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

Catalogue raisonné – Online edition

CATALOGUE – Part III

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Part III: Named sitters E–L

Le prince Édouard, v. CHARLES Edward Stuart

Madame Élisabeth de France

J.46.1739 **Madame ÉLISABETH** de France (1764–1794), pstl, 46x38 (Geneva, Christian Rosset, 6.XI.1975, Lot 245 n.r., attr., SwF2200) [?attr. or ?identification]

Madame Élisabeth (Paris, musée de l'Assistance publique – hôpitaux de Paris) [v. Éc. fr., J.9.1585]

Élisabeth de Bourbon-Parme, v. Madame Infante

Le père Emmanuel 1757

Le père **EMMANUEL**, capucin de Saint-Quentin [?Père Emmanuel d'Abbeville, aux études à Beauvais 1711–14, gardien à Amiens en 1757, décédé à Paris, au couvent du Marais 1759]: his full identity remains obscure. The pastel exhibited in 1757 as "un capucin" was described in the *Mercure* as "d'une grande vérité": B&W state that it is there identified as of "le RP Emmanuel, capucin de Saint-Quentin", but that is not found in the text cited. The name and only further clue is the passage in Duplaquet:

> Un Religieux a été dans cette Ville, le Dépositaire des secrets de sa jeunesse. Le hazard, après ces années, lui fait rencontrer à Paris le Pere Emmanuel, le cher & ancien Conseiller de son inexpérience. Son Portrait, placé au Sallon de Peinture, attire la considération publique à celui qu'il a jugé digne d'exercer ses crayons & procure des aumônes à la Maison des Capucins qu'il habite.

The pastel appears with this name in the 1842 sale (almost certainly the Saint-Quentin pastel, in a group of four "provenant de la succession de M. de la T***"). But is it reliable? Cabezas 2006 noted that "le modèle ne porte pas la traditionnelle barbe des capucins."

In this astonishing work, La Tour applies the boldest of deconstruction to the face, perhaps repaying the candour he had shown in the confessional in his youth. The effect (other extreme examples include Chardin, J.46.1436, and Dachery, J.46.1583) is so extraordinary that René Le Clerc, the conservateur at Saint-Quentin c.1950, concluded that it was a bad copy, the original having been stolen.

J.46.1741 Un capucin de Saint-Quentin, pstl, Salon de 1757, no. 40. Lit.: Anon. 1757b ("d'une grande vérité"); B&W 136

J.46.1742 ?=/?préparation, pstl/ppr, 40x32 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 32 [inv. 1849, no. 25]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: "nombreuses taches sur la soutane, sur le visage dans le fond", rapport du 23.XI.1945 after return from Sourches. Frame: Louis XV pastel frame with brown card mount. Exh.: Paris 1885a, no. 19 n.r.; Maubeuge 1917, no. 31; La Tour 1930, no. 39; La Tour 2004a, no. 51 repr.; La Tour 2004b, no. 1 repr. clr. Lit.: Anon. 1757b; Duplaquet 1789, p. 25f, as of le père Emmanuel, capucin de Saint-Quentin, the artist's youthful confessor in Saint-Quentin, later encountered in Paris; Desmaze 1854; Lapauze 1899, no. 25 repr.; Fleury 1904, no. 25; Erhard 1917, no. 6 repr. clr; Henderson 1922, p. 526 repr.; B&W 137; Fleury & Brière 1932, no. 18; *L'Aisne nouvelle*, c.II.1947, conserved by Léon Lepeltier; Le Clerc 1950, as bad copy, the original stolen; Fleury & Brière 1954, no. 18; Золотов 1960, pl. 29; Bury 1971, pl. 25; Gaston Braillon, *Le Clergé du Noyonnais pendant la Révolution*, Noyon, 1987, p. 260n., as ?Emmanuel d'Abbeville; Debrie 1982, p. 17 repr.; Debrie 1991, pp. 112f; Debrie & Salmon 2000, p. 84, ill. 29; Cabezas 2004, p. 34 repr.; Cabezas 2006, fig. 5, "le modèle ne porte pas la traditionnelle barbe des capucins"; Saint-Quentin 2021, p. 24 repr.; Salmon 2024, fig. 420 Φδσ



J.46.1742↘ *Photo courtesy musée Antoine-Lécuyer, Saint-Quentin*

J.46.1743 =?Le père EMMANUEL, pstl (succession de La Tour; Paris, Douchet, Defer, 28.II.–1.III.1842, Lot 22 n.r. part, "peint au pastel"). Lit.: Brière 1932a, p. 95f

J.46.1744 ~cop. Raphaël Bouquet, pstl, 32x23 (Paris, Drouot, Binoche & Giquello, 4.V.2011, Lot 19 n.r., est. €800–1000)

J.46.17442 =?~cop. Raphaël Bouquet, pstl, 41x32 (Nîmes, Champion, 8.VIII.2020, Lot 77 repr., attr. Bouquet, est. €80–100)

J.46.1745 ~cop., pstl, 38x31 (Chiswick Auctions, 16.IX.2014, Lot 75 repr., anon. 20th century, est. £50–70. London, Rosebery's, 24.III.2021, Lot 279 repr., anon. 18th century, inconnu, est. £200–300) [new identification 2014] φκν

J.46.1747 ~cop. Raphaël Bouquet, pstl/ppr, 40x31, "Le Père Emmanuel confesseur du pastelliste de Latour ce pastel figura au salon du 1757/ St. Quentin le 1er juillet 1916, Raphael Bouquet. 43, Boulevard Gambetta"; stamped "Musées Ville de Saint-Quentin" (Vienna, Dorotheum, 2.IV.2015, Lot 154 repr., est. €1200–1600; Vienna, Dorotheum, 19.VIII.2015, Lot 138 repr., est. €800) φκ

J.46.1748 ~cop. E. Grützner, pstl, 15x12 (Bremen, Weser, 30.VI.2018, Lot 3095 repr., inconnu, est. €150) [new identification] φκν

J.46.1749 ~cop. Jules Degrave (1), pstl/ppr, 43x33, inscr. *verso* "J A Degrave" (Paris, Drouot, Ader, 4.V.2021, Lot 29 repr., éc. fr. XIXe, est. €150–200;

Paris, Drouot, Ader, 21.X.2021, Lot 8 repr., éc. fr. XIX^e, as inscr. J W Degrave, ?James, Earl Waldegrave, est. €150–200) [new attribution] φκν

J.46.17491 ~cop. Raymond Casez, pstl/ppr, 38.5x30, sd *verso* "1946" (Paris, Rossini, 29.IV.2021, Lot 16 repr., est. €200–300; Paris, Rossini, 13.IX.2021, Lot 13 repr., est. €150–200; Paris, Drouot, Ader, 22.III.2022, Lot 6 repr., est. €50–80; Paris, Rossini, 19.VII.2022, Lot 195 repr., est. €60–80) φκ

J.46.17492 ~cop., pstl (Saint-Quentin, Moro-Delobeau, 11.II.2022, Lot 90 repr. [part], est. €15–20) φκ

J.46.17493 ~cop. Jules Degrave (2), pstl, 41x31 (Saint-Quentin, Salle des enchères, 15.IV.2023, Lot 302 repr. [part], inconnu, est. €100–150) φκ

J.46.17494 ~cop. Raymond Casez, pstl, 46.5x38 (Clermont-Ferrand, Hôtel des ventes, 9.V.2023, Lot 275 repr., anon., inconnu, est. €30–50) φκν

J.46.17495 ~cop., pstl/ppr, 38x31 (Romans-sur-Isère, Drome Enchères, Cassagnes, 25.V.2024, Lot 253 repr., anon., inconnu, est. €50–80) φκν

J.46.17496 ~cop., pstl, 41x33 (Antibes, Carvajal, 28.XI.2024, Lot 99 repr., anon., inconnu, est. €50–100) φκν

J.46.17497 ~cop. Jules Degrave (3), pstl, s *verso* (La Provendière, Vézaponin; eBay 2024, inconnu) φκν

Le chevalier d'Éon

Charles-Geneviève-Louis-Auguste-André-Timothée d'Éon de Beaumont, dit le **chevalier d'ÉON** (1728–1810), espion, militaire, diplomate. The literature and iconography for the cross-dressing swordsman is vast, but is most unlikely to have any connection with La Tour, apart from the enigmatic legend on a Haward mezzotint of 1788 indicating that it was based on a copy by Angelica Kauffman after La Tour. The lettering on the print adds that the portrait was made in d'Eon's 25th year (although d'Éon was not awarded the Saint-Louis until 1762), and that it was in the collection of George Keate. However this information may be entirely spurious, as the Haward engraving appears to copy a 1779 print by Bradel. It is also possible there may be a confusion with the Flemish history and portrait painter Jan Latour (*v.* DOCUMENTS, 19.V.1768).

J.46.175 Le chevalier d'ÉON, m/u, c.1752 (?George Keate). Lit.: Jeffares 2021e [??attr.]

J.46.1751 ~cop. Angelica Kauffman, pnt., a/r La Tour [?]

J.46.1752 ~grav. Francis Haward, mezzotint, 1788 [a/r grav. Pierre-Jean-Baptiste Bradel, 1779]



J.46.1752

J.46.1753 ~cop., pstl, 42.5x34 (PC), as British sch. anon. [new attr.] φκν



J.46.1753

Fagon

J.46.1755 [Guy Crescent, dit] **FAGON** (1638–1718), médecin de Louis XIV (Paris, Delbergue, Dhios,13.XII.1860, Lot 56). Lit.: B&W 138, as of N. Fagon, ?attr.

Mlle de Faugnes

J.46.1756 Mlle de **FAUGNES** [?Louise-Périnel de Faugues, ∞ César-Louis-François-Marie-Ange d'Houdetot (1749–), fils de Mme d'Houdetot], pstl (Mme Le Saulnier de Pierrefonds 1899). Exh.: Bayeux 1899

Mme Favart c.1750

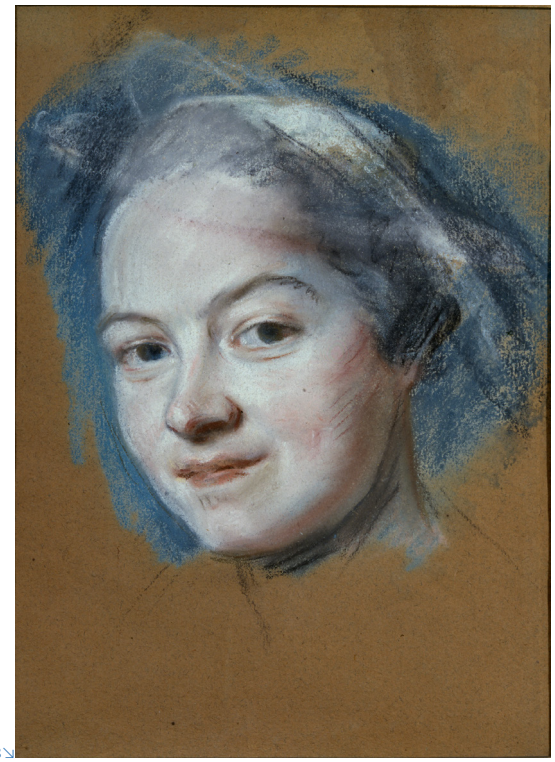
Mme Charles-Simon **FAVART**, née Marie-Justine Benoîte Cabaret Duronceray (1727–1772), dite Chantilly. Born into a family of travelling musicians, she became première danseuse du roi de Pologne in 1744. The following year she was with the Opéra-Comique in Paris, where she married the famous playwright. The troupe was however suppressed under objections from the Paris theatres, and the Favarts moved to Flanders playing with a company organised by Maurice de Saxe for his army. Mme Favart became the maréchal's mistress, resulting in a difficult situation (noted in d'Hémery's police report on Favart, 1748) until his death in 1750, after she had returned to Paris (1749) and joined the Comédie-Italienne. Fleury 1904, pp. 66–68 reprints the biography by her widower included in her grandson's *Mémoires et correspondances littéraires, dramatiques et anecdotiques de C.-S. Favart*, 1808.

The celebrated actress unites the three normally disparate worlds of La Tour's œuvre: the stage, art (her brother and daughter-in-law were both pastellists); and the military – as mistress of the maréchal de Saxe. It is accordingly no surprise that, even though her features were not thought classically pretty, she was the object of a rich iconography (not all of it reliably identified): portraits in various media are recorded by Allais; Boucher; Cochin, 1753 (engraved Flipart 1762); Defernex, 1757; Garand; La Tour; Legendre; Liotard; Carle Van Loo; Vigée (some are in Maurice Dumoulin, *Favart et Madame Favart*, Paris, 1911).

Of these the most relevant to the La Tour portrait, of which only the préparation J.46.1758 is known today, is the drawing by Carle Van Loo J.745.1205 engraved by Daullé in 1754. Salmon (La Tour 2004a, p. 174) plausibly suggests it was based on the La Tour. But the head, in exactly the same orientation (without a hat) is found too in a portrait by Allais. A date of c.1750 is certainly consistent with the appearance in the 1757 Liotard portrait (among numerous versions is a copy by her brother) or the 1753 Cochin profile. If the date is correct, it is tempting to speculate that the portrait was commissioned by Maurice de Saxe and abandoned (after the préparation) with his death. Would Allais and Van Loo have had access to La Tour's own préparation?

J.46.1757 Mme FAVART, pstl, inferred from préparation

J.46.1758 ~préparation, pstl/ppr br. ou jaune, 32x24 [c.1750] (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 39 [inv. 1849, no. 78]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Maubeuge 1917, no. 78 repr.; Paris 1927a, no. 62, pl. XXXI-44; La Tour 1930, no. 51; La Tour 2004a, no. 47 repr. clr. Lit.: Lapauze 1899, no. 78 repr.; Fleury 1904, no. 78; Tourneux 1904a, repr. p. 121; Erhard 1917, no. 20 repr.; Henderson 1922, p. 524 repr.; B&W 139, fig. 147; Fleury & Brière 1932, no. 19; Fleury & Brière 1954, no. 19; Золотов 1960, pl. 24; Золотов 1968, repr. p. 94; Bury 1971, pl. 60; Debrie 1991, p. 112ff repr.; Debrie & Salmon 2000, p. 1994, ill. 107; Graffigny 2006, X, p. 273 repr.; Koos 2014, fig. 114; Prat 2017, fig. 391; Salmon 2024, fig. 184 = fig. 293 Φσ



J.46.1758↘
LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

~cop. (head), Carle Van Loo, v. J.745.1205

J.46.1761 ~cop. Raphaël Bouquet, pstl, 31x24, c.1920 (London, Bloomsbury Auctions, 16.II.2012, Lot 187 repr., with 4 pendants, est. £1000–1500; Oxford, Bonhams, 27.III.2013, Lot 32 repr., est. £800–1200; Rohan Grey Fine Art) φκσ

Marie Fel 1748–57

Marie FEL (1713–1794), de l'Opéra, cantatrice, amie de La Tour. The daughter of an organist, she was born in Bordeaux, entered the Opéra in 1734 and retired after a distinguished career in 1759, most famously creating the rôle of Collette in *Le Devin du village*. She was taught by Christina Somis, Mme Van Loo, who knew La Tour and published verses praising his portrait of the princesse de Rohan in the *Mercure* in 1745. But there were many other ways in which La Tour and Fel's paths might have crossed.

Fel dominated the operatic stage for a quarter of a century, often appearing with the other giant of the time, Pierre Jélyotte. She launched over a hundred new rôles. Aréthuse in *Proserpine* was her last at the Opéra, which she ceded to her pupil Sophie Arnould in 1758, but she continued to sing at the Concert spirituel des Tuileries and to give recitals for Marie Leszczyńska at Versailles, Fontainebleau and Marly and for Mme de Pompadour at the Petits-Appartements. Horace Walpole saw her in Paris in 1766 (manuscript note recorded in *Correspondence*, VII, p. 298; some sources which report her appearances until 1783 probably confuse her with her niece Marie-Antoinette-Françoise Fel). Fel's successes at the Opéra led to a salary of 3000 livres with a bonus of 1000. On her retirement she had a pension of 1500 livres from the Opéra and 2000 livres from the Menus plaisirs. Her various pensions and allowances were consolidated into an annual 5000 livres from 1780 until stopped by the Revolution; thereafter she lived in somewhat straightened circumstances until her death, aged 81, in 1794.

Pierre-Louis d'Aquin wrote of her (*Siècle littéraire de Louis XV*, 1754, I, p. 174):

> Le nom de Mlle *Fel* inspire une joye secrete. Il se représente sur le champ une Actrice merveilleuse. On se dit avec satisfaction, la voix de Mlle *Fel* est d'une precision admirable, & d'une légereté singulière. On fait plus, on vole à l'Opéra lorsqu'elle y chante; on la trouve toujours nouvelle, toujours brillante, c'est, dira, M. l'Abbé *de la Porte*, Auteur des Vers que vous allez lire: *c'est un Timbre d'argent: qu'on en juge par ce seul trait, elle change l'Italien, & le prononce comme Mlle* Faustine *quant elle étoit bonne.* [&c.]

The greffier of the Opéra, in his notes c.1736 (Archives de l'Opéra, Etat du personnel, cited Prod'homme 1903, p. 12), recorded "Fel, petite fille, mais grande musicienne, chantant fort bien l'italien. Elle n'est point jolie, cependant on la dit maîtresse de Monsieur le duc de Rochechouart." Charles-Auguste de Rochechouart, duc de Mortemart dit de Rochechouart (1714–1743), grande de España, premier gentilhomme de la chambre du roi 1732, brigadier d'infanterie 1740, was killed at the battle of Dettingen.

Meunier's police report on Marie Fel is relatively brief (Bibliothèque de l'Arsenal, MS-10236): a single entry dated 24.I.1750:

> La D^lle^ Fel actrice restante de l'Opéra, demeurant rue St Thomas du Louvre a coté de l'hotel de Longueville.
>
> Elle est petite, brune, agée de 33 à 34 ans, la peau noir, generalement laide <elle n'en veut rien croire cependant – ella a> la voix belle.
>
> On assure qu'elle va se marier avec M. de Cahuzac ils demeurent a coté l'un de l'autre, et font ordinaire ensemble.
>
> M. de Cahuzac a fait les paroles de l'opera de Naïs et de Zoroastre. Il travaille ord^t^ pour M. Rameau. C'est un petit homme bien pont avec peruque a peu pres de même age que la Dlle Fel.
>
> Elle est originaire de Bordeaux et a chanté au Concert d'Amiens.

This was not strictly accurate: Fel was 37 in 1750 and Louis de Cahusac (1706–1759) her senior by seven years. Cahusac was Rameau's most important librettist, as well as being an historian of the opera, a choreographer, a member of the academy in Berlin and a contributor to the *Encyclopédie*. He had commenced his career as secrétaire des commandements du comte de Clermont (*q.v.*); Cahusac, along with Jélyotte and Mondonville, was also a freemason. Cahusac wrote the text of a closing ariette in Rousseau's *Devin du village*; Rousseau wrote "Avec l'objet de mes amours" as a favour for Fel (Charlton 2013, p. 170).

Rousseau also related (*Confessions*) Grimm's unrequited infatuation for her in 1751; he and the abbé Raynal had to look after Grimm who also fell dangerously ill. Rousseau's account emphasised Fel's unwillingness to entertain Grimm while in an existing relationship. Sophie Arnould called her a "Penelope". Fel's subsequent rejection of Cahusac also precipitated his insanity, leading to his imprisonment in the Petites-Maisons at Charenton.

Casanova's story (*Histoire de ma vie*, BnF MS, livre III, f° 21r) about meeting (through his libertine friend Claude-Pierre Patu (1729–1758), avocat au parlement de Paris, littérateur, correspondent of David Garrick etc.), apparently in early 1750, "la Le Fel" with "trois enfans en bas age charmans", is somewhat at variance with her reputation as described by Rousseau and the cursory report by Meunier. She identified the children as "L'ainé est fils du duc d'Aneci; celui là est du comte d'Eguemont, et le cadet est fils de Maison rouge qui vient d'épouser la Romainville", and when Casanova apologised for having assumed that she was the mother of all three, confirmed just that, to his discomfiture. It is scarcely credible that such liaisons would not have been mentioned in the police file. Further, the names are at best garbled: the duc d'Aneci cannot be Armand-Joseph, duc d'Ancenis (as has been suggested; but he was not born until 1738), nor Charles-Joseph-François d'Annecy [*recte* d'Hennezel], chevalier de Champigny (1710–1760), whose title cannot have been confused with duc; Casimir Pignatelli, comte d'Egmont (1727–1801) was the son of La Tour's 1744 correspondent; while Etienne-Pierre Masson de Maisonrouge (1700–1785), receveur des finances à Amiens only married Marie-Madeleine Rotisset de Romainville (c.1720–1752), de l'Opéra, on 3.II.1752; she died three months later (in 1756 he had a liaison with Mlle Puvigné, *q.v.*). Casanova's recollection is at best confused.

Among better documented friends may be numbered Voltaire whom she visited at Les Délices for a month in 1759 and Ferney in 1761. She was the attached to the banker Jean-Joseph de Laborde. For Mme Denis "c'est une fille aimable, indépendamment de son talent, et sa voix m'échante." (letter of 8.VI.1759).

La Tour's attachment to the singer is widely cited and attested by several pieces in the DOCUMENTS. (Eight letters to or concerning La Tour were in the family's possession, passing through the Duliège/Warluzèle link to Charles Desmaze, who bequeathed them

to the musée de Saint-Quentin where they seem to have been lost in or before the First World War.) Fleury 1906 dated its commencement to 1754, but one of her later letters (5.I.1788) refers obliquely to a recollection of the time when she sang at a concert at Amiens when Chauvelin was intendant there, putting the start of their friendship to before 1751 (if La Tour attended, which is uncertain from the mention); her recollection is confirmed by the final note in Meunier's police report: the Concert d'Amiens, known as the Société des Quarante, ran from 1745 (Fleury 1906, p. 25).

In 1782 Fel accompanied La Tour on a pilgrimage to Rousseau's tomb at Ermenonville (she and La Tour both subscribed to Soulavie's published account). They appear to have lived side by side in Chaillot (in an undated letter, perhaps c.1780, she writes to him as "mon tres cher voisin" to discuss the details of a dinner they are arranging). Her letters of 1784/85 to La Tour's brother show her intimate involvement in the care of the senile artist. La Tour left his furniture and personal belongings (except his large telescope) to her in his will of 1784 (the effects to pass to his cousin Dorison after her death). After her death, the miniaturist Pierre Pasquier was to be her executor, but was in jail at La Force (Pasquier's posthumous sale, 10.III.1807, included several pastels by La Tour); Marie Fel's niece invited La Tour's brother to break the seals on her house at Chaillot as some of the property there was now his.

A portrait of Marie Fel appeared in the 1757 Salon: while descriptions (e.g. the critic in the *Mercure* wrote "Le modele du chant, Mlle Fel fait tant de plaisir à la voir si bien représentée, qu'on se sent plus vivement pressé du desir de l'entendre") do not permit a firm identification, it might be the pastel J.46.1763 which belonged to La Tour's friend, the abbé Pommyer J.46.2518, and which surfaced unidentified in 1993 (the Pommyer descendants recorded it in 1912 as of "la Dame bleue" by La Tour, with the notable valuation of ₣200,000, and it appears to have been given an impressive frame by Charles Theurier-Pommyer in the mid-nineteenth century). There the sitter was (I believe correctly) identified, on the basis of the inscription on the sheet of music – "les yeux de l'Amour/un cantatille" is a reference to one of the short songs composed for Marie Fel by her brother Antoine (c.1696–1771), ordinaire de l'Académie royale de musique. Two collections of his *cantatilles, airs et duos tendres et bacchiques* were published in Paris in 1748: the second group, advertised in the *Mercure*, .XII.1748, I, p. 157, included "Les Yeux de l'Amour: septième cantatille à voix seule avec simphonie"; the opening words of the recitative, "Du Dieu qu'aveugla la folie…", and the notes are clearly visible in La Tour's pastel.

The central figure is on a large sheet of paper which has been rotated clockwise during the composition (so that the back of the chair is no longer horizontal, while the table top must have been included after the sheet was rotated).

The pose is remarkably similar to that of Mlle Ferrand (1753; J.46.1798); but, while that portrait invests its subject with all the seriousness that such a bluestocking would have demanded, La Tour here reinterprets the pose with humour: his mistress's open smile – quite unlike the enigmatic préparation at Saint-Quentin by which we know her best – indicates that she is party to the joke in which the putto in the coloured chalk drawing echoes the title of her brother's song (and reflects the many rôles she played). The display of the sheet, hanging over the edge of the table, curling gently, is repeated in his Mme de Pompadour J.46.2541 which La Tour was also working on in the early 1750s. The figure of Cupid holding an arrow belongs to the same vocabulary as the sculpture by Jacques Saly commissioned by Mme de Pompadour and delivered in 1753 (Louvre, inv. ENT 2015.4), although it is not a direct copy. In the song, Cupid exchanges glances with "la divine Arélie": the name is unusual in French literature at that stage: although used later (in 1768, for a vestal), it seems to appear before only as the French name for Arellius, the Roman painter denounced by Pliny for painting his mistresses' heads on all his portraits (apt here, but presumably merely coincidental).

The costume also provides fairly strong support for a date in the early 1750s for this portrait, which, if it is the one exhibited in 1757, was probably made earlier.

In contrast, the Saint-Quentin préparation, which is one of La Tour's most famous icons, could well be later, perhaps near the time of her retirement. According to Fleury 1906, she is shown in the role of Amélite, heiress of the throne of Bactria, in Rameau's opera *Zoroastre* (1749), with words, as Meunier noted, by Cahusac. The resemblance with the earlier portrait is not in itself compelling (the Pommyer face is round and chubby, the préparation is long and gaunt; other notable differences include the cleft chin and the shape of the nose), but the accessories in the earlier portrait are unambiguous. It is possible that the differences might be due to an intervening illness: the *Mercure* recorded on 12.X.1746 that she reappeared after a long and dangerous illness; while again in .XII.1760 she sang at concerts after a very long illness.

A much later portrait of her by Ducreux was exhibited at the Salon de la Correspondance in 1783. This is probably lost, although Jeffares 2014n and Jeffares 2014o tentatively suggest J.285.656 as a possible candidate.

J.46.1762 Marie FEL, pstl, Salon de 1757, no. 40, nommée dans l'*Année littéraire*. Lit.: Anon. 1757b; B&W 140

J.46.1763 Marie FEL tenant un porte-crayon, avec un portrait de l'Amour, pstl/5 feuilles ppr, 80.6x65.4, inscr. "LES YEUX DE L'AMOUR/VII[E] CANTATILLE", "Du Dieu qu'aveugla la folie…", c.1750 (abbé François-Emmanuel Pommyer (1713–1784); desc.: son neveu, Yves-Joseph-Charles Pommyer de Rougemont (1733–1808); sa fille, Mme Louis Theurier, née Geneviève Pommyer (1774–1832); son fils, Charles Theurier-Pommyer (1800–1876); sa veuve, née Anne-Pierrette de La Huproye (1807–1883), marquise romaine; legs: baron Clément de Jacquier de Rosée (1835–1905), château de Moulins-Warnant, par Yvoir-sur-Meuse; son fils, baron Alfred de Jacquier de Rosée (1871–1935), château de Schaltin, Namur; valued in his mariage contract, Dinant, Namur, 9.XII.1912, as "un pastel de La Tour (La dame bleue)", ₣200,000; sa veuve, née Louise Anne-Marie Daly (1885–1967); leur neveu, baron Emmanuel de Jacquier de Rosée (1906–1987); London, Christie's, 10.XII.1993, Lot 52 repr., est. £150–180,000, £140,000; J. E. Safra; New York, Sotheby's, 26.I.2023, Lot 138 repr., est. $600–800,000, b/i). Tech.: executed on a central sheet, rotated at c.10° clockwise, with four additions to sides, mounted on canvas on strainer. Some mould spots removed between 1993 and 2022. Frame: Louis XV frame with rocaille corners, floral centres, gadrooned near straight top rail; probably supplied and altered by J. Chemin, 12 rue Neuve-Saint-Roch (label *verso*), c.1840, no doubt for Theurier-Pommyer. Lit.: Debrie & Salmon 2000, p. 197, ill. 113; Jeffares 2001, repr.; Leben 2004, repr. clr p. 51; Grégoire Ichou & Jean-Michel Vincinguerra, "From name to image…", in Barbara Nestola & al., eds., *The fashioning of French opera (1672–1791)*, 2023, p. 118f, fig. 5; Salmon 2024, fig. 5 = fig. 288ΦσJ.46.1763↘



Zoomify LARGER IMAGE

J.46.1766 Marie FEL, préparation, pstl/ppr, 32x24, c.1757 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 4 [inv. 1849, no. 69]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: "taches dans le fond" (fixative), rapport du 23.XI.1945 after return from Sourches; conserved Leila Sauvage & al., 2023; executed on large, loose sheet of paper folded horizontally and twice vertically, attached to a passepartout card mount. Frame: Louis XV style pastel frame with brown card mount. Exh.: Maubeuge 1917, no. 103 repr.; Paris 1927a, no. 54, pl. XXXIX-57; La Tour 1930, no. 47; London 1932, no. 254; Paris 1949; La Tour 2004b, no. 8 repr. clr. Lit.: Bengesco 1898, p. 11 repr.; Bauchart 1899, p. 204 repr.; Lapauze 1899, no. 69 repr.; Fleury 1904, no. 69; Tourneux 1904a, repr. p. 77; Pougin 1905, p. 85 repr.; Fleury 1906, repr.; Keim 1911, pl. VI; Erhard 1917, no. 36 repr. clr, "als Amélie in Rameaus Oper *Zoroastres*"; "Stolen art-treasures of Saint-Quentin", *Literary digest*, 7.VII.1917, p. 35 repr.; Alfassa 1919, repr. opp. p. 142; Henderson 1922, p. 522 repr.; Prod'homme 1923, repr. opp. p. 483; B&W 141, fig. 145; Jamot 1931, pl. XXV; Toth 1931, frontispiece; Fleury & Brière 1932, no. 20; Leroy 1933, pl. III; E. V. Lucas, *Post-bag diversions*, 1934, p. 126 repr.; Ratouis de Limay 1946, pl. XVI/22; E. & J. de Goncourt 1948, repr. opp. p. xiv; Guth 1952, repr. p. 49; Fleury & Brière 1954, no. 20, p. 52 n.r.; Золотов 1960, repr. clr; Brophy 1963, pl. 89; Золотов 1968, repr. p. 93; V. & L. Adair 1971, p. 98 repr.; Anita Brookner, "The brothers Goncourt", in *The genius of the future*, London, 1971, p. 136f, pl. 21; Bury 1971, pl. II; E. H. Gombrich, "The mask and the face…", in *Art, perception and reality*, Baltimore, 1972, p. 21f, fig. 18; Kalnein & Levey 1972, pl. 135; Gagnebin 1976, fig. 106; Machard 1980, repr.; Debrie 1982, p. 12 repr.; Debrie 1983, p. 48 repr.; Wakefield 1984, pl. 7; Roland Michel 1987, p. 40 repr. clr; Debrie 1991, pp. 116f; Debrie & Narbonne 1993, p. 33 repr.; Debrie & Salmon 2000, p. 197, ill. 112; Salmon 2004e, pp. 26, 27 repr.; Fontainebleau 2005, p. 132 repr.; Coural & al. 2008, conserved by Léon Lepeltier 1946–47; Warsaw 2009, p. 61 repr.; Prat 2017, fig. 397; Saint-Quentin 2021, p. 61 repr.; Brunel-Duverger & al. 2023; Le Bellégo & Brunet 2023, no. 35 repr.; Salmon 2024, fig. 6 = fig. 289 Φσ



J.46.1766↘
LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1767 ~cop. Léon Delvigne, pstl (PC 2016) φκ

J.46.1768 ~cop. Henri-Patrice Dillon, dessin. Lit.: Champfleury 1886, p. 73 repr.

J.46.1769 ~grav. Jules de Goncourt. Lit.: Burty 1876, no. 79

J.46.177 ~grav. Adolphe Lalauze, 1882. Exh.: Fontainebleau 2005, no. 75 n.r.

J.46.1771 ~cop. (Paris, musée de l'Opéra. Charles Desmaze; don 1878). Lit.: *Les Arts*, XIV, 1878, p. 138; *La France*, 25.VIII.1878; *Le Charivari*, 26.VIII.1878

J.46.1772 ~cop., pstl, 33.5x26.5, monogramme QL en bas (Renée de Clermont-Tonnerre; Paul Percot; desc.; Monaco, Sotheby's, 6.XII.1987, Lot 89 repr., est. Ff120–150,000, b/i; Paris, 5.XII.1990, Lot 83 repr., est. Ff100–120,000, b/i; Paris art market). Lit.: Debrie & Salmon 2000, p. 217, n. 58, rejected φκ



J.46.1772
Photo courtesy Sotheby's

J.46.1775 ~Mlle FEL, pstl, 33x24 (Mme E. Warneck; vente p.m., Paris, Chevallier, 10–11.V.1905, Lot 112 n.r., Ff500; Bohler). Lit.: B&W 142, ?attr. [=? B&W 716]

J.46.1776 ~Mlle FEL, cop., pstl (M. Blain). Exh.: Abbeville 1897, no. 206. Lit.: B&W 144, ?attr.

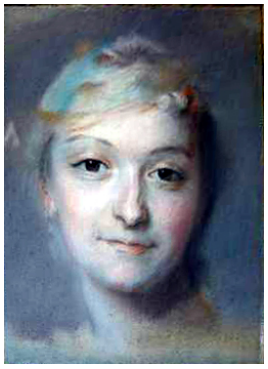
J.46.17765 ~cop., pstl, c.1860 (Paris, Drouot, Dubourg, 6.VI.1916, Lot 124 n.r., Ff135)

J.46.1777 ~cop., pstl, 31x22 (Luzern, Fischer, 8–13.XI.2006, Lot 1936 repr., est. SwFf2500–3000, b/i) φκ



J.46.1777

J.46.1779 ~cop., pstl (Bar-le-Duc, Vaxelaire, 21.X.2007, Lot 11 repr.) φκ



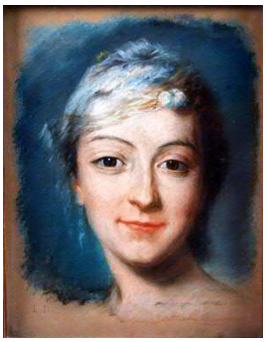
J.46.1779

J.46.1781 ~cop., pstl, 32x23 (Bonn-Beuel, von Zengen, 27–28.XI.2009, Lot 1715 repr., Éc. fr. c.1920, inconnue, est. €150; Köln, Auktionshaus Dr Hüll, 26–27.III.2010, Lot 577 repr., est. €150) φκ



J.46.1781

J.46.1783 ~cop. [Léon Delvigne], pstl, 33x25, s ↙ "LD" (Fontainebleau, Osenat, 30.I.2011, entourage de Perronneau, inconnue; Fontainebleau, Osenat, 24.VII.2011, Lot 209, as XIX^{e}, a/r La Tour, Marie Fel, est. €120–150) φκ



J.46.1783

J.46.1785 ~cop. Raphaël Bouquet, pstl, 32x23 (Paris, Drouot, Binoche & Giquello, 4.V.2011, Lot 22 n.r., est. €800–1000)

J.46.1786 ~cop. Adrian Bury, pstl/ppr, 35x24 s (South Cerney, near Cirencester, Dominic Winter, 17–18.VII.2013, Lot 405 repr., est. £150–200)

J.46.1787 ~cop., pstl, 33x25 (Chativesle, 21.VI.2015, Lot 516 repr., éc. fr. début XX^{e}, est. €100–120) φκ

J.46.1788 ~cop. Denise Lesénécal-Albert, c.1937, pstl, 33.5x25.5 (Saint-Quentin, 2.VII.2015, Lot 210 repr., with others, est. €50–80) φκ

J.46.17881 ~cop., pstl, 40x31 (Bordeaux, Jean dit Cazaux, 7.VII.2016, Lot 143 repr., inconnue, est. €50–100; Bordeaux, Jean dit Cazaux, 6.X.2016, Lot 57 repr., inconnue, est. €50–80) φκν

J.46.17882 ~cop. Raymond Casez, XX^{e}, pstl, printed label *verso* (Blois, Pousse-Cornet, 20.II.2017) φκ

J.46.17883 ~cop. P. Flayelle, pstl/ppr, 62x51 (Saint-Quentin, Moro-Delobeau, 21.VII.2017, with others, est. €20–30) [new identification] φκν

J.46.178835 ~cop., pstl, 21x16 (Milan, Il Ponte, 4.X.2017, Lot 3228 repr., anon. inconnue, est. €120–150; Milan, Il Ponte, 14.II.2018, Lot 665 repr., anon. inconnue, est. €60–80, €60) [new attr.] φκν

J.46.17884 ~cop., pstl/ppr, 30x25 (Paris, Drouot, Leclere, 26.III.2018, Lot 89 repr., with pendant duc de Bourgogne, est. €1200–1500. Paris, Millon, 14.VI.2021, Lot 95 repr., without pendant, est. €300–400) φκ

J.46.17885 ~cop. Léone Flamant, pstl, 47x39 (Saint-Quentin, Hôtel des ventes, 24.XI.2018, Lot 55 repr., est. €20–30) [new identification] φκν

J.46.17886 ~~cop., pstl, 32x24 (Fontainebleau, 24.XI.2019, Lot 105 repr., inconnue, with pendant Pompadour, est. €800–1200) φκ

J.46.17887 ~cop. Raymond Casez, pstl/ppr, 42x32 (Deuil La Barre, 21.IV.2020, Lot 40 repr., with 2 more, est. €60–80) φκ

J.46.17889 ~cop. [Léon Delvigne], pstl/ppr, 40x32, s ↘ "LD" (Versailles, Osenat, 15.XI.2020, Lot 209 repr., est. €600–800) φκ

J.46.178891 ~cop., pstl/ppr, 32x23 (Saint-Omer, Hôtel des ventes, 12.XII.2020, Lot 367 repr., est. €150–200; Saint-Omer, Hôtel des ventes, 3.VII.2021, Lot 315 repr., est. €150–200) φκ

J.46.178892 ~cop. Raymond Casez, pstl/ppr, 43x33, s (Haslemere, John Nicholson's, 20.I.2021, Lot 158 repr., est. £100–200; Farnham, Parker Fine Art, 2.XII.2021, Lot 205 repr., the signature concealed, est. £150–250) φκ

J.46.178893 ~cop., pstl/ppr, 30.5x23 (Saint-Malo, Emeraude, 24.IV.2021, Lot 683 repr., est. €200–300) φκ

J.46.178894 ~cop. Raymond Casez, pstl/ppr, 38.5x30, sd *verso* 1949 (Paris, Rossini, 29.IV.2021, Lot 15 repr., est. €200–300; Paris, Rossini, 13.IX.2021, Lot 12 repr., est. €150–200; Paris, Rossini, 19.VII.2022, Lot 194 repr., est. €80–120) φκ

J.46.178895 ~cop., pstl/ppr, 39.5x31 (Compiègne Enchères, 11.XII.2021, Lot 204 repr., est. €40–60) φκ

J.46.178896 ~cop., pstl/ppr, 39.5x31 (Henri Focillon (1881–1943), historien de l'art; son élève, Jurgis Baltrušaitis (1903–1988); desc.: Paris, Drouot, De Baecque, 13.V.2022, Lot 108 repr., est. €300–400; Paris, Drouot, De Baecque, 23.IX.2022, Lot 7 repr., est. €150–200) φκ

J.46.178897 ~cop., pstl/ppr, 31.5x22 ov. (Pau, Carrère & Laborie, 25.VI.2022, Lot 297 repr., anon. inconnue, est. €60–80) φκν

J.46.178898 ~cop. Raphaël Bouquet, pstl, sd label *verso* Saint-Quentin, 18.I.1917 (Wiesloch, Badisches Auktionshaus, 17.XII.2022, Lot 398 repr., est. €140) φκ

J.46.178898 ~cop., pstl/ppr, 30x22 (Dijon, Sadde, 9.II.2023, Lot 264 repr., anon. inconnue, est. €20–30) φκν

J.46.178899 ~cop. Jules Degrave, pstl, 32x23 (Saint-Quentin, Salle des enchères, 15.IV.2023, Lot 302 repr. [part], inconnue, est. €100–150) φκ

J.46.1788991 ~cop., pstl, 40.7x30.5 (Sarah Hunter Kelly, New York; New York, Christie's East, 20.XI.1982, Lot ?78. New York, Stair, 18.V.2023, Lot 66 repr., est. $800–1200) φκ

J.46.1788992 ~cop. Charles Queuin, pstl, 35x28.5, s ↙ "C^{les} Queuin" (Niedernhausen, Schreiber, 17.VI.2023, Lot 392 repr., as s E Querin, with pendant Louis XV J.46.20863, est. €50, €950. Düsseldorf, Auktionshaus, 3–4.XI.2023, Lot 1431 repr., anon., inconnue, est. €100; Düsseldorf, Auktionshaus, 3–4.V.2024, Lot 1328 repr., anon., inconnue, est. €100)φκν

J.46.1788993 ~cop. Jules Degrave (2), pstl, 30x20, s *verso* "J Degrave" (Galerie Azmentis, Toulouse, 2024, €350; Les Andelys Enchères, 6.VII.2024, Lot 42 repr., est. €400–500) φκ

J.46.1788994 ~cop., pstl, 33x24 (Saint-Quentin, La Salle des Enchères, 22.II.2024, Lot 93 repr., est. €40–60) φκ

J.46.1788995 ~cop. Jules Degrave (3), pstl, 35x26, s *verso* "J A Degrave" (Troyes, Hôtel des ventes, 15.III.2024, Lot 307 repr., goût de Perronneau, inconnue, €200–300) φκν

J.46.1788996 ~cop., pstl, 34x25 ov. (Reims, Collet-Luneau, 7.IV.2024, Lot 417 repr., éc. fr., inconnue, est. €100–150) φκν

J.46.1126997~cop. Raymond Casez (2), XX^{e}, pstl, 41x32 (Paris, Drouot, Deburaux, Du Plessis, 4.IV.2024, Lot 22-2 repr., as by Casey, est. €60–180) φκ

J.46.1126998~cop. XX^{e}, pstl/ppr, 37x28 (Lille, Mercier, 28.VIII.2024, Lot 307 repr., est. €150–200; Lille, Mercier, 15.X.2024, Lot 134 repr., est. €100–150) φκ

J.46.1788999 ~cop., pstl, 40x32 (Saint-Quentin Enchères, 5.XII.2024, Lot 290 repr., est. €40–60) φκ

J.46.17889991 ~cop., pstl, 29x23 (Metz, Est Enchères, 9.XII.2024, Lot 184 repr., as by Baudoin, est. €60–80; Metz, Est Enchères, 24.II.2025, Lot 228 repr., as by Baudoin, est. €50–80) φκν

J.46.1789 Mlle Fey [FEL] (Bucelly d'Estrées). Lit.: Bucelly d'Estrées 1834

J.46.17896 Mlle FEL, pstl, 32x22 (Mme Paulme; vente p.m., Paris, .III.1949, Fr5000)

J.46.179 Mlle FEL, head, pstl, 33x24 ov. (Charles Wertheimer. George Harland-Peck; sale p.m., London, Christie's, 25.VI.1920, Lot 39 n.r., 11 gns; F. Sabin. [?=London, Sotheby's, 19.II.1930, Lot 125 n.r., inconnue, 2 gns; Bremont]. Paris, Drouot, Ader, 9.IV.1932, Lot 201 n.r., as a/r J.46.1766). Lit.: B&W 143, ?attr.

J.46.1791 Mlle FEL (comte de Fels 1980s)

J.46.17915 Mlle FEL, der Geliebteb des Künstlers, pnt., 88x68 ov. (Lewis Weaver, Villa Margot, Wiesbaden; Frankfurt am Main, Rudolf Bangel, 15–17.XI.1925, Lot 834 n.r.)

J.46.1792 ?[??]Marie FEL, préparation, 28.8x24 (H. E. ten Cate, Almelo. B. Houthakker, Amsterdam, 1952, no. 59. London, Christie's, 5.XII.1969, Lot 30, as ?Miss Fell, £1700. London, Phillips, 5.XII.1988, Lot 108, unknown sitter, £6000; Dr Anton C. R. Dreesmann, inv. no. B-132; London, Christie's, 11.IV.2002, Lot 634 repr., est. £10–15,000, £6500 [=£7637]). Lit.: Reiger 1929, p. 306, repr. p. 290; Hannema 1955, no. 252, pl. 123. Exh.: Amsterdam 1929, no. 230; Amsterdam 1934, no. 25, n.r., inconnue Φα?δν



J.46.1792
Photo courtesy Christie's

Don FELIPE *de Borbón, infante, duc de Parme (Parma, Museo Glauco Lombardi, as La Tour) [v. Baldrighi]*

Mlle Ferrand 1752

Élisabeth **FERRAND** (1700–1752), amie de la comtesse de Vassé, l'égérie de Condillac. For a full discussion with references for the biographical details summarised below, see Jeffares 2013e.

Growing academic interest in the role of women in society in the eighteenth century has taken up Mlle Ferrand as something of a mascot for women who "embraced Newton's 'philosophie naturelle'" – notwithstanding the paucity of biographical information on her (until Jeffares 2013e), leading to speculation and conjecture rather than a factual narrative. The composition itself is dominated by the lady's fine *toilette du matin* and by the volume of Newton – not the 1752 edition, as might be expected, but a page from the 1738 printed edition which La Tour has intentionally enlarged and modified. The pose has similarities with other portraits from around the same date, such as Mme de Mondonville au clavecin (J.46.1423) or Marie Fel tenant un porte-crayon (J.46.1763), which arguably undermines the specificity of the compositional analysis as a blue-stocking intellectual favoured by the feminist

historians. Only the real biography reveals that it was commissioned by a woman who knew she was dying, and that it was exhibited publicly months after her death to an audience who knew exactly who she was and called her "la célèbre Mlle Ferrand" – and recognised the place it held among the astonishing 18 pastels La Tour exhibited in the salon of 1753. It was Fréron who specifically noted that the portrait of Mlle Ferrand was not only "très-beau", but also "d'une grande difficulté pour l'exécution."

The pastel then disappeared for 167 years, turning up at a mixed auction in Paris in 1920 without its attribution or identity. It was restored by the Paris dealer Louis Dumoulin, before being sold to James Schwob d'Héricourt and later acquired by a German bank; it is now on permanent deposit in Munich.

The sitter's identity remained stubbornly unknown, Johann Georg Prinz von Hohenzollern, the influence behind the acquisition, remarking that "Die Lebensdaten der Dargestellten sind unbekannt". Watson 1978 noted "two fine pastels by Quentin de la Tour" which "represent typical minor aspects of the Enlightenment in France", but conflated Mlle Ferrand with an unconnected homonym from a different period. Bongie 1977, however, was overlooked by art historians. In 1994 Ulrike Boskamp wrote an MA thesis on the picture, also overlooked by La Tour scholars until Jeffares 2013e pieced together the various elements and added more on the family background. Élisabeth was the daughter of Paul Ferrand des Bouleaux, capitaine au régiment de Guienne, from La Chapelle-sous-Orbais (Marne), and Marguerite de Laistre; by 1714 her father had died, her mother had remarried, to her husband's commanding officer and she and her daughter had moved to Paris. Although her father had left her independently wealthy, two houses and an annuity were sold in 1714 to repay creditors, and a number of subsequent disposals took place.

Élisabeth Ferrand, who had annuities of 4000 livres a year from these sales, lived on the ground floor of the couvent des Filles de Saint-Joseph at 10–12 rue Saint-Dominique, a refuge for ladies made famous by Mme de Montespan, who moved there in 1687, and, 60 years later, by Mme du Deffand, with her famous salon, "tapissé de moire bouton d'or", frequented by everyone from Voltaire to Turgot. Ferrand's apartment included an antichambre, a salle de compagnie, and a chambre à coucher leading to a garderobe and a maid's room. She employed a servant and a chambermaid. This was a life which she shared for many years with the comtesse de Vassé, née Antoinette-Louise-Gabrielle des Gentils du Bessay (1710–1768), who had married, at the age of 14, Henri-Joseph Grognet, comte de Vassé, mestre de camp de cavalerie. Following his death in 1733, the wealthy widow never remarried, but lived in an adjacent apartment to Mlle Ferrand's until the latter's death.

The list of celebrated Enlightenment figures with whom Élisabeth Ferrand was in intimate contact was remarkable, including Helvétius, Réaumur, Clairaut and the two Bonnot brothers, Gabriel, abbé de Mably and Étienne, abbé de Condillac. It is to the last of these that we owe the clearest indication of her intellectual accomplishments in an era when few women dared to publish in their own name. As early as 1747 Condillac alluded to Ferrand's incisive analysis of the Molyneux problem in his *Mémoire* of that year: "Locke, Berkelai et moi nous avons tous trois tort. Demandez en la raison à une demoiselle qui m'en a fait appercevoir." It is difficult to imagine a clearer endorsement of her intellectual credentials.

Condillac's most significant work, the *Traité des sensations*, appeared in 1754 with a generous acknowledgement of Ferrand's role in forming his thinking and exposing logical problems in his initial approach. Ferrand provided an epigraph from Cicero (*Tusculanarum quaestionum*, I/9) for the *Traité*: "Ut potero, explicabo, nec tamen, ut Pythius Apollo, certa ut sint et fixa, quae dixero: sed, ut homunculus, probabilia conjectura sequens." Commenting on this, Grimm wrote:

> Cette épigraphe est du choix de Mlle Ferrand, personne d'un mérite rare, philosophe et géomètre, morte il y a deux ou trois ans, et fort regrettée de notre auteur dont elle était l'amie intime, et de tous ceux qui l'ont connue. Si nous en croyons M. l'abbé de Condillac, Mlle Ferrand a une très grande part au *Traité des sensations*, et je ne sais si cet aveu fait plus d'honneur à elle ou à celui qui le fait. Ce qu'il y a de certain, c'est que l'introduction n'est pas la partie la moins intéressante du *Traité*. Notre philosophe en parlant de Mlle Ferrand, fait l'éloge de son propre cœur, et l'on aime à lire un auteur qui a le bonheur de connaître le prix de l'amitié.

Grimm was rather less charitable in another passage:

> M. Condillac avertit, dans la préface [du *Traité des sensations*], que ce qu'il y a de mieux appartient à Mlle Ferrand, qui lui a donné une idée de son ouvrage. Cette demoiselle était une personne de peu d'esprit, d'un commerce assez maussade, mais qui savait de la géométrie et qui a laissé un legs à M. de Condillac dans son testament.

It is to Grimm too, writing much later (.XI.1779), that we owe the earliest account of her secret role in harbouring Bonnie Prince Charlie in the period from 1749 (soon after La Tour portrayed the Stuart prince) after he left Avignon and decided to return to Paris in heavy disguise. This she undertook with the comtesse de Vassé and their neighbour, and Charles's mistress, the princesse de Talmont, née Marie-Anne-Louise Jabłonowska. Grimm:

> Le malheureux prince Édouard, après être sorti de la Bastille, resta caché pendant trois ans à Paris, chez madame la marquise de Vassé, qui demeurait alors avec son amie, la célèbre mademoiselle Ferrand, à Saint-Joseph, au faubourg Saint-Germain. La princesse de Talmont, dont il était toujours fort amoureux, habitait la même maison. Il se renfermait pendant le jour dans une petite garde-robe de madame de Vassé, où il y avait un escalier dérobé par lequel il descendait la nuit chez la princesse, et le soir derrière une alcôve du cabinet de mademoiselle Ferrand. Il jouissait là tous les jours, sans être aperçu, de la conversation d'une société fort distinguée. On y parlait souvent de lui, on en disait et beaucoup de bien et beaucoup de mal, et l'on se doutait bien peu du témoin caché devant qui l'on parlait. L'existence du prince dans cet asile, et le profond secret qui le déroba si longtemps aux yeux de tout l'univers entre trois femmes, et dans un maison où l'on recevait l'élite de la ville et de la cour, semblent tenir du prodige. M. de Choiseul qui, plusieurs années après le départ du prince, avait entendu parler de cette singulière anecdote, ne pouvait y croire. Etant ministre des affaires étrangères, il écrivit lui-même à Mme de Vassé pour lui en demander les détails. Elle lui avoua tout, sans lui laisser ignorer qu'elle avait été obligée de chasser le prince de chez elle, à cause des scènes trop vives qu'il avait eues avec Mme de Talmont, scènes qui commençaient toujours fort tendrement, mais qui finissaient souvent par des querelles et même par des coups. Nous tenons ce fait d'une amie très particulière de madame de Vassé.

Charles was to stay in the convent for several months in early 1749, but returned repeatedly over the next three years. His own pastel by La Tour J.46.1447 had been made before this, as it was shown in the salon of 1748, but it is likely that it was at some stage at the convent when his banker Waters lent it to the princesse de Talmont for copies to be made, in 1751–52.

As their extensive correspondence shows, Charles relied heavily on Élisabeth not merely to act as peacemaker in his interminable and occasionally violent rows with the princesse, but during his absences from Paris to provide him with crucial intelligence – as when the princesse's Paris maid discovered the secret and was suspected as being unreliable. Another duty was to post forward-dated letters setting false trails intended to deceive spies as to his whereabouts. These were not tasks without grave personal risks for Élisabeth, and there is no doubt that it was she, rather than Mme de Vassé, who was committed to the matter. The increasing demands Charles made on her created tensions in the relationships between the three women (McLynn had little doubt that Élisabeth and the comtesse de Vassé were lesbians). Towards the end of 1751, when Mlle Ferrand had been ill with a fever and unable to respond to the princesse's enquiries about Charles, the princesse wrote a series of vicious attacks on Élisabeth which she could only describe as "blush-making" (*inter alia* she was accused of "bassesse").

Élisabeth was in fact seriously and chronically ill for several years before her death. In his letter of 10.II.1750 to Cramer, Condillac was able to report to him that "elle [Ferrand] se porte mieux, mais elle n'est pas encore tout a fait remise de son accident." It is likely that she did not expect her condition to recover when she made her will on 8.II.1752; she was to die on 3.IX.1752. The will included bequests to Condillac (6000 livres "pour avoir des livres"), to his brother de Mably and to Clairaut, while Mme de Vassé was the principal legatee, with Nicolas Baille (1683–1761), a former conseiller of the grand conseil and intendant of the duc d'Orléans, as the executor. In a

most unusual clause of particular significance for art historians, Mlle Ferrand stipulated the following:

> Veut et entend la dite demoiselle testatrice que son portrait qui est chez le Sieur Delatour peintre soit comprice dans le dit legue universel. Duquel portrait elle prie Madame de Vassé d'en faire faire une copie par le dit Sieur Delatour et de Remettre cette copie a Monsieur Baille con^{er} au grand conseil dont elle connait l'attachement et l'amitié pour elle. Etant persuadee qu'il recevra avec plaisir cette marque de son souvenir quelque peu considerable que le soit.

Was this réplique made? There was every opportunity, the funds were available and there is no reason to doubt the commitment of her friends to honouring this very intimate request. We know from the drafting that the primary version was with La Tour by early .II.1752, and was presumably well under way, if not actually finished, by that stage, but, it seems, not yet delivered rather than already returned for the copy. Doubtless the picture was commenced in late 1751 or the very start of 1752. But which version was exhibited at the Salon; what happened to them after the deaths of the respective recipients; and which is now in Munich? It by no means follows from the accomplishment of the Munich pastel that it was the earlier picture: La Tour's autograph repetitions are often just as fine as his first attempts.

Shortly after her death, on 3.IX.1752, and burial, at Saint-Sulpice two days later, a posthumous inventory was conducted. The description of her clothing included the dress in which La Tour shows her: "une robbe et le tablier de Satin blanc des indes", as well as "le bavolet et les engageantes a trois rangs et d'ancienne dentelle d'angleterre." This *robe à la française* and skirt, of high quality silk satin, as well as the *point d'Angleterre* (which, despite the name, was a Brussels bobbin lace), were expensive, prized garments rather than ones chosen for comfort.

J.46.1796 Mlle FERRAND méditant sur Newton, pstl, a.1752, Salon de 1753, no. 78 (le sujet; legs: comtesse de Vassé). Lit.: Fréron 1753 ("très-beau … d'une grande difficulté pour l'exécution")

J.46.1797 ~repl., pstl, c.1753 (comm. p.m. le sujet; legs: Nicolas Baille, exécuteur de son testament)

J.46.1798 ~pstl, 73x60 (Munich, HVB Group, dep.: Alte Pinakothek, inv. HuW6. Paris, Georges Petit, Baudoin, Mannheim, Féral, 14–15.VI.1920, Lot 7 n.r., Éc. fr., ?Mme de Chatenay, mère; Louis Dumoulin, Paris, a.14.VII.1920, 1922. James Schwob d'Héricourt, Paris, 1928–30; J. Ch., Paris; Galerie François Heim, Paris; acqu. Bayerischen Hyoptheken- und Wechsel-Bank 1966). Tech.: paper mounted straight with exposed horizontal band at top; paper additions to left side and at bottom. Frame: Germain rococo manner frame with asymmetric rocaille corners, plain straight rails and lightly fluted frieze. Exh.: Paris 1922a; Paris 1930, no. 67 n.r.; Munich 2022, no. 19. Lit.: Élie Fleury, lettres du 14.VII.1920, 12.I.1921, demandant autorisation à exposer le pastel au musée de Saint-Quentin, Archives des musées nationaux; Fleury 1922, repr.; B&W 145, fig. 53; H. Bauer, *Meisterwerke des 18. Jahrhunderts*, Munich, 1966, p. 36f; Hertha Wellensiek, "Eine Bank kauft Rokoko", *Weltkunst*, 1966, p. 1204 repr.; Watson 1968, p. 351 n.r., as of Mlle Ferrand (1686–), fille de Michel Ferrand, président; Bury 1971, pl. 46; Hohenzollern & Soehner 1972, p. 35, fig. 29; Laurence Bongie, *Diderot's* femme savante, *Studies on Voltaire and the eighteenth century*, CLVXI, 1977, p. 153, p. 150 repr.; Ulrike Boskamp, "Mademoiselle Ferrand méditant sur Newton von Maurice-Quentin de La Tour. Zur Rezeption von Newtons Opticks in Frankreich vor 1760", MA thesis, Freie Universität, Berlin, 1994; Debrie & Salmon 2000, p. 172, ill. 88 ("la biographie malheureusement obscure"); Goodman 2000, pp. 105f, fig. 58; Patricia Fara, *Newton: the making of a genius*, 2002, fig. 5.2; J. B. Shank, *The Newton wars and the beginning of the French enlightenment*, Chicago, 2008, p. 11, fig. 6; Siefert 2009, pp. 76f repr.; Jeffares 2013c; Gabriela Świtek, "Boullée, Wolter, Newton: architektura i newtonianizm…", *Rocznik historii sztuki*, 39, 2014, pp. 73ff, fig. II.2; Nina Rattner Gelbart, "Adjusting the lens…" *Early modern women*, XI/1, 2016, pp. 116–27, fig. 1; June Barrow-Green & al., "The gender gap in mathematical and natural sciences...", *Proceedings of the international congress of mathematicians,* Rio de Janeiro, 2018, I, p. 1071, fig. 3; Monika Hinterberger, *Eine Spur von Glück*, 2020, pp. 185–226 repr.; Gelbart 2021, fig. 1; Hipp & al. 2022, p. 100f; Jeffares 2022e, fig. 5; New York 2022, fig. 34; Fend 2022, fig. 5; Salmon 2024, fig. 308; Fend 2025, fig. 9.1 Φνσ



J.46.1798 ↘

Photo courtesy Bayerische Staatsgemäldesammlungen/HVB Group

ESSAY LARGER IMAGE

Ferrières, v. Éc. fr., s.v. Manissi

Frère Fiacre 1739

Frère **FIACRE**, quêteur des Pénitents de Nazareth. Notwithstanding the thorough investigation in Cabezas 2006 (see also Cabezas 2009), it has not been possible to identify the individual whose name *en religion* was Frère Fiacre, nor establish his dates. He is not to be confused with the earlier Denis Antheaume (1609–1684), a celebrated Frère Fiacre known from several devotional prints (reputedly displayed at an inn where the eponymous carriages were for hire), but who belonged to the Augustins déchaussés, or Petits Pères ("Le Frère Fiacre est un des plus habiles quêteurs de tout Paris" is an illustration of the word in Richelet's *Dictionnaire français* from the 1693 edition).

The Pénitents de Nazareth, or the third order of St Francis, also known as the Picpus, were founded in 1630. The convent, at 117 rue du Temple, was small (some 50 monks were reported in 1757), but well endowed. Nicolas Pineau executed decorations in the Lady chapel, and carved a magnificent frame for the Le Brun Annunciation which chancelier Séguier had given them at their foundation. They also owned the fine Jouvenet of Jésus chez Marthe et Marie (now Louvre, inv. 5483). Several members of the Cambout de Coislin family were buried there in the early eighteenth century. Construction was interrupted for lack of funds but was resumed in 1632 (not 1732 as printed in later sources) when an unknown donor left 5000 livres in gold in the collecting box (Hurtaut, *Dictionnaire historique de la ville de Paris*, 1779, p. 597).

The order was suppressed in 1790; the convent was demolished in 1854 to make way for the rue de Turbigo. According to a 17th century source, *Les Ecclésiastiques de France: leur nombre*…, p. 44, the order, with two associated institutions, had fifteen quêteurs.

In 1739 La Tour exhibited three pastels: a lost portrait of Fontpertuis J.46.1812, the brilliant Dupouch J.46.1693 and this pastel. The *Mercure* praised all La Tour's ingenious likenesses, while Neufville picked this one out:

> Entr'autres il a peint le Frère *Fiacre*, quêteur des PP. de Nazareth, qui est achevé. Comme c'est un personnage fort répandu dans le monde, il n'y a pas un enfant qui ne le reconnoisse, et il semble que lui-même reconnoisse tout le monde; c'est surtout les symptômes de son état qui sont marqués dans toute sa figure, et qui caractérisent à impatienter ceux qui la considèrent; c'est une pièce impayable.

The comment makes it surprising that no other contemporary trace can be found of him.

As the Pénitents was a mendicant order, it is reasonable to assume that the pastel exhibited was not supplied to the sitter, but is the one that remained with La Tour (and is now in Saint-Quentin, albeit after a somewhat tortuous journey through the Mennechet family). In the absence of further biographical information it is difficult to decide whether the portrait was simply a sophisticated advertising poster for the convent, or an early example of La Tour portraying a celebrity for his own advancement.

Visually La Tour has adopted his boldest, most fully frontal (if not confrontational) pose, with echoes (whether conscious or not) of a Salvator Mundi, the hand, not quite blessing, but attracting attention in the way the critics noticed Mlle Le Comte's J.46.2004, the tire-lire, or collecting box, standing in for the orb. As with so many La Tour portraits, it is the eyes which command an almost hypnotic attention.

It is unclear when Voiriot made the copy J.773.115 of this pastel found in the division of his parents' estate, 21.I.1747, but the other La Tour pastel he copied was Dupouch, also from the 1739 salon, where perhaps he may have seen both pastels.

J.46.1803 Frère FIACRE, quêteur des Pénitents de Nazareth, pstl/ppr/carton, 60x49, Salon de 1739, narrow paper additions at edges and for the hand and box (Saint-Quentin, musée Antoine-Lécuyer, inv. 2005.8.1. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 7, as Frère Quêteur; son testament 20.IX.1806, no. 41; legs 1807, no. 14; vente Paris, Paillet, 1810, Lot 2, "un capucin quêtant, sa tirelire à la main". Alexandre-Joseph Paillet (1743–1814), l'expert de la vente; desc.: sa petite-fille, ∞ Alphonse Mennechet de Barival (1812–1903); testament, 24.VI.1903, no. 53; Ville de Saint-Quentin 1904, selon Registre des délibérations pour le bicentaire. Boussod, Valadon & Cie; vente pour cessation de commerce, Paris, Georges Petit, Lair-Dubreuil, 3.III.1919, Lot 59 n.r., est. Ir15,000, Ir10,000; Georges Petit. Auguste Savard, Paris, 1927. Paris, Binoche, 30.III.2005, Lot 19 repr., as of Frère Fiacre, est. €50–70,000, €48,000). Tech.: on blue paper mounted on cardboard, with small border visible at bottom of sight. Frame: Louis XIII style frame with leaf decoration, with ungilt wooden slip, evidently not original. Exh.: Paris 1927a, no. 74, no pl. Lit.: Anon. 1739; Neufville de Brunhaubois-Montador 1739 ("une pièce impayable"); Figeac 1904; Thiébault-Sisson 1905, as of Frère Fiacre, collection Mennechet; Fleury 1905, as ??La Tour or ?La Tour, très inférieur; B&W 147, Frère Fiacre; B&W 657, fig. 101, Moine quêteur; =?B&W 666; =?B&W 802; Brière 1932a; *Gazette Drouot*, 14.I.2005, p. 8; 18.III.2005, p. 58; 25.III.2005, p. 24 repr. clr; Cabezas 2006, incomplete provenance, as ?=Boilly pstl, J.46.163 *supra*; Cabezas 2009, p. 70, as ≠ J.46.163; Saint-Quentin 2021, p. 34 repr.; Salmon 2024, fig. 128 Φνσ



J.46.163↘ LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

~cop. Voiriot, v. J.773.115: pstl, cop. a/r La Tour, a.1746 (partage, succession des parents Voiriot, 21.I.1747). Lit.: Voiriot 2004, no. 82 n.r.

Mme de Flavigny

J.46.1807 La vicomtesse de **FLAVIGNY**, plus tard Mme Jean-Charles-Pierre Le Noir, née Sophie-Élisabeth Huguenin du Mitan (1746–1830), en habit de fête, pstl (desc. comtesse d'Agoult, née Marie-Catherine-Sophie de Flavigny (1805–1876), petite-fille du sujet). Lit.: Daniel Stern (Mme d'Agoult), *Mes souvenirs 1806–1833*, Paris, 1880, p. 91

Mme de Fontange

J.46.1808 Mme de **FONTANGE**, maîtresse de Louis XV [??Marie-Angélique de Scorailles de Rousille, duchesse de Fontanges (1661–1681), maîtresse de Louis XIV] (Paris, 11.III.1844, cat. p. 12). Lit.: B&W 148, ?attr.
=?Mlle de Fontanges à 17 ans par La Tour, pstl, 27x23 ov. (Tours, Giraudeau, 16.XI.2019, Lot 6 repr.), v. Éc. fr., J.9.1639

Fontenelle c.1735

Bernard Le Bovier de **FONTENELLE** (1657–1757), auteur, de l'Académie française, secrétaire perpetual de l'Académie des sciences 1697, member of the Royal Society of London. The nephew of Corneille, Fontenelle's interests were broad; his best-known publication was the *Entretiens sur la pluralité des mondes*, of 1686.

His influence on science and philosophy is matched by a rich iconography, with portraits, busts and numerous prints by or after Rigaud, Galloche, Voiriot, Jean-Baptiste Lemoyne (Salon de 1748), Autreau, etc. The La Tour, in common with most of these, includes a deep scar over the sitter's left eye, indicating that the print is in the same sense as the lost original.

Liotard issued colour prints of Fontenelle and Voltaire which he advertised in the *Mercure* in 1735. These have caused significant confusion (see R&L and Jeffares 2015c) but the Liotard portrait of Voltaire engraved by Dupin (R&L 19) probably dates to 1734, and no doubt precedes the La Tour image. The Dupin engraving of Fontenelle after La Tour is part of the same series, and probably contemporary. It is the only indication of what must have been one of La Tour's earliest portraits: it is certainly quite unlike his known œuvre, but even the medium is uncertain.

There are cryptic references in two letters of Voltaire to Berger in 1735 (24.VIII.1735 and 1.XII.1735) to a print in which Voltaire is said to appear behind Fontenelle; this may be a garbled reference to the Liotard prints.

J.46.1809 Bernard Le Bovier de FONTENELLE
J.46.18092 ~grav. Pierre Dupin, 14x10, lettered "La Tour pinxit/P. Dupin Sculpsit/BERNARD LE BOVIER DE FONTENELLE/ Doyen de l'Académie Françoise et Secrétaire perpetual de celle des Sciences", "a Paris chez Odieuvre Md estampes quay de l'Ecole vis avis la Samaritaine ala belle Image" , c.1735, repr. Dreux du Radier 1765 &c. (IFF 38). Lit.: B&W 149, fig. 112; Childs 1967, p. 339 n.r.; Salmon 2024, fig. 91

J.46.18092



Fontpertuis

Louis Angran, vicomte de **FONTPERTUIS** ou Fonspertuis (1719–1784), conseiller au parlement 1740. The identification of the sitter in the 1739 exhibit is not without problems. B&W thought it was Papillon de Fontpertuis, no doubt thinking of Jean-Jacques Papillon de Fontpertuis (1715–1774), fermier général and cousin of the intendant des Menus plaisirs du roi. However at the time of the exhibition, he was far too young, and was never a conseiller au

parlement. Although also seigneur de Fontpertuis, his father was known as Jacques Papillon de La Grange (1677–1745), banquier, secrétaire du roi, who went bankrupt in the Law system and was unlikely to have commissioned the portrait.

It is instead proposed that the sitter was Louis Angran, vicomte de Fontpertuis (1719–1784), although he was not formally reçu as conseiller au parlement (1ère des enquêtes) until 2.IV.1740. However he may have anticipated the title (there were members of the Angran family in parlement at the time, but none called Fontpertuis). A month later (2.V.1740) he married Marie-Marguerite Jogues. But on 17.VII.1740 he was "interdit" by the Châtelet (Philippe de Vaumas, *Familles orléanaises*, 2014, p. 140), and the following year he was imprisoned at Saint-Lazare for debt, "sa charge de conseiller vendue pour payer ses dettes, sa femme dans un couvent, bien heureuse si elle retrouve sa première santé: ivrogne et débauché et ayant déjà tout fricassé de ce que son père lui avoit donné." (lettre de l'abbé de Saint-Pierre du 17.X.1741, *Le Portefeuille de Mme Dupin*, p. 224). Perhaps the pastel was one such extravagance.

J.46.1812 M. de FONTPERTUIS, conseiller au parlement, pstl, Salon de 1739. Lit.: Anon. 1739; B&W 150, as of [??]Papillon de Fontpertuis; Salmon 2024, p. 159 n.r.

Forbonnais, v. Véron de Forbonnais

Mme de Forcalquier

J.46.1814 Mme [la comtesse de] **FORCALQUIER** [?née Françoise-Renée de Carbonnel de Canisy (1725–1814)], jolie tête portant un voile et des fleurs aux cheveux, pstl, 39x31 (collection de S. de Noury et E. Leroy de Curzon; Orléans, Cloître Saint-Pierre-Empoint, Herluison, 29–31.I.1900, Lot 26 n.r., attr., Ff162) [?a/r Nattier; ?autoportrait, *v.q.* FORCALQUIER]

Anne-Philippe-Camille FOURMENTIN *de La Barre. Lit.: B&W 151, ?attr. [v. Éc. fr.]*

François-Étienne de Lorraine

J.46.1816 **FRANÇOIS-Étienne**, duc de Lorraine (1708–1765) (Paris, 20.VI.1837, Lot 42). Lit.: B&W 274, ?attr.; pendant to J.46.2329 [cf. Liotard]

Franklin

J.46.1817 ??FRANKLIN, [??]pstl (Dr Reuling a.1907). Lit.: photo in Frick, donated Mrs Charles Henry Hart 1907; Bury 1971, p. 197, not Franklin, may be La Tour [not Franklin, not La Tour, not pastel]

Frémin 1743

René **FRÉMIN** (1672–1744), sculpteur, élève de Girardon et de Coysevox, reçu à l'Académie royale 1701. Frémin worked in Spain at La Granja 1721–38, returning wealthy.

La Tour's composition surely echoes the Largillierre portrait of Frémin in Berlin, notably the fine hands which appear also in Louis Autreau's oil portrait, 1741 (Versailles). The circumstances of the commission are unknown, but may possibly relate to La Tour's portrait of Thomassin J.46.3004, engraved by T. Bertrand, probably the son of Frémin's associate, the sculpteur Philippe Bertrand (1663–1724).

Although the pastel shown in 1743, hors cat., was described as "jusqu'aux genoux, fait en sept jours" it is probably the work now in the Louvre. It is mounted on a châssis à clés, rarely used in the 18th century (the exceptional size might explain it), with a batten attached to extend the work outside the canvas. This appears to be original, to judge from the proportions of the 1747 Surugue engraving. The condition report obtained more than 18 months before its acquisition by the Louvre notes that it was in perfect condition despite the fact that the frame had suffered "quelques ravages du temps et du différentes déplacements du tableaux"; the dimensions (sight size) were 90x73 cm. The history of the work makes it unlikely that the extension was made while the family owned it: documents now in the Archives des musées nationaux establish that the pastel passed to Frémin's grandson Alexandre-César-Annibal Frémin de Sy, who left it to his half-sister, Adélaïde-Cécile, Mme Noël (the illegitimate child of the daughter of a carpenter in Sy, who later married her cousin, also a carpenter). Since César-Annibal was an émigré during the Revolution, his wife – who had remained in Sy – dying, his château being demolished and all its contents sold, it is likely that during the Revolution the pastel had remained with his father's widow, who survived until 1817. Of the fortune which René Frémin left at his death, in excess of 700,000 livres (Rambaud 1971), only Ff14,364 remained in the estate his son left to Mme Noël in 1826. Accordingly she offered the pastel to the Louvre, first in 1829, again in 1834; she was told that the pastel didn't suit the Louvre, the sitter not being a celebrity. After her death in 1844 it passed to her daughter Marie-Catherine-Clémence Noël (1808–1854), who had married Victor-Louis Piat in 1832. He was a worker in the clockmaking industry, but lost his job around 1850 and failed to obtain further employment. With three daughters to support Mme Piat wrote a series of increasingly desperate letters to sell the pastel to the Louvre, eventually dropping the price by a third to the 2000 francs for which it was finally acquired 18.XII.1853.

J.46.1818 René FRÉMIN, pstl, Salon de 1743, hors cat. Lit.: annotation, livret CD [Mariette, selon B&W], "Autre représentant *M. Fremin*, sculpteur, très beau portrait jusqu'aux genoux, fait en sept jours"

J.46.1819 =?pstl/4f. ppr, rajout ?postérieur de 2f/toile/châssis à clés, 92x74.9 (Louvre inv. 27624. Le sujet; inv. p.m., 27.II.1744, galeries du Louvre, au salon, 3e étage, "grand portrait de René Frémin", avec deux grands portraits de son épouse, Suzanne Cartaud"; desc.: [?son fils, Claude-René Frémin, sgr de Sy (1716–1786); sa veuve, née Jeanne Gigou de Saint-Simon (1737–1817)]; petit-fils du sujet, Alexandre-César-Annibal Frémin de Sy (1745–1821), mousquetaire du roi; legs: sa demi-sœur, Mme Laurent Noël, née Adélaïde-Cécile Noblet (1768–1844); offert au Louvre, 11.IV.1834; refus; sa fille, Mme Victor-Louis Piat, née Marie-Catherine-Clémence Noël (1808–p.1854); offert au Louvre, 17.II.1852, 26.IV.1852, refus; offert au Louvre encore; acqu. 18.XII.1853, Ff2000). Tech.: *v.* main entry for discussion of extension and châssis à clés; restored 2004 by Marianne Bervas and Valérie Luquet. Frame: The splendid Louis XV swept frame appears to be a later addition; it was in place by 1919, and may date to c.1852, the date appearing on some newspapers used to line the back of the picture consistent with the report on the poor condition of the frame when it was still with the descendants in 1852. Exh.: Paris 1949, no. 26; Paris 1957a, no. 42; Paris 1965b, no. 72; La Tour 2004c, no. 1 repr. clr; Paris 2018. Lit.: Archives des musées nationaux, sér. DA 5/6, cabinet des dessins; Goncourt 1867, p. 350 ("la coloration puissante"); Reiset 1869, no. 822; Dilke 1899, p. 164, "one of Latour's finest male portraits"; Ratouis de Limay 1925, p. 31f, pl. 21; B&W 152, fig. 126; Bouchot-Saupique 1930, no. 37; Bury 1971, pl. 48; Monnier 1972, no. 61 repr.; Denk 1998, fig. 15; Méjanès 2004, p. 44 repr.; Williams 2015, fig. 5.2; Salmon 2018, no. 80 repr.; Jeffares 2018g; Jeffares 2018m; Fripp 2020, fig. 2.5; Salmon 2024, fig. 190 = fig. 260 [the addition to the right appears to have been contemporary] Φσ



J.46.1819↘
Zoomify LARGER IMAGE

J.46.1821 ~grav. Pierre-Louis de Surugue le fils, 45.5x30.9, lettered "RENÉ FREMIN/Ecuier Conᵉʳ Secretaire du Roy Maison Couronne/de France et de ses Finance, Dicrecteur et/Recteur de l'Académie Royale de Peintre et de/Sculpture, et Premier Sculpteur de Sa Majesté/Catholique|Mort le 17 Fevrier 1744" "Peint par de Latour|Gravé par Pierre Louis Surugue le fils pour sa Réceptoin à l'Académie en 1747." Lit.: Desmaze 1874, p. 79; P&B [Frémin was parrain to Surugue's child, 22.XII.1743]

Frémin, v.q. Mirleau de Neuville

Fréret

J.46.1822 Nicolas **FRÉRET** (1688–1749), secrétaire de l'Académie des inscriptions, m/u

J.46.1823 ~grav. Jacques-Marie Veran a/r "Latour" c.1800–30 [costume seems p.1749; identification and attribution uncertain]

Friedrich August II. (E. Jonas; Paris 1929, as La Tour) [v. Lundberg, J.503.1211]

Les Gabriel

Ange-Jacques **GABRIEL** de Mézières (1698–1782), premier architecte du roi, directeur de l'Académie de l'architecture. The son of Jacques V Gabriel, he was trained also under Robert de Cotte, and in 1742 he was appointed by Orry to succeed his father as contrôleur général des Bâtiments, jardins, tapisseries, arts et manufactures du roi. This was a period in which Versailles was continuously transformed to meet the needs of the royal family and of Mme de Pompadour. According to the duc de Luynes, he worked "très souvent seul avec le roi pour des plans et des projets." His Petit Trianon is perhaps his most delightful creation, but he was also responsible for major work at Compiègne, Fontainebleau and in Paris, the École militaire and place Louis XV.

There are several references in later correspondence with Marigny indicating that La Tour negotiated with Gabriel over pictures supplied to the Bâtiments du roi.

The Gabriel family had links to Orléans, and by pure chance Perronneau lodged there with Gabriel's sister-in-law in 1766 (Jeffares 2015l).

La Tour's was one of a dozen "plusieurs portraits au pastel, sous le même numéro" exhibited in 1747, identified by abbé Le Blanc. Six years later he exhibited the portrait of Mlle Gabriel, surely the architect's daughter Angélique, who married the fermier général Michel Pignon in 1759; at the time of the salon, she was barely 14, and would have been one of the very few children La Tour ever portrayed. Nothing more is known of either pastel – unless they have been conflated and misdescribed as "un [*sic*] portrait de Gabriel et de sa fille, Mme Pignon, au pastel" (J.9.1658) listed in the *État de tableaux qui appartiennent à M. Gabriel dans le logement de Versailles et à Trianon* (*v.* Fels 1924, p. 60f; the inv. p.m. was taken 15.I.1782, AN MC/LVI/270) together numerous family portraits by Vivien and others. Gabriel also owned portraits of court personages and a collection of paintings by Vivien, de Troy, Lafosse, Jouvenet, Boullongne, Bertin, Poussin etc., and a sculpture by Lemoyne of "une figure de femme représentant une rivière sur son pied d'estal de bois."

Lemoyne also made a marble bust of Gabriel (Louvre; Réau 1927, no. 121), of which Michel Gallet (*Les Architectes parisiens…*, 1995, p. 223) observed that it showed "un homme élégant, sûr de lui, dont le statut n'est exactement ni celui d'un grand seigneur, ni celui d'un artiste." A similar ambiguity perhaps attaches to La Tour's portrait of his associate Garnier d'Isle (*q.v.*).

J.46.1824 Ange-Jacques GABRIEL de Mézières (1698–1782), premier architecte du roi, pstl, Salon de 1747, no. 111. Lit.: Vitry 1913, p. 307; B&W 154

J.46.1825 Mlle GABRIEL [?Mme Michel Pignon, née Angélique-Catherine-Jeanne Gabriel (1739–1802)], Salon de 1753, no. 79. Lit.: B&W 155

Garnier d'Isle 1751

Jean-Charles **GARNIER D'ISLE** (Paris bpt 21.VI.1699 – Paris 11.XII.1755), de l'Académie royale d'architecture 1724, contrôleur général des Bâtiments du roi 1724–55, dessinateur des Jardins du roi, associé libre de l'Académie royale de peinture 1748, trésorier receveur général et payeur des rentes de l'Hôtel de Ville 1746 (Claeys 2009; Guiffrey 1884 etc.).

His date of birth is incorrect in almost all sources (baptised 21.VI.1699, he cannot have been born in 1697 – Claeys 2009). He was the son-in-law of Claude Desgots (André Le Nôtre's nephew), whom he succeeded in office; in turn his son Charles-Hippolyte joined the Bâtiments du roi, while a daughter, Adélaïde-Julie, married Louis-Antoine Mirleau de Neuville (*q.v.*). Garnier d'Isle was portrayed by Pigalle (Salon de 1750: possibly the bust from the collection Juan de Beistegui, Paris, Christie's, 10.IX.2018, Lot 59), as were his two daughters (marble; Getty).

Cited by Blondel and mentioned by the duc de Luynes as a garden designer, Garnier d'Isle was principally known as Mme de Pompadour's architect, working with Lassurance on the château de Belleville, and also designing the gardens for Crécy.

Garnier d'Isle lodged in the Tuileries palace, which meant that his estate escaped the jurisdiction of the Châtelet; but a procès-verbal of the posthumous inspection by the Prévôté survives (AN V³ 89; Guiffrey 1884). Numerous oil paintings were recorded, among them, in the bureau du Contrôle, a large canvas portrait of a woman (perhaps the Nattier of Mme Mirleau), as well as, in the salle de compagnie overlooking the gardens, "deux bustes en pierre, l'un representant le deffunt de l'autre l'une des demoiselles d'Isle", no doubt two of the three Pigalle busts (Mme Mirleau had presumably removed hers, but her sister Brigitte was not yet married and still lived with her father). In the deceased's bedroom were "huit tableaux en pastel, représentans des portraits, sous leur glace, dans leur bordure de bois doré." (At Versailles, Garnier d'Isle occupied two rooms at the hôtel de Seignelay, but no picture was noted.) The number of pastels is remarkable (they cannot be misdescribed Carmontelles as those were made later): it seems unlikely that he had more than one version of his portrait by La Tour, but he may have had the La Tour portraits of his daughter and son-in-law. It is also highly probable that all of these were among the sixteen pastels recorded in Mme Mirleau's 1780 inventaire, discussed below at J.46.237.

As contrôleur général des Bâtiments du roi, Garnier d'Isle's duties extended to supervising the application and removal of seals following the death of artists such as Charles Coypel (16.VI.1752: the main concern was to retrieve the King's drawings from Coypel's apartment in the Louvre). In 1747 Garnier d'Isle was appointed directeur de la Manufacture des Gobelins, a department under the control of the Bâtiments du roi. When Jacques Neilson (*q.v.*) left the Gobelins to try to become a painter, Garnier d'Isle wrote a *Mémoire*

au sujet de l'atelier de basse lisse des Gobelins de present vacant of 10.VIII.1749 to Le Normant de Tournehem recommending he return, noting his study with "...M. de La Tour qui lui a appris le pastel où il réussit très-bien....".

We do not know if Neilson persuaded Garnier d'Isle to sit to La Tour, but it reinforces the identification which otherwise relies on the family descent and the knowledge that La Tour exhibited a portrait of Garnier d'Isle in 1751. However, La Tour's brother listed the Saint-Quentin version as of "Neuville, fermier général": this is puzzling, as confusions within family pedigrees should not apply to works in the atelier. The Saint-Quentin version remained catalogued as of M. de Neuville until the comte de Joybert approached the museum, as mentioned in a letter from Brière to Fleury of 15.V.1932: "un troisième Garnier d'Isle: il faudrait une photo." In fact an earlier owner had approached Auguste Jal in time for a late addition to his 1872 dictionary: the pastel he describes (but does not reproduce), J.46.23685, said to be of Mirleau de Neuville, is assumed (in Debrie & Salmon) to be the Met. pastel J.46.1827, but seems better to fit J.46.2368.

Debrie & Salmon's identification of J.46.2368 as of Mirleau de Neuville remains tentative, and when Fleury & Brière changed the identification of the Saint-Quentin pastel to Garnier d'Isle there was no absolute proof that J.46.1827 and the two other versions are not after all of him: Mirleau de Neuville was only two years younger than his father-in-law, and the sitter in the 1766 Carmontelle, albeit shown in profile, has the same aquiline nose and double chin as the Met. sitter. On the other hand, the Met. sitter is shown with a short wig, while Mirleau de Neuville in 1766 wears a long one, of a type unlikely to be adopted later by someone wearing a short wig in a previous decade. The additional evidence (mentioned in Réau 1923b but overlooked in the subsequent La Tour literature to date) of the Pigalle bust (although by no means an exact resemblance, the face rounder, but essentially similar); the Tuileries inventaire; and the Gobelins document confirming Garnier d'Isle's familiarity with La Tour and pastel remove any doubt about the identity.

The Met. pastel has had the benefit of a thorough technical study by Shelley 2005. This reveals an eccentric strainer retaining its tree bark on the inner sides of the vertical bars. The mid-blue paper does not reach the top of canvas, but the exposed strip is hidden by the frame rebate. The paper surface has been rubbed overall to leave a rough surface with projecting fibres to take the pastel and remove all sign of the regular laid and chain lines. Much of the background is bluish-black pastel applied with stump to fill the interstices of the paper. There is no evidence of underdrawing. Shelley found evidence of localised use of fixative as an intermediate layer near the top of the coat, and suggested the purpose was to facilitate correction on an upper layer.

The relationship with the Fogg and Saint-Quentin versions is curious (Baetjer 2019 even wondered if the sitter was the same, but this goes too far: the face in all three is the same). The moiré textured coat they share (but not with the Met. version) evidently fits La Tour's bolder technique (requiring distance to make sense), as in the Saint-Quentin face; but the Fogg version has a blander face. That in the Met. seems excellent, but not so bold as to explain the comte de Caylus's comment: "L'empatement & les effets de chair dans la tête de M. Dille presentent la nature sous un aspect qui a ravi les amateurs."

According to the dealer's 2003 catalogue, the Met. pastel is "still in its original rocaille frame"; it does not however resemble that of any other known La Tour.

J.46.1826 GARNIER D'ISLE, Salon de 1751, no. 48. Lit.: Caylus 1751; B&W 156

J.46.1827 ~?repl., with velvet coat, pstl/ppr bl./toile/châssis, 65x53.8 (New York, MMA, inv. 2002.439. Le sujet; [?un des 8 portraits en pstl, sous glace, bordure de bois doré, chambre à coucher, palais des Tuileries, inv. p.m., 12.XII.1755]; sa fille, Mme Louis-Antoine Mirleau de Neuville, née Adélaïde Julie Garnier d'Isle (1728–1780); Albert-Louis-François Mirleau de Neuville de Marcilly; son fils Jean-Joseph Albert Mirleau de Neuville de Marcilly, comte de Belle-Isle, 1872 [?]; sa fille Jeanne, comtesse Henry de Joybert (1882–1938), château de Lilly, –1938; sa fille Marie-Antoinette, Mme Pierre Duffour (–1990); sa fille ou belle-fille –2001; acqu. Colnaghi, repr. cat. 2003, p. 15; acqu. The Annenberg Foundation; don 2002). Tech.: detailed report in Shelley 2005. Blue paper wrapped around three sides of strainer leaving exposed are of canvas at top behind frame rebate. Frame: Louis XV swept frame with rocaille corners and centres and fronton. Exh.: New York 2011, no. 17 repr.; New York 2013; New York 2017. Lit.: *[??Jal 1872, p. 1319, v. J.46.23685, Mirleau de Neuville];* Guiffrey 1884, II, p. 220 n.r., inv.; Réau 1923b, p. 389 repr.; B&W 158, as of Garnier d'Isle; Debrie & Salmon 2000, p. 162, ill. 83, 84; *Apollo*, .XII.2003 repr.; Baetjer 2003, p. 24 repr.; La Tour 2004a, p. 156, fig. 1; Shelley 2005, repr.; Katharine Baetjer, in *Philippe de Montebello and The Metropolitan Museum of Art 1977–2008*, New York, 2009, p. xiii, fig. 2; Jeffares 2011, p. 500; Baetjer 2019, no. 51 repr.; Salmon 2024, fig. 278 φσ



J.46.1827↘
LARGER IMAGE

J.46.1829 ~repl., with moiré silk coat, pstl/ppr, 64.4x53.9 (Cambridge, Fogg Art Museum, inv. 1943.863. Boussode [?Boussod], Nancy. David-Weill 1907–8. Wildenstein; Grenville L. Winthrop, acqu. 1937, $30,600; legs 1943). Exh.: Paris 1908a, no. 59, pl. 47, as of Neuville; Cambridge 1969, no. 101; Cambridge 1998b, no. 44, fig. 20. Lit.: Morice 1907, p. 229 repr., as de Neuville; Fourcaud 1908, p. 123 repr.; Fleury & Brière 1920, p. 37 as of Garnier d'Isle, not Neuville; B&W 157, fig. 64; Debrie & Salmon 2000, p. 162, ill. 82; Chilvers 2003, p. 81, det. repr.; Baetjer 2019, fig. 50.1; Salmon 2024, fig. 277 φσ



J.46.1829↘
LARGER IMAGE

J.46.1831 ~~repl., pstl/ppr bl./toile/châssis, 44x35 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 19 [inv. 1849, no. 20]. Ancien fonds de l'atelier

de La Tour; Jean-François de La Tour; liste des œuvres a.1806, ?*s.no.* 34; son testament 20.IX.1806, no. 30, as Neuville, fermier général, en habit de moire; legs 1807). Tech.: paper mounted on canvas on a rough cut strainer with a horizontal crossbar. Frame: Louis XV pastel frame with card mount. Exh.: Maubeuge 1917, no. 74; La Tour 1930, no. 71; La Tour 2004a, no. 39 repr. clr. Lit.: Lapauze 1899, no. 20 repr., as Neuville; Fleury 1904, no. 20, as Neuville; Erhard 1917, no. 20 repr., as Neuville; B&W 159, fig. 90; Fleury & Brière 1932, no. 22; Fleury & Brière 1954, no. 22; Debrie 1991, p. 119ff repr.; Debrie & Salmon 2000, p. 162, ill. 81; Salmon 2004c, detail repr. p. 5; Salmon 2004d, p. 18 repr.; Shelley 2005, fig. 14; Salmon 2024, fig. 276 Φσ



J.46.1831↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1832 ~cop. Léon Delvigne, pstl (PC 2016) φκ

J.46.1834 ~~cop., fusain, reh. blanc, 46.5x37.5 (Paris, Drouot, Maigret, 23.III.2007, Lot 22 repr., with Le Blanc, est. €600–800) Φκ

J.46.1835 ~~cop., pstl, 44x36 (Lille, Mercier, 11.X.2009, Lot 258 repr., éc. fr., inconnu, est. €700–1200) φκ

J.46.1835



J.46.1837 ~~cop. Jules Degrave, XIX^e^, pstl, 45x38, inscr. *verso* "J. V. Degrave" (Paris, Tajan, 14.XII.2009, Lot 88, est. €1500–2000, b/i) φκ

J.46.1837



J.46.18371 ~~pastiche, with red coat, pstl, 39x29 (Douai, Thomas, 13.X.2021, Lot 578 repr., éc. XX^e^, as of Louis XVI, est. €20–40) φπν

J.46.18372 ~pastiche, pstl/ppr, 35.8x29.8 (Munich, Neumeister, 7.X.2024, Lot 322 repr., est. €600–800) φπ

J.46.18373 ~cop., pstl, 52x44 (Grenoble, Sadde, 8.X.2024, Lot 87 repr., est. €200–300) φκ

Mme Garnier d'Isle, v. Mme Mirleau de Neuville

??Garnier d'Isle c.1754

J.46.1839 ??**GARNIER D'ISLE**/??Pierre Mirleau de Neuville, pstl, 43x31 ov. (Ann Arbor, University of Michigan Art Museum. Alphonse Kann; Paris, Georges Petit, 6–8.XII.1920, Lot 119 repr., est. Ir£25,000, Ir£29,000. Acqu. comte de Fels, as of Marigny; sa fille, duchesse Edmée de La Rochefoucauld; Monaco, Sotheby's, 16.VI.1989, Lot 375, est. Ir£500–700,000, b/i; Colnaghi, New York; New York, Christie's, 28.I.1999, Lot 155 repr., inconnu, est. $30–50,000, $24,000 [=$27,600]). Frame: an extremely elaborate Louis XV swept frame with rocaille corners and centres, , a fronton crowned and bearing the arms of the Erzbischof von Köln. Lit.: B&W 894, inconnu; *Chronique des arts*, .III.2000, no. 211 repr. [referred to as of Garnier d'Isle in sale catalogue for Pigalle bust of Garnier d'Isle (Paris, Christie's, 10.IX.2018, Lot 59), n.r.; eyes brown, while Garnier d'Isle's are blue: the identification is based only on a general resemblance but ignores eye colour. Φ?δ



J.46.1839↘

Photo courtesy University of Michigan Museum of Art, Ann Arbor

J.46.1842 ~cop., pstl, 45x36, as 1754 (Narbonne, mAH, inv. 851.1.3. Don Barathier 1851). Lit.: Tournal 1864, no. 1169; Berthomieu 1923, no. 792, as Oudry, Autoportrait; Ratouis de Limay 1946 φκ



J.46.1842↘

J.46.1844 ~cop., ?XX^{e}, pstl, 39x29.5, as of "La Tour-Prangarde 1714–1782" (Élie de Rothschild & Mme, née Fould-Springer, PC, Palais abbatial de Royaumont; Paris, Christie's, 19–21.IX.2011, Lot 579 repr., follower of La Tour, est. €800–1200 with two others) φκ

Mlle Gaussin

J.46.1846 Jeanne-Catherine Gossem, Mme **GAUSSIN** (1711–1767), de la Comédie-Française, m/u (la marquise de Chaponay, née Cécile-Sophie-Albertine Reynaud de Bologne (1827–1909), 1885). Exh.: Paris 1885b, no. 176. Lit.: B&W 161, ?attr.

Mme Gelly

Mme Antoine **GELLY**, née Marie-Madeleine-Louise Barbaut (1713–p.1784), daughter of Louis Barbaut, agent d'affaires de Flandre wallonne, gouverneur de Saint-Pol-sur-Ternoise, and his wife, Françoise-Madeleine Le Correur. The godparents at her baptism were a surgeon and the wife of an avocat au parlement, both relatives of her mother. Her father was then a bourgeois de Paris, but, as a protégé of the duc de Boufflers, advanced in 1733 to become a chevalier de Saint-Michel. In 1737 he and his brother Claude erected a marble plaque in the église de Domont to commemorate their parents. On 10.III.1739 Madeleine married Antoine Gelly, who succeeded his father-in-law as conseiller-trésorier, receveur et payeur des gages à la cour des aides de Bordeaux in 1743, and was secrétaire des commandements du comte de Clermont by 1749 (as Paradis de Moncrif and Cahusac had been: *v. s.n.* Fel). They lived in the rue d'Aguesseau, later moving to the rue de Jussienne, Paris 11^{e}. On 1.IX.1753, having retreated to her country property at Beauregard, Mme Gelly wrote the only known sitter's letter of thanks to the artist (*v.* DOCUMENTS). At some stage she seems to have fallen out with her brother, Louis-François Barbaut, who had inherited their father's title of gouverneur et sénéchal des ville et comté de Saint-Pol, as on 26.VI.1770 he took a lien over their property in the rue de la Jussienne. Mme Gelly appears to have been still alive in 1784 when her husband was mentioned in documents relating to the interdiction of her nephew, Denis Barbaut de Colmier, a cavalry officer. Another nephew, Louis-Claude-Marthe Barbault de Glatigny, was a fermier-général.

J.46.1847 Mme GELLY, pstl, Salon de 1753, no. 75. Lit.: Le Blanc 1753 ("une vigueur & une beauté de coloris qui le rendent très-piquant"); Desmaze 1874, letter from Mme Barbaut-Gély, Beauregard, 1.IX.1753; B&W 162

Glos

J.46.1848 Comte William de **GLOS**, in blue coat with silver buttons, white shirt, pstl, 53x44.5 ov. (London, Christie's, 27.IV.1934, Lot 2 n.r., 15 gns; Wells) [?attr.; ?identification]

Gluck

J.46.1849 Christoph Willibald **GLUCK** (1714–1787), compositeur, trois crayons, 32x25 (Derenaucourt; Paris, Drouot, Boulland, 7.IV.1883, Lot 66 n.r., est. ₣600, ₣400; Picart). Lit.: B&W 163, ?attr.

Le duc de GONTAUT (comtesse Armand 1901). Exh.: Paris 1901, no. 124. Lit.: B&W 164, ?attr. [v. Éc. fr., duc de Biron, J.9.1168]

Mme Jean GOUJON, née Nicole Ricard (Louvre inv. RF 4241). Exh.: Paris 1908a, no. 28, no pl. Lit.: B&W 423, ?attr.; Monnier 1972, no. 70; La Tour 2004a, p. 14 n.r. [v. Allais, J.103.126]

Louis Claude, comte de GOYON DE VAUDURANT (Dr Aussant, Rennes; 28–30.XII.1863, Lot 46, as pnt. by La Tour). Lit.: B&W 165, ?attr. [v. Mme Vigée Le Brun, Beaujon, J.76.139]

Mme de Graffigny ?c.1750

Mme François Huguet de **GRAFFIGNY**, née Françoise du Buisson d'Issembourg d'Happoncourt (1695–1758), écrivain et salonnière, amie de La Tour.

A granddaughter of the engraver Jacques Callot and daughter of an officer in a cavalry regiment, she married young but her husband, Hugues de Graffigny, was violent and died in prison. Taken up by Voltaire, she quarrelled with Mme du Châtelet and moved to Paris c.1738. Here, with support from the duchesse de Richelieu, she commenced a career writing popular works, notably the *Lettres d'une Péruvienne*, 1747, and *Cénie*, 1750. She established an important salon, known as the Société du Bout du Blanc, and numbered among her acquaintance Choiseul, Fontenelle, Helvétius (who married her niece), Rousseau, Turgot, Malesherbes, Marivaux and Paris de Montamartel. She was a member of the academy of Florence.

Her enormous correspondence, which has been called the crown jewel of her œuvre (and now benefits from a full scholarly edition), includes several important references to the pastellist: *v.* Jeffares 2017g.

The police inspector Joseph d'Hémery described her as "grande et d'une figure passable" in his report. Graffigny's iconography was studied by Harrison 2004, but this has been rather superseded by the identification by the Graffigny correspondence editorial team of the well-known oil portrait at Lunéville as by Pierre Clavareau (*v.* article on his daughter, the pastellist Victoire Clavareau). But Harrison is of course right to reject the La Tour pastel from the Marcille collection J.46.1855 as not of her, despite its attractiveness. The suggestion was made by André Michel in 1884 with no grounds whatsoever, but subsequently followed widely.

J.46.1853 Mme de GRAFFIGNY, pstl, c.1750 (?lost, or never executed). Lit.: lettre du sujet à Devaux, 11.XII.1750 "La Tour, c'est le fameux peintre qui me peindra ce printemps comme une illustre"; Harrison 2004, p. 196 n.r.
~?cop., v. Garand

J.46.1855 ??Mme de GRAFFIGNY, pstl, 47x37 ([?Mlle Salé par Greuze (Marcille 1843). Lit.: Lacroix 1843;] François-Martial Marcille; Paris, Pillet, 4–7.III.1857, Lot 245, as Mlle Salé; son fils, Eudoxe Marcille, 1860; desc.: M.C. [Pierre Chévrier], 1928; famille Chévrier 1971). Exh.: Paris 1860, no. 27; Paris 1884, no. 437 n.r.; Paris 1885a, no. 33 n.r., as of Graffigny; Paris 1927a, no. 63, pl. XLIV-63; Paris 1935b, no. 531 n.r.; Paris 1936b, no. 68; not Mlle Sallé. Lit.: [?Lacroix 1862b, p. 135 n.r., "jolie femme inconnue"]; Michel 1884, repr. opp. p. 222; B&W 166, fig. 76; René-Doumic 1935, p. 487 n.r., "[ravissant portrait…une des pages les plus émouvantes de La Tour"; Bury 1971, pl. 29; Harrison 2004, no. 7, fig. 10, ??Graffigny Φ?δ



J.46.1855↘
LARGER IMAGE

J.46.18555 ~cop., pnt., 46.5x38 (Carl Ulrik Palm (1864–1854). Stockholm, Bukowskis, 1–4.XII.2015, Lot 1083 repr.)

J.46.1856 ~pastiche, pstl, 39.5x31 (Douai, Patrick Declerck, 5.XII.2016, Lot 108 repr., anon., inconnue, est. €150–200) φπ?δν

J.46.1857 ~préparation, 26.2x21.2, label *verso* "Portrait de la Reÿne/Marie Leczinska par/Maurice Quentin La Tour/1749" (Jean-Gabriel Domergue (1889–1962), peintre. Monaco, Sotheby's, 22.II.1986, Lot 283 repr., est.

₶150–200,000, ₶180,000 [=₶199,800]). Lit.: Réau 1954, pp. 235f repr.; Harrison 2004, no. 7A Φ?δ



J.46.1857↘

Photo courtesy Sotheby's

J.46.186 =?Mme de GRAFFIGNY (W.; Paris, Bonnefons, 17–18.XI.1845, Lot 125 n.r.). Lit.: B&W 167, ?attr.

J.46.1861 =?Mme de GRAFFIGNY dans sa jeunesse (G. F. Gueting, carrossier de la cour; vente p.m., Paris, 19.II.1848, Lot 30). Lit.: B&W 168, ?attr.

J.46.1862 ?Mme de GRAFFIGNY, préparation, 16x13 (comte de Castelle; Paris, Delestre, 17.XII.1900, ₶850). Lit.: B&W 169, fig. 246, ?attr. Φα?δ



J.46.1862

Gravelot 1769

Hubert-François Bourguignon, dit **GRAVELOT** (1699–1773), graveur et dessinateur, élève de Restout et de Boucher. He was in England 1732–46. Gravelot was mentioned as engraver in a letter to La Tour of 17.XII.1762 by Gabriel Cramer, concerning the illustrations to Voltaire's edition of Corneille: it appears La Tour had advised entrusting the whole project to Gravelot instead of to two engravers. Gravelot had previously added decorations to Wille's engraving of Löwendal J.46.2189. At the 1769 salon, Fréron praised La Tour's work, adding "On distingue particulièrement le portrait de M. *Gravelot*, célèbre dessinateur." It was engraved the following year.

J.46.1863 GRAVELOT, pstl, Salon de 1769, no. 37 [Saint-Aubin sketch]. Lit.: Fréron 1769; Anon. 1769e; B&W 170, fig. 111

J.46.1863



J.46.1864 =?pstl/ppr, 45x35 (Bordeaux, mBA, inv. RF 1943.47; Bx D 7; Bx E 1694. Le sujet; sa veuve, née Jeanne Ménétrier (1736–p.1781), ∞ 2° Joseph Lousteau, chirurgien; leur fille, Claudine-Charlotte Lousteau, ∞ Bertrand-Léon Magonty; leur fils, Joseph-Henri Magonty (1808–), pharmacien à Bordeaux, ∞ Marguerite Caula; son beau-frère, Auguste Pichard (1800–); desc.; acqu. Musées nationaux, 1946). Exh.: Bordeaux 1947, no. 96; Bordeaux 1958, no. 30 n.r.; Paris 1969, no. 17 repr.; Gand 1970, no. 36; Bordeaux 2011. Lit.: Fréron 1769; Anon. 1769; B&W 170, fig. 111; Palauqui 1928; *L'Intransigeant*, 1932; *Saint-Quentin soir*, 24.X.1932; Lemoine 1957; L. Desgraves, *Bordeaux*, Paris, 1957, p. 60; "Images des arts, le musée de Bordeaux à Paris", *L'Amateur d'art*, 20.XI.1969; Florisoone 1969, repr.; Lem 1969, p. 9; Lambert 1969; Barrère 1969; Martin-Méry 1970, p. 51; Morinière 1987, no. 6; Renard 2003, p. 77 repr. clr; Simon 2007, p. 35 repr.; Arnoult 2014, p. 128 repr.; Jeffares 2018i; Salmon 2024, fig. 493 φσ



J.46.1864↘

LARGER IMAGE

J.46.1865 ~grav. Jean Massard, 20.8x14.3, lettered "HUBERT GRAVELOT", "la Tour Pinx.|J. Massard Sculp." "A Paris ches l'Auteur, rue des Francs Bourgeois Porte S. Michel,/Maison de M. Gouin.", 1770 (FD 1454)

J.46.18651 ~grav. Benoît-Louis Henriquez, 1770, pour *Jérusalem délivrée*, Paris, 1774

J.46.18652 ~grav. Charles-Étienne Gaucher, 10.3x6, lettered "H GRAVELOT", "Fécond et varie, au gré de son Genie,/Le Craïon sous ses doits prent une ame, une vie./Gaucher" "Peint par Delatour. | Gravé par Gaucher", pour l'*Almanach iconologique*, 1772

J.46.18653 ~dessin, mine de plomb, 6.5x5.6, inscr. "HUBERT GRAVELOT" (Paris, Drouot, Lair-Dubreuil, 29.IV.1926, Lot 77 repr.as by Gaucher, for the engraving)

J.46.18654 ~grav. Adolphe Vain [selon B&W; not traced]

Greider

J.46.1866 [*olim* J.46.3742] Louis-François **GREIDER**, pstl par La Tour, dont il était le médecin (offert au Louvre par Alexis Noël (1792–1879), peintre, professeur au collège chaptal, 13 rue Royer-Collard, Paris, 5.VIII.1864; refus) [sitter untraced]

Les Grimod de La Reynière 1751

Gaspard **GRIMOD DE LA REYNIÈRE** (Lyon 20.X.1687 – Paris 10.II.1754), fermier général. Sometimes called erroneously Antoine-Gaspard, his dates are also incorrect in many sources. Marie-Madeleine Mazade (28.V.1716 – Paris, St Eustache 25.II.1773) was his second wife. Among the many names on their marriage contract (AN MC/CXVII/383, 5.XII.1731) were those of cardinal de Fleury, d'Angervilliers, Saint-Florentin, Orry, Villeroy, Fagon, etc.

The son of a lawyer who became trésorier to the duc de Ventadour, purchased an office of secrétaire du roi and became a fermier général, Grimod de La Reynière belonged to the fermes générales unies in 1721 and to that of the Postes from 1739 (he succeeded his brother Pierre Grimod Dufort as intendant des postes

& relais de France in 1748); he was also an investor in the Cie de Guinée de Grou et Michel from 1749. At the time of his death his fortune was estimated at in excess of 5½ million livres (Claeys 2008: Barbier put it at 14 million, the figure that is repeated throughout the secondary literature). He owned a house in the rue Vivienne, one in the rue des Petits-Champs, and an estate at Clichy-la-Garenne whose gardens Barbier particularly admired.

Grimod's contacts included Mme de Pompadour and her brother: writing to the latter in 1750, while in Italy, Grimod asked to be remembered to Jean-François de Troy and Jean-Jacques Caffiéri. His Enlightenment credentials were demonstrated by his support for Voltaire and others whose post of often dangerous manuscripts he was able to protect through his influence at the Postes et relais. His reputation was further enhanced when his daughter married Lamoignon de Malesherbes in 1749 (Barbier reported a dowry of 500,000 livres in cash and 200,000 livres in rentes). The protection was described in a letter from Grandjean de Fouchy to Charles Bonnet of 11.VII.1750, directing him to put his material in an envelope addressed to Malesherbes within another addressed to La Reynière thus avoiding costs and risks. It even extended to medicines: Voltaire begged Frederick the Great, in a letter of 17.II.1749 to send him a pound of the "genuine Stahl pills" under the cover of M. de La Reynière.

Marie-Madeleine Mazade was the daughter of Laurent Mazade, also a fermier général. She was 15 at the time of her marriage to Grimod. Two years after his death (from over-eating, although it was their grandson who was the famous gourmand), she married Charles de Masso, marquis de La Ferrière, a soldier.

The two portraits were displayed among half a dozen "têtes au pastel sous le même numéro" at the Salon de 1751, and attracted this praise from the correspondent in the *Mercure* (probably the comte de Caylus):

> On a été surtout frappé de l'art avec lequel le Peintre a surmonté dans le Portrait de Madame de la Reiniere deux très grandes difficultés: celle de conserver le brillant de la couleur dans les ajustements sans détruire les fraîcheurs de la tête, et celle de faire ressembler une jolie femme sans lui faire de tort. Le portrait de Monsieur de la Reiniere est parlant.

One might add that the pastels have complementary poses, with colour schemes also mirror one another: Monsieur's red coat on a blue chair, Madame's blue dress on a red chair. They are slightly different in size, and curiously different in scale, Monsieur being half length, Madame three-quarters, emphasising the difference in their physiques. Pendants are very unusual in La Tour's œuvre.

The payment for the two works was the subject of a lengthy dispute described in anecdotes of uncertain reliability: but Mariette's version is probably reliable enough (particularly since it was mentioned by, and probably came from, Marie Fel): in asking for 5000 livres each, La Tour risked pricing himself out of the market:

> L'on sçait ce qui s'est passe entre lui et M. et Mme de la Reynière; leurs portraits lui restèrent, parce qu'en ayant mesuré le prix sur les richesses de ceux qui s'étoient fait peindre, il eut le front d'en vouloir exiger cinq mille francs de chacun, et M. de la Reynière prit le parti de les lui laisser.
>
> Plusieurs années s'écoulèrent, après lesquelles, se lassant de voir ces deux portraits dans son atelier, il demanda qu'on les retirât et à en être paye, et il eut l'impudence d'appuyer sa demande d'un exploit. De véritables amis, consultés, lui auroient fait apercevoir le risque qu'il courroit en tenant une pareille conduite; il pouvoit être traduit vis-à-vis des arbitres, qui, jugeant du prix de ces tableaux sur le prix qu'ils mettoient aux leurs, auroient peut-être réduit à deux ou trois cens écus ce qu'il estimoit dix mille francs, et, les juges ne pouvant prononcer autrement, il ne lui seroit resté de ses prétentions que la honte de les avoir soutenues. Mais, comme les procès ont leurs désagréments, quels que bons qu'ils soient, M. de la Reynière a envisagé son repos; il a été entretenu dans cette disposition par M. de Malesherbes, son gendre. On a prié M. Silvestre, alors directeur de l'Académie de peinture, homme prudent et sage, de donner sa décision. M. de la Reynière a ouvert sa bourse et lui a permis d'y prendre tout ce qu'il jugeoit à propos, et ce n'est pas sans peines que cet arbitre judicieux a déterminé M. de La Tour, je ne dis pas de s'en rapporter à son jugement seul, car il a eu la malhonnêteté de lui témoigner de la défiance en lui donnant pour adjoint M. Restout, mais à accepter 4,800 livres, à quoi tous deux réunis ont estimé le prix des deux tableaux. S'il continue sur ce pied, qui sera assez riche pour se faire peindre par lui?

The story does not however confirm that the pictures ended up in the sitters' collection. In Grimod's posthumous inventory (AN MC/XCV/230, 25.II.1754) there were numerous jewels (Grimod was a good client of Lazare Duvaux), Meissen etc., but few pictures of any importance: they were valued by Jean Valade (an unsurprising choice, since he was the family portraitist: Malesherbes and his wife, Grimod's daughter, attended the artist's wedding in 1752). It was Grimod's son Laurent (*q.v.*) who was an amateur pastellist, an honoraire associé libre de l'Académie royale de peinture and an important collector.

No sighting of the 1751 pendants is known before the mid-nineteenth century when they probably both appeared in Dr Véron's collection, along with the pastel of Mlle Sallé J.46.2842: the provenance is confusing, as Véron's collection partly passed through the hands of Henri Didier, but the pastels of Monsieur and Madame were reunited in Mme Denain's hands by 1878, together with Mlle Sallé, two of the three were in Didier's sale, one of these and the third in Mlle Marquet's a year later. (Véron of course knew both actresses.) Curiously the Marquess of Hertford bought one in 1858, but Didier seems to have reacquired it by 1860. They were separated at Mme Denain's sale in 1893. Nor is there any obvious reason why La Tour kept a studio repetition of Grimod but not of his wife.

The comparison between the two versions is instructive in many ways. Previous narratives have suggested that J.46.187 was either an advanced préparation, an unfinished preliminary version or a simplified riccordo, but its autograph status has not hitherto been challenged. At first sight, and seen on its own, it is an impressive work, deriving much force from the sitter's face. But other elements are less confident. The wig might simply be unfinished, but the drapery cannot be so explained: most notably the crude gold broderie and the white chalk highlights on the coat, so much more brutal and linear than on the primary version. The proper right hand has been conceived in an entirely different approach than in the original, and now seems to grasp an object that is not there. Puzzling too is the discrepancy between the eye colour. Some of this might be explained as a studio replica with the head by La Tour and the rest by contemporary assistants, but it may also be that an unfinished or damaged work has been unskilfully completed or restored at a later date.

No other portrait of Grimod has survived: that recorded by Rigaud (James-Sarrazin 2016, no. P.1473) is lost. Rigaud's 1734 portrait of Mme Grimod en habit de bal, tenant un loup is known: it was commissioned not by the sitter or her husband, but by her father, Laurent Mazade (listed in his inv. p.m., 15.X.1743; by descent until sold Cheverny, Rouillac, 6.VI.1999, Lot 21 – the note in the sale catalogue has been widely drawn upon – and again New York, Christie's, 22.I.2000, Lot 66; James-Sarrazin 2016, no. P.1468 and I, p. 508), while much earlier Coypel did a pastel of her with her mother (J.2472.205), also, together with a Rigaud portrait of Laurent Mazade, in the same collection. In Mme de La Reynière's own inv. p.m., 30.III.1773 (as marquise de La Ferrière), oil portraits of La Reynière and of Mazade were listed "pour mémoire", presumably the Rigauds (later oil portraits of family members were also recorded, without attribution).

J.46.1867 GRIMOD DE LA REYNIÈRE, pstl/qqs flls ppr/toile, 80x64, Salon de 1751, no. 48, with pendant (Mlle Delphine Marquet; Paris, Drouot, Pillet, 13–15.I.1869, Lot 305, Ⱡ1320; Mme Denain 1878, 1885; Paris, Georges Petit, 6–7.IV.1893, Lot 34 repr., as 80x64, as *ex* vente Didier [??; nor in 1858 sale in Véron's name], Ⱡ8600; Mayer. Théodore Porgès 1900; Edmond Porgès, 1927; (*Monsieur*) seized ERR, inv. Prg 3; Louvre 1941; Lager Peter 27.X.1944; Munich CPP Mü-Nr 727/1; repatriated 23.V.1946; restituted; Porgès 1956; PC 2005, with pendant). Exh.: Paris 1878, no. 560; Paris 1885a, no. 27 n.r.; Paris 1900a, no. 165 *bis* (*Monsieur*); Paris 1927a, no. 48, pl. XXXVIII-56; Paris 1934a, no. 132 repr; Paris 1956c, no. 57; La Tour 2004a, no. 42 repr. clr, as 79.4x64.2, as in 15–17.VI.1868 sale [??]. Lit.: Caylus 1751; Portalis 1900, p. 210 n.r. ("mis à la place d'honneur"); Guerlin 1922, pp. 9ff n.r.; Ratouis de Limay 1927, p. 329 n.r.; B&W 171 = 173, fig. 31 = 175/B&W 176 = B&W 618, fig. 32; Ratouis de Limay 1946, n.r./pl. XIII/17; Debrie & Salmon 2000, p. 144f, ill. 66; Bailey 2002, fig. 189; Salmon 2024, fig. 196 = fig. 250 Φσ



J.46.1867↘
LARGER IMAGE

Photo courtesy former owner

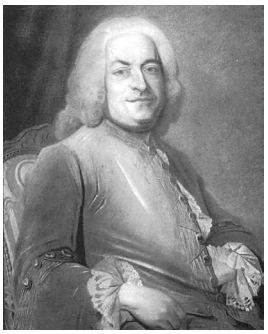
J.46.187 ~version, pstl/ppr/toile/châssis, 80x64 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 6 [inv. 1849, no. 2]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 2, riche financier; son testament 20.IX.1806, no. 22, De la Reynière; legs 1807). Tech.: paper laid on fine-wove, brownish canvas, on strainer with horizontal crossbar; "nombreuse piqures sur le visage, la perruque, dans le costume et dans le fond", rapport du 23.XI.1945 after return from Sourches; conserved by Leila Sauvage 2020; extensive mould; extensive retouches including of tidemarks on lower part of work; strainer has single horizontal crossbar; old 6mm thick plate glass removed. Exh.: Maubeuge 1917, no. 88; La Tour 1930, no. 53. Frame: Louis XV frame with rocaille corners, centres, straight top rail. Lit.: Cat. 1856, with correct dimensions; Lapauze 1899, no. 2 repr.; Fleury 1904, no. 2; Erhard 1917, no. 23 repr.; B&W 172, fig. 33; Fleury & Brière 1932, no. 26; Fleury & Brière 1954, no. 27; Bury 1971, pl. 28; Debrie 1982, p. 17 repr.; Debrie 1983, p. 63 repr.; Debrie 1991, p. 120ff repr.; Debrie & Narbonne 1993, p. 40 repr.; Percival 1999, pl. 8a; Debrie & Salmon 2000, p. 144f, ill. 64; La Tour 2004a, p. 163, fig. 1; Saint-Quentin 2021, p. 83 repr.; Salmon 2024, fig. 252 Φβσ



J.46.187↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1873 ~cop., *M. Grimod*, pstl/ppr, 81.9x66 (New York, Sotheby's, 3.X.1996, Lot 222 repr., attr., est. $20–30,000, b/i; New York, Sotheby's, 6.II.1997, Lot 55 repr., est. $10–15,000, b/i; New York, Sotheby's Arcade, 11.I.1999, Lot 34 repr., est. $4–6000, b/i) Φκ



J.46.1873
Photo courtesy Sotheby's

J.46.1874 ~cop., *Monsieur*, pstl, 80x64 (Paris, Drouot, Baudoin, 27.XII.1944, Lot 6 n.r., b/i)

J.46.1875 ~cop., pstl (Versailles, Trianon, Artcurial, 15.XII.2007, Lot 25 repr., inconnu à la guitare, est. €400–600, €558) φκ

J.46.1876 ~cop. XIX^{e}/XX^{e}, pstl, 36x31 (Tours, Giraudeau, 18.VI.2012, Lot 13, as of ?J. S. Bach, est. €50–60) φκ

J.46.1877 ~cop. Denise Lesénécal-Albert, c.1937, pstl, 90.5x71.5 (Saint-Quentin, 2.VII.2015, Lot 209 repr., est. €150–200. Senlis, Actéon, 13.I.2021, Lot 257 repr., est. €100–150) φκ

J.46.18771 ~cop. XIX^{e}/XX^{e}, pstl, 82x66 ([?Versailles, Lachapelle, Perrin, Fromentin, 1979, étiquette] Bruxelles, Galerie Moderne, 12.IX.2017, Lot 262 repr., atelier de La Tour, est. €1000–1500) φκ



J.46.18771

J.46.1878 GRIMOD de La Reynière (un amateur; Paris, Drouot, Pillet, 14.III.1859, Lot 14 n.r., as by Antoine de La Tour, Ir555). Lit.: *Moniteur des arts*, 19.III.1859, as of La Popelinière; B&W 174, ?attr.

J.46.1879 GRIMOD de La Reynière (Tamworth, Australia, Mrs Lyttelton-Taylor). Lit.: Bury 1971, p. 196

J.46.188 Mme Gaspard GRIMOD DE LA REYNIÈRE, née Marie-Madeleine Mazade (1716–1773), assise, en robe bleue, tenant un sac brodé, pstl/qqs flls ppr/toile, 79x63, Salon de 1751, no. 48, with pendant (Dr Véron; Paris, Drouot, 17–18.III.1858, Lot 75, Ir2650; 4th Marquess of Hertford; Henry Didier, 1860; vente p.m., Paris, Drouot, Pillet, 15–17.VI.1868, Lot 158 n.r., Ir6100; Mme Denain 1878, 1885; Paris, Georges Petit, 6–7.IV.1893, Lot 35 repr., as 79x63, Ir11,000; Jacques Doucet; valuation, c.1910, p. 12, Ir60,000; Paris, Georges Petit, 5–8.VI.1912, Lot 78 repr., est. Ir200,000, Ir95,000; Gradt ou M. Duchesne. Mme Hugo Finaly, Paris, 1928; same PC 2005). Tech.: The main figure is on a sheet rotated c.5° clockwise, with additions to top and sides. Exh.: Paris 1860, no. 26; Paris 1878, no. 561; Paris 1885a, no. 28 n.r.; Paris 1908a, no. 35, pl. 26; London 1968a, no. 414 repr; La Tour 2004a, no. 43 repr. clr, as 79.4x64.2, as Lot 76 in 1858 sale. Lit.: Caylus 1751; *Tribune artistique et littéraire du Midi*, 1858, p. 58, rapport de la vente Véron, as of "Mme de Mondonville, et non de Mme de La Reynière, comme le dit le catalogue"; Tourneux 1904b, p. 9 repr.; visible in watercolour by Adrien Karbowsky, c.1905; Brière & al. 1908, p. 229 n.r.; Fourcaud 1908, p. 19 repr.; Guiffrey 1908, p. 640 repr.; Guerlin 1922, pp. 7–17; B&W 171=173, fig. 31/B&W 176 = B&W 618, fig. 32; Ratouis de Limay 1946, n.r./pl. XIII/17; Ingamells 1989, app. III, no. 89 n.r.; Debrie & Salmon 2000, p. 144f, ill. 66; Bailey 2002, fig. 191; Ribeiro 2002, fig. 104; Salmon 2024, fig. 197 = fig. 251 Φσ



J.46.188↘
LARGER IMAGE

Photo courtesy former owner

J.46.1881 ~cop., miniature, ov., on box by Jean Ducrollay, 1754/55 (New York, MMA, inv. 1976.155.16. Don Wrightsman). Lit.: Ólafur Þorvaldsson, Twitter, 17.IX.2018

??Laurent GUIARD (Saint-Quentin), v. Inconnu no. 18

Jean GUILLOT DE LORME (Mrs Helen Stewart, San Francisco; London, Sotheby's, 6.VII.1967, Lot 32 repr., attr.) [v. Valade, J.74.233]

Hardouin-Mansart

J.46.1885 Jacques II **HARDOUIN-MANSART** de Sagonne, dit Mansart [de Lévy (1711–1778)], architecte du roi, Salon de 1738, no. 70 (first edition of livret only; replaced by Mme Restout). Lit.: Anon. 1738; B&W 307 [although the printing of the 1738 livret suggests that Mansart was not shown at all, Neufville de Brunhaubois-Montador noted five pastels by La Tour, so perhaps it arrived later]

Handel

J.46.1886 George Frederick **HANDEL** (1685–1759), compositeur, en costume bleu, perruque poudrée, pstl, 60x47.5 (London, Christie's, 18.III.1912, Lot 6, as Handel, by de La Tour, 3 gns; White). Lit.: B&W 177, as Haendel, ?attr. [cf. Hoare]

Mlle d'Hecbourg

Marie-Isaïe-Louise-Françoise d'HECBOURG (1715–1783) has hitherto (to 2022) been known only (usually in mangled spelling) as the universal legatee of the abbé Nollet (*q.v.*). But in establishing the provenance of that picture J.46.2424, her inv. p.m. (AN MC/ET/XVII/1021, 5.V.1783) was found to contain a number of other pictures, among them another pastel of herself hanging as a pendant to the La Tour Nollet (and thus possibly also by him, although this remains speculative), and two other undescribed pastel portraits.

Research in the parish records of La Fère establishes that she was the daughter of Louis-Michel d'Hecbourg, conseiller du roi, maire de La Fère, commissaire d'artillerie there. Nollet refers to him in connection with his ballistics research at La Fère, for which a pension of 1500 livres was awarded to Mlle d'Hecbourg in 1761. She shared Nollet's house in the rue Hautefeulle in Paris, and was in his country house in Monts-sur-Orge at the time his inventaire après décès was taken. In Johann Christian von Mannlich's memoirs (*Ein deutscher Maler und Hofmann. Lebenserinnerungen des Joh. Christian v. Mannlich*, Berlin, 1910, pp. 61ff), he describe a party arranged for the party travelling to Rome in 1766 with Nollet's cousin Jean-Baptiste Alizard by "Mlle Nollet", who looked after the abbé's household.

Her grandfather was Isaÿe d'Hecbourg, garde de l'artillerie à Saint-Quentin and her grandmother Jeanne Dachery, a cousin of La Tour's childhood friend and subject François Dachery (for the d'Hecbourg pedigree, see DACHERY). Her mother, Marie-Madeleine Péchon, before her marriage (at La Fère, 21.VIII.1713) to Louis-Michel d'Hecbourg, had been married to Charles Galonde; she had thus two half-brothers: Philippe-Charles Gallonde (1710–1787), chanoine régulier à Sainte-Geneviève, a well-known calligrapher (he presented Mlle d'Hecbourg with a manuscript prayer book sold at Drouot, Delestre, 8–12.IV.1895, Lot 742); and Louis-Charles Gallonde (1711–1770), mécanicien du roi and an important clockmaker. (His dates are given incorrectly in many reference books.) Gallonde was exceptionally appointed maître horloger by the king directly (without having served an apprenticeship), in 1748 and his spectacular astronomical clocks were sought after by patrons including Joseph Bonnier de La Mosson and La Live de Jully. In 1745 he married, as his second wife, Marie-Anne Caylla (–1794), who was a cousin of the abbé Nollet. From 1767 until expelled in 1770, Gallonde occupied Nollet's logement in the Louvre.

J.46.18865 Marie-Isaïe-Louise-Françoise d'HECBOURG (1715–1783), pstl (le sujet; inv. p.m., 5.V.1783, AN MC/ET/XVII/1021, "a l'égard d'un autre tableau Pastel sous verre representant la Deffunte dans son Parquet de Bois sculpté doré Il n'en a été fait icy aucune prisée Co[e] portrait de famille mais il a seulement été tire pour Memoire) [new attr., ?]

Helvétius

J.46.1887 Claude-Adrien **HELVÉTIUS** (1715–1771). Lit.: Bucelly d'Estrées 1834, p. 237; B&W 178, ?attr.

?Le président HÉNAULT (Laon, musée). Lit.: B&W 554, ?attr., fig. 236 [v. Éc. fr.]

Madame Henriette de France

J.46.1889 Anne-Henriette de France, **Madame HENRIETTE** (1727–1752), une des quatre têtes de Mesdames de France (l'artiste; legs: marquis de Marigny, testament de 1768). Lit.: B&W, p. 75; La Tour 2004a, pp. 34, 37, n. 46 [*v.* J.46.1206 *supra*]

Henry, v. York

Lady Hervey

Lady **HERVEY**, née Mary "Molly" Lepell (c.1700–1768). She was the daughter of Nicholas Lepell, a soldier in the retinue of Prince George of Denmark who was naturalised in 1699. There is some dispute over her date of birth. She attracted much attention at court, and among poets such as Pope, Gay and Voltaire. Walpole's *Anecdotes of painting in England* (1762) was dedicated to her.

In 1720 she was secretly married to John, Lord Hervey, heir to the Earl of Bristol (whom he predeceased in 1743); there were, despite his sexual inclinations, eight children. A Francophile, suspected of Jacobitism, she spent much time in Paris after her husband's death; her last visit was in 1755–56. Lord Chesterfield, in a letter of 22.X.1750, praised her good breeding and education, and advised his son while in Paris to "trust, consult and to apply" to her.

She frequented the salon of Mme Geoffrin, who owned a Cochin profile of her of 1752 (comte de La Bédoyère sale, 8.VI.1921, Lot 49 repr.; engraved Watelet 1772: perhaps this is the portrait of which Chatelus 1991 reported "Mme Geoffrin…arbitre…pour le portrait de Lady Hervey dont celle-ci se plaint", p. 179); while Helvétius gave her a copy of his portrait by Van Loo (Salon de 1755) which is now at Ickworth. Much earlier, in 1729, Charlotte von Hessen-Rheinfels, duchesse de Bourbon, presented her with a copy (by Pierre Lemaire) of her portrait by Nattier (Paris, Sotheby's, 18.XI.2021, Lot 27).

The diary of John Hervey, first Earl of Bristol: With extracts from his book of expenses, 1688 to 1742, 1894, contains (appendix 16, p. 260ff) a list

of no fewer than 18 portraits of her of varying reliability. Several portraits of her are still at Ickworth, including a pastel by Knapton derived from a much earlier portrait by Kneller. A pastel by Katherine Read was in the Strawberry Hill sale (and might perhaps be the anonymous pastel painted at Paris reported in 1806, but which could equally be by La Tour, as so attributed in 1797). Walpole also owned a 1762 portrait by Ramsay. A 1750 oil by F.-H. Drouais was recorded at Hengrave Hall in 1906 (Farrer 1908, p. 170 n.r.).

In her will she left a number of bequests of small items of jewellery etc., including, to Mme Geoffrin, her enameled repeating watch; and, to Horace Walpole, "the drawing of Mon^{r} de Fontenelle that hangs in my Book Room." That reappeared in the Strawberry Hill sale, 6.V.1842, Lot 3, as "a print of Bernard de Fontenelle, bequeathed by Lady Mary Hervey, in 1768, to Horace Walpole, rich frame, and a ditto of Lady Mary Hervey." Was the print the Dupin after La Tour? What was the picture of Lady Hervey?

It cannot however be the pastel Walpole gave Lord Harcourt and recorded in 1797 – if indeed that was correctly attributed. No other sign of the La Tour is known.

J.46.1891 Lady HERVEY, née Mary "Molly" Lepell, pstl, Paris (Horace Walpole, don: Lord Harcourt, Nuneham-Courtenay 1797). Lit.: *A description of Nuneham-Courtenay in the county of Oxford*, 1797, p. 43 n.r., as by La Tour; *A new pocket companion for Oxford*, 1806, p. 149, anon., painted at Paris [=?portrait by Katherine Read, *q.v.*; *v.q.* Chatelus 1991, p. 179, "Mme Geoffrin…arbitre…pour le portrait de Lady Hervey dont celle-ci se plaint"]

Mme His 1752

Pierre HIS [v. Éc. fr., J.9.1819]

Mme Pierre **HIS**, née Louise-Madeleine Chaunel (1707–1786) was married in 1724 to a Huguenot merchant based in Hamburg. The portrait was almost certainly made during her visit to Paris in 1752 for the wedding of her son (Schönberger & Soehner 1960). He was Hamburg agent for the king of Denmark as well as being a partner in his father's banking firm; the wedding took place in the Danish embassy in Paris on 24.I.1752. His bride was Marie-Anne-Damaris Dumoustier de Vastre (1732–p.1786), from a Protestant family in Saint-Quentin, related to the Fizeaux, Joly de Bammeville, Van Robais and other local families; she was later the subject of a bust by Houdon. Whether her Saint-Quentin background was linked to the commission is unknown.

The 1752 dating is reinforced by the chair back, which matches that of Lady Coventry, also 1752. It seems plausible that it was the pastel shown the following year J.46.1915, misprinted as Mme Huet avec un petit chien, but B&W expressly reject the suggestion. Mme His returned to Paris after her husband's death (1760), leasing a house in the rue de Savoie in 1761, and dying 25 years later in the faubourg du Roule. She, or her daughter-in-law, corresponded with Benjamin Franklin. Her inv. p.m. was taken 25.I.1787 (AN MC/LVIII/543).

The pastel of her husband J.9.1819 is not by La Tour. Marc Sandoz, in his unpublished Valade catalogue, included Mme His as by the poitevin artist; but despite numerous similarities with his work, there is no reason to question the attribution to La Tour.

J.46.1893 Mme HIS, en corsage rose fané, fauteuil bleu, fond bleu, pstl, 64x52 [1752] (desc.: son petit fils (–1821), à Bâle; son fils (–1871); son fils Édouard His (1857–1924); son fils, Édouard His-Schlumberger (1886–1948) 1928; son fils Prof. M. His-Eberle, Basel, 1960; PC 1992). Exh.: Basel 1910; Basel 1928, no. 98; Basel 1957, no. 77; Munich 1958, no. 112. Lit.: Edouard His-Schlumberger, lettre à Maurice Tourneux, 27.IV.1906; *Basler Nachrichten*, 1928, no. 107 suppl.; B&W 179, fig. 179 [≠ 184]; Schönberger & Soehner 1960, pl. VIII; Kopp 1992, p. 21; Debrie & Salmon 2000, p. 160, ill. 78; La Tour 2004a, p. 116, fig. 1, all as La Tour; Sandoz n.d., no. 84, as Valade; Salmon 2024, fig. 194 = fig. 409 Φ



J.46.1893 ↘
LARGER IMAGE

Photo courtesy Peter F. Kopp

[=?Salon de 1753, no. 77, "Mme Huet avec un petit chien", v. J.46.1915]

Hogguer 1766

Daniel, baron **HOGGUER** (ou d'Hogguer), vicomte de Bignan (1722–1793), banquier, échevin de la ville d'Amsterdam 1748, 1750, minister plenipotentiaris bij de Nedersaksische Kreits en de Hanzesteden te Hamburg 1774–93.

Hogguer attracted the attentions of both Perronneau and La Tour and left an enigma that requires a somewhat lengthy discussion. In 1910, Daniel Baud-Bovy visited the château de Vufflens in the Vaud region of Switzerland and came across three "Perronneau" portraits of members of this family, two of which were shortly afterwards acquired by the musée d'Art et d'Histoire in Geneva, the other (the only signed portrait, apparently that of Hogguer's daughter Henriette, Mme Daniel-Germain Scherer) lost when the collection was dispersed. While the portrait of Mme Hogguer was entirely typical of Perronneau, that of her husband was the subject of extended debate between those who assumed it to be the missing Perronneau exhibited at the 1763 Salon and those who detected the hand of La Tour in the fastidious execution. As we now know, the story is more complicated: for Adolph Staring (1924), "le portrait de M. Hogguer par Perronneau reste encore à retrouver."

As noted by Staring, Hogguer was "un de ces personages cosmopolites de nationalité mal définie, qui ont tant contribute à l'expansion de la culture française dans la bonne société de l'Europe." The Högger family originated in Sankt Gall, where Conrad was admitted to the bourgeoisie in 1383 (Johan Engelbert Elias, *De vroedschap van Amsterdam 1578–1795*, Haarlem, 1903–05, II, pp. 979, 1054–58). Hans Jacob Hogguer (1627–1700) married a Margerite Bouffler; their two sons Marx Friedrich (1655–1731) and Daniel (1659–1731), of the firm Frères Hogguer & C^{ie}, were merchant bankers in Lyon and Paris, with interests in the Compagnie des Indes. In 1678 Marx Friedrich married Elisabeth Locher, daughter of a merchant in Lyon. He also acquired the title of baron de Coppet in 1715, and was appointed Swedish envoy to the cantons réformés in 1719. One of Marx Friedrich's sons, Antoine, baron de Presles, was a celebrated banker in Paris who made his fortune in the Law system. It was his loans to Charles XII in 1713 which led to the ennoblement of himself, his father and his uncles in Sweden in 1713 (this title in the Swedish nobility that devolved upon Perronneau's sitter; it is recognised also as part of the Russian empire as Бароны Гоггер). Before his bankruptcy in 1726, Antoine became notorious for his conspicuous expenditure on his mistress, the actress Charlotte Desmares, building for her the

hôtel de Villeroy on the rue de Varennes (the plans are included in Blondel's *Architecture françoise*). It is possible that his notoriety explains the difficulty in discovering familial relationships which are not easy to establish from the normal sources (e.g. Tourneux thought that Hogguer was the grandson of Antoine).

Marx Friedrich's brother Daniel married into the Rietmann family of Dutch bankers, who were actively involved in the slave trade as owners of the sugar plantation *L'Helvétia* in the Dutch colonies. One of his sons, Jacques-Christophe (1697–1738), established the family banking firm on the Kaizersgracht in Amsterdam, and was the father of Perronneau's subject. On his death the firm continued in the name of his widow together with her son, still a minor, as Veuve J.-Chr. Hogguer & fils.

In 1745 Daniel d'Hogguer married Marie-Anne Van Robais, niece of the Perronneau subject Abraham Van Robais whose grandfather had been recruited by Colbert to set up a cloth factory in Abbeville; she died some five years later, leaving one son, Jean-Jacques, who also married a Van Robais. In 1753 Hogguer married Henriette de Mauclerc, daughter of the Prussian Hofprediger Paul-Émile Mauclerc. Their children included Paul Ivan (1760–1816), first director of the Nederlandse Bank, who married into the Allard Pierson banking family, and whose wife Anna Maria Ebeling (1767–1811) was an important collector of Dutch old masters (and the subject of a pastel by Hodges); Jan Willem (1755–1838), Dutch envoy to St Petersburg and governor of Kurland; Frédéric-Henry (1763–1831), commandant des gardes suisses à Paris in 1816, one of whose granddaughters married Graf Zeppelin, the other into the family that owned the château de Vufflens (into which married in turn the eminent linguist Ferdinand de Saussure).

The Hogguer financial empire was based on many strands, of which international loans and shipping and marine insurance were prominent, as well as slavery: in 1755 Daniel was the owner of 132 slaves on the plantation *La Liberté* in Surinam, and co-owner of *L'Helvétia* in the Berbices. After the death of his mother, in 1762 Daniel went into partnership with Jean-Jacques Horneca (properly Horngacher), another Swiss banker in Amsterdam. This association connected him to the Pellissari, Fizeaux (and thereby Perrinet de Jars), Both and Crommelin families. Horneca, Hogguer & C[ie] was the second largest private bank in Amsterdam in the third quarter of the century. In 1770 the firm of was responsible for the 5% Swedish loan, raising *f* 2,250,000 for Adolf Fredrik. Two years later, together with many other Amsterdam houses, the firm was nearly brought down by the collapse of Clifford & Sons, but was rescued with a *f* 140,000 from Dutch friends. By 1773 the residual capital was transferred to a new firm, Hogguer, Fizeaux & C[ie]. This firm was followed in turn by Hogguer, Grand & Co., in which Hogguer was joined by Ferdinand Grand, brother of Georges Grand, from Lausanne.

As well as his financial and diplomatic roles, Hogguer was evidently something of a connoisseur. Bury 1971 describes a "palatial residence …full of works by the great European masters, superb Persian carpets and rare treasures from China and India" where Hogguer "entertained on a princely scale". He was an active freemason, belonging to the Amsterdam lodge *La Charité*. His social circle was wide, including the Hasselaer family of Westerhout where Belle de Zuylen, the future Mme de Charrière, records meeting Mme Hogguer in September 1764; she found her "fort aimable".

When Perronneau visited Holland in 1761, he was a guest of Hogguer in Amsterdam. Two years later the portrait of his host, J.582.1379, was among the eight pastels Perronneau showed at the Salon, to widespread acclaim – apart from Diderot, who acerbically remarked "On lui accorde de la force et de la fierté de pinceau. Il me semble qu'on n'en parle plus." In contrast, Fréron, in the *Année littéraire*, noted that "Monsieur Peronneau se distingue toujours par une maniere de peindre tres spirituelle et par des details rendus avec legereté"; the *Mercure* recorded "Plusieurs portraits en pastel, par M. Perronneau, sont vus avec satisfaction, tant pour les vérités de ressemblance que pour d'autres parties qui méritent l'attention des connoisseurs"; while the *Avant-Coureur* wrote that "M. Peronneau s'est en quelque sorte surpassé cette année, plusieurs portraits en pastel de sa façon sont admirés des gens de goût." The abbé Mathon de La Cour observed among the submissions that "celui de M. Hanguer Echevin d'Amsterdam…[a] beaucoup de caractère".

Five years after Perronneau's visit, La Tour took what was probably his only trip abroad, and he too was received by Hogguer (from whose house he wrote to Marigny on 21.VII.1766). Plainly the visit was a success: La Tour bequeathed the portrait of *L'abbé Huber lisant* to Hogguer in his will of 9.II.1784 (the version now in Saint-Quentin; one of the La Tour portraits of Huber had itself been the subject of Huber's disputed legacy to La Tour; *v.* Lüthy 1961, II, p. 221). Another six years saw the return of Perronneau to Amsterdam.

These dates are significant in view of the fundamental question of the relationship between the Geneva pastel and the Perronneau pastel which surfaced on the art market in 2007, J.582.138. The most straightforward explanation, albeit somewhat unexpected, is that the Perronneau was that from the 1763 salon, which Hogguer showed with pride to La Tour – and which La Tour then proceeded to copy to demonstrate his superior skills to his patron. This may even have involved a direct inspection of the frogging on the sitter's coat, and evidently La Tour decided to change the colour of Hogguer's eyes. He also seems to have changed the shape of the sitter's nose, giving it the celestial shape whose accuracy is confirmed in the engraved profile by Andreas Stöttrup (*v. infra*).

We cannot exclude the possibility that Perronneau made several versions of his portrait (as he did with other siters). It is even conceivable that the pastel at the 1763 Salon was a quite different image, and Perronneau made the present work after La Tour on his return around 1772; but the handling and composition all seem consistent with the earlier date. The presumed portrait of Mme Hogguer at Geneva (J.582.1383) suggests a later execution date. Baud-Bovy noted that the portrait of the daughter, born in 1756, cannot have been executed on the 1762 visit. Although the pictures in Geneva are not pendants, they are in identical, possibly nineteenth century frames; the second, cut down portrait of Hogguer may well have been commissioned to act as a pendant to his wife.

Perronneau's return to Holland in 1772 was much less successful than his previous trip, as he explains in a letter to Defriches: "J'ay pein à l'huile en Hollande, mais ce voiage n'a pas été aussi fructueux que celuy de 1761, quoique l'on m'ayt autant payez, mais peu de personnes m'ont occupé, ayant perdu beaucoup eux-mêmes sur La France, et c'i ce nussent été monsieur et madame Hogguer, M. Rindorp, et M. Borelle, je nussent rien fait; ils m'ont comblée de bontés." A few days later he repeated this theme: "sans M. et Mme Hogguer et M. Rindorp je nu rien fait."

Perronneau died on his third trip to Holland in 1783. His patron was not there to support him: in 1774 Hogguer had replaced the Dutch resident van Hop in Hamburg. Before his arrival he indicated that he was not prepared to use the Dutch community's house on the Valentinskamp, and instead threatened to rent a more prestigious house on the Speersort. This raised rather complex issues concerning the toleration of minority religions; a compromise was reached in which the community rebuilt and enlarged their house to accommodate the new envoy. However it was clear that Hogguer and the Calvinist community were in conflict for several more years. It may have been as part of a propaganda campaign that Hogguer commissioned the Hamburg engraver Andreas Stöttrup to draw and engrave portraits of the envoy and his family. Pendants of M. and Mme d'Hogguer were released in a small format, undated, with a version of Mme d'Hogguer also set in an elaborate border, the plate signed 1779 with no location.

The firm of Hogguer, Grand & C[ie] was the Amsterdam agent for the French treasury, and accordingly played a key role in raising international finance for the ancien régime. This brought Hogguer into contact with a number of the leading American politicians such as Jefferson and Franklin. Gouverneur Morris was entertained to supper at Mme Hogguer's in Paris in 1790. Later he encountered difficulties with a 6 million livre payment he negotiated with Hogguer in 1792, who wanted an acknowledgement on the receipt that the money was released "avec le plein et libre consentement de S[a] M[ajesté] T[rès] C[hrétien]", which Morris did not think proper

– indeed, he thought it a fraud on the King since the loan was in reality being made to the French nation rather than the crown.

J.46.1896 Daniel HOGGUER, pstl/ppr bl, 54x45.5, 1766 (Geneva, mAH, inv. 1911-0112. Le sujet; baron Frédéric-Henry d'Hogguer, maréchal de camp, commandant des gardes suisses à Paris, 1816; Mme Macaire, née Caroline-Corally d'Hogguer; Henriette-Frédérique Senarclens-Macaire, Suisse; Faesch, Geneva; de Saussure; château de Vufflens; acqu. 1911). Tech.: paper rotated 3° clockwise. Frame: narrow baguette with twisted ribbon and bead and bobbin decorations. Exh.: Geneva 1951, no. 54 n.r. Lit.: Tourneux 1885, p. 79; Tourneux 1896, p. 142; V&RdL 1909, no. 93; 1923, pp. 81, 85, 222; Stryienski 1912, p. 12; Clouzot 1920, p. 159 n.r., par Perronneau; Gielly 1924a, p. 201f; Gielly 1924b, p. 244; Staring 1924, p. 179f; Geneva musée guides, 1924–68, B&W 180, fig. 239, ?attr.; Attinger 1921–34, IV, p. 130; Staring 1947, pl. 31; Hautecœur 1948, p. 58; Bury 1971, p. 194; V. & L. Adair 1971, p. 109 repr.; Loche 1996, no. 129 as Perronneau; Bolomey 2001, fig. 48 as Perronneau; Arnoult 2014, no. 7 R repr., as La Tour; Salmon 2024, fig. 411 [≠Perronneau, Salon de 1763, ≠pendant of Mme d'Hogguer] Φσ



J.46.1896↘
LARGER IMAGE
~pstl, Perronneau, v. J.582.138

Mme d'Houdetot

J.46.1898 La vicomtesse d'**HOUDETOT** [née Élisabeth-Sophie-Françoise de La Live (1730–1813)], pstl (Mme Le Saulnier de Pierrefonds 1899). Exh.: Bayeux 1899

L'abbé Huber c.1732–42

L'abbé Jean-Jacques-Clément **HUBER** (1699–1744), érudit, diplomate genevois établi à Lyon; converti à Turin; entourage du cardinal de Rohan 1725, puis de Le Riche de la Pouplinière 1732; agent de Chauvelin, ministre des Affaires étrangères, voyage an Amérique, achats de tabac 1737–38; ami de La Tour. For the sitter's biography and full discussion with references for details summarised below, see Jeffares 2014j.

In Schmidt's 1772 print of La Tour's 1742 autoportrait au chapeau en clabaud, the background is the artist's studio, showing prominently the portrait of L'abbé Huber lisant which appeared in the same salon. Schmidt has altered the abbé's eyes, now raised as if to look at La Tour himself – an indication of the friendship between pastellist and priest.

Jean-Jacques Huber was born into an important family of Swiss merchants and bankers. Perhaps in reaction to his family's strongly held Protestant faith, the young Jean-Jacques rebelled and "ayant fait diverses friponeries chez son père" was imprisoned in a "maison de correction". After 15 months he escaped, fled to Turin, converted to Catholicism, taking the additional name Clément (that of the current pope), and obtained a degree in theology. The convert was welcomed and he was taken up by Germain-Louis Chauvelin (1685–1762), soon to become garde des sceaux and foreign minister, and by his wife, née Anne Cahouet de Beauvain (1695–1758), to whom the diminutive Huber was described as "abbé du boudoir".

By 1725 Huber had joined the retinue of the bishop of Strasbourg and grand aumônier de France, cardinal Armand-Gaston-Maximilien de Rohan (1674–1749). Chauvelin sent him on various missions of diplomacy or espionage. In 1731–32 he was in London, where he visited Sir Hans Sloane's private museum. On his return to Paris he was befriended by the fabulously wealthy fermier général Alexandre-Jean-Joseph Le Riche de La Pouplinière (*q.v.*), whose household was graced by the greatest artists, writers and musicians of the day, Voltaire, Roussau and Rameau among them. When La Pouplinière decided to marry his beautiful young mistress, the actress Françoise-Catherine-Thérèse Boutinon des Hayes (*q.v.*), Huber's opposition made of her an implacable enemy: but Thérèse's brother was secretary to Cardinal de Tencin, and the celebrated salonnière Mme de Tencin used her influence with Cardinal Fleury to ensure that La Pouplinière was compelled to regularise the liaison, which took place in 1737. Huber was by then out of the country.

Based on a careful analysis of Huber's international movements, the abbé's friendship with La Tour can surely be dated to the ten-month period from .VIII.1734. The connection probably arose through the Chauvelins and may even have taken place at the château de Grosbois, frequented also by another La Tour subject, Charles-Cardin Richer de Roddes de La Morlière (*q.v.*).

La Tour's first portrait of the abbé (J.46.1899) was probably made during this short period in 1734–35. Shown in academic rather than clerical costume, the pose is more reminiscent of Holbein's Erasmus than of other La Tour portraits. Perhaps one should also note the various Jean Clouet portraits of another humanist Guillaume Budé, whose book Huber owned. The pastel is an astonishingly accomplished work for so early a date.

By .V.1735 Huber was sent on another secret mission: Lord Waldegrave, the British ambassador in Paris, saw fit to warn the Duke of Newcastle of "a french Abbé called Hubert…gone for England upon some secret Errand from the Garde des Sceaux…his figure is remarkable for it is very crooked, Brownish Complexion with a sprightly Look; He is reckoned a very good for nothing Fellow, but has parts and will undertake anything for money." Suspected of Jacobitism, he was probably closer to the Prince of Wales's opposition and in particular to Charles, Lord Baltimore, proprietor of Maryland. Huber's next exploit was in America, an attempt to sell Virginia tobacco to the fermiers généraux.

Back in Paris, Huber sat for the second La Tour portrait. It was shown at the salon of 1742, no. 129. Two versions were made: that given to Huber himself, now in Geneva, and the one kept by the artist (as shown by Schmidt) and now in Saint-Quentin. (In his 1768 will, La Tour bequeathed it to the sitter's nephew, the soldier and amateur pastellist Jean Huber (1721–1786), "qui a tant de talens différens" – and who became obsessed with painting Voltaire, while in the 1784 version it was to go to Daniel Hogguer, *q.v.*, in Hamburg.) Saint-Quentin differs from Geneva primarily in the absence from its own background wall of a framed picture: although more heavily foreshortened in the Geneva pastel than in Schmidt's print, the Louis XV swept frame (of the very latest fashion) is the same.

The adventures of the abbé in the seven years since the first pastel are clearly etched on this face so vividly described by Lord Waldegrave. This time, instead of disguising his friend as a humanist from another age, La Tour is explicit about his disability, his shoulders hunched unequally, even having him perch on the arm of the chair for the myopic perusal of his book. The Goncourt brothers, in a lengthy and beautiful discussion that is deservedly well known, saw a "chef-d'œuvre où, dans un cadre à la Chardin, le pastel s'élève presque à Rembrandt." La Tour's first biographer, the abbé Duplaquet, has a lengthy description of the "tableau inimitable" of the abbé Huber lisant which may have influenced the Goncourt description, and concludes by suggesting that the book he reads is

Molière (it is in fact Montaigne: Duplaquet – and the Goncourts – knew only the Saint-Quentin version where the spine of the volume is not lettered).

Huber's will, made 27.III.1744 just before his death in Paris a few weeks later, on 16.IV.1744 (incorrectly given in many sources, including Debrie & Salmon 2000 (p. 78 and n.17) and La Tour 2004a), was to have considerable implications for La Tour over many years. Isaac Vernet (whose wife introduced La Tour to the future Belle de Charrière when a child, at Bercy) was named executor, while a large number of specific bequests included one to the contrôleur général, Philbert Orry "mon portrait peint par La Tour comme une petite marque de l'attachement sincère que j'ai toujours eu pour lui indépendamment de sa position…." Finally Huber named as his héritier universel Maurice-Quentin de La Tour, "peintre du Roi", "que j'ay toujours chéri comme mon enfant et dont je respecte autant la vertue que j'admire les talents". Huber however had the prescience to foresee that La Tour might refuse, in which case Isaac Vernet was to receive the residue, subject to payment of a pension of 2000 livres p.a. to La Tour and to ceding to him an annuity worth 500 livres, "car je mourrais inconsolable si je le laissais dans le cas de manquer du nécessaire".

That annuity had it seems already been bought with La Tour in mind, as evidenced by a document in the Minutier central, summarised as follows:

> Constitution de 500 livres de rente viagère par le prévôt des marchands et des échevins de Paris, au profit de l'abbé Jean Hubert, licencié en théologie de la faculté de Turin, demeurant rue Notre-Dame-des-Victoires, moyennant la remise d'un billet de 300 livres de la loterie royale de 1743, auquel est échu un lot de 500 livres de rente; le bénéficiaire jouira de son vivant de ladite rente, constituée sur la tête de Maurice-Quentin de Latour, de l'Académie royale de peinture et de sculpture, demeurant rue Neuve-des-Petits-Champs, qui en aura la jouissance après la mort de l'abbé.

In the event it seems that the estate was insufficient to cover the various legacies and disputes. La Tour renounced the succession universelle, but Vernet did so too. Four years later La Tour offered to surrender the annuity of 2000 livres against a single payment of 10,000 livres "par pure considération" for Huber, "et dans un esprit de conciliation". The estate was still under discussion in 1770, when it was the subject of a bizarre letter from La Tour to Vernet (*v.* DOCUMENTS).

The abbé's inventaire après décès included an extensive wardrobe with clerical clothes – including nine rabats – of the kind shown in the later pastels, but also a coat in "camelot gris fourré de peaud de renard" which may be that shown in the earlier pastel. In the bedroom was found "un petit chandelier a deux branches et double cabochon de cuivre dore d'or moulu" which might be that shown in the larger pastels, as could the armchair covered in "velours d'Utrecht cramoisi". Apart from numerous prints in ebonised frames, the few pictures included "une esquisse en pastelle faite par Parrocel peintre a Paris representant une publication de paix sous glace dans la bordure a filets de bois doré prisé cent livres" – conceivably the framed picture in the background of the Geneva pastel.

The question as to which version of the *abbé lisant* was exhibited at the Salon in 1742 has recently been broached. The natural assumption is that this would have been the larger version which belonged to the sitter, while that retained by the artist was effectively a studio replica. But Debrie & Salmon 2000 (p. 79) argue that the differences in handling, and the use of a technique in the Geneva version which is found in pastels shown at salons from 1746 on, indicates that the Saint-Quentin version was that shown in 1742, and that the Geneva version was a "l'imitation autographe destinée à l'ami portraituré ou à sa famille."

There are it seems to me several difficulties with this theory, although none is insuperable. One might argue that the reference in Huber's will to "mon portrait" intended for Orry demonstrates that the sitter possessed only one La Tour portrait, which must be the 1735 pastel: but both this and the later Geneva pastel formed part of the disputed estate, and must have belonged to Huber unless subsequently acquired by the family. But it seems unlikely that La Tour would have made such an important work (without even referring to it in the long 1770 letter) when his friendship was with the abbé rather than his family. For Salmon's technical argument to be really convincing, the replica would have had to be made after a significant interval, and as close as possible to 1746. This presents no difficulty if as Salmon thought the abbé were still alive: but with the correct date of his death, the interval is uncomfortably short for the technical differences to be attributed to chronological development.

To this debate we can now add the additional, if also imprecise, evidence of the inventaire après décès. Immediately after the Parrocel pastel mentioned above appear the only other pastels in the inventory:

> A l'egard de deux tableaux en pastelle representans portraits d'hommes sous leur glaces dans leurs differentes bordures de bois doré étants au dessus des deux portres de lad[ite] chambre a coucher aux deux cotes de l'alcove il n'en a été fait aucune prisée attendu la reclamation qui a été faite par le Sr De Latour peintre de L'academie royale de peinture et de sculpture sur le proces verbal dud[it] Sr Commissaire Daminois comme apparenans aud[ite] Sr De la Tour pourquoy n'en est icy fait mention que pour servir de memoire.

Of course it is not certain that these are portraits of Huber himself, nor whether they include the earlier pastel. But to me the positioning of these two as symmetric overdoors is supportive of the proposition that at least one was his version of the *abbé Huber lisant*, nor would it seem from the hang that it was in the course of being copied.

When the chevalier de La Tour was trying to sell his brother's pictures (at some stage before he made his will in 1806), the handbill he printed gave pride of place to the abbé Hubert lisant, placing it at the head of the list:

> Le Portrait d'un Abbé, assis devant une table, sur laquelle il y a un in-folio, qui sert de pupitre à un autre in-folio dans lequel il lit; il est si occupé de sa lecture, qu'il ne s'aperçoit pas qu'une des deux bougies qui l'éclairent, file et fait fondre la cire qui coule le long de cette bougie, et sur le chandelier à deux branches qui est à sa droite. Ce Tableau est sans contredit le plus vrai & le plus beau qui ait jamais été fait en ce genre, il fait l'admiration de tous ceux qui le voient.

We may not have letters by which Huber introduced his friend to specific commissions, but the pattern – and the priority – of these connections, with Orry, the Rohans, Tencins, La Pouplinières and the other tax farmers is clear enough. What Huber left La Tour was ultimately far more valuable than the financial legacy that did not materialise: it was this network of contacts and credit – in the broadest sense – on which an artist's career was founded.

J.46.1899 L'abbé HUBER, jeune, en douillette, coiffé de la barrette, pstl/ppr gr., 62x49.5, inscr. *verso* "Jean-Jacques Huber, dit l'abbé Huber, fils de Jean-Jacques et d'Anne-Catherine Calandrini. Embrasse la religion catholique. Fut chargé d'affaires de France à Turin. Etait très lié avec le peintre La Tour, auteur de ce pastel qui m'a été légué par Mathilde Gaussen, née Huber. La Tour a fait un autre pastel de son ami l'abbé, assis et lisant. L'original est à Chambésy, chez Ernest Saladin. Une copie de La Tour lui-même, au Musée de Saint-Quentin, sa patrie. Signé: A. Huber" (Geneva, mAH, inv. 1927-0001. Jean Huber, frère [?neveu]; Mathilde Gaussen, née Huber, sa [petite]-fille; desc. N. Huber. Dep. Fondation Gottfried Keller, Berne, 1927). Tech.: examined Olivier Masson c.2024; central sheet rotated 5° anticlockwise. Lit.: "Les pastels de Genève", *Journal de la ville de Saint-Quentin*, 5.III.1912, p. 1 n.r.; Gielly 1927b, repr. p. 92, c.1736; Rheinwald 1927; B&W 183, fig. 69; Brazier 1957–59, pl. I; Lüthy 1959–61, II, p. 221 n.r.; Suzanne Stelling-Michaud, *Le Livre du recteur de l'Académie de Genève (1559–1878)*, 1972, p. 94, as 1732; Philip Conisbee, *Painting in eighteenth-century France*, Oxford, 1981, fig. 103; Loche 1996, no. 123; Debrie & Salmon 2000, p. 74, ill. 25; Salmon 2024, fig. 83 φσ



J.46.1899↘

J.46.1901 L'abbé [HUBER] assis sur le bras d'un Fauteüil, lisant à la lumière un in-folio, Salon de 1742, no. 129. Lit.: Anon. 1742

J.46.1902 =?pstl/ppr gr.-bl., 81x102 (Geneva, mAH, inv. 1911-0068. [?legs: Orry; not completed, will disclaimed by La Tour and Vernet] Jacob Huber, frère; Isaac Vernet, inv. 1773; [son frère Jacob Vernet (1698–1789); sa fille, Catherine-Charlotte, Mme Pierre Fabri; sa fille Catherine-Marie, Mme Michel-Jean-Louis Saladin du Vengeron; desc.: leur petitfils] Ernest Saladin, legs 1911). Tech.: examined Olivier Masson c.2024; dry and wet pastel applied to several overlapping sheets of paper including a central piece c.77x56. Frame: elaborate Lous XV swept frame with rocaille corners and centres. Exh.: Geneva 1951, no. 37; Geneva 2019. Lit.: Stryienski 1912, p. 18 repr.; Clouzot 1920, p. 158 repr.; Albert Rheinwald, "L'abbé Huber ou la psychologie d'une conversion", *Genava*, V, 1927, pp. 93–104, repr.; B&W 182, fig. 149; Lüthy 1959–61, II, p. 221 n.r.; Золотов 1960, pl. 6, pl. 7 (detail); Renée Loche, "Die Sammlung: Maurice Quentin de La Tour, Bildnis des Abbé Huber", *Du: kulturelle Monatsschrift*, XXIV/7, 1964, pp. 69f repr.; Золотов 1968, repr. p. 83; Kalnein & Levey 1972, pl. 136; Michael Fried, *Absorption and theatricality*, 1980, p. 195; Wakefield 1984, fig. 77; Apgar 1995, p. 128 repr.; Loche 1996, no. 124; Kathleen Nicholson, in Joanna Woodall, ed., as *Portraiture: facing the subject*, Manchester, 1997, p. 52, fig. 11; Debrie & Salmon 2000, p. 78, ill. 26, as version p.1742 Salon; La Tour 2004a, p. 123, fig. 2; Joachimedes 2008, fig. 48; Burns & Saunier 2014, p. 74f repr.; Jeffares 2014j; Salmon 2024, fig. 146 φσ

J.46.1902↘



ESSAY

J.46.1903 ~repl., pstl/4 feuilles ppr, 79x98 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 1 [inv. 1849, no. 1]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 1, abbé lisant; son testament 20.IX.1806, no. 1, Hubert; legs 1807). Tech.: "taches nouvelles sur la soutane, dans le fond et sur le visage", rapport du 23.XI.1945 after return from Sourches; conserved Leila Sauvage & al. 2023; mounted on canvas on a strainer with corner cross-bars; glass replaced; executed on four sheets of paper with central vertical join, horizontal join on left higher than that on right. Frame: Louis XV pastel frame. Exh.: Maubeuge 1917, no. 101; Paris 1927a, no. 36; pl. XXIX-41; La Tour 1930, no. 40; Paris 1949. Lit.: Duplaquet 1789, pp. 29–31 ("inimitable"); Bengesco 1898, p. 10 repr.; Lapauze 1899, no. 1 repr.; Fleury 1904, no. 1, pl. I; Tourneux 1904a, repr. p. 25; Erhard 1917, no. 2 repr.; Porter 1920, p. 16 repr.; B&W 181, fig. 117; Fleury & Brière 1932, no. 23; Paul Brazier, conférence, Société académique de Saint-Quentin, *L'Aisne nouvelle*, 28.XI.1940, p. 2 repr.; Ratouis de Limay 1946, pl. XII/16; *L'Aisne nouvelle*, c.II.1947, conserved by Léon Lepeltier; Guth 1952, repr. p. 47; Fleury & Brière 1954, no. 23; V. & L. Adair 1971, p. 81 repr.; Bury 1971, pl. 24; Debrie 1982, p. 16 repr.; Alastair Laing, *Lighting*, 1982, fig. 16; Debrie 1983, p. 66 repr.; Debrie 1991, p. 123ff repr.; Debrie & Narbonne 1993, p. 35 repr.; Debrie & Salmon 2000, p. 78, ill. 27; Cabezas 2004, p. 28 repr., p. 32 detail repr.; Fumaroli 2005, p. 30 repr.; Fumaroli 2007, repr.; Jeffares 2014j; Bennasar 2018, fig. 25; Saint-Quentin 2021, p. 22 repr.; Brunel-Duverger & al. 2023; Le Bellégo & Brunet 2023, no. 27 repr.; Salmon 2024, fig. 145 Φσ

J.46.1903↘



LARGER IMAGE Zoomify ESSAY

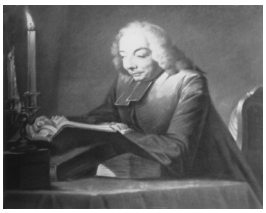
Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

~det. appears in Schmidt grav. La Tour autoportrait

J.46.1907 ~version, 84x103 (US PC 1967). Lit.: Roche 1996, p. 439

J.46.1908 =?cop., pstl, 86.4x104.1 (New York, Christie's, 23.III.1984, Lot 112 repr., school of La Tour, est. $1500–2000, $1100 [=$1210]. ?London, 20.V.1992, as ?Voltaire, attr. Liotard, 85.1x101.6) φκ

J.46.1908



J.46.191 ~?cop., abbé assis, lisant à la lumière d'une bougie, pstl, 81x99 (Versailles, Blache, 7.VI.1973, Lot 35 n.r., éc. de La Tour, Ir3800)

J.46.1911 ~cop. Charles Escot (1834–1902), pstl (Tourcoing, mBA. L'artise; acqu. 1876). Lit.: Salmon 2004a, p. 50 n.r.

J.46.19112 ~cop. Charles Escot, pstl/ppr, 83x100 (Gaillac, mBA, inv. 888.01.05)

J.46.19116 ~cop., pstl, 73.4x90 ov. (London, Phillips, 5.VII.2000, Lot 274 repr., est. £500–700) φκ

J.46.1912 ~cop. Édouard Dantan (1848–1897), pstl, 83x102 (Paris, Christie's, 30.I.2008, Lot 63 repr., inconnue, est. €600–800. Munich, Scheublein, 22.III.2013, Lot 338 repr., est. €1200; Munich, Scheublein, 21.III.2013, Lot 567 repr., est. €800; Munich, Scheublein, 5.XII.2014, Lot 362 repr., est. €600; Munich, Scheublein, 29.VI.2018, Lot 425 repr., est. €450)

J.46.1913 ~cop. XIX^{e}, pstl, 81x100 (Paris, Drouot, Libert, 20.VI.2012, Lot 4 repr., est. €2–3000, b/i; Versailles, Eric Pillon, 14.X.2012, Lot 25 repr., est. €1000–1500) φ

J.46.1914 ~cop. [?XX^{e}], pstl, 70x90 (Mayenne, Blouet, 23.II.2014, Lot 65 repr., est. €100–150) φ

J.46.19141 ~cop. Raymond Casez, pstl/ppr, 70x88.5 (Saint-Quentin, Hôtel des ventes, 7.V.2020, Lot 244 repr., est. €50–70; Compiègne, Acteon, 7.V.2022, est. €50–80) φκ

J.46.19143 ~cop. Robert Richard, pstl, 79x98 (PC, dep.: Saint-Quentin, musée Antoine-Lécuyer) φκ

J.46.19141 ~cop. Raymond Casez, pstl/ppr, 79.5x97.5 (Compiègne, Acteon, 26.III.2022, Lot 95 repr., anon., est. €100–150) [new attr.] φκν

Mme Huet 1753

Mme **HUET** has not been identified; the name is very common. It is unclear why B&W expressly reject the idea that this is the 1752 pastel of Mme His J.46.1893, as the description and date fit, and the misspelling credible. A family of this name was prominent in Saint-Quentin (and played an important role at the end of La Tour's life). But there is nothing to suggest that La Tour was in contact with Saint-Quentin families in 1753. It is more likely that she was the wife of a member of the family of animal and flower painters at the Académie de Saint-Luc, including Nicolas (c.1718–1792) and his brother Christophe II (1700–1759).

J.46.1915 Mme HUET, avec un petit chien, Salon de 1753, no. 77. Lit.: B&W 184, ≠B&W 179 (Mme His) or B&W 455 (Mme de Courcy)

Madame Infante

J.46.1916 Marie-Louise-Élisabeth de France, **Madame INFANTE** (1727–1759), une des quatre têtes de Mesdames de France (l'artiste; legs: marquis de Marigny, testament de 1768). Lit.: B&W, p. 75; La Tour 2004a, pp. 34, 37, n.46 [*v. J.46.1206 supra*]

J.46.19162 [?Madame INFANTE] Elizabeth of Bourbon-Parma, facing, in white linen bodice with blue-trimmed corset, Nattier blue cloak and blue bow tie fastened with a jewel, jewelled diadem in powdered hair, cystal earrings, pstl/ppr, 59.7x43 (Marchese Ugo Pietro Spinola of New York and Rome; New York, Anderson Galleries, 3.V.1928, Lot 136 n.r., cert. Count Malaguzzi of Bologna) [?attr.]

Izarn

J.46.19165 ?Antoine-Godefroy d'**IZARN** de Frayssinet (1730–p.1772), commandeur de l'ordre de Malte, oncle du baron de Laguépie, croix de Malte, ruban rouge au cou, cuirasse, l'épaule et le bras gauche couverts d'une fourrure petit gris semée de points noirs, pstl, 86x72, inscr. LA T UR (château de Laguépie 1796. Desc.: M. Ricard, Cordes, Tarn; desc. Mme Pasturel de Carmaux (Tarn), offert au Louvre, 6.I.1921, refus). Lit.: *Bulletin archéologique historique et artistique de la Société archéologique de Tarn-et-Garonne*, 1913, p. 367, "le curé de Cordes announces un pastel de La Tour dont il a été question dans le *Clairon cordaisi*"; Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.

J.46.1917 Monsieur **J…**, receveur au parlement de Bourgogne [?Joseph Joly de Bévy (1704–1746), président de la chambre des Comptes de Dijon], pstl (fille du sujet c.1764)
~cop. Crommelin, v. J.2516.101 for identification

Le père François de Paule JACQUIER (1711–1788), mathématicien, pstl, inscr. "La Tour" (Paris, Drouot, Coutau-Bégarie, 30.IX.2020, n.c.) [v. Voiriot, J.773.1281]

J.46.1919 Étienne JEAURAT (1699–1789), garde des tableaux du roi, en robe de chambre bleue à ramages; un mouchoir noué autour de la tête, une palette à la main, pstl, 63x52 (Henri Didier 1860). Exh.: Paris 1860, no. 31. Lit.: B&W 190, ?attr. [v. Silvestre, v. J.46.2937]

Jolyot de Crébillon 1761

Prosper **JOLYOT DE CRÉBILLON** (1674–1762), de l'Académie française 1731, des académies de Dijon et de Rouen, tragédien, censeur royal 1735. After a lapse in activity he was encouraged by Mme de Pompadour (who arranged a pension of 100 louis in 1745).

He taught Casanova French: the adventurer described him (*Histoire de ma vie*, BnF MS, livre III, f° 18v) as a colossus, 6 pieds tall (195 cm):

> Crebillon avoit une taille de six pieds: il me surpassoit de trois pouces; il mangeoit bien, il narroit plaisamment, et sans rire, et il étoit celebre pour les bons mots.

Something of this physicality is caught in La Tour's Roman, wigless icon, shown in the last year of his life. For d'Hémery (police report, 1.I.1748), he was "grand, bien fait et d'une belle physionomie". By the time of La Tour's portrait, his age was a cause of comment: the *Mémoires secrets* (14.II.1762) noted that when meeting him, the king commented that he was more than 80 years old; "Non, sire", he replied, "c'est mon extrait baptistaire qui les a."

The finished portrait shown in 1761 is known from Saint-Aubin's sketch in the salon livret as well as from a number of engravings; it was praised by the critics, notably by Le Blanc. Since Saint-Aubin repeats the sitter's age, 88, it seems probable that the version exhibited was J.46.1922, the one that subsequently belonged the duc de Trévise and bears this annotation. Salmon (La Tour 2004a, p. 92) considers that Diderot's praise was in part due to the novelty of presenting the sitter à l'antique, and considers it one of the first such examples: but the trope was commonplace in the Grand Siècle; Liotard had revived the mode eight years before with portraits imitating cameos (e.g. Bessborough), and La Tour may well have known Dassier's medallion of Montesquiou in Roman style (1753).

The salon version may or may not be the pastel recorded in Jean-François de La Tour's will, one of the few items sold in the 1810 sale; that in turn may or may not be the pastel in the duc de Trévise's sale, but cannot be the one Denon owned (his engraving gives the sitter more hair and a modern costume, found in reverse in the Carlier de Fontobbia pastel J.46.1942). No doubt concerns the autograph status of the Saint-Quentin préparation J.46.1937: it is far more brilliant than any of the surviving copies of the finished portrait.

In the same salon Jean-Baptiste Lemoyne exhibited a bust of Crébillon (no. 113, terracotta; Réau 1927, no. 115). A funeral monument commissioned by the king from Lemoyne, incorporating the bust with a figure of Poésie, was refused by the curé of Saint-Gervais as the subject was a playwright. It eventually found its way to the musée des Beaux-Arts de Dijon, his home city, but remains little known. In addition there are images by Aved (Wildenstein 1922, no. 27), Cochin (engraved Watelet 1762) and Pesez. The Aved reveals the same cleft chin found in the Saint-Quentin préparation but lost in the copies.

The secondary literature includes a number of confusions between the sitter and his son, Crébillon fils.

J.46.192 JOLYOT DE CRÉBILLON, en costume romain, Salon de 1761, no. 47. Lit.: Bridard de La Garde 1761; Diderot 1761; Le Blanc 1761

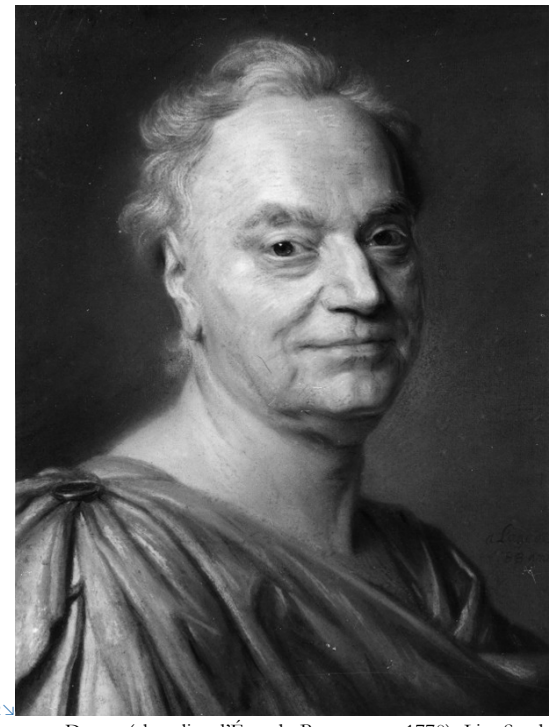
J.46.1921 ~Saint-Aubin sketch from 1761 Salon livret, annotated "Mr de Crébillon agé de 88 ans"

J.46.1921



J.46.19215 =?pstl sous verre, non décrit (M. de Crébillon; inv. p.m., Joullain, 6–9.V.1777, 15 livres)

J.46.1922 =?pstl, 46x39, inscr. → "a L'age de /88 ans" ([?Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 4; son testament 20.IX.1806, no. 2; legs 1807: Saint-Quentin; vente Paris, Paillet, 1810, Lot 4]. César-Florimond, marquis de La Tour-Maubourg; desc.: his widow's great-nephew, Edmond, 5e duc de Trévise; London, Sotheby's, 9.VII.1936, Lot 116 repr.; £60; Duval. Fritz Mannheimer (1890–1939), director of bank Mendelssohn & Co.; his widow, née Marie Jane Reiss (1917–2004), Vaucresson, France; seized ERR, inv. Ma506, Bundesarchive B323/1086). Lit.: Duplaquet 1789, p. 25; B&W 79; Brière 1932a; Debrie & Salmon 2000, p. 183, ill. 100; Cabezas 2006; Salmon 2024, fig. 484 Φ



J.46.1922↘

J.46.1923 ~pnt., Doyen (chevalier d'Éon de Beaumont a.1770). Lit.: Sandoz 1975, no. 29

J.46.19241 ~grav. Jean-Baptiste Bradel 1770. Lit.: Sandoz 1975, pl. X, 29 Ba

J.46.19242 ~grav. anon. (BnF, AA3, Doyen)

J.46.19243 ~grav. Louis-Jacques Cathelin, 19x11.7, lettered "PROSPER JOLYOT DE CRÉBILLON/De l'Académie Françoise &c.", "De la Tour Pinx.|L. J. Cathelin Sculp."

J.46.19244 ~grav. François-Robert Ingouf, 19.9x12.3, lettered "*PROSPER JOLYOT*/DE CRÉBILLON/De l'Académie Françoise/&c.", "De la Tour pinx. | C. P. Marillier Ornam. del. | Ingouf Junior Sculp / 1784", frontispiece to Crébillon, *Œuvres*, Paris, 1785

J.46.19245 ~grav. Pierre-Étienne Moitte, pour Jacques Restout, *La Galerie française*, 1771, 26.6x18.7, lettered "CREBILLON/De la Tour pinx./Moitte sculp."

J.46.19247 ~?version, pstl (Étienne-Nicolas Dutartre de Bourdonné (–1782), trésorier receveur général et payeur des rentes du clergé; inv. p.m., 25.II.1782, anon., "deux pastels dont le portrait de Crébillon" [*n.q.* J.9.83885], 48 livres with three other pictures). Lit.: Huchet de Quénetain & Weil-Curiel 2020, p. 395, n.92 [the inv. names neither artist nor which Crébillon]

J.46.1925 ~cop., pnt., 63x52 (Versailles, collection de l'Académie française, MV 2978)

J.46.1926 ~cop., pnt. (Rouen, mBA, inv. 1822.1.45). Exh.: Bordeaux 1956, no. 69

J.46.1928 ~=?pnt.; *verso* Moitte grav. (Alexandre Lenoir; Duke of Sutherland, 1838; Stafford House, London, catalogue 1862, no. 5). Lit.: Gower 1874, no. 120; Dussieux, p. 322

J.46.1929 ~cop., pstl/ppr, 54x44.5 ov. (Dijon, mBA, inv. 4155. Don M. de Saint-Quentin 1954). Lit.: Dijon 1972, no. 23 n.r. φκσ

J.46.1929



J.46.1931 ~?cop., pstl, 51.4x43.3 (Prault; vente p.m., Paris, Le Brun, 27.XI.1780, Lot 39, "d'après un Maître inconnu")

J.46.1934 ~cop., pstl, c.1860 (Paris, Drouot, Dubourg, 6.VI.1916, Lot 121 n.r., Ff45)

J.46.1935 ~cop., pstl/ppr, 48x39 (PC 2000; Paris, Briest, 27.IV.2001, Lot 88 repr. clr, est. Ff180–200,000, Ff110,000 [=Ff121,840]. New York, Christie's, 27.I.2010, Lot 141 repr., est. $20–30,000, $16,250. Galerie Alexis Bordes, Paris; cat. 2011, no. 14; PC 2014; Paris, Christie's, 25.III.2015, Lot 148 repr., est. €7–10,000, b/i; Paris, Christie's, 17–18.III.2016, Lot 455 repr., est. €2–3,000, b/i; Paris, Drouot, Thiery de Maigret, 22.III.2017, Lot 90 repr., est. €1200–1500, €1502; PC Paris; Paris, Artcurial, 26.XI.2024, Lot 71 repr., attr., est. €6–8,000). Tech: chain lines vertical; paper on dark brown canvas mounted on strainer with horizontal crossbar. Frame: Louis XVI frame with egg-and-dart decoration, acanthus leaf scotia, plain frieze, rais-de-cœur sight edge, heavy plain boss fronton with ribbon support. Lit.: La Tour 2004a, p. 92, fig. 1; Huchet de Quénetain & Weil-Curiel 2020, fig. 8 Φκσ

J.46.1935



J.46.1937 ~préparation, pstl/ppr br., 31x22 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 37 [inv. 1849, no. 44]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: "taches sur le front et dans le fond", rapport du 23.XI.1945 after return from Sourches. Frame: standard Louis XVI style Saint-Quentin livery frame, plain top rail. Exh.: Maubeuge 1917, no. 94; La Tour 1930, no. 58; La Tour 2004a, no. 12 repr. clr, n.e. Lit.: Lapauze 1899, no. 44 repr.; Fleury 1904, no. 44; Erhard 1917, no. 44 repr.; B&W 80; Fleury & Brière 1932, no. 10; Sutton 1949, pl. XXXVII; Fleury & Brière 1954, no. 10; Bury 1971, pl. 22; Debrie 1991, p. 101ff repr.; Debrie & Salmon 2000, p. 183, ill. 99; Cabezas 2004, p. 31 repr.; Graffigny 2004, IX, p. 185 repr.; Fumaroli 2005, p. 27 repr.; Prat 2017, fig. 390; Salmon 2024, fig. 483 Φσ



J.46.1937↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.194 ~dessin ou pstl? (Quintin Craufurd; vente p.m., Paris, Alexandre & Peytouraud, 20.XI.1820 & seq., Lot 375, Ff29. M. A., professeur de dessin; vente p.m., Paris, Moulin, 3.XI.1847). Lit.: B&W 81, ?attr.

J.46.1941 Prosper JOLYOT DE CRÉBILLON, en buste, de ¾, pstl (baron Denon; inv. p.m., 16.V.1825, anon. pstl "sous verre dans son cadre doré – portrait de Crébillon"; Paris, Pérignon, 1.V.1826, Lot 817 n.r., Ff30 (catalogue) ou Ff60 (Dréolle de Nodon) ; Dominique-Vivant, baron Brunet-Denon (1779–1845); inv. p.m., 24.VI.1845, "un pastel de Delatour", Ff20. Antoine-François, comte Andréossy; Paris, 13–16.IV.1864, Lot 4). Lit.: Dréolle de Nodon 1856, p. 135; lettre d'A. Lodon à Maurice Tourneux, 8.I.1905, ?=son pastel d'un homme âgé, à la toque bleue, assis dans un fauteuil, tenant une tabatière [J.9.3771]; B&W 82, ?attr.; Cabezas 2006, p. 46



J.46.19415

J.46.19415 ~grav. Dominique Vivant Denon (Chalon-sur-Saône, musée Denon, inv. 2005.02.49; proof avant la lettre, BnF). Lit.: Cabezas 2006, fig. 1

J.46.1942 =/?cop., pstl, 18.5x14.5 ov. (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.28. Don Yves Carlier de Fontobbia; *olim* as by Weyler). Lit.: Debrie 1985, no. 79 n.r.; Debrie 1993, repr., as of Diderot; Jeffares 2006, p. 581Aiv, éc. fr. Φκσ



J.46.1942

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1943 Prosper JOLYOT DE CRÉBILLON, pstl (Pierre-Michel Nempde du Poget (–1833), général de génie; son petit-neveu, L., 1898). Lit.: L., *L'Intermédiaire des chercheurs et curieux*, XXXVIII, 1898, 257

CRÉBILLON fils par La Tour (M. Capelle, offert au Louvre, 18.VI.1839) [v. Gautier-Dagoty, J.3408.102]

Joseph II.

J.46.1945 Kaiser **JOSEPH II.** (1741–1790), 66x52 (chevalier Gaspar de Vargny d'Audenhove; vente p.m., Bruxelles, Everaert van Bellinghen, 20.III.1897, Lot 127). Lit.: B&W 191, ?attr. [cf. Ducreux]

Jouenne

J.46.1946 M. de **JOUENNE**, d'Épernay, en buste, de ¾ à g., en habit bleu à jabot de dentelle, pstl, 39x30.5 (Paris, Georges Petit, Lair-Dubreuil, 8.III.1920, Lot 12 n.r., attr.). Lit.: B&W 192, ?attr. [The sitter untraced, unless Louis de Jouenne d'Escrigny d'Herville, sgr de Chantereine (–1786), capitaine d'infanterie, chev. Saint-Louis]

Jullienne c.1735–55

Jean de **JULLIENNE** (1686–1766), directeur des Gobelins, conseiller-honoraire amateur de l'Académie royale de peinture 1739, collectionneur.

Jullienne succeeded his uncle François de Jullienne at the Gobelins factory. A famous art collector, particularly associated with Watteau, many of whose works he had engraved by the Audrans, Boucher, Cochin etc., his contribution to the arts was recognised by the order of Saint-Michel (1736) and he became an honorary member of the Académie royale de peinture in 1740. Jullienne's artistic patronage also extended to pastellists: his inventory records a number of pastels by Mlle Natoire as well as by Alexis Loir, who also presented a bust of Jullienne to the Académie in 1781. A manuscript illustrated *Catalogue des tableaux de Mr de Jullienne*, dating from c.1756, is in the Morgan Library, New York (inv. 1966.8), repr. in Tillerot 2010 and London 2011). A major sale, with 1679 lots, took place in 1767, and a further sale after the death of his widow in 1778. In addition, the index of the 1756 album contains a pastel of Mme de Jullienne la jeune by Vigée.

The iconography of Jullienne himself includes portraits by Boucher, de Troy (engraved Baléchou) and a double portrait with Watteau, by Watteau, engraved Tardieu). Jullienne's admiration for Watteau was shared with Antoine de La Roque (who himself was portrayed by Watteau, engraved by Lépicié for the Recueil Jullienne).

Despite a certain similarity, the sitter in the much later Fogg portrait is not the same as the earlier Saint-Quentin man whose eyes are a different colour: the latter is identified by an old label. Neither is mentioned in any contemporary document associated with Jullienne. Nor is there any evidence that Jullienne owned a version of the La Tour portrait of Rousseau as Mme de Verdelin thought in her letter of 17.XII.1762 (*q.v.*).

J.46.1947 [??]Jean de JULLIENNE, pstl, 59x48, c.1755 (Cambridge, Fogg Art Museum, inv. 1943.862. Comte Jacques de Bryas; Paris, Drouot, Chevallier, 6.II.1905, Lot 16 repr., Ff20,000; Ducrey. René Gimpel; Samuel Reading Bertron, New York, acqu. 1912; dep.: Metropolitan Museum of Art 1920–24; Geoffrey Dodge (brother of Murray W. Dodge, partner in Bertron, Griscom & Co.), Paris, 1927; Wildenstein; Grenville L. Winthrop, acqu. 1930, $25,000; legs 1943). Frame: Louis XV swept frame with rocaille corners and centres; *v.* entry for J.46.1612 above. Exh.: New York 1920, p. 10, inconnu; Paris 1927a, no. 71, pl. XXV-36, inconnu; Cambridge 2017, repr. Lit.: *Rider's New York city*, 1924 ed., p. 447; B&W 655, fig. 49, as inconnu; Gimpel 1963, pp. 307, 308; Cambridge 1969, p. 250; Watteau 1984, p. 426; Kopp & Tonkovich 2009, fig. 6; Tillerot 2010, no. 101, repr. cvr; Gimpel 2011, pp. 450, 451; London 2011a, fig. 14; Bussmann 2015, fig. 2, as of Jullienne; Salmon 2024, fig. 463 [?identification] φ?δσ



J.46.1947↘
LARGER IMAGE

J.46.1948 ~cop., pnt., 73.5x60 (PC), attr. Perronneau a/r La Tour by G. de Salvatore, expert, Dijon, c.1960 [??attr.]

J.46.1949 Jean de JULLIENNE, préparation, pstl/ppr, 32x24, c.1735?, inscr. "Julienne" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 56 [inv. 1849, no. 46]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Frame: Louis XV style pastel frame card mount. Exh.: Maubeuge 1917, no. 54; La Tour 1930, no. 37. Lit.: Lapauze 1899, no. 46 repr.; Fleury 1904, no. 46; Erhard 1917, no. 31 repr.; Alfassa 1919, p. 137 repr.; B&W 193, fig. 133; Fleury & Brière 1932, no. 24; Fleury & Brière 1954, no. 24; Debrie 1991, p. 127ff repr.; Debrie & Salmon 2000, p. 222, ill. 152; Tillerot 2010, no. 102; Salmon 2024, fig. 464 Φσ



J.46.1949↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.19492 ~cop. Raphael Bouquet, pstl, 32.5x24, s ↙ (Paris, Maison R&C, 18.VI.2024, Lot 152 repr., with pendant J.46.25717, as by Bougot, est. €800–1200) φκν

L'abbé de La Barben ?c.1773

There are several questions about this pastel which I have seen only once, in 2004, without reaching a firm decision on whether it is autograph or not; the execution seems too weak. At first sight it appears to date from the mid century (although there is nothing solid in the costume to prevent a later date), and represents a man of perhaps 40–50 years old. However, ignoring Paul-Albert de Forbin, chanoine de Saint-Sauveur d'Aix, who died in 1699, the "abbé de La Barben" can only refer to one of his great-nephews: Claude-Paul-François de Forbin de **LA BARBEN** (1744–1773), vicaire-général du diocèse de Châlons, or his younger brother Melchior (1754–p.1795). If by La Tour, chonologically only the elder brother is possible:Claude-Paul-François de Forbin de La Barben was the third son of Palamède de Forbin, sgr de La Barben, a captain in the régiment de Puisieux and his wife, Charlotte-Nicole de Caze. Born 29.IV.1744 in an unknown parish, he died in Paris 10.XII.1773, rue de la Madeleine (*Mercure*; Scellés, AN Y16). He was vicaire-général du diocèse de Châlons at the time of his death; nothing else is known of his career.

Melchior de Forbin de La Barben was born in Aix-en-Provence, paroisse Saint-Esprit 30.VII.1754, and became vicaire général ou grand vicaire d'Aix, chanoine-comte de Saint-Victor de Marseille, abbé commendataire de l'abbaye royale de Valbenoîte. The inscription on the pastel, with its reference to Aix, slightly favours the younger brother as subject; but thus further undermines the attribution, which seems improbable. Rejected in Jeffares 2006 as an anonyme, it appears here with all reservations for reference purposes.

J.46.1952 L'abbé de LA BARBEN, pstl/ppr, 34x26, inscr. *verso* "Monsieur l'abbé de la Barben/d'Aix en Provence" (Reims, mBA, inv. 846.8. Acqu. Cordier 1846). Exh.: Reims 1876, no. 1534. Lit.: Loriquet 1881, no. 146; Sartor 1909, no. 830, all as La Tour; B&W 194 n.r., as La Tour; Jeffares 2006, p. 583, éc. fr. [?attr.] φ?αδσ



J.46.1952

Jean-Louis LABAT, baron de Grandcour, pnt., 79x63 (PC Zurich 1994). Lit.: Candaux 1994, fig. 25, attr. La Tour [??]

La Beaumelle

J.46.1954 [Laurent-Anglivel de] **LA BEAUMELLE** [(1726–1773)], littérateur, pstl (desc.: PC 1932). Lit.: *L'Intermédiaire des chercheurs et curieux*, XCV, 1932, 958f

J.46.1955 ~grav. Philibert Boutrois, p.1800. Lit.: Hubert Bost & al., *Correspondance générale de La Beaumelle (1726–1773),* Oxford, VI, 2006, frontispiece [?attr.]

Mme de Laborde

In 1760 Rosalie-Claire de Nettine (1737–1820) married Jean-Joseph de **LABORDE** (1724–1794), banquier du roi, fermier général, homme d'affaires de Choiseul. Two years later her sister married the famous connoisseur Ange-Laurent de La Live de Jully. Laborde was also an active patron of the arts, and in 1763 he commissioned a Roslin pastel of himself (J.629.146); Roslin also made a pastel of his children. It is unsurprising that Laborde turned to the leading pastellist of the day for a portrait of his wife, but there is no evidence that it was ever executed. However Laborde's name appears in Ducreux's worklist that year (inviting speculation that La Tour may have redirected the commission). Two pendant pastels of the couple (J.9.1911 and J.9.1912) are too weak to be given even to Ducreux.

J.46.1956 Mme de LABORDE, née Rosalie-Claire de Nettine. Lit.: Ormesson & Thomas 2002, p. 136, lettre de Laborde à La Tour, 8.IX.1765 (archives de la maison de Noailles), "J'aimerais le portrait de ma femme par une main qui ne laisse rien à désirer"; ?executed

La Chaussée, v. Nivelle

La Condamine c.1751

Charles-Marie de **LA CONDAMINE** (1701–1774), chevalier de Saint-Lazare, de l'Académie royale des sciences, de la Société royale de Londres, et de l'Académie de Berlin, mathématicien, géographe et litterateur.

The son of a receveur général des finances à Moulins, he was educated at Louis-le-Grand. In 1719 he was admitted as a chevalier de l'ordre de Saint-Lazare, an honour he displays proudly in La Tour's portrait. (The ribbon shown, amaranth (deep red, close to violet), is that of the joint ordre de Saint-Lazare et de Notre-Dame du Mont-Carmel, and remained in use until 1773 when it reverted to the green ribbon of the original ordre de Saint-Lazare.)

The same year, at the age of 18, he enrolled as an officer in the régiment de Clermont, cavalerie, and saw action in Spain before hostilities were brought to an end by the Treaty of The Hague in 1720. On his return he turned to science, and was made an associate at the Académie des sciences in 1730 as a chemist (he was still shown as a lieutenant in the Clermont regiment in legal documents that year; the family fortunes having been diminished by the Law system, he was unable to purchase higher rank). He travelled widely, staying in Constantinople and the Levant in 1731 for five months, on his

return submitting a paper to the Académie des sciences on his mathematical and physical observations during the trip. Later he visited London and The Hague. In 1736 he was charged by Maurepas with a mission to Peru to examine the shape of the earth, returning only in 1745 having explored the Amazon and narrowly escaping death several times. The Berlin academy promptly made him a member, as did the Royal Society in London in 1748 and the academies of St Petersburg, and Bologna. His *Journal du voyage…à l'Équateur* appeared in 1751. Among the scientific discoveries was an accurate measurement of polar flattening, conducted with Bouguer (*q.v.*: La Font de Saint-Yenne 1754 thought his portrait has also appeared in the 1753 salon, apparently a confusion with that of Perronneau, J.582.1107); they quarrelled over an error Bouguer found in La Condamine's calculations.

La Condamine made many contributions to science on topics such as the variability of the speed of sound. He also wrote poetry, and had theories of education that anticipated some of Rousseau's ideas. But his most lasting contribution was his enthusiastic support to variolation – in response to the outbreak of smallpox in Paris in 1752. He published a *Mémoire sur l'inoculation de la petite vérole* in 1754, leading to correspondence with many European scientists. In the resulting controversy about the risks of inoculation (Jenner only introduced the safer technique of vaccination in 1796) he was supported by Voltaire, but decried by Bachaumont, who called him "Don Quichotte né de l'inoculation" (*Mémoires secrets*, 24.III.1765).

In 1760 he was elected to the Académie française, and was received by Buffon (to whom he had presented many natural history specimens from his South American trip).

In 1756 (with papal dispensation) he married his niece (she was 25, while he was 55); her brother, Antoine-Claude Bouzier d'Estouilly, later (1779) as lieutenant pour le roi de la ville de Saint-Quentin, played a role in approving La Tour's École gratuite de dessin in Saint-Quentin.

A supporter of the philosophes, so many of whose portraits appeared with his in the 1753 salon, La Condamine was a friend also of Choiseul. Maupertuis, a close friend, left him his papers. The pastel was mentioned by several critics but only in lists of sitters.

It was the abbé Duplaquet who described the sitter's deafness, "une espéce d'infirmité qui ne donne pas de prise à la vue…Dans son air attentive, dans son regard, dans le jeu de son visage, le Peintre a représenté la surdité". This is curious because the other pastels in this part of Duplaquet's éloge were all in the chevalier de la Tour's collection (Tourneux 1899, followed by B&W, made this reasonable inference), but this pastel is not elsewhere mentioned (e.g. in the chevalier de La Tour's will or sale); it is most unlikely that Duplaquet would have seen it in 1753, but he may simply be reporting Jean-François de La Tour's description.

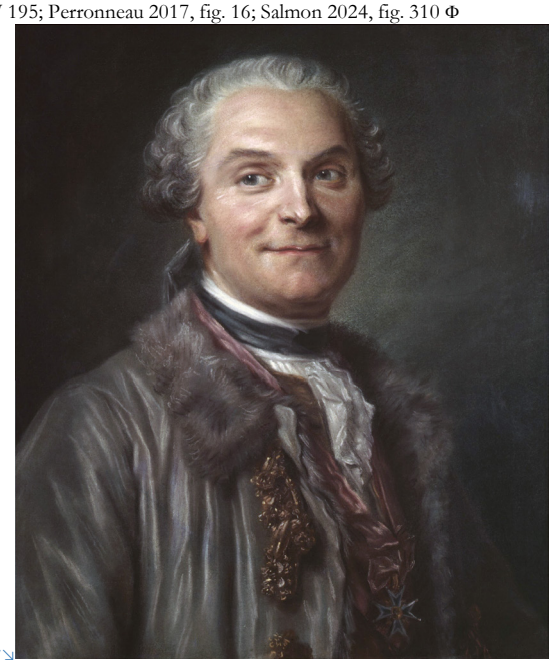
La Condamine's deafness was well known, indeed the subject of an epigram which La Condamine reputedly circulated at his reception at the Académie: "il est bien sourd, tant mieux pour lui/Mais hélas, non muet! Et tant pis pour les autres." James Boswell noted that he was "so deaf the he could hear only by the assistance of a horn". The disability dated back to well before 31.VII.1751, when he wrote to Rousseau recommending the skills of M. Pereire, a specialist in the field.

He died from sepsis having submitted to an experimental hernia operation that involved excision by injection of sulphuric acid, a procedure later opposed by the Académie de chirurgerie. His éloge was written by Condorcet, and remains the basis of most biographies.

There are portraits by Carmontelle (1760; Chantilly) and Cochin (1759, engraved Choffard 1768), both in profile. The former, like the La Tour, shows the Saint-Lazare prominently. The Cochin profile is closely followed by a Wedgwood jasper medallion (V&A, inv. WE.5166-2016). In contrast to the serious demeanour offered by the other artists, La Tour gives his sitter a smile not unlike d'Alembert's, but it sits oddly on this much-travelled 52-year-old scientist.

When was the portrait made? What appears to be an autograph letter to La Tour (although his name does not appear on the surviving sheet), signed by La Condamine and dated 17.VII.1751, is transcribed in DOCUMENTS; it is phrased somewhat elliptically and refers to one of the addressee's works "qui a l'âge d'une fille de seize ans et qui est aussi frais qu'elle"; after praising the artist's secret pastel fixative, he reminds him that he had led La Condamine to hope that a copy might be made by one of his pupils; La Condamine intended to return the portrait personally for this purpose. He might simply mean that the portrait made him look younger rather than that is was done in 1735 (he might even allude to a passage in Louis de Boissy's comedy *Les Dehors trompeurs*, 1740, V:ii); and we do not know if a copy was made for his sister (presumably Anne-Marie-Louise, who in 1725 married Antoine Bouzier, and was the mother of the niece La Condamine married in 1756, Marie-Louise Charlotte – who was 25 at the time of the letter, and an unlikely La Tour subject for a pastel, still less for a repetition).

J.46.1957 Charles-Marie de LA CONDAMINE, en veste grise bordée de fourrures ouverte sur un gilet mauve, pstl/ppr, 54.5x44.5, Salon de 1753, no. 88 (Pittsburgh, Frick Art Museum, inv. 1970.040. [?Jean-François, chevalier de La Tour 1789]. Marie Heilbron, vicomtesse de La Panouse; Paris, Chevallier, 32 rue Monceau, 26–29.IV.1882, Lot 418, Ff250; PC Paris. Paris, Galliera, Ader, 10.VI.1966, Lot 7, Ff38,000; Wildenstein, New York; Helen Clay Frick (1888–1984) 1968; acqu. Museum 1970). Frame: Louix XV with rocaille corners; straight top rail. Exh.: Pittsburgh 2000. Lit.: Duplaquet 1789, p. 25, "le peintre a représenté la surdité"; Tourneux 1899, p. 490n; B&W 195; Perronneau 2017, fig. 16; Salmon 2024, fig. 310 Φ



J.46.1957↘ *Photo © The Collection of The Frick Art & Historical Center, Pittsburgh, Pennsylvania*

J.46.1958 ~?version (?commissioned by sitter for his sister, 1751) [inferred from La Condamine letter of 17.VII.1751]

J.46.196 ~version, pstl (PC 2004) Φκ

J.46.196
Photo courtesy Lugar do Olhar Feliz



La Fontaine Solare de La Boissière, v. Sesmaisons

Mme Lafrète c.1770

J.46.1964 Mme de Lafrete [?Mme Jean-Jacques **LAFRETE**, née Angélique-Michelle-Rosalie Jogues de Martinville (1741–1783)], pstl/ppr br., 22x14.9

ov., inscr. with a poem by Sireul on the mount, c.1770 (Paris, ENSBA, inv. PM 2773, as of Mme Lagreté. [?Richard Owen]; Ambassador & Mrs Jesse I. Straus 1934; as Mrs Irma Nathan Straus; New York, Parke-Bernet, 21.X.1970, Lot 19 repr., $1500. Don Mathias Polakovits). Exh.: New York 1934, no. 46 n.r. [?attr. La Tour's house at Auteuil was bought from her sister, Michelle-Narcisse Jogues de Martinville] Φαδ



J.46.1964↘

Photo courtesy Sotheby's

La Galaizière, v. Chaumont

?Joseph-Louis LAGRANGE (Bruxelles, Fievez; 25–26.VI.1923, Lot 50 repr., attr.). Lit.: B&W 947 [v. Éc. fr., J.9.1931]

Lagupie, v. Izarn

Laideguive 1761

Pierre-Louis **LAIDEGUIVE** (1704–1775), notaire au Châtelet 1731–75, secrétaire du roi 1772, audiencier en la chancellerie près la Cour des comptes, aydes et finances de Montpellier; ∞ 1732 Marie-Anne-Madelaine Rahault (–1778).

Laideguive was one of the most important notaries in Paris, his étude (XXIII) located in the rue des Grands-Augustins. After his death, the *Journal de politique et de littérature* (25.II.1776, p. 268) called him "notaire célèbre, & des plus occupés de Paris", noting the exorbitant price of 300,000 livres reputedly paid for his office instead of the standard price of 40,000 livres. He was succeeded by Brichard, who remained La Tour's notary. Laideguive's cousin Antoine-Pierre Laideguive, also a notary, had gone bankrupt in 1744, and Laideguive was at the forefront of attempts to reform the profession to reduce the frequency of such events (usually arising from deposit taking: *v.* P. T. Hoffman & al., *Priceless markets*, 2000, pp. 145ff).

Laideguive's name appears frequently in the DOCUMENTS, from his involvement in the Salles affair in 1759, shortly before the Salon exhibition (where La Tour's pastel was praised by Diderot, Floding and Bridard de La Garde), indicating that the portrait may have been in partial recompense for his help (Floding reported a payment of only 200 livres in his letter to Tessin of 23.XI.1761). Laideguive was mentioned in La Tour's 1768 will, both as beneficiary and as custodian of an annuity (notwithstanding his earlier views on notaries' deposit taking).

The portrait, noted immediately for its spontaneity, *sprezzatura* and bold composition (the pose echos and develops the much earlier Dupouch J.46.1693 and Huber J.46.1901 portraits, adding a well-thumbed duodecimo volume in calf, still with its place-marks), offers a clear demonstration of La Tour's use of the préparation: its expression faithfully recreated in the full portrait, but with completely different strokes. The public exhibition of his portrait in so informal a guise (as Bridard de La Garde put it, "on ne peut voir une position plus facile, plus vraie, & plus d'illusion dans aucun Portrait qui soit sorti des mains de M. de *La Tour*") may have been intended to project confidence in his profession. Floding's interpretation – that Laideguive is "méditant sur la lecture qu'il vient de faire" – echoes the 1753 livret description of Mlle Ferrand, suggesting that the reading is more than a casual consultation of a reference work.

Laideguive purchased drawings by Bouchardon and Hubert Roberts at the Mariette sale in 1775 (Rosenberg 2011). He is also recorded as the purchaser of six sculpted groups of children, Lot 987 in the duc de Tallard's sale, 22.V.1756 (Getty Provenance Index).

No posthumous inventory for Laideguive is known, but his wife, who died three years later, 6.V.1778, made a testament, 25.I.1778 (Archives de Paris, série D.C6/257) before his successor, Brichard; apart from numerous monetary bequests to relatives, she left to "Made Boitel niece de mon Mary le portrait de mon Mary que javais en Bracelet"; this was valued at 375 livres, the bequest taxed at 4. Mme Boitel, née Marie Laideguive (1724–1782), was femme de chambre du duc de Bourgogne and later of the comte and comtesse de Provence. The miniature may have been derived from it, but there is no mention of the La Tour pastel.

The explanation is found in Pahin de La Blancherie's 1783 comment (singling out the work with the Mondonville pendants among the artist's œuvre) that it could be seen "chez M. son fils, Conseiller à la cour des Aides" – in fact, his son-in-law, Antoine-François Lemoine de La Clartière.

The subsequent provenance before Monbrison (revealed in the 1872 expertise of Blodgett's collection by Léon Gauchez and Étienne Le Roy) is not known, but the pastel was identified by 1872, and is confirmed by Saint-Aubin's sketch with the somewhat cryptic annotation "Mr Lesdeguive notaire chés lequel demeure Mr de la poute". The préparation was donated to the Dijon mBA as an inconnu by Émilien-Marie Vionnois, whose father had been an engineer in Saint-Quentin c.1825.

The Barcelona pastel is currently in an impressive Régence frame, unlikely to be original.

J.46.1969 Pierre-Louis LAIDEGUIVE, méditant sur la lecture qu'il vient de faire, pstl/multiple sheets ppr, 100x84 [?94.7x76.3], Salon de 1761, no. 47 (Barcelona, Museu Nacional d'Art de Catalunya, inv. 065009-000. Comm. 200 livres; desc.: le gendre du sujet, Antoine-François Lemoine de La Clartière (–1803), 1783. George Conquéré de Monbrison (1830–1906). William Tilden Blodgett, New York, his inv., Gauchez, Le Roy, Paris, 10.VII.1872, no. 22; desc.: Miss Eleanor Blodgett, 1105 Park Ave, New York; acqu. 26.XII.1925, J. Seligmann, $20,000 including other items, purchase receipt no. 3274; [?part interest] Wildenstein 1925–27; Arnold Seligmann, Paris 1925; J. Seligmann; acqu. Francisco Cambó, Barcelona, 29.XI.1927; legs 1949, acqu. 1954). Tech.: investigated by Benoît de Tapol 2015, finding yellow ochre/egg preparation on blue paper (reported Gombaud & al. 2017). Frame: Louis XV frame with leaf and foliate corners, lozenge shaped centres, straight gadrooned top rail.Exh.: Paris 1874b; New York 1908, no. 82; Paris 1927a, no. 56, pl. XL-58; London 1932. Lit.: Bridard de La Garde 1761; Diderot 1761; Floding 1761; Pahin de La Blancherie 1783; Rioux-Maillou 1876, pp. 191ff, grav. repr.; Baschet 1927, p. 579 repr.; Ratouis de Limay 1927, repr. opp. p. 328, "un portrait tout d'intimité"; B&W 198, fig. 176; Wilenski 1928 ("La Tour at the height of his power"); Georges Wildenstein, "Le XVIIIe siècle", *Gazette des beaux-arts*, I.1932, p. 54–76, fig. 22; Wilenski 1949, pl. 54; Seligman 1952, pl. 22; Sánchez Cantón 1955, no. 46, pl. LVI; Seligman 1961, pl. 52; Золотов 1960, pl. 23; Золотов 1968, repr. p. 95; Bury 1971, pl. 62; Peter Schatborn & Istvan L. Szénássy, *Iconographie du notariat*, 1971, no. 516, fig. 80; La Tour 2004a, pp. 16f n.r.; Wall 2012, p. 217, fig. 29; Gombaud & al. 2017, p. 7 & n.3 n.r.; Salmon 2024, fig. 487φ



J.46.1969↘
LARGER IMAGE Zoomify

J.46.19691 ~Saint-Aubin sketch from 1761 Salon livret

J.46.19691



J.46.19695 ~grav. Charles Waltner (1846–1925), pour *L'Art*, 13.II.1876, no. 59

J.46.19696 ~cop., pnt., 90x70, etiquette cadre "…Laideguive notaire/d'après le pastel de La Tour exposé au salon de 1761/Collection de Mr William T. Blodgett" (Vannes, Ruellan, 27.II.2021, Lot 182 repr., as XIXe; Vannes, Ruellan, 24.VII.2021, Lot 283 repr., as XIXe)

J.46.1971 ~préparation, pstl/ppr, 41x32 (Dijon, mBA, inv. CA 361. Émilien-Marie Vionnois, juge au tribunal civil de Reims; don 1839). Exh.: Dijon 1972, no. 21, pl. V; Dijon 2000. Lit.: *Notice des objets d'arts exposés au musée de Dijon*, 1842, no. 80, inconnu; *Catalogue historique et descriptive du musée de Dijon*, 1869, no. 121; 1883, no. 361; Chabeuf 1913, pl. 25; Magnin 1914, p. 107; Lapauze 1919; B&W 199, fig. 141; Ratouis de Limay 1946, p. 40; Salmon 2024, fig. 488 Φσ



J.46.1971↘
Photo François Jay © Musée des Beaux-Arts de Dijon

J.46.1972 ~cop., pstl, 44.5x32.5 (Nice, Boisgirard Antonini, 28.IX.2023, Lot 151 repr., est. €80–120) [new identification, attr.] φκν

Guillaume-Claude de LALEU *(Paris, 10.VI.1921, Lot 2). Exh.: Paris 1908a, no. 42, pl. 32. Lit.: B&W 200, n.r., ?attr. [v. Éc. fr.,* J.9.1936*]*

Mme de Laleu

Mme Charles de **LALEU**, née Anne-Françoise Charpentier (1720–1764), née à Saint-Quentin ∞ 1747 Charles de Laleu (1708–1755), secrétaire du roi 1738. The composition described resembles other La Tour pastels, but combines elements of Mme Restout and Mlle de La Fontane Solare; it fits the pastiche J.9.6183. However, if the sitter is correctly identified, the composition is much later than its earlier appearances.

J.46.1975 Mme Charles de LALEU, née Anne-Françoise Charpentier, pstl, 62x51, buste, tête tournée vers l'épaule g., fanchon de dentelle sur les cheveux, accoudée à une balustrade en pierre, robe de velours bleu garnie de fourrure, manches bordées de dentelles, pstl, 62x51 (desc.: sa fille, Angélique-Antoinette (1753–1822), Mme Jean-Pierre Lochet-Duchainet, maire d'Épernay; sa fille, Anne-Anica Lochet-Duchainet (1773–1840), Mme André Huart; sa fille, Anica Huart (1804–1877), Mme Guillaume-Joseph Danloux-Dumesnils [ou du Mesnil]; famille Danloux-Dumesnils 1878). Exh.: Paris 1878, no. 750 n.r. Lit.: B&W 65, ?attr., as ?1720 [confusion with sitter's birth]

Mme de LA LIVE DE LA BRICHE, *née Adélaïde-Edmée Prévost (1755–1844) (PC 1992). Exh.: Châtenay-Malabry 1992, no. 23 repr., attr. [v. Vigée Le Brun,* J.76.618*]*

Ange-Laurent de LA LIVE *de Jully (général vicomte de La Panouse 1934). Exh.: Paris 1934a, no. 137 as La Tour [v. Greuze,* J.361.159*]*

M. de La Live de Jully & sa femme, 2 pstls de La Tour (baron d'Espiard de Colonge; offert au Louvre, 7.VIII.1863, refus). Lit.: Archives des musées nationaux, sér. DA *5, cabinet des dessins [v. Ducreux,* J.285.4421, J.285.4422*]*

Mme d'Épinay

J.46.1978 Mme Denis-Joseph **LA LIVE D'ÉPINAY**, née Louise-Florence-Pétronelle de Tardieu d'Esclavelles (1726–1783) [??attr.]

J.46.1979 ~grav. Jean Bonvoisin, etching, 29.2x21.3, ov., lettered "Latour pinx/Bonvoisin sculp" [??attr. This engraving has nothing to do with La Tour; perhaps it is after a homonym such as the Flemish history and portrait painter Jan Latour.]

J.46.1979



La princesse de Lamballe

J.46.198 La princesse de **LAMBALLE**, née Marie-Thérèse de Savoie-Carignan (1749–1792) (Paris, 30.XI.1846, Lot 46, style de La Tour). Lit.: B&W 201, ?attr. [cf. Labille-Guiard, Ducreux]

J.46.1981 La princesse de LAMBALLE (Mme Pommery 1876). Exh.: Reims 1876, no. 1713. Lit.: B&W 202, ?attr.

=*?pstl (Paris, Drouot, Coutau-Bégarie, 16.XI.2015, Lot 48 repr., attr.), v. Éc. fr.,* J.9.1952

Anne-Marie-Louise-Nicole de LAMOIGNON *de Malesherbes, v. Valade, comtesse de Sénozan,* J.74.316

La comtesse de La Morre

J.46.1984 La comtesse de **LA MORRE** [?Mme Jean-Baptiste-Antoine de La Morre (∞ 1755), née Marie-Marguerite de Saint-Vincent, dame de La Ville-aux-Bois (1735–1801)], pstl (Mme Maurice Le Fébure a.1945; procédure

close 5.VIII.1961). Lit.: *Répertoire des biens spoliés*, item 195, OBIP no. 32.444 n.r.

La marquise de LAMURE *(Worcester). Exh.: Tours 1890. Lit.: B&W 203 [v. Coypel, J.2472.174]*

Le duc LANDO *(Moscow, Rumyantsev Museum) [v. Valade, J.74.259]*

Largillierre

J.46.1986 Portrait ?de ou par LARGILLIERRE, pstl (Pierre-Charles-André, comte de Catalan de la Sarra (1859–1925) 1904). Lit.: lettre de Jean Guiffrey à Maurice Tourneux, beau pstl de ?La Tour, catalogué par La Pauze comme "portrait de Largillierre sans l'avoir vu"

J.46.19861 =?portrait de Vanloo, m/u, par La Tour (Van Paul [?Pol], peintre flamand, héritier de Van Loo; famille Clesinger; acqu. M Auguste-André-Joachim, comte de Catalan de la Sarra (1816–1894), directeur des contributions indirectes, Vervins, 1873). Lit.: A. de Langlet, "Un de La Tour authentique", *La Petite Revue*, 5.V.1873, p. 275 n.r.; Desmaze 1874, p. 1, n.1 n.r.

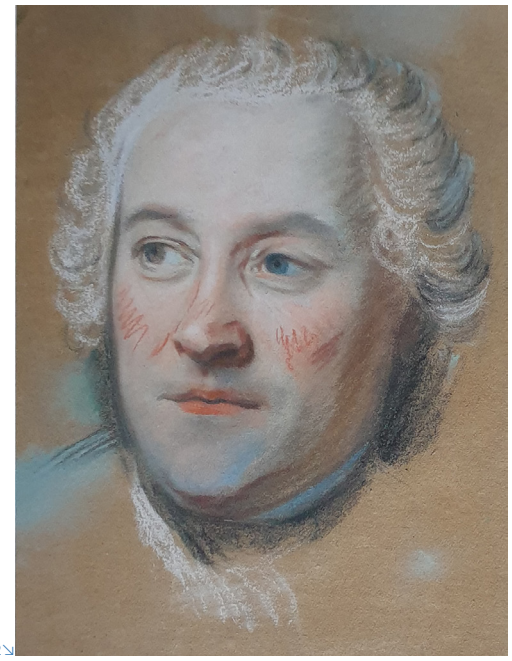
La Reynière, v. Grimod

Famille de La Tour

La famille de **LA TOUR**: None of these records is entirely reliable. Several items which are mamifestly not by La Tour are now catalogued separately in the La Tour family Iconography section.

J.46.1988 [?]Charles de LA TOUR [(1702–1766), bourgeois de Paris, directeur des vivres d'Italie], frère de l'artiste, m/u ([Aimable-Pierre-Joseph] Opigez a.1872). Lit.: Jal 1872, col 745

J.46.19882 *[olim J.46.3354]* [??]Charles de LA TOUR, préparation, 32x24 ([Camille Groult]; desc.: Jean Groult 1904–28). Lit.: lettre de Jules Hachet à Maurice Tourneux, 23.XII.1904, comme de Charles de La Tour, frère de l'artiste; B&W 609, fig. 153, inconnu; Jeffares 2006, inconnu; Salmon 2024, fig. 417 Φ?δ



J.46.19882↘

J.46.19888 Mme [François] de LA TOUR, [née Reine Havart (1673–1723)], mère de l'artiste, miniature/pchm, 8.3x5.6 ov., inscr. verso "Mᵉ De la tour/Premiere Epouse/de Mr DelaTour/le pére/&/mere de Monsieur/Delatour le/Peintre" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 86. [?]desc.: Duliège; Mme Sarrazin, née Flore-Joséphine Warluzèle, Paris, 1873; Charles Desmaze; don 1891). Exh.: Saint-Quentin 1932, no. 91 n.r. Lit.: Desmaze 1873, p. 23 n.r., en possession de Mme Varenne [sic] [??attr. Although not listed in the 1900 donation to the town – v. ESSAY and entry for abbé Duliège J.46.1672 – the provenance suggested above seems justified.]), v. Iconography, La Tour family

J.46.198881 =?miniature provenant de la succession de La Tour (Élie Fleury –1918; acqu. avec son testament et ses papiers de famille), v. Iconography, La Tour family. Lit.: Dommages de Guerre, 22.XII.1921, Archives départementales de l'Aisne, AD 02, Sér. 15 R 1215, dossier no. 5481, Fleury, valué Fr100

J.46.1989 Mme [François] de LA TOUR, [née Reine Havart], mère de l'artiste, cr. clr (Ary Scheffer. Marjolin. Aubriet. Paris, Drouot, Chevallier, 22.II.1901, Lot 24 n.r., Fr300). Lit.: B&W 257, ?attr.

J.46.199 =?Mme de LA TOUR, mère de l'artiste, pstl (Mme Henri-Alphonse Burat (∞ 1894), née Paula-Marie-Yvonne Saint-Evron (1872–1970), 12 rue de Tilsitt, Paris 1904). Exh.: Bruxelles 1904, no. 19 [livret]/94 [grand cat.] n.r. Lit.: lettre de Jules Hachet à Tourneux, 9.III.1906, identifies which Mme Burat, and suggests it is of Françoise Duliège; B&W 258, ?attr.

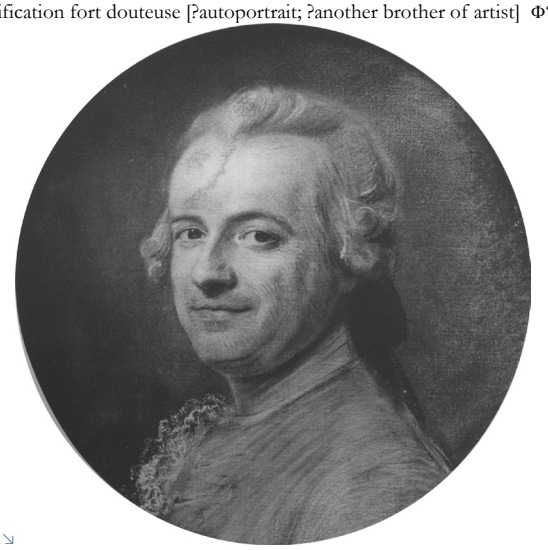
J.46.19901 Jean-François de LA TOUR (1726–1807), chevalier de Saint-Louis, demi-frère de l'artiste, en habit puce, pnt. ([?]desc.: Duliège; Mme Sarrazin, née Flore-Joséphine Warluzèle, Paris, 1873). Lit.: Desmaze 1873, p. 23 n.r., en possession de Mme Varenne [sic]; Fleury 1900b; Journal de Saint-Quentin, 4.I.1901 [v. ESSAY and entry for abbé Duliège J.46.1672 for provenance] , v. Iconography, La Tour family

J.46.19902 [olim J.46.19881] [=?Jean-Francois de La Tour, en habit vert, pnt. anon., 72x59.5 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 81. Don Charles Desmaze 1891). Lit.: Fleury & Brière 1954, no. 107, Éc. fr., as ?don Charles Desmaze 1891 [??; in 1849 inv.] , v. Iconography, La Tour family

J.46.19903 ≠/?pnt., en grand uniforme, 74x55 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1849, no. 97). Exh.: Paris 1889d, chap. IV, Cavalerie, p. 159, no. 10, as already in musée Antoine-Lécuyer, Saint-Quentin. Lit.: École gratuite de dessin, Régistre des délibérations, 1.V.1900, prêté à l'exposition de 1889, "revenu crevé et très détérioré"; ?Fleury 1904, no. 97; Henderson 1922, p. 524 n.r., "forms part of the collection [?of pastels]", v. Iconography, La Tour family

J.46.19904 Jean-François de LA TOUR, en uniforme, anonymous min., Ø5.5 rnd. (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 88. Don du sujet: Mme Louis-Momble-François Flamand, née Marie-Anne-Françoise-Henriette Colliette (1764–1847); sa fille, Mme Prudent-Louis Gillerond, née Louise-Virginie Flamand (1793–1874); sa fille, Mme Louis-Gustave Beudeker, née Louise-Anaïse 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. 145 n.r. Lit.: Fleury & Brière 1954, no. 108, pl. IV; Debrie 1991, p. 33 repr. [??attr.], v. Iconography, La Tour family

J.46.1991 ?[??]Jean-François de LA TOUR, pstl, Ø39 rnd. (Laurent Laperlier 1860; Paris, Drouot, Pillet, 11–13.IV.1867, Lot 68 n.r., inconnu, Fr210; Eudoxe Marcille 1884; sa fille, Mme Henri-Pierre Jahan; son gendre, Pierre Chévrier 1927–36). Exh.: Paris 1860, no. 33; Paris 1884, no. 436 n.r., inconnu; Paris 1927a, no. 64, pl. XLV-64; Paris 1936b, no. 69. Lit.: Chennevières 1890, p. 232f n.r.; B&W 259, fig. 118 =B&W 617, ?attr.; Fleury & Brière 1932, as of J.-Fr. de L. T.; Fleury & Brière 1954, p. 84, identification fort douteuse [?autoportrait; ?another brother of artist] Φ?δ



J.46.1991↘
LARGER IMAGE

L'abbé de Lattaignant

Charles-Gabriel, abbé de **LATTAIGNANT** (1697–1779), chanoine de Reims (1743), conseiller à la chambre souveraine du clergé, poète. Initially only in minor orders, he was secretary to the comte de Cambis during his embassy in Turin. Later he took full orders and became secrétaire to the archevêque de Reims, Mgr de Rohan-Guéméné. He is known for comic operas and light verse composed before he entered a monastery in 1769.

Joseph d'Hémery's police report (1750) describes him as "assez grand et gros le visage plein de boutons". An engraved profile by

Garand embellishes a 1757 edition of his poetry. It demonstrates that he is not the sitter in J.46.2678 as has been suggested.

Although not included in the livret, Diderot mentions three submissions by La Tour to the 1767 salon, including "la figure crapuleuse et basse de ce vilain *abbé de Lattaignant*, c'était lui-même passant sa tête à travers un petit cadre de bois noir": the context however is one in which he debates the difference between the attractiveness of a face and the beauty of a work of art, but the comment is consistent with d'Hémery's observation "c'est un mauvais sujet qui est un ivrogne et un putassier." (It suffices to distinguish the subject of La Tour's pastel from Pierre, abbé de Lattaignant (1718–p.1771), conseiller-clerc au parlement de Paris.)

J.46.1993 L'abbé de LATTAIGNANT, Salon de 1767. Lit.: Diderot 1767; B&W 260; Debrie & Salmon 2000, p. 88; Scott 2018, p. 219f; Jeffares 2018i
=*?v. infra* J.46.3172

J.46.19931 =?abbé LATAIGNAN, m/u (Charles Le Blanc; vente p.m., Paris, Drouot, Delbergue-Cormont, 8.XI.1865, Lot 29 n.r., éc. fr.)

M. de Launay

J.46.1994 Pierre de **LAUNAY DE SAINT-VALÉRY** (1679–1769), receveur général des finances de Flandre, Hainault et Artois (Herbin-Perricourt 1864). Exh.: Troyes 1864, no. 484. Lit.: B&W 261, ?attr.

La Vrillière, v. Saint-Florentin

L'abbé Le Blanc 1747

L'abbé Jean-Bernard **LE BLANC** (1706–?1781), essayist and salon critic. The son of a geôlier (gaoler, described as a "praticien" on the baptismal entry at Saint-Nicolas and as greffier commis au parlement de Bourgogne in 1710), in Dijon, Louis Le Blanc, and his wife, Marie Flory, he was born a year earlier than all published sources have until corrected here (2024). He travelled to England with Mme Destouches and published *Lettres d'un Français concernant…des Anglais* in 1745. He translated Hume and frequented the salons. On 9.XI.1749 he succeeded Félibien and abbé Anselme as historiographe des Bâtiments du roi, at a salary of 1200 livres (Newton 2020, p. 3600). Best known for his trip to Italy with Cochin, Soufflot and the future marquis de Marigny in 1749, his correspondence included several letters to La Tour (*v.* DOCUMENTS), among them the celebrated attack on Liotard's self-portrait in the Uffizi; he is also likely to be the unnamed recipient of La Tour's letter of 24.IV.1774 extolling the benefits of drinking water on an empty stomach. On the death of cardinal de Rohan, Le Blanc asked Mme de Pompadour for his place in the Académie, but was instead given the position of historiographe des Bâtiments.

There is a Cochin profile of 1750 (engraved Augustin de Saint-Aubin 1777); a portrait of an abbé, holding a volume of Cochin's *Voyage d'Italie*, signed and dated by Blanchet, Rome 1758, is thought to be of him (Paris, Drouot, 28.VI.2019, Lot 39). A curious anonymous chalk drawing, sold in London, Christie's, 5.VII.1988, Lot 180, c.1760, is inscribed on the mount "Comme deux gouttes d'eau ressemble ce portrait,/Voiez l'Original, c'est bien lui trait, pour trait;/Son rabat Chiffonné, nous anonce le Zèle,/Avec le quel il Sçait, Convertir une belle." D'Hémery's police report (1.IV.1749) described his appearance as "petit et d'une physionomie assez commune."

Le Blanc is thought to have died in Paris in early 1781, although the exact date has never been located. His picture collection was sold in Paris, Le Brun, 14.II.1781 (but is not described as a vente après décès), and included (in addition to paintings by Poussin, Claude etc.) a pastel by Rosalba, with a copy by Boucher after her; and an oil copy of a La Tour self-portrait.

La Tour may have encountered Le Blanc through their mutual friend, abbé Huber. Le Blanc is mentioned in his 1744 will: "Je legue a l'abbé le Blanc dont je respecte lhonneteté et la vertu dans lindigence une somme aussi de deux mille livres."

At the salon, La Tour's pastel obtained extravagant praise from one of the critics – Le Blanc himself, writing anonymously. Lieudé de Sepmanville put him down. Mariette's annotation of Le Blanc 1747 implies that La Tour bribed Le Blanc with this portrait into attacking La Font de Saint-Yenne in his pamphlet. Perhaps these rumours also fuelled the attack in some verses penned by Pierre-Charles Roy which Fréron cited in a letter to d'Hémery of 6.IX.1753.

It is uncertain if the Saint-Quentin pastel is that exhibited in 1747 (black clerical bands are usually after 1750, but 1747 is possible), although one suspects that a larger version was shown.

Patoux 1894 raised doubts about its authenticity, calling it a caricature rather than a copy, criticising the upper lip, the wooden wig and the clumsy and harsh distribution of light. The allegation was made by Lemasle that his processor at the École de dessin, Pingret, had stole the original and substituted this work before 1835. The suggestion was followed by Fleury 1904; in René Le Clerc's notes c.1750, and even by Debrie 1991. However these doubts seem to be belied by the pastel's evident quality, leading to its unqualified endorsement in La Tour 2004a. But the catalogue makes no mention of the bizarre presentation: the thick paper is mounted and wrapped around cardboard, and seems never to have been pasted to canvas. It may have been a studio riccordo, but it seems most unlikely that La Tour would have exhibited a work with such a secondary support. The old label does not seem convincing. *Pace* La Tour 2004a (p. 190), the Lyon copy J.46.1999 does not seem a plausible candidate for the salon.

J.46.1995 L'abbé LE BLANC, pstl, Salon de 1747, no. 111. Lit.: Le Blanc 1747 ("un des plus forts [portraits] qui ayent jamais été faits dans aucun genre"); Lieudé de Sepvanville 1747; B&W 262

J.46.1996 ~version, pstl/ppr bl./carton, 44x36, etiquette *verso* "L'abbé Le Blanc [par]/Delatour" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 113 [inv. 1849, no. 24]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 10; son testament 20.IX.1806, no. 6; legs 1807). Tech.: conserved Florence Herrenschmidt 2002: blue paper mounted on cardboard, apparently formerly wrapped round to reverse but later roughly cut on sides to fit in frame; examined for pigment intensity by Mady Elias 2002. Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Maubeuge 1917, no. 62; La Tour 1930, no. 41; La Tour 2004a, no. 50 repr. clr. Lit.: Violette, *Mémoire à consulter pour M. Lemasle, professeur à l'Ecole royale gratute de dessin de Saint-Quentin, contre le sieur Pingret, peintre, ancien professeur à la même école*, Saint-Quentin, 1835; Patoux 1894, p. 49 repr., as fake substitution; Lapauze 1899, no. 24 repr.; Adrian Villart [Élie Fleury]. "De La Tour et l'abbé Le Blanc", *Journal de Saint-Quentin*, 25.IV.1900, as fake substituted by Lemasle for the original 1820–35; Fleury 1904, no. 24; Erhard 1917, no. 54 repr.; B&W 263, fig. 104, ?attr.; Fleury & Brière 1932, no. 27; Monod-Cassidy 1941; Le Clerc 1950, cop., original volé; Fleury & Brière 1954, no. 28; Bury 1971, pl. 26; Debrie 1991, p. 228, as 19th century copy; Debrie & Salmon 2000, p. 227, ill. 182; Fumaroli 2005, p. 28 repr.; Salmon 2024, fig. 299 Φβσ



J.46.1996↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

~cop., Mme Roslin, q.v.

J.46.1999 ~cop., pstl, 47x38 (Lyon, 30–31.V.1989, Lot 246, as Éc. fr., un abbé. Paris, Drouot, Marie-Françoise Robert, 24.IV.2014, Lot 23, as Éc. fr., inconnu, est. €1000–1500) Φκν

J.46.1999



J.46.2001 ~cop., fusain, reh. de blanc, 46.5x37.5 (Paris, Drouot, Maigret, 23.III.2007, Lot 22 repr., with Garnier d'Isle, est. €600–800) φ

J.46.2002 ~cop. [XX^{e}], pstl, 44x37 (Paris, Drouot, Delon Hoebanx, 10.XII.2015, Lot 146 repr., est. €200–300) φκ

Le Brun

J.46.2003 ?Le peintre **LEBRUN**, m/u (Paris, Drouot, Coulon, 26.III.1908, Lot 59 n.r., as by Quintin Latour, Fr1350)

Marguerite Le Comte 1753

Mme Jacques-Roger **LE COMTE**, née Marguerite Josset (1717–1800), amateur engraver. The wife of a procureur at the Châtelet, she is best known as the mistress of the amateur Watelet (*q.v.*), who installed her in the Moulin-Joli where numerous artists gathered. During her Italian trip with Watelet 1763–64, she was received as an academician at Rome, Florence, Parma and Bologna. After Watelet's death her husband requested the return of "un buste de marbre portrait de Madame le Comte, son épouse, deux portraits d'elle au pastel, un petit portrait d'elle en émail et un en cire, un autre portrait peint en huile." (Arquié-Bruley 1998, p. 152).

The pastel by La Tour J.46.2004 may have been one of these (and perhaps the second pastel was a version of it – although it seems implausible to accept the pastel in Pillard's sketch J.46.2005, the identification of which is presumably pure speculation based on the paper she holds). Although J.46.2004 has no certain provenance before Doucet, it seems reasonable to conflate it with the pastel of an unnamed sitter with a matching description in the Carrier collection, J.46.3488, since Carrier also owned Watelet J.46.3147 (although only the latter appeared in van Spaendonck's sale).

The recent suggestion that she herself worked in pastel (*v.* ARTISTS) does not seem to be warranted, although she is credited with illustrating Watelet's *L'Art de peindre*, 1760 as well as with engraving and colouring his 1765 *Suite de papillons*, the dust on whose wings he famously compared to pastel.

La Tour's pastel was the first of his exhibits at the Salon de 1753, at no. 74; no. 84 was that of Watelet, discreetly separated. Only the abbé Le Blanc mentioned it by name:

> Si les connoisseurs ont paru donner le préférence à celui qui représentent Madame le Comte tenant un papier de Musique, c'est qu'en effet il y a dans ce Portrait une science de Peinture & une intelligence de lumiere qui surprend les Maîtres de l'Art. Jamais on n'a traité les ombres & les reflets avec plus de force & de vérité: la main qui tient le papier de Musique sort entierement du Tableau. Il y a dans ce bras une harmonie de clair-obscur et de couleurs dont en ne voit que peu d'exemples dans les Ouvrages des meilleurs Maîtres.

The sitter's proper left hand now abuts the border of the heavy frame which is unlikely to be original: but the section may well be for deliberate dramatic effect, as it is also found in Frère Fiacre J.46.1803. In this it distinguishes the composition from the otherwise very similar Dresden Marie-Josèphe J.46.2227.

La Tour's portrait does not much resemble the near contemporary (c.1747) bust by Guillaume II Coustou (marble in Paris, musée Nissim de Camondo; bronzes in London, V&A, inv. A.1-1962, etc.) nor the 1764 drawing of her by Étienne de Lavallée-Poussin (New York, MMA, inv. 2013.181: it was etched by Watelet with the addition of a burin and accessories including her engraving of Cardinal Albani for Subleyras's *Nella venuta in Roma di Madama Le Comte e dei signori Watelet e Copette*, 1764): the mouth is wider and the cheeks more prominent. (An etched self-portrait in profile, Karlsruhe 2015, no. 194 repr., and Watelet's portrait of her, engraved by Lempereur, in the same pose, are of little assistance.) It should however be noted that the unusual appearance of the mouth is more successful *de visu* than in reproduction. There is a passing resemblance to Lady Coventry J.46.1567, which has a similar colour scheme and was done at the same time, with the mouth closer to La Camargo J.46.1386.

J.46.2004 Mme LE COMTE, tenant un papier de musique, pstl/ppr, 64.8x52.5, Salon de 1753, no. 74 (Karlsruhe, Staatliche Kunsthalle, inv. 2555. [?Watelet; Jacques-Roger Le Comte.] [?Carrier, *v.* J.46.3488] Jacques Doucet, Paris, 1909; valuation, c.1910, p. 7, Fr30,000; Paris, Georges Petit, 5–8.VI.1912, Lot 79, est. Fr120,000, Fr105,000; [?Émile ou ?Henry] Deutsch de la Meurthe; [sa fille ou nièce], Fernande-Valentine, Mme Edward Esmond; Edward Esmond, Paris, 1928. Acqu. art market 1966). Tech.: photographed out of frame 2012. Exh.: Paris 1908a, no. 41, pl. 31; Paris 1927a, no. 50, pl. XXXVII-54; Karlsruhe 2015, no. 193, repr. p. 406, detail p. 388. Lit.: Le Blanc 1753; Guiffrey 1908, p. 639 repr.; Tourneux 1904b, p. 10 repr.; Baschet 1927, p. 580 repr.; B&W 264, fig. 66; Bury 1971, pl. 47; Lauts 1978, no. 81 repr.; Mechthild Fend, "Begegnung mit Fingerspitzengefühl. Quentin de La Tours Bildnis der Marguerite Le Comte", in Karlsruhe 2013, pp. 140–49 repr.; Fend 2022, fig. 2; Salmon 2024, fig. 307; Fend 2025, pl. 19 φσ



J.46.2004 ↘ LARGER IMAGE

J.46.2005 [??]Mme LE COMTE tenant un papier de musique, pstl (Eugène Pillard, directeur de l'École de dessin, Mâcon, 1916). Lit.: lettre de Pillard à Maurice Tourneux, 23.XII.1916, archives Tourneux, avec esquisse [??attr.; ??identification] φ?α?δ

J.46.2005



Adrienne LECOUVREUR, rôle de Cléopâtre, tenant à sa main l'aspic (chevalier de Langeac; Paris, 16–17.II.1824, Lot 69). Lit.: B&W 265, ?attr. [v. Labille-Guiard; ??Lecouvreur, J.44.209]

Adrienne LECOUVREUR, rôle de Cornélie (comtesse de Beaulaincourt 1905). Exh.: Paris 1874a, no. 888. Lit.: B&W 266 [v. Coypel, J.2472.182]

LEGENDRE, v. Berville

Henri-Louis Cain, dit LEKAIN *(J.; 1–2.V.1877, Lot 26 bis. 30–31.V.1877, Lot 102. 24.I.1908, Lot 141, attr.). Lit.: B&W 267, ?attr. [v. Lenoir,* J.478.201*]*

Lekain, v.q. Dumont

Mlle Le Maure

J.46.2009 Catherine-Nicole **LE MAURE** (1705–1786), de l'Académie royale de musique. Lit.: B&W 268, possible comm. mentioned in undated letter of abbé Le Blanc to La Tour, *v.* DOCUMENTS, c.1751 [She made her début in 1721 and retired in 1744. In 1764 she married Jean-Baptiste Molin de Monbruel. In 1773 she briefly appeared at a concert in the salle du Colisée. Cf. *J.46.1984*]

Jean-Baptiste Lemoyne 1747–63

Jean-Baptiste **LEMOYNE** (1704–1778), sculpteur du roi, ami de La Tour. A member of the important dynasty of French artists, he was arguably the most important portrait sculptor of the reign of Louis XV: prix de Rome 1725, agréé 1728, reçu 1738, rising to recteur de l'Académie royale in 1768. He taught Pajou, Falconet, Pigalle and Caffiéri.

He was an almost exact contemporary of La Tour. Their friendship was evidenced by the mutual portraits exhibited in the salons of 1747 and 1748; it evidently started much earlier, and Voltaire's letter to La Tour of 20.IV.1743 suggests a social relationship (a visit together to the Comédie-Française) beyond mere academical fraternity. Although the *Mémoires du maréchal de Richelieu* by Soulavie (*q.v.*) are unreliable, there is a discussion (tome VII, 1793, pp. 278ff) of the commission for the monument de Rennes in which Soulavie relates the account of the negotiations (c.1744) between Orry and Lemoyne which "l'auteur de ces mémoires tient de la Tour son ami, qui étoit intimement lié avec Orri, contrôleur-général, & avec Lemoine." These concerned the treatment of the figure of Bretagne: La Tour described to Soulavie that "Il en fit une devergondée qui s'acroupit & se pâme devant le Bien-Aimé." (Soulavie adds "Ce Latour était un artiste célèbre par son genie créateur de l'art du pastel, & par son amour de la liberté.") Much later Vigée Le Brun records encountering La Tour at the dinners Lemoyne held for his friends (her oil copy J.46.2016 of La Tour's later pastel is dated 1774).

In 1763 La Tour exhibited a second portrait of the sculptor, dressed informally without a wig. Two pastels passed down within the Lemoyne family and were offered to the Louvre in 1899: the later was acquired, but the earlier was not: see below and Jeffares 2018g for a fuller discussion.

Lemoyne was portrayed by numerous artists apart from La Tour. A 1754 profile by Cochin (engraved Dupuis) shows him in identical costume to the 1747 image. Pajou's 1759 bust (terracotta, Nantes; bronze, Louvre etc.) resembles a rather older version of the later La Tour pastel – a face which itself begins to resemble the pastellist's own. A chalk sketch of him modelling the bust of Madame Adélaïde, drawn on a sheet bearing the royal arms, was inscribed in the sculptor's hand "Par M^me^ Adélaïde de France, 1770" (Yves Le Moyne sale, Paris, 5.II.1912, Lot 31). The resemblance with the sculptor in Jean-Baptiste-Marie Pierre's L'Atelier du sculpteur (Lesur & Aaron 2009, no. P.94) is unconvincing; the Valade painting (MV 5978), also with a bust of Louis XV, evidently draws from the same source as J.46.2011. A 1743 pastel by Louis Vigée (J.758.274) and a copy (J.758.275) were recorded in the 1828 sale; they are unlikely to be the La Tour pastels.

Although Salmon 2018 suggests that J.46.2011 is a pastiche after the Louvre J.46.2015, it is here classed as a copy of a lost La Tour portrait, on the basis of handling. The costume and appearance are close to the Cochin profile of 1754. While the provenance is in favour of it being autograph, the 1778 Lemoyne sale indicates that he did own other "copies" of La Tour's pastels of Parrocel (J.46.2471) and Rousseau (J.46.2753). The Valade oil implies there must have been an original La Tour a.1754; differences in the face from J.46.2015, which may have been made in the late 1750s, suggest an interval of time.

The overlap between the artists' clientele is remarkable: from Louis XV and the royal family, Mme de Pompadour and the princesse de Rohan, to Charles Edward Stuart, the maréchaux de Saxe and Löwendal; Voltaire, Fontenelle, Crébillon and Rousseau; Mlles Clairon and Dangeville; Parrocel and Restout.

J.46.201 Jean-Baptiste LEMOYNE, pstl, Salon de 1747, no. 111

J.46.2011 ~cop., pstl/bl. ppr, 44.5x35.5 (Yves Le Moyne; Georges Dormeuil, Paris; acqu. 2.IV.1901, Fr2000, Georges Dormeuil; PC 2012; Paris, Drouot, Pierre Bergé, 8.VI.2016, Lot 10 repr., attr., est. €20–30,000). Exh.: Paris 1927a, no. 40, no pl. Lit.: Réau 1927, p. 49; B&W 269, fig. 87; Paris 1984b, pp. 302ff, n.r.; Denk 1998, fig. 37; McCullagh 2006, p. 80f n.r.; Williams 2015, fig. 5.1; Jeffares 2018g; Manrique 2024, fig. 136; Salmon 2024, fig. 265, cop.Φκσ



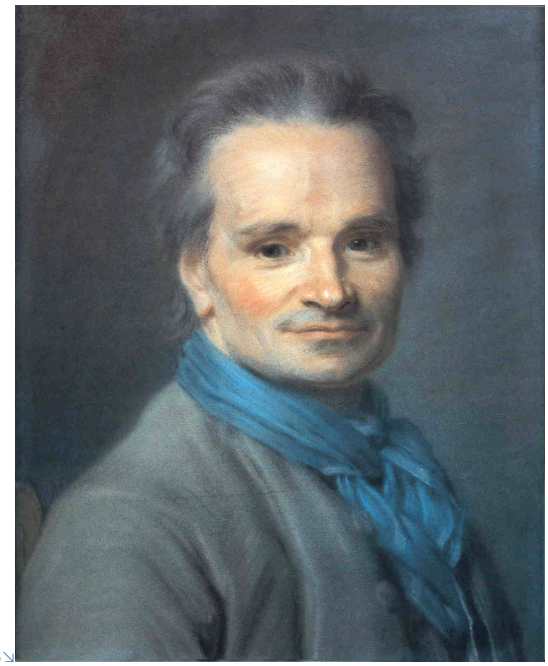
J.46.2011

LARGER IMAGE

J.46.2012 ~cop. (*tête*), pnt., Jean Valade, Lemoyne travaillant à la tête colossale de sa statue du roi Louis XV destinée à la ville de Rennes, morceaux de réception 1754 (Versailles MV 5978). Lit.: Réau 1927, p. 49

J.46.2014 Jean-Baptiste LEMOYNE, Salon de 1763, no. 69, "tel qu'on le voit ordinairement dans son atelier, … dans le négligé d'un homme véritablement occupé…". Lit.: Diderot 1763; La Porte 1763; Anon. 1763d; B&W 270

J.46.2015 =?pstl/ppr bl./toile/châssis, 47x39, a.1763 [?late 1750s], inscr. *verso* (Louvre inv. RF 2148. Yves Le Moyne –1899; acqu. Fr15,000. Dep.: Banque de France 1939–40). Tech.: restored 2004 by Marianne Bervas and Valérie Luquet. Frame: Louvre standard Louis XVI model: piastre top edge, plain hollow scoop, pearl row, flat frieze as wide as the scoop; narrow *rais-de-cœur* sight edge. Exh.: La Tour 1930, no. 73; Paris 1949, no. 41; Paris 1957a, no. 51; Paris 1984b, no. 87; La Tour 2004c, no. 16 repr. clr; Paris 2018. Lit.: Marcel Nicolle, "Les récentes acquisitions du musée du Louvre", *Revue archéologique*, 1900, p. 466 [price only]; Gaston Brière, "Le buste de M.-Q. de La Tour", *Musées et monuments de France*, I/4, 1906, pp. 54ff; Ratouis de Limay 1925, p. 36, pl. 33; Réau 1927, p. 49; B&W 271, fig. 75; Bouchot-Saupique 1930, no. 50; Золотов 1960, pl. 8; Paris 1984b, p. 303 repr.; Monnier 1972, no. 76; Yann Le Pichon, *Le Musée retrouvé de Denis Diderot*, 1993, p. 133; Denk 1998, pl. VI; Méjanès 2004, p. 45 repr., as executed c.1747, exh. 1763; McCullagh 2006, fig. 8; Williams 2015, fig. 5.5; Cécilie Champy-Vinas, "'Ordinairement dans son atelier…'. L'atelier du sculpteur Jean-Baptiste Lemoyne (1704–1778)…", *Dix-huitième siècle*, 2018/1, pp. 175–88, fig. 1; Salmon 2018, no. 86 repr., as exh. Salon de 1747; Jeffares 2018g; Jeffares 2018m; Fripp 2020, fig. 2.2, as 1747 but captioned as 1763; Salmon 2024, fig. 264 φσ



J.46.2015↘
LARGER IMAGE

J.46.2016 ~cop. Vigée Le Brun, pnt., 42x33.5, sd ↘ "Mlle Vigee 1774" (Cleveland Museum of Art, inv. 2011.49. Yves Le Moyne; Paris, Drouot, 5.II.1912, Lot 76 repr.; Mme veuve Yves Le Moyne, Paris, 1925; David-Weill; Maynard Walker Gallery, New York;. Dr Paul J. Vignos, Jr (1919–2010), legs 2010). Lit.: Réau 1925, p. 49; Fripp 2020, fig. 3.1, as 1772

J.46.2017 ~?cop., min., ov. (Yves Le Moyne 1906; Paris, Drouot, 5.II.1912, Lot 38 repr., en costume d'atelier, attr. Lainé). Exh.: Paris 1906, no. 493, as a/r La Tour, costume non décrit

J.46.2019 ~cop., pstl, 60.5x51 (Oxford, Bonhams, 10.VIII.2011, Lot 30 repr., as English sch., 19th century, unknown old man, est. £150–200; Banbury, JS Auctions, 22.IX.2012, Lot 474, detail repr., est. £60–90) φπν



J.46.2019

J.46.2021 ~cop. Raphael Bouquet, pstl, 45x37, inscr. *verso* (Mons, Monsantic, 6.XII.2015, Lot 253 repr., est. €200–300) φκ

J.46.2022 ~pastiche, combined with headdress from Silvestre, pstl, 40x31.5 (Bordeaux, Courau, 30.XI.2016, Lot 330 repr., anon., inconnu, est. €200–400) [new identification, attr.] φπν

J.46.2023 Jean-Baptiste LEMOYNE, pstl, ?version of 1747 or 1763, ?= J.46.201 (Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 18; son testament 20.IX.1806, no. 12; legs 1807: Saint-Quentin; vente, Paris, Paillet, 1810; b/i; acqu. Pierre-Louis-Samuel Joly de Bammeville (1759–1811), négociant et maire de Saint-Quentin 1810). Lit.: *Registres des délibérations de l'école gratuite de dessin*, 11.V.1810, fol. 57; Brière 1932a; Paris 1984b, p. 304; Cabezas 2006 [Consigned to the 1810 sale as by La Tour, with a reserve of ₶30, when returned unsold it was "par un peintre inconnu"; Joly paid ₶151.50 for it and Rousseau, J.46.277, whose reserve was ₶150, valuing this pastel at ₶1.50 (a bid at this level had been received at the auction, but withdrawn); but Joly de Bammeville died before the amount was paid]

Le Noir, v. Flavigny

Mme Le Normant d'Étiolles

J.46.2025 ?Mme **LE NORMANT** d'Étiolles (H. L…, artiste-sculpteur; Paris, Drouot, Bernier, 28–29.XI.1898, Lot 185, attr. La Tour). Lit.: B&W 272, ?attr. [??Mme de Pompadour; ?sa mère]

Le Pelletier

J.46.20255 **[LE] PELLETIER**, conseiller au parlement, pstl. Lit.: AN F/21/695, Bureau des travaux d'art, XIXe siècle

Mme Le Prince de Beaumont

Jeanne-Marie **LE PRINCE DE BEAUMONT** (1711–1780), romancière. She lived in London from 1748 to 1763, so it is extremely unlikely that she sat to La Tour in 1762. There may be a confusion with the Flemish history and portrait painter Jan Latour who was active in London around this time (*v.* DOCUMENTS, 19.V.1768); but the costume appears to belong to an earlier era, and it is most likely that the legend on the early nineteenth century print is bogus.

J.46.2026 Jeanne-Marie LE PRINCE DE BEAUMONT, 1762 [??attr.]

J.46.20261 ~grav. XIXe, Marie-Auguste Delvaux (1786–1836), etching, 20.5x12.5, lettered "Delatour pinxt 1762/A. Delvaux sc.", "Mme Le Prince de Beaumont." [??attr.]

J.46.20261



M. Le Riche de La Pouplinière?

Alexandre-Jean-Joseph **LE RICHE DE LA POUPLINIÈRE** (1693–1762), fermier général, ami de La Tour; ∞ 1° 1737 Françoise-Catherine-Thérèse Boutinon des Hayes (1714–1756). After service as a mousquetaire gris (1715), La Pouplinière (variously spelt: Poupelinière, Popelinière and Poplinière are common variants) was a fermier général in 1716–18 and from 1721 until his dismissal in 1762 with La Live d'Épinay and four others. His prodigious wealth and lavish entertainments at the château de Passy and his hôtel in the rue de Richelieu (the circle of artists and musicians included famously Rameau) have been described in numerous biographies (*v.* Cucuel 1913; also Léopold Mar, "Le château seigneuriale de Passy", and "La Tour à Passy et à Auteuil", both in Auguste Doniol, *Histoire du XVIe arrondissement de Paris*, 1902, pp. 284ff), as has his friendship with La Tour, mentioned by Mme de Graffigny, who met him at Passy on 7.VII.1748, and in the abbé Le Blanc's letter of 8.IV.1751, and which may date back to the abbé Huber who was close to both (notwithstanding the financier's vast wealth, Huber bequeathed to him in his 1744 will in addition to the 1600 livres he had borrowed "ma montre d'or a secondes de Graham ou celle que je me trouverai au tems de mon decés, comme un leger souvenir de l'homme du monde qui la le plus aimé, et tous mes papiers pour en faire l'usage qu'il trouvera bon"). La Tour probably previously visited Passy when it belonged to the président de Rieux (the voyage to Passy was the subject of La Tour's undated transport riddle related by Mme de Genlis).

While it is natural to assume that La Tour might have portrayed La Pouplinière, the identification of the Versailles pastel is simply a later fantasy: there is no resemblance with accepted portraits of the fermier général (although the well-nourished bonhomie of La Tour's sitter may conform more closely to the popular expectation of a generic fermier général's appearance). However it must be acknowledged that the iconography is somewhat unsatisfactory, quite apart from the many portraits formerly identified as La Pouplinière with an equal lack of foundation (among them J.46.2508 as well as two anonymous inconnus in the collection at Saint-Quentin (J.9.2046 and J.9.2049). One of these may even be the work J.46.2036 described as La Pouplinière in Jean-François de La Tour's list.

The somewhat Italianate oil portrait of La Pouplinière holding a flute now attributed to Carle Van Loo (Cucuel 1913, frontispiece) seems close enough to the Vigée 1747 pastel J.758.276 to be credibly identified, but it should be noted that the latter has only been identified from its engraving by Balechou, the lettering of which does not include the sitter's name; what seems to close the matter is the reference in Mme de Genlis's *Memoires inédits* (Paris & Londres,

1825, I, p. 75) where the print is identified and its verses cited (but earlier editions cite different verses, suggesting the story be treated with caution; the later editions suggest the earlier verses were written by La Pouplinière's "ami, M. de Broussonel" – the name of a much later author, confirming suspicions that the story of substitution is an editor's invention to fit the print to the story). The inscription on the back of what may be an intermediate drawing (Paris, Drouot, Baron Ribeyre, 29–30.VI.2020, Lot 366) between the Vigée pastel and the Balechou print is probably too late to be of evidential value.

J.46.2028 ??LE RICHE DE LA POUPLINIÈRE, pstl/ppr crème/toile, 64.2x48.3 (Versailles MV 8353, inv. DESS 229. Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 98, Ir280. Comte André de Ganay; Paris, Drouot, Chevallier, Féral, 16.IV.1907, Lot 36 repr., Ir18,000; Émile Deutsch; Henri Deutsch de La Meurthe; sa fille, Mme Henri Goldet; don 1967). Frame: elaborate Louis XV style open rocaille frame. Exh.: Paris 1860, no. 32 n.r.; Paris 1927a, no. 39, pl. XXXII-45; Versailles 1997, no. 21; La Tour 2004a, no. 17 repr. clr. Lit.: Cucuel 1903, p. 416, n.1 n.r., ??La Pouplinière; B&W 205, fig. 122; Bury 1971, pl. 39; *Revue du Louvre*, 1974, p. 197; Salmon 1997a, no. 28, repr. clr; Debrie & Salmon 2000, p. 154, ill. 70; Graffigny 2004, IX, p. 349 repr., as of La Pouplinière, PC; Salmon 2004d, p. 24 repr.; Fumaroli 2005, p. 29 repr.; Salmon 2024, fig. 255 φ?δσ



J.46.2028↘
LARGER IMAGE

J.46.203 ~cop., pstl/ppr, 79x63 (Poitiers, musées, inv. 965.14.1. Paris, Georges Petit, 10.XII.1926, Lot 49, Ir9500 with pendant, Mme Baudard de Vaudésir. Mme Henry-Blanchon, marchand d'art, Paris; René Fribourg, as by Ducreux, 1953. Paris, Charpentier, 20.VI.1957, Lot 135 *ter*, as Valade, pendant to Mme Baudry). Exh.: Valade 1993, no. R14. Lit.: Versailles 1997, p. 105, fig. 1; Debrie & Salmon 2000, p. 168 n. 22; Jeffares 2003 n.r. Φκ?δσ



J.46.203
Photo musées de Poitiers, Christian Vignaud

J.46.2033 ~préparation, pstl, cr. blanche/ppr gr.-bl., 27.9x21.6 (Henri Vever, Paris, 1928, 1935. PC 2004). Exh.: Paris 1927a, no. 72, pl. XLVIII-69, inconnu; Copenhagen 1935, no. 277; La Tour 2004a, no. 16 repr. clr. Lit.: Dacier 1912, repr.; B&W 206, fig. 142; Salmon 1997a, p. 105, fig. 1; Debrie & Salmon 2000, p. 153, ill. 71; Salmon 2004d, p. 25 repr.; Fumaroli 2005, p. 27 repr.; Salmon 2024, fig. 256 φ?δσ



J.46.2033↘
LARGER IMAGE

J.46.2035 ~?version, LE RICHE DE LA POUPLINIÈRE, vu à mi-corps, la tête de face, perruque poudrée, la main g. dans le gilet, le tricorne sous le bras; habit couleur feuille morte, gilet rougeâtre avec broderies d'or, jabot de dentelle, pstl, 62x53 (Auguste Williot (1829–1865), peintre et pastelliste, Saint-Quentin; Paul Barroilhet; Paris, Pillet, 10.III.1856, Lot 44, Ir505; Paris, Drouot, Escribe, 2–3.IV.1860, Lot 141 n.r.; Paris, Drouot, Pillet, 15–16.III.1872, Lot 200 n.r., as of M. de la Poplinière, Ir305). Lit.: Dréolle de Nodon 1856, p. 134?; lettre de Paul Barroilhet à Théophile Gautier, 19.II.1856; Gautier, *avant-propos*, in which this with a Vivien pstl "valent les plus belles peintures à l'huile"; Mireur, erroneously as of Mme Le Riche de la Pouplinière, as sold 1859, Ir565; B&W 207, ?attr.; =? B&W 596 =B&W 615; Salmon 1997a, p. 105; Debrie & Salmon 2000, p. 154, n. 22

LE RICHE DE LA POUPLINIÈRE (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 142) [v. Éc. fr., J.9.2049]

??LE RICHE DE LA POUPLINIÈRE (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 114). Lit.: B&W 204, fig. 56, as La Tour [v. Éc. fr., J.9.2046]

J.46.2036 =?LE RICHE DE LA POUPLINIÈRE (Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, ?parmi les inconnus; son testament 20.IX.1806, no. 50; legs 1807)

Mme Le Riche de La Pouplinière c.1745

Mme Alexandre-Jean-Joseph **LE RICHE DE LA POUPLINIÈRE**, née Françoise-Catherine-Thérèse Boutinon des Hayes (1714–1756), mistress (from 1735) and first wife (1737) of Alexandre-Jean-Joseph Le Riche de La Pouplinière (*v. supra*).

While La Tour's pastels of the fermier général are misidentified, no such doubt surrounds the portrait in Saint-Quentin of his first wife (identified in two manuscript inscriptions on the back, revealed in 1897). Granddaughter of the dramatist Florent Dancourt, her mother was the celebrated actress (sociétaire de la Comédie-Française) Marie-Michelle Carton, dite Mimi Dancourt, while her father was Samuel Boutinon des Hayes, an army officer; her brother, Louis-Marc-Antoine, sgr de Courcelles (1720–1790), was commissaire général des Suisses et Grisons.

The abbé Huber (*q.v.*), a close friend of La Pouplinière, is said to have gone to great lengths to stop her marriage, which only took place (in 1737, under séparation des biens) after cardinal Fleury wrote to the fermier général threatening to remove his place if he did not bring the scandal of his affair to an end. She is said to have developed an aversion to all Genevese as a result (Rousseau, *Confessions*, livre VII). Her subsequent infidelities (notably with the duc de Richelieu) led to a separation in 1748; she died of breast cancer, in poverty, some years later.

The very loose finish in the Saint-Quentin pastel (all but the face) suggests that it was either a final study for, or a riccordo for the production of further replicas, of a pastel of whose existence there is no other evidence. (There are some curious vertical white chalk

lines on the left side which were present even in 1898; they may possibly have played some role in squaring up for transfer of the composition.) We do not know if it was lost or the commission cancelled, perhaps in connection with the couple's separation: stylistic and costume evidence are consistent with a date in the mid-1740s. If the composition echoes that of Mme Rouillé (1738, J.46.274), the music stand may be the same as in "Madame Louise" (J.46.2183).

A portrait of her by Tocqué as a child (Cucuel 1903, repr.) is of little comparative iconographic value, while a pastel (J.103.138, possibly by Allais) considered by Cucuel as a "chef-d'œuvre" by La Tour is certainly not by him, and unlikely to be of her. La Pouplinière's second wife was reputedly portrayed by Deshayes (Bancel 2008, FB20), seated before a mirror in a composition whose similarities to the La Tour pastel in Saint-Quentin cannot be coincidence (but may have prompted a later identification by art historians familiar with the Saint-Quentin pastel rather than implying that a version of it remained in the family).

There are also early confusions identifying the Saint-Quentin pastel as that of Mme de Mondonville. These seem to have arisen around the time of the 1849 inventory, when someone (probably Mennechet) thought that J.46.2038 fitted the description of Mme de Mondonville appuyée à son clavecin from the 1753 salon livret; the 1856 catalogue even describes the dressing table as a clavecin. The confusion was compounded by a reproductive print by Gabriel-Xavier de Montaut (1798–1862), which the BnF incorrectly date to c.1820. The Goncourts' discussion contrasting it with the Marcille portrait of Mme de Mondonville J.46.1427 may not have been sufficently clear to dispel confusion, but Mme de La Pouplinière's name was found beghind the backing when the glass was changed in 1897.

J.46.2037 Mme LE RICHE DE LA POUPLINIÈRE, née Françoise-Catherine-Thérèse Boutinon des Hayes (1714–1756), pstl (lost or never completed, inferred from Saint-Quentin version)

J.46.2038 ~?préparation/?repl., pstl/ppr, 68x53, c.1745, inscr. *verso* "Mad. de la Popelinierre-Delatour" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 21 [inv. 1849, no. 8]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: see text; several sheets of paper, with horizontal chain lines visible on upper sheet. Frame: a Louis XV style pastel frame. Exh.: Maubeuge 1917, no. 70; La Tour 1930, no. 50. Lit.: Cat. 1856, no. 8, as of Mme de Mondonville; Bengesco 1898, p. 11 repr.; Lapauze 1899, no. 8 repr., ?Mme de La Popelinière; Cucuel 1903, pp. 100, 417, no. 8 n.r.; Fleury 1904, no. 8, reports discovery of name on back when the glass was changed in 1897; Tourneux 1904a, repr. p. 85; Keim 1911, pl. III; Erhard 1917, no. 49 repr. clr, ?Mme de La Popelinière; Porter 1920, p. 16 repr.; B&W 208, fig. 54; Fleury & Brière 1932, no. 25; Fleury & Brière 1954, no. 26; V. & L. Adair 1971, p. 86 repr.; Debrie 1991, pp. 129ff repr.; Debrie & Salmon 2000, p. 150, ill. 69; Graffigny 2004, IX, p. 349 repr.; La Tour 2004a, p. 100 repr. clr; Saint-Quentin 2021, p. 2 repr.; Le Bellégo & Brunet 2023, no. 29 repr.; Wunsch 2024, fig. 39, detail; Salmon 2024, fig. 185 = fig. 254 Φσ



J.46.2038↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

LARGER IMAGE

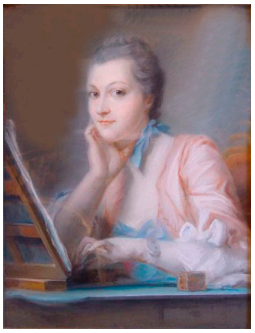
J.46.2039 ~grav. Gabriel-Xavier de Montaut, as of Mme de Mondonville, for Marchant, Editeur Alliance des Arts, 140 rue de Rivoli [although the BnF suggest a date of c.1820, it is likely to be later, perhaps at the time of the 1849 Saint-Quentin catalogue]

J.46.2041 ~cop., pstl, 65x54 (London, Phillips, 2.VII.1990, Lot 178, est. £4–6000, b/i; London, Phillips, 12.XII.1990, Lot 165 repr., studio of La Tour, est. £2500–3000; London, Phillips, 11.XII.1991, Lot 88 n.r., est. £1500–2000) Φκσ



J.46.2041

J.46.2043 ~cop. (PC 2003) Φκ



J.46.2043
Photo courtesy owner

J.46.2046 ~version (Arsène Houssaye 1848). Lit.: B&W 209, ?attr.

J.46.2047 ~version (M. de Schomberg; Paris, Ridel, 28.IV.1849, Lot 69). Lit.: B&W 210, ?attr.

J.46.2048 ~cop., pstl (Bar-le-Duc, Vaxelaire, 21.X.2007, Lot 1j repr.) φκ
J.46.2048



J.46.205 ~cop., pstl, 69x54 (Toulouse, Primardeco, 31.V.2008, Lot 107 bis, entourage de La Tour, élégante, est. €2–3000) φκ
J.46.205



J.46.2052 ~cop. Raphaël Bouquet, pstl, 64x49.5 (Paris, Drouot, de Maigret, 13.VI.2008, Lot 59 repr., est. €1400–1800, with pendant, Dupouch) φκ
J.46.2054 ~cop., pstl, 62x51 (Zurich, Schuler, 19.VI.2015, Lot 3108 repr., anon., inconnue, est. SwF1000–1500) φκ
J.46.2055 ~cop., pstl/ppr, 70x55 (Vernon, Brioult, 4.II.2017, Lot 227 repr., with anon. pendant, est. €150–200 φκ
J.46.2056 ~cop. Jules Degrave, aquarelle, pstl/ppr, 70x55, s *verso* (Luigi Ghislanzoni; vente p.m., Casablanca, Cornette de Saint-Cyr, 25.XI.2017, Lot 76 repr., inconnue, est. Moroccan Dinars 40–50,000) φκν
J.46.20561 ~cop., pstl, 28x23 ov. (Munich, Scheublein, 20.IX.2019, Lot 444 repr., est. €300 φκ
J.46.20562 ~cop. André Brandy, pstl, 75.5x55 (Brasles, Saint-Valentin, Renard, 10.II.2022, Lot 267 repr., est. €200–300) φκ
J.46.20563 ~cop. Raymond Casez, pstl/ppr, 54.5x44 (Compiègne, Acteon, 26.III.2022, Lot 96 repr., anon., as of Marie Fel, est. €100–150; Compiègne, Acteon, 7.V.2022, est. €50–80) [new attr.] φκν
J.46.20564 ~cop., pstl, 69x52 (Le Mans, Julien Thomas, 8.VII.2023, repr., anon., inconnue, est. €100–150) φκν

??Mme LE RICHE de La Pouplinière, tenant une feuille de musique (M. de La Pouplinière. London, Sotheby's, 9.XII.1936, Lot 96). Lit.: B&W 211, ?attr.; Goodman 2000, repr. as by La Tour [v. Allais, J.103.138]

F.-A. LEROUX, caissier de la monnaie et médailles (Pardo, Paris, c.1980). Lit.: Revue du Louvre, VI, 1965, repr. [v. Éc. fr., J.9.2055]

Alain-René LESAGE, v. Miger

Le Tonnelier, v. Breteuil

??Mlle de LESPINASSE, v. Inconnue no. 4

M. LE VERRIER de Moronval, gouverneur de Québec (Bruxelles, Galerie Moderne, 19.III.1975, Lot 2604 n.r., attr. La Tour) [v. Éc. fr., J.9.2068]

Mme Loménie de Brienne

J.46.2064 La marquise de **LOMÉNIE DE BRIENNE** [?née Marie-Louise-Anne-Constance Poupardin d'Amanzy], pstl (Mme Le Saulnier de Pierrefonds 1899). Exh.: Bayeux 1899

Antoine-Joseph LORIOT (Saint-Quentin, musée Antoine-Lécuyer, inv. 1991.9.1). Exh.: Paris 1908a, no. 60, pl. 48, as La Tour [v. Valade, J.74.263]

Mme de Lormel

J.46.2066 Mme de **LORMEL** [?ou de Lonssel], à mi-corps, tenant un chien sur ses genoux, pstl (M. Desroches; offert au Louvre, 3.XII.1885, F20,000; refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins, "assez beau, mais un peux défraichi, inférieur à ceux du Louvre" selon M. d'Eschavannes [=?Valade, Mme Bonnet et son carlin, J.74.143, exh. as by La Tour 1895]

Louis XIV

J.46.2067 **LOUIS XIV**, pstl (M. Maxe, marchand de curiosités; vente p.m., Paris, rue des Jeûneurs, Ridel, Henry, Crosnier, 22–24.III.1852, Lot 265)

Louis XV 1745–48

LOUIS XV (1710–1774), roi de France. Three primary images, two from the 1745 and 1748 Salons, of which many copies are known. There are confusions in the provenances of some of the more important versions of this and the pendant corrected only in Jeffares 2018g, where the question of the frames is also discussed, suggesting that the versions presented to Graf Brühl may be of greater importance than previously thought.

The iconography of Louis XV is vast and a full discussion beyond the scope of this work. In pastel alone, there are original, extant portraits by Carriera, François Lemoine, Liotard and Lundberg: of these the Liotard is most relevant for comparison of age. The resemblance is surprisingly poor. La Tour's face of the king is closer (as so often) to that of Lemoyne's bust. Care is required when examining other portraits, as some were derived from the La Tour pastels. The Lundberg pastels are particularly confusing: the early (1727) J.503.1452 is based on the oil by Jean-Baptiste Van Loo and Parrocel (MV 3749); he later (c.1740) made a second pastel J.503.1458, repeating the armour and drapeies exactly from his earlier work, but updating the head, apparently from the La Tour J.46.2089. If so it must have been done during his brief return to Paris in 1749; he had left the city in 1743.

La Tour's concept of these royal portraits remains in the tradition of Rigaud. The earliest, showing him standing before Tournai, exhibited shortly after the successful siege and subsequent victory at Fontenay (largely due to the maréchal de Saxe), is essentially a military piece. The outstretched arm remains even in the Louvre pastel shown in 1748, and complies with the requirements for such dynastic images as La Tour granted also to the images of the Stuart brothers shown in the same exhibition.

At the 1745 salon, La Tour presented the pastel of the king with that of the dauphin and the magnificent portraits of Orry and Duval de l'Épinoy. One critic (Anon. 1745b) complained in verse about placing Orry above the king, but the disparity in ambition is remarkable – if indeed J.46.207 is the pastel shown. (An incorrect provenance is given in Salmon 2007 and Salmon 2018; see Jeffares 2018g.)

A further anomaly is in the eye colour: the king's deep brown eyes are captured in the Louvre version, but the earlier J.46.207 and its study, J.46.2079, seem to show a lighter, grey-blue iris. Perhaps this suggests that the séance granted by the king for the 1745 pastel, as hypothesized by Salmon 2007, may have been very short. The blue-green outline of the cheek profile in J.46.2079 is also uncharacteristic.

Another portrait of the king J.46.208 is known only from the préparation J.46.2082 in Saint-Quentin. It is likely to be the work lent to Liotard on his arrival in Paris in early 1748 and referred to in correspondence between Coypel and Le Normant de Tournehem requiring Liotard to return it as he had had it too long; the face in Liotard's portrait J.49.1839 broadly corresponds to the La Tour préaparation, but there may have been one or more intermediate miniatures or other works to account for the differences.

In 1748, a new pastel of the king J.46.2089 was joined by that of the dauphin (again), the queen and by the English Young Pretender. It is perhaps puzzling that both king and queen face left. Then the three maréchaux de France before another eight portraits from finance and the arts. It was the other portraits (notably that of the queen) that attracted praise, although the abbé Gougenot did

manage to praise the treatment of the cuirasse and clothing of the king – but perhaps this was because the pastel was removed early from the salon in order to be copied (Carle Van Loo was waiting impatiently for the head).

The Louvre pastel has had mixed reactions from later critics. Champfleury thought that it, with those of the queen and daupine, "ne sont pas des œuvres d'une grande valeur." Debrie however praised "cette très belle effigie, à la fois sobre et imposante, d'une execution soignée", noting that "le caractère official de ce portrait n'altère en rien la profonde sincérité des sentiments exprimés."

J.46.2069 LOUIS XV, Salon de 1745, no. 164. Lit.: B&W 275

J.46.20691 =?pstl (Versailles 1784). Lit.: Durameau 1784

J.46.20692 ~cop., pstl, 56.8x48.7 (Versailles, magazin, 1784, inv. 471). Lit.: Durameau 1784, III, p. 27, no. 76

J.46.20693–.20697 ~five more cop., m/u [pnt.] (Versailles, magazin, 1784, inv. 431, 432, 433, 499, 374). Lit.: Durameau 1784, III, p. 26f, nos. 68, 69, 70, 74, 75

J.46.207 =?, in armour, before Tournai, pstl/2 sheets bl. ppr, 68x57.7 ([?Comte de B…; Paris, Drouot, Baudoin, 9.IV.1910, Lot 7b, with pendant reine, separated, Fr1400 [=Fr1540]]; desc.: PC 2012; Marty de Cambiaire, acqu. PC 2012). Tech.: on two sheets of paper, the smaller with the sitter's face pasted over the larger sheet, now mounted on a 19th century sretcher; some damp staning. Frame: in a Louis XV frame with heavy shell and foliate corners, plain straight top rail, not original. Exh.: Los Angeles 2018. Lit.: B&W 281, ?attr.; Salmon 2007, fig. 7–9, pl. 6; Salmon 2018, fig. 40, both erroneously as = J.46.2093; Jeffares 2018g; Salmon 2024, fig. 322 φ



J.46.207↘
LARGER IMAGE

~~*pendant,* J.46.2318

J.46.2071 ~cop. (tête) Carle Van Loo, pnt., 279x195, 1748 (Versailles MV 4389). Lit.: Versailles 2021, p. 60 repr.

J.46.20715 ~~pnt., 200x160, c.1750 (Chambord, château, inv. CH 41/0335. Duchesse de Berry). Exh.: Chambord 2002, no. 37, repr. p. 39

~*pendant to B&W 314*

J.46.2072 ~cop., pnt., 72.5x52.8 ov. within rect. (Bourg-en-Bresse, musée de Brou, inv. D.872.7. Louvre, inv. MI 1628, dep. 1872). Exh.: Brou 2013, no. 19 repr., as by Pierre-Charles Prévost. Lit.: La Tour 2004a, p. 126, fig. 4; Salmon 2007, fig. 6; Salmon 2024, fig. 321, n.399

J.46.20725 ?=cop. Charles Prévost (1702–1782), pnt., ov., 1746 (appartements de Mme de Pompadour). Lit.: Brou 2013, p. 44; Salmon 2024, p. 446 n.r., nn.678, 679, citing mémoire de Prévost, AN O[1] 1922[B]

J.46.2073 ~cop., pnt., 55x46 (Neuilly, Aguttes, 12.III.2002; 25.VI.2002, Lot 9 repr.; Paris, Hôtel Dassault, Artcurial Briest, Poulain Le Fur, 14.XII.2002, Lot 59). Lit.: La Tour 2004a, p. 126 n.r.; Salmon 2007, fig. 4

J.46.2074 ~cop., pnt., 102x83 (Toulouse, Primardéco, Prim & de Colonges, 24.III.2004, Lot 5 repr., anon.). Lit.: La Tour 2004a, p. 126, fig. 5; Salmon 2007, fig. 5

J.46.2075 ~cop., pnt., 65.5x53 (Munich, Neumeister, 26.IX.2012, Lot 464 repr.)

J.46.2077 ~cop., pstl, 45x35, inscr. *verso* "La Tour, 1760" (Jules Strauss 1933; Paris, Charpentier, Ader, Baudoin, 27.V.1949, Fr65,000. Paris, Galerie Charpentier, 8.XII.1953, Lot 18. Paris, Galliera, 20–21.VI.1966, Lot 9 repr. Versailles, 29.XI.1981, Lot 44. Geneva, Genève Enchères, 9.XII.2015, Lot 362 repr., as a/r La Tour, est. SwFr2–3000, SwFr6500). Exh.: Paris 1927a, no. 55, no pl.; Paris 1933b, no. 22 n.r. Lit.: B&W 278, fig. 89; Maumené & d'Harcourt 1931, no. 174 n.r., anonyme, mais "ancien et intéressant"; La Tour 2004a, p. 126 n.r.; Salmon 2004a, p. 48 n.r., doubtful; Salmon 2007, fig. 3 Φκ



J.46.2077
LARGER IMAGE

J.46.20775 ~?cop., pnt., 23.6x17.8 (New York, Doyle, 26.VI.1991, Lot 69 repr., attr., est. $900–1200, $1700)

J.46.2078 ~cop. (*tête*), pnt., 35x26 (Paris, palais Vivienne, Collin du Bocage, 15.XII.2016, Lot 11 repr., anon.)

J.46.2079 ~préparation, eyes to right, pstl/ppr bl., 32.5x30 (New York, MMA, inv. 2005.66. Galerie de Bayser, .VII.2003; don Mary Tavener Holmes 2005). Exh.: New York 2011, no. 18 repr.; New York 2013. Lit.: La Tour 2004a, p. 126, fig. 3; "Recent acquisitions 2004–2005", *Metropolitan Museum of Art bulletin*, Fall 2005, p. 26 repr.; Salmon 2007, fig. 1, pl. 5; Salmon 2024, fig. 320 φσ



J.46.2079↘

J.46.20795 ~cop. Mlle Brison, min., 5.2x7.2, inscr. (London, Christie's South Kensington, 9.XII.2008, Lot 212 repr., attr.)

J.46.208 LOUIS XV, eyes to front, ?lost or never finished

J.46.2082 ~préparation, pstl/ppr br., 32x24, 1745?, paraphe ↙ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 108 [inv. 1849, no. 73]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 31; son testament 20.IX.1806, ?parmi des autres; legs 1807). Tech.: conserved Leila Sauvage & al., 2023; executed on a much wider sheet of paper folded on left and right sides to reveal central panel only; not mounted on canvas. Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Paris 1878, no. 333; Maubeuge 1917, no. 79; La Tour 1930, no. 6; La Tour 2004a, no. 27 repr. clr. Lit.: Patoux 1894, p. 51 repr., "n'a jamais été de La Tour"; Lapauze 1899, no. 73 repr.; Fleury 1904, no. 73; Erhard 1917, no. 25 repr. clr; B&W 279, fig. 252, ?attr.; Maumené & d'Harcourt 1931, no. 111; Toth 1931, repr. opp. p. 134; Fleury & Brière 1932, no. 28; Le Clerc 1950, copie; Fleury & Brière 1954, no. 29, mauvaise copie; Debrie 1991, p. 228, as 19th century copy; Debrie & Salmon 2000, p. 226, ill. 177, not challenged; Fumaroli 2005, p. 31 repr.; Saint-Quentin 2021, p. 12 repr.; Brunel-Duverger & al. 2023; Le Bellégo & Brunet 2023, no. 24 repr.; Salmon 2024, fig. 325 Φσ



J.46.2082↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

~~versions, v. Liotard

J.46.2084 ~cop., pstl, c.1860 (Paris, Drouot, Dubourg, 6.VI.1916, Lot 125 n.r., Ir70)

J.46.2085 ~~cop. Jules Degrave, pstl, 34.5x26.5 (Deauville, salle des ventes, 26.VI.2016, Lot 44 repr., est. €200–400; Deauville, 31.VII.2016, Lot 82 repr., est. €200–400) φκ



J.46.2085

J.46.2086 ~~cop. Raymond Casez (1er), pstl, 39x30 (Paris Drouot, Coutau-Bégarie, 6.XI.2018, Lot 6 repr., est. €200–300) φκ

J.46.20861 ~~cop., pstl, 41x33 (Angoulême, Juge, Gérard-Tasset, 15.X.2020, Lot 388 repr., est. €300–400) φκ

J.46.20862 ~~cop., pstl, 34x26 (Nice, Millon, 23.VI.2022, Lot 121 *bis* repr., est. €80–120) φκ

J.46.20863 ~cop. Charles Queuin, pstl, 35x28.5, s ↙ "C Queuin" (Niedernhausen, Schreiber, 17.VI.2023, Lot 392 repr., as inconnu, s E Querin, with pendant Mlle Fel J.46.1788992, est. €50, €950)φκν

J.46.20864 ~~cop. Raymond Casez (2e), pstl, 38x30 (Doullens, Herbette, 10.VII.2024, Lot 173 repr., est. €50–80; Doullens, Herbette, 22.IX.2024, Lot 10 repr., est. €300–400) φκν

J.46.20865 ~~cop. Raymond Casez (3e), pstl, 38x30 (Saint-Quentin, Salle des enchères, 5.II.2025, Lot 4 repr., est. €20–30) φκ

J.46.2087 LOUIS XV, pstl, Salon de 1747, no. 111 [mentioned annotation CD; omitted Le Blanc and subsequent commentators]

J.46.2089 LOUIS XV, pstl/3f. ppr gr.-bl., 65x54.3 ou 68x57.7 agrandi, montré quelques jours au Salon de 1748, retiré pour être copié (Louvre inv. 27615. Louis XV; Versailles 1784; Louvre inv. 1815–24, no. 55, Trianon. Dep.: Banque de France 1939–40). Tech.: on three sheets of blue-grey paper, the face on a separate sheet, pasted on a fine-wove orange-brown canvas over a lap-joined strainer with horizontal and vertical cross bars and battens added to both sides and below; restored 2004 by Marianne Bervas and Valérie Luquet; and in 2012 by Marianne Bervas, Sophie Chavanne, André Le Prat and Valérie Luquet. Frame: in a Louis XV swept frame with a fronton with royal arms and crown, possibly by Louis Maurisan (*v.* Jeffares 2018g). Exh.: Paris 1838–45, no. 1051, anon.; La Tour 1930, no. 7 repr.; Paris 1946c, no. 392 [appears in cat. but movement not recorded in Louvre records]; Paris 1949, no. 49; Paris 1956d, no. 19; Paris 1957a, no. 45, pl. XVII; Paris 1963b; Paris 1974a, no. 145; La Tour 2004c, no. 6 repr. clr; Paris 2018. Lit.: Durameau 1784; La Rochenoire 1853, p. 70, anon. ("figure fade et armure en carton"); Reiset 1869, no. 813; Champney 1891, p. 269 n.r., "dashingly handsome face slightly marred by a disagreeable mouth"; Dayot 1904, p. 316 repr.; Tourneux 1904a, repr. p. 29; MacFall 1909, repr.; Keim 1911, pl. VII; Ratouis de Limay 1925, p. 33, pl. 24; B&W 276 = 277, fig. 19; Bouchot-Saupique 1930, no. 40; Maumené & d'Harcourt 1931, no. 113, pl. XXVII; Leroy 1940, p. 49 repr.; Ratouis de Limay 1946, pl. X/13; Guth 1952, repr. p. 48; Raggio 1967, fig. 2; Bury 1971, pl. 1, V. & L. Adair 1971, p. 78 repr.; Monnier 1972, no. 66; repr.; Pons 1987, p. 48 n.r., implies frame not by Maurisan; Debrie 1998; Debrie & Salmon 2000, p. 91, ill. 35; Méjanès 2002, fig. 2, 25; Hugues 2004, p. 67 repr.; La Tour 2004a, pp. 23, 125 repr.; Méjanès 2004, p. 39 repr.; Fumaroli 2005, p. 31 repr.; Fumaroli 2007, repr.; Tarabra 2008, p. 170 repr.; Petrucci 2020, III, fig. 1421, erroneously as by Carle Van Loo; Germann 2015, fig. 4.2; Milano 2015, fig. 54; Salmon 2018, no. 88 repr.; Jeffares 2018g; Jeffares 2018m; Versailles 2022, p. 87 repr.; Salmon 2024, fig. 324 Φσ



J.46.2089↘
LARGER IMAGE

J.46.20905 ~cop., miniature/ivoire, Ø6.0, c.1900 (Geneva, Société des Arts, inv. Mar(3)1. Enfants de Jules Puthod; don 1991). Exh.: Geneva 2025, no. 19 repr. φκ

J.46.2091 ~cop., pstl/ppr, 64x54 (Marly-le-Roi, musée du Domaine royal, inv. 00.1.1) φκ



J.46.2091

J.46.2092 ~cop., pstl (Stockholm, résidence de l'ambassadeur de France). Lit.: Salmon 2018, p. 176 n.r.

J.46.2093 ~cop., pstl, 65x55 (Alexandre Delaherche, Beauvais; Paris, Drouot, Chevallier, 10–11.V.1889, Lot 176 n.r., as a/r La Tour, en buste, revêtu de l'armure et du manteaux de velours bleu fleurdelisé double d'hermine, cadre fleurdelisé dans les angles, armes de France. Philippe Sichel (1839/40–1899), marchand d'art; vente p.m., Paris, Georges Petit, Chevallier, Duchesne, 22–28.VI.1899, Lot 32 n.r., 65x55, éc. de La Tour, cadre surmonté des armes de France, Ir900; Bourdariat). Lit.: B&W 281, ?attr.; Salmon 2007, Salmon 2018, p. 176, both erroneously as = J.46.207; Jeffares 2018g

~~*pendant,* J.46.2284

J.46.2094 ~cop., pstl/ppr, 65x54 (Vienna, Dorotheum, 18.V.1922, Lot 25 repr., éc. fr.) φκ

J.46.2094



J.46.2096 ~cop., pstl, a/r La Tour, 63.5x50.8 (Paris, Couturier & Nicolaÿ, 9.XII.1994, Lot 16, est. Ħ15–20,000, Ħ29,000) φκ

J.46.2096



J.46.2097 ~cop., pstl/ppr, 71.1x57.2 ov. (New York, Sotheby's Arcade, 19.I.1995, Lot 139 repr., est. $2500–3500) φκ

J.46.2098 ~cop., pstl, 41x34 (Bad Vilbel, Auktionshaus Blank, 31.III.2007, Lot 239 repr., est. €140. Chemnitz, Heickmann, 26.IX.2009, Lot 1554 repr., est. €40) φκ

J.46.2098



J.46.2101 ~cop., pstl, 65x55 (London, Bonhams Knightsbridge, 19.II.2008, Lot 298, Éc. fr. XIXe, inconnu, est. £600–800, £1140) φκν

J.46.2101



J.46.2102 ~cop., pnt. 23.5x19 (Paris, Drouot, Delorme, Collin du Bocage, 16.XII.2009, Lot 31 repr., with 3 pendants)

J.46.2103 ~cop., pstl, 60x48 (Paris, Drouot, Thierry de Maigret, 7.XII.2012, Lot 26, est. €100–1500) φκ

J.46.2103



J.46.2105 ~cop., pstl, 65x54 (London, Lots Road, 8.XII.2013, Lot 507 repr., est. £300–600) φκ

J.46.2105



J.46.2107 ~cop. XIXe, pstl, 74x65 (Acanthe, Versailles, 2014) φκ

J.46.2109 ~cop. James Wells Champney, pstl, 65x54 (Schnecksville, PA, Tom Hall Auctions, 6.X.2015, Lot 167 repr., est. $1000–3000) φκ

J.46.211 ~cop., pstl, 29x23 (Dorchester, Duke's, 18.II.2016, Lot 122 repr., est. £500–1000) φκ

J.46.2111 ~cop., pstl, 64.5x53.5 (Graf Brühl; Schloß Seifersdorf 1904; Berlin, Cassirer & Helbing, 23–24.III.1926, Lot 415 repr.; Berlin PC 1972). Lit.: Gurlitt 1904, p. 252 n.r., anon.; Jeffares 2018g φκν

J.46.2111



J.46.2112 ~cop., inverse sense, pstl, 63x52 (Auxerres, Enchères, 30.X.2005, Lot 274 repr., with pendant Marie Leszczyńska, est. €1500–2000. Paris, Beaussant-Lefèvre, 23.VI.2006, Lot 8 repr., as Éc. fr. XIXe a/r Nattier) φκν

J.46.2112



J.46.21121 ~cop. [?XXe], pstl/ppr, 65x50 (Bruxelles, Haynault, 20.V.2017, Lot 31 repr., est. €1400–1600) φκ

J.46.21121



J.46.2113 ~cop., pnt. (Châlons-en-Champagne, musée Garinet, inv. 899.11.352). Lit.: Wright 1992, as by La Tour; Salmon 2018, p. 176, as pstl; Jeffares 2018g [cop., oil pnt.]

J.46.2114 ~cop., pstl/ppr, 62.5x51, a/r La Tour (Philadelphia, La Salle University Art Museum, inv. 75-D-62. Finch College Museum of Art, New York, deaccessioned 1975). Lit.: Jeffares 2018g φκ



J.46.2114

J.46.2115 ~cop. , pstl a/r La Tour, 16x11.5 (Remiremont, musée Charles Friry, inv. 10. Friry-Waidmann; Mme Dussault; don Société immobilière La Moselle, 1973)

J.46.21152 ~cop., Luis Anglada Pinto (1873–1946), pnt., 73x59 ov., s (Haynault, Stalle, 15.X.2018, Lot 65 repr.)

J.46.21153 ~cop., pstl, 59x48 (Doullens, Herbette, 27.IX.2020, Lot 3 repr., est. €300–400) φκ

J J.46.211531 ~cop., pnt. (US PC a.2021)φκ

J.46.211532 ~cop., pstl, 61.5x52 ov. (Avignon, hôtel des ventes, 10.IV.2021, Lot 294 repr., est. €600–800) φκ

J.46.211533 ~cop. Yves Mougeot, pstl, 63.5x49.5 (Saint-Quentin, Hôtel des ventes, 22.V.2021, Lot 25 repr., est. €50–80) φκ

J.46.211534 ~cop., pstl, 65x54 (Lyon, Conan, 25.I.2022, Lot 447 repr., est. €1000–1500) φκ

J.46.211535 ~cop., miniature/ppr, 4.9 rnd. (PC 2024)φκ

J.46.211536 ~cop. [?by Samuel Philipp Huntermann, Hof-Brodeur], pnt., 63.5x53, inscr. *verso* "Huntemann à Hanover. Brodeur de la Cour" (Munich, Neumeister, 25–26.vi.1975, Lot 1027; PC South Germany; Munich, Neumeister, 4.XII.2024, Lot 380 repr.) φκ

J.46.211537 ~cop. James Wells Champney, pnt., 63.5x52 (Seattle, District Auctions, 9.III.2025, Lot 10 repr., anon., est. $200) [new attr.] φκ

J.46.21155 LOUIS XV, [??]1756. Lit.: Diderot 1763, anecdote about conversation [?date impossible; story unreliable, confusion with Mme de Pompadour]

J.46.2116 Le roy [?LOUIS XV]

J.46.2117 ~cop. Liotard, min., "d'après La Tour, fini d'après nature par Liotard" (Paris, 11.IV.1771, Lot 87)

J.46.2118 LOUIS XV

J.46.21195 LOUIS XV, étude de tête, pstl (M. Duliège [?Pierre-Louis-Alexis Duliège, neveu de l'abbé Duliège]; offert au Louvre, 24.VI.1825, avec autres; refus, sans valeur commerciale). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.46.21197 LOUIS XV (Dominique-Vivant, baron Brunet-Denon (1779–1845); inv. p.m., 24.VI.1845, "Louis XV et Marie Leicenska, deux tableau et pastel" [sic], Ff20) [new attr., ?]

J.46.212 =?LOUIS XV (Paris, Bonnefons, 8–9.III.1847, Lot 48). Lit.: B&W 280, ?attr.

J.46.21205 ?LOUIS XV, enfant, très belle étude au pstl (Eugène Lami (1800–1890); vente p.m., Paris, Drouot, Sarrus, 26.II.1891, Lot 64 n.r.). Lit.: B&W, *s.no.* 28, ?attr., as ?Louis XVI enfant

J.46.2121 LOUIS XV, s (PC Liège 1928). Lit.: B&W 283, ?attr.

J.46.2122 LOUIS XV, 64x52 (Mme Abeille; Paris, Chevallier, 3–4.XII.1903, Lot 7, a/r La Tour, Ff430; Vandermesch). Lit.: B&W 282, ?attr.

J.46.21225 LOUIS XV, pstl, 62x50 (Mme Trèves de Carmona; Bruxelles, Galeries Elisabeth, 4.IV.1939, Lot 129 n.r.)

J.46.2123 LOUIS XV ([Jules Straus]; Paris, Charpentier, Baudoin, Ader, 27.V.1949, attr. La Tour). Lit.: Bury 1971, p. 196

J.46.2124 LOUIS XV, pstl, 47x38.5 (Paris, François de Ricqulès, 19.XII.1994, Lot 171 n.r., suiveur de La Tour, est. Ff4–6000, b/i)

Louis le dauphin 1745–63

LOUIS, duc de Bourgogne (1729–1765), dauphin de France. Born in Versailles 4.IX.1729, he was awarded the Toison d'or in 1739, and the Saint-Esprit in 1742 (although he would have worn the insignia before his formal reception). He was the fourth child, but eldest son, of Louis XV and Marie Leszczyńska, and was brought up by the duchesse de Ventadour and then de duc de Châtillon. A lively and impetuous nature manifested itself already at the battle of Fontenoy, after which the king restrained him from any further military campaigns; he was also not admitted to the Conseil d'en haut until he was 28, in part because he disagreed with his father, disliked Choiseul's policies and disapproved of Mme de Pompadour's influence. Instead he was a diligent student of history, literature and law, and wrote extensively on politics.

The dauphin was married twice: on 23.II.1745, to Marie-Thérèse d'Espagne, who died the following year; and Marie-Josèphe de Saxe, on 9.II.1747. He had eight children, of whom five survived to adulthood, including three future kings of France. His death, at Fontainebleau, 20.XII.1765, after a three month illness thought to be pneumonia, brought to an end the closest patronage La Tour enjoyed at court.

Four primary La Tour portraits of the dauphin are known, those from the 1745 Salon (Louvre), 1746 Salon, known from copies; one in 1762 and one in 1763. In .XII.1744 Hubert Drouais was commissioned to make a portrait of the dauphin for his new father-in-law, Philippe V, in Madrid, made after three visits to Versailles; confusingly the payment specified "un portrait de M. le Dauphin…fait d'après le pastel", presumably made after an existing pastel (from which it has been inferred that the pastel La Tour exhibited in 1745 had already been made), adding only accessories during his three visits. The curious appearance of the face in the version in the Louvre, J.46.2126, which may be the one shown in 1744, is presumably is the result of some form of rubbing.

A letter from the duc d'Aumont to Papillon de Fontpertuis of 1.VII.1761 (see DOCUMENTS) implies that the duc had La Tour pastels of the dauphin and of the dauphine in the Hôtel de Nesle, Paris, to be sent to Anne Nivelon in Versailles to copy: it is unclear if these were the ones hitherto thought to have been made in 1763, or earlier ones.

On 17.IX.1769 Roslin asked to borrow the La Tour portrait of the Dauphin, and received a response from Marigny (*v.* DOCUMENTS, 26.IX.1769), relaying the response of Jeaurat, garde des tableaux, viz. that La Tour had made four successive portraits of the Dauphon, three in Versailles in the salon de tableaux, the fourth and last with the Dauphin himself, which could not be borrowed without disturbing the prince; he invited Roslin to negotiate with Jeaurat.

A rich iconography of portraits by other artists included several further pastels. Tessin owned an anonymous pastel of the dauphin by 1741. Liotard made several c.1749–50. Roslin's famous 1765 portrait in oil had two pastel repetitions, one "fini d'après nature".

J.46.2125 LOUIS, duc de Bourgogne, 1744, Salon de 1745, no. 165. Lit.: B&W 284

J.46.2126 =LOUIS, duc de Bourgogne, pstl/ppr bl./ppr bl./toile/châssis nouveau [changed uncertain date], 67.3x56.6 (Louvre inv. 27621. Louis XV. Versailles 1784; Louvre inv. 1815–24, no. 60, Trianon. Dep.: Banque de France 1939–40). Tech.: blue paper mounted on light coloured canvas on a later strainer with chamfered inner edges, horizontal and vertical crossbars, changed at an uncertain date; restored 2004 by Marianne Bervas and Valérie Luquet Thread count estimated 22x15 /cm. Frame: in a Louis XV swept frame with a fronton with two dolphins either side of a shell, possibly by Louis Maurison (*v.* Jeffares 2018g). Exh.: Paris 1838–45, no. 1054, anon.; La Tour 1930, no. 15; Paris 1949, no. 31; Paris 1957a, no. 47; Paris 1965b, no. 74; La Tour 2004c, no. 8 repr. clr; Paris 2018. Lit.: Durameau 1784; La Rochenoire 1853, p. 60; Reiset 1869, no. 816; MacFall 1909, repr.; Keim 1911, pl. II; Ratouis de Limay 1925, p. 33f, pl. 26; B&W 288, fig. 20; Bouchot-Saupique 1930, no. 42; Bury 1971, pl. 3; Monnier 1972, no. 68; Debrie & Salmon 2000, p. 94, ill. 37; La Tour 2004a, p. 24 repr.; Méjanès 2004, p. 37 repr.; Salmon 2014, repr.; Salmon 2018, no. 82 repr.; Jeffares 2018g; Jeffares 2018m; Versailles 2022, p. 87 repr.; Salmon 2024, fig. 330ΦσΦσ



J.46.2126↘
LARGER IMAGE

J.46.21262 ~?cop., pnt., 1746 (apartements de Mme de Pompadour). Lit.: Salmon 2024, p. 446 n.r.

J.46.21265 ~cop. Hubert Drouais, pnt., 68x57, .XII.1744 (Madrid, Prado, inv. 2377). Lit.: Luna & Úbeda de los Cobos 1997, p. 38 repr.

J.46.21266 ~cop., pnt., 72x59 (Versailles MV 6717; *ex* Louvre 1932)

J.46.2127 ~cop., pstl, 60x50 (Stockholm, Bukowskis, 24–26.XI.1993, Lot 243 repr., éc. fr., as of Louis XV, est. SKr8000, Skr11,000) φκ

J.46.21275 ~cop., pstl/ppr, 71.8x55.9 ov. (New York, Sotheby's Arcade, 19.I.1995, Lot 136 repr., est. $2–3000, $1380) φκ

J.46.2128 ~cop. Jeanne Firmin-Badoin, pstl, 64x52, XIX[e] (Lewes, Gorringes, 13.IV.2000, Lot 3636, est. £2–3000) φκ
J.46.2128



J.46.213 ~cop., pstl, 64.5x53.8 (Milan, Sotheby's, 12.XI.2003, Lot 124 repr., as 64.5x53.8, with pendant of Mme de Pompadour, est. €12–16,000, €38,400; PC Milan; Paris, Salle Laffitte, Artemisia, 13.XII.2012, Lot 144 repr., as 73x59, est. €4–6000, €5000) φκ
J.46.213



J.46.21305 ~cop., pstl, 90x60 [sic] (Paris, Lafon, 13.XII.2012, Lot 244). Lit.: Salmon 2018, p. 164 cited [not verified; ?confusion with J.46.213]

J.46.2131 ~cop. (*sans mains*) Louise Gallien, pstl, 26x19 ov. (Drouot online, 13.XI.2017, Lot 93 repr., with pendant dauphine, est. €300–400) φκ

J.46.21312 ~cop., pnt., 67x56 (Paris, Drouot, Tajan, 30.VI.2000, Lot 156 repr.)

J.46.21313 ~cop., en pied, pnt., 160x116.5 [213x170 Salmon] (duc d'Audiffret-Pasquier, château de Pont-sur-Seine. Paris, Coutau-Bégarie, 15.X.2008, Lot 30 repr., avec pendant, Marie-Thérèse-Raphaëlle, a/r Louis-Michel Van Loo)

J.46.21315 ~cop., pnt., 23.5x19 (Paris, Drouot, Delorme, Collin du Bocage, 16.XII.2009, Lot 31 n.r., with 3 pendants)

J.46.2132 ~cop., pstl, 70x50, s↖ Feron, fin XIX[e] (Paris, Drouot, Libert Damien, 29.VI.2018, Lot 25 repr., est. €300–400) φκ

J.46.2133 ~cop. Raymond Casez, pstl, 62x51, s↗ Casez (Saint-Quentin, hôtel des ventes, 20.VII.2022, Lot 337 repr., inconnu, est. €150–200) φκ

J.46.2135 LOUIS le dauphin, Salon de 1746, no. 124. Lit.: B&W 285; La Tour 2004a, pp. 24f n.r.

J.46.21351 =?pstl (Versailles 1784). Lit.: Durameau 1784

J.46.213511 =?pstl (collection du roi 1770). Lit.: Pierre/Marigny correspondence, 10–14.XI.1770, lent to Jean-Bernard Restout for copying

J.46.213515 ~~grav. J.-B. Restout pour *Galerie françoise, ou Portraits des hommes et des femmes célèbres qui ont paru en France*, 1771

J.46.21352 ~?cop., pstl/canvas, 55x41 (PC 2009; adv. eBay 2011, as by La Tour. Fairfield, Maine, James D. Julia, 9–10.II.2017, Lot 1240 repr., attr. La Tour, est. $4–8000, b/i) φκ
J.46.21352



J.46.2136 ~cop., pnt., 39.5x32.5 (Paris, Drouot, Baron Ribeyre, 15.V.2019, Lot 28 repr., as of Louis XV, with pendant, a/r Nattier)

J.46.21361 ~grav. (*in embroidered coat, reversed*) Gilles-Edme Petit, *Mercure de France*, .IX.1747, p. 124. Lit.: B&W, fig. 106, erroneously as after B&W 288

J.46.21362 ~grav. (*in armour, to right*) Michel Aubert, *Mercure de France*, .VII.1747, p. 135, La Tour 2004a, p. 24 repr.; Salmon 2024, fig. 332
J.46.21362



J.46.21363 ~grav. Pierre-François Basan, 18.4x13.1, "La Tour Pinx.|Basan Sculp.", "LOUIS DAUPHIN/Né a Versailles le 4.7[bre].1729." *Mercure de France*, .XII.1747, p. 120 (BnF N2, no. 144 402), La Tour 2004a, p. 25 n.r.

J.46.213631 ~grav. Daullé, 26.6x17, lettered "Gravé par J. Daullé" around ov., "LOUIS DAUPHIN DE FRANCE", "de la Tour Pinx.", frontispice de la thèse de l'abbé Léopold-Charles de Choiseul-Stainville, 1.II.1747, grav. avec Laurent Cars

J.46.213632 ~grav. Nicolas IV Larmessin, "Tocqué pinxit De la Tour Effigium", "De Larmessin Sculp." (FD 1059). Lit.: Salmon 2024, fig. 334

J.46.213633 ~grav. others

J.46.21364 ~cop., pnt. (Boulogne-sur-Mer, M[e] Prouvot, 26.IV.1992, as of Regent). Lit.: La Tour 2004a, p. 36, n. 24, n.r.

J.46.21365 ~cop., pnt. (Bruxelles, Vanderkindere, 15–16.X.2002, as of Louis XVI). Lit.: La Tour 2004a, p. 36, n. 24, n.r.

J.46.2137 ~cop., pnt. (Versailles MV 6518; dep.: ambassade de France, Bruxelles). Lit.: La Tour 2004a, p. 25, repr. p. 24

J.46.2138 ~cop., pnt., 81x64 (Paris, Ader, 30.III.2017. Paris, Ader, 18.XII.2020, Lot 232 repr., éc. fr. XIX[e]). Lit.: *Gazette Drouot*, 17.III.2017, p. 104 repr.

J.46.2139 ~Natoire pnt., 1747 (Versailles, MV 3791). Lit.: La Tour 2004a, p. 25 repr.; Versailles 2021, p. 61 repr.; Salmon 2024, fig. 333

J.46.2141 ~cop. Jean-Daniel Welper, miniature/pchm, 5x4 ov. (?Jean-François, marquis de Rochedragon; desc. The Limner Company, London, 2025)

J.46.2143 LOUIS le dauphin, Salon de 1748, no. 79. Lit.: B&W 286; La Tour 2004a, pp. 25f n.r.

J.46.2144 ~cop., pnt. (Versailles, MV 6532). Lit.: La Tour 2004a, p. 25, repr. p. 25, fig. 7, p. 36, n. 28; Salmon 2024, fig. 335

J.46.21441 ~=?cop., Voiriot, m/u, a/r La Tour, 1752 (comm. pour le service du roi, 16.X.1752, 150 livres). Lit.: Dépenses de l'Académie royale, carton O[1]1922[B]; Foulon de Vaulx 1902, p. 213; La Tour 2004a, p. 25, p. 36, n. 28, n.r.; Voiriot 2004, no. 90 n.r.

~?cop., pstl, a.1751, Louis-Farnçois Aubry, q.v.

J.46.2145 ~cop. "Pinel" [Philippe Penel, fils], min. (comm. Orry 26.XI.1749)
J.46.2146 ~cop., min., 4.5x6.5 (Madrid, Segre, 18.XII.2001, Lot 718; 21.III.2003, Lot 798, as of Louis XVI). Lit.: La Tour 2004a, p. 36, n. 27, n.r.
J.46.2147 ~cop. Coqueret, pnt., 1758 (Versailles MV 3790; dep.: l'ambassade de France, Bruxelles). Lit.: Hugues 2003, fig. 16; La Tour 2004a, p. 25f, repr. p. 26; Salmon 2024, fig. 336
J.46.215 ~cop., pstl (Vannes, musée, inv. 886.1.3), as J.-B. Van Loo φνκσ

J.46.215
Photo courtesy musée Vannes



J.46.2151 ~grav. Littret de Montigny, a/r Schenau. Lit.: La Tour 2004, p. 26, repr. p. 27, fig. 9; Salmon 2024, fig. 337

J.46.2152 LOUIS le dauphin, pstl, a.1761 [existence inferred from d'Aumont comm.; =?one of above]
J.46.2153 ~cop., Anne Nivelon, Versailles (comm. duc d'Aumont, 1.VII.1761, avec pendant; fini 22.XII.1761). Lit.: Salmon 2024, fig. 338
J.46.2154 LOUIS le dauphin, Salon de 1763, no. 63. Lit.: B&W 287
J.46.2155 =?pstl, 1762. Lit.: B&W, p. 66; La Tour 2004a, p. 26 n.r.
J.46.21551 =?pstl (Versailles 1784). Lit.: Durameau 1784
J.46.2156 =?portrait en pied, pstl, c.1763 (comm. Marie-Christine de Saxe). Lit.: B&W, p. 63–64; La Tour 2004a, p. 26 n.r.

J.46.2157 ~préparation, pstl/ppr br., 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 25 [inv. 1849, no. 35]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 32, son testament 20.IX.1806, ?parmi les autres; legs 1807). Tech.: conserved Florence Herrenschmidt 2004; on loose sheet of blue paper roughly cut, horizontal chain lines. Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Maubeuge 1917, no. 29; La Tour 1930, no. 14; La Tour 2004a, no. 29 repr. clr; p. 27. Lit.: Lapauze 1899, no. 35 repr.; Fleury 1904, no. 35; Erhard 1917, no. 28 repr.; B&W 289; Fleury & Brière 1932, no. 29; Fleury & Brière 1954, no. 30; Debrie 1991, p. 132ff repr.; Debrie & Salmon 2000, p. 95, n. 16, ill. 134; Fumaroli 2005, p. 32 repr.; Wine 2018, p. 435, 438, fig. 3, as c.1762; Versailles 2021, p. 62, fig. 2; Salmon 2024, fig. 339 Φσ



J.46.2157↘
Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2158 ~cop. Denise Lesénécal-Albert, c.1937, pstl, 33.5x25.5 (Saint-Quentin, 2.VII.2015, Lot 212 repr., with another, est. €50–80) φκ
J.46..2159 ~cop., pstl, 32x24 (Paris, Drouot, Euvrard & Fabre, 24.V.2024, Lot 85 repr., éc. fr. XX^{e}, inconu, with pendant J.46.13504, est. €50–100) [new attr.] φκν
J.46.216 ~[?cop.], 37x30 ([Camille Groult; desc.: Jean] Groult 1928). Lit.: B&W 290, fig. 132, as autograph [?] Φκ

J.46.216



J.46.21605 ~grav. Lempereur (BnF, N2, 144389). Lit.: La Tour 2004a, p. 27 n.r.
J.46.2161 ~Anne Nivelon pnt., 1764 (Versailles MV 3793). Lit.: La Tour 2004a, p. 131 repr.
J.46.21612 ~cop. (*tête*), miniature/pchm, 3.5x3 ov. (Celle, Bomann-Museum, Stiftung Miniatursammlung Tansey, inv. 2008-159, with pendant). Lit. : Pappe & Schmieglitz-Otten 2008, p. 390f repr.

J.46.2162 LOUIS le dauphin, étude de tête, pstl (M. Duliège [?Pierre-Louis-Alexis Duliège, neveu de l'abbé Duliège]; offert au Louvre, 24.VI.1825, avec autres; refus, comme "sans valeur commerciale"). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins
J.46.2164 LOUIS le dauphin, pstl (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 108 ou 109 n.r., inconnu). Lit.: Goncourt 1881, p. 408, identified among inconnus in Carrier sale; B&W 291, ?attr.
J.46.2165 LOUIS le dauphin (M. ***, Lyon, Schneider, 1875). Lit.: B&W 292, ?attr.
J.46.2166 LOUIS le dauphin, préparation, 32x26 (Marcille 1843; Camille Marcille; vente p.m., Paris, Drouot, Pillet, Féral, 6–7.III.1876, Lot 153, Ir620). Exh.: Chartres 1858, no. 42. Lit.: Lacroix 1843, as of le dauphin, frère aîné de Louis XVI; Duplessis 1876, p. 435 n.r., as of le père de Louis XVI; B&W 293, ?attr.
J.46.2167 LOUIS le dauphin, tête nue, de ¾, tournée vers l'épaule g., sans indication de vêtement, préparation, 34x27 (Auguste Desperet (1804–1865), graveur; vente p.m., Paris, Drouot, Delbergue-Cormont, 7–13.VI.1865, Lot 510 n.r., inconnu, Ir61; [?]Gigoux. Charles Moissan 1878). Exh.: Paris 1878, no. 363. Lit.: B&W 294, ?attr.
J.46.2168 Dauphin of France, pstl, 56x43 ov. (Philadelphia, Samuel T. Freeman, 30–31.III.1932, $140)
J.46.2169 LOUIS le dauphin
J.46.21691 ~cop., pstl, 70.4x53 (Versailles, 44agazine, 1784, inv. 478). Lit.: Durameau 1784, III, p. 27, no. 77
J.46.21692–.21695 ~four more cop., m/u [pnt.] (Versailles, 44agazine, 1784, inv. 429, 434, 435, 602). Lit.: Durameau 1784, III, p. 26f, nos. 67, 71, 72, 73
J.46.21698 ~?cop., pstl (Paris, Drouot, Lyon, 27.III.1914, Lot 206 n.r., as "Louis de France, fils de Louis XV", attr.)
Jeune fille en jardinière, pstl, inscr. verso "Latour/Louis dauphin de France fils Louis XV", v. Pougin de Saint-Aubin, J.6.174
J.46.217 ~cop. Lebrun, min. (comm. Portail, Bâtiments du roi). Lit.: Chatelus 1991, p. 194 n.r.

J.46.2171 ?LOUIS de France, pstl (Louvre 1838). Exh.: Paris 1838–45, no. 1053, anon., as of Louis le dauphin ou no. 1056, as of Louis-Joseph-Xavier [only one of these reappears in Reiset 1869 or subsequent catalogues]

Louis XVI 1762

Louis-Auguste, duc de Berry, **LOUIS XVI** (1754–1793), roi de France. The third but (after the death of the duc de Bourgogne in 1761) eldest surviving son of Louis le dauphin and Marie-Josèphe de Saxe, the duc de Berry (as he was known until his father's death in 1765, and Louis-Auguste, dauphin, until his accession in 1774), was entitled to the cordon bleu from his baptism, and received the Toison d'or 1761 and grand-croix de Saint-Louis in 1765. He married Marie-Antoinette in 1770. La Tour's portraits of him, among his last royal commissions, made while the prince's parents were still alive, are known only through copies: however the faces

of the boys in the Gaucher print and the Dailly miniature are not particularly similar. Among the vast iconography, the best known portraits (by Duplessis, Boze, Callet, Pajou, Van Loo etc.) all show an older sitter.

See also the double portrait J.46.2259 of Marie-Josèphe with one of her sons who may or may not be the duc de Berry.

J.46.2172 Le duc de Berry, futur LOUIS XVI, à mi-corps, le visage de face, la main dr. dans son gilet, son chapeau sous le bras g., avec les ordres du Saint-Esprit et de la Toison d'or, pstl, 64x54, 1762, Salon de 1763, no. 65 (comm. Marigny 1762, 2400 livres; 3000 livres paid 1765). Lit.: Engerand 1900, p. 271; B&W 26; Maumené & d'Harcourt 1931, no. 1; Debrie & Salmon 2000, p. 101; La Tour 2004a, p. 33 n.r.

J.46.21721 =?pstl (Versailles 1784). Lit.: Durameau 1784

J.46.2173 ~grav. C.-É. Gaucher 1762, BnF, Collection de Vinck 98

J.46.2174 ~grav. Louis-Simon Lempereur, BnF, Collection de Vinck 72

J.46.2175 ~cop. Dailly, min./tabatière (Baltimore, Walters Art Museum). Lit.: Hugues 2004, p. 71 repr., as a/r La Tour, text, Liotard, caption

~*?cop. Frédou, q.v.*

J.46.2177 Le duc de Berry, futur LOUIS XVI (le roi; don: M. de Sivry 1790. Scitivaux de Greiche, Nancy, 1875). Exh.: Nancy 1875, no. 315. Lit.: B&W 27, ?attr.; Bury 1971, p. 195

J.46.2178 =?Le duc de Berry, futur LOUIS XVI, pstl ([?Carrier; don:] Paul Delaroche, peintre; vente p.m., Paris, 15–17.VI.1857, Lot 33, "jolie tête de Louis XV enfant". Joseph-Auguste Carrier; vente p.m., Paris, Drouot, Pillet, Féral, 5.V.1875, Lot 8 n.r., ?Louis XVI enfant, "très-belle étude…execution la plus fine", Fr1000). Exh.: Paris 1874a, no. 889, as Louis XV enfant. Lit.: Dréolle de Nodon 1856, p. 134 ("joli portrait du dauphin, fils de Louis XV, qui lui a été donné par son ami. M. Carrier"); B&W 28, ?attr., =? B&W 27

J.46.2179 Le duc de Berry, futur LOUIS XVI (M…; Lyon, 1875, Lot 398). Lit.: B&W, *s.no.* 28, ?attr.

J.46.2181 LOUIS XVI, half-length, wearing a breastplate, pnt., 79.3x62.2 (London, Christie's, 13.VII.1979, Lot 4 n.r., as by "De Latour")

Le duc de Berry, futur LOUIS XVI, v.q. Louis XV; Provence

??Madame Louise c.1745

The pastel languished for many years as an anonymous portrait of **Madame Louise** de France (although in 1874 she was called "Mlle de Charolais, fille de Louis XV"). In 2006 I published it as attributed to La Tour (a view which Jean-François Mejanès shared), but rejecting the identification. I now regard it as autograph. Stylistically it could belong to the 1740s: there are compositional similarities with several works of that period, most notably with Mme de La Pouplinière, which seems to show the same music stand. The careful folding of the sheet to show a few semi-quavers reveals the volume as of music rather than a work of devotion, and supports the idea of the sitter as an aristocratic daughter.

She cannot however be Madame Louise, who was far too young and was a Carmelite (she is shown in the correct outfit in an anonymous pastel of 1774 in the musée at Saint-Denis, J.9.2157): the habit in the La Tour may be that of the Augustines (as Salmon 2018 suggests), or a less common order: Dominican, Bernardin, or Prémontrés. There is nothing particularly distinctive about the costume, although the peaked veil and the light gauze fabric are perhaps the most specific characteristics. They would not be incompatble with, for example, the outfit of an abbesse de Chaillot among a number of other orders illustrated in Père Hélyot.

The costume, age etc. exclude all the obvious suspects in the immediate royal family. The provenance has now been traced back to 1851 (unless the pastel is "une des filles de France" reported by Duplaquet as with Jean-François de La Tour 1787): in baron de Silvestre's sale (*v.* COLLECTORS) she appeared as "Madame Louise Carmélite, gracieux pastel", immediately under a La Tour, so that the attribution was ambiguous (but followed by a Madame Victoire, also without designation, assumed by B&W also to be by La Tour (although they omitted this). Silvestre's father was "maître à dessiner des Enfants de France".

One possibility is that this is the pastel J.46.3472 of a nun, formerly in the convent of the Dames de la Croix, rue Charonne. The costume is compatible with that illustrated in Hélyot (III, p. 240). The convent belonged to the third order of Dominicans (*v.* Lucien Lambeau, *Les Dominaines de La Croix*, Commission du vieux Paris, 1908; abbé Migne, *Encyclopédie théologique*, xxi, p. 80). The Dominican order, suspected of Jansenism, was banned from accepting new recruits by lettre de cachet in 1731, the prohibition lifted by a letter from the archbishop of Paris in .VI.1736; it was then closed during the Revolution.

While there is little to identify the sitter specifically, the fact that this was the single portrait inventoried on dissolution raises the possibility that it was of the order's most important patron, the princesse d'Armagnac, née Françoise-Adélaïde de Noailles (1704–1776), sister of another La Tour subject, the duc d'Ayen J.46.2422. Although not recorded as having taken the veil, Saint-Simon noted her extreme devoutness and recounts at the time of her marriage in 1717 that she retreated to the Filles de Sainte-Marie, faubourg Saint-Germain (Hélyot IV 309 shows a quite different habit). She was formally separated from her husband in 1721. Then she moved to the Filles de la Ville l'Evêque, rue Saint-Honoré, under the maréchale de Noailles, her grandmother. In 1737, after the death of Mme de Verrue, she moved into her apartment in the (Benedictine) Couvent des religieuses de Notre-Dame de Consolation, rue du Cherche-Midi, where she remained for the rest of her life (again Hélyot VI 355 shows a quite different habit). But she also appears in the history of the Dames de La Croix as their major patroness, not only donating regularly to the monastery but retaining an apartment there.

The features of La Tour's pastel are not incompatible with those of the princesse in a later anonymous portrait in the château de Maintenon. That shows an older sitter (perhaps from the 1760s) sitting in a pharmacy, and may be the portrait (or a version of it) mentioned in the Hôpital de Montididier as depictingt the princesse d'Armagnac "en religieuse miramionne", a reference to a third order with which she was associated, the Filles de Sainte-Geneviève founded by Mme de Miramoine and known for its medical dispensary. A third documented image, also lost, is the portrait of her "en vestale" mentioned by Dezallier d'Argenville as by Vialy; it confirms a penchant for being shown in costume.

There is a minor blemish on the nose: possibly La Tour's depiction of a real feature. Alternatively a conservation report from 1940 reveals that "Un très léger point de moisissure sur le portrait anonyme de Madame Louise de France a été retire par Mr Lucien Aubert."

J.46.2183 ??Madame LOUISE de France (1737–1787), abbesse des carmélites de Saint-Denis, pstl/ppr bl./carton, 60x49 (Louvre inv. RF 5129. Baron de Silvestre; Paris, rue des Jeuneurs, Bonnefons, 4–6 [11–13].XII.1851, Lot 234 n.r., ?La Tour ou anon., "Madame Louise Carmélite, gracieux pastel." René Soret; vente p.m., Paris, Drouot, Perrot, 15–16.V.1863, Lot 152 n.r., as by La Tour, "très beau pastel d'une conservation remarquable", Fr360. Maurice Cottier 1874; desc.: le neveu de Mme Cottier, née Jenny Conquéré de Monbrison, George Conquéré de Monbrison (1830–1906), château de Saint-Roch 1888; sa nièce Laure-Augusta-Marianne de Monbrison, Lady Ashbourne (1869–1953); don 10.VII.1920 "au désir de sa mère" [Mme Henri-Roger Conquéré de Monbrison, née Élisabeth-Louise-Hélène Hecht (1848–1912)]. Dep.: Banque de France 1939–40). Tech.: "Un très léger point de moisissure sur le portrait anonyme de Madame Louise de France a été retire par Mr Lucien Aubert", according to 1940 conservation report; restored 2004 by Marianne Bervas and Valérie Luquet. Frame: in a provincial Louis XIV with foliate corners and centres. Exh.: Paris 1874b, p. 97 n.r., as of "Mlle de Charolais, fille de Louis XV, en carmélite, très-beau pastel de Latour"; Paris 1888, no. 21, as by La Tour; Paris 1949, no. 17; Paris 1963b; Paris 2018. Lit.: Archives des musées nationaux, sér. D 8, cabinet des dessins; B&W 295, ?attr.; Ratouis de Limay 1925, p. 46f, pl. 59; Bouchot-Saupique 1930, no. 94, anonyme, Madame Louise; Monnier 1972, no. 118, anon., Madame Louise; Jeffares 2006, p. 295 n.r., attr., ??Madame Louise; Salmon 2018, no. 81 repr., attr.; Jeffares 2018g; Jeffares 2018m; Salmon 2019, p. 64 repr.; Salmon 2024, fig. 373 [Autograph 2018; inconnue] φ?δσ



J.46.2183↘
LARGER IMAGE

J.46.2185 =?une des filles de France (chevalier de La Tour 1787, vu par Duplaquet)

J.46.2186 ~cop., pstl/ppr/?carton, 62.5x50 (Expertissim 2014, €3750) φκ

Madame Louise, vq. J.46.3673

Les Löwendal 1747–48

Ulrich Friedrich Woldemar Graf von **LÖWENDAL** (1700–1755), maréchal de France. He was the grandson of an illegitimate son of Fredrik III of Denmark, and his father, Baron von Löwendal was a courtier at Dresden (and the subject of a portrait by Carriera; a pastiche in Versailles supposedly of the son is not). Löwendal rose through talent in various service, in Poland from 1713, in Denmark against Sweden (1715), against the Turks in Hungary, and, back in Poland in 1721, where he led a regiment for the Saxon king. He joined the Russian service in 1736, and was appointed governor general of Estonia in 1739, and made a count of the Empire in 1741. Under the influence of Maurice de Saxe (who was just four years older), Löwendal joined the French service as a lieutenant general in 1743, was naturalised French (on his conversion from Protestantism), and given command of a German infantry regiment. He fought in Flanders, Alsace and at Fontenoy. After his conversion he was admitted to the Saint-Esprit in 1746, and promoted to maréchal de France in 1747. Peace came with the treaty of Aix-la-Chapelle. Löwendal joined the Académie des sciences in 1754, and died he following year at the palais du Luxembourg where he had an apartment.

He divorced his first wife, his second wife being of Polish nobility. Her portrait by La Tour was exhibited in 1747, the year before his. Only one son survived: François-Xavier, brigadier des armées, who married Mademoiselle de Bourbon, a legitimated daughter of Charles de Bourbon-Condé; the daughters married Freiherr von Kieswetter, Lancelot Turpin de Crissé and the comte de Brancas.

Löwendal was portrayed by Boucher in oil (engraved Larmessin: Jean-Richard 1256) and by Lemoyne in terracotta, Salon de 1750 (Angers; esquisse: Cognacq-Jay &c.: Réau 1927, no. 76). All three portraits are remarkably similar. The pastel, in which Löwendal wears a blue coat, makes an interesting, visually balanced group in between the Dresden Maurice de Saxe and the duc de Belle-Isle – three maréchaux de France among the 15 pastels La Tour showed in 1748. Baillet de Saint-Julien included some dismal verses to praise the line-up (le Grand Lowendal rhymed with vaillant maréchal).

Not seen publicly since 1934, the La Tour pastel is hard to judge from the old black and white image. Was it of a quality to match its 1748 pendants – two of the artist's finest works? Gaston Brière (letter to Fleury, 24.IV.1932, unpublished), saw it several times: he considered it certainly autograph, but "froid, dur de tons."

J.46.2188 Le comte de LÖWENDAL, en habit de velours bleu, pstl, 65x52, Salon de 1748, no. 83 (desc.: époux de l'arrière-petite-fille du sujet, Marie-Ferdinand Hibon, comte de Frohen (1807–1892); Paris, Drouot, Delestre, 19.II.1887, Lot 3 n.r., attr.; Roederer; Saint-Alary; Wildenstein 1928–32; American PC 2000). Exh.: Paris 1927a, no. 45, pl. XXXV-51; Paris 1930, no. 66 n.r.; Paris 1934a, no. 60. Lit.: marquis de Sinety, *Vie du maréchal Lowendal*, Paris, 1868, yeux bleus, with iconography, II, p. 375; B&W 296, fig. 43; Leroy 1940, p. 54 repr.; *Merveilles des châteaux du Val de Loire*, 1964, p. 63 repr., cropped to ov.; Salmon 1997a, p. 56; Debrie & Salmon 2000, p. 130, n.95; Salmon 2024, fig. 231 Φ



J.46.2188↘
LARGER IMAGE

J.46.2189 ~grav. Johann Georg Wille, 47.2x34.9, lettered "WOLDEMAR DE LÖWENDAL/Comte du S. Empire Chevalr des Ordres du Roi,/Maréchal de France", "Peint par M. Q. De la Tour. |Les orn. inv. par H. Gravelot.|Gravé par J. G. Will à Paris 1749". Lit.: Le Blanc 1847, no. 122; FD 2437

J.46.218901 ~=?grav./dessin (Sauvage, secrétaire du roi; Paris, 11.VI.1776, Lot 26 n.r., 2 livres 12)

J.46.21891 ~grav. Le Beau

J.46.21892 ~grav. Pierre-Charles Lévesque, 25x17.3

J.46.21893 ~grav. Antoine-Louis Romanet, 19.5x13.5, lettered "M. Q. De la Tour Pinxit|A. Romanet Sculpsit" "WOLDEMAR DE LOWENDALH"

J.46.21894~grav. C.A.N., 15.7x11.5, lettered "De la Tour pinx.|C. A. N. sculp." "WOLDEMAR COMTE DE LOWENDALH/et du St Empire Marechal de France Chevaler/des Ordres du Roi &c. né a Hambourg le 6. Avril/1800.mort a Paris le 27. May 1755.", "Suitte D'Odieuvre Cul de Sac des Vigues", pour Dreux du Radier 1757, IV

J.46.21895~grav. others

J.46.2191 ~cop. Couder, pnt., portrait en pied, 1834 (MV 1087)

J.46.2192 ~cop. attr. Høyer, min./pchm, 5.6x4.8 (The Hague, Dutch royal collection, inv. 384). Lit.: T. H. Colding, *Cornelius Høyer*, 1961, no. 46 repr.

Löwendal, v.q. Collin

J.46.2193 La comtesse de LÖWENDAL, née Barbe-Madeleine-Élisabeth de Szembek (1709–1762), pstl, Salon de 1747, no. 111. Lit.: B&W 297; Vaumartel 1968, col. 126 n.r.; Debrie & Salmon 2000, p. 141, n. 96

J.46.2194 Mlle de LÖWENDAL. Lit.: Gault de Saint-Germain 1808, p. 255, appears in list of La Tour portraits, probably by mistake

Lusace, v. Xavier de Saxe