neilson Entrepreneur de la manufacture Royale des Gobelins 1776" (Louvre inv. RF 54298. Don: Jacques Neilson (1714–1788); sa fille, Mme Marie-Geneviève-Dorothée Curmer (1745–1826); sa petite-fille, Mlle Alexandrine-Clémence Fernel (1803–1872), 1826; son cousin à la mode de Bretagne, Antoine-Jean-Baptiste-Eugène Lorin (1819–1876), 1869; son fils Henri Lorin (1857–1914), 1871; son neveu Hector Gautier 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). Tech.: horizontal chain lines; unframed 2013; roughly cut pine strainer, lap joints, no crossbar, with dark brown canvas; conserved 2014, by Sophie Chavanne and Valérie Luquet refitted to box frame. Frame: Louis XVI trophy frame with laurel festoons and ribbons; the outer decoration is acanthus leaf, the sight edge rais-de-cœur, or lamb's tongue; surmounting ribbon repaired p.2005 (almost the whole of the part extending above the main rail had been broken off). Exh.: Paris 2006h; Paris 2018. Lit.: Fleury 1904, pl. IX, as autograph, Salon 1737; Tourneux 1904a, p. 36, repr. p. 13, as =Salon 1737; Fleury 1911, "qui pourrait être le bon [parmi autres versions]"; Marc Fumaroli, "Son coup de foudre pictural. 'Autoportrait' par Quentin de La Tour", *Figaro magazine*, 12.VIII.2005, p. 53; Fumaroli 2007, repr.; Cabezas & al. 2008, p. 35, detail repr.; J.-Fr. Méjanès, "Société des Amis du Louvre, 2000–2010, dix ans d'acquisitions", *Grande Galerie*, 2010, p. 32 repr.; Burns 2017, fig. 2, *verso*; Salmon 2018, no. 78 repr.; [Jeffares 2018g](#), with corrected provenance (see also [Neilson](#) genealogy) and literature; [Jeffares 2018m](#); Gutowska-Dudek 2019, p. 20 repr.; Popelin 2020, fig. 1; Fend 2022, fig. 1; Brahm 2023, fig. 17; Wunsch 2024, fig. 25; Salmon 2024, fig. 100 = fig. 420, fig. 3 detail, as ?1770; Tambling 2025, fig. 1 Φσ



J.46.1009

[LARGER IMAGE](#)

Photo courtesy Christie's

J.46.1011 ~cop., psrl/board, 55.2x46 (Toledo Museum of Art, inv. 1955.9. Charles-Adolphe Bonnegrâce (1808–1882); Auguste Delambre; desc.: M. & Mme Colson, née Delambre; Wildenstein, New York; acqu. with funds from the Libbey Endowment, don Edward Drummond Libbey). Exh.: Toledo 2004. Lit.: “French painting: for a new gallery in the Toledo Museum, Ohio”, *Illustrated London news*, CCVII, 13.VIII.1955, p. 271 repr.; “The age of Versailles for Ohio”, *Art news*, LIV, XI.1955, p. 31 repr.; Raymond Charnet, “L’art français au musée de Toledo”, *Arts, spectacles*, 556, 22.II.1956, p. 14 repr.; P. L. Grigaut, “Baroque and Rococo France in Toledo”, *Art quarterly*, XIX, 1956, p. 53, fig. 3; “French Art (1600–1800)”, *Toledo Museum of Art Museum news*, III/4, 1960, p. 82 repr.; Watson 1967, fig. 18; A. C. Sewter, *Baroque and rococo art*, London, 1972, p. 167, repr. p. 166; *The Toledo Museum of Art, European paintings*, Toledo, 1976, p. 91f, pl. 198, as ex Saint-Quentin; Loche 1996, p. 432; New York 1996a, fig. 30, as oil pnt.; Debré & Salmon 2000, p. 68, n. 91, repl./cop.?, ??ex Saint-Quentin; La Tour 2004a, p. 49, cop.; Salmon 2024, fig. 108 фк

J.46.1011

J.46.1013 ~“le portrait de M. de la Tour”, m/u (M. [Chevalier]; Paris, hôtel d’Aligre, Florentin, Paillet, 26–27.XI.1779, Lot 39, 13 livres). Lit.: Lit.: B&W, s.no. 254, ?attr.; Hoisington 2016, p. 60 n.r., n.115 suggests this was a préparation, but the Saint-Aubin sketch reveals a full-size work; Salmon 2024, p. 126 n.r. [sketch Saint-Aubin 1779 cat.]

J.46.1013



J.46.1015 ~version, L’auteur en Démocrite, esquisse au pastel, Salon de la Correspondance, 1787 (M. de Montjoye 1787). Lit.: B&W 216, n.r.

J.46.1016 ~version, “en buste, la figure souriante, le coude appuyé, et de la main dr. faisant un geste d’indication”, psrl, 57x47 (Couvreur; vente p.m., Paris, Delbergue-Cormont, Pillet, 26–28.V.1875, Lot 244). Lit.: B&W 218, ?attr.

J.46.1017 ~version, 52x43 ov. (Jules Carré, Paris, 1878). Exh.: Paris 1878, no. 607. Lit.: B&W 224 (=?B&W 223, J.46.1028)

J.46.1018 ~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.

J.46.1019 ~version (Wildenstein; Paris, Lair-Dubreuil, 11.XI.1884, Lot 38). Lit.: B&W 221, ?attr.

J.46.102 ~cop., psrl, 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, a/r La Tour). Exh.: Chartres 1858, no. 41. Lit.: Duplessis 1876, p. 435 n.r.; Goncourt 1880, “faux”; B&W 219, ?attr.

J.46.1020 ~cop., psrl/ppr bl., 59.2x49.8 (Eudoxe Marcille 1885. PC 2024). Exh.: Paris 1885a, no. 13 n.r. Lit.: Salmon 2024, fig. 107 фк

J.46.1020



J.46.1021 ~version, psrl, 60x50 ([Wildenstein]; Paris, Drouot, Lair-Dubreuil, 19.V.1911, Lot 4 repr.; est. Fr7000, Fr10,600; Jules Féral. Kraemer; Paris, Georges Petit, 5–6.V.1913, Lot 6 repr., est. Fr10,000, Fr4500; Stettiner pour M. de Wend). Lit.: Fleury 1911, cop.; B&W 225, ?attr. = B&W 226, ?attr.; La Tour 2004a, p. 49 n.r. Фк

J.46.1021



J.46.1023 ~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.)

J.46.1025 ~version, psrl, 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; Stettiner). Lit.: B&W 228, ?attr. Фк

J.46.1025



J.46.1027 ~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.

J.46.1028 ~cop., psrl, 51x41 ov. (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 99 n.r., Fr500. G. Mühlbacher; Paris, Georges Petit, Chevallier, 15–18.V.1899, Lot 156 repr., est. Fr6000, Fr9200; Sedelmeyer; Henri Rosenheim, Paris, 1900). Exh.: Paris 1874a, no. 890, as l'auteur à 84 ans; Paris 1900a, no. 164. Lit.: B&W 223, n.r. Фк

J.46.1028



J.46.103 ~cop., pspl/ppr/carton, 64x50 (acqu. Marius Paulme, near Saint-Quentin, a.1896; R. de Madrazzo [P]Raimundo de Madrazo y Garreta (1841–1920), artist]; Wildenstein; Ernest Gimpel; Ernest Cronier, acqu. 1903, Fr75,000; Paris, Georges Petit, Lair-Dubreuil, 4–5.XII.1905, Lot 36 repr., Fr70,100; 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). Tech.: examined out of frame 2015; now mounted on cardstock. Frame: classic pastel frame with plain top rail. Exh.: Paris 1908a, no. 49, pl. 37; Paris 1927a, no. 27, pl. XXI-30. Lit.: Daurel 1905; Fleury 1911, cop.; Ratouis de Limay 1927, p. 328 n.r.; B&W 213, fig. 5; Gimpel 1963, p. 310; Bury 1971, pl. 8; La Tour 2004a, p. 104; *Gazette Drouot*, 12.XII.2008, p. 64f repr.; Salmon 2024, fig. 105, ?attr. Φκσ



J.46.103
[LARGER IMAGE](#)

J.46.1032 ~cop., 58x48 (M. C. [Pierre Chévrier], Paris, 1928). Lit.: B&W 215, fig. 2 Φκ

J.46.1032



J.46.103
[LARGER IMAGE](#)

J.46.1034 ~cop., pspl, 55x50 (Marius Paulme; vente p.m., Paris, Georges Petit, Lair-Dubreuil, 13–15.V.1929, Lot 119 repr., autographe, Fr172,000. PC 2004; Paris, Drouot, Beauissant-Lefèvre, 7.XI.2011, Lot 55 repr., atelier, est. €4–6000, b/i). 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.; Salmon 2024 fig. 104, cop. Φκσ



J.46.1034
[LARGER IMAGE](#)

J.46.1036 AUTOPOORTRAIT à l'index, pspl, 59x49 (M. B...; Paris, Drouot, Ader, 5.XII.1936, Lot 50 n.r., Fr2100)

J.46.1036 ~cop., pspl, 65x54 ([Pierre-Henri] Tondu-Lebrun (1754–1793), ministre des affaires étrangères; [desc.: sa petite-fille] Mme [François-Paul] P[ercheron], née [Émilie] Tondu-Lebrun [(1828–1913)]; Paris, Drouot, Marlio, 29.V.1914, single lot sale, repr., est. Fr6000, Fr12,000; Felix [P]Gerard; J...; Paris, Drouot, Baudoin, 26.XI.1930, Lot 17 repr.; Armand Esders; vente p.m., Paris, Drouot, Ader, 28.V.1941, Lot 12 repr., Fr50,000. Bayeux, Bailleul, 11.XI.1992, Lot 1 repr., attr., b/i. Paris, Drouot Richelieu, Renaud, 14.V.1997, Lot 6 repr., est. Fr20–25,000, Fr62,500; Saint-Quentin PC 2000). Lit.: B&W 227, ?attr.; Debré & Salmon 2000, p. 68, n. 91, cop. ancienne; La Tour 2004a, pp. 49, 50, repr. clr, fig. 1; Salmon 2024, fig. 99, as ?La Tour Φκ



J.46.1036

J.46.1038 ~pastiche, with altered bonnet, pspl/ppr, 57x47 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.24. Paris, Drouot salle 6, Bondy, 21.III.1960, attr. Don Yves Carlier de Fontobbia). Lit.: Debré 1985, no. 62 n.r. Φπ

J.46.104 ~version, pspl/ppr, 53.9x48.2 (French PC. [P]Leonard Noble; his nephew, Capt. Eric Noble, Park Place, Henley-on-Thames; London, Christie's, 5.X.1945, Lot 68 n.r., 300 gns; [Percy Moore] Turner, Earl of Hardwicke; Arthur Tooth; Lord Iliffe 1968; Lady Iliffe, née Renée Merandon du Plessis (1916–2007); legs: Alec Cobbe; dep.: Hatchlands 2014, National Trust, inv. 1166242). Tech.: examined out of frame 2014; paper laid on another sheet, ?cardboard, with narrow border along right edge exposed; chain lines rotated 4° anticlockwise. Frame: in a Louis XV swept frame with shell corners, foliate centres. Exh.: London 1968a, no. 415 n.r. Lit.: Bury 1971, p. 196 n.r.; Salmon 2024, fig. 106, attr. φβσ



J.46.104

J.46.1042 ~cop., tenant un porte-crayon, pspl, 55x44 (Jules Burat; vente p.m., Paris, Georges Petit, Chevallier, 28–29.IV.1885, Lot 115 n.r., Fr1600. Versailles, Palais des congrès, 6.V.1971, Lot 29 repr.). Lit.: B&W 222, ?attr. Φκ



J.46.1042

J.46.1044 ~version, psrl, 69x52.7 ov. (London, Sotheby's, 3.VII.1996, Lot 182 n.r., est. £4–6000)

J.46.1045 ~cop., 49x38.5 (Paris, 20.XII.2002 [?], Lot 10 repr., as La Tour et son atelier) Φκ

J.46.1045



J.46.1047 ~version, psrl, 49x38.5 (Paris, Drouot, 20–21.XII.1982, Lot 10 repr.)

J.46.1048 ~version, pnt., 47x36 (Paris, Drouot, 29.VI.1984, Lot 20 bis, repr. Jacques Boutersky 2005). Lit.: Salmon 2024, n.167 n.r.

J.46.1049 ~version, pnt., 48.2x40 (London, Christie's, 19.VI.1987, Lot 94 repr.)

J.46.105 ~version, psrl, 41x32.5 (Köln, Lempertz, 27.V.1991, Lot 68 n.r., est. DM1800, b/i)

J.46.1052 ~pastiche, pnt., 29x24 (Vejle, Bruun Rasmussen, 18.V.2000, Lot 1124 repr., anon., inconnu)

J.46.1053 ~version, psrl, 70x60 (Bayeux, Bailleul-Nentas, 11.XI.2002; Paris, Drouot, Bailly-Pommery, 25.IV.2003, XII.2003, Lot 54)

J.46.1054 ~cop. XIX^e, psrl/ppr, 58x49 (Monaco, Sotheby's, 26.V.1980, Lot 544 repr., Fr200,000; 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, cop.; Salmon 2024, fig. 102 Φκ

J.46.1054

Photo courtesy Sotheby's



J.46.1055 ~cop., psrl, 57.2x47.7 (acqu. 1990s; John Schaeffer, Australia; 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; Salmon 2024, fig. 103 Φκσ

J.46.1055

Photo courtesy Christie's



J.46.1058 ~cop., pnt., 61.5x51, in a Maratta frame (Earl of Mansfield, Scone Palace, 1992; Scone Palace and Blairquhan sale, London, Christie's, 24.V.2007, Lot 230 repr., as circle of La Tour). Lit.: Smart 1992, p. 101, pl. 81 repr., as autograph; Salmon 2024, p. 135 n.r., cop. [??] Φκ

J.46.1059 ~?cop. ?Allan Ramsay, as of Maurice-Quentin de La Tour, in brown dress and cap, pnt., 54.5x43 (Arthur Kay, FSA, of Edinburgh; London, Christie's, 22.III.1929, Lot 80 n.r.; 6 gns, Debats) [new association, ?, ?attr., not in Smart 1999]

J.46.1061 ~?AUTOPORTRAIT, psrl, 56x45.5 (Paris, Drouot, Millon & Robert, 28.VI.1995)

J.46.1062 ~cop., psrl/ppr, 53x42 (Geneva, Hôtel des ventes, 12–15.III.2012, Lot 1311 repr., est. SwFr500–700) Φκ

J.46.1062



J.46.1063 ~pastiche Louis-François Durrans (1754–1847), pnt., as of François Rabelais (Tours, musée de l'Hôtel Goüin)

J.46.1063 ?cop. of J.46.1007, Juliette Hébert. Exh.: Institut national genevois, exposition 1877, no. 156

Autoportrait à l'index, à l'inverse

J.46.1066 AUTOPORTRAIT à l'index (M. Manguin c.1853)

J.46.1062 ~grav. F. Legrip, in reverse. Lit.: Chennevières 1853–62, repr. Φ

J.46.10662



J.46.10665 ~cop., pnt., in reverse (acq. in Lübeck c. 1860; desc.: Fritz Brehmer, Hamburg; letter to Léon Delvigne, musée Antoine-Lécuyer, 17.VII.1928, offering as original) Φκ

J.46.1067 ~cop., in blue coat and yellow cap, pnt., 88.8x68.6 (London, Christie's, 13.VII.1979, Lot 195 repr., as Roslin, auto φ

J.46.1068 =?~cop., pnt., 89x69, “sd” (English art market) [direction reversed] φπ

J.46.1069 [olim J.46.1051] ~pastiche, reversed, with books and scroll on stone ledge, pnt., 64.8x54 (New York, Sotheby's Arcade, 20.VII.1994, Lot 65 repr., manner of Ducreux; Billingshurst, Sotheby's, 14.I.1997, Lot 924) φπ

J.46.1071 ~~pastiche with same elements, 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) φπ

J.46.1073 ~cop., le peintre devant son chevalet, psrl, 63x52 (Versailles, Chapelle, 11.XII.1977, Lot 69 n.r.; 22.I.1978, Lot 165, Fr3500)

J.46.1074 ~cop., pnt., 92.5x71 (Yvonne Printemps; vente p.m., Paris, Palais d'Orsay, 13.xii.1977, Lot 14, attr. Ducreux. Paris, Drouot, Laurin, Guilloux, Buffetaud, Tailleur, 16.II.1981, Lot 53. Jean Barville; Paris, Drouot, Deburaux, 9.VI.2006, Lot 40 repr., est. €2500–3500, b/i). Lit.: Salmon 2024, n.r., n.166 Φπ

J.46.1074



Autoportrait à l'index – préparations

J.46.1079 ~version, préparation, trois cr., psrl, 30.6x23 ov. (Richard de Lédans; Paris, Benou, Regnault-Delalande, 3–18.XII.1816, Lot 546 n.r., Fr5; Servilliers). Lit.: B&W 232, ?attr.

J.46.1081 ~version, préparation, 39x30 (H. M. L. [Henri Michel-Lévy]; Paris, Drouot Salle 9, Chevallier, Jules Féral, 25.V.1905, Lot 36 n.r., Fr410; Ackerman). Lit.: B&W 234, ?attr.

J.46.1082 ~?préparation, pschl/ppr br., 26x21.5 (Geneva, Fondation Marie Anne Poniatowski Krugier, inv. JK 5591. [?Charles Soulzener (1817–1883); desc.: son gendre Ludovic] Vénau, Paris; acqu. 26.IV.1909, Kleinberger, stock no. 8257; sold 27.IV.1909, Fr12,000: François Flameng; expertise Jules Féral, 14.XII.1913, Fr20,000; vente p.m. de Mme Flameng, Paris, 26–27.V.1919, Lot 27 repr., Fr43,500. Paris, Drouot, Tajan, 21.XI.1997, Lot 145 repr., est. Fr300–350,000, b/i. London, Christie's, 7.VII.1998, Lot 202 repr., est. £20–30,000, £23,000 [=£26,450]; Jan Krugier & Marie-Anne Poniatowski, inv. JK 5591). Exh.: Berlin 1910, no. 182 n.r., inconnu; Berlin 1999, no. 49 repr.; Venice 1999, no. 61; Paris 2002a, no. 66. Lit.: Mourey 1910, p. 600 n.r., “étourdissante”; Saunier 1918, p. 17 repr.; B&W 251, fig. 250; Debré & Salmon 2000, p. 69, n. 91; Colin Jones, *The smile revolution*, Oxford, 2014, fig. 5.1; Salmon 2024, fig. 98, as pastiche Φ?ασ



J.46.1082

[LARGER IMAGE](#)

Photo courtesy Christie's

J.46.1083 ~dessin préparatoire de Schmidt, sanguine, 45.4x30, sd ↗ “G. f. Schmidt f./1742” (Paris, Drouot, Desvouges, Baudoin, 29.XII.1921, Lot 184 n.r. Paris, Drouot, Tajan, 26.XI.1998, Lot 167 repr.). Lit.: École gratuite de dessin à Saint-Quentin, registre des délibérations, VI, p. 32, 30.I.1922, price exceeded their budget; Debré & Salmon 2000, p. 59, n. 89 n.r.; La Tour 2004a, p. 54 repr.

Autoportrait au chapeau clabaud 1742

Among the salon critiques, Desfontaines signalled this pastel out: “le Peintre s'est si bien représenté lui-même, qu'en regardant son portrait on évite de le louer trop, de peur de louer l'original en face, & de blesser sa modestie,” while the *Mercurie* critic identified its Rembrandtism. According to Mme de Graffigny (two letters, from 1742 and 1748), it was originally intended for Uffizi, but shown to Louis XV, after which La Tour repainted it, then declared it “perdu”. (One wonders if the abbé Le Blanc had this in mind when he reported to La Tour on the pastel self-portraits by Liotard and Rosalba in the Uffizi in his famous letter of 1751.)

J.46.1087 AUTOPIRTRAIT, pschl, Salon de 1742, no. 131 (“perdu”, detruit a.1748). Lit.: Anon. 1742 (“Un petit Buste de l'Auteur, ayant le bord de son chapeau rabatû”; “Portrait inimitable de l'Auteur, dans le goût du Rembrandt”; vers de Laffichard); Desfontaines 1742; Mme de Graffigny, lettre, 14.IX.1742 (“peint avec un chapeau à point d'Espagne, detroussé d'un coté, qui lui fait un ombre sur le visage. C'est un morceau parfait: je ne pouvois m'en arracher”), Graffigny 1992, III, p. 356; lettre, 8.VII.1748, Graffigny 2004, IX, pp. 175f, p. 178 n.4f; (“Il avoit d'abord fait cette tête pour la galerie de Florence, où sa place est marquée...”); Diderot 1767, as in Perronneau confrontation; B&W 243; Debré & Salmon 2000, p. 59; La Tour 2004a, p. 48 n.r.

J.46.10871 ~cop. Schmidt, sanguine, 34x25, sd ↓ “g.f.Schmidt fec/1772” (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 131. Paris, Drouot, Desvouges, Baudoin, 29.XII.1921, Lot 185 n.r., Fr1100; acqu.). Exh.: La Tour 1930, no. 108; Paris 1949; Saint-Quentin 1950, no. 13; La Tour 2004a, no. 3 repr. clr; Saint-Quentin 2005, no. 15 repr. Lit.: Fleury 1904, pl. XIII;

École gratuite de dessin à Saint-Quentin, registre des délibérations, VI, p. 32, 30.I.1922; B&W p. 149; Debré 1991, p. 106 n.r.; Debré & Salmon 2000, pp. 59, 60, 69 n.93, ill. 21; Salmon 2024, fig. 205 [unclear from what source Schmidt copied a pastel allegedly destroyed 24 years earlier, nor which version of the abbé Huber was used for the background added to the print]

J.46.10872 ~grav. Georg Friedrich Schmidt, in reverse, 32.7x25, lettered “Maurice Quentin de la Tour/Peintre du Roy et Conseiller en son Académie Royale de Peinture et Sculp[ure]” [sur le papier], “Peint par lui-même. | Gravé par son ami G. F. Schmidt, graveur du Roy en 1772.”, “ABerlin chez l'Auteur, a la nouvelle Cologne sur le Canal”, 1772 (FD 2154). Lit.: Crayen 1789, no. 89; Joseph Eduard Wessely, *Georg Frederic Schmidt: Verzeichniss seiner Stiche und Radierungen*, Hamburg, 1887, no. 56; B&W, repr. frontispiece; Antony Griffiths & Frances Carey, *German printmaking in the age of Goethe*, London, British Museum, 1994, no. 17; Graffigny 1992, III, p. 359 repr.; La Tour 2004a, p. 56, fig. 1; Henning & Marx 2007, p. 113 repr. repr.; Salmon 2024, fig. 204

J.46.10872



J.46.1088 ~~grav. to right, for Lavater, *Physiognomische Fragmente*, III, Leipzig, 1777, p. 181

~~version, pschl, Ø13.3, sd 1736 (London, Christie's, 1.VII.1952, as ?La Tour, self-portrait), v. Schmidt, [J.46.111](#)

J.46.1093 ~cop., pschl, 42x34 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.25. Labels verso: Monsieur de Foncolombe. Mme Alfred de Surian, née Angèle de Paul (1806–1890), of 77 rue Saint-Ferréol, Marseille. “Collection de Mme de S***. Tableaux, aquarelles, pastels, dessins... [Louis Mante; Paris, Ader, 28.XI.1956, Lot 28.] Yves Carlier de Fontobbia). Exh.: Marseille 1879. Lit.: Perrier 1897, p. 405; B&W 249, ?attr.; Debré 1985, no. 78 n.r., anon.; Debré 1993, repr.; Debré & Salmon 2000, p. 69, n.93; Salmon 2024, fig. 223 [Pastiche incorporating wig and face of an older La Tour with elements from the Schmidt print] Φπνσ

J.46.1093

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin



J.46.1094 ~pastiche, as of comte de Lombillon d'Abaucourt, pschl, 46x39 (Paris, Drouot, Pierre Bergé, 14.XII.2016, Lot 214 repr., est. €600–800) φπ

J.46.1096 ~préparation, pschl/ppr, 27x22, inscr. ↗ “Latour, fait/Par lui-même” (Dijon, mBA, inv. CA 362. Don Hoin 1817). Tech.: chain lines rotated 2° clockwise; extensive restoration in mid-twentieth century in Lepeltier studio; originally presented as oval. Exh.: Dijon 1960, pl. XIII; Dijon 2000, Cat. B 27, p. 150. Lit.: Gonse 1900, repr. p.109; Dayot 1904, p. 321 repr.; Fleury 1904, pl. VIII, in ov. frame; Chabeuf 1913, p. 92, pl. XXXIV; Moreau-Vauthier 1913, pl. XII, opp. p. 104; 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; Denk 1998, fig. 13; Debré & Salmon 2000, p. 54, ill. 15; Fumaroli 2005, p. 25 repr. 25 repr.; Salmon 2024, fig. 207 φπ



J.46.1096

[LARGER IMAGE](#)

J.46.1096 ~cop., psrl, 38x28 ov., inscr. «Latour fait par lui-même» (Marseille, De Baecque, 6.X.2022, Lot 222 repr., anon., inconnu, with pendant Vernet J.46.3052, est. €5–10) φκν

J.46.1097 ~grav. Serge Santucci, médaille, 1978, obverse, inscr. "1704/1788/Maurice-Quentin de La Tour /Santucci 76", reverse with model of La Tour painting the dauphine et son fils (J.46.2259), inscr. "La perfection que je cherche est au dessus de l'humanité" (Leroy 1933, p. 209, paraphrasing 1770 letter to Belle de Zuylen). Lit.: Haye 1978, p. 6 repr.; Debric 1991, p. 60 n.r.

J.46.1098 ~cop., psrl/ppr bl., 24.9x21, inscr. †"Dessiné au pastel par De La Tour d'après luy meme" (Cambridge, Fogg Art Museum, inv. 1955.183. Dresden, estampes du prince Georg, 1904–a.1928, Lugt 971. Don Charles E. Dunlap 1955). Lit.: Fleury 1904, pl. VII; B&W 248, fig. 259, ?attr.; Золотов 1960, pl. 22, as autograph, in Dresden; Debric & Salmon 2000, p. 69 n. 95, ?cop.; Salmon 2024, fig. 208, cop.; Tambling 2025, repr. cvr φκν

J.46.1098



J.46.1098

J.46.1099 ~repl., masque, préparation, psrl/ppr, 32.5x24, c.1737 [?] (Chicago, Art Institute, inv. 1959.242. 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 1940, no. 24; Milwaukee 1942; New York 1963a, 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.; Henriot 1925, p. 11, pl. XX; Henriot 1927, II, pp. 25f repr.; B&W 246, fig. 7; Leroy 1933, pl. II; Frankfurter 1938, p. 11, repr. cvr; Robert Goldwater, "Artists painted by themselves", *The art news*, XXXVIII/26, 30.III.1940, p. 10, frontispiece; Fleury & Brière 1954, p. 33, conflated with J.46.10991, as assez jeune, avant l'âge de l'auto à la toque d'atelier; *Art Institute of Chicago quarterly*, XLIX/4, .xi.1955, p. 61 repr.; Edwards 1961, pp. 2–4, repr. cvr; Joachim 1977, p. 34, no. 1G3; Richards 1984, pp. 344f, fig. 5; McCullagh & Rosenberg 1985, fig. 9; Méjanès 2004, p. 47 repr.; Molly Boarati, "Provenance in progress", *transfer* 1/2022, n.30; Salmon 2024, fig. 202 Φ

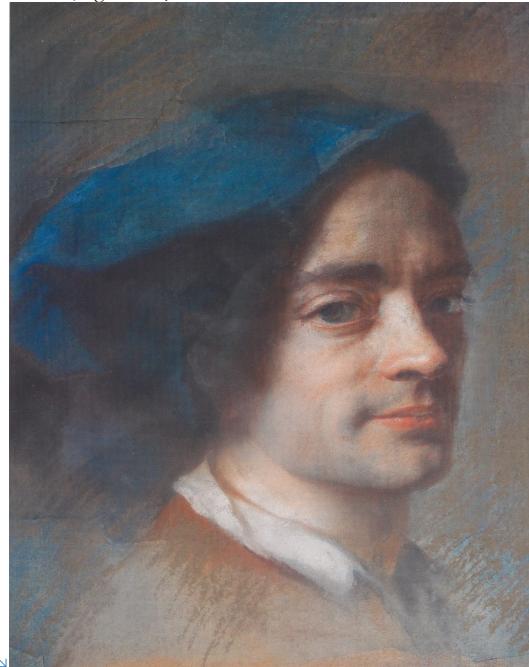


J.46.1099

[LARGER IMAGE](#)

J.46.1099 =?version, préparation (Joseph-Auguste Carrier; vente p.m., Paris, Drouot, Pillet, Féral, 5.v.1875, Lot 10 n.r., "jolie étude d'après nature", ff410). Exh.: Paris 1860, no. 34 bis. Lit.: B&W 233, ?attr.; Joachim 1977 & other sources have as =J.46.1099 but the evidence is unclear; the confusion seems to arise from Fleury & Brière 1954, p. 33, where J.46.1099 and J.46.10991 pastels are conflated

J.46.11 [=J.46.1182] ~repl., masque, préparation pour J.46.1087 ou J.46.1101, psrl, 34x26 ([Beurnonville & al.]; Paris, 20–21.v.1873, Lot 101 n.r., en buste, de ¾ tourné vers la dr., une étoffe de soie bleue lui entoure la tête, il porte un habit marron avec col blanc rabattu, ff185. [?Auguste de Gas;] [Camille Grout; desc.: Jean] Grout 1928). Lit.: B&W 245, fig. 11, =B&W, s.no. 254; Salmon 2024, fig. 203 Φ



J.46.11

Autoportrait à la toque d'atelier c.1742

Traditionally linked to the lost autoportrait au chapeau en clabaud, perhaps because of the half-shadowed face, the composition and orientation of the head differ and have more in common with the Chicago préparation J.46.1099. (The precise association of the various

préparations with either portrait, which he worked on at the same time, is inevitably aleatory, as is any attempt to fix the date of the work, which could be as early as the autoportrait à l'index.) There seem to be echoes of Rigaud's famous autoportrait au turban (Perpignan; James-Sarazin P.616): although painted in 1698, and perhaps known from the Drevet engraving, the original was only bequeathed to the Académie royale in 1743 – possibly the time when La Tour's pastel was made (La Tour might have seen at Jullienne's the later Rigaud autoportrait au porte-mine: Versailles; James-Sarazin P.1195).

Advanced in the development of the proper right eye, there remain major uncertainties about the orientation of the body and the neck. The pastel is applied thinly, the chain marks of the paper prominent. The marks left by fixative are also clearly visible.

The pastel has been repeatedly restored. It is executed on a thick sheet of blue paper pasted to an old, presumably original, sheet of cardboard, the edges of which have been roughly hacked, perhaps to fit the pastel into a replacement frame.

During conservation in .XI.2020, a small area over the sitter's proper right eyebrow was noted where the pastel had clearly been applied with a brush; it is difficult to be sure if this was autograph or the legacy of subsequent restoration.

Justly celebrated, the pastel has been reproduced as a stamp, on a bank note, and even on chocolates.

J.46.1101 AUTOPIORTRAIT à la toque d'atelier, psrl/ppr bl./carton, 39x31, c.1742 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 3 [inv. 1849, no. 68]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 25, "Delatour, en Démocrate"; son testament 20.IX.1806, ?parmi no. 113 ou 122; legs 1807). Tech.: paper laid directly on cardboard; edges cut roughly; "taches de moisissures dans le beret; pastel désagrégé sur la partie frontale de gauche", rapport du 23.XI.1945 after return from Sourches. Frequently conserved, most recently by Leila Sauvage in 2020 when glass changed to Mirogard; for discussion of partial fixing, *v.* Shelley 2005. Some pastel applied wet with brush, notably over the sitter's proper right eyebrow. Frame: now in a Louis XV pastel frame with gadrooned top rail, sanded frieze, leaf sight edge. Exh.: Paris 1878, no. 606; Maubeuge 1917, no. 93; La Tour 1930, no. 2; La Tour 2004a, no. 1 repr. clr. Lit.: Lapauze 1899, no. 68 repr.; Fleury 1904, no. 68, pl. III; Moreau-Vauthier 1913, pl. xii, opp. p. 104; Erhard 1917, no. 1 repr. clr; Henderson 1922, p. 523 repr.; B&W 244, fig. 12; Fleury & Brière 1932, no. 14; Leroy 1933, pl. I; *L'Aisne nouvelle*, c.II.1947, conserved by Léon Lepeltier; E. & J. de Goncourt 1948, pl. 48; Fleury & Brière 1954, no. 14; p. 33, no. I, pl. I; Bury 1971, pl. I; Debré 1982, repr. cvr; Debré 1991, pp. 106f repr.; Debré & Narbonne 1993, p. 32 repr.; Denk 1998, fig. 9; Debré & 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; Burns & Saunier 2014, p. 60 repr.; Saint-Quentin 2021, p. 6 repr.; Cabezas 2023, fig. 1, pl. VIII; Brahms 2023, fig. 6; Wunsch 2024, fig. 38; Salmon 2024 figs. 157, 158, 201, 202 Φσ



J.46.1101
[LARGER IMAGE](#)

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.11012 ~grav. Jean Pheulpin 1957, pour le timbre-poste français no. 1110

J.46.11014 ~grav. pour le billet de banque de Fr50, 1976–2001

J.46.11017 ~cop. 1874 (comm. Charles Desmaze). Lit: lettre du président Serot à Champfleury, 30.IV.1874, Bibliothèque INHA, Autographes 54/7

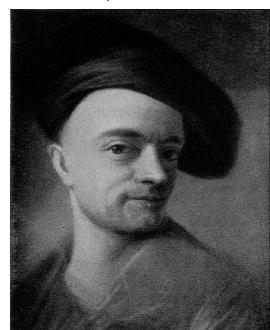
J.46.11018 ~cop., psrl, c.1860 (Paris, Drouot, Dubourg, 6.VI.1916, Lot 123 n.r., Fr40)

J.46.11019 ~cop., Jules Degrave, psrl, c.1929 (présenté par le Bureau d'Administration de l'école gratuite de dessin à Maurice Mathieu, sous-préfet, président d'honneur du bureau, séance du 20.VI.1929)

J.46.1102 ~cop., psrl/pchm, 39.7x30.5

(Herbert M. Gutmann, Berlin; Berlin, Graupe, 12.IV.1934, Lot 16 repr., cop. 18. Jhr) Φκ

[J.46.1102](#)



J.46.1104 ~cop., psrl (Bar-le-Duc, Vaxelaire, 21.X.2007, Lot 1k repr.) Φκ

[J.46.1104](#)



J.46.1106, v. J.46.1093

J.46.1107 ~cop. Raphaël Bouquet, psrl, 42x33, sd "Raphaël Bouquet 1917" (Hannover, Kunst & Auktionshaus Kastern, 29.IV.2006, Lot 2 repr., est. €2000–2200) Φκ

J.46.1108 ~cop. Raphaël Bouquet, psrl, 42x33 (Paris, Drouot, Binoche & Giquelle, 4.V.2011, Lot 23 repr., est. €800–1000) Φκ

J.46.1109 ~cop. Raphaël Bouquet, psrl/ppr, 40x32 (Sanilhac, château, Étude de Provence, 17.IV.2016, est. €200–250) Φκ

J.46.1111 ~cop., psrl, 40x31 (Cannes, Issaly, Pichon, 12.IV.2007, Lot 241 repr., Éc. fr. XIX^e, est. €2–3000) Φκ

- J.46.1112 ~pastiche, with red coat, attr. Jean-Joseph Weerts (1847–1927), pstl, 41x33 (Lons-le-Sauvage, Brigitte Fenaux, Jura Enchères, 25.VII.2011, anon, inconnu. Brest, Adjug'Art, 13.X.2021, Lot 539 repr., inconnu, attr. Weerts, est. €150–200) φπν
- J.46.1114 ~cop., pstl, 40.5x30 (Paris, Drouot, Artcurial, 1.II.2012, Lot 194 repr., c.1800, est. €800–1200) φπ
- J.46.1116 ~cop., pstl, 40.5x30.5 (Bruxelles, Vanderkindere, 12.VI.2012, Lot 43 repr., est. €800–1200) φκ
- J.46.1118 ~cop. Raymond Casez (1), XX^e, pstl, 41x32, printed label *verso* (Quercy Antiquités, Floriac, 2014; Lille, Mercier, 25.VIII.2014, inconnu, repr., with 3 others. Dijon, Sadde, 7.VII.2016, Lot 316 repr., as of Henri Fantin de La Tour, est. €100–120) φκ
- J.46.112 ~cop., pstl, 39x31 (vente IDDD, 1933, Lot 501. Munich, Rütten, 18.IV.2015, Lot 147 repr., est. €1000, b/i; Munich, Rütten, 1.VIII.2015, Lot 80 repr., est. €500, €500) φκ
- J.46.1122 ~cop. Raymond Casez (14), XX^e, pstl, 38x29.5 (Saint-Étienne, Carlier Imbert, 28.IV.2016, Lot 141 repr., est. €80–100) φκ
- J.46.1124 ~cop. Denise Lesénécal-Albert, c.1937, pstl, 38x29.5, s “D Lesénécal/d’après M Q de la Tour”, inscr. *verso* (Coulommiers, Dapsens-Bauve, Bouvier, 13.V.2016, Lot 98 repr., est. €80–100) φκ
- J.46.1125 ~cop. Jules Degrave, XIX^e, pstl, 38x31, inscr. *verso* “copie pastel de Degrave” (eBay, Vannes, 2017) φκ
- J.46.1126 ~cop., pstl/ppr, 39x30 (Stuttgart, Nagel, 22.II.2017, Lot 722 repr., est. €500) φκ
- J.46.11261 ~cop., pstl/ppr, 39x31 (Paris, Drouot, Millon, 23.III.2018, Lot 135 repr., est. €500–600) φκ
- J.46.11262 ~cop. Jules Degrave, XIX^e, pstl, 39x31, inscr. *verso* “J A Degrave” (Beaune, Henry, Muon, 31.III.2019, Lot 80 repr., est. €300–400) φκ
- J.46.11263 ~cop., pstl/ppr, 38x29.5 (Le Puy-en-Velay, Casal, 5.VIII.2019, Lot 154 repr., est. €300–500) φκ
- J.46.11264 ~cop. Raymond Casez (2), XX^e, pstl, 40x30, sans cadre (Louis-René & Suzanne Astre; Paris, Rossini, Millon, 20.IX.2019, Lot 9 repr., est. €100–150) φκ
- J.46.11265 ~cop., pstl, 40x30 (Paris, Drouot, Blanchet, 28.I.2020, Lot 54 repr., est. €200–300; Paris, Drouot, Blanchet, 30.VI.2020, Lot 15 repr., est. €200–300) φκ
- J.46.11266 ~cop. Raymond Casez (3), pstl/ppr, 42x32 (Deuil La Barre, 21.IV.2020, Lot 40 repr., with 2 more, est. €60–80) φκ
- J.46.11267 ~cop. Léone Flamant, pstl/ppr, 39x31 (Saint-Quentin, Hôtel des ventes, 7.V.2020, Lot 247 repr., est. €30–50) φκ
- J.46.11268 ~cop., pstl, 40x31 (Doulleins, Herbette, 27.IX.2020, Lot 5 repr., est. €300–400) φκ
- J.46.11269 ~cop., pstl/ppr, 38x30 (Le Puy-en-Velay, Casal, 15.III.2021, Lot 89 repr., est. €400–600; Le Puy-en-Velay, Casal, 16.VIII.2021, Lot 246 repr., est. €400–600; Le Puy-en-Velay, Casal, 6.I.2025, Lot 353 repr., est. €200) φκ
- J.46.112691 ~cop. Raymond Casez (4), pstl/ppr, 41.5x33 (Lyon, Artenchères, 7.IV.2021, Lot 14 repr., as of Henri Fantin de La Tour) φκ
- J.46.112692 ~cop. Raymond Casez (5), pstl/ppr, 36x29 (Laval, 8.IV.2021, Lot 123 repr., anon, inconnu, est. €10–50) φκ
- J.46.112693 ~cop. Raymond Casez (6), pstl, 41x32 (Saint-Quentin, Hôtel des ventes, 22.V.2021, Lot 57 repr., est. €30–50. =?pstl, 39x30, Saint-Quentin, Hôtel des ventes, 11.III.2024, Lot 159 repr., est. €20–40) φκ
- J.46.112694 ~cop. Raymond Casez (7), pstl, 39.5x30, *verso* étiquette (Fontainebleau, Osenat, 3.X.2021, Lot 82 repr., est. €300–600) φκ
- J.46.112695 ~cop. Raymond Casez (8), pstl, 40x31 (Dijon, Hôtel des ventes Victor Hugo, 30.X.2021, Lot 364 repr., est. €150–200) φκ
- J.46.112696 ~cop. [Léon Delvigne], pstl, 45x35, s à “LD” (Joigny Enchères, 16.I.2022, Lot 289 repr., est. €120–150) φκ
- J.46.112696 ~cop. Raymond Casez (9), pstl/ppr, 40.5x30.5, sd *verso* 1942 (Saint-Cloud, Guillaume Le Floc'h, 22.IX.2022, Lot 91 repr., est. €30–50) φκ
- J.46.112697 ~cop., pstl, 41.5x33 (Moulins, Métayer, 23.X.2022, Lot 32 repr., est. €600–800; Moulins, Métayer, 12.II.2023, Lot 25 repr., est. €400–600) φκ
- J.46.112698 ~cop., pstl, 40x32 (Blois, Pousse-Cornet, 26.II.2023, Lot 27 repr., est. €200–300) φκ
- J.46.112699 ~cop. Raymond Casez (10), pstl, 38x46 (Clermont-Ferrand, Hôtel des ventes, 9.V.2023, Lot 269 part, repr., est. €70–90) φκ
- J.46.1126991 ~cop., pstl, 39x32 (Georges Audiger; antiquaire de Saulieu; Joigny Enchères, 15.V.2023, Lot 208 repr., est. €100–150) φκ
- J.46.1126992 ~cop., cr. clr, 21x15 (Saint-Cloud, Guillaume Le Floc'h, 25.V.2023, Lot 22 repr., est. €80–120) φκ
- J.46.1126993 ~cop. Charles Queuin, pstl, 40.5x32, s à “C Queuin” (Niedernhausen, Schreiber, 17.VI.2023, Lot 391 repr., as s E Guérin, est. €50) φκ
- J.46.1126994 ~cop., pstl (Épinal, Marquis Ventes, 31.I.2024, Lot 88 repr.) φκ

- J.46.1126995 ~cop. Raymond Casez (11), XX^e, pstl, 41x32 (Paris, Drouot, Debauraux, Du Plessis, 4.IV.2024, Lot 91-1 repr., as by Casey, est. €60–180) φκ
- J.46.1126996 ~pastiche, Viviane Douek, pnt. digitale, 39x29. Exh.: Saint-Quentin, musée Antoine-Lécuyer, 2024
- J.46.1126997 ~cop. Raymond Casez (12), pstl/ppr, 40x31, s *verso* (Bayeux, Bailleul & Nentas, 8.VIII.2024, Lot 949 repr., anon., with pendant Maréchal de Saxe, est. €100–120) [new attr.] φκ
- J.46.1126998 ~cop. Serge Chaumont, pstl, 43x33, s “SChaumont/d’après M Q de la Tour” (Antiquités Saint Nicolas, Lunéville, 2024) φκ
- J.46.11269981 ~cop., pstl, 37x27 (Gallerie Etienne Thuriet, 2025) φκ
- J.46.11269982 ~cop. Raymond Casez (13), pstl/ppr, 41x32, s *verso* (Lille, Artefact, 20.II.2025, Lot 89 repr., est. €30–50; Lille, Artefact, 17.IV.2025, Lot 325 repr., est. €30–50; Lille, Artefact, 12.VI.2025, Lot 237 repr., est. €20–40) φκ
- J.46.11269983 ~cop. Raymond Casez (14), pstl/ppr, 38x29, s *verso* (Vannes, Jack-Philippe Ruellan, 24.V.2025, Lot 104 repr., est. €100–150) φκ

La Tour au jabot 1750

Reputedly the self-portrait confronted with Perronneau’s [J.582.1473](#), but the evidence is circumstantial; Diderot 1767 explicitly talks of the *autoportrait au chapeau rabattu*, [J.46.1087](#); while Duplaquet cites the *autoportrait à l’index*. The Amiens pastel, long assumed to be autograph and widely reproduced with iconic significance, appears to be a copy by Montjoye: see [Jeffares 2019b](#) for a full discussion of the arguments and versions.

Bitton’s note on the provenance corrects errors in earlier sources, but has subsequently been overlooked. He notes that the pastel must have been given to abbé Mangenot, author of the couplet attached to [J.46.1001](#). Further he suggests that the role of Léon Lagrange, critique d’art, whom B&W have as owner/vendor in 1866/67, was that of agent for the Lorne family; suggesting that the pastel may have been bought in in 1867 and sold directly to the museum in 1878 for £1700 (rather than £6000 as reported in Boinet 1928). In 1867 the pastel was in a “charmant bordure du temps” and carried a label indicating that it was made in 1751; it is probably one of the other versions, perhaps [J.46.1132](#). Fleury 1900a notes that he had not initially been persuaded of the authenticity of the Amiens pastel, but changed his mind when the inscription and provenance were revealed.

It is only the *Mercure* article of 1755, noticed first here in 2019, that identifies the pastel given to Mangenot as a copy by Montjoye. The implication is highly significant as an indication of the quality of workshop versions which may hitherto have been taken as originals. (Although his original creations were fairly modest, Montjoye was one of the three artists La Tour named in his 1768 will to divide his pastels and unframed studies.) It seems most likely that there was a full-scale version of the *Autoportrait au jabot*, now lost or destroyed, and that the Cognacq-Jay version is an autograph replica as its superb quality dictates. The Norton-Simon version is weaker.

Among numerous portraits influenced by the pose of this famous work may be mentioned the self-portrait by Allan Ramsay (Smart 1999, no. 430) and its pastel study [J.6092.101](#).

J.46.1127 AUTOPOORTRAIT au jabot, Salon de 1750?, hors cat.

~cop. Montjoye, [J.543.104](#) q.v. [the 1755 Mercure article implies that the version given to abbé Mangenot, now in Amiens, is a copy by Montjoye]

J.46.1128 =?pstl/ppr/toile, 64x53, inscr. *verso* “J’ai fait présent du portrait de Mr de Latour à Mr Savary curé de Ste-Colombe le 19 du mois de décembre 1770, en foi de quoi j’ai signé les jour et date ci-dessus, à Sens. Marie-Louise Mangenot”, inscr. sur l’ancien cadre “Super omnes docentes se intellexit” (St Augustine commentary on Psalm 119, v.100), c.1750 (Amiens, musée de Picardie, inv. MP 226 [Boyer] [Por M.P. P118]. L’artiste; don: abbé Louis Mangenot (1694–1768), chanoine du Temple à Paris, poète, son ami; sa sœur Marie-Louise Mangenot (1702–1782); don: abbé Charles Savary (1731–1810), curé de Sainte-Colombe-lès-Sens, rue de l’Écrivain en 1766, curé à Perceneige, Yonne, 1775–89], 1770; acqu. 1796 François-Théodore-Clément Lorne (1768–1854), commerçant en gros de sel à Sens, ☞ 1^o Sens 31.XII.1795 Marie-Catherine Gonzal (1775–1800), nièce de l’abbé Savary; sa veuve (☞ 2^o 1807), née Anne-Marguerite-Adélaïde Charier (1775–1864); sa bru, Mme Hippolyte-François Lorne, née Clarisse Delacour; son fils, Maurice-Rémond Lorne (1843–), docteur en médecine; [fuu par Léon Lagrange, critique d’art, Sens, 1866]; famille Lorne; acqu. 1878, £1700). Tech.: chain lines horizontal; unframed by Valérie Luquet for travel to

2017 exhibition. Exh.: Paris 1927a, no. 26, pl. I-1; Paris 1937a, no. 183; Amiens 1997, no. 21 repr.; Perronneau 2017, no. 36 repr. Lit.: *Mercure de France*, v.1755, pp. 26, as by Montjoye; Delambre 1899, no. 174; Fleury 1900a; Élie Fleury, letter to Tourneux, 15.I.1904, identifies inscription from Psalm 118; Fleury 1904, pl. VI; Tourneux 1904a, p. 48, repr. p. 73; Gonse 1910, as having been missed by Louvre; *Catalogue des tableaux et sculptures du musée de Picardie*, 1911, no. 212; "Stolen art-treasures of Saint-Quentin", *Literary digest*, 7.VII.1917, p. 34 repr.; Alfassa 1919, p. 129 repr.; Baschet 1927, p. 579 repr.; Ratouis de Limay 1927, p. 326 repr., "magistrale...avec un virtuosité que le pastelliste a rarement dépassé"; B&W 235, fig. 13, as = J.46.1131, in 1867 sale; Boinet 1928, p. 47, no. 212 repr.; Jamot 1931, pl. XXV; Bitton 1936; Guenne 1937, repr.; Ratouis de Limay 1946, pl. 1/1; E. & J. de Goncourt 1948, pl. 50; Золотов 1960, pl. 1; Vergnet-Ruiz 1966, no. 20, p. 93f, as *ex Gougenot*; Губер 1967, fig. 93; Bury 1971, pl. 9; Wakefield 1984, fig. 76; Huchard 1995, p. 102 repr.; Boyer 1997, no. 21 repr.; Denk 1998, pl. IV; Debré & Salmon 2000, ill. 14; Bell 2000, p. 207 repr. clr; Columbia 2000, p. 41 repr.; Walther 2002, p. 362 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; Joachimedes 2008, fig. 47; Tarabra 2008, p. 293 repr.; Cumming 2009, p. 158 repr.; Williams 2009, fig. 3; Kaufmann-Khelifa 2013, p. 21 repr., confused with J.46.1131; Arnoult 2014, pp. 10, 97 repr.; Warsaw 2015, p. 29 repr.; Williams 2015, fig. 6.17; Prat 2017, fig. 386; Lajer-Burcharth 2018, fig. 2.90; Jeffares 2019h; Koos 2020, fig. 18; Popelin 2020, fig. 6; Wunsch 2023, fig. 2, as by Montjoye; Salmon 2024, fig. 211 = fig. 434, as by La Tour with the collaboration of Montjoye Φκσ

J.46.1132
[LARGER IMAGE](#)

Photo courtesy musée de Picardie, Amiens

J.46.11282 [olim J.46.11815] ~cop., émail, 4.20 Ø rnd. (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 85. Desc.: Duliège; Mme Sarrazin, née Flore-Joséphine Warluzèle, Paris, 1873; Charles Desmaze; don: ville de Saint-Quentin 1891, liste, 4.XII.1900, no. 3, as autoportrait, m/u). Lit.: Desmaze 1873a, p. 23 [=Desmaze 1873b, p. 9] n.r., en possession de Mme Varenne [sic], as autoportrait, m/u; Fleury & Brière 1954, no. 105 [n. [ESSAY](#) and entry for abbé Duliège J.46.1672 for provenance; ?a/r J.46.113]

J.46.11283 ~cop., miniature, 5.5 Ø rnd., inscr. verso "Portrait de / Maurice Quentin Delatour / peintre au pastel sous Louis XV / fait par lui-même et offert / en 1786 à la famille / Flamand Collette" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 87. Don 1786: Mme Louis-Momble-François Flamand, née Marie-Anne-Françoise-Henriette Collette (1764–1847); sa fille, Mme Prudent-Louis Gillerond, née Louise-Virginie Flamand (1793–1874); sa fille, Mme Louis-Gustave Beudeker, née Louise-Anaïs Gillerond (1817–1888); sa fille, Mme Ernest-Eugène Carez, née Louise-Félicie Beudeker (1854–1938); legs Mme Carez-Beudeker 1950). Exh.: Saint-Quentin 1932, no. 144 n.r. Lit.: Fleury & Brière 1954, no. 104; Saint-Quentin 2021, p. 5 repr. [?a/r J.46.1128]

J.46.11284 ~cop., miniature, inscr. verso "Portrait de Monsieur Maurice Quentin de La Tour, peintre du Roy et de son Académie de peinture et sculpture, honoraire de l'Académie d'Amiens, né St-Quentin le 4 sept. 1704, revenue audit lieu le 21 juin 1784, où il est more et enterré au cimetier de la paroisse St-André, le 18 février 1783, peint par lui-même" (M.

Opigez; acqu. .XI.1865 princesse Mathilde). Lit.: Jal 1872, col. 744; Marsy 1875, p. 7f

J.46.113 ~repl., psrl/ppr, 45x37, c.1750, inscr. verso "Mr Maurice-Quentin Delatour peint par lui-même" (Paris, musée Cognacq-Jay, inv. J.121/B.117. Pierre Decourcelle; Paris, Georges Petit, Lair-Dubreuil, Baudoin, 29–30.v.1911, Lot 118 repr., est. Fr50,000, Fr61,000; Stettiner pour Cognacq; acqu. Ernest Cognacq, Fr67,100; legs 1928, prisé Fr75,000). Frame: a fine Louis XV swept frame with rocaille corners, trailing flowers. Exh.: Paris 1908a, no. 31, pl. 23; Paris 1925b; Paris 1938, no. 362; Paris 1952a, no. 50; Paris 1989c, no. 144; Paris 2004b, no. 2 repr. clr; Paris 2023b. Lit.: Lemoisne 1908, p. 26 repr.; Fleury 1911, as cop.; Vaudoyer 1911, p. 1 repr.; Feuillet 1925, p. 68; B&W 236, fig. 85; Ricci 1929, no. 121; Jonas 1930, no. 121; Guth 1952, repr. p. 46; Burolet 1980, no. 146 repr.; Debré & Salmon 2000, p. 54, ill. 16; Brunel 2003, p. 62 repr.; Brunel 2004b, p. 49 repr.; Burolet 2008, no. 50 repr., as *ex Laperlier* [??]; Jeffares 2023b; Salmon 2024, fig. 212 φσ



J.46.113
[LARGER IMAGE](#)

J.46.1131 ~version, en habit de velours, poudre et dentelles, psrl, 1750 ([Sosthène-Louis-Félix Cambray (1819–1905), homme de lettres]; Paris, Drouot, Delbergue-Cormont, 8.XI.1867, Lot 146, as 1750 in introduction, as inscr. verso 1751, Fr650 [?b/i; Laperlier bid 400]). Lit.: Goncourt 1880, p. 284 n.r., as *ex Lagrange*, repeating 1867 description; B&W, as = J.46.1128 [?b; = J.46.113 or J.46.1132] [Fr650 annotated against the lot is not matched in the list of bordereaux in the priced copy of the sale cat. Overleaf, what seem to be bids, including "Lap.400" suggest that Laperlier may well have bid and perhaps bought post sale, so this might = J.46.1132]

J.46.11315 =?version [?Symphorien Boittelle, ancien préfet de police, sénateur; Paris, Drouot, Pillet, 24–25.IV.1866, Lot 70 n.r., Fr530; Jacques Reiset; inv. p.m., 2.IX.1869, "portrait d'homme attribué à Latour"; vente p.m., Paris, Drouot, 29–30.IV.1870, Lot 39 n.r., Fr630; Eugène Féral-Cussac] [= J.46.113 or J.46.1132]

J.46.1132 ~version, psrl/ppr, 45.7x38.1, inscr. verso "peint per lui-même en 1754", avec vers de l'abbé Violette écrits p.1788 (Pasadena, Norton Simon Museum, inv. M.2011.1.2.P [olim F.1969.38.09.P]. Laurent Laperlier; Paris, Drouot, 17–18.II.1879, Lot 52 n.r., Fr1305. Camille Groult; son fils, Jean Groult; Paris, Galerie Charpentier, Ader Laurin, 21.III.1952, Lot 67 repr., attr., with Violette verses, Fr1,400,000, H. E. Señor A. Costa da Rels, Bolivia; adv. *Burlington magazine*, CIX/771, .VI.1967, p. xxi repr.; London, Sotheby's, 5.VII.1967, Lot 99 repr., £20,000; S. Brand; Robert Ellis Simon, Los Angeles; legs 1969). Tech.: blue paper mounted on canvas over strainer with central horizontal crossbar; canvas thread count 10x12 /cm². Frame: Louis XV swept frame with broad, plain slip; not original. Exh.: San Francisco 1976, no. 9. Lit.: B&W 238 (Boittelle sale; ?attr.) = B&W 239 (Laperlier sale; = 238; ?attr.); Maurice Monda, *Le Figaro*, 23.III.1952; *Art at auction, Sotheby's, 1966–67*, p. 7, as 1754; "Portraiture à la mode", *Time*, XC, 14.VII.1967, pp. 64f; Bury 1971, p. 76, 196 n.r.; *Selected paintings at the Norton Simon Museum, Pasadena, California*, 1980, p. 76 repr., as 44.5x36.8, 1764; *Masterpieces from the Norton Simon Museum*, Pasadena, 1989, p. 108f; Debré & Salmon 2000, pp. 54, 67, nn. 77, 78, ill. 8; Campbell 2010, no. 363; James Gardner, "A tour de force...", *Wall Street journal*, 4.VI.2011, repr., as 1764; Salmon 2024, fig. 212, as La Tour? φβν



J.46.1132

J.46.1135 [=J.46.11281] ~cop., pnt, 46x36.5 ov., a/r La Tour (Geneva, mAH, inv. 1911-0067. Ernest Saladin 1906; legs 1911). Exh.: Geneva 1906, no. 45 n.r. Lit.: B&W 237, ?attr.; Dubois & Dubois 1993, p. 224 repr. Olim attr. Ducreux φρ

J.46.1136 ~cop. Léon Delvigne (1854–p.1930), psl, 69x56, sd “Léon Delvigne 1930” (Saint-Quentin, musée Antoine-Lécuyer, inv. 2009.47.1 FA)

J.46.1137 ~pastiche, en habit brun, col noir, gilet rose, tenant une portefeuille et porte-crayon, pnt. (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.7.29. Don Yves Carlier de Fontobbia)

J.46.1139 ~cop. dessin à la plume. Lit.: Léopold Mar, “La Tour à Passy et à Auteuil”, *Bulletin de la Société historique d’Auteuil et de Passy*, II, 1895–97, p. 15 repr.

J.46.1142 ~cop., psl (France PC 1991) φπν

J.46.1142



J.46.1144 ~cop., psl, 64x52 (Lons-le-Saunier, Brigitte Fenaux, Jura Enchères, 25.VII.2011, anon., inconnu) φκ

J.46.11445 ~pastiche, uomo con veste rossa e cappello blu, pastiche, psl/ppr, 41x33 (Genoa, Wannenes, 29.V.2012, Lot 107 repr., attr., with another, J.46.1157, est. €4–6000, €5208; PC Monaco). Lit.: Salmon 2024, fig. 221 [olim attr. Liotard, pastiches after two different La Tour autoportraits] φπν

J.46.1145 ~cop. Charles Nottelet, artiste amateur, psl/ppr, 1900–1910 (Amiens, archives, fonds Nottelet, inv. 52FI162) φκ

J.46.1146 ~cop., XIX/XX^c, psl (Paris, Drouot, Binoche, Giquello, 14.III.2014, Lot 45) φκ

J.46.1148 ~cop., psl, 62x21 (Lille, Mercier, 25.VIII.2014, inconnu, repr.) φκ

J.46.1149 ~cop. Raymond Casez (1), psl, 46x37, s (Bordeaux, Jean dit Cazaux, 7.VII.2016, Lot 134 repr., as by Casre, est. €100–120) φκν

J.46.114909 ~cop., in red coat, with braided edging, sea green background, miniature, 8.3x6.7 ov., inscr. ✓ “De La Tour” (acqu. Paris c.1922; William Barclay Parsons, New York, 1927)

J.46.11491 ~cop., in red coat with gold edging, XIX/XX^c, min./iv., 9x7.3 ov. (Hildrizhausen, Sigalas, 17.XI.2015, Lot 72 repr., as of Louis XV)

J.46.11492 ~cop. XX^c, psl/ppr, 61x47 (Abbeville, Arcadia, 11.III.2017, Lot 162 repr., est. €150–200; Abbeville, Arcadia, 23.III.2019, Lot 202 repr., est. €100–150) φκ

J.46.11493 ~cop. Raymond Casez (2), psl, 61x47.5 (Argenteuil, 25.IX.2018, Lot 49 repr., est. €100–150) φκν

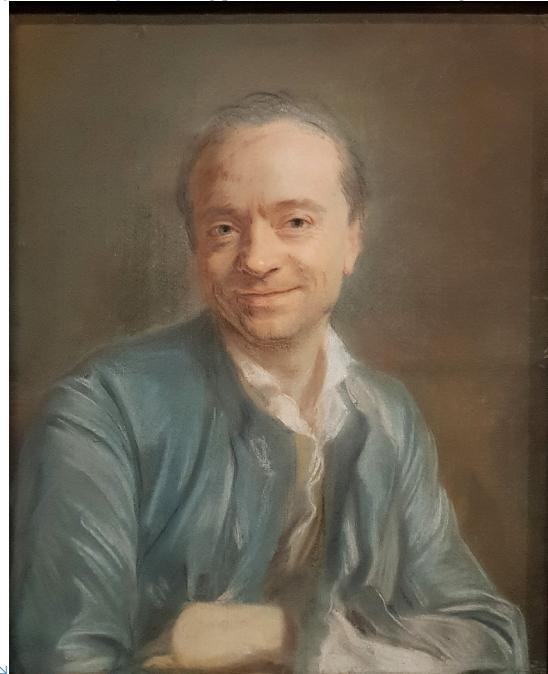
J.46.11494 ~cop. (éle), psl, 27x21 ov. (Nice, Hôtel des ventes, 6.XI.2020, Lot 156 repr., as of Voltaire, est. €30–40) φκν

- J.46.114941 ~cop., psl, 61x47 (Saint-Quentin Enchères, 15.I.2022, Lot 316 repr., est. €150–180) φκ
 J.46.114942 ~cop. Raymond Casez (3), psl/ppr, 63x51.5 (Compiègne, Acteon, 26.III.2022, Lot 99 repr., anon., est. €100–150) [new attr.] φκν
 J.46.114943 ~cop. XX^c, psl/ppr, 61x47 (Saint-Quentin Enchères, 23.IX.2022, Lot 206 repr., est. €150–180) φκ
 J.46.114944 ~cop. Raymond Casez (4), psl/ppr, 62x52, inscr. ✓ “RC” (Saint-Quentin Enchères, 23.IX.2022, Lot 291 repr., with another, est. €50–70) φκ
 J.46.11495 ~grav. for Fr500 postage stamp, issued by Polynesian republic of Wallis et Futuna, 1988

La Tour vieux, de face c.1755–60

The dating of “La Tour vieux”, as it is often called, is hotly debated and cannot be satisfactorily resolved. Handling and approach seem consistent with a later date than Méjanès envisaged, and if there are echoes of the 1737 autoportrait à l’index, that may merely have served as a model (the Neilson version remained in La Tour’s studio until 1776).

J.46.115 AUTOPOTRAIT, psl/ppr bl./toile/châssis, 60.4x51.3, c.1760; conservation 2004 (Louvre inv. 27622. Magasins de Versailles [not *olim* Académie royale] c.1797; Louvre inv. 1815–24, no. 53, direction du musée royal). Tech.: the blue paper mounted on a fine-wove canvas; the strainer with a single horizontal crossbar probably with mortise and tenon joinery. restored 2004 by Marianne Bervas and Valérie Luquet. Frame: Louis XVI srichitrave frame with egg-and-dart outer decoration, plain frieze, rais-de-cœur sight edge. Exh.: La Tour 1930, no. 3; Paris 1949, no. 42; Paris 1957a, h.c.; Paris 1965b, no. 78; Paris 1967a, no. 59; Paris 1989e, no. 1; La Tour 2004c, no. 11 repr. cl; Paris 2018. Lit.: Champfleury 1855, pp. 92f (“le meilleur des pastels de La Tour”); Dréolle de Nodion 1856, p. 133 (“[portrait] frappant; celui de Péronneau n’est que ressemblant”); Goncourt 1867, p. 350 (“ressemble...à un portrait de fantôme ironique...”); Reiset 1869, no. 823; Fontaine 1910, p. 124; Fleury 1904, pl. IV; Ratouis de Limay 1925, p. 31, pl. 20; Ratouis de Limay 1927, p. 328 n.r.; B&W 250, fig. 6; Bouchot-Saupique 1930, no. 53; Золотов 1960, pl. 31; Золотов 1968, pp. 103, 105 repr.; Елена Федоровна Кожина, *Искусство Франции восемнадцатого века*, Leningrad, 1971, fig. 32; Monnier 1972, no. 79; Richards 1984, fig. 1; Debrrie 1998, repr.; Denk 1998, fig. 85; Lajer-Burcharth 1999, p. 36, fig. 14; Debrrie & Salmon 2000, p. 61, ill. 22; Méjanès 2002, p. 33, fig. 23, as c.1740; Méjanès 2004, p. 36 repr.; Hoisington 2006, p. 79, pl. 40, as preliminary to autoportrait à l’index; Salmon 2018, no. 93 repr., “daté fort légitimement des années 1755–1760”; Salmon 2018, no. 93 repr.; Jeaffres 2018g, discussing provenance; Salmon 2024, fig. 217 φσ



J.46.115

LARGER IMAGE

J.46.1151 ~cop., psl, 53x44 (Biarritz Enchères, 27.X.2019, Lot 91 repr., anon., inconnu, est. €80–100, b/i; Biarritz Enchères, 19.VII.2020, Lot 226 repr., anon., inconnu, est. €80–100) φκν

J.46.1151 ~cop., without hand, pnt./ppr, 45x35, inscr. "Maurice Quentin Latour. 1769" (Frankfurt am Main, Prestel, 10.V.1915, Lot 9 repr., as autograph) φπ

J.46.1152 ~cop., without hand, pstl, 41.5x33, s *verso* illisible, ?Laura Parauw (Stockholm, Bukowskis, 12.V.2016, Lot 791531 repr., est. SwKr2500) φκ

J.46.1153 ~cop., pstl, 47x38, sd v "A. Sifflot/1895" (Albi, hôtel des ventes du Tarn, Philippe Amigues, 22.VII.2021, Lot 219 repr., inconnu, est. €50–80; Albi, Hôtel des ventes du Tarn, Philippe Amigues, 22.IX.2022, Lot 44 repr., inconnu, est. €50–60) φκ

J.46.1154 ~préparation, cr. noir, blanc/ppr bl. (Paris, Drouot, Delbergue-Cormont, 19.III.1870, Lot 169 n.r., ff17). Lit.: B&W 253, ?attr.

J.46.1155 ~préparation, pierre noire, reh. pstl, cr. blanche, 28x18 (Louvre inv. RF 4098. Paris, Drouot, Delbergue-Cormont, 28.III.1860, Lot 17, ff42; Goncourt; Paris, Drouot, 15–17.II.1897, Lot 154, ff11,100; Bouillet, pour le comte Isaac de Camondo; legs 1911, no. 142). Tech.: a comparison with 1904 photo suggests extensive losses of white chalk and restorations. 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; Paris 1963b; La Tour 1981; Paris 1985; La Tour 2004c, no. 12 repr. clr; Paris 2018. Lit.: Chennevières 1879, p. 205 repr.; Goncourt 1881, I, p. 93; Fleury 1904, pl. v; Alexandre 1908, p. 11, repr. p. 2; Guiffrey & Marcel 1907–75, VII, 1912, p. 107, no. 5709, repr. p. 106; Vitry & al. 1914, no. 142 repr.; B&W 231, fig. 10; [=B&W, s.m. 254, ?attr.]; Ratouis de Limay 1925, p. 30, pl. 19; Bouchot-Sauvage 1930, no. 52, pl. VII; Vallery-Radot 1964, pl. 53; Sérellaz 1968, no. 51 repr.; Launay 1991, no. 170, pl. 19; Debré & Salmon 2000, p. 63, n. 98; Méjanes 2002, p. 33, fig. 24, as c.1740; Fumaroli 2005, p. 25 repr. in reverse; Hoisington 2006, p. 79, pl. 40, as preliminary to autoportrait à l'index; Prat 2017, fig. 387; Salmon 2018, fig. 53; Salmon 2024, fig. 218 [eye colour differs from J.46.115] φσ



J.46.1155

[LARGER IMAGE](#)

J.46.11552 ~cop., pierre noire, 34x25.8 (Lille, mBA, inv. W2409). Lit.: Raux 1995, no. 104 n.r.

J.46.1156 ~cop., pstl, inscr. "Zoe '73" (Beeston Auctions, 10.IV.2019, Lot 186 repr., as by Geoffrey Rawlins, of Zoe, est. £20–40) φκ

J.46.1157 ~pastiche, uomo con cappello nero, pastiche, pstl/ppr, 41x33 (Genoa, Wannenes, 29.V.2012, Lot 107 repr., attr., with another, J.46.11445, est. €4–6000, €5208. PC Monaco). Lit.: Salmon 2024, fig. 222 [olim attr. Liotard, pastiches after two different La Tour autoportraits] φπν

La Tour vieux et riant c.1770

The magnificent Grout sheet is the last of the La Tour self-portraits, and may perhaps be some 10 or more years later than the Louvre pastel J.46.115. It has been suggested as the inspiration for some of Ducreux's laughing self-portraits. Doubts about its authenticity are not shared here: La Tour's strokes are bolder and more emphatic with a purpose, of even deeper exploration regardless of finish. The San Francisco version, once thought to be autograph, does not bear comparison with J.46.1158; each stroke is carefully copied in a manner inconsistent with an autograph réplique.

J.46.1158 AUTOPIORTRAIT, pstl/ppr br., 44x34.3, c.1770 (Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 190, ff40.50; Hippolyte Walferdin; vente

p.m., Paris, Drouot, Escribe, 12–16.IV.1880, Lot 353 n.r., as 45x33 ov, ff2000; Malinet. Auguste Courtin, Paris, Drouot, Escribe, 29.III.1886, Lot 77 n.r., as 45x33 ov, ff2400; Camille Grout; Jean Grout 1928. PC 2004). Exh.: La Tour 2004a, no. 6 repr. clr, as fin des années 1750. Lit.: B&W 252, fig. 8; Bury 1971, pl. 11; Debré & Salmon 2000, p. 69, n. 100; Laing 2005, repr. clr; Fumaroli 2005, p. 38 repr.; Hoisington 2006, p. 79, n.15 as later pastiche, as long strokes above and below eyes are too heavily and awkwardly drawn; Fumaroli 2007, repr.; Salmon 2024, fig. 8 = fig. 219 φσ



J.46.1158

[LARGER IMAGE](#)

J.46.116 ~cop., pstl/ppr, 48.0x32.7, cartouche on frame "Matinées Littéraires de M^r H. Ballande / à M^r Talbot / Societaire de la Comédie Française / Souvenir Affectueux de son / Quadruple Succès dans / Lisimon du glorieux 3, 9^{bre} 1872 / Géronte du philosophe Marié 1 D^{bre} 1872 / Géronte du Bourru Bienfaisant 22 D^{bre} 1872 / Chrysale des Femmes Savantes 29 D^b 1872 / H. Ballande" (San Francisco, FAM, inv. 1978.2.13. Don de Jean-Auguste-Hilarion Ballande (1820–1887) à Denis-Stanislas Montalant, dit Talbot (1824–1904), 1872–73. André Seligmann, Paris, c.1928; Mrs Alexander Hamilton, née Grace Spreckels 1934; Mr & Mrs Bruce Kelham; legs Grace Hamilton Kelham). Exh.: San Francisco 1934, no. 40 repr.; Los Angeles 1958, no 19 repr.; San Francisco 1978; San Francisco 1978; San Francisco 1979a; San Francisco 1979b; San Francisco 1981; San Francisco 1985, no. 44; San Francisco 1987; San Francisco 1995, no. 80, all as autograph; San Francisco 2021, no. 10 repr., as early 19th century copy, n.e. Lit.: Hattis 1977, no. 74, p. 116, repr., p. 119, as c.1760; Johnson 1980, p. 130 repr.; Debré & Salmon 2000, p. 63, ill. 24, as autograph; La Tour 2004a, p. 62 n.r., pourrait être cop.; Salmon 2024, fig. 210φκ



J.46.116

J.46.1161 ~cop., préparation, gch./pchm, 42x34 (comte de Robiano; Amsterdam, Frederick Muller, 15–16.VI.1926, Lot 462 repr., Df4500. Anton W. M. Mensing (1866–1936); Amsterdam, Frederik Muller, 27–29.IV.1937, Lot 330 repr.). Lit.: B&W 229, ??attr. φκ



J.46.1161

J.46.1162 [=J.46.1203] AUTOPORTAIT, psl/pchm, 36.7x28.5 (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, \$1100; Vienna, Dorotheum, 9.III.1993, Lot 139 repr., ÖSch. 65,000, all as autograph). Lit.: B&W 230, ?attr.; Shoolman & Slatkin 1950, pl. 39 [?attr.] Φπν

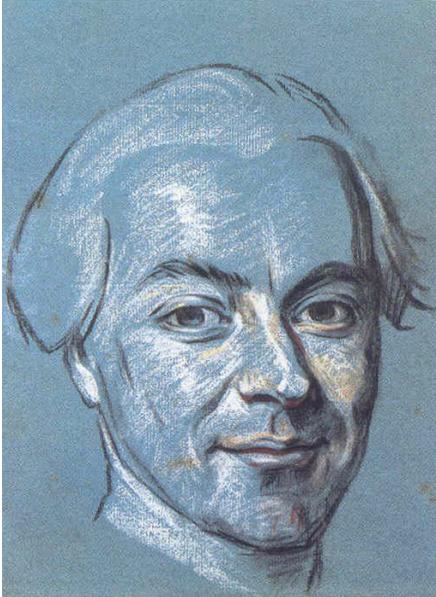
J.46.1162
Photo courtesy Sotheby's



Other autoportraits

J.46.1163 ??AUTOPORTAIT, ?Tom Paine (1737–1809), bl., wh. chlk/ppr, 22x17.1, inscr. verso "Q. Latour/par soi meme" (Cambridge, Fitzwilliam Museum, inv. PD.101-1961, as by Augustin de Saint-Aubin. Sturges, Paris. Agnew; acqu. 6.V.1924, Louis Colville Gray Clarke; resold to Agnew; acqu. 1925 Charles B. O. Clarke; legs). Exh.: Cambridge 1992, as by Augustin de Saint-Aubin. Lit.: Ingamells 2004, p. 373, as ?Paine [?attr.; cf. Jean-Baptiste-Jacques Augustin; ??Paine] φρ?

J.46.1164 ??AUTOPORTAIT, ??d'Alembert, tête d'homme, vue de ¾, tournée vers la dr., pierre noire, reh. de psl blanc et jaune, touches d'ocre, de sanguine/ppr bl., 28.1x20.5 (Louvre inv. RF 3741. Don de la Société des Amis du Louvre 1909). Exh.: Paris 1922e, no. 27 n.r.; La Tour 1930, no. 97; Copenhagen 1935, no. 418; Paris 1946c, no. 397; Paris 1947b, no. 139; Paris 1997b, no. 310 repr., inconnu; La Tour 2004c, no. 19 repr. clr, ?autoportrait, très proche de l'autoportrait au chapeau en clabaud. Lit.: Guiffrey & Marcel 1912, VII, no. 5710 repr.; Jean-François Raffaëlli, *Mes promenades au musée du Louvre*, Paris, 1913, p. 58 repr.; B&W 557 [not 551], fig. 260, ?d'Alembert; Méjanès 2004, p. 47 repr.; Salmon 2024, fig. 159 φδσ



J.46.1164 AUTOPORTAIT (Uffizi, inv. 9503. Charles Blanc, 1843). Lit.: Berti 1979, repr. [v. Éc. fr.]

J.46.1168 AUTOPORTAIT, psl (Poismenu [Poixmenu]; Paris, Grands Cordeliers, Copreaux, 20.III.1780, Lot 113 n.r.). Lit.: B&W, s.no. 254, ?attr.

J.46.1169 AUTOPORTAIT, psl (Jean Paris de Montmartel; hôtel Mazarin, description, 9.IX.1778, 150 livres; inv., 26.IV.1781). Lit.: Dubois-Corneau 1917, p. 317 n.r.; La Tour 2004a, p. 154 n.r., as in inv. p.m. 23.IX.1766

J.46.117 AUTOPORTAIT, cop. à l'huile, d'après le psl, 57x46 (abbé Jean-Bernard Le Blanc; Paris, Le Brun, 14.II.1781 & seq., Lot 53, 9 livres 1). Lit.: B&W, s.no. 254, ?attr.

J.46.1170 HIS OWN PORTRAIT, a singular and capital head, as grav. Schmidt, crayons (Robert Alexander, Esq., (-1774), Edinburgh; sale p.m., London, Christie's, 31.III.–1.IV.1775, Lot 71, 70 gns; [?]Martin [b/i]; Alexander; London, Christie's, 6–7.III.1776, Lot 43, b/i; Robert Alexander, Esq.; London, Denew & Squibb, 3.IV.1787, Lot 63) [version of J.46.1001 or

J.46.1087; Alexander's brother had been in Paris 1777–78, and the family were close to Benjamin Franklin]

J.46.11705 ??AUTOPORTAIT, m/u [=?one of above]

J.46.1170505 Portrait de Latour, cr. noir (abbé François-Xavier Théry de Gricourt; Douai, 21.VII.1788, Lot 233 [part], ?attr., 1 livre 15)

J.46.117051 ~cop. Humbot, crayon noir (Pierre-Michel Lamy, libraire; Paris, salle Silvestre, 11.I.1808, Lot 2089, with Rousseau)

J.46.11706 AUTOPORTAIT, psl (la marquise de Ferrières [née Henriette de Monbielle d'Hus (1744–1837)]; offert au Louvre, avec deux autres; rapport de M. Péronnon, 14.VI.1817, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.46.1171 AUTOPORTAIT, psl (Louis-Joseph Maurice, peintre des impératrices de Russie; vente p.m.; Paris, Chariot, Paillet, 8.XI.1820 & seq., Lot 191, "très beau", ff15.95). Lit.: Mireur, B&W, s.no. 254, ?attr.

J.46.1172 =?AUTOPORTAIT, inachevé, psl (Ballande; don: Talbot, comédien. M. T...; vente p.m., Paris, Thouroude, 17.II.1905, attr., ff850; ?Paquin, couturier). Lit.: Jacques Daurel, *Mercurie de France*, 1.III.1905, p. 152 n.r.

J.46.1173 AUTOPORTAIT (Nyon, libraire; vente p.m., Paris, Commendeur, 11–12.IV.1832, Lot 96; =? Nyon, libraire; vente p.m., Paris, Commendeur, 23–24.XII.1833, Lot 87). Lit.: B&W, s.no. 254, ?attr.

J.46.1174 AUTOPORTAIT (Webbe; vente p.m., Paris, Simonet, 13–14.IV.1849, Lot 172). Lit.: B&W, s.no. 254, ?attr.

J.46.1175 AUTOPORTAIT, chlks, glazed (London, Edward Foster, 21.III.1836, 56 gns, b/2) J.46.1175 AUTOPORTAIT (Webbe; vente p.m., Paris, Simonet, 13–14.IV.1849, Lot 172). Lit.: B&W, s.no. 254, ?attr.

J.46.1176 AUTOPORTAIT, beau portrait avec des mains, psl (Manuel de Godoy, prince de la Paix (1767–1851); vente p.m., Paris, Hôtel des ventes, place de la Bourse, Genevoix, Gérard, 22.V.1852, Lot 19 n.r.). Lit.: B&W, s.no. 254, ?attr.

J.46.1176 AUTOPORTAIT, psl (desc.: M. E. Pousset, 187 faubourg Saint-Honoré; offert au Louvre, 16.III.1854, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.46.11765 AUTOPORTAIT, psl (Lambert Devèze, officier supérieur d'État-Major; Paris, Drouot, Pouchet, 17.III.1855, Lot 65 n.r., ff122)

J.46.1177 [olim J.46.374] AUTOPORTAIT, psl (Adrien Jarry de Mancy (1796–1862), professeur d'histoire; desc.: sa fille, Mlle de Mancy; offert au Louvre par A. Lenoir, secrétaire perpétuel de l'École des beaux-arts, 16.I.1863, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.46.11775 AUTOPORTAIT en costume de cour, psl ([famille Dulière]; ?Mme Warluzèle]; Paris, Drouot, Pillet, Laneuville, 4.V.1863, Lot 71 n.r.)

J.46.11775 AUTOPORTAIT en habit de ville, psl ([famille Dulière]; ?Mme Warluzèle]; Paris, Drouot, Pillet, Laneuville, 4.V.1863, Lot 72 n.r.)

J.46.11775 AUTOPORTAIT en habit de ville, psl ([famille Dulière]; ?Mme Warluzèle]; Paris, Drouot, Pillet, Laneuville, 4.V.1863, Lot 73 n.r.)

J.46.1178 L'ARTISTE (Paris, 8.II.1868, Lot 41)

J.46.1179 AUTOPORTAIT en buste, le chapeau sur la tête, psl (Fourau; Paris, Drouot, Pillet, 1–2.III.1869, Lot 123 n.r.). Lit.: B&W, s.no. 254, ?attr.

J.46.11791 ~cop., Hugues Fourau (1803–1873), psl (Fourau; Paris, Drouot, Pillet, 1–2.III.1869, Lot 60 n.r., "portrait de Latour")

J.46.1181 AUTOPORTAIT, psl (Alexandre-Joseph-Hidulph Vincent (1797–1868), de l'Institut, mathématicien; sa fille et beau-fils Maurice; vente p.m., Paris, Drouot, Delbergue-Cormont, Gauthier, 25–29.VII.1871, Lot 14 n.r.). Lit.: B&W, s.no. 254, ?attr.

J.46.1182 [#J.46.11282] AUTOPORTAIT, psl, cop. par Charles Escot (l'artiste; offre: Charles Desmazé; don: ville de Saint-Quentin, liste, 4.XII.1900, no. 3; perdu). Lit.: Desmazé 1874, p. 3, as by Escot, offered by him to Desmazé directly; *Journal de Saint-Quentin*, 4.I.1901, as cop. by Escot

J.46.1183 AUTOPORTAIT (Paris, Drouot, Escrive, 13.I.1874, Lot 45 n.r., ff16; Surbled). Lit.: B&W, s.no. 254, ?attr.

AUTOPORTAIT, psl, 63x53 (président Sérot 1874). Exh.: Paris 1874a, no. 637 n.r., as by La Tour [v. Ducreux, autoportrait J.285.149]

J.46.1185 AUTOPORTAIT, psl (Mme veuve ***; Paris, Drouot, Lechat, 7–8.IV.1875, Lot 98). Lit.: B&W, s.no. 254, ?attr.

J.46.1186 AUTOPORTAIT, étude, psl (Paris, Drouot, Delestre, 31.I.1879, Lot 371 n.r., ff16; Delestre). Lit.: B&W, s.no. 254, ?attr.

J.46.11865 AUTOPORTAIT, 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

J.46.1187 AUTOPORTAIT, en buste, de ¾ vers la g., cheveux poudrés, cravate blanche, jabot, gilet rouge, habit violet, psl, 54x44 (baron de Beuronville; Paris, Drouot, Chevalier, 21–22.V.1883, Lot 26 n.r., ff230). Lit.: B&W 240, ?attr.

J.46.1189 AUTOPORTAIT, psl (Paul Michel Lévy 1885). Exh.: Paris 1885a, no. 15 n.r. [# J.46.1191]

AUTOPORTAIT, pnt. (Montgermont). Lit.: B&W 241, ?attr. [pstl a/r Perronneau, q.r.]

J.46.119 AUTOPORTAIT, ?min. (Jeffery Whitehead 1889). Exh.: London 1889a, no. 5. Lit.: B&W 256

J.46.1191 AUTOPORTRAIT, de ¾, cheveux poudrés, en habit bleu, min., ov./cuivre (Delaherche, de Beauvais, 1881; vente p.m., Paris, Drouot, Chevallier, 28–29.III.1888, Lot 36 n.r., portrait de La Tour, anonyme, Fr360; Paul Michel Lévy; Paris, Drouot, Chevallier, 16–17.X.1889, Lot 51 n.r., as ex Delaherche). Exh.: Paris 1878, no. 608 n.r.; Versailles 1881, no. 370. Lit.: B&W 255 [probably a/r Autoportrait au jabot]

J.46.1192 AUTOPORTRAIT, psrl, cadre sculpté (Mazaroz-Ribalier; Paris, Drouot, Tual, Chevallier, 1–3.XII.1890, Lot 49 n.r., attr.). Lit.: B&W, s.no. 254, ?attr.

J.46.1193 AUTOPORTRAIT (H***; Levallois-Perret, 20.III.1904, Lot 13, H900; Boudillé). Lit.: B&W, s.no. 254, ?attr.

J.46.1194 AUTOPORTRAIT, dessin sanguine, cadre Louis XIII, bois sculpté (Paris, Drouot, Lair-Dubreuil, 20–21.VI.1907, Lot 40, genre de La Tour). Lit.: B&W, s.no. 254, ?attr.

J.46.11945 AUTOPORTRAIT, préparation, psrl (Jacques Doucet; valuation, c.1910, p. 14, en réserve, non encadré, Fr1200)

J.46.11946 AUTOPORTRAIT, m/u, s (PC 1909). Lit.: lettre Georges Lacoste, commissaire en objets d'art, 5.I.1909, offering the “signed” work, “unique en son genre”, to the Maire de Saint-Quentin for Fr50,000

J.46.11947 AUTOPORTRAIT, psrl (Jacques-Frédéric-Albert, baron Mallet, 4 rue du Général-Appert, Paris; estimation Jules Féral, 1.V.1912, Fr15,000)

J.46.1195 AUTOPORTRAIT (Mlle Grand de Dedem; vente p.m., Paris, Drouot, Baudoin, Carpentier, 27–28.V.1921, Lot 7). Lit.: B&W, s.no. 254, ?attr.

J.46.1196 AUTOPORTRAIT (Mme H***; Paris, Drouot, Lair-Dubreuil, 30.IV.1927, Lot 1 n.r., a/r La Tour). Lit.: B&W, s.no. 254, ?attr.

J.46.1204 AUTOPORTRAIT en buste, psrl, 65x54 (Paris, Drouot, Kahn, 29.XI.2004, Lot 6 n.r., a/r La Tour, est. €600–800)

J.46.120405 AUTOPORTRAIT, psrl, 40x34 (Paris, Drouot, Brissonneau, Daguerre, 18.III.2011, Lot 25 n.r., a/r La Tour, est. €1800–2000, b/i)

J.46.12041 [??]AUTOPORTRAIT à la palette, miniature/pchm, 18.8x14 (Paris, Drouot, Pierre Bergé, 17.VI.2019, Lot 29 repr., as autograph La Tour, as exh. Leeds 1868 [??]). ??Attr.; cop. a/r François de Troy, autoportrait, pnt. (Châlons-en-Champagne, musée municipal, inv. 861-1-155). Exh.: Nantes 1997, no. 104. Grav. Drevet (FD 483) qq

[??]AUTOPORTRAIT, ~grav. Charles-Eugène Duponchel, v. Ducreux

J.46.12043 [??]AUTOPORTRAIT ~grav. (Vienna, Österreichische Nationalbibliothek, inv. POR0117132) [this unlettered engraving purports to be a portrait of La Tour but neither resembles him nor his portraiture] qq