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

Catalogue raisonné – Online edition

CATALOGUE – Part IV

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Part IV: Named sitters M–Q

La marquise de M***

J.46.2195 La marquise de **M***** (Gonzalve de Labbey 1864). Exh.: Falaise 1864, no. 798. Lit.: B&W 298, ?attr.

La comtesse de M***

J.46.2196 La comtesse de **M***** (Paris, 10.III.1845, Lot 12). Lit.: B&W 299, ?attr.

La vicomtesse de M***

J.46.2197 La vicomtesse de **M***** (Paris, 10.III.1845, Lot 13). Lit.: B&W 300, ?attr.

Pierre MACHUEL (London, Bonhams Chelsea, 29.I.2002, Lot 191 repr.) [v. Éc. fr., J.9.2172]

Maillet

The miniature of a former mayor of Saint-Quentin presented to the musée in 1899 with an improbable attribution to La Tour is a copy of a pastel, also from the family, and said to be by La Tour (albeit Fleury noted that it was not one of his best). This might be the portrait mentioned by La Tour in his letter to the mayeur of Saint-Quentin of 28.VIII.1776 beside which his own portrait was to hang: La Tour makes no reference to the portrait of Maillet being by him. The photograph in the Dommages de guerre files indicates that the pastel was not by La Tour, any more than the pastel of the sitter's daughter, despite both being authenticated by M. Delcroix at the time of the loss.

J.46.2198 *Charles MAILLET (1721–1800), conseiller du roi au baillage, mayeur de Saint-Quentin en 1774, argentier de la commune 1755–56, en habit bleu, pstl, c.60x45 ov. (le sujet; desc.: son arrière-petite-fille, Mlle Lemaire, rue de Vesoul, Saint-Quentin; don: abbé Cardon, aumônier du Lycée à Saint-Quentin; sa vente; acqu. docteur Billaux 1900–18). Lit.: Journal de la ville de Saint-Quentin, 24.VII.1900, "ce n'est pas un des meilleurs pastels" de La Tour; [Élie Fleury], "Buste ou pastel?", Journal de la ville de Saint-Quentin, 19.VI.1912, p. 1; Dommages de Guerre, 22.XII.1921, Archives départementales de l'Aisne, AD 02, Sér. 15 R 1219, dossier no. 5519, Billaux, value Fr40,000 [??attr.; v. Éc. fr., J.9.2178]*

J.46.21981 *~cop., habit noir, jabot de dentelle, de ¾ à g., miniature, Ø5 rnd., inscr. verso "Ecole Delatour No 140", medallion seal of Louis XV (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 89. Don Mlle Lemaire 1899). Exh.: Saint-Quentin 1932, no. 94 n.r., attr. Lit.: Journal de la ville de Saint-Quentin, 24.VII.1900, stolen 21.VII.1900, retrieved 29.VII.1900; registre des délibérations de l'École gratuite de dessin, V, 23.VII.1900, 15.X.1900; lettre de Théophile Eck au bureau de l'École de dessin, 29.VII.1900, Archives municipales de Saint-Quentin, dossier 1 R 84; Lemoine-Bouchard 2008, p. 329 n.r., attr. [??attr.]*

J.46.21982 *La fille de Charles MAILLET, Élisabeth-Josèphe Maillet (1754–), ∞ 1° 1784 Charles-François-Joseph Lemaire, notaire; 2° 1800 Jean-Pierre Sage ou Lesage, nœud rose, pstl, 60x40 (le sujet; desc.: son petite-fille, Mlle Lemaire, rue de Vesoul, Saint-Quentin; don: abbé Cardon, aumônier du Lycée à Saint-Quentin; sa vente; acqu. docteur Billaux 1900–18). Lit.: Dommages de Guerre, 22.XII.1921, Archives départementales de l'Aisne, AD 02, Sér. 15 R 1219, dossier no. 5519, Billaux, valué Fr30,000, as by La Tour, of Mme Lesage [??attr.; v. Éc. fr., J.9.2179]*

La comtesse de Mailly

J.46.2199 La comtesse de **MAILLY**, née Louise-Julie de Mailly-Nesle (1710–1751), maîtresse de Louis XV, 1739. Lit.: duc de Luynes, *Mémoires*, 1860, III, p. 90, 23.XII.1739, "c'est le seizième peintre qui a fait son portrait"; B&W 301; La Tour 2004a, p. 22 n.r.

Mme de Maintenon

J.46.22 [?]La marquise de **MAINTENON**, née Françoise d'Aubigné (1635–1719), dans le costume de Saint-Cyr [sic], "pnt.", 65x50 ov. (Gustave de B…; Angers, Marie, Lecerf, 6–8.XII.1855, Lot 38). Lit.: B&W 302, ?attr.

Le baron MALOUET feuilletant ses mémoires, m/u (Mme René Bloch 1947). Lit.: Répertoire des biens spoliés, item 197, OBIP no. 32.430 repr., as by La Tour [v. Ducreux, J.285.527]

Manelli 1752

Pietro **MANELLI** (c.1725–c.1770), premier bouffon chantant de la troupe italienne, in Paris from 1752, returned to Italy before his death (in 1754 according to Fétis); his dates are uncertain. Pergolesi's *Maître de Musique* was performed on 19.IX.1752 with Manelli, and contributed to the celebrated quarrel between the bouffonnistes and lullistes. Exhibiting Manelli was (for Fleury 1906, p. 12) an act of opposition: in Rousseau's clasification, the lullistes included "le roi, les grands, les riches et les femmes", while the bouffonistes included "les vais connaissieurs. Les gens à talent, les hommes de genie". La Tour's clientele evidently belonged to both groups.

It is curious that Anna Tonelli, the other singer in the troupe who attracted much praise (and the wife of the impresario, Eustachio Bambini), was portrayed by Glain (J.351.1765; engraved Lempereur) rather than La Tour.

J.46.2202 Pietro MANELLI, jouant dans l'Opéra du *Maître de Musique* [de Pergolesi] le rôle de l'Impressario [Collaggiani], pstl/ppr bl., 45x36, c.1752, Salon de 1753, no. 91 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 20 [inv. 1849, no. 16]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 17, bouffon italien; son testament 20.IX.1806, no. 9, Manelly; legs 1807). Tech.: small band at top. Frame: Louis XV pastel frame. Exh.: Maubeuge 1917, no. 51 repr.; La Tour 1930, no. 45; La Tour 2004a, no. 48 repr. clr, n.e. Lit.: d'Alembert, lettre à Mme du Deffand, 27.I.1753, "je serai au salon de cette année avec … un des bouffons italiens: je serai là en gaie et triste compagnie"; Estève 1753; Fréron 1753; Gautier-Dagoty 1753b; Grimm 1753; Huquier 1753; Duplaquet 1789, p. 24; Desmaze 1853, pp. 16, 27; Lapauze 1899, no. 16 repr.; Fleury 1904, no. 16; Erhard 1917, no. 16 repr. clr; B&W 303, fig. 86; Fleury & Brière 1932, no. 31; Fleury & Brière 1954, no. 32; Золотов 1960, pl. 16; V. & L. Adair 1971, p. 96 repr.; Bury 1971, pl. 57; Debrie 1991, pp. 134ff repr.; Debrie & Salmon 2000, p. 189, ill. 106; Michael Hammerschmid, *Skeptische Poetik in der Aufklärung*, Würzburg, 2002, p. 158, fig. 7; Fumaroli 2005, p. 33 repr.; Fumaroli 2007, repr.; Saint-Quentin 2012b, fig. 25; Charlton 2013, fig. 9.2; Prat 2017, fig. 393, det. repr. p. 215; Saint-Quentin 2021, p. 21 repr.; Salmon 2024, fig. 287 Φσ



J.46.2202↘
LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2205 ~version (Quentin Dufour; acqu. 1834, Ir60). Lit.: Dréolle de Nodon 1856, p. 134 ("fut confronté avec [le portrait] de l'École de Dessin et reconnu authentique"); B&W 304

J.46.22052 =?version (vente; acqu. marchand de l'art, rue de Seine, Paris, attr. Louis Tocqué; seen there by Édouard Pingret, who thought it was the Saint-Quentin pastel stolen and reframed, letter 16.II.1838 to sous-préfet de Saint-Quentin). Lit.: Saint-Quentin 2012, pp. 89ff

J.46.2206 ~version, 45x35, cadre Louis XIV (Émile Lion, ancien sous-préfet; vente p.m., Paris, Drouot, Lyon, 12–13.XII.1907, Lot 107 n.r., attr.). Lit.: B&W 305, ?attr., as 12–13.XII.1807

J.46.22965 ~cop., pstl, c.1860 (Paris, Drouot, Dubourg, 6.VI.1916, Lot 120 n.r., Ir80)

J.46.2207 ~version, 49x39 ov. (Garnier-Heldewier, ministre plénipotentiaire du roi des Belges, 9 rue d'Artois, Paris; vente p.m., Paris, Drouot, Lair-Dubreuil, 10–11.VI.1925, Lot 141 attr., Ir450). Lit.: B&W 306, ?attr.

J.46.2208 ~later cop., pstl, 54x43 (Cannes, Issaly, Pichon, 3.X.2009, Lot 151 repr., not identified, est. €200–300) φκν



J.46.2208

J.46.221 ~later cop., pstl, 54.8x38 (Paris, Drouot, Delorme, Collin du Bocage, 30.IV.2014, Lot 19 repr., est. €600–800) φκ

J.46.2211 ~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.46.2214 ~pastiche, purporting to be of Jean-Pierre Roch de Chastagner, sgr de Lagrange à l'âge de 53 ans, pstl/ppr, 48x39.5 (Vaux-le-Pénil, Jakobowicz, 6.IV.2019, Lot 149 repr., as éc. fr., est. €200–300. PC 2019) φπ?δν

J.46.2215 ~cop., pstl, 50x40 (baron du Theil, Charnay-lès-Mâcon. Lille, Mercier, 1.XII.2019, Lot 284 repr., inconnu, XIXe, est. €500–700; Lille, Mercier, 28.XI.2021, Lot 311 repr., est. €400–600) φκ

J.46.22151 ~cop. Raymond Casez, pstl, 43.5x35.5 (Compiègne, Acteon, 26.III.2022, Lot 98 repr., anon., est. €100–150; Compiègne, Acteon, 7.V.2022, est. €50–80; Compiègne, Acteon, 7.V.2022, Lot 115 repr., suiveur de La Tour, est. €20–30) [new attr.] φκν

J.46.22152 ~cop. XXe, pstl, 44.5x37 (Cannes, Pichon, Noudel-Deniau, 17.VII.2024, Lot 216 repr., est. €150–200) φκ

J.46.22153 ~cop. Raphaël Bouquet, pstl, 46x38 (ebay 2024) φκ

François de MANISSI, comte de Ferrière, Salon de Montpellier 1779, no. 168 (desc. French PC 2004) [v. Éc. fr., J.9.219]

Mansart, v. Hardouin

Pierre-Louis MANUEL (Versailles MV 5313) [v. Ducreux, J.285.529]

Mareschal, v. Bièvre

Angélique de MARESCOT (Thoiry, château) [v. Éc. fr., J.9.2201]

Nicolas de Marescot

J.46.2216 Nicolas de **MARESCOT** [?Nicolas-François de Marescot, sieur de Lisores (1688–1760) ou son fils, Nicolas-Francois (1747–1797), conseiller du parlement de Normandie] ([Alexandre-André-Albert du Bois,] comte de Tertu [(1807–1891), ∞ 1832 Jeanne-Élisabeth de Marescot, petite-fille du conseiller] 1864). Exh.: Falaise 1864, no. 207, attr. Lit.: B&W 309, ?attr.

Margerin

Pierre-Alexandre-François MARGERIN du Metz (1735–1803), mayeur de Saint-Quentin en 1777, pstl, inscr. verso "M. Margerin, conseiller..., exécuté par Mr Latour en 1776" (Saint-Quentin, musée Antoine-Lécuyer, inv. 2021.1.1) [v. Éc. fr., J.9.2202]

Marie-Antoinette

J.46.2217 **MARIE-ANTOINETTE**, reine de France (1755–1793), pstl (X; Paris, Durand, 30.XI.–1.XII.1846, Lot 44). Lit.: B&W 316, ?attr.

J.46.2218 MARIE-ANTOINETTE, pstl (Paris, 20.III.1852, Lot 18). Lit.: B&W 317, ?attr.

J.46.2219 MARIE-ANTOINETTE, pstl (M. Maxe, marchand de curiosités; vente p.m., Paris, rue des Jeûneurs, Ridel, Henry, Crosnier, 22–24.III.1852, Lot 266). Lit.: B&W 318, ?attr.

Marie-Christine de Saxe 1763

Maria Christina Anna Theresia Salomea Eulalia Franziska Xaveria von Sachsen, princesse **MARIE-CHRISTINE** de Saxe (1735–1782), abbesse de Saint-Pierre de Remiremont en 1773. Born in Warsaw, she was the seventh surviving child of Friedrich August II. She visited France in 1762, progressing through Versailles, Paris, Commercy and Lunéville. It has been suggested (*Journal des débats*, 18.VI.1903) that Marie Leszczyńska envisaged her father remarrying one of the dauphine's sisters, but this did not take place. In 1764 she was elected coadjutor to Anne-Charlotte de Lorraine, abbesse de Remiremont, and succeeded in 1773 to this quasi-sovereign role. She died in Schloß Brumath and was buried at Remiremont.

La Tour's pastel must have been made during the French trip. Her sister kept it until her death, bequeathing it to her brother Clemens Wenzeslas. It is now lost, and only the Saint-Quentin préparation survives. At the Salon de 1763, where it was shown with other members of her family, they royal portraits were politely received – "[ils] sont de toute verité" (although the additions, of Lemoyne and Pommyer, were greeted with greater enthusiasm).

A curious glass painting of Marie-Christine de Saxe en nymphe des eaux de Plombières, by Jouffroy (musée de Remiremont) was executed the same year as the La Tour, and shows a similar face somewhat idealised. According to Stryienski 1902b, she was "d'une laideur repoussante, rachetée par une intelligence très vive", while her correspondence reveals her as "spirituelle, tendre, enjouée."

J.46.222 La princesse MARIE-CHRISTINE de Saxe, pstl, Salon de 1763, no. 68 (comm. Marie-Josèphe de Saxe 1762; legs 1767: son frère, Clemens Wenzeslas). Lit.: Anon. 1763d; Bapst 1883, p. 156; B&W 481; Debrie & Salmon 2000, p. 104

J.46.2221 MARIE-CHRISTINE de Saxe, préparation, pstl/ppr, 32x22, 1762–63 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 30 [inv. 1849, no. 45].

Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: "taches sur la paupière gauche et dans le fond", rapport du 23.XI.1945 after return from Sourches. Exh.: Maubeuge 1917, no. 85; La Tour 1930, no. 24. Lit.: Lapauze 1899, no. 45 repr.; Fleury 1904, no. 45; Erhard 1917, no. 56 repr.; B&W 482; Fleury & Brière 1932, no. 52; Fleury & Brière 1954, no. 51; Debrie 1991, pp. 175ff repr.; Debrie & Salmon 2000, p. 104, ill. 45; La Tour 2004a, p. 140, fig. 1; Salmon 2024, fig. 372 Φσ



J.46.2221↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.22215 ~cop., pstl (J. E. Bulloz. Poughkeepsie, New York, Hyde Park Country Auctions, 5.V.2018, Lot 692 repr., with another J.46.3414 and a frame, not identified, est. $100–200, $90) φκν

J.46.2222 [?MARIE-CHRISTINE de Saxe], une des sœurs de la dauphine de France, pstl (Graf Brühl, Schloß Pförten, 1904) Lit.: Gustave Muller, "Les De La Tour de la galerie de Dresde", *Le Guetteur de Saint-Quentin*, 27.IX.1904, p. 2 n.r., "plusieurs pastels des sœurs de la dauphine, ?La Tour, accrochés trop haut pour les examiner soigneusement" [?attr.; cf. Mme Silvestre. Only one of the dauphine's sisters was in France, so it seems likely to be a misattribution.]

MARIE-CHRISTINE de Saxe , v.q. J.46.3451

Marie-Josèphe de Saxe 1747–61

Maria Josepha Karolina Eleonore Franziska Xaveria von Sachsen, **MARIE-JOSÈPHE** de Saxe (1731–1767), dauphine de France. The daughter of Friedrich August II. Kurfürst von Sachsen (August III. of Poland), three of her eight children became kings of France.

Raised in the court at Dresden, she would have been familiar with the extraordinary collection of pastels by Rosalba for which her father had such enthusiasm. He had also (in 1716) engaged Louis de Silvestre as court painter in Dresden, and Marie-Josèphe and all her siblings were portrayed in pastel by Marie-Catherine Hérault, Mme Silvestre (*q.v.*), before her death in 1743, and by her daughter, Marie-Maximilienne de Silvestre (*q.v.*), who taught the future dauphine drawing.

A pastel (J.5156.101) by "the king's daughter, now the dauphiness of France", no doubt made it under the guidance of her drawing teacher, was encountered by Thomas Nugent (c.1700–1772) on his Grand Tour at a "hunting lodge" half way between Leipzig and Dresden. There (Schloß Hubertusburg) the "gallery is of a good size, and furnished with some fine pictures", of which Marie-Josèphe's is the only one described. The first edition of his book came out in 1749 (Hanway's account, published in 1753, duplicates at least this section), and the pastel, which depicts the saint (Francis Xavier, supported by an angel) whose name she bore, must have been made shortly before the princess went to Versailles. Marie-Maximilienne, alone of her retinue, was allowed to accompany the princess to Versailles.

She became the second wife of Louis le dauphin on 9.II.1747 following the death of the Spanish princess Marie-Thérèse-Raphaëlle; Maurice de Saxe, supported by Mme de Pompadour, proposed his niece to cement relations with the Saxon-Polish dynasty, France's ally during the War of the Austrian Succession (although Marie Leszczyńska had reservations in view of her father's claims to Poland). She was the sister of Clément, Xavier and Christine de Saxe; niece of Maurice de Saxe; and mother of Louis XVI and the comte de Provence – all of whom sat to La Tour, probably under her influence.

Of limited intelligence and plain appearance, she was respected for her domestic virtues and her piety. The comte de Vaulgrenant, ministre du roi de Pologne à Versailles, provided this description of her during the negotiations for her marriage (Stryenski 1902):

> La princesse de Saxe avait quatorze ans et trois mois quand je suis parti de Dresde; elle était de la taille de Mme de Pons et promettait de croître encore; elle est blonde d'une couleur qui ne m'a pas paru suspecte. Elle a les yeux bleus, grands et ouverts, assez ordinairement battus, le nez un peu gros, la bouche et les dents ni bien ni mal; le teint assez blanc, mais un peu brouillé et quelques petites taches de rousseur. La taille m'a paru bien, le port assez noble et agréable, un bon maintien, assez de physionomie. C'est en total une figure qui, quoique point jolie, n'a rien de choquant ni de rebutant, et ne déplait pas. Quant à l'esprit et au caractère, il n'y a que du bien à en dire : elle est douce, olie, prévenante, attentive, parlant à propos pour dire des choses obligeantes. Elle a eu une très bonne éducation, elle a l'esprit orné, un enjouement naturel, beaucoup de pénétration et de jugement. Elle aime la lecture plus pour son instruction que pour son amusement. Elle est occupée de ses devoirs de préférence à tout. C'est la favorite de la Reine sa mère, comme sa sœur aînée, future épouse de l'électeur de Bavière, l'est du Roi son père.

In the two surviving finished portraits, the dauphine wears on her left breast the Austrian Sternkreuzorden (with a black ribbon – reçue 14.IX.1739: it appears too in Mme de Silvestre's pastel, but not in the French dynastic doublt portrait J.46.2259) and, from a red ribbon, the badge of saint Jean Népomucène (the 14th century martyr was canonised in 1729), indicative of the dauphine's extreme piety, which she had in common with her mother-in-law (and which no doubt contributed to easing the initial tensions between them: according to legend, this was facilitated by the dauphine wearing a miniature of Stanisław Leszczyński where the queen expected to see one of August III.).

A great many portraits of the dauphine were made, most however deriving from a small group of originals of which those by La Tour are the most important. An oil by Nattier is somewhat uninspired, while the highly idealised pastel by Liotard (J.49.1926 – all surface glitz) offers the most striking contrast with La Tour's inscapes of domestic piety and calm (Debrie reasonably found melancholy and nostalgia): J.46.2227 and J.46.2237 are most directly comparable. There is no more telling illustration of the fundamental difference between these two artists.

Five La Tour portraits are recorded, as discussed in Jeffares 2018g. The recently discovered first attempt J.46.22251 at a portrait of Marie-Josèphe de Saxe (as the paper size indicates, surely an abandoned work rather than a préparation) raises a chronological problem if related to the 1761 portrait of the dauphine, since the pastel of the queen on the recto was exhibited in 1748. But an analysis of the coiffure in two miniatures (in the Habsburg and Wallace collections) show Marie-Josèphe de Saxe at the time of her marriage in 1747, evidently after the lost La Tour: they show the dauphine in almost exactly the same pose as the 1761 pastel, ignoring the 1749 composition entirely. Commissioned in 1747, and finished by the following year, it must have been in La Tour's studio at the same time as he was preparing the pastel of the queen (J.46.2269) for exhibition at the salon. A version of this was sent to Dresden in 1750, accompanied by a letter of 12.II.1750 from Graf Loos to Graf Brühl: "Quant au portrait, c'est une copie de l'original que M. de La Tour a faite par ordre de Monsieur le Dauphin…. C'est d'ailleurs sûrement le plus ressemblant que nous ayons jusqu'ici de cette princesse."

There is a curious echo of the queen's portrait again in the 1761 pastel, where the dauphine holds her fan upside down in what can only be a conscious reprise of the composition: but was it La Tour or the sitter who suggested this?

Fleury 1904, p. 48f cites this letter from the dauphine to Graf Wackerbarth-Salmour of 21.x.1755 (Stryesnki 1902, p. 167f) as evidence of her secure taste in her criticism of the Rotari portraits shown to her, suggesting that the references to the inexact drawing and her preference for a "pinceau plus hardi" were oblique references to La Tour:

> il y en a quelques-unes dont les physiognomies m'ont paru fort jolies mais si vous voulez que je vous parle franchement ce n'est point du tout là le goût de peinture que j'estime; comme je ne me donne pas pour connaisseuse en fait de peinture, je puis dire mon sentiment plus hardiment et sans craindre de faire tort au peintre, d'autant plus que je vous prie de n'en pas parler, mais je ne trouve pas le dessin de M. le comte [Rotari] bien exact et *sa peinture me parait trop léchée* ce n'est pas là, je crois, un terme de l'art, mais je n'en trouve pas d'autre pour exprimer ce que je veux dire, j'aime mieux un pinceau plus hardi. Vous vous moquerez sûrement de mon bon goût et vous aurez raison. Je vous prie toujours de lui marquer que je suis très obligée de ses têtes.

The préparation J.46.2237 includes a discarded fragment of a chin, inverted; it does not seem to correspond with any surviving portrait. The vertical blue strokes below the chin might be the first steps to indicate clerical bands.

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 which versions were used.

At the salons, the portraits of the dauphine attracted limited attention. In 1761 Per Gustav Floding mentioned the dauphine's pastel to Tessin, while the abbé Le Blanc cited it and her brother, the comte de Lusace, as the "Ne plus ultrà du Pastel." In 1763, the *Mercure* and the *Journal encyclopédique* critics both cited the portrait of the dauphine together with that of the dauphin.

By 1766 Jeaurat, garde des tableaux du roi, had been ordered to get Frédou to make three copies.

In her will, the dauphine took care to distribute the La Tour pastels that she had commissioned of her siblings to one another: Xavier got Clemens, Clemens got Christine, and Christine that of Xavier.

J.46.2225 MARIE-JOSÈPHE de Saxe (comm. Le Normant de Tournehem 1747; achevé 1748). Lit.: La Tour 2004a, p. 28 n.r.

J.46.22251 ~?préparation, ?dessin inachevé, tête, pstl/ppr gr., 64x54, c.1747 (Louvre, mounted as backing board to J.46.2269 Marie Leszczyńska, inv. 27618 *bis*). Exh.: Paris 2018. Lit.: Salmon 2018, fig. 55; Jeffares 2018g; Salmon 2024, fig. 342 [association suggested Ólafur Þorvaldsson 2018] φσ



J.46.22251↘

J.46.22252 ~cop., miniature/pchm, mounted in later box (London, Wallace Collection, inv. G7). Lit.: Reynolds 1980, no. 30 repr., as anon.; Salmon 2024, fig. 341

J.46.222522 ~cop., miniature/pchm, 4.9x5.9 ov (T. P. Barbard; Geneva, Sotheby's, 12.XI.1980, Lot 152; Dr Erika Pohl-Ströher; London, Sotheby's, 29.IV.–7.V.2020, Lot 144 repr.) [new attr.]

J.46.22253 ~cop., miniature (Vienna, Österreichische Nationalbibliothek, Sammlung Habsburg, inv. E 20555 B; dep.: Miniaturenkabinett, Hofburg). Exh.: Vienna 1905, no. 470. Lit.: Keil 1999, no. 413 repr., as of Elisabeth Christine von Braunschweig-Wolfenbüttel

J.46.22254 ~?Mme la dauphine en pied, cop., m/u [pnt.], 276x227 (Versailles, magazin, 1784, inv. 270). Lit.: Durameau 1784, III, p. 27, no. 78

J.46.22255 ~?cop., m/u [pnt.], 65x54 (Versailles, magazin, 1784, inv. 601). Lit.: Durameau 1784, III, p. 27, no. 79

J.46.2226 MARIE-JOSÈPHE de Saxe "en déshabillé de moire blanche garnie de rezeaux d'or et ruban violet, un fichu de dentelle et coiffée en négligé, tenant d'une main un papier de musique", pstl, 1749 (comm. royale, 2400 livres; perdu). Lit.: Bapst 1883, p. 121; Debrie & Salmon 2000, p. 96 n.r.; La Tour 2004a, p. 28 n.r.

.46.2227 ~repl., pstl/ppr, 66x55, 1749 (Dresden, inv. P163. Sent from Paris to Dresden in 1750). Exh.: Berlin 1910, no. 211 n.r.; Dresden 2009, no. 42 repr.; Liotard 2018, no. 76 repr. Lit.: Riedel & Wenzel 1765, p. 243; Hübner 1856, no. 1950; Stryenski 1902, p. 84; Sponsel 1906, no. 158 repr.; B&W 319, fig. 17; Posse 1929, no. P163 repr.; Золотов 1960, pl. 11; Bury 1971, pl 4; Marx 1992, p. 437; Debrie & Salmon 2000, p. 96, ill. 39; Dijon 2001, p. 19; Marx 2005, I, p. 670, II, p. 623, no. 2277; Henning & Marx 2007, pp. 114ff repr.; Koos 2014, fig. 102; Salmon 2024, fig. 343 Φσ



J.46.2227↘
LARGER IMAGE

Photo courtesy © Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden

J.46.2228~grav. Michel Aubert, 26x19.5, lettered "De la Tour Pinx.|M. Aubert Sculp.", "MARIE JOSEPH DE SAXE,/Dauphine de France/Née à Dresde le 4 Novembre 1731", "A Paris, chés Aubert rue de la Harpe, entre les rues Percée et Serpente, chés Mr Segain Procureur au Parlement". Lit.: La Tour 2004a, p. 135 fig. 3

J.46.2229 ~grav. Petit

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

J.46.2231 ~repl., 1749. Lit.: B&W 320

J.46.2232 ~cop., chlk/ppr, 10.7x12.2 (Paris, musée Cognacq-Jay, inv. J199 *ter*/B.197). Lit.: Burollet 2008, no. 54 repr.

J.46.2233 ~cop., pnt., 65x54 (Versailles MV 3798). Lit.: Salmon 2024, fig. 344

J.46.22331 ~cop. Eugène Delacroix, part of composite, huile/ppr, 26.9x22.5 (Louvre, inv. RF 20174. Legs Étienne Moreau-Nélaton 1927)

J.46.22333 ~cop., min./pchm, 5.4x7.5 (Winterthur, Sammlung Kern). Lit.: Hofstetter 2008, p. 40 repr.

J.46.2234 ~cop., min./pchm, 5.1x7.3 (William, Duke of Hamilton and Brandon, Hamilton Palace; London, Christie's, 15.VII.1882, ?Lot 1508; J. P. Heslestine 1889. Edwin Bucher 1990. Dr Erika Pohl-Ströher (1919–2016); sale p.m., London, Christie's, 6.XII.2018, Lot 47 repr.). Exh.: London 1889a, no. 62

J.46.2235 ~cop., pstl/ppr, 62x51 (Vienna, Dorotheum, 16.VI.2009, Lot 141 repr., with pendant Maurice de Saxe, est. €1000–1500) φκ

J.46.2235



J.46.2237 ~préparation, pstl/ppr br., soft blue card backing, 32x24, 1747, paraphe ↙ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 28 [inv. 1849, no. 58]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: conserved Florence Herrenschmidt 2004; mounted on a loose sheet hinged to mount; pinholes at corners; horizontal chain lines. Frame: Louis XV pastel frame with brown card mount. Exh.: Maubeuge 1917, no. 47; La Tour 2004a, no. 30 repr. clr. Lit.: Lapauze 1899, no. 58 repr.; Fleury 1904, no. 58; Erhard 1917, no. 27 repr.; B&W 321, fig. 201; Fleury & Brière 1932, no. 32; Fleury & Brière 1954, no. 33; Debrie 1991, pp. 136ff repr. p. 137; Debrie & Salmon 2000, p. 97, ill. 38; Fumaroli 2005, p. 35 repr.; Saint-Quentin 2021, p. 11 repr.; Salmon 2024, fig. 345 Φσ

J.46.2237↘



Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2238 ~cop. Raphaël Bouquet, pstl, 34x25.5 (ebay 2024) φκ

J.46.224 [=J.46.2265, J.46.2266, J.46.2589] MARIE-JOSÈPHE de Saxe, la tête presque de face, étude, pstl, 30x24, c.1749 ([?Beurnonville]; Paris, Drouot, Pillet, 20–21.V.1873, Lot 102 n.r.; Auguste de Gas 1874; acqu. Hector Brame 1875. Marmontel; Paris, Drouot, Boulland, 25–26.I.1883, Lot 157, Teyssonnières etching repr., erroneously as of Mme de Pompadour, est. Fr1800, Fr2150. [Camille Groult; desc.: Jean] Groult 1928). Exh.: Paris 1874a, no. 887 n.r. Lit.: Goncourt 1880, p. 275 n.r., "un second pastel de ce portrait [de la dauphine, au Louvre] était possédé ces années-ci par M. Degas"; B&W 322, fig. 131; = B&W 325, 326, 393 (erroneously confusing with J.46.2586), 847; Paul-André Lemoisne, *Degas et son œuvre*, Paris, 1946–49, I, p. 173; Reff 1971, p. 539; Reff 2011, p. 321 Φβ



J.46.224

J.46.2242 MARIE-JOSÈPHE de Saxe au collier de perles, tenant un éventail, pstl/ppr bl./toile/châssis, 65.5x54.4, 1756–60, Salon de 1761, no. 47; conservation 2003 (Louvre inv. 27623. Louis XV. Versailles 1784; Louvre inv. 1815–24, no. 61, Trianon. Dep.: Banque de France 1939–40). Tech.: paper mounted on fine wove cream coloured canvas, mounted on strainer with single horizontal crossbar. restored 2003 by Marianne Bervas and Valérie Luquet. 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. 1055, anon.; La Tour 1930, no. 18; Paris 1935c, no. 100; Paris 1949, no. 39; Paris 1957a, no. 48; Paris 1965b, no. 77; La Tour 2004c, no. 13 repr. clr, p. 29; Paris 2018. Lit.: Le Blanc 1761; Durameau 1784; La Rochenoire 1853, p. 70, anon. ("on pourrait garder pour le costume"); Reiset 1869, no. 817; Tourneux 1904a, repr. p. 53; Ratouis de Limay 1925, p. 35, pl. 30; B&W 323, fig. 18; Gillet 1929, pp. 18–20, pl. 13; Bouchot-Saupique 1930, no. 47; E. & J. de Goncourt 1948, pl. 51, as of Marie Leczinska; Monnier 1972, no. 69; Pupil 2000, fig. 7; Salmon 2004d, p. 19 repr.; Salmon 2018, no. 94 repr., identifying saint Jean Népomucène medallion; Jeffares 2018g; Jeffares 2018m; Versailles 2022, p. 87 repr.; Salmon 2024, fig. 346 [in 1940 "très legers points noirs suspects" noted] Φσ



J.46.2242↘
LARGER IMAGE

J.46.2243 ~Saint-Aubin sketch from 1761 Salon livret, p. 14. Lit.: B&W fig. 265

J.46.2243



J.46.22431 ~Saint-Aubin sketch from 1761 Salon livret, from *verso* of avertissement in prelims, annoté "palatine bleue/2 ordres rubans/rouge et noir/colier de grosses/perlles bracelet/de petits". Lit.: B&W fig. 264; Salmon 2024, fig. 347

J.46.2243`



J.46.2244 ~cop., pstl, 61x46 (Bordeaux, mBA, inv. Bx E 5738. Legs Demons 1927). Lit.: Lemoine 1942, pp. 76–79 repr.; Morinière 1987, no. 8 φκ

J.46.2244



J.46.2245 ~cop., pnt., 66x55 (Dresden, inv. Mo 2044). Lit.: Rotari 1999, repr. p. 9, fig. 3

J.46.2246 ~cop. Frédou, pnt., 64x54, sd 1760 (Rotterdam, Museum Boijmans–Van Beuningen, inv. 2577). Exh.: Dijon 1992, no. 15 repr. Lit.: La Tour 2004a, p. 29 n.r.; Salmon 2024, fig. 349

J.46.2247 ~cop. Frédou, pnt., 110x80 (Sens, Trésor du cathédrale. Don du roi 1773). Exh.: Chambord 2002, no. 40, repr. p. 43. Lit.: Chambord 2002, pp. 42f; La Tour 2004a, p. 29 n.r.; Salmon 2024, fig. 350

J.46.2248 ~cop. Frédou, pnt. (Agen, mBA). Lit.: La Tour 2004a, p. 29 n.r.

J.46.2249 ~Frédou pnt. (Versailles, MV 3796). Lit.: La Tour 2004a, p. 29, fig. 11; Salmon 2024, fig. 351

J.46.22505 ~cop., with black feather in coiffure, min./bonbonnière, 2.6x? ov. (Louvre inv. OA 6808. Legs Basile de Schlichting 1914). Lit.: Nocq & Dreyfus 1930, no. 109; Grandjean 1981, no. 254 repr., anon. [identified Ólafur Þorvaldsson]

J.46.2251 ~autres cops., Frédou. Lit.: Chambord 2002, pp. 42f

J.46.22515 ~cop. Marie-Victoire Jaquotot (1772–1855), min./porcelain, sd 1820 (Louvre, inv. 35628)

J.46.2252 ~cop., pstl, 60x46 (Grenoble, Sadde, 11.VI.2014, Lot 169 repr., anon., inconnue, est. €300–400) φκ

J.46.2253 ~cop. (*sans mains*) Louise Gallien, pstl, 26x19 ov. (Drouot online, 13.XI.2017, Lot 93 repr., with pendant dauphin, est. €300–400) φκ

J.46.22532 ~cop. (*with changes to costume*), miniature/pchm, 3.5x3 ov. (Celle, Bomann-Museum, Stiftung Miniatursammlung Tansey, inv. 2008-159, with pendant). Lit.: Pappe & Schmieglitz-Otten 2008, p. 390f repr., as a/r J.46.2259, but the changes to costume make it impossible to identify specific source

J.46.22533 ~cop. XIXe (*with different costume*), pnt. (Abney Hall, Cheadle, Brady & Son, 17–21, 24–28.III.1958, Lot 1514. London, Phillips, 16.IV.1991, Lot 133 repr., as manner of Roslin, inconnue. Macclesfield, Adam Partridge, 24.IX.2015, Lot 669, manner of Nattier, dauphine)

J.46.2254 ~préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 111 [inv. 1849, no. 79]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 48. Lit.: Lapauze 1899, no. 79 repr.; Fleury 1904, no. 79; Erhard 1917, no. 75 repr.; Alfassa 1919, p. 132 repr.; B&W 328, fig. 203; Fleury & Brière 1932, no. 33; Fleury & Brière 1954, no. 34; Debrie 1991, pp. 136ff, repr. p. 136; Debrie & Salmon 2000, p. 97, n. 25 ill. 180; La Tour 2004a, p. 29, repr. p. 30, fig. 12; Salmon 2018, fig. 54; Salmon 2024, fig. 348 Φσ



J.46.2254↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2255 MARIE-JOSÈPHE de Saxe, pstl, a.1761 [existence inferred from d'Aumont comm.; =?one of above]

J.46.2256 ~cop. Anne Nivelon, Versailles (comm. duc d'Aumont, 1.VII.1761, avec pendant; fini 22.XII.1761)

J.46.2257, v. J.46.22251

J.46.2258 MARIE-JOSÈPHE de Saxe, 1762, Salon de 1763, no. 64. Lit.: B&W 324; La Tour 2004a, p. 32 n.r.

J.46.22582 ~cop. Anne Nivelon, pnt., 221x146 (Versailles MV 3797). Lit.: La Tour 2004a, p. 32, fig. 15; Salmon 2024, fig. 352

J.46.22585 ~grav. Littret. Lit.: La Tour 2004a, p. 32, fig. 16; Salmon 2024, fig. 353

J.46.22587 MARIE-JOSÈPHE de Saxe, in embroidered white dress and blue cloak, pstl, 61x49.5 (London, Christie's, 14.III.1924, Lot 11 n.r., 2½ gns; C. Duits)

Marie-Josèphe de Saxe et son fils 1761

La Tour's sole attempt at a pastel with multiple figures was left unfinished for reasons that have been widely, but inconclusively, discussed. The Goncourt description (1867, p. 358f) has its reservations:

> 85. Grand esquisse representant la Dauphine faisant l'éducation du duc de Bourgogne, son fils.
>
> Grand pastel. Mauvaise proportion des figures. Composition très-chargée d'accessoires mal rangés: buste de Louis XV, console, tenture, tabouret où jouent un chien et un chat, table chargée de livres à images. La Dauphine, en robe de velours rougeâtre, agrémentée de fourrure, assise, donne la main à son fils, tout vêtu de bleu, avec broderies, brandebourgs blancs, le cordon bleu en sautoir, son bonnet à plumes à la main; la tête de la Dauphine et les bras ébauchés. Admirables lumières de velours dans la robe de la mère et dans le bleu de l'enfant, mais point d'effet. Un petit fond à droite presque grotesque: silhouette de soldat montant la garde; et au delà, des *remueuses* promenant des enfants.
>
> Cette préparation est intéressante, parce que la tradition veut que ce tableau, terminé et offert par la Tour à l'Hôtel de Ville de Saint-Quentin, ait été lacéré en 1793.

That 1793 "tradition", taken from Dréolle de Nodon (who had the sense to add "dit-on"), probably refers to the fact that the Saint-Quentin pastel itself (there is no evidence that a final version was ever made, still less presented to the town hall) was placed on display at the Hôtel de ville in 1822 by the École gratuite, whose inventory,

seven years earlier, records that the "glace" was "en trois parties" (more likely by accident than Revolutionary attention). The chevalier de La Tour had mentioned it in his 1806 will as "le superbe tableau de la famille Royalle qui n'a pas été achevé".

Let us start with the tricky question of the determination of the identity of the foregrounded prince: duc de Bourgogne or duc de Berry. *Pace* Debrie, the eye colour is of no assistance; nor is there a clear conclusion from analysis of the heights and relative ages of the two princes and the gaps in the Bourbon genealogy (the main figure might be 7–9 years old, while the second prince no more than 3: at the start of 1761, the ages were Bourgogne 9; Berry 6; Provence 5; Artois 3); the babe in arms is most likely to be Madame Clotilde (born .IX.1759). The absence of the Toison d'or, to which Berry was not admitted until 23.VII.1761, although Bourgogne had it from 1754, is noted. All the images on which La Tour draws (notably the préparations for Marie-Josèphe) were available to him by 1761 – except that Berry had not yet sat to him. The prince in his hussar's uniform is reminiscent of J.46.134. Overlooked to date is the fact that the young prince's face is on a separate sheet. The most likely explanation is that the work was indeed abandoned when Bourgogne died, but La Tour later (not necessarily in 1761) replaced the face with Berry's, but remained dissatisfied with the result.

There has been much commentary too on the dynastic symbolism of the setting and accessories, as well as on the curious balance between official and domestic elements. The main image – of the dauphine holding her son's hand – is an almost literal account of her role in his education: the joined hands are practically at the optical centre of the composition – but so too is the image of the queen (perhaps another initiative of the dauphine to win the confidence of a mother-in-law whose dynastic claims to the Polish crown were in opposition with her own). One notes that the Sternkreuzorden and saint Jean Népomucène decorations worn in the earlier solo portraits are omitted. The bust of Louis XV appears to be an unrecorded marble version of the 1751 Lemoyne bronze in the Louvre (inv. MR3371); the significance of the large folio concealed behind the bust and resting on the mirror has not been established. The oval portrait of the deceased dauphin does not correspond precisely to any surviving portrait; bizarrely the dauphin has his right hand in his pocket, and the dimensions of the head are unconvincing. The pendant, hanging orthogonally, is not identified (perhaps Marie-Thérèse-Raphaëlle?). Its fronton seems to be a simplified version of the shell with dolphins – the two Louvre pastels J.46.2126 and J.46.2242 both share this feature on their frames.

Even the print of Marie Leszczyńska, though derived from J.46.2269, is not the Petit engraving (its presence confirming the reconciliation between the queen and dauphine). The dog's-eared volume surely indicates the frequency of its use in the boy's education rather than any residual hostility between the two women. Indeed the whole composition is surely an echo of the famous Carle Van Loo painting of 1747 (MV 8492) showing the queen in a similar space, an opening to the right, a bust of the king (perhaps one of the early lost Lemoyne works) in profile on the left, a dog in the foreground, the queen in a similar dress, shown at the same angle, her forearm raised to the horizontal, the ermine mantle billowing to the floor. As is well known, Van Loo took his face from the earlier La Tour pastel.

No doubt it is significant that the globe is turned to reveal the Caribbean, with so much of France's wealth coming from the sugar colonies, a trade greatly disrupted during the Seven Years' War (the British captured Guadaloupe in 1759 and Martinique in 1762: in the peace negotiations Choiseul regarded their recovery as worth the surrender of Canada and Louisiana): perhaps the ship shown separately has some related significance, although it might also be an attempt by the artist to recant his notorious "nous n'avons point de marine" remark legend has him making to the king.

The cat and dog quarrelling are Chardinesque (although the execution, particularly of the cat, is astonishingly poor), while the group of tiny figures in the right background echo Liotard's portrait of the maréchal de Saxe which La Tour might well have seen. The opening creates problems with the light source for the composition.

While the interior is assumed to be an apartment at Versailles, and while the level of detail gives the impression that La Tour was recording what he saw, it appears in fact purely imaginary, or at least to combine elements that did not coexist in reality. The overdoors have not been identified (they vaguely resemble Oudry's Cinq Sens at Versailles, but are a different shape; there is little information on the decorations which Louis Aubert made for the dauphin and his family in the royal palaces c.1748, but they may be Italianate landscapes by or in the manner of a Dutch artist such as Nicolaes Berchem). Among numerous objections, there are no overdoors on the exterior walls of the palace, nor would the door to such an opening be unglazed. The boiseries in the apartments at Versailles are white and gilt: the pale green walls shown here may be the colour favoured by the dauphin and found both in Fontainebleau and Compiègne (this would have been a more satisfactory colour for a pastel). The combination of public and private furniture (e.g. the tabouret, with the dauphine's fauteuil) is strange, as is the combination of the dauphine's court dress and mantle with the intimate gesture in holding her son's hand. Curiously, while the Frédou oil portrait of the dauphine, J.46.2249, takes its head, coffure and single strand of pearls directly from J.46.2242, the large La Tour pastel seems to take the fur-trimmed court dress from the Frédou, albeit altering the colour of the dress and its orientation; there is now too a second strand in the necklace, and the coiffure includes the black feather from the miniature J.46.22505.

One is left with the impression that this was more a work of fantasy than of record. There is no indication of it having been commissioned by the Bâtiments du roi, from which Salmon and others have concluded that it was a private commission by Marie-Josèphe: perhaps in fact it was not commissioned at all, but undertaken speculatively, and abandoned in view of the unsolved problems it presented.

The work is on multiple sheets of paper, and large parts have been left in a very low level of finish. Extensive grid lines visible along the lower border correspond to the mouldings in the boiseries, but other lines at various angles are harder to explain by reference to the complex perspective (had La Tour intended to copy Van Loo's floor too, before reverting to the carpet he had so successfully used in the président de Rieux and Mme de Pompadour?). While some are partly obscured by pastel (e.g. the dog's hind legs obscure two vertical lines marking the feet of the stool), others seem to be penciled on the surface. If La Tour intended them for transfer to a second version, there is no trace.

J.46.2259 MARIE-JOSÈPHE de Saxe, dauphine, avec un de ses fils, le ?duc de Bourgogne ou le duc de Berry, avec le Saint-Esprit, dans le fond un militaire de la garde suisse tenant un fusil, un deuxième prince &c., pstl/plusieurs feuilles ppr, 160x114, 1761, inachevé (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 17 [inv. 1849, no. 85]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 27, inachevé; son testament 20.IX.1806, no. 123; legs 1807; inv. de l'École gratuite, 24.IV.1815, "glace en trois parties"; dep.: Hôtel de ville 1822). Frame: Louis XV pastel frame. Exh.: Maubeuge 1917, no. 33; La Tour 1930, no. 19; La Tour 2004b, no. 6 repr. clr. Lit.: Dréolle de Nodon 1856, p. 138 ("la dauphine faisant l'éducation de son fils en presence de toute la famille royale…mutilé en 1793"); Goncourt 1867, p. 358f; Bapst 1883, pp. 127f; Lapauze 1899, no. 85 repr.; Fleury 1904, no. 85, "[les figures] discutable ou même franchement mauvais… Mais les accessoires…loin de manquer d'intérêt"; Tourneux 1904a, repr. p. 105; Erhard 1917, no. 24 repr.; B&W 327, fig. 18; Fleury & Brière 1932, no. 34; Fleury & Brière 1954, no. 35; Bury 1971, pl. 5; Debrie 1982, p. 20 repr.; Debrie 1983, p. 75 repr.; Debrie 1991, pp. 138ff, all as of duc de Bourgogne; Debrie & Salmon 2000, p. 97, n. 26, ill. 41, ?duc de Berry; Cabezas 2004, p. 33 repr.; La Tour 2004a, p. 30, fig. 13, duc de Bourgogne; Hoisington 2006, duc de Berry; Germann 2015, fig. I.1; Strasik 2017; Saint-Quentin 2021, p. 13 repr.; Le Bellégo & Brunet 2023, no. 23 repr.; Salmon 2024, fig. 354 Φδνσ

J.46.2259↘



Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

LARGER IMAGE

~~grav. Serge Santucci, médaille, v. J.46.1097 *supra*

Marie Leszczyńska 1747

Maria Karolina Zofia Felicja, dite Catherine-Sophie-Félicité-**MARIE LESZCZYŃSKA** (Breslau 23.VI.1703 – Versailles 24.VI.1768), reine de France. At the age of 15, on 5.IX.1725 in Fontainebleau, for reasons of international politics, Louis XV was married to the daughter of Stanisław Leszczyński, the Polish king dethroned by the Russians whose claims for reinstatement were supported by France, but ended with his abdication in 1736. The choice of a bride who was six years older than Louis, from a dynasty with such limited prospects, and with limited physical attractions (the duc de Luynes nevertheless thought "elle a un visage qui plaît et beaucoup d'innocence") was a surprise to all, but resulted from the paucity of alternatives among European royalty. The marriage was however successful in that ten children were produced in rapid succession.

The king was however serially unfaithful, from 1733 on; Marie's response was guided by her extreme piety and devotion to the cult of the Sacré-Cœur and of saint Jean Népomucène. Her inner circle included the Luynes, président Hénault and Helvétius. She played no role in politics, but was fond of reading and music.

Like her father, she was also an amateur artist; examples of her work in oil are known, among them decorative chinoiseries and devotional pictures (*v.* Marie Leszczyńska 2011). Among her favourite painters were Coypel, Oudry and Vien. An invoice from Coypel "pour des couleurs fournies à la Reine, montant à somme de 30 livres 12s" is in the Archives nationales (O^1 1914). Vien exhibited six small encaustic pictures in the 1755 salon. They have not survived; but some idea of the Tête de Vierge (Gaehtgens & Lugand 1988, no. 109) can be obtained from the crayon-manner engraving by Jean-Charles François (1759), which bears the legend "peint par sa Majesté" [Marie Leszczyńska]. It is tempting to speculate that the queen's copy may have been in pastel.

Inevitably there is a substantial iconography to which has recently been added a terracotta bust by Lemoyne (Grison 2015). Apart from numerous anonymes, there are paintings by Belle, Gobert, Jouffroy, Santerre, Stiémart, Tocqué, and three members of the Van Loo family, as well as pastels by Aubry, Cammas, Lion, Lundberg, Pichard and Vien. The best known portrait is the Nattier painting from the 1748 salon (MV 5672). Made after the La Tour pastel, it again (and at the express demand of the queen) shows her informally in town rather than court dress; it was the last portrait for which she would sit.

Of La Tour's pastels there is one surviving image (Louvre; J.46.2269), with many copies. The payment of 25.III.1752 records two pastels of the queen among the eight royal pastels finished 1744–49. The documentation makes it clear that Carle Van Loo completed his portrait en pied of the queen (MV 8492) by 4.V.1747, when the duc de Luynes recorded seeing it ("La tête de ce portrait a été copiée par Carle Vanloo sur le beau portrait que La Tour fit en pastel, il y a deux ans, dans le temps que la Reine logeoit chez Mgr le Dauphin"): the head corresponds precisely to the surviving pastel by La Tour (apart from the jewellery and scarf).

So it is reasonable to infer that this pastel was the one mentioned in a list of commissions under Orry (AN O^1 1921^A, c. 1745–47) among four of the royal family of which two were complete, but not that of the queen, which "n'ont que la tête de fait". The Van Loo painting was exhibited in the salon de 1747 where Lieudé de Sepmanville 1747 explained that the head "n'a été copié d'après [La Tour] que pour épargner des peines à la Reine", and that Van Loo would have been perfectly capable of doing it unaided.

On the other hand the sketch of Marie-Josèphe de Saxe J.46.22251 (*q.v.*) on the backing board suggests that the Louvre pastel reused material from an initial attempt for the earliest portrait of the dauphine which cannot predate her marriage on 9.II.1747. So while there may have been earlier versions, the Louvre pastel was almost certainly made in mid 1747.

When the La Tour was finally shown, in 1748, it met particular praise from Baillet de Saint-Julien 1748:

> celui de la Reine est au dessus de tout ceux qu'on peut lui donner. On n'a jamais vû saisir plus parfaitement l'exacte ressemblance; & quant au détail, c'est tout ce qu'on peut de mieux traité & de plus brillant.

For Gougenot "c'est un chef-d'œuvre, tant par la ressemblance, que par l'art avec lequel les ajustemens y sont traités", while to Léoffroy de Saint-Yves, "la douceur et la bonté de cette Princesse sont exprimées sur son front, dans son air et son maintien, que M. de La Tour a si bien saisis."

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 J.46.2291 may be of greater importance than previously thought.

La Tour's own studio version J.46.2273 was originally in the Saint-Quentin collection, but presented by the administrators of the École gratuite de dessin to the duchesse d'Angoulême on a visit to Saint-Quentin in 1814. In a letter of 3.VI.1932 to Elie Fleury, Gaston Brière speculated that it might still be in Schloß Frohsdorf – but if so it may have been destroyed by the Russians in 1944.

As mentioned above (J.46.2242), the curious pose in which the sitter holds her fan upside down appears again in the 1761 pastel of the dauphine J.46.2242. (It also appears in Nattier portraits, of Madame Adélaïde, 1749, MV 8376, and of the dauphine in 1751, MV 2179). The conceit is not original to La Tour: Chéry 2019, p. 97, citing a thesis by Georgina Letourmy, suggests it first arose in three examples from c.1745 (Bonito, Maria Amalia von Sachsen, Prado; Meytens, Maria Amalia von Habsburg, Schönbrunn; and Grooth, Catherine II., Pavlovsk) and proposes that this is a gesture of powerful princesses. It is not however obvious how La Tour would have seen any of these three. On the other hand, what could well have been earlier pastels of commoners by Allais (J.103.202, or the J.103.188 which has been confused with J.46.1328) or Vigée (J.758.215); or an enamel of Lavinia Fenton by Rouquet (RCIN 421958; version in Louvre RF30939); or the 1731 oil of Lady Betty Germain by Charles Phillips (Knole) suggest the pose was not especially uncommon in Europe. A Boucher drawing (New York, MMA, inv. 59.23.39) dated to the 1730s by Laing in Boucher 2003 (pp. 123, 236) relates to lost fan-paintings made for the Tsaritsa. La Tour

himself reused the idea in J.46.1379, suggesting that he saw no need to reserve the gesture for royalty.

J.46.2268 MARIE LESZCZYŃSKA, 1744–49 (comm.; ?not delivered, not paid for by 1.VIII.1763, La Tour letter to Marigny). Lit.: duc de Luynes, *Mémoires*, 4.V.1747 "le beau portrait que La Tour fit en pastel il y a deux ans…"; Lieudé de Sepmanville 1747; Baillet de Saint-Julien 1748 ("on n'a jamais vû saisir plus parfaitement l'exacte ressemblance; & quant au détail, c'est tout ce qu'on peut de mieux traité & de plus brillant"); Anon. 1748; Gougenot 1749; Engerand 1900, pp. 270f; B&W 310; La Tour 2004a, p. 24 n.r.

J.46.2269 =?MARIE LESZCZYŃSKA, pstl/ppr bl./toile/châssis, 65x54.1, Salon de 1748, no. 78 (Louvre inv. 27618. Louis XV. Versailles 1784; Louvre inv. 1815–24, no. 57, Trianon. Dep.: Banque de France 1939–40). Tech.: paper mounted on fine wove cream coloured canvas, mounted on strainer with single horizontal crossbar. In 1940 "pli du papier" noted; restored 2004 by Marianne Bervas and Valérie Luquet and in 2012 by Marianne Bervas, Sophie Chavanne, André Le Prat and Valérie Luquet when drawing J.46.22251 found *verso* of canvas; remounted in a box system. Frame: in a Louis XV swept frame with a fronton, probably by Louis Maurison (*v.* Jeffares 2018g). Exh.: Paris 1838–45, no. 1052, anon.; La Tour 1930, no. 9 repr.; Paris 1935c, no. 98; Paris 1949, no. 30, pl. III; Paris 1957a, no. 46, pl. XVI; Paris 1974a, no. 147; La Tour 2004c, no. 7 repr. clr; Paris 2018. Lit.: Durameau 1784; La Rochenoire 1853, p. 61; Goncourt 1867, pp. 350f ("un délicieux pastel où l'on admire cette si douce et si jolie tonalité de la figure, le rendu et le modelé de cette chair douillette, de ce teint de malade et de dévote, sur lequel jouent de tranquilles lumières et que ramènent au ton général de petits badinages de jaune pur dans le bleuâtre des demi-teintes…"); Reiset 1869, no. 814; Champney 1891, p. 269 n.r., "insipid but smiling"; Dayot 1904, p. 319 repr.; Tourneux 1904a, repr. p. 33; MacFall 1909, repr.; Keim 1911, pl. IV; Ratouis de Limay 1925, p. 33, pl. 25; B&W 310 = 311, fig. 14; Gillet 1929, p. 12, pl. 9; Bouchot-Saupique 1930, no. 41; "French portraits at the Orangerie", *Times*, 9.I.1958, ("nothing finer"); Золотов 1960, pl. 12; Золотов 1968, repr. p. 86; V. & L. Adair 1971, p. 115 repr., as by Lundberg; Bury 1971, pl. 2; Monnier 1972, no. 67; Pons 1987, fig. 4 (cadre); Nattier 1999, p. 197 n.r.; Debrie & Salmon 2000, p. 94, ill. 36; Méjanès 2002, fig. 26; La Tour 2004a, p. 23 repr.; Méjanès 2004, p. 38, detail repr.; Fumaroli 2005, p. 31 repr.; Fumaroli 2007, repr.; Tarabra 2008, p. 294 repr.; Germann 2015, pl. 3; Grison 2015, fig. 7; Perronneau 2017, fig. 12; Salmon 2018, no. 89 repr.; Jeffares 2018g; Jeffares 2018m; Chéry 2019, fig. 2; New York 2022, fig. 35; Versailles 2022, p. 87 repr.; Salmon 2024, fig. 328 Φσ



J.46.2269↘ LARGER IMAGE

J.46.227 ~grav. Gilles-Edme Petit, lettered "MARIE PRINCSE DE POLOGNE/Reine de France et de Navarre." "Peint par de la Tour et Gravé par Petit à Paris rue St Jacques pres les Mathurins.", a.1760

J.46.2271 ~cop., pstl, 65x54 (Versailles, magazin, 1784, inv. 99). Lit.: Durameau 1784, III, p. 27, no. 80, inachevé

J.46.2272 =/?confusion (Louvre, inv. 27620, not located 2004)

J.46.2273 ~?repl., pstl (Ancien fonds de l'atelier; Jean-François de La Tour 1789; testament 20.IX.1806, no. 24; legs: école gratuite, Saint-Quentin; don: duchesse d'Angoulême lors de son passage à Saint-Quentin 6.V.1814). Lit.: Duplaquet 1789, p. 23, "la richesse des étoffes, de l'illusion des dentelles"; Registre des délibérations de l'École gratuite, 6.V.1814; Brière 1932, pp. 96ff; Fleury & Brière 1954, pp. 26, 75; Debrie 1991, p. 194 n.r. ; Séverin 1993, p. 186, as still in Saint-Quentin in 1930, probably by confusion with J.46.1644 or possibly with J.9.22333

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

~cop. Cammas 1762, q.v.

J.46.2276 ~cop., pstl/ppr, 65x54 (Bordeaux, mBA, inv. Bx M 5860, Bx E 1431. Legs Demons 1927). Lit.: Lemoine 1942, pp. 76–80 repr.; Monnier 1972, *s.no.* 67, as pnt.; Morinière 1987, no. 7; Salmon 2018, p. 179 n.r., as pnt. φκ

J.46.2276



J.46.2278 ~cop., pstl/ppr, 28.5x26 (Dieppe, château-musée, inv. 934.2.19. Legs Sancy-Lebon 1934) φκ

J.46.2278

Photo courtesy © Château-Musée de Dieppe



J.46.2281 ~cop., m/u (Nancy, Préfecture et Musée). Lit.: Cat. 1895, no. 405 [not in Nancy mBA cat. 1897]; Monnier 1972, *s.no.* 67, n.r.

J.46.22815 ~cop., pstl (Poitiers, musées) φκ

J.46.2282 ~cop., pstl (Vannes, musée, inv. 886.1.2), as J.-B. Van Loo φνσ

J.46.2282

Photo courtesy musée Vannes



J.46.2283 ~cop., pnt., 60x50 ov. (Versailles MV 4441). Lit.: Grison 2015, fig. 13, as by Nattier or studio

J.46.22833 ~?version, pstl (Frédéric Quilliet, marchand d'art; Paris, Galerie Lebrun, 15–17.IV.1818, Lot 217 n.r., 30 livres 50)

J.46.22835 ~?cop., pstl (Hippolyte Walferdin; Paris, Delbergue-Cormont, 18.V.1860, Lot 120 n.r., as by Carle Vanloo, tête pour son grand tableau, frappant de resemblance, F90) [new attr., ?]

J.46.2284 ~cop., pstl, 65x52 (Alexandre Delaherche, Beauvais; Paris, Drouot, Chevallier, 10–11.V.1889, Lot 177 n.r., as a/r La Tour, description that of Louvre pstl. Philippe Sichel (1839/40–1899), marchand d'art; vente p.m., Paris, Georges Petit, Chevallier, Duchesne, 22–28.VI.1899, Lot 31 n.r., éc. de La Tour, F400; Perkins). Lit.: B&W 314, ?attr., pendant to B&W 281; Salmon 2018, as = J.46.2318; Jeffares 2018g

~~pendant, J.46.2093

J.46.2286 ~cop., pstl (Th. Mercier 1882–87). Exh.: Niort 1882, no. 92; Poitiers 1887, no. 641). Lit.: Tornézy 1889, p. 390ff n.r., cop.; B&W 313, ?attr.

J.46.2287 ~cop., pstl. Exh.: Bourges 1870, no. 76. Lit.: B&W, *s.no.* 315, ?attr.

J.46.2288 ~version, pstl (comtesse de L…; vente p.m., Paris, Drouot, Boulland, 12.V.1877, répétition du pstl au Louvre). Lit.: B&W, *s.no.* 315, ?attr.

J.46.2289 ~cop., pstl (Paris, Drouot, Dubourg, 16.III.1918, Lot 14, a/r La Tour). Lit.: B&W, *s.no.* 315, ?attr.

J.46.229 ~cop., pstl (vente château d'Hautefort, Dordogne, 28.XI.1926, Lot 126, a/r La Tour). Lit.: B&W, *s.no.* 315, ?attr.

J.46.2291 ~cop., pstl, 65x53.5 (Graf Brühl; Schloß Seifersdorf 1904; Berlin, Cassirer & Helbing, 23–24.III.1926, Lot 416 repr.; Berlin PC 1972). Frame: in a Louis XV swept frame with a fronton, similar to that of J.46.2269. Lit.: Gurlitt 1904, p. 252 n.r., anon.; visible in photo of drawing room among Huin pastels; Jeffares 2018g; Jeffares 2018m φκ

J.46.2291



J.46.22913 ~cop., pstl, 54x45 (Mme Julien Potin; Paris, Drouot, Ader, Ledoux-Lebard, 28–29.XI.1940, Lot 18 n.r., a/r La Tour)

J.46.22915 ~version, pstl/ppr, 37.5x32 ov. (acqu. Jean Gimpel, as fake Nattier pnt., value £5; London, Sotheby's, 16.XII.1970, Lot 33 n.r., as Nattier, with dossier of scientific evidence prepared by Courtauld Institute, £110; Le Brock, Mason's Yard Gallery). Lit.: Geraldine Keen, "The philosophy of fakes", *Times*, 7.XII.1970; 17.XII.1970

J.46.2292 ~cop., m/u (France PC). Lit.: Monnier 1972, *s.no.* 67, n.r.

J.46.2293 ~?cop., pstl, 56x46 (Bruxelles, Galerie Moderne, 19.III.1975, Lot 2602 n.r., BF32,000)

J.46.22935 ~cop., pnt., 63.5x53 (Monaco, Sotheby's, 20.II.1988, Lot 103 repr., éc. fr., inconnue)

J.46.2294 ~cop., s Jeanne Firmin-Badois, pstl, 64x52, XIXe (Lewes, Gorringes, 13.IV.2000, Lot 3636, est. £4–6000) φκ

J.46.2294



J.46.2295 ~cop., pnt. (London, Sotheby's Olympia, 20.IV.2004, Lot 350 repr.). Lit.: La Tour 2004a, p. 23 n.r.; Salmon 2018, p. 180 n.r.

J.46.2297 ~cop., pstl, 52x41, inscr. "MD", canvas stamped "A la palette de Rubens/Alph. St Martin/R. de Seine…" (PC 2009) φκ

~??cop. Tocqué, pnt. (Gatchina). Lit.: Serge Ernst, Gazette des beaux-arts, .IV.1928, p. 244; A. Doria, Gazette des beaux-arts, .IX.1928, p. 156; Monnier 1972, s.no. 67, n.r., erroneously reading Ernst's reference to a copy after the Louvre portrait as after La Tour, when it is after Tocqué's own pnt., inv. 8177, sd 1740, and commenced 1738; Salmon 2018, p. 179; Jeffares 2018g [unrelated to La Tour]

J.46.2298 ~cop. Carle Van Loo, pnt. (Versailles MV 8492 = Louvre, inv. 6281). Lit.: Monnier 1972, *s.no.* 67, n.r.; La Tour 2004a

J.46.2299 ~cop., pnt., 73x56 (Versailles). Exh.: Paris 1956d, no. 20 n.r.

~cop., v. Frey

J.46.2303 ~cop., pstl, 63x52 (Auxerres, Enchères, 30.X.2005, Lot 274 repr., with pendant Louis XV, est. €1500–2000. Paris, Beaussant-Lefèvre, 23.VI.2006, Lot 8 repr., as Éc. fr. XIXe a/r Nattier) φκν

J.46.2303



J.46.2305 ~étude, dessin, crayon, pstl (X, 7.V.1851, Lot 29, étude pour le grand portrait du Louvre). Lit.: B&W, *s.no.* 315, ?attr.

J.46.2306 ~cop., pnt. 23.5x19 (Paris, Drouot, Delorme, Collin du Bocage, 16.XII.2009, Lot 31 repr., with 3 pendants)

J.46.2307 ~cop., XIXe, pstl, 63.4x49.5 (La Rochelle, Hôtel de ventes, 13.III.2010, est. €1500–2000) φκ

J.46.2307



J.46.2309 ~cop., pstl, 64x54 (Paris, Lafon Castandet, 16.II.2011, Lot 10 repr., est. €600–800) φκ

J.46.2309



J.46.2311 ~cop., in reverse, pstl, 60.5x58.5 (Paris, Oger Blanchet, 30.V.2012, Lot 101 repr., est. €500–600) φκ

J.46.2311



J.46.2312 ~cop. XIXe (*with different costume*), pnt., 81.5x65.5 (Paris, Drouot, Cornette de Saint-Cyr, 26.VI.2013, Lot 74 repr., as éc. fr. XIXe, with pendant Louis XV, a/r L. M. Van Loo)

J.46.2313 ~cop. James Wells Champney, pstl, 63.5x52 (PC, Hartsdale, New York; Atlanta, Georgia, Peachtree & Bennett, 12.X.2013, Lot 104 repr. St Simons, Georgia, Oglethorpe, 30.IV.2016, Lot 63 repr., est. $1000–1200) φκ

J.46.2314 ~cop., pnt., 60x49 (Paris, Drouot, Mathias, Baron Ribeyre, Farrando, 29.I.2014, Lot 116 repr.; Paris, Drouot, Mathias, Baron Ribeyre, Farrando, 11.IV.2014, Lot 56 repr.)

J.46.2316 ~cop., pstl, 63.5x53 (Paris, Drouot, Audap Mirabaud, 4.XI.2015, Lot 3 repr., est. €80–100) [new identification] φνκ

J.46.2316



J.46.23161 ~cop., pstl/ppr, 61x47 (Lunéville, Audhuy's, 18.III.2017, Lot 49 repr., est. €400–600) φκ

J.46.231612 ~cop., pnt./copper, 18.5x14.5 ov. (Lille, Mercier, 15.X.2017, Lot 303 repr.)

J.46.231613 ~cop., pnt., 45x35 (Paris, Drouot, Coutau-Bégarie, 7.XI.2017, Lot 12 repr.)

J.46.231614 ~cop., pnt., 82x65 (Lyon, 23.III.2017, Lot 48 repr.)

J.46.23162 ~pastiche, in red dress with royal ermine trimmed mantle, pstl, 76x60, inscr. "Couvent de ND" (Evesham, Kingham & Orme, 16–17.III.2018, Lot 300 repr., anon., unknown sitter, with pseudopendant pastel sd P. Holtzer 1872, est. £80–120) φπν

J.46.23163 ~cop., pstl/ppr, 65x53.5, *verso* estampillé "Toiles ligneuses pour pastels, brevetées d'invention de A. Colson, No. 5 rue de Dragon", p.1855 (La Flèche, Cyril Duval, 23.III.2019, Lot 229 repr., est. €150–300) φκ

J.46.2317 ~cop., pnt., 80.5x64.5 (Paris, Tajan, 25.X.2019, Lot 67 repr.)

J.46.23172 ~cop. (*tête*), miniature/pchm, 3.5x3 ov. (Celle, Bomann-Museum, Stiftung Miniatursammlung Tansey, inv. 2008-158, with pendant, a/r L.-M. Van Loo). Lit.: Pappe & Schmieglitz-Otten 2008, p. 388f repr.

J.46.23173 ~cop. XIXe, miniature, 8.5x6.5 (Norbert de Beaulieu. Versailles, Osenat, 15.XI.2020, Lot 32 repr.)

J.46.23174 ~cop., XIXe, pstl, 65x54.5 (PC 2020)φκ

J.46.23175 ~cop., XXe, pstl, 65x54, inscr. "La Tour/1740" J.46.23176 ~cop. [Jeanne Langlois] XXe, pstl, 53x44.5 (Saint-Pair-sur-Mer, Rois & Vaupres, 29.IV.2025, Lot 388 rerp., est. €20–30) [new attr.] φκν

J.46.23178 MARIE LESZCZYŃSKA, préparation, tête en pastel de la feuë Reine (La Tour; [legs: marquis de Marigny, testament de 1768, not effected;] don de l'artiste à Madame Adélaïde, château de Bellevue, a.1786). Lit.: Biver 1933, p. 315, citing mémoire de Le Normand, 1786 (Archives de Seine-et-Oise, A1494; not located 2023)

J.46.2318 MARIE LESZCZYŃSKA, pstl, 65x54 (comte de B…; Paris, Drouot, Baudoin, 9.IV.1910, Lot 7b, Ff5000; Mannheim). Lit.: B&W 314, ?attr. Pendant to B&W 281; Salmon 2018, as = J.46.2284; Jeffares 2018g

~~*pendant,* J.46.207

J.46.2319 MARIE LESZCZYŃSKA, pstl (Paris, Bonnefons, 19.V.1837, Lot 82 n.r., "beau et bon pastel d'une bele couleur et d'une jolie expression", attr.). Lit.: B&W *s.no.* 315, ?attr.

J.46.23197 MARIE LESZCZYŃSKA (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.46.232 =?MARIE LESZCZYŃSKA, pstl (Paris, Bonnefons, 8–9.III.1847, Lot 49). Lit.: B&W *s.no.* 315, ?attr.

J.46.2321 MARIE LESZCZYŃSKA, étude/ppr bl., reh. blanc (François-Martial Marcille; Paris, Pillet, 4–7.III.1857, Lot 249). Lit.: B&W *s.no.* 315, ?attr.

J.46.2322 MARIE LESZCZYŃSKA, dessin (François-Martial Marcille; Paris, Pillet, 4–7.III.1857, Lot 250, attr.). Lit.: B&W *s.no.* 315, ?attr.

?MARIE LESZCZYŃSKA (B. Svenonius, Stockholm) [v. Frey, J.329.125]

Marie Leszczyńska, v.q. Mme du Châtelet

Marie-Thérèse-Raphaëlle d'Espagne

J.46.2325 **MARIE-THÉRÈSE-RAPHAËLLE**, infante d'Espagne (1726–1746), dauphine de France, 1746. Lit.: B&W 329; Debrie & Salmon 2000, p. 96, n. 19; La Tour 2004a, pp. 27, 135 n.r.

~Tocqué, pnt., 1748 (MV 3795). Lit.: Doria 1929, no. 73 repr.

Maria Theresia

Kaiserin **MARIA THERESIA** von Habsburg (1717–1780). [These are all likely to be confusions, whether misattributions or misidentifications]:

J.46.2328 MARIE-THÉRÈSE, m/u [?pnt.], 93x66 (comte de Beurnonville; vente p.m., Paris, Bonnefons, Gérard, 15–16.IV.1844, Lot 85). Lit.: B&W 330, as 15.IV.1844 [?], ?attr.

J.46.2329 MARIE-THÉRÈSE (Paris, 20.VI.1837, Lot 41). Lit.: B&W 331. Pendant to J.46.1816, ?attr. [cf. Liotard]

J.46.23291 MARIE-THÉRÈSE, reine de Hongrie, bordure de bois, sculptée à jour, pstl (Paris, place de la Bourse, Déodat, Bellavoine, 3.XI.1841, Lot 51 n.r., Marie-Thérèse, no pendant). Lit.: B&W 331 [conflated with J.46.2329], ?attr. [cf. Liotard]

J.46.233 MARIE-THÉRÈSE, pstl, attr. à La Tour (M. Lafont; offert au Louvre, refus, rapport de Pérignon, 29.X.1829). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins [Pérignon reports that Lafont claimed that he had it from Boze, élève de La Tour, who himself had added the accessoires and ajustements; the face however may have been retouched; estimated Ff300–400]

MARIA THERESIA (London, Sotheby's, 22.X.1984, Lot 494 repr.), v. Meytens, J.5362.12

Mariette

J.46.2332 Pierre-Jean **MARIETTE** (1694–1774), contrôleur général de la grande chancellerie, associé libre 1738, honoraire amateur 1767 de l'Académie royale, graveur, amateur et critique d'art, pstl (?détruit). Lit.: B&W 332 and p. 17, citing Mariette, as destroyed by La Tour's attempt to fix pstl according to his interpretation of the Loriot technique [an anonymous, unidentified portrait de famille, pstl, was in the inventaire après décès of Mariette's uncle Denis Mariette, 16.X.1741; *v.* Éc. fr., J.9.22338]

Marigny

J.46.2333 Abel-François Poisson, marquis de **MARIGNY** (1727–1781), pstl ([??Marigny PC; inv. 1781]. M. F. Petit, dep.: Musée municipal, hôtel de ville, Paris, 1871, détruit par l'incendie du 24.V.1871). Lit.: Champeaux 1872, p. 445; Gordon 2003, p. 255

Jean-Louis MARION de Latour; & pendant: épouse, née Marie-Denise de Cuzieu, v. Éc. fr., J.9.22365

Marival-Presignac

J.46.2334 La marquise de MARIVAL-PRESSIGNAC, m/u (Gilbert Kahn a.1945; procédure close 4.II.1961). Lit.: *Répertoire des biens spoliés*, item *194, OBIP no. 30.350 n.r.

Pierre Carlet de Chamblain de MARIVAUX. Lit.: B&W 333, ?attr. [v. H. Drouais, J.282.12]

Marmontel

Jean-François **MARMONTEL** (1723–1799), de l'Académie française, historiographe de France, poet, playwright, philosophe. The son of a tailor, he was educated by the Jesuits in Toulouse. Voltaire invited him to Paris on the strength of an ode he had composed. His plays met a mixed response, but Mme de Pompadour appointed him secrétaire des bâtiments in 1753. His *Contes moraux* were published in the *Mercure* of which he was directeur 1758–60. He lost the privilege as a result of a defamatory satire (which he pronounced at Mme Geoffrin's) against the duc d'Aumont, who had him sent to the Bastille, where he devoted his brief stay to translation. In 1763 the Académie française elected him a member, and in 1772 he was appointed historiographe de France after the death of Duclos. On 28.IX.1777 he married Marie-Adélaïde Leyrin de Montigny, niece of the abbé Morellet (the witnesses included Loménie de Brienne, Necker, the princes de Rohan and de Beauvau, and the duc de Richelieu). In 1783 he succeeded d'Alembert as secrétaire perpétuel de l'Académie française. He was made a membre du Conseil des anciens in 1797. His *Mémoires* are of great interest.

The lively portrait of Marmontel, in robe de chambre holding a manuscript, by Roslin (Salon de 1767; Louvre, inv. RF 1716) is well known. A later portrait by Boilly is in Versailles (MV 4551). A print by Gaucher is widely reproduced. There is also a Cochin profile (engraved Augustin de Saint-Aubin 1765). D'Hémery's police report (1748) described him as "grand, assez bien de figure et fort pale", and mentions that he was associated with Mlle Verrières, Maurice de Saxe's mistress, and subsequently la Clairon (both confirmed in his *Mémoires*).

In the 1753 salon Marmontel supplied verses to La Tour's portraits of Rousseau and d'Alembert that were mentioned by several critics. This must have been around the same time as the visits he made to the La Pouplinière salon, where he records in his *Mémoires* (generally one of the best guides to La Tour's clientèle) meeting "La Tour, le plus habile peintre en pastel que nous ayons eu" as well as Rameau, Vaucanson and Carle Van Loo and his wife. In another section he reverts to a discussion of artists:

> La Tour avait de l'enthousiasme, et il l'employait à peindre les philosophes de ce temps-là; mais le cerveau déjà brouillé de politique et de morale, dont il croyait raisonner savamment, il se trouvait humilié lorsqu'on lui parlait de peinture. Vous avez de lui, mes enfants, une esquisse de mon portrait; ce fut le prix de la complaisance avec laquelle je l'écoutais réglant les destins de l'Europe.

Far later (19.XII.1783), Marmontel wrote to La Tour acknowledging some unknown "marque d'amitié" the poet had received, apparently a sketch for a portrait, possibly the one he mentions to his children but which does not seem to have resulted in a final piece. If contemporary with the latter, it would be far later than any other known work by La Tour, but it is also possible La Tour sent him a préparation made in years gone by.

He died 31.XII.1799 in Saint-Aubin-sur-Gaillon (Eure); his inv. p.m. was carried out 24.IV.1800 (AN MC/XCV/441).

J.46.2336 Jean-François MARMONTEL. Lit.: Marmontel, *Mémoires*, éd. J.-P. Guicciardi & G. Thierriat, 1999, p. 205, "vous avez de lui, mes enfants, une esquisse de mon portrait"; ?= study referred to in Marmontel's letter to La Tour, 19.XII.1783, "je souhaite bien vivement que l'état de Vos yeux Vous permette bientot de finir cette belle esquisse"; B&W 334

J.46.23365 =?pstl (Jules Lecocq). Lit.: Lecocq 1875, p. 5, n.1

J.46.2337 ~?préparation (enfants de Marmontel: Albert-Charles-François, Charles-Joseph, Louis-Joseph)

Charles Maron, v. Channemaron

Mme Masse c.1755

Mme Grégoire-Nicolas-René MASSE, née Marie-Catherine Dufloquet de Réals (1724–1793). From a family of noblesse de l'épée, the sitter was not related to the artist: her husband was a marchand orfèvre, and bourgeois de Paris before becoming a secrétaire du roi in 1732. She lived in Paris, rue des Juifs, but died in Écuelles, 4.X.1793. Based on age and costume, a date of c.1755 is suggested.

Several préparations are linked to the pastel, but some are probably of different, unidentified sitters (probably more than one) retained here for convenience (they appear to date from the same period). J.46.2351, the sitter of which does not seem to match any known portrait, descended in the family of the abbé Duplaquet, but it seems unlikely to represent a member of that family: it is seductive to think it might have been presented to the abbé in recognition of his éloge, as the format (and even the discoloured square in the lower left) are so similar in those remaining in Saint-Quentin.

J.46.2341 Mme MASSE, née Marie-Catherine Dufloquet de Réals, en robe bleue, pstl, ?112x96 (le sujet; sa nièce, la marquise de Juigné, née Anne-Éleonore-Eulalie Dufloquet de Réals (–1803); desc.: marquis de Juigné, Paris, 1908, 1971). Exh.: Paris 1908a, no. 61, pl. 49. Lit.: Brière & al. 1908, p. 231 n.r.; Fourcaud 1908, repr. opp. p. 12; Guiffrey 1908, p. 644 ("l'évênement sensationnel de l'Exposition, car c'est à coup sûr une des œuvres les plus complètes et les plus typiques du maître"); Lemoisne 1908, p. 13 repr.; Tourneux 1908b, repr. opp. p. 8; Labat 1909, p. 309; "la place d'honneur donnée à ce beau pastel…ne semble pas contestable"; B&W 336, fig. 177; Bury 1971, pl. 32; Willk-Brocard 2017, pp. 78, 164 n.r., suggests as inspiration for pnt. by Jean-Baptiste Restout; Salmon 2024, fig. 475 [heavily cropped, as 80.6x64 sight], detail face, repr. p. 550 Φ



J.46.2341↘
LARGER IMAGE

J.46.2343 ~préparation, pstl, 30x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 59 [inv. 1849, no. 49]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: restored in mid-twentieth century in Lepeltier studio (photo). Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Maubeuge 1917, no. 99, as of Mme J.-B. Massé; La Tour 1930, no. 33. Lit.: Lapauze 1899, no. 49 repr.; Fleury 1904, no. 49; Tourneux 1908b, p. 8 repr.; Erhard 1917, no. 8 repr.; B&W 337, fig. 182; Fleury & Brière 1932, no. 36; Fleury & Brière 1954, no. 37; Bury 1971, pl. 38; Debrie 1991, pp. 142ff repr.; Percival 1999, pl. 6b; Debrie & Salmon 2000, p. 222, ill. 155; Salmon 2024, fig. 476 Φσ



J.46.2343↘
Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2345 ~~cop. Henri-Patrice Dillon, dessin. Lit.: Champfleury 1886, p. 85 repr.

J.46.2346 ~~version, pstl/ppr bl., 32.5x24.1 (Paris, ENSBA, inv. PM 2811, as autograph. Don Mathias Polakovits 1987) φβ

J.46.2346



J.46.23462 [*olim* J.46.23531] ~cop. Raphael Bouquet, pstl, 32x21.5 ov. (Nîmes, Champion, 8.VIII.2020, Lot 15 repr., attr. Bouquet, est. €80–100) φκ [??Mme MASSE]

J.46.2348 ~préparation, pstl, 36.5x29, inscr. "Peint par de la Tour" (Mme A. Florent; Paris, Drouot, 10–15.V.1909, Lot 675 n.r., Ⱡ6500; Stroling. Dr Piogey. "M. Ch…" [Charles Oulmont, Saint-Cloud] 1927–28; seized ERR a.1944; restituted [règlement par indemnité]. Monaco, Sotheby's, 8.II.1981, Lot 113 repr., est. Ⱡ50–70,000, [?b/i, Ⱡ18,000]; Monaco, Sotheby's, 16.VI.1989, Lot 566 repr., est. Ⱡ25–35,000, Ⱡ27,750, all as inconnue). Exh.: Paris 1927a, no. 70, pl. XLVI-65, inconnue. Lit.: Jamot 1927, p. 211 repr.; B&W 653=883, fig. 247; *Répertoire des biens spoliés en France*, item *1021, OBIP no. 32.118; Lost-Art-ID 583559 Φβ?δ



J.46.2348
LARGER IMAGE

Photo courtesy Sotheby's

J.46.2349 [*olim* J.46.3657] ~préparation, femme en corsage gris vert, décolleté, cheveux poudrés, pstl, 36x28 (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 104 n.r., Ir295; Marie-Joseph-François Mahérault, conseiller d'État; vente p.m., Paris, 27–29.V.1880, Lot 122. Pierre-Amédée Pichot. Pol Neveux, Paris, 1928). Exh.: Paris 1927a, no. 68, pl. XLVI-66. Lit.: Jamot 1927, p. 211 repr., as same sitter as J.46.2348; B&W 652, fig. 162, inconnue [?= B&W 794; 836] Φβ?δ



J.46.2349↘
LARGER IMAGE

[??Mme MASSE]

J.46.2351 ~préparation, pstl/ppr bl., 32x24 (Stockholm, Nationalmuseum, inv. NMB 2808. Abbé Duplaquet; desc.; Paris, PIASA, 21.XI.2001, Lot 111, Ir200–300,000, b/i; Paris, Drouot, Nouvelle étude, Missika Thelliez, 29.III.2022, Lot 137 repr., est. €20–30,000, €47,000 [=€60,530]; acqu.). Lit.: Claire Papon, "Imapssible n'est pas français pour Quentin de La Tour", *Gazette Drouot*, 23.III.2022, repr.; Anne Doridou-Heim, "Bleu de France", *Gazette Drouot*, 7.IV.2022, repr.; Salmon 2024, fig. 477; Olausson 2024, p. 132 repr.Φ?δ



J.46.2351↘
LARGER IMAGE

J.46.2353 ~cop. ?one of above, 33.5x25 (Paris, Cornette de Saint-Cyr, 8.XII.2003, Lot 14 n.r., est. €300–400)

Mauduit

J.46.2354 Thomas Antoine, chevalier de **MAUDUIT** du Plessis (1752–1791), pnt., ov., [p.1778] (Philadelphia, INHP, SN 13.231. Mme Mauduit du Plessis, Paris; acqu. through Albert Rosenthal 1905). Lit.: Diethorn 2001, p. 261 repr., as ? XIXe cop. of a lost pnt., not by La Tour [??attr.]

Mehmed, v. Said

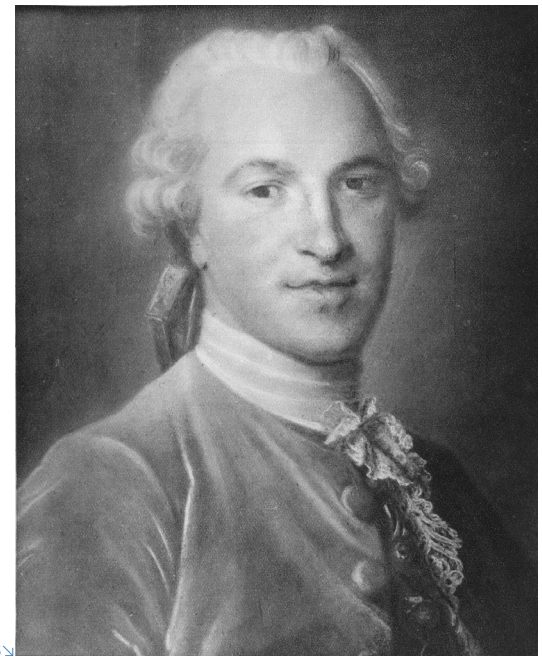
Mlle MENON [(1738–1809), traducteur d'Algarotti,], en pèlerine de Saint-Jacques de Compostelle, pstl (PC 1985). Lit.: Debrie 1991, p. 194 n.r., as of Mlle Menon; "malgré son caractère insolite, il faut en convenir au sein de la production de l'artiste", noting similarity to J.46.3421 [v. Éc. fr., Mlle de Menou, J.9.2263]

Mercenier

J.46.2359 Deux portraits d'ancêtres de la famille **MERCENIER** (Dr Mercenier; offert par le professeur M. D. Millier, au Louvre, 8.X.1897, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins, 2 photos

Mercier

J.46.236 ?Louis-Sébastien **MERCIER** (1740–1840), écrivain, 44x36 ([Eudoxe Marcille 1884; desc.:] M. C. [Pierre Chévrier], Paris, 1928). [?Exh.: Paris 1884, no. 438 n.r., inconnu] Lit.: B&W 338, fig. 52, subject resembles Rouillé de l'Étang, *v.* J.46.2738 Φδ



J.46.236↘

Jean-André, baron de Brossin, comte de Méré; & pendant: comtesse, v. Éc. fr., J.9.1242, J.9.1243

Mesdames de France

The portraits of "Mesdames de France" which Duplaquet mentions may or may not be the four pastel heads (no doubt préparations) which La Tour bequeathed to Marigny in his 1768 will; Marigny died in 1781 before La Tour's will was effected, and it is highly probable that they were the four pastels mentioned as in Bellevue by 1788 in a memorandum by Lenormand, mécanicien de Mesdames cited by Biver 1933, p. 315 (as from 1786, although the cote he gives has only a later memrandum of 14.X.1788), and recorded as having been given directly to Mesdames by the artist. The sitters were identified explicitly in the inventory as including Madame Sophie and the late queen, and the other two must have been Madame Adélaïde and Madame Victoire [*v.* J.46.1206;J.46.23178; J.46.29778; J.46.3084]. If the date of Le Normand's memorandum is in fact 1786, the préparations could well be the ones Duplaquet saw with the artist's brother in 1787.

J.46.2362 **MESDAMES** DE FRANCE (comm. Louis XV). Lit.: Duplaquet 1789, p. 22 "[Les portraits] de Mesdames de France sont restés imparfaits. Les devoirs de leur rang…ayant fait plusieurs fois remettre les séances indiquées, M. De Latour, en virtue de son traité de liberté, se crût dispensé de les achever. Dans cet état où nous les avons vûs ici, ils ont encore excité les regrets des Princeses & depuis deux ans ils leur one été renvoyés"; B&W 339, aucune trace

Mme de Meulan d'Ablay

J.46.2363 Mme [?Pierre-Louis-Nicolas] de **MEULAN D'ABLAY** [?d'Ablois, née Marie-Catherine Terré (–1788), nièce du contrôleur général Orry], m/u (Mme de Witt 1885). Exh.: Paris 1885b, no. 173. Lit.: B&W 340, ?attr. [cf. Ducreux]

??Miger

J.46.2364 Chevalier de Saint-Louis, [??]Simon-Charles **MIGER** (1736–1820), *olim* [??]Alain-René Lesage (1668–1747), écrivain, graveur [neither identification can be supported], pstl/ppr/carton, 56.5x47.3 ov. (Ernest-Ange Duez by 1885, visible in photo of atelier, with different frame and narrower aspect; Paris, Georges Petit, Tual, Chevallier, 11–12.VI.1896, Lot 220, as inconnu, de ¾ à g., en perruque poudrée, habit bleu foncé, indication de gilet bleu de ciel ₣3100. Paris, Drouot, 7.II.1898, Lot 65 repr., ₣1500. (reframed, restored): Paris, Drouot, 27.III.1985, Lot 7 repr. Bordeaux, Hôtel des ventes mobilières, 20.IV.1988, Lot 28. New York, Christie's, 27.I.2010, Lot 142 repr., est. $15–20,000, $10,000. Paris, Artcurial, Briest, Poulain, Tajan, 18.XI.2014, Lot 139 repr., est. €15–20,000; Paris, Christie's, 1.IV.2016, Lot 58 repr., est. €7–10,000, €4500). Tech.: possibly cut down; horizontal join under neck; lower part may not be by same hand. Frame: Louis XV oval surmounted with elaborate ribbon decoration. Exh.: Paris 1885a, no. 25 n.r., inconnu; Paris 1888b, no. 148; Paris 1892, both as of Lesage. Lit.: *Le Temps*, 28.XI.1888, "fort beau pastel de La Tour", of Lesage; *Daily telegraph*, 28.XI.1888, review of Paris 1888, "a good pastel, supposed to be of Lesage, by La Tour"; Olivier de Gourcuff, *Revue de Bretagne & de Vendée*, VII, 1892, p. 389, "œuvre fine et délicate, dont l'attribution à Quentin de La Tour ne paraît pas contestable"; Léo Claretie, *L'Intermédiaire des chercheurs et curieux*, XXVI, 1892, 269, 303B&W 869 = B&W 873, inconnu, ?attr.; *Gazette Drouot*, 18.I.1985 repr.; La Tour 2004a, p. 98 repr., fig. 1; Jeffares 2006, p. 297Biii&iv, now conflated Φ?δνσ



J.46.2364↘

Isaac de MILSONNEAU *(Lempertz, .XI.1960, Lot 111 repr., as La Tour) [v. Éc. fr.,* J.9.2295*]*

Mirabeau

J.46.2367 Honoré-Gabriel Riqueti, comte de **MIRABEAU** (1749–1791) à l'âge de 19 ans, crayon reh., 48x30 [c.1768] (Joseph Ducreux; Mlle Genrdon; Paris, 16–17.I.1865, Lot 94, ₣6.50). Lit.: B&W 341, ?attr.; Lyon 1958, p. 123f

Les Mirleau de Neuville c.1749

Louis-Antoine MIRLEAU **DE NEUVILLE** (1707–1780), fermier général. On 11.I.1749, at Saint-Germain-l'Auxerrois, he married Adélaïde-Julie (1728–1780), daughter of Jean-Charles Garnier d'Isle (*q.v.*; that portrait was once thought to be of de Neuville). She was portrayed by Pigalle (with her sister (marble; Getty; terracotta, musee Cognacq-Jay); by Carmontelle, with her husband (1766), and by Nattier, as Minerva (Birmingham, Alabama); the features are consistent with the La Tour pastel J.46.237. Whether J.46.2368 is a true pendant is uncertain, but the existence of a copy with the descendants of the Mirleau de Neuville family (J.46.2369) confirms a connection. Further this pastel seems better to fit the description in Jal, elsewhere assumed to be the Met pastel of Garnier d'Isle (*v. supra* for discussion).

Louis-Antoine's brother Louis-Grégoire Mirleau, sgr des Radrets, married Anne Racine (the subject of a pastel J.758.305 by Louis Vigée, who also portrayed other members of the family) on 13.I.1746 (Claeys 2009 erroneously confuses this with Louis-Antoine's marriage).

Louis-Antoine was assistant fermier général to his father 1756–57, before taking over the role himself. He lived in splendour in the rue Saint-Honoré near the place Vendôme in a house he leased for 7000 livres p.a. A Qianlong famille rose plate bearing the arms of Mirleau

and Garnier (sold Christie's, 13.V.2008, Lot 294) no doubt formed part of a de luxe dinner service. He was the dedicatee of a topographical engraving by Moreau le jeune after Panini, *Rudera près le Sans Souci*, advertised in the *Mercure* in .IV.1768; the original painting belonged to the architect Soufflot. Demarteau similarly dedicated to him a print after Boucher, *Les amants surprises* (Jean-Richard 633). Mirleau de Neuville was one of the witnesses to the marriage contract of Claude Balbastre, organist of the parish of Saint-Roch, on 2.I.1763, along with Rameau, Cassanéa de Mondonville and numerous other financiers.

Louis-Antoine was one of the administrators of the Hôtel-Dieu from 1766; a month after the fire of 29.XII.1772, he and Sartine presented an account of the losses to the king in Versailles.

On 8.IX.1760 at Saint-Sulpice Adélaïde-Julie was marraine to Charles-Pierre Le Bas de Girangy, later a gentilhomme ordinaire de la chambre du roi; his mother was her cousin.

Documents in the Archives nationales (registres de tutelles, AN Y4941B) of 16.VII.1770 reveal that "Louis-Antoine Mirleau, écuyer" was the father of an illegitimate daughter, Louise Mirleau, born 21.IX.1765 to an Anne-Marie Athon, rue de Touraine, on whom he settled a pension of 1200 livres a year. The documents omit the surname de Neuville by which he was usually known, but the address, place Louis Le Grand paroisse Saint-Roch, leaves no doubt as to the father's identity. (On 21.I.1776 Marie-Anne Haton, as she then called herself, gave birth to a son, Louis-Thimoléon, by François Bourgeois de Beaupré, avocat au parlement, whom she only married on 3.VII.1781, after Mirleau's death.)

However Louis-Antoine had borrowed almost all the 1.17 million livres purchase money for his position in the fermes; property speculation in an area known as la Juiverie between the rue Contrescarpe and the fossés de la Bastille resulted in his bankruptcy in 1779 (Claeys 2009). Against assets worth some 800,000 livres there were claims for some 1.76 million livres (plus interest of 0.35 million by 1784).

A bibliophile (whose name appears as a subscriber in many publications: the Carmontelle shows him with a book, still wearing the same style of wig, while his wife is at her embroidery frame), a *Notice des principaux articles de la bibliothèque de M. de Neuville, fermier général* was advertised for auction by de Hansy on 2–4.XII.1779 in the *Journal de Paris*; the 262 lots included works of reference, natural history (Buffon), literature (including the so-called fermiers généraux edition of La Fontaine illustrated by Oudry), art (Felibien and d'Argenville), history, travel and religion (Picart's *Cérémonies et coutumes religisieuses* was the most expensive lot, at 300 livres in a sale that produced 4690 livres).

Adélaïde-Julie died in an apartment in the rue du Cherche-Midi on 13.I.1780, while her widower died a few weeks later, 3.III.1780, in the Charenton, having abandoned his personal goods to his creditors, leaving the detailed provenance of these portraits difficult to trace. In view of his infirmities he gave authority for all decision making to his brother-in-law, Charles-Étienne Garnier d'Isle d'Olivet (1734–1795), ancien payeur des rentes de l'hôtel de ville in a document of 14.II.1780 (registre de tutelles, AN Y5065B); it is possible the family portraits passed to him too; but Jal recorded a pastel, possibly J.46.2368 or a copy, in the possession of the sitter's great-great-nephew in 1872.

The inventaire après décès for the couple, 2.V.1780 (AN MC/XLII/603) recorded two groups of family portraits in Mme Mirleau's apartment in the rue du Cherche-Midi, all unattributed. They included two marble busts (no doubt the Pigalles), four in plaster, three framed, glazed drawings (Carmontelle?), and no fewer than 16 pastels: one of which was a large oval (the Vigée?), three small ovals: the remaining dozen may well have included the La Tour pastels, and probably among them were the dozen pastels in the inventaire of Mme Mirleau's father, Garnier d'Isle (*v. supra,* J.46.1827). This unusual allegiance to the medium indicates at least that the Mirleau family were informed clients.

A legard de deux Bustes en marbres Representant des tetes de femmes et six tableaux dont un en oval tous les six peints en pastel dans leur [bordure] doré et sculpté avec Verres blancs au devant il n'en a point été fait de prisé comme étant portraits de famille mais seulement tiré pour Memoire

A legard de sept tableaux peints en pastel sous verres dans leur Bordures dorés, trois autres petits oval aussy portraits de pastel sous verres, trois desseins Representants des figures dans leurs bordures [noirci] et dores une autre peint en huille sur bois, une Gravure et un petit portrait mygnature dans … Bordure et de quatre Bustes en Platre Ils n'ont point été prisé, comme portraits de famille mais seulement tires pour Memoire

J.46.2368 ?Louis-Antoine MIRLEAU DE NEUVILLE/?another member of the Garnier d'Isle family/??René Frémin, en habit de velours gris mauve rosé, pstl, 63x52 (Kraemer 1908. Mahot de la Quérantonnais, Paris, 1928. Paris, Drouot, Kalck, 26.IV.2017, Lot 152 repr., est. €40–60,000, €112,680; Galerie Coatalem). Frame: a Louis XV swept frame with rocaille corners and centres. Exh.: Paris 1908a, no. 45, inconnu, pl. 35. Lit.: B&W 153, fig. 99, as of René Frémin; Debrie & Salmon 2000, p. 164, ill. 86, as member of the Mirleau de Neuville family because of cop. J.46.2369; *Gazette Drouot*, 5.V.2017, p. 108 repr.; Salmon 2018, p. 162; Salmon 2024, fig. 280 Φδ



J.46.2368↘
LARGER IMAGE

J.46.23685 ?=/?Louis-Antoine MIRLEAU DE NEUVILLE, en buste, de grandeur naturelle, de face, souriant, grasse, épanouie dans le cadre d'une perruque poudrée, teint blond, yeux bleus d'une douceur infinie, de 50–55 ans, figure de bonhomie, pstl (desc.: Albert-Louis-François Mirleau de Neuville de Marcilly; son fils Jean-Joseph Albert Mirleau de Neuville de Marcilly, comte de Belle-Isle, Vernon, 1872). Lit.: Jal 1872, p. 1319 n.r.

J.46.2369 =?cop. de J.46.2368, m/u (desc.: Mirleau de Neuville a.2000). Lit.: Debrie & Salmon 2000, p. 164 n.r.

J.46.237 Mme Louis-Antoine MIRLEAU DE NEUVILLE, née Adélaïde-Julie Garnier d'Isle, pstl, 64x53 (Eugène Kraemer; Paris, Georges Petit, 5–6.V.1913, Lot 5 repr., est. Ŧ20,000, Ŧ9000; Thibault. ?Versailles, ?Trianon, Chapelle & Heim-Gairac, 14.III.1962, Lot 49 repr., Ŧ8500. Tossiza; Versailles, Chevau-Légers, Chapelle, 10.III.1968, Ŧ4600; colonel Chauderat [?Raoul-Jean-Gilbert Chauderat (1914–1990)]; expertise de Heim-Gairac, 20.III.1968, as of Mme Garnier d'Isle. [?Galerie Mischkind]; exh. Portraits, .X.–XI.1969, no. 33; acqu. 1971 PC). Frame: in a Louis XV swept frame. Lit.: B&W 160, fig. 229, as Mme Garnier d'Isle, ?attr.; Debrie & Salmon 2000, p. 163, ill. 85; Salmon 2024, fig. 279 [?attr.] Φα



J.46.237↘

?Le marquis de MIROMESNIL *(Paris, Drouot, 1–2.VI.1939, Lot 30 repr., attr. La Tour) [v. Éc. fr., s.v.* HUE *de Miromesnil,* J.9.1831*]*

Molière

J.46.2373 ??Jean-Baptiste Poquelin, dit **MOLIÈRE** (1622–1673) (Charles-Nicolas Raphaël Lafond, peintre d'histoire; vente p.m., Paris, Georges Petit, 4–6.II.1835, Lot 28). Lit.: B&W 342, ?attr. [=? Chartres pstl, *v. Éc. fr.,* J.9.1199]

?Le marquis de MOLLIGNY *(Paris, Drouot, Maurice Rheims, 26–27.V.1941, Lot 33 n.r., attr.) [v. Éc. fr., s.n. Bourgevin de Moligny,* J.9.1199*]*

Moncrif, v. Paradis

Mondonville, v. Cassanéa

Jean Monnet 1756

Jean MONNET (1703–1785), écrivain, entrepreneur et directeur de l'Opéra-Comique à Paris en 1743 et 1753–58. Monnet was born to a humble family in Condrieux; his father was a baker. In his early life he had worked as a printer and been a page to the duchesse de Berry; at one stage he considered becoming a Trappist monk. A spell in the Bastille rewarded some "mauvais ouvrages, vers et chansons infâmes." He had revived the fortunes of the Opéra-Comique in the early 1740s before being made bankrupt. In 1749 he took the troup to London in search of fortune, at the suggestion of John Rich; but anti-French feeling following the recent war still prevailed, and Rich withdrew his support. Garrick however arranged for them to perform at the Haymarket; but hostility, particularly among anto-Catholic French refugees, provoked disturbances leading to early closure of the season. Monnet was imprisoned for debt, having laid out some £2000 against receipts of only £850. He returned to Paris to greater success, being reappointed to the Opéra-Comique at a salary of 6000 livres. He earned enough money to retire in 1757 (Ian McIntyre, *Garrick*, 1999, pp. 166ff).

Through the Opéra-Comique he was close to a good number of La Tour sitters. He also retained connections with the English theatre: Garrick (a lifelong friend from his London trip) called him "ye gayest man at Paris". He owned a painting by Stubbs with additions by Vernet and Boucher, whom he had engaged as a scenery painter in 1743. His iconography includes a profile by Cochin (engraved Augustin de Saint-Aubin 1765).

Although not mentioned by his biographers, Monnet was married twice: to a Jeanne-Françoise Haby or Abhy (whose family were from Fribourg), by whom he had a son, Charles-Edme, born in 1738; and much later, in Paris, Bonne-Nouvelle, 20.VI.1770, to Marie-Jeanne-Michelle Tardif. Their daughter, Jeanne-Louise, was born 22.IX.1780 and baptised two days later, in Soissons, Saint-Léger (where Monnet seems to have retired several years before); the godparents were Louis-René Boquet and Louise Vigée Le Brun (*qq.v.*).

A poem by the abbé de Lattaignant, beginning "Peau bise & poil brunet,/Dents blanches comme lait…" (*Poésies*, 1756, II, p. 300) describes a portrait of Monnet, but does not seem to be a description of the La Tour. A lost pastel of Monnet by Noël Hallé (J.373.106) was in an 1863 sale.

The primary version J.46.2377 in Saint-Quentin was mounted on a very thick sheet of glass as secondary support until conservation in 2004. The glass was of identical appearance to that in Lord Coventry J.46.1565, and surely represents one the few known examples of La Tour's attempt to avoid fixing. This, with its rare label perhaps signed and dated by the artist (and affixed to the inside of the glass rather than to the back of the support), was presumably intended for Monnet himself, and it is unclear why it was not collected by the sitter after the salon.

The second version J.46.2385 in Saint-Quentin reveals its status as a copy in its timid recreation of individual strokes in the original, and a fully worked background and costume that would be pointless in a préparation.

J.46.2377 Jean MONNET, pstl/ppr/toile, 59x48, 1756, Salon de 1757, no. 40; conservation 2004 to remove glass thick glass sheet backing, sd *verso* "Monsieur Monet, Entrepreneur/de spectacles à Lion et de l'opera/Comique de paris, peint par Maurice/DelaTour de l'academie Royale de/peinture et sculpture dans le mois/de may 1756–", filigrane Honig (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 16 [inv. 1849, no. 10]. 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. 18, "Monnet, ancien directeur de l'Opéra Comique"; legs 1807). Tech.: conserved Florence Herrenschmidt c.2009 (*v.* entry *supra*). Frame: Louis XV swept frame with rocaille corners and centres. Exh.: Maubeuge 1917, no. 44; La Tour 1930, no. 44. Lit.: Arthur Heulhard, *Jean Monnet. Vie et aventures...*, Paris, 1884, p. 80 n.r., "C'est le Monnet officiel, Monnet à sa caisse: l'œil est d'un fin matois"; Paul Delcroix, correspondence in *Journal de Saint-Quentin*, 28.VII.1897, reporting inscription inside old thick glass support for pastel, within wooden backing; Lapauze 1899, no. 10 repr.; Fleury 1904, no. 10; Erhard 1917, no. 17 repr.; B&W 356, fig. 55; Fleury & Brière 1932, no. 39; Fleury & Brière 1954, no. 40; Bury 1971, pl. 44; Debrie 1991, pp. 147f repr.; Debrie & Salmon 2000, p. 219, ill. 132; Raphaëlle Legrand & Nicole Wild, *Regards sur l'Opéra-Comique: Trois siècles de vie théâtrale*, 2002, p. 28 repr.; La Tour 2004a, p. 90, fig. 6 repr.; Graffigny 2008, XII, p. 234 repr.; Benoît Dratwicki, *Antoine Dauvergne (1713–1797)*, Wavre, 2011, p. 38 repr.; Salmon 2024, fig. 482 Φσ



J.46.2377↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.238 ~cop., pstl, 45x32.5 (Maurice Aicardi; Paris, Drouot, Pescheteau-Badin, 26.XI.2007, Lot 116 repr., entourage de La Tour, reprise, est. €2500–3500; Paris, Drouot, Pescheteau-Badin, 7.IV.2008, Lot 6 repr., est. €1000–1500. Didier Ludot & Félix Farrington; Paris, Artcurial, 17.XI.2022, Lot 369 repr., est. €2–3000, €1050). Lit.: La Tour 2004a, p. 90, fig. 7 repr. clr φκ

J.46.238



J.46.2382 ~cop. Arthur Midy (1887–1944), pstl, 65x55 (Lorient, Bretagne Atlantique, 4.V.2005, repr.)

J.46.2383 ~cop., pstl, 60x48 (Sceaux, Hôtel de ventes, 10.IV.2016, Lot 15 repr., anon., inconnu, est. €100–200) [new attr.] φκν

J.46.2383



J.46.2384 ~cop. P. Flayelle, pstl/ppr, 62x51 (Saint-Quentin, Moro-Delobeau, 21.VII.2017, with others, est. €20–30) [new identification] φκν

J.46.2385 ~cop. (*tête*), pstl, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 115 [inv. 1849, no. 40]. [?]Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: La Tour 1930, no. 43. Lit.: Patoux 1894, p. 50 repr., as fake; Lapauze 1899, no. 40 repr.; Fleury 1904, no. 40; Erhard 1917, no. 68 repr.; B&W 357, ?attr.; Fleury & Brière 1932, no. 40; Fleury & Brière 1954, *s.no.* 40, "maladroite copie partielle"; Debrie 1991, p. 228 n.r., as 19th century copy; Debrie & Salmon 2000, p. 227, ill. 183 Φκσ

J.46.2385↘

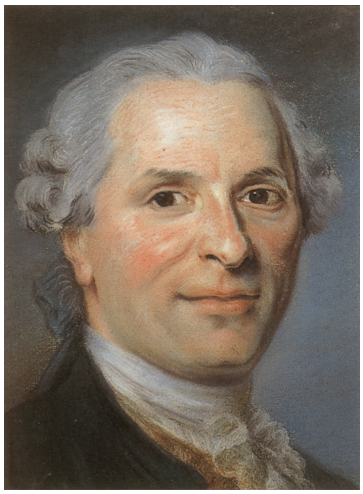


Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

Montaigu

J.46.2388 [Louis-Gabriel-Christophe], chevalier de **MONTAIGU** [(c.1692–1753), colonel-brigadier d'infanterie, gentilhomme de la manche du Dauphin 1741–43, frère du comte de Montaigu], pstl, 83x51 or 64x54 (comm. Bâtiments du roi 1744–47, 1500 livres). Lit.: Engerand 1900, p. 269; B&W 358

J.46.2389 La comtesse de **MONTAIGU** [née Anne-Françoise de la Chaise d'Aix], m/u [pnt.] 127x98 (Eugène Fischhof; New York, Waldorf-Astoria, Fifth Avenue Art Galleries, Silo, 22–23.II.1907, Lot 48 n.r.). Lit.: B&W 359, ?attr. [?attr. improbable]

Le marquis de Montalembert 1753

Marc-René, marquis de **MONTALEMBERT**, sgr de Maumont (1714–1800), chev. Saint-Louis 1746, mestre de camp de cavalerie, puis maréchal de camp 1761, capitaine des Gardes du prince de Conti, gouverneur de Villeneuve-lès-Avignon, général du genie. He came from an ancient house of military nobility originating in Poitou. He was an associé-libre de l'Académie royale des sciences (1747) and a member of the Imperial Academy of St Petersburg. His interests were broad-ranging: he wrote a treatise correcting and completing Vauban, as well as verse and comedies. His first wife (whom he married in 1770) Marie-Joséphine de Comarieu (1750–1832) wrote novels and held an influential salon; she persuaded him to emigrate to Bath during the Revolution, but he soon returned to France and divorced her in 1794; he was soon remarried, to Rosalie-Louise Cadet, 56 years his junior.

A passport was issued 21.V.1792 describing the 80-year-old Montalembert as 5' 2" (168 cm), "yeux gris, bouche grand, menton sec, front decouvert, visage long"; La Tour's eye colour is more ambiguous.

By the time of his portrait, Montalembert had served with distinction in the campaigns in Germany, Bohemia, Italy, Flanders and Sweden. His military rank was "mestre de camp", and from 4.VII.1752 he was troisième cornette des Chevaux-Légers de la garde, one of the élite regiments in the Maison du roi; the red uniform with gold lace is that shown in the pastel. The pose is shared with Maurice de Saxe, Lord Coventry etc.

When Montalembert had the portrait engraved by Pierre Savart for the frontispiece of his monograph on *La Fortification perpendiculaire*, the uniform was changed to that of a maréchal des camps; when in turn Augustin de Saint-Aubin re-engraved the plate, following Savard closely, he omitted the hat and altered the detail of the Saint-Louis cross.

There is a monument in Ruelle, where he established a foundry in 1750, erected in 1805 with a bronze bust apparently realised from the La Tour pastel.

J.46.239 Marc-René, marquis de MONTALEMBERT, portant l'ordre de Saint-Louis, pstl, 65x55, Salon de 1753, no. 81 (Eugène Kraemer; Paris, Georges Petit, 5–6.V.1913, Lot 4 repr., est. ₣25,000, ₣17,500; Gouin. Dœuillet; Paris, Georges Petit, Ader, 27.IV.1932, Lot 34 repr., ₣35,000. PC 2010). Lit.: Gautier-Dagoty 1753b; Lacombe 1753; B&W 360; Debrie & Salmon 2000, p. 134, n. 106; Salmon 2024, fig. 236 Φ



J.46.239↘

J.46.2392 ~grav. Pierre Savart 1776, "Marc René M^quis de Montalembert/Maréchal des Camps et Armées du Roy/Lieutenant G^al des Provinces de Saintonge et Angoumois/de l'Academie Royalle des Sciences et de l'Academie/Imperialle de St Petersbourg", "P Savart Sculp 1776", pour *La Fortification perpendiculaire*, Paris, 1776, I, frontispiece. Lit.: Hélène Delalex, "La collection de portraits gravés de Louis-Philippe au château de Versailles", *Revue des musées de France – Revue du Louvre*, 2009

J.46.2393 ~grav. Augustin de Saint-Aubin, etching, 34.2x23.3, lettered "MARC RENE DE MONTALEMBERT", "Doué d'un beau Génie, et chéri de Bellone,/Au grand Art défensif il consacra son tems;/Profond dans ses Ecrits, n'empruntant de Personne,/Il laisse loin de lui, les Cohorn les

Vauban.", "De la Tour pinx.|Aug. St Aubin sculp.", 1792, Sulpice Imbert de La Platière & Jean-Baptiste-Claude Delisle de Sales, *Eloge historique du général Montalembert*, Paris, 1801, frontispiece (FD 2092). Lit.: B&W, fig. 108; Bocher 1879, no. 186; Robert Gaudin, "Marc-René marquis de Montalembert", *Bulletins et mémoires de la Société archéologique et historique de la Charente*, 1938, p. 35, repr.

J.46.2395 ~cop., pnt. (MV 4473. Don Montalembert 1842). Éc. fr. XVIIIe

Montchal, v. Barentin

La marquise de MONTESPAN, pstl, 27x21 (Frankfurt am Main, Rudolf Bangel, 16–18.II.1909, Lot 69 n.r., attr.) [??; v. Éc. fr., J.9.2313]

Montesquieu

J.46.2397 Charles-Louis de Secondat, Baron de La Brède et de **MONTESQUIEU** (1689–1755), approached but pastel never executed. Lit.: Robert Shackleton, *Montesquieu*, Oxford, 1961, p. 379; d'Alembert, *Éloge de Montesquieu*, *v.* DOCUMENTS [Lemoyne exhibited a marble bust in 1767 (Bordeaux; Réau 1927, no. 117), as well as making a bronze medallion in 1759 after Dassier. According to d'Hémery, he was "petit, maigre, et la vue basse" and "très incommode de la vue", which may have inhibited a successful portrait.]

Mlle de Monthéton

J.46.2398 Mlle de **MONTHÉTON** [?Caumont de Montbéton], pstl (marquise de Marcieu a.1945; procédure close 5.VIII.1961). Lit.: *Répertoire des biens spoliés*, item 198, OBIP no. 52.804 n.r.

Montmartel, v. Paris de Montmartel

?MORASSI, v. Éc. fr., J.9.2322

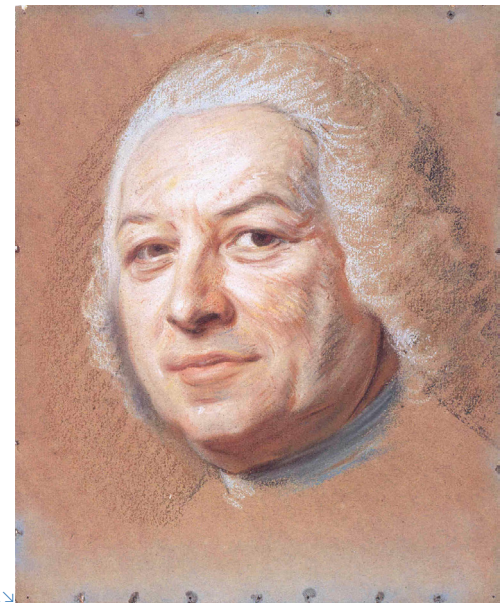
Mrs James MORRICE, née Marie Coltée du Carel, pstl (desc.: Frederick Launcelot Hamilton Morrice, Brampton, 1906). Lit.: Visitation of England and Wales, 1906, XIV, p. 55 n.r., as by La Tour [v. Hoare]

??MOZART enfant (PC Béziers). Exh.: Béziers 1967, no. 63 repr. p. 104 [v. Éc. fr., J.9.2366]

??Nattier c.1750

Jean-Marc NATTIER (1685–1766), the great portraitist of the period, was the subject of a striking 1762 oil portrait by Louis Tocqué now in Copenhagen (Kongelige Danske Kunstakademi). The similarity of pose and features led to the assumption that ths Amiens sheet was a study for that painting, and was therefore by Tocqué; but the resemblance (with it, or the earlier version in the Metropolitan Museum) is coincidental, and the La Tour préparation is for an unknown sitter.

J.46.2402 ??Jean-Marc **NATTIER**, préparation/ppr bl., 33.4x27.4, [c.1750] (Amiens, musée de Picardie, inv. M.P. 1901. Mme veuve Lecocq; legs 1901). Exh.: Amiens 2004, no. 1 repr. clr. Lit.: *Catalogue des tableaux et sculptures du musée de Picardie*, 1911, no. 213; Brière 1925, fasc. 1, p. 91, as by Tocqué; Nolhac 1925, p. 134; Boinet 1928, p. 46, no. 213 repr., as by Tocqué, Nattier; B&W 361, fig. 136, as La Tour; Doria 1929a, p. 128, no. 244, La Tour, ??Nattier; Boyer 1997, no. 20 repr. Φ?δ



J.46.2402↘

Photo courtesy musée de Picardie, Amiens

J.46.2406 ~cop., pstl/ppr, 33.4x27.4 (Galerie de Bayser; acqu. 2002 Swiss PC) φκσ

J.46.2408 ~cop., pstl/ppr, 43x29 (PC 2015) φκ

La comtesse de Nérac

J.46.241 La comtesse de **NÉRAC** [?Élisabeth-Claude-Françoise Jouvin de Rochefort (1711–1746), ∞ 1745 Joseph de Tartanac, comte de Nérac, gendarme de la garde du roi], crayon, reh. blanc, dessin en feuille (Paris, Drouot, Plaçais, Geoffroy, 27–28.X.1892, Lot 108 n.r., "beau portrait"). Lit.: B&W 362, ?attr.

Neuville, v. Garnier d'Isle

Nivelle de La Chaussée 1753

Pierre-Claude **NIVELLE DE LA CHAUSSÉE** (1692–1754), de l'Académie française, auteur dramatique. The playwright, who was independently wealthy (his uncle Pierre, sgr de La Chaussée, was a fermier général), was best known for the genre of "comédie larmoyante" (for example his *Mélanide*, 1741, by reference to which Lacombe periphrastically mentioned the pastel in his critique – "l'auteur du préjugé à la mode"), mingling comedy and tragedy, with its picture of sentimental, domestic life targeted at a bourgeois audience. He produced some 40 plays, and was immensely successful in his day; his pieces were translated into Dutch, English and Italian. In 1736, with the support of Voltaire and Destouches, he was elected (on his second attempt) to the Académie française. He is virtually forgotten now.

La Tour's portrait appeared at the salon of 1753, alongside that of d'Alembert, who mentioned the forthcoming juxtaposition with approval in his letter to Mme du Deffand of 27.I.1753. Gauthier-Dagoty, discussing La Tour's magic in capturing the sal volatile of the esprit of his sitters, asked who would think "que le principe qui pense & qui a dicté à M. de la Chaussée tant de Comédies morales soit identifié avec le Pastel, & réside sous la glace de son portrait?"

In 1782 the sculptor Jean-Jacques Caffieri, a pupil of Jean-Baptiste Lemoyne with a particular speciality in theatrical portraits, wrote to the Comédie-Française proposing to present them with busts of Thomas Corneille and Nivelle de La Chaussée on behalf of friends. These were to be made from existing portraiture, and in a postscript of 3.I.1783 he added that he now owned the La Tour pastel of La Chaussée, the only such portrait. A marble bust by Caffieri (1785) is in the Comédie-Française, with a terracotta reduction in the Louvre. The following year Caffieri offered the pastel to d'Angiviller (letter 12.I.1786, *v.* DOCUMENTS) for the Louvre; the directeur decided not to reply to these repeated offers from Caffieri. The pastel was still in his collection when Caffieri died (inv. p.m., 26.VI.1792).

Subsequently it belonged to Quentin Craufurd, one of a number of pastels in his collection of historical portraits.

An engraving by Miger after a lost portrait by the little-known Jean-Philippe de La Roche (Nattier's brother-in-law) is less convincing. D'Hémery's police report (1748) described him as "gros, moyenne taille, l'air épais, le visage boursouflé et assez bien de figure."

J.46.2412 Pierre-Claude NIVELLE DE LA CHAUSSÉE, pstl, c.1752, Salon de 1753, no. 85 (Jean-Jacques Caffiéri (1725–1792) by 1782; offered to the Louvre 1786, but rejected by d'Angiviller; inv. p.m. 1792, "portrait de La Chaussée en pastel". Quintin Craufurd; vente p.m., Paris, Alexandre & Peytouraud, 20.XI.1820 & seq., Lot 376, Ḟ10). Lit.: d'Alembert, lettre à Mme du Deffand, 27.I.1753, "je serai au salon de cette année avec la Chaussée, qu'il a peint aussi"; Lacombe 1753, "l'auteur du préjugé à la mode, de Mélande &c."; Jal 1872, p. 304; Guiffrey 1877, pp. 344, 360, 436; Gustave Lanson, *Nivelle de La Chaussée et la comédie larmoyante*, Paris, 1887, p 90; Navarra-Le Bihan 2001, p. 105 n.r.; Cécile Navarra-Le Bihan, thèse, 2005, p. 86 n.r.

J.46.2413 =?pstl/ppr, 45x38.5 (PC 2015; Paris, Christie's, 1.IV.2016, Lot 51 repr., est. €70–100,000, €70,000 [=€85,500]). Frame: Louis XVI architrave frame with acanthus leaf frieze, bead and bar sight edge.Lit.: Salmon 2024, fig. 305 φσ



J.46.2413↘
LARGER IMAGE

J.46.2415 ~version, pstl, 44x35 (Bordeaux, Blanchy & Lacombe, 14.III.2007, repr., anon., inconnu) [new attr.] φβν

J.46.2415



J.46.2416 ~grav. François-Robert Ingouf le jeune, etching, 14.9x9.6, lettered "Cde Pre NIVELLE DE LA CHAUSSÉE/de l'Academie Francoise/Né en 1692|Mort en 1764." "De la Tour Pinx.|Ingouf Junior Sculp.", 1778–87, frontispiece pour *Annales poétiques ou almanach des muses*. Lit.: B&W 363, fig. 110

J.46.2416



J.46.2417 ~cop., pnt., 63x52 (Versailles, collection de l'Académie française, MV 2981). Lit.: Salmon 2024, fig. 304

J.46.2418 M. de LA CHAUSSÉE, préparation, pstl (Auguste Vitu; vente p.m., Paris, Drouot, Motel, 30.XI.–4.XII.1891, Lot 306 n.r. [part], attr. Perronneau) [new attr., ?]

Les duchesses de Nivernais

Several portraits of members of the family of the duc de Nivernais have caused confusion. Louis-Jules-Barbon Mazarini-Mancini, 12e duc de Nivernais (1716–1798) died without a male heir. According to his testament of 4.II.1796 (Archives d'Havrincourt, repr. Herpin, *Le Duc de Nivernais 1763–1798*, Paris, 1893, pp. 467ff), he bequeathed an unattributed oval pastel portrait of his first wife (Hélène de Pontchartrain) to Mme de Guerchy; that perhaps could be the portrait said to be by La Tour in the 1888 exhibition, J.46.242. (although the exact line of descent to the comte de Mortemart is uncertain, the Rochechouart and Guerchy families had various connections). Secondly the duc de Nivernais bequeathed to his brother-in-law Brancas-Céreste the pastel portrait, also unattributed, of the latter's sister [i.e. the duc's second wife, Marie-Thérèse de Brancas (1716–1782), previously comtesse de Rochefort], "avec sa petite chienne Zina sous les bras": that evidently corresponds to the pastel that descended through the Brancas family to the comte de Forhen in 1887, J.46.2421. The description, but not the dimensions, matches a pastel we have seen bearing the initials "AM/1736" and which is not by La Tour (it shows rather the influence of Rosalba). Four other portraits of the Brancas family, also unattributed, were probably in oil, but might have included the pastel J.46.1814 of Mme de Forcalquier attriubted to La Tour; it is even possible that the group were the productions of this amateur pastellist (*v.* FORCALQUIER).

J.46.242 La duchesse de **NIVERNAIS**, née Hélène-Angélique-Françoise Phélypeaux de Pontchartrain (1715–1782), pstl (comte de Mortemart 1888). Exh.: Paris 1888, no. 21 *ter*. Lit.: B&W 404, ?attr.

J.46.24201 =?pstl, ov. (duc de Nivernais; legs 1798: Mme de Guerchy)

J.46.2421 La duchesse de NIVERNAIS [née Marie-Thérèse de Brancas (1716–1782), plus tôt comtesse de Rochefort], en buste, presque de face, l'épaule g. découverte; dans ses bras, un petit chien caché en partie par un manteau bleu; chevelure ornée de fleurs, pstl, 58x49 (desc.: comte de Frohen; Paris, Drouot, Delestre, 19.II.1887, Lot 4 n.r., attr.). Lit.: B&W 405, ?attr.

J.46.24211 =?Dame au chien, pstl, 72x56, sd "AM/1756" (PC 2016) φ

Le duc de Noailles 1744

Louis, duc d'Ayen, puis 4e duc de **NOAILLES** (1713–1793), aide-de-camp du roi 1744–47, chev. Saint-Esprit 1749, maréchal de France 1775. Son of the more famous Adrien-Maurice, duc de Noailles and a niece of Mme de Maintenon, Louis was comte, then duc, d'Ayen until his father's death in 1766. He fought at Dettingen, Fontenoy etc. In 1723 he married a grand-daughter of the maréchal de Brissac. His sister Amable-Gabrielle married Honoré-Armand de Villars (*q.v.*).

J.46.2422 Le duc d'Ayen, pstl, 83x51 or 64x54 (comm. Bâtiments du roi 1744–47, 1500 livres). Lit.: Engerand 1900; B&W 14

J.46.2423 =?Le maréchal de Noailles, pstl (duc de Noailles 1885). Exh.: Paris 1885a, no. 21 n.r. [?; cf Boze, J.177.284]

J.46.24231 =?Louis, maréchal duc de Noailles, pstl (Antoine-Just-Léon-Marie de Noailles, duc de Mouchy; estimation Jules Féral, 18.III.1909, attr., Ir1500)

Nogent, v. Valade, Lamoignon

L'abbe Nollet 1753

L'abbé Jean-Antoine **NOLLET** (1700–1770), diacre, maître de physique et de l'histoire naturelle du dauphin et des Enfants de France, de l'Académie royale des sciences (1739); fellow of the Royal Society, London (1734); of the Istituto delle scienze e delle arti of Bologna, professeur royal de physique expérimentale au Collège de Navarre et aux Écoles de l'artillerie du génie.

Nollet's background was humble. He was educated at the Collège de Beauvais and intended for an ecclesiastical career, but at the same time developed practical skills in matters such as glass-blowing and enamelling from Jean Raux. By 1728 he had designed and mounted a pair of globes, dedicated to the duchesse du Maine. The fittings and markings of the tropics and ecliptic appear to be those of the globe shown in La Tour's président de Rieux, and perhaps in several other pastels (but are not sufficiently distinctive to be certain). Nollet was soon admitted to the Société des arts. He was appointed précepteur to the family of Taibout, greffier en chef of the debt issued by the Hôtel de ville de Paris.

Nollet was a competent amateur artist, as indicated by copies he made after Huquier's engravings of Watteau's *L'Eau* and *Le Feu*, signed and dated 1734 by him, incorporating the arms of the duc de Piquigny (Waddesdon: *v.* Alastair Laing entry in *Catalogue of drawings of architecture, design, and ornament*, 2006, I, no. 235a/b): the signatures match his, and differ from other homonyms' (the Flemish painter Dominique Nollet or the abbé's cousin, Pierre-François: *v. infra*).

He also supplied scientific equipment, famously to Voltaire and Mme du Châtelet for the cabinet at Cirey said to have cost in excess of 10,000 livres: Voltaire wrote (letter to Thieriot, 27.X.1738) "L'abbé Nollet me ruine."

His fame arose from his skill as an experimentalist and demonstrator, and by 1744 he was summoned to Versailles to teach the dauphin. This led to his being awarded a logement aux galeries du Louvre 1746 (he was the next recipient after La Tour; in 1750 La Tour moved to the adjacent logement; and on Nollet's death his logement went to Loriot). His principal residence however was the apartment he leased on the second floor of a house in the rue Hautefeuille belonging to the ordre des Prémontrés (a training college for the abbaye near Laon), adjacent to the École de Médecine. He also owned a country house at Monts-sur-Orge (the present-day Athis-Mons), as well as having an apartment at Versailles.

He was therefore an unsurprising choice for La Tour to include in his parade of distinguished men in the Salon de 1753. Gautier-Dagoty thought it "très-bien", otherwise deploring the juxtaposition of learned men with Manelli, while Lacombe observed "Les traits de M. l'Abbé Nollet et de M. de la Condamine intéresseront les Parisians de la saine Philosophie."

Grimm, in the *Correspondance littéraire* (15.V.1770), commented at his death:

> C'était un académicien utile et laborieux. Dans le temps de la grande vogue des expériences de l'électricité, l'abbé Nollet fut un homme très à la mode, et toutes les femmes voulurent être électrisées par lui; mais cela a passé de mode, ainsi que la manie de la géométrie, et depuis longues années Comus avait entièrement fait oublier le pauvre abbé Nollet.

His 1767 will (published, with errors, in V. Lecot, *L'abbé Nollet de Pimprez*, Noyon, 1856, pp. 74ff) included his cousins, among them Pierre-François Nollet, peintre de l'Académie de Saint-Luc, as well as members of the Gallonde family from La Fère in Picardie. (These relationships are a little complicated, and hitherto (2022) unpublished: *v.* NOLLET genealogy; the sister of Nollet's mother, Genevieve Champenois married Antoine Guy, maître boulanger à Paris; her daughter Anne-Renée had a daughter by her first marriage, Marie-Anne Caylla (–1794); Anne-Renée Guy was, in 1745, remarried to Louis-Charles Gallonde (La Fère 1711 – Paris 1770), mécanicien du roy and a celebrated clockmaker (one of his pendules, valued at 240 livres, was displayed in Nollet's salon de compagnie in the rue Hautefeuille). Gallonde subsequently married, as her first husband, Marie-Anne Caylla.) The residuary legatee under his will was Gallonde's half-sister, Marie-Isaïe-Louise-Françoise d'Hecbourg (*q.v.*), who lived with Nollet as discussed in the entry for J.46.18865. However Nollet's inv. p.m. contained only a few pictures (mostly religious) and no pastel was mentioned. A plaster medallion of his Italian translator, Mariangela Ardinghelli, was left to M. Bezout de l'Académie des sciences, and is no doubt the 1755 Caffieri in their collection.

The La Tour pastel was offered to the Louvre in 1866, first by Eudore Soulié, conservateur at Versailles, who recommended it to the comte de Nieuwerkerke just before the estate sale where it was bought in: the owner, signing A. de Sorbet Rouany, was the great-grandson, Anathole-Marie Sorbet, of Claude-Léger Sorbet (1716–1788), sgr de Rouany, surgeon, patron of Greuze and art collector (*v.* Jeffares 2022d; COLLECTORS for the Sorbet and related families, see LAUBRY genealogy). In 1766 Sorbet commissioned an altarpiece for the church of Saint-Germain d'Itteville; the artist was Jean-Baptiste Alizard (1737–1817), a cousin of the abbé Nollet (he was listed as an élève protegé at the École de l'Académie royal, under Deshays, in 1762, living with "l'abbe Nolet, son oncle"). The connections between all three men are demonstrated in Nollet's will: he left 3000 livres and other items to Alizard, while to Sorbet he left three pictures which he described with precision. They are marked with Sorbet's name in the inv. p.m., where the "descente du croix" listed in the will is further described as a "dessein au crayon par Alizart." None is the La Tour pastel, nor was it included in Sorbet's 1776 sale, thought to have been in response to financial pressures.

The letters from de Sorbet Rouany complicate the matter as he refers to the first owner as "M. Leger Dardin, parent de l'abbé Nollet" who bequeathed it to "son gendre" M. Gaignant. Gaignant was indeed a cousin of the Sorbets but the relationship is complicated (Gaignant married his stepfather's daughter, etc.); no "Léger Dardin" can be identified, but the reference may be a confusion between Gaignant's father-in-law, the lawyer Marc-Antoine Laget de Bardelin, who is not known to have been close to Nollet, and his mother's cousin's husband, Claude Léger Sorbet. The matter is further complicated by Nollet having appointed as his executor "mon amy M. Laubry, cy-devant avocat au conseil", François-Vincent Laubry (1702–1784), who was Gaignant's great-uncle and Sorbet's wife's uncle.

In fact however the La Tour pastel remained in Nollet's apartment in the rue Hautefeuille, passing to the residuary legatee under his will, Mlle d'Hecbourg (*v. supra*). Her 1783 inv. p.m. contained a number of pictures in addition to J.46.2424, among them another pastel J.46.18865 of herself, here tentatively attributed to La Tour, and two other undescribed pastel portraits. Gaignant was also her executor and presumably acquired the pastel from her estate.

The comte de Nieuwerkerke, directeur des Beaux-Arts at the Louvre, rejected Sorbet Rouany's offer, despite the proceeds being promised for charitable purposes, on grounds of inadequate funds being available (15.IX.1866). On 8.XII.1866 Sorbet Rouany wrote instead the the Emperor Napoléon III. While no reply has been seen, this may well have been the occasion for the princesse Mathilde, the Emperor's cousin and one-time fiancée, to acquire the work that the Goncourts mentioned as in her collection in the 3rd edition (1880) of their La Tour study.

A fine bust of Nollet by Simon Challe (1719–1765), signed and dated 1758 (Versailles, musée Lambinet, inv. 2006.1.1; acqu. Paris, 22.III.2006, a terracotta version is attributed to Defernex at the Carnavalet, inv. S3170) confirms the accuracy of the physiognomy. Another bust by Pigalle, 1760 (*olim* collection Courty; Choppin de Janvry, 9.XII.2002, Lot 22) is less convincing, and the jabot in place of clerical bands casts doubt on the identification suggested by Louis Réau in 1950 (pp. 114f, 169, pl. 43; although on p. 180 he wondered if M. Courty's bust was not of the abbé Raynal). A portrait by Lajoue of a magistrate in his study wearing the croix de Saint-Louis

(Carnavalet, inv. P2004) is not of Nollet (it was however exhibited in Versailles 2022, no. 106 repr., as a "portrait présumé").

J.46.2424 L'abbé NOLLET, pstl, 65x54, Salon de 1753, no. 87 (Munich, HVB Group, dep.: Alte Pinakothek, inv. HuW5. Le sujet; legs: Marie-Isaïe-Louise-Françoise d'Hecbourg (1716–1783); her inv. p.m., 5.V.1783, AN MC/ET/XVII/1021, "un tableau Pastel sous verre Portrait de M. Labbé Nollet dans sa Bordure de Bois sculpté doré prisé Neuf Livres"; son exécuteur François-Michel Gaignant (1743–1817), avocat au parlement et du clergé de France; legs par testament du 6.VII.1815: son cousin Pierre-Joseph Sorbet (1783–1866); vente p.m., Versailles, 23 avenue de Saint-Cloud, Victor Bart, 17.II.1866, Lot 10 n.r., b/i; Anathole-Marie Sorbet (1816–p.1885); offert au Louvre, 10.IX.1866, refus. Princesse Mathilde, by 1880; vente p.m., Paris, Georges Petit, Chevallier, 17–21.V.1904, Lot 3 n.r., Ff17,000; Ducrey. La comtesse de Gramont d'Aster [?née Odette de Montesquiou Fezensac (1853–1925)], Paris. Dr Théodore Tuffier (1857–1929), Paris; son gendre, comte Pierre de Chavagnac (1883–1957), Paris. Jacques *Favre de Thierrens* (1895–1973), peintre et collectionneur; acqu. Wildenstein .XI.1955; acqu. HVB .XI.1965). Frame: in a German late 18th century style flat frame. Exh.: New York 1962, no. 36 repr.; Stockholm 1964, no. 17 repr.; Munich 2022, no. 18. Lit.: Gautier-Dagoty 1753b; Lacombe 1753; Archives des musées nationaux, sér. D 5, cabinet des dessins; Goncourt 1880, p. 285 n.r., as with princesse Mathilde; B&W 364, fig. 71; Jean Torlais, *Un physicien au siècle des Lumières: l'abbé Nollet, 1700–1770*, 1954, p. 251; Jean Torlais, *L'abbé Nollet, 1700–1770 et la physique expérimentale au XVIIIe siècle*, 1959, p. 4; adv. *Arts magazine*, 1963, XXXVIII, p. 11; *Die Kunst und das schöne Heim*, 1966, LXV, p. 157 repr.; H. Bauer, *Meisterwerke des 18. Jahrhunderts*, Munich, 1966, p. 34f; *Münchner Jahrbuch der bildenden Kunst*, XVIII, 1967, p. 272; Watson 1968, fig. 40; Debrie & Salmon 2000, p. 81, ill. 28; Bury 1971, p. 197; Salmon 2004d, p. 22 repr.; Versailles 2010, p. 185; Hipp & al. 2022, p. 104f; Jeffares 2022e, p. 783 n.r.; Versailles 2022, p. 216 repr.; Salmon 2024, fig. 309ΦσJ.46.2424



Zoomify LARGER IMAGE

Photo courtesy Bayerische Staatsgemäldesammlungen/HVB Group

J.46.2425 ~grav. Jacques-Firmin Beauvarlet, in reverse, etching, 16.3x8.9, lettered "Peint par Mee de la Tour.|Gravé par Beauvarlet.", "J. A. Nollet, de l'Académie Rle des Sciences,/de la société Royale de Londres, de l'institut de/Bologne, &c. Maitre de physique et d'histoire/naturelle des Enfants de France, et Profes/seur Royal de physique expérimentale au/College de Navarre.", "A Paris chez l'Auteur Graveur du Roy rue St Jacques." (FD 110; IFF 26)

J.46.2426 ~grav.: Godin, "J. A, Nollet, de l'Académie R.le des Sciences, //de la Société Royale de Londres…" (IFF)

J.46.2426 ~grav. Pascual Pedro Moles i Corones, 31.5x22.5, lettered "L'ABBÉ NOLLET.", "De la Tour Pinx.|Molés Sculps. 1771", pour Jacques Restout, *La Galerie française*, 1771

J.46.2428 [=J.46.2429] L'abbé NOLLET, pstl (baron d'Alcochète; vente p.m., Paris, Drouot, Chevallier, Lautiez, 12–16.III.1895, Lot 527 n.r., attr., "beau pastel", Ff280; Foinard; vente p.m., Paris, Drouot, Lair-Dubreuil, Couturier, 7.XII.1918, Lot 53 n.r., école de La Tour, est. Ff1000, Ff700). Lit.: B&W 365, ?attr. = B&W 366, ?attr.

Albrecht OCHS (Swiss PC 1992). Lit.: Kopp 1992, repr. p. 18, as by La Tour [v. Bernard, J.147.177]

Le duc d'Orléans

J.46.24305 Le Régent [Philippe, duc d'**ORLÉANS** (1674–1723)], pstl (Ruhier, artiste, pensionnaire des Gobelins; vente p.m., Paris, Drouot, Fouquet, 17–21.II.1868, Lot 90 n.r.) [?attr.]

=*?Le Régent, en Bacchus couronné de raisins et de pampres, une coupe pleine à la main, pstl (Edmond Coulon, attr. La Tour). Lit.: Angélique de Rémont, mémoires, v. Vivien, inconnu, J.77.378*

La duchesse d'Orléans, v. Kucharski

Orry 1745

Philbert **ORRY**, sgr de La Chapelle-Godefroy, de Saint-Geraud, de Vignory etc. (1689–1747), contrôleur-général des finances 1730, ministre d'État 1736, directeur des Bâtiments du roi 1736. His father Jean Orry, comte de Vignory was a maître verrier who enriched himself as an army supplier and purchased the ennobling office of secrétaire du roi in 1701, becoming président au parlement de Metz 1706. His career survived his connections with the princesse des Ursins (her secretary, Jean d'Aubigny, appointed Orry's son as tuteur to his daughter, the future marquise d'Armentières: Saint-Simon). Jean Orry acquired the hôtel de Beauvais (built by Antoine Lepautre, 68 rue François-Miron, then in the rue Saint-Antoine), which remained the family home in Paris for several generations.

Philbert (as the name is spelt in most contemporary documents and in d'Hozier, although Philibert appears in most modern sources) Orry was briefly a cavalry officer before becoming a conseiller au parlement, maître des requêtes 1715 and intendant successively of Soisson (1722), Roussillon (1727) and Flandres (1730). He seems to have used rarely (if at all) his father's title of comte de Vignory (Jean Orry purchased the seigneurie and comté in 1707, but lost a law case in 1719 concerning certain rights over the land), his other seigneuries appearing more often in contemporary documents; modern sources however usually quote the title.

He was contôleur général des finances 1730–45 and directeur général des Bâtiments du roi 1737–45, grand-trésorier-commandeur des ordres du roi 1743. He was "certainement, de nombreux ministers des Finances de Louis XV, le plus sage et le plus soucieux du bien commun" (de Viguerie 1995). Working with cardinal de Fleury (who had been a friend of his father), his financial policy of budgetary balance, raising necessary taxes and avoiding wasteful expenditure resulted in a period of prosperity for the country, limited only by the costs of the wars of the Polish and Austrian successions. These particularly restricted his freedom at the Bâtiments.

As minister of the arts, he invested in the Vincennes porcelain factory to create a domestic industry offering an alternative to foreign sources. He also encouraged the activities of the Académie royale de peinture et de sculpture, reinstituting the salons, which were held annually from 1737 (only 1744 was missed during his tenure): his is the name that appears on the title page of each livret. In 1737 he was appointed vice-protecteur de l'Académie (Fleury was protecteur until Orry succeeded him in that role in 1743). On 26.IX.1739 the procès-verbaux record that Orry presented the Académie with his portrait, without identifying the artist (which is unlikely to be the Louvre pastel, in view of its later appearance in the Chaumont family, but was no doubt a version of Rigaud's portrait). In 1741 Orry directed the Académie to receive the Protestant pastellist Gustaf Lundberg (*q.v.*). Orry's negotiations with Jean-Baptise Lemoyne over the monument de Rennes must have taken place 1744/45, and La Tour, intimately acquainted with both, gave an account to the abbé Soulavie which appeared in the latter's fictitious *Mémoires du maréchal de Richelieu* (*v.* DOCUMENTS, c.1744).

Orry may also have been known to La Tour through their mutual friend the abbé Huber, who bequeathed to him not only his own

portrait by La Tour ("comme une petite marque de lattachement sincère que j'ay toujours eu pour lui independamment de sa place") but a pastel scene by Parrocel ("dont il est capable de connoitre le merite").

His economic policies were however unpopular, and made the minister "l'un des plus détesté de son temps" (Gaxotte). Among his enemies were Chauvelin and the comte d'Argenson. Relations with the Paris brothers in particular became strained over the issue of military expenditure, and Mme de Pompadour insisted on his dismissal. He resigned his major offices in disgrace on 5.XII.1745. He died two years later and was buried quietly at his château de La Chapelle-Godefroy (for which he had commissioned an important series of paintings by Natoire from 1730 on).

He never married. His sister Jeanne married Louis-Bénigne Berthier de Sauvigny, président aux Enquêtes. His half-brother Jean-Henry-Louis Orry de Fulvy (1703–1751) was a maître des requêtes and intendant des finances (and a notorious gambler whose exploits threatened Orry himself). His half-sister Élisabeth-Louise (1709–1761) married Antoine-Martin Chaumont de La Galaizière, of whose brother, Henry-Ignace Chaumont, abbé de La Galaizière (*q.v.*), La Tour exhibited a pastel J.46.1533 in the same Salon de 1745 (it may have been confused with J.46.2431 in 1798). It appears that Orry, de Fulvy and the abbé de La Galaizière all lived together in the hôtel de Beauvais (Favre-Lejeune; Mme de Graffigny correspondence). The abbé was the executor of Orry's will, and had his inventaire après décès drawn up. Orry commissioned a portrait of his sister from François Le Moyne (Nonnotte, *Vie de M. Lemoyne*, p. 539).

Curiously the inventaire does not seem to list the Le Moyne, the earlier Rigaud, nor the La Tour pastels of Orry (Salmon 2018 assumes that the pastel belonged to the sitter); that of his friend, the abbé de La Galaizière; nor that of their niece, Mme Meulan (J.46.2363: if indeed that is correctly identified or attributed). There were several portraits of the royal family, and a bust of Louis XV by (Jean-Baptiste) Lemoyne, and in the library a religious painting of St Francis by Guido Reni. Orry was also a friend of Bouchardon, and commissioned him to design a funerary monument for his former patron, cardinal de Fleury.

The great-grandson of an imprimeur et libraire (whose sign was the lion rampant adopted for the Orry arms shown in the cover of the book), Orry was a bibliophile: his inventaire (and the subsequent catalogue of the sale of his brother's library, 17.I.1752 & seq.) reveals a large collection of books whose bindings are individually described, although none seems to correspond to the in-folio volume in blue morocco La Tour shows (which will have been bound very recently as it bears the family arms within the insignia of the Saint-Esprit awarded in 1743).

The unusual composition has parallels in Rigaud: not only his own 1734 portrait of Orry standing – again holding an upright book resting on a table (James-Sarazin P.1474) – but also, more closely, the 1715 portrait of Beauvau de Rivau (Monbrison: James-Sarazin P.1301), possibly through the 1738 print by Georg Friedrich Schmidt (unlike the Drevet, this is not reversed).

A lost, undated portrait of "le comte Orri" by Pierre-Joseph Lion (J.486.229) could be a copy of either the La Tour or Rigaud portraits: his list of works made in France includes numerous names painted by both masters.

J.46.2431 ORRY, pstl/5f. ppr bl./toile/châssis, 116.7x89.5, Salon de 1745, no. 166 (Louvre inv. 27613. =?Antoine Chaumont de La Galaizière, 56 rue de Varenne; saisie d'émigré, 4.I.1798, "un grand portrait d'Argenson, fait au pastel par Latour, monté sous glace, hauteur 3 pieds 6 pouces sur 2 pieds 7 pouces environ"; dep.: Muséum central). Tech.: restored 2003 by Marianne Bervas and Valérie Luquet. Frame: The frame in stuc doré marked DL may be by the Sieur De Launay, quai de Gesvres recommended by Petit de Bachaumont for his composition frames at this time. Exh.: La Tour 1930, no. 27; Paris 1934a, no. 43; Paris 1949, no. 27; Paris 1957a, no. 43; Paris 1963b; La Tour 2004c, no. 2 repr. clr; Paris 2018. Lit.: La Rochenoire 1853, p. 70, anon. ("on pourrait faire voir parmi des figures de cire"); Champfleury 1855, p. 89, "la tête est fine et distinguée; l'habit de velours est surtout très-bien peint et bien arrangé"; Goncourt 1867, p. 350 ("le personnage au Saint-Esprit qui étonne par le miraculeux différenciement des trois noirs de son habillement, se touchant sans se confondre: le noir de velours de l'habit, le noir du satin de la doublure, le noir de la soie des bas"); Reiset 1869, no. 820, inconnu; Gaston Brière, letter to Maurice Tourneux, 28.X.1903, confirming Tourneux's identification of sitter as Orry; Tourneux 1904a, repr. p. 57; Tourneux 1904c; MacFall 1909, repr.; Furcy-Raynaud 1912, pp. 296f; Fleury & Brière 1920, as *ex* Chaumont de La Galaizière; Ratouis de Limay 1925, p. 32, pl. 22, as of Orry; B&W 367, fig. 123; [=] B&W 9; B&W 603; Bouchot-Saupique 1930, no. 38; Bury 1971, pl. 19; Monnier 1972, no. 62 repr.; Debrie & Salmon 2000, p. 119, ill. 52; Graffigny 2002, VII, p. 115 repr.; Méjanès 2002, fig. 18; Méjanès 2004, p. 40 repr.; James-Sarazin 2016, I, p. 521 repr.; Salmon 2018, no. 83 repr.; Jeffares 2018g; Jeffares 2018m; Salmon 2024, fig. 228 Φσ



J.46.2431↘ LARGER IMAGE

J.46.2433 ~cop., pstl, 124x98 (Swiss PC; London, Sotheby's, 6.VII.2023, Lot 109 repr., est. £3–5000, £508). Lit.: Marquis 1990, p. xii repr. φκσ



J.46.2433
Photo courtesy owner

Mme ?Parabelle

J.46.2436 Mme **PARABELLE** [?Parabère] (Paris, Simonet, 27–28.I.1845, Lot 27). Lit.: B&W 368, ?attr., ?Parabère

Paradis de Moncrif 1748

François-Augustin **PARADIS** de Moncrif (1688–1770), de l'Académie française, littérateur.

Moncrif (who was baptised on 4.III.1688 – Claeys 2008, and so probably born a year later than normally shown) was the son of a procureur au Châtelet who is said to have died in financial disgrace when he was very young. His mother, who brought the Scottish Moncrif name to the family, brought him up with all the necessary accomplishments to succeed in society: poet, musician, conversationalist. By 1716 he was a receveur général des domaines et bois d'Auch. The comte d'Argenson took him as his secretary, before the comte de Clermont appointed him secrétaire des commandements; d'Argenson then put him in charge of the Postes

(1751). The queen appointed him lecteur, and he had a logement in the Tuileries by lettres patentes of 17.III.1748 (just before the salon) where he died 22 years later at an advanced age, unmarried. He was a member of the academies of Berlin and Nancy and of the Académie française (1733). His publications included novels, comedies, opéra-ballets and poetry. His *Histoire des chats*, illustrated with drawings by Coypel engraved by the comte de Caylus, which the author omitted from his selected works, has lasted better than the others.

Moncrif presented two volumes of his works to La Tour (published in 1738 and 1743, both inscribed "De la part de son ami et de son serviteur"), one of which later found its way into the musée Antoine-Lécuyer (LT 96). This suggests their friendship predated the pastel (or at least the salon where it was exhibited) by some years.

A profile by Carmontelle (Chantilly, inv. CAR28), perhaps c.1760, shows recognisable features and the same, by then rather old-fashioned, wig. D'Hémery's police report (1749) described him as "petit, blond, et assez passablement de figure."

The pastel La Tour exhibited in 1748 is known from a number of engravings (and the oil copy in the Académie française series). The pastel version that appeared in 2003 seems on visual grounds alone too weak to be identified as it.

Lavater included an engraving of La Tour's pastel (in the first illustrated German addition) as an example of a face which could not possibly be thought unintelligent, and whose features epitomised the accomplished gentleman and man of taste:

MONCRIF

> Es ist kein Mensch, kein Menschenbemerker, der dieß Gesicht leicht in die Klasse der Dummköpfe verweisen wird. Den feinen Weltmann, den Mann von Geschmack wird niemand weder in dem ganzen Geschichte, niemand im Blick, in der Nase besonders, auch mit in dem Munde verkennen.

In the first French translation (1781), the text was rather freely embellished:

> Les grâces de l'Original ne se retrouvent pas dans cette copie, cependant on reconnoît dans la forme du front, dans l'extrémité de l'os au dessus de l'œil droit, dans l'obliquité & la pointe du nez – une expression de goût & de délicatesse – Mais il faut en convenir, la Nature en formant ce visage, annonçoit une plus haute destination que celle de produire des Ouvrages de pur agrément.

J.46.2437 PARADIS de Moncrif, pstl, Salon de 1748, no. 87

J.46.2438 ~cop., pstl/ppr, 43.5x35.1 (Artemis/C. G. Boerner, London, 2003. New York, Sotheby's, 27.I.2006, Lot 352 repr., attr., est. $20–25,000; London, Sotheby's, 4.VII.2007, Lot 137 repr., attr., est. £8–12,000; London, Christie's, 2.VII.2013, Lot 61 repr., attr., est. £5–7000, £4000 [=£5000]). Lit.: Salmon 2024, fig. 301, as by or after La Tour ΦκσJ.46.2438



Photo courtesy Sotheby's

J.46.2439 ~grav. Louis-Jacques Cathelin, 27.8x20.2, lettered "DE MONCRIF.", "De la Tour pinx.| L. J. Cathelin sculps", pour Jean-Baptiste Collet de Messin & Jacques Restout, *La Galerie française*, 1772. Lit.: B&W 343

J.46.2441 ~grav. Ingouf

J.46.2442 ~cop., pnt., 63x52 (Versailles, collection de l'Académie française, MV 2980). Lit.: Salmon 2024, fig. 302

J.46.2443 ~grav. anon. for Johann Caspar Lavater, *Physiognomische Fragmente*, Winterthur, 1783, I, repr. after p. 66

J.46.24431 ~grav. anon. for Johann Caspar Lavater, *Essai sur la physiognomonie*, The Hague, 1781, I, repr. p. 230

J.46.24432 ~grav. Thomas Holloway, for Lavater, *Essays on physiognomy*, 1789, I, p. 223

Paradis de Moncrif, v.q. Inconnu no. 20

Amédée Paris de Montmartel c.1745

J.46.2445 Amédée-Victor-Joseph **PARIS de Montmartel** (1727–1745), fils de Jean Paris de Monmartel, préparation, pstl/ppr/toile/châssis, 32x24, inscr. ↗ "monmartel", paraphe ↙ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 57 [inv. 1849, no. 59]. 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. 59; La Tour 1930, no. 55. Lit.: Bauchart 1899, p. 205 repr.; Fleury 1904, no. 59, ??Monmartel, assuming inscription implied Jean Paris de Montmartel; Dubois-Corneau 1917, p. 315ff n.r., as of ?Jean, plutôt Amédée, Paris de Montmartel; Erhard 1917, no. 58 repr.; B&W 354, fig. 92; Fleury & Brière 1932, no. 38; Fleury & Brière 1954, no. 39; Bury 1971, pl. 27; Debrie & Salmon 2000, p. 222, ill. 153; Salmon 2024, fig. 243 [Judging by the age of the sitter, this may be c.1745] Φσ



J.46.2445↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

Jean Paris de Montmartel c.1746

Jean **PARIS de Montmartel**, marquis de Brunoy (1690–1766). (The frequently seen Pâris spelling is not contemporary.) The youngest of the Paris brothers, he was commis des guerres 1709, directeur des vivres dans le Hainault 1711, trésorier general des Ponts et chaussées 1715, fermier général 1718, secrétaire du roi 1721, Garde triennial du Trésor royal 1724, Garde ancien du Trésor 1748–62, receveur des rentes de la Ville de Paris, premier Maître d'hôtel du roi 1758; conseiller d'État 1755. He was exiled in disgrace to Brunoy in 1726, but recalled in 1730 at the insistence of Samuel Bernard. In 1721 he was parrain, and is widely believed to have been the biological father, of the future Mme de Pompadour.

Paris de Montmartel was immensely wealthy (with a fortune estimated at 21 million livres) and spent prodigiously. His posthumous inventory (AN MC/ET/CVII/534, 23.IX.1766; summary in Dubois-Corneau 1917) included a number of pastels which might be by La Tour, among them a maréchal de Saxe (J.46.2915); a La Tour autoportrait J.46.1169 was later inventoried in the hôtel Mazarin.

There is an unusually elaborate Cochin portrait drawing (J.46.24535, engraved Cathelin 1772) with the head taken from the La Tour pastel. It has not so far been noted that the whole composition and many of the accessories also surely echo another La Tour portrait – that of the président de Rieux.

It is unclear if the Saint-Quentin oval was the version shown in 1746; there is no reference to its format, which would have been unusual for La Tour at this date. The préparation J.46.2462 is

evidently for a different composition, although the sitter's features put the identification beyond question.

J.46.2448 Jean PARIS de Montmartel, Salon de 1746, no. 124

J.46.2449 =?*pstl (le sujet; inv. p.m., 23.IX.1766 & seq., château de Brunoy). Lit.: Dubois-Corneau 1917, pp. 155, 318 (d), v. Éc. fr.,* J.9.2383

J.46.245 =?*m/u (le sujet; inv. p.m., 23.IX.1766 & seq., hôtel Mazarin, rue Neuve-des-Petits-Champs, avec pendant de Mme de Montmartel, l'un en pastel, l'autre à l'huile sur toile; desc.: marquis de Brunoy; inventaire après l'interdiction du marquis, 9.IX.1778; inv. p.m., 26.IV.1781). Lit.: Dubois-Corneau 1917, pp. 239, 318 (e), v. Éc. fr.,* J.9.2384

J.46.2451 =?pstl/ppr bl./toile/châssis ov., 70x57 ov. (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 10. Mme Jules Porgès. David David-Weill; don Société des Amis du musée de La Tour 1932). Tech.: unframed, apparently mounted on oval strainer (not seeen), with card pinned around circumference to space from glass; examined for pigment intensity by Mady Elias and Silvia Brunetti 2002. Frame: Louis XVI oval frame with elaborate ribbon and foliage decoration on top. Exh.: Paris 1953; La Tour 2004a, no. 38 repr. clr, n.e.; La Tour 2004b, no. 7 repr. clr. Lit.: La Font de Saint-Yenne 1747 ("parfait"); Dubois-Corneau 1917, p. 315 n.r.; B&W 352, fig. 262; Brière 1932b, repr.; Lundberg 1934, p. 5 repr.; Fleury & Brière 1932, no. 41; Fleury & Brière 1954, no. 41, pp. 63f n.r.; Cailleux 1963, repr.; Debrie 1991, pp. 150ff repr.; Denk 1998, fig. 81; Debrie & Salmon 2000, p. 148, ill. 67; Méjanès 2002, pp. 10f, fig. 7; Salmon 2004d, p. 12, part repr.; Saint-Quentin 2005, fig. 13a; Le Bellégo & Brunet 2023, no. 30 repr.; Salmon 2024, fig. 239 Φσ



J.46.2451↘
LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2452 =?pstl (François-Martial Marcille; vente p.m., Paris, Pillet, 12–13.I.1857, Lot 95 n.r., Ff320)

J.46.24521 ~cop. Pierre-François Cozette, tapisserie des Gobelins, Salon de 1765, no. 260 (marquise de Brunoy). Lit.: Diderot 1765; Mathon de la Cour 1765; "Vermischte Nachrichten", *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, II/2, 1766, p. 193. das Bildniß des Hern. Von Montmartel nach dem Gemälde des de la Tour"; Dubois-Corneau 1917, p. 322 n.r.

J.46.24522 ~cop., pnt., rect. ([le sujet; don: Joseph Bouquin de Courcy, son locataire à Sampigny; desc.: Mme Jean-Baptiste du Chesne de Belleseaux, née Flore Bouquin de Courcy; sa petite-fille, Mme Ambroise Jacobé de Goncourt;] Mme Louis Jacobé de Pringy de Goncourt (∞ 1859), née Marie-Cécile Becquey (1840–1929), petite-fille de Prosper Collette de Baudicour], château de Goncourt, 1898; Joseph Jacobé de Goncourt (1863–1916), commandant d'artillerie 1916). Lit.: C. de Goncourt 1898, p. 523 n.r.; Dubois-Corneau 1917, p. 317f, repr. pl. VI

J.46.24523 ~cop., m/u (marchand de la rue Saint-Lazare; acqu. M. de Courcel, officier de marine; son fils Robert de Courcel 1917). Lit.: C. de Goncourt 1898, p. 523 n.r.; Dubois-Corneau 1917, p. 318 n.r.

J.46.24524 ~cop., min., ov. (vicomtesse d'Hérouville, petite-fille de Roaul Paris d'Illins, propriétaire du château de Villers 1917). Lit.: Dubois-Corneau 1917, p. 323, repr. pl. IV

J.46.24525 ~cop., min., ov. (n/k). Lit.: Bouchot 1906-07, p. 117 repr., as F.-H. Drouais, inconnu [??]

J.46.24526 ~≠cop., min., watercolour/pchm, 5.5x4.5 ov. (Galerie Jaegy Theoleyre 2020, as =Bouchot min, but as by Hubert Drouais le père [?attr.]

J.46.2453 ~cop., rect. (PC Paris 9e 2000). Lit.: Debrie & Salmon 2000, p. 168, n.10 n.r.

J.46.24535 ~cop., Charles-Nicolas Cochin, mine de plomb/ppr, 63.2x44 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 132. Jacques Doucet; Paris, Drouot, 2.IV.1909, Lot 19 repr.; Marius Paulme; Paris, Georges Petit, 13.V.1929, Lot 50; Germain Seligmann; acqu. David David-Weill & Société des Amis du musée de La Tour, don 1932). Exh.: Saint-Quentin 1950, no. 15; Saint-Quentin 2005, no. 13 repr.; Salmon 2024, fig. 242

J.46.24537 ~~grav. Cathelin 1772, "La Tête d'après M. Q. de la Tour", "L'Habillement et le Fond dessinés, et le Tour Conduit par Ch. N. Cochin Fils", "Gravé par L. J. Cathelin" (FD 225). Lit.: Salmon 2024, fig. 241

J.46.2454 ~cop., pstl, 39x30 or 30x21 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 45. Georges Bourgarel; Paris, Drouot, Lair-Dubreuil, 15–16.VI.1922, Lot 123 n.r., attr., as 39.5x30.5 cm, Ff4000). Tech.: unframed; examined for pigment intensity by Mady Elias and Silvia Brunetti 2002. Lit.: École gratuite de dessin à Saint-Quentin, registre des délibérations, VI, pp. 36–37, 13.VI.–11.VII.1922, Fleury considered to be a repetition executed 1775 under La Tour's supervision a/r portait of 1746; Fleury sought budget of Fr10,000 but was granted only 5000; Fleury & Brière 1954, *s.no.* 41, petite réduction, 39x30; Debrie 1991, p. 153 n.r., ?étude ou repl., mauvais état; Debrie & Salmon 2000, p. 168, n. 10, cop.; p. 220, ill. 143 Φκ



J.46.2454
Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2455 ~cop., pnt., 65x54 (Charenton le Port, Labat & Thierry, 9.XII.1990, Lot 8 repr., Éc. fr.)

J.46.2456 =?cop., pnt., 64x54 (Paris, Christie's, 8.VII.2004, Lot 180 repr.)

J.46.2459 ~cop. XIXe, pstl, 59x49 ov. (Paris, Drouot, Maigret, 18.XI.2009, Lot 40 repr., éc. fr., inconnu, est. €1500–2000, €1200) φκ

J.46.2459



J.46.246 ~cop., pstl, 60x49.5 (Dabo; vente p.m., Le Mas de Ganelle, en Provence, Rouillac, 28.V.2019, Lot 28 repr., éc. fr., inconnu) [new attr., identification] φκν

J.46.246

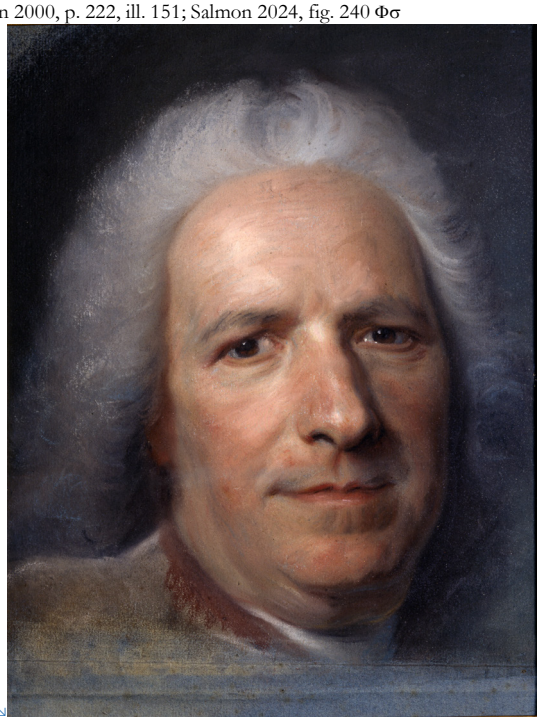


J.46.2461 ~cop., with changes, min. (Paris, musée Cognacq-Jay). Lit.: Lemoine-Bouchard 2002, no. 65, *olim* a/r Nattier, Alexis Piron

J.46.24611 ~cop., Raymond Casez, pstl, 75x58, s (Semur-en-Auxois, Landre, 9.V.2021, Lot 350 repr., inconnu, est. €80–120) [new attr., identification] φκν

J.46.2462 ~préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 54 [inv. 1849, no. 75]. 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. 58; La Tour 1930, no. 54. Lit.: Lapauze 1899, no. 75 repr., ??Frémin; Fleury 1904, no. 75, aucune ressemblance avec Frémin; Erhard 1917, no. 15 repr.,

inconnu; B&W 353, fig. 91; Fleury & Brière 1932, no. 78; Fleury & Brière 1954, no. 78, inconnu, ?Monmartel; Debrie 1991, p. 153 repr.; Debrie & Salmon 2000, p. 222, ill. 151; Salmon 2024, fig. 240 Φσ



J.46.2462↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.24625 ~cop., pstl, c.1860 (Paris, Drouot, Dubourg, 6.VI.1916, Lot 126 n.r., "homme connu sous le nom de René Frémin", Ff100)

J.46.2463 ~~cop., pstl, 40x30 (Paris, Audap, 26.VI.2020, Lot 274 repr., éc. fr. XIXe, est. €600–700) φκ

J.46.2464 ~~cop., pstl (Cholet, Chauvire, Courant, 31.I.2024, Lot 297 repr., éc. fr. XVIIIe, inconnu) φκν

??Jean PARIS de Montmartel, marquis de Brunoy (Lallemand; Paris, 2.V.1894, Lot 10). Lit.: B&W 929, ?attr. [v. Éc. fr., J.9.238]

J.46.2465 [?]PARIS de Montmartel, de 45 ans environ, en habit de velours vert, galonné d'or, boutons or, chapeau bicorne, galonné or, sous le bras gauche, à mi-corps, assis dans un fauteuil, pnt., 64x54 (letter from H. Fauchat, Châlons-sur-Marne, 23.III.1902, offering to Saint-Quentin; rejected Th. Eck, 11.IV.1902). Sain-Quntin, archives municipales, 2 R 17 [??attr.]

Mme Paris de Montmartel 1747

J.46.2466 Mme Jean **PARIS de Montmartel** [née Marie-Armande de Béthune (1709–1772), sœur du maréchale de Belle-Isle], 3e femme, en habit de bal, pstl, Salon de 1747, no. 111 (marquis de Brunoy, hôtel Mazarin, inv. p.m., 26.IV.1781). Lit.: Dubois-Corneau 1917, p. 326 n.r.; B&W 355

Charles Parrocel 1743

Charles **PARROCEL** (1688–1752), peintre de l'Académie royale, agréé 1721, ami de La Tour. He died at the Gobelins 24.V.1752; *v.* ARTISTS.

A member of an extended dynasty of painters, Parrocel specialised in painting battles. He was a prolific draughtsman, occasionally using coloured chalk. It is likely that a drawing with pastel (J.5738.102) in the cabinet de Montullé in 1783 was one of these, and this may also be the case with the "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" in the estate inventory of La Tour's other friend, the abbé Huber (it is conceivably the framed picture which appears in La Tour's pastel of the abbé lisant in Geneva, J.46.1902).

La Tour had intervened on Parrocel's behalf when, in 1743, Rigaud's pension became available after his death (*v.* DOCUMENTS); a sketch for a painting for Fontainebleau given by Parrocel to La Tour, perhaps in return, was exhibited in the Salon de 1745, no. 55 (confusingly it was not this sketch, but the two following, nos. 56 and 57 in the livret, which are found in the fonds de l'artiste in Saint-Quentin: *v.* Amiens 1995, no. 64/65; Saint-Quentin 2005, no. 11/12). In the same salon Lemoyne exhibited a terracotta bust (Réau 1927, no. 126); he gave it to the sitter, his friend, who on his death in 1752 bequeathedback to the artists the portraits of him executed "par amitiés" (testament, AN MC/ET/CXXII, .V.1752; cited Lichtenstein & Michel 2015, p. 628); Lemoyne in turn presented the bust to the Académie royale; it was last recorded in 1793. It is reasonable to assume that the pastel in the salon was the one that came back to La Tour.

In La Tour's 1784 will, the portrait was bequeathed to the Académie royale, "tout altéré qu'il est". What may have been the primary version was mentioned in the sitter's inventaire, but without attribution or further description. The surviving iconography includes a profile by Cochin, the engraving finished by Dupuis in 1753: despite the different angle, the resemblance is striking. That with a 1743 engraving by Georg Friedrich Schmidt is less compelling.

A second version of the pastel J.46.2472, donated to Saint-Quentin by Yves Carlier de Fontobbia, is sensitively executed and incorporates enough changes of detail to keep open the possibility that it is autograph.

J.46.2467 Charles PARROCEL, pstl/ppr, 56x44, Salon de 1743, no. 104 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 23 [inv. 1849, no. 14]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 20; son testament 20.IX.1806, no. 19; legs 1807). Tech.: "nouvelles taches dans le fond et dans perruque", rapport du 23.XI.1945 after return from Sourches. Frame: in a Louis XV pastel frame.Exh.: Paris 1885a, no. 20 n.r.; Paris 1878, no. 599 n.r.; Maubeuge 1917, no. 100; La Tour 1930, no. 68. La Tour 2004b, no. 5 repr. clr. Lit.: Anon. 1743 ("d'une vérité frappante"); Lapauze 1899, no. 14 repr.; Fleury 1904, no. 14; Erhard 1917, no. 48 repr.; B&W 369, fig. 51; Fleury & Brière 1932, no. 42; Fleury & Brière 1954, no. 42; Bury 1971, pl. 45; Debrie 1991, pp. 154f; Amiens 1995, p. 156 repr.; Debrie & Salmon 2000, p. 219, ill. 133; Renard 2003, p. 78 repr. clr; Hattori 2004, repr. clr; Williams 2015, fig. 5.3; Fripp 2020, fig. 2.7; Salmon 2024, fig. 7 = fig. 263 Φσ



J.46.2467↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2468 ~grav. Jean-Baptiste Tillard, for Dezallier d'Argenville 1762, IV, p. 428

J.46.247 ~?repl., "un [pstl] représentant le deffunt", anonyme (le sujet; inv. p.m., 24.V.1752). Lit.: Guiffrey 1884, p. 149 n.r.

J.46.2471 ~cop., pstl (Jean-Baptiste Lemoyne; Paris, Le Brun, 10.VIII.1778 & seq., Lot 36)

J.46.2472 ~version, pstl/ppr, 55.5x46 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.20. Don Yves Carlier de Fontobbia). Lit.: Debrie 1985, no. 60 n.r. φβσ

J.46.2472



~?cop. Voiriot, q.v.

J.46.24724 ~cop. Léopoldine-Marguerite-Cécile Lemasle, pstl. Exh.: Saint-Quentin 1850. Lit.: Saint-Quentin 2012b, p. 97 n.r.

J.46.247242 ~cop., pstl, 46x38 (Génicourt, Cergy-Pontoise, 1.VII.2024, Lot 186 repr., anon., inconnu, with another, est. €70–100) φκν

?Joseph Parrocel

J.46.24725 Joseph-Ignace-François **PARROCEL** (1704–1781), peintre, pstl (Saint-Quentin, musée Antoine-Lécuyer, 1888 [not identified subsequently]). Lit.: Jouin 1888, p. 143 n.r., along with pstl of Charles Parrocel [?; ?inconnu, or ?typographical error]

Patiot 1769

J.46.2473 M. [Louis] **PATIOT** [(1704–1786), commissaire des guerres 1749–61, premier] secrétaire du duc de Belle-Isle, [collectionneur d'histoire naturelle], buste, de ¾ à dr., Salon de 1769, no. 37; Saint-Aubin sketch. Lit.: B&W 370; Jeffares 2018i

J.46.2473

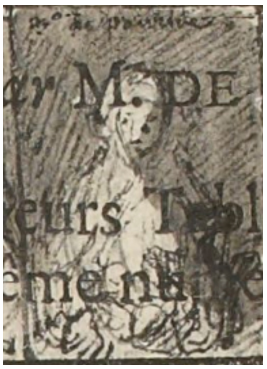


J.46.2474 ~?cop. sanguine, 40x30 (PC 2018)

?Pauche 1761

J.46.2475 M. de ?**PAUCHE**, Salon de 1761, no. 47; Saint-Aubin sketch. Lit.: B&W 371 [?Dupouch; sketch does not seem to correspond with B&W 122 etc.; the name written by Saint-Aubin is illegible]

J.46.2475



?Le marquis de PAULHIAN (Louvre inv. RF 1943-76) [v. Éc. fr., J.9.2394]

Mme Pellerin c.1740

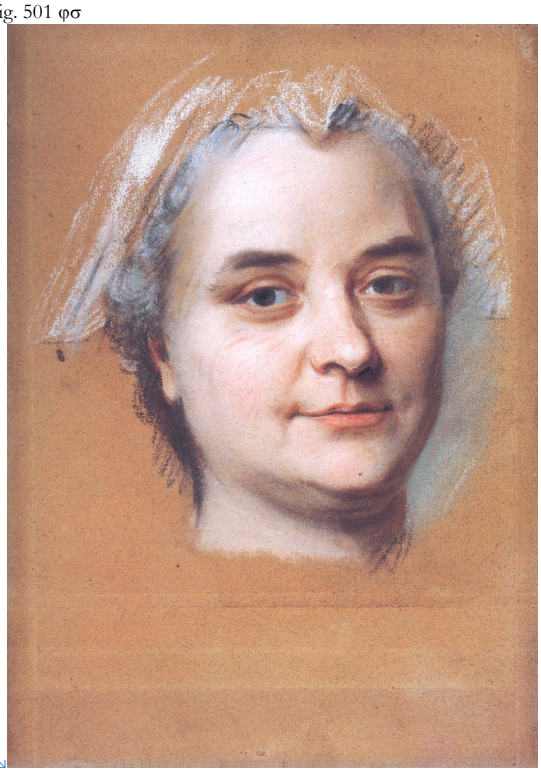
Mme Jean-Baptiste **PELLERIN** [née Louise-Marguerite Jourdan de La Salle (1691–1771)].

Unidentified beyond her surname hitherto ("on sait peu de choses de cette Mme Pélerin…quelque bourgeoise" in Lille 1970), the information on the back admits of a positive identification.

Louise-Marguerite Jourdan de La Salle was born and baptised at Paris, Saint-Eustache, 16/18.II.1691, her parrain being her grandfather, Bernard Jourdan de La Salle, maître de guitare de Louis XIV (Jal 1872, p. 667). Her father (whose godparents were the duc de Noailles and duchesse de La Vallière) inherited his father's position, but became a greffier des insinuations au Châtelet; he died in 1742 (inventaire, 23.VI.1742, AN MC/CXVII/444). In 1722 she married, Jean-Baptiste Pellerin, sgr de Moyencourt (1690–1738), écuyer, payeur des rentes de l'hôtel de ville de Paris et des rentes sur le clergé and a conseiller aux Aides. They had no children, and the heir on Pellerin's death was his younger brother, Charles-François Pellerin de Moyencourt, capitaine au régiment de Bretagne, infanterie, chevalier de Saint-Louis, who was interdit in 1741 and died in 1743. Louise-Marguerite's sister Élisabeth married Séraphin Lenoir de Sérigny, trésorier général et payeur des rentes de l'hôtel de ville. Their daughter Louise-Élisabeth Le Noir married, in 1740, Louis-Dominique Le Bas de Courmont, as mentioned in the inscription (Mme Pellerin was marraine to their son at Saint-Sulpice on 16.VII.1749). In turn her daughters married into the Croismare and Maupeou families.

Mme Pellerin made wills on 20.VI.1767 and 31.VII.1771 (AN MC/ET/LXXXVI/731).

J.46.2477 Mme PELLERIN, préparation, 36x26, inscr. *verso* "Portrait de Me Pelerin, sœur de Me Le Noir [de Sérigny], mère de Me [Le Bas] de Courmont; ce portrait est peint, en pastel, par M. Delatour, son ami" [c.1740] (Lille, mBA, inv. Pl. 1501. Francis Petit, marchand à Paris; acqu. Charles Benvignat pour le musée Wicar, 1869, F:360). Exh.: Lille 1970, no. 66; Le Cateau-Cambrésis 2019. Louis Gonse, "Musée de Lille…", *Gazette ds beaux-arts*, .II.1874, p. 145; Ed. Reynart, *Catalogue des tableaux…ville de Lille*, Lille, 1875, no. 160; B&W 372, fig. 204; Pluchart 1889, no. 1501; Bury 1971, p. 193, as Une pèlerine; Hervé Oursel, *Le Musée des Beaux-Arts de Lille*, Paris, 1984, p. 92, fig. 67; Raux 1995, pp. 15, 144, no. 51 repr.; Salmon 2024, fig. 501 φσ



J.46.2477↘

J.46.2478 ~cop., pstl/ppr, 37x27 (German PC; Boris Wilnitsky Kunsthandel, Vienna, 2008, inconnue, attr.) φπ



J.46.2478

J.46.2479 ~cop., pstl, 33x26 (Toulouse, Artcurial, Jean-Louis Vedovato, 13.VI.2018, est. €100–150) φκν

J.46.2479



Perrinet de Jars 1740

Étienne **PERRINET**, sieur **de Jars** et de Boucart (1670–1762), directeur de la compagnie des Indes, fermier général 1719.

Despite the evident importance of this pastel in La Tour's œuvre, the fact that the main version has not been seen in public or photographed since 1908 has obscured its significance and limited the amount of scholarly attention it has received.

Perrinet was born into a Protestant family and only converted to Catholicism in 1686. (Claeys 2009 has a good summary.) His religious sympathies remained suspicious: as late as 1757 the duc de Luynes described him as a closet Protestant. His father was a wine merchant from Sancerre, as was his uncle; his brother Jacques a marchand orfèvre. His niece married Jacques Rouillé, and her portrait (J.46.274) exhibited in 1738 was in all probability the introduction that La Tour needed to this financier. Perrinet himself began as a wine merchant in Paris, with a famous cellar under the sign La Tour d'Argent. He supplied wine to the duc de Noailles and the king, and was protected by the prince de Conti, gouverneur de Sancerre. By 1715 he was intéressé dans les affaires du roi, and three years later he became a fermier général, subsequently becoming doyen des fermiers généraux (1758). In 1720 he became a director of the Cie des Indes, and in 1729 he purchased the office of secrétaire du roi (for the price of 90,666 livres).

Diderot mentions, in a letter of .V.1770 (*Correspondance littéraire…par Grimm et Diderot*, 1812, I, p. 137), commenting on the murder of a relative,

> J'ai connu son oncle, homme d'esprit, qui mourut, il y a sept ou huit ans, fermier général et nonagénaire. Il avait passé sa jeunesse, comme c'était la mode alors, dans les cafés de Paris, avec tous les beaux esprits à la mode, et il est fait mention de lui dans les fameux couplets de Jean-Baptiste Rousseau qui lui occasionèrent un procés criminel. *Le vieux Perrinet y est cité comme* attaché à la foi protestante. Quand je l'ai connu, il avait embrassé depuis long-temps le parti de la neutralité; il était possesseur de plusieurs millions, avec beaucoup de simplicité dans les mœurs et une grande subtilité dans l'esprit.

By the time of his death his fortune amounted to 7,122,369 livres (of this he kept 386,885 livres in cash in his Paris hôtel in the rue Faubourg Saint-Honoré).

The estate at Jars was acquired in 1720 for 642,000 livres. Its descent to the Vogüé family is presumably the same line as suggested below for J.46.2482. However his estate inventory (19.VII.1762, AN MC/CXV/748), which runs to some 184 pages, includes a relatively modest group of paintings, prints and sculpture valued by Pierre Rémy; there were further such items in other parts of the inventory (mainly landscapes, pastorales etc., by or after Boucher, Lemoyne, Le Brun or Coysevox, but mostly unattributed). Neither the La Tour portrait nor any other pastel appears to be included.

At the 1740 salon, where La Tour exhibited also lost pastels of Bachaumont and a Mme Duret, "Un portrait jusqu'aux genoux de M. de ***, qui prend du Tabac" was identified by the abbé Desfontaines who thought it "admirable". The critic in the *Mercure* commented rather cryptically "Nous n'entreprendrons point de donner une idée de ces trois excellens Portraits, les expressions seroient trop difficiles à trouver, nous rendrons seulement témoignage de l'admiration génerale du Public & de son étonnement."

By 1908 Fourcaud gave the longest discussion of the work, suggesting discreetly (I think correctly) that J.46.2482 was the autograph version. After a meticulous discussion of the composition, he concluded "L'aspect d'ensemble est franc et robuste; la tête saisie en son caractère impérieux, en sa structure, en son volume, en sa vigueur presque rude." The Baltimore version is an extremely exact copy (even down to the location of the join in the paper), but follows the Vogüé pastel too closely, carefully imitating each stroke.

On 3.VII.1746 Perrinet de Jars wrote to Le Normant de Tournehem encouraging him to write in turn Jean-François de Troy to support Guillaume Voiriot's stay in Rome. Voiriot was working in pastel at this stage, and had already made several copies of La Tour pastels; it is not impossible that he might have copied La Tour's pastel of Perrinet de Jars.

La Tour here works in the tradition of Rigaud in presenting his model in context, with a curtain backdrop, partial landscape and studied nonchalance. It is the first step in the progression of his large-scale works leading to the président de Rieux (the following year), Duval de l'Epinoy (1745) and ultimately Mme de Pompadour. The snuff-box is used again in Duval; the reversed chair is in Dupouch and Laideguive; the lost look, in Huber, Nollet, Pommyer and the earliest Louis XV. But these elements are found too in Rigaud: among many parallels, the 1694 portrait présumé de Laugeois d'Imbercourt (James-Sarazin P.414) is notable. What principally distinguishes the La Tour from most of Rigaud's standard poses is that the hands come together, rather than flowing apart as in most baroque poses: but here too Rigaud has a model, in the 1700 portrait of Pierre Drevet (Lyon, mBA; James-Sarazin P.702); Desjardins (Louvre; James-Sarazin P.703) has similar elements.

J.46.2481 Étienne PERRINET DE JARS, jusqu'aux genoux, prenant du tabac, en habit de velours gris, veste bleue, pstl, Salon de 1740, no. 115. Lit.: Anon. 1740; B&W 185; Debrie & Salmon 2000, p. 123

J.46.2482 =?pstl/2 feuilles ppr, ?165x135 ([?le sujet; sa fille, Mme David Perrinet du Pezeau, née Louise-Jacqueline Perrinet de Jars (1704–1788); sa fille, Marie-Louise, marquise de Langeron-Maulévrier (1739–1799); sa fille, Aglaé, duchesse de Damas d'Antigny (1759–1827); sa fille, Zéphirine, comtesse Charles de Vogüé (1784–1838); son fils, Léonce, marquis de Vogüé (1805–1877); desc.:] marquis de Vogüé, 1908, 1971). Exh.: Paris 1908a, no. 62, pl. 50, as 165x135. Lit.: Fourcaud 1908, pp. 221ff, repr. opp. p. 16; Guiffrey 1908, p. 641; B&W 188 =?185, fig. 62; Leroy 1933, pl. X; Ratouis de Limay 1946, pl. XIV/18; Золотов 1960, pl. 4; Золотов 1968, repr. p. 84; Bury 1971, pl. 18; Andia & Fernandès 1994, fig. 163; Debrie & Salmon 2000, p. 123 n.r.; Salmon 2024, fig. 129, as 118x91 Φ



J.46.2482 ↘
LARGER IMAGE

J.46.2483 ~cop. [Mme Charles de Bryas, née] Ursule de Vogüé (1828–1908) (château de Boucard). Lit.: Claeys 2009, p. 696 n.1 n.r.

J.46.2484 ~?pstl (M. de Chastellux 1847). Exh.: Paris 1846, no. 27. Lit.: Clément de Ris 1847, n.r., subject not named; Montaiglon 1847, pp. 33, 39 n.r., "un magnifique portrait au pastel d'un homme inconnu"; B&W, *s.no.* 189

J.46.2485 ~cop., en buste, pstl/ppr, 65x53.5 (M. de Bréville, Paris, 1928. Wildenstein, New York, 1975. Paris, Drouot, Boisgirard, 19.X.2011, Lot 21 repr., entourage de La Tour, est. €4–6000; Paris, Drouot, Thierry de Maigret, 7.XII.2012, Lot 27 repr., suiveur de La Tour, est. €8–12,000, €6000). Exh.: New York 1975. Lit.: B&W 186, fig. 82 Φκ

J.46.2485



J.46.2487 ~cop., pstl, 60x47 (desc.: marquise du Plessis-Bellière, née Marie-Jeanne-Louise-Thérèse de Pastoret (1817–1890) , château de Moreuil; estimation Féral c.1890, genre de La Tour, Fr200; vente p.m., Paris, Drouot, 10–11.V.1897, Lot 164 n.r., école de La Tour, Fr3000; Georges Dormeuil, Paris, 1908, 1928; Paris, Hôtel Dassault, Artcurial, Briest, Poulain, F. Tajan, 27.III.2015, Lot 109 repr., est. €5–7,000, €11,700). Exh.: Paris 1908a, no. 33, no pl.; Paris 1927a, no. 33, no pl. Lit.: B&W 187, fig. 230; Robert de Balkany sale, Paris, Sotheby's, 20.IX.2016, p. 60 repr. Φκσ



J.46.2487
LARGER IMAGE

J.46.2489 ~cop., pstl/ppr bl., 116.0x85.1 (Baltimore Museum of Art, Mary Frick Jacobs Collection, inv. BMA 1938.228. Edmond Goldschmidt, Paris, a.1901. Jacques Doucet 1904; valuation, c.1910, p. 11, Fr70,000; Paris, Georges Petit, 5–8.VI.1912, Lot 74 repr., est. Fr120,000, Fr110,000 [=Fr121,000]; Wildenstein. [M. Charley, Strasbourg, a.1924 [?B&W]. René Gimpel, Paris, 1924; acqu. Mary Frick Jacobs; acqu. 1938). Exh.: Paris 1908a, no. 36, no pl.; Baltimore 1956; Baltimore 1959. Lit.: Tourneux 1904a, p. 39f n.r., "pastel un peu dur d'exécution, mais d'une grande allure"; Tourneux 1904b, p. 15 repr.; Brière & al. 1908, p. 229 n.r.; B&W 189, fig. 70; Gertrude Rosenthal, "A portrait in pastel by Quentin de La Tour", *Baltimore Museum of Art news*, XII, .XII.1948; Gimpel 1963, pp. 23, 270; Gimpel 2011, p. 394 Φκ



J.46.2489
Photo Mitro Hood, courtesy museum LARGER IMAGE

J.46.2492 ~cop., pstl, 45.1x36.8 (New York, Sotheby's, 21.XI.1980, Lot 53, est. $2500–3500; PC; New York, Sotheby's, 10.I.1995, Lot 166 repr., studio of La Tour, est. $3–5000) Φκ

J.46.2492
Photo courtesy Sotheby's



J.46.2495 ~cop., pstl, 150x120 (US art market 2002) φκ

J.46.2495



J.46.2497 ~cop., pstl, 45x35.5 (Tours, François Odent, 28.III.2011, Lot 18 repr., éc. fr., inconnu, est. €600–800. Paris, Tajan, 3.V.2012, Lot 33 repr., est. €800–1000. Fontainebleau, Osenat, 27.X.2013, Lot 225 repr., inconnu, entourage de Valade, est. €1500–2000; Monte Carlo, Hôtel des ventes, 29.XI.2014, Lot 38 repr., est. €2500–3000; Paris, Drouot, Thierry de Maigret, 31.III.2016, Lot 329 repr., est. €1200–1500) [new identification etc.] φκν

J.46.2497



Persigny

J.46.2499 M. **PERSIGNY**, m/u (Dr Molloy; vente p.m., Paris, Drouot, Chevallier, 29.I.1894, Lot 27 n.r., attr.). Lit.: B&W 373, ?attr. [duc de Persigny né 1808]

Petit de Bachaumont

Louis **PETIT DE BACHAUMONT** (1690–1771), auteur et critique. The grandson of a médecin du roi, Bachaumont's father was an auditeur

aux Comptes; his godparents were the dauphin and the princesse de Conti. From about 1730 he was associated with Marie-Anne Doublet, a salonnière, widow of a secrétaire des commandements du Régent and amateur PASTELLIST. She was also the sister-in-law of Antoine Crozat (Bachaumont did an appraisal of some of Pierre Crozat's collection for his nephew and heir Crozat du Chatel).

Bachaumont was a friend of Charles Coypel and a supporter of Boucher, and his views on the administration of the arts were regularly submitted to the surintendants des Bâtiments and others. D'Hémery's police report (20.VII.1749) noted that he had an income of 50,000 livres and a taste for prints.

His lasting monument is the series of *Mémoires secrets* which were issued in his name and continued by Pidansat de Mairobert and several other writers after his death. In his salon critiques he showed a decided preference for La Tour, who had exhibited his portrait, over Perronneau. In 1748 he expressed concern over the longevity of pastels, and recommended they be fixed using La Tour's secret method. Bachaumont included La Tour in a *Liste des meilleurs peintres,…des académies royales de peinture…suivant leur rang à l'Académie*, 1750 (*v.* DOCUMENTS); this again refers to La Tour's unsatisfactory methods, adding the much quoted observation "le pastel ne veut pas être tourmenté, trop de travail lui oste sa fleur, et l'ouvrage devient comme estompé."

The La Tour pastels exhibited in 1740 and 1753 are not known today, but it is easy to imagine that Bachaumont commissioned a second if the first suffered the fate he had described. The two pastels however are surely the ones listed in his posthumous inventory (11.V.1771) hanging in the Salon de compagnie in Mme Doublet's apartment: "deux portraits en pastel representant le deffunt par la tour dans leur verre blanc et dans leur bordure quarrée de bois doré…pour mémoire". Mme Doublet herself died a few weeks after Bachaumont, and "les deux portraits en pastel par La Tour" were again listed.

They were not explicitly mentioned in Bachaumont's will, so they should have passed to his universal heir Charles-Louis de Maussabré (1750–1821), a soldier; he was Bachaumont's godson as well as a first cousin, once removed.

A 1761 profile by Carmontelle is in Chantilly; engraved Jean Houël. Bachaumont himself engraved a profile of the comte de Caylus drawn by Mme Doublet (Versailles).

J.46.25 Louis PETIT DE BACHAUMONT, Salon de 1740, no. 113 (le sujet; inv. p.m. 11.V.1771; ?legs: Charles-Louis de Charles-Louis de Maussabré). Lit.: Anon. 1740; Desfontaines 1740 ("admirable"); B&W 15

J.46.2501 Louis PETIT DE BACHAUMONT, Salon de 1753, no. 83 (le sujet; inv. p.m. 11.V.1771; ?legs: Charles-Louis de Charles-Louis de Maussabré). Lit.: Estève 1753; Fréron 1753; B&W 16

Pierre-Gatien PHILIPON; & pendant: épouse, née Marie-Marguerite Bimont (Lyon, mBA, inv. X.1043-a/b. Lit.: B&W 375/376, ?attr. [v. Éc. fr., J.9.2431, J.9.24311]

?M. Philippe 1761

Until suggested here (2020), it had been assumed that the pastel of M. **PHILIPPE** that La Tour exhibited in 1761 was one or other version of the 1748 pastel of Jean-Baptiste Philippe, J.46.2508. There are three difficulties: why would La Tour exhibit a work done 13 years previously, and presumably delivered to the sitter; Saint-Aubin's sketch is not close enough; and his reference to the cour des Aides (if read correctly) does not fit the financier or (at first sight) his immediate family. However, from 1758 to 1769 Jean-Baptiste's nephew, Jean-Antoine-Gabriel Philippe, held the office (as described in the *Almanach*) of "Payeur des rentes de l'Hôtel de ville assignées sur les Aydes & Gabelles", which Saint-Aubin may have struggled to abbreviate. He was the "M. Philippe payeur des rentes", shown with "Mlle Delon de Genève et M. Tellier" (Suzanne Delon married Jean-Pierre-Louis, marquis de Luchet in 1765) in a Carmontelle drawing (Carnavalet). He died without marrying.

J.46.2507 M. PHILIPPE, employé aux Aides [?Jean-Antoine-Gabriel Philippe (p.1732–1769sa), trésorier receveur général et payeur des rentes de l'Hôtel de ville], Salon de 1761, no. 47; Saint-Aubin sketch



Jean-Baptiste Philippe 1748

Jean-Baptiste PHILIPPE (1689–1768), intéressé dans les affaires du roi, quai de Bourbon. Philippe came from an old established family in the nobility of Lorraine; his father, also Jean-Baptiste (1642–1714), was born in Lunéville, and became secrétaire des commandements de Marie-Thérèse d'Autriche.

In 1741 Philippe was one of nineteen financiers awarded a nine-year contract for the tax farm in Tuscany, together with Duval de l'Épinoy (*q.v.*, & Jeffares 2010b) and his brother's brother-in-law, Edmé-Gabriel Gendon. The syndicate was managed by an obscure banker, Gabriel-Louis Boët de Saint-Léger (the préparation J.46.1318 is either of his wife or sister), whose fraudulent arbitrage operations led to a scandal in which Duval, Gendon and Philippe were expelled from the ferme Lombart. It does not however seem that he was one of the fermiers généraux in France (contrary to La Tour 2004a), although he was invested indirectly and evidently wealthy.

As his inventaire après décès (18.VI.1768, AN MC/XXXVI/535) demonstrates, he was able to lend 330,000 livres in a single transaction to three fermiers in the bail d'Alaterre in 1767 against short-term debt. Among the extensive contents and library were a Ruckerts harpsichord, two telescopes and a good many pictures: some 67 framed prints, 38 oil paintings. There were also eight portraits de famille, described simply as "tableaux" without specifying "sur toile" or "au pastel", recorded "pour mémoire"; one pair depicted the deceased and his first wife, while another group of four pictures showed "le deffunt et sa veuve et autres portraits de famille."

He leased the hôtel Nicolas de Jaussaud, 19 quai de Bourbon, and had a house in Chaillot valued at 35,000 livres (which he bought from the marquis du Terrail in 1748, the same year as the pastel was commissioned). He died in Paris, 11.VI.1768, rue des Batailles (AN Y 15374, index des sceaux).

His monument at the Couvent des Bons-Hommes de Chaillot, raised by his daughter (although his widow survived him), reads "Jean-Baptiste Philippe, écuyer, mort octogénaire, le 13 juin 1768, après avoir servi cinquante ans sa patrie dans les affaires, et, dans sa vie privée, les malheureux, tous le reste de ses jours." (Millin 1791, II, p. 23); the engraving shows a bas relief medallion, almost in profile, showing a prominent nose, arched brow, full chin and – surprising unless based on an earlier image – a full-bottomed wig knotted as in the La Tour pastel.

The composition of the pastel is practically identical to that of Roussel (J.46.282).

Philippe's brother Jean-Antoine was premier commis de Jean Paris de Montmartel, and married the daughter of Edme Gendon, premier secrétaire to the comte d'Argenson, garde des sceaux. Jean-Baptiste Philippe's first wife was also from Lorraine nobility; his second wife, Françoise-Geneviève de Vallembras de Sambreval (1700–1779), was the widow of Pierre Touvenot de Vauroulant (– 1731), who had also been a payeur des rentes de l'Hôtel de ville. She died in 1779, and her inventaire après décès, taken 11.II.1779 (AN MC/XXXVI/565), named her sole heir as her niece, Mme Benoist Bastide, née Marguerite-Geneviève-Françoise Touvenot (1728–1805); but the only portrait mentioned is the portrait "de la déffunte peint par Natier sous les attributs de la Muse, Erato, avec son petit

fils sous l'emblême d'en genie." Exhibited in the Salon de 1746, it is now in the Louvre (inv. RF 1962-20; exh. Nattier 1999, no. 45); we here identify the child as François-Gabriel Chappron de Monsivry (c.1744–p.1769), the youngest son of her step-daughter Charlotte-Marguerite, Mme Jean-Baptiste Chappron (and the only one born a.1746, still a minor in 1769). He and his elder siblings (no others were minors), together with Mme Chappron, were named in the tuition document of 20.IV.1769 (AN Y4926[B]) as the universal heirs of their grandfather's estate. Although Philippe's estate had a gross value of 801,736 livres to the Chapprons (succession Philippe, 23.I.1769, AN MC/XXXVI/527), the tuition indicates that it was encumbered by an annuity of 40,000 livres (without deductions) payable by them to Philippe's widow, arising under the terms of the 26.X.1759 marriage contract which survived Philippe's death. His widow also had certain residence rights including in the house at Chaillot. Mme Chappron bought out her children's obligations (which exceeded the income due to them from their grandfather's estate) with a capital sum. Nevertheless, according to her grandson, the duc de Raguse (*Mémoires*, I, p. 15), when Mme Chappron married her second husband, Colonel Mehegan, having been a widow for many years, she enjoyed "une assez belle fortune." The La Tour pastels of Philippe probably went to the Chappron family before Mme Philippe's death in 1779.

J.46.2508 Jean-Baptiste PHILIPPE, pstl/ppr, 67x55, inscr. *verso* "Joannes Baptista Philippe/ætatiæ suæ 59/Mauricius Quintilus De la Tour/fecit anno 1748" (Munich, Alte Pinakothek, inv. GST 25. Mrs Walter Frederick Kingsland, née Blanche Vanderbilt Marcelin (1868–1941), ∞ 1° Franklin Singer; acqu. 1902 her sister-in-law, princesse Edmond de Polignac, née Winnaretta Singer (1865–1943), as of ??A.-J.-J. Le Riche de la Pouplinière par ??Louis Vigée; legs: her niece, Daisy Winnaretta Singer, Mme Michel Valéry Ollivier, puis Mme Hervé Dugardin (1891–1975); legs: her son, Alain Franklin Valéry-Ollivier (1925–1994); legs: Fritz Lehnhoff 2004; legs: Museumsstiftung zur Förderung der Staatlichen Bayerischen Museen 2021, dep.). Tech.: frame opened Doerner Institute, Munich a.2004; previously sealed with a sheet of copper. Frame: Louis XV swept frame with rocaille corners and centres. Exh.: La Tour 2004a, no. 21 repr. clr; Munich 2022, no. 17. Lit.: Sylvia Kahan, *Music's modern muse: a life of Winnaretta Singer, princesse de Polignac*, Rochester, 2003, p. 182 n.r., not identified; Salmon 2004c, p. 4 repr., as = J.46.2507; Jeffares 2018o; Hipp & al. 2022, p. 98f; Jeffares 2022e, p. 783 n.r.; Salmon 2024, fig. 191 = fig. 245, fig. 245b φσ



J.46.2508↘
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J.46.2509 ~cop., pstl, 64x54 (John Waterloo Wilson 1873; Paris, 3 avenue Hoche, 14–16.III.1881, Lot 24 n.r., as La Pouplinière by Vigée, Ff830; Georges Petit, Paris, 1885–1909; Paris, Drouot, 14–15.XII.1927, Lot 154 repr., as La Pouplinière by Vigée, Ff27,000; Dumoulin; Versailles, 13–14.V.1970, Lot 83; Galerie Heim-Gairac, 13 rue de Seine, Paris, adv. *Burlington magazine*, CXIII/814, .I.1971, p. xxiv repr., as Vigée, La Pouplinière; Paris PC 1971–2005; Paris art market; New York, Christie's, 25.I.2007, Lot 77 repr., est. $30–50,000). Exh.: Bruxelles 1873b; Paris 1885a, no. 85, as Vigée, La Pouplinière; Paris 1908a, no. 118, pl. 102; Paris 1974, no. 574; La Tour 2004a, no. 20 repr. clr. Lit.: B&W 374, fig. 265, Saint-Aubin sketch; Riffaut 1987, no. 19; Salmon 1997a, p. 108, fig. 6, as Éc. fr., ?La Pouplinière; Debrie & Salmon 2000, p. 156f, ill. 74 φκσ



J.46.2509
LARGER IMAGE

Les Pigalle

J.46.2511 **PIGALLE,** pstl (D. David-Weill PC). Lit.: Monnier 1972, *s.no.* 103 n.r.

J.46.2512 Un petit-neveu de **PIGALLE**, enfant, pstl (Emmanuel Dagincourt [secrétaire de la Société géologique de France] 1910). Exh.: Paris 1910, no. 204. Lit.: B&W 377, ?attr.

J.46.25125 Une nièce de **PIGALLE**, pstl (docteur Bergonier, Rambouillet, 1904). Lit.: Félix Lorin, avocat à Rambouillet, lettre à Maurice Tourneux, 14.III.1904, as by La Tour

Piron

J.46.2513 Alexis **PIRON** (1689–1773), poète (Munié, marchand de tableaux; vente p.m., Paris, Chaumont, 11–16.XI.1839, Lot 153). Lit.: B&W 378, ?attr.

Mme Piscatory 1766

J.46.2514 Mme [Pierre-Joseph] **PISCATORY** [de Vaufreland, née Marie-Adélaïde Rouillé (1734–1796)], mère de la future Mme de Pastoret, fille de Mme Jean Rouillé, pstl, 1766 (l'artiste; testament de 1768. Mme [Maurice] Ternaux-Compans, [née Blanche Trubert (1860–1938)] 1933). Exh.: Paris 1933c, no. 21 n.r. Lit.: B&W 379, n.r. Salmon 2024, fig. 119 Φ



J.46.2514↘

??Mme POISSON (château de Ménars 1845. M.-G. Crignon de Montigny; 24–27.V.1899, Lot 314). Lit.: B&W 380, ?attr. n.r. [v. Ducreux, J.285.656]

Polignac

J.46.2517 Le cardinal [Melchior] de **POLIGNAC** [(1661–1742)], dessin, pstl (Nicolas-André Monsiaux (1754–1837), peintre; Paris, Bataillard, 30.VIII.–1.IX.1837, Lot 23). Lit.: B&W 381, ?attr., as in Mouriau sale [cf. Carriera]

L'abbe Pommyer c.1757

L'abbé François-Emmanuel **POMMYER** (1713–1784), conseiller-clerc au parlement, amateur honoraire de l'Académie royale de peinture, ami et exécuteur de La Tour. It is likely that the pastel was made c.1757 and lent by the subject for the salon when Pommyer was a candidate for an honorary position. For the full discussion and references for the summary below, see Jeffares 2001.

The abbé François-Emmanuel Pommyer, sgr de La Guyonnière was abbé commendataire de Bonneval, chanoine de Tours, doyen de Reims, etc., conseiller au parlement, président de la Chambre souveraine du clergé, honoraire amateur de l'Académie royale de peinture and directeur de l'École royale gratuite de dessin. His father was trésorier général, and he was related to the Voysin, Lamoignon, Bignon and Nicolaÿ families. Pommyer's career as a magistrate commenced in the chambre des enquêtes in 1740. In 1766 he was appointed conseiller-clerc in the grand'chambre, where he was reinstated in 1774 after the Maupeou reforms of 1771.

La Tour's bold technique is evident throughout this portrait, including his use of ultramarine to the sitter's temple, upper lip and chin, as well as some light feathering on the rabat. The primary version J.46.2518 belonged to the sitter. The riccordo in Saint-Quentin, J.46.252, shown against the primary version in 2004, lacks its depth and variation of light, although its autograph status is evident from touches such as the zig-zag white highlights on the coat under the sitter's right cheek, while similar blue chalk touches on the rabat in the primary version are not copied; the work not only shows less background and omits the chair, but is reduced in scale to about 15:16.

The version in Melbourne J.46.2524 includes the chair, but from a photograph, appears to be a too-accurate copy of the primary version to be autograph. The question is discussed at more length in the updated version of Jeffares 2001. From a 1905 law case brought by a dealer, M. Jacob, Decourcelle bought the pastel from the widow of the actor Alexandre Mauzin, from whom he also bought a sanguine by Cochin which may also have come from the Pommyer family (Decourcelle's 1911 sale included several black chalk drawings by Cochin whose descriptions suggest they were connected to the abbé); while her claim to be the abbé's descendant appears unfounded after exhaustive genealogical analysis, the Melbourne version is likely to be a contemporary copy ordered by the abbé – perhaps even by Mlle Navarre whom he mentions in a letter to La Tour of 15.X.1762.

Numerous other pastel copies are all taken from the Saint-Quentin version. The authenticity of the préparation J.46.253 has been questioned (notably by Fleury & Brière 1954 and by implication or explicitly by later authors). On the basis of the image in B&W, this is understandable; but a more recent photograph reveals white highlights that are credibly autograph, and a redrawn sleeve in the upper left background whose folds are found in the primary version and which argues in favour of autograph status. So too would sem to be the inclusion of the chair back, absent in all but two of the copies which must have been taken from the original; the others follow the Saint-Quentin repetition. However it is possible that Theurier-Pommyer authorised the copying of his original for J.46.2524, and that was further copied for J.46.2537.

Pommyer's iconography includes a 1722 Largillierre portrait of him as a child (already with features recognisable from the La Tour); several drawings by Cochin; and a 1783 marble bust by Étienne-Pierre-Adrien Gois. These are of limited value in dating the La Tour, although consistent with a date in the 1750s. The composition (La Tour chose almost exactly the same pose as Largillierre had used so many years earlier) has perhaps an echo of Mme de Pompadour. Salmon draws parallels with the "facture vibrante du visage" of the 1753 portrait of the abbé Nollet in Munich (which shares a similar chair not used in other La Tour pastels), and plausibly suggests that the picture was executed in the 1750s.

Its appearance in the Salon of 1763 (unnamed) was recorded by several critics: Mathon de La Cour mentions "un Ecclésiastique respectable"; Bridard de La Garde, noted–

> Il est difficile d'exprimer avec quel plaisir tout le monde est frappé de l'étonnante vérité des Portraits de M. le Moine, Sculpteur du Roi, & d'un Ecclésiastique connu du Public, & très-considéré dans la Magistrature.

while the critic in the *Journal encyclopédique* adds:

> On a vû avec beaucoup de plaisir celui d'un Abbé musqué, frisé & paré avec toute l'élégance possible, & qui semble regarder cet Artiste avec un sourire assez malin, & se moquer de son ajustement: ces deux tableaux [avec Lemoyne] … sont d'une force de couleur & d'une expression qui étonnent.

Pommyer's friendship with La Tour is documented in several letters (15.X.1762, 27.X.1767), one of which is notable for its mention of the pastellist Geneviève Navarre who may well have worked as a copyist for La Tour. At some stage after 1768 La Tour named Pommyer as his executor, although he revoked this by a further codicil in 1783 on the grounds that Pommyer was too busy to undertake the role (this was a few months before Pommyer's death). The letters also mention their mutual friends Cochin and Chardin: Pommyer owned several paintings by the latter (probably the *Bocal d'olives* now in the Louvre, and a version of *Les Attributs des arts*), one of which he lent to the Salon of 1769 (no. 31). Other paintings in his collection include works by Lagrenée, Bachelier and Guérin, as well as a group of portrait drawings by Cochin. He also owned two other pastels: Nattier's 1745 portrait of René-Charles de Maupeou (J.554.169), which he bought in the Nattier sale in 1763; and the ambitious La Tour pastel of Marie Fel (J.46.1763).

Pommyer became honoraire associé-libre de l'Académie royale de peinture et de sculpture on 31.X.1767 in competition against Blondel d'Azincourt, the baron de Besenval, and others. It may be that the appearance of his portrait in 1763 was in preparation for this. Cochin set out the politics surrounding the choice of replacements in a letter to Marigny of 1.X.1767, recommending Pommyer, as an "homme très digne, dans la force de l'âge, qui est lié d'amitié avec plusieurs artistes, et qui est, de plus, amy particulier de M. le vice-chancelier [Maupeou]" who would represent the interests of the Académie in the parlement. Marigny agreed. Others, such as Pidansat de Mairobert, did not (gossips of the day also claimed that Pommyer was fond of the "épices des juges", essentially bribes). In the event, Pommyer's attendance at proceedings of the Académie was very infrequent, but he did play a rôle in the row between the Académie royale and the Académie de Saint-Luc leading to the latter's formal suppression. When Ange-Jacques Gabriel died on 4.I.1782, Pommyer replaced him as honoraire amateur of the Académie.

Friendship with the painter Jean-Jacques Bachelier (1724–1806) led to Pommyer's appointment in 1776 as a director of the École royale gratuite de dessin founded in 1766 by Sartine, with Bachelier as artistic director. It is quite possible that Pommyer may have introduced Bachelier to La Tour, or inspired him to open the École royale gratuite de dessin in Saint-Quentin in 1782 (La Tour also left Bachelier his portrait in his 1784 will).

The Saint-Quentin version was widely copied, and was the set piece for the 1858 drawing competition at the École gratuite de dessin de Saint-Quentin (registre des délibérations, 17.II.1858).

J.46.2518 L'abbé POMMYER, pstl/ppr/toile/châssis, 55.1x45, étiquette *verso*, fragment, "Francois Emmanuel Pommyer/conseiller du roi en sa cour…", Salon de 1763, no. 69 (desc. neveu du sujet, Yves-Joseph-Charles Pommyer de Rougemont (–1788); 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; 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 53 repr., est. £60–80,000). Tech.: chain lines horizontal. Frame: original pastel

frame, with cabochon back-edge, finished with acanthus leaves at corners, gadrooned top edge, similarly finished at corners, sanded frieze and leaf sight; 72.2x63.0x9.2. Exh.: La Tour 2004a, no. 23 repr. clr. Lit.: La Porte 1763; Anon. 1763d; Dréolle de Nodon 1856, p. 128; Debrie & Salmon 2000, p. 84f, ill. 31; Jeffares 2001, repr.; Salmon 2004a, p. 46, fig. 2; detail repr. p. 47 right; Fumaroli 2005, p. 36 repr.; Prat 2017, p. 405 n.r.; Jeffares 2017s, fig. 6; Salmon 2024, fig. 467 Φσ



J.46.2518↘
LARGER IMAGE ESSAY Zoomify

J.46.252 ~repl., pstl, 44x36 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 41 [inv. 1849, no. 23]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 9, un abbé; son testament 20.IX.1806, no. 7, Pommyer; legs 1807). Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Maubeuge 1917, no. 45; La Tour 1930, no. 42; La Tour 2004a, no. 22 repr. clr. Lit.: Lapauze 1899, no. 23 repr.; Fleury 1904, no. 23; Erhard 1917, no. 32 repr.; "Stolen art-treasures of Saint-Quentin", *Literary digest*, 7.VII.1917, p. 36 repr.; B&W 382, fig. 190; Fleury & Brière 1932, no. 43; Fleury & Brière 1954, no. 43 ("paraît avoir été retouché et altéré"); Debrie 1991, pp. 156ff repr.; Percival 1999, pl. 7b; Debrie & Salmon 2000, p. 84f, ill. 30; Salmon 2004a, p. 46, fig. 1; detail repr. p. 47, left; Salmon 2024, fig. 466 Φσ



J.46.252↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2521 ~~grav. Auguste-Hilaire Léveillé (1840–1900), for *L'Art*, 1875

J.46.2522 ~~grav. Champfleury 1886, p. 43 repr., as of abbé Le Blanc

J.46.2524 ~cop. (avec chaise), pstl, 55.5x46.0 (Melbourne, National Gallery of Victoria, inv. 1620-5. [?desc.:] Mme veuve Louis-Alexandre Mauzin [née Marie-Anne Cosson (1830–p.1902), veuve de l'acteur et commissaire de l'Odéon], by 1893, falsely claiming to be great-grand-niece of Pommyer; acqu. Pierre Decourcelle, Paris, c.1902, Fr8000 plus Fr400 commission to M. Jacob, courtier en tableaux [awarded by Tribunal civil de la Seine, 7e Ch., présidence de M. Ucciani, 14.I.1905]; Paris, Drouot, 29–30.V.1911, Lot 119, est. Fr25,000, Fr15,500; Jean About. A. Seligmann, Paris, 1935; René Fribourg 1937; London, Sotheby's, 16.X.1963, Lot 611 repr., £350; Wardell; London, Sotheby's, 1.XII.1964, Lot 120, £180; Charles F. Worel, antiques dealer, London; acqu. 1966, £1000, with funds from Everard Studley Miller legs). Exh.: Paris 1908a, no. 32, pl. 24; Paris 1933b, no. 21 n.r.; Paris 1937a, no. 179; Melbourne 1977, no. 27. Lit.: *Journal de Saint-Quentin*, 17.V.1893, p. 2, as with Mme Mauzin, héritier de Pommyer; *Le Journal*, 15.I.1905, reporting Jacob case; repr. *Journal de Saint-Quentin*, 25.I.1905, *Journal des artistes*, 29.I.1905, p. 4647 &c.; Lemoisne 1908, p. 22, repr. p. 24; Gonse 1910, as having been missed by Louvre; Fleury 1911, as cop.; Vaudoyer 1911, p. 9 repr.; B&W 383, fig. 78; Guenne 1937, repr.; Fleury & Brière 1954, p. 65; Leonard Bell Cox, *The National Gallery of Victoria, 1861 to 1968*, 1970, pp. 363, 455, acqu. on recommendation of Dr Mary Woodall, report, .II.1966, "a fine example of the fully developed art of pastel painting"; "there are two other known versions…both inferior in quality", acqu. on recommendation of A. J. L. McDonnell; Debrie & Salmon 2000, p. 84f; La Tour 2004a, p. 112, fig. 1 [cop. a/r primary version J.46.2518; cf. Geneviève Navarre]Φκ



J.46.2524

LARGER IMAGE

Photo courtesy National Gallery of Victoria

J.46.2527 ~cop., pstl, 45x36 (Gabriel Cognacq [not mentioned during visit 4.VI.1930 by Germain Seligman]; Paris, Galerie Charpentier, 11–13.VI.1952, Lot 62 n.r., a/r La Tour). Lit.: Fleury & Brière 1954, p. 65, as = Decourcelle version [??]

J.46.2528 ~cop., pstl, 48.2x39.1 (French PC; Paris, Tajan, 28.X.2021, Lot 97 repr., est. €1500–2000, b/i; Paris, Drouot, Digard, 29.IV.2022, Lot 13 repr., est. €1200–1500). Lit.: La Tour 2004a, p. 87f, fig. 3 Φκ

J.46.2528



J.46.253 ~?préparation, dessin, 44x35.5 (M.-F. Bohler; Paris, Drouot, 23.II.1906, Lot 18 n.r., Fr500; François Flameng; expertise Jules Féral, 14.XII.1913, Fr8000; vente p.m. de Mme Flameng, Paris, Georges Petit, 26–27.V.1919, Lot 134 repr.; Mme Richard Thalmann, née Lucie Emma Heilbronn, 1928, 1933; seized ERR, .VII.1944, inv. TAL 60, AY 60, Kiste Nr. AY 5; restituted 5.VII.1946). Exh.: Berlin 1910, no. 184 n.r., as autograph; Paris 1933b, no. 27 n.r. Lit.: B&W 384, fig. 191; *Les Arts*, 1918 repr.; Fleury & Brière 1954, p. 65 n.r. "douteux" Φβν



J.46.253↘

J.46.2532 ~cop., pstl, 46x38 (Entzheim, hôtel des ventes des Notaires, 1.VII.2007, Lot 70 repr., suiveur de La Tour, curé d'Aix en Provence) φκ
J.46.2532



J.46.2534 ~cop., pstl (Bar-le-Duc, Vaxelaire, 21.X.2007, Lot 1m repr.) φκ
J.46.2534



J.46.2536 ~cop., ?XXe, pstl, 45x37 (Chiswick Auctions, 7.X.2014, Lot 82 repr., with Rousseau, unrecognised, circle of Lenoir. est. £400–600; London art market; Salisbury, Woolley & Wallis, 11–12.VIII.2021, Lot 97 repr., est. £300–500) φκσ

J.46.2537 ~cop. (avec chaise) XIXe, pstl/ppr, 45x37 (Neuilly, Aguttes, 30.IV.2024, Lot 52 repr., est. €500–800; Neuilly, Aguttes, 15.X.2024, Lot 116 repr., est. €300–400, €416) φκ
J.46.2537



Mme de Pompadour 1748–55

Jeanne-Antoinette Poisson, **marquise de POMPADOUR** (1721–1764), ∞ 1741 Charles-Guillaume-Borromée Le Normant d'Étiolles; maîtresse du roi depuis 1745. For the full discusson and references for the summary below, see Jeffares 2019e.

La Tour's full-length pastel of Mme de Pompadour is arguably the most important work in the medium made before 1800, vying for that position only with the president de Rieux J.46.2722. Among the vast secondary literature, Méjanès 2002 and Salmon 2018 are the most detailed discussions but a number of disagreements arise.

The earliest evidence of the commission is in a letter from Mme de Graffigny to Devaux on 8.VII.1748, describing another "anecdocte toute fraiche de ce maitre peintre et plus, maitre fol":

> Je lui dis que puisque j'etois en connoissance avec lui, j'esperois qu'il me permetroit d'entrer chez lui, où n'entre pas qui veut. Sur cela il me pria a genoux d'y diner. (Je pourois bien le faire.) Je lui dis que j'etois fort curieuse de voir un portrait de Mde de Pompadour, dont j'ai beaucoup entendu parler, comme d'une merveille non achevée. Le boureau secoua encore l'oreille, baissa les yeux, et dit: « Il n'est plus. » Il l'a encore brulé parce qu'il avoit donné un faux trait. Il etoit en grand. C'etoit un tableau de la taille de ceux dont il prend jusqu'à dix mille francs. Il est brulé. Avez-vous une idée d'une tete aussi folle ? Je lui chantai pouille. Il me dit que j'avois bien aise de peindre a l'ancre, que j'en etois quitte pour une feuille de papier quand il me faloit retoucher une phrase, mais qu'il lui faloit des mois pour raccomoder un faux trait, et qu'il aimoit mieux reccommencer. Voila l'homme; au demeurant, de l'esprit et des sentimens.

In a letter of 28.V.1750, Pompadour wrote to her brother Marigny discussing the progress of various portraits (by Liotard, Boucher etc.), adding "Il n'y a plus de ressources auprès de Latour, sa folie augmente à chaque instant." Evidently there was already a first version of the Louvre portrait, if not an early state of that work itself. Further the Boucher portrait evolved from versions dated to c.1750, already using the distinctive profil perdu that La Tour had explored in the series of three préparations now in Saint-Quentin (J.46.257, J.46.2572, J.46.2574). Further correspondence with Marigny and Pompadour followed in 1752.

The Pompadour iconography is vast. Lemoyne exhibited a marble bust in 1761, commissioned in 1758 (Réau 1927, no. 85). The Drouais oil in the National Gallery is among the best known later portraits. See the discussion on resemblance in Jeffares 2019e.

La Tour offered just this one work at the 1755 salon. Inevitably it was discussed by the critics – at least ten of them. Initially the pastel was placed badly, and the reflections in the glass were so severe that it had to be moved overnight, onto a free-standing easel, with a newly constructed balustrade. One of the critiques (Gautier-Dagoty) contained important comments on the original glass, while the others focused on the identification of the attributes by which the marquise is surrounded. For Pierre Estève, the lack of resemblance was a problem (a fair criticism), and he disliked the profil perdu pose. Grimm thought the other critics too harsh, praising the rich composition, while acknowledging that "le total est froid; la tête est trop tourmentée et fatiguée; à force de retoucher, M. de La Tour lui a ôté ce premier feu sans lequel rien ne peut réussir en fait d'art."

Even the brocaded polychrome silk dress worn by the sitter carries political significance if, as seems likely, it was made in Lyon; it provided the backdrop for the Rosalba pastel in Nicolas Party's temporary installation at Frick Madison (2023/24).

The *nature morte* of books and pictures commands our attention today just as it did for the salon critics at the time. By prominently displaying Voltaire's *Henriade*, Montesquieu's *De l'esprit des lois* and the most recent volume of the *Encyclopédie*, Pompadour declared herself an unconditional supporter of the Enlightenment and the philosophes. Perhaps for this reason the king did not buy the picture for the royal collection.

Instead the sitter herself acquired it, for a price of 24,000 livres. It is surely item 288 in her posthumous inventory, and passed to her brother, appearing in turn in his posthumous inventory at the château de Menars, no. 1818. It is unclear how it then passed to Auguste-Louis-César-Hippolyte-Théodore de Lespinasse de Langeac, comte d'Arlet (1759–1814) who tried to sell the work to the Museum central des arts in a series of negotiations from 1796 on, before finally consigning it to auction, Paris, Paillet & Delaroche, 11.VII.1803, Lot 335. The auctioneer Paillet added a note about the large glass sheet which seemed to be the main attraction. It attracted no bids, so Paillet himself bought it for the modest sum of 500 francs, and offered it immediately to the Louvre, who bought it without enthusiasm. It was sent to the Musée spécial de l'École française at Versailles in 1803, where it was on show for several years and then kept in storage until returned to the Louvre in 1823. There

it remained until the outbreak of war in 1939 when it was sent to Chambord – unlike the other Louvre pastels, which were recognised as too fragile to travel that far.

A condition report was made at Chambord, on 13.X.1942, noting glass disease which led to the removal of the glass soon after.

Several problematic questions remain concerning the physical construction of the work. A large hole in the canvas behind the marquise's head might, as Salmon suggests, be the result of an early nineteenth century intervention, in an attempt to repair the tear around the eye, by accessing the area from behind. Alternatively the hole may have been made by La Tour himself – perhaps even during his attempt to destroy the picture in 1748 (which he may have exaggerated when he told Mme de Graffigny that he had burned it).

The second concerns the *châssis à clés*, which Salmon believes was a later addition, perhaps at the beginning of the nineteenth century, but before Charles Steuben painted his copy in 1838 (MV 4446), as it has exactly the same dimensions and image as the Louvre pastel. But any such reduction must have taken place by 1755: the dimensions given in the Salon livret correspond almost exactly to the present dimensions. This is reinforced by the fact that the glass examined in 1942 appears to have been the original (remarked in the inventories and 1803 sale as of particular value).

In the absence of any firm evidence to the contrary, the simpler explanation would seem to be that La Tour himself rescued the wreck of his first attempt, which he had attacked so vigorously as to penetrate the head and perhaps damage the original strainer, and that he cut it down and mounted it on the present stretcher before it was shown in 1755. La Tour himself may have patched the hole with layers of paper before attaching the present sheet with the new head. The anomalous attachment of the canvas to the stretcher with tacks on the face of the work may simply be due to the fact that that the rebate of the (present or previous) frame was inadequate: rather than cutting the frame, the sides of the canvas were simply trimmed to fit. It is thus possible that the aspect of the work is exactly as it has been since 1755, if not 1748.

The pastel remained unknown and unreproduced until its return to the Louvre in 1823, since when it has been central to the museum's collection of pastels. Virtually no commentary has failed to mention it, usually at far greater length than any other work in the medium.

J.46.2539 Mme de POMPADOUR, pstl (Le Normant d'Étiolles). Lit.: La Fizelière 1859, p. 227, as belonging to her husband, citing untraced Mémoires de l'abbe Bayle, bibliothécaire de la marquise, possibly a confusion with abbé Philippe Bridard de La Garde (1710–1767)

J.46.254 Mme de POMPADOUR, pstl/10 feuilles ppr bl./toile/châssis à clés, a.1748 ([?]détruit). Lit.: lettre du 8.VII.1748, Graffigny 2004, IX, pp. 175f, p. 178 n.6; Jeffares 2019e [discusses whether this is the Louvre pastel]

J.46.2541 =?Mme de POMPADOUR, pstl/ppr bl., 178.5x131, a.1748–55, Salon de 1755, no. 58 (Louvre inv. 27614. Le sujet; inv. p.m., 4.VII.1764, no. 288; son frère, marquis de Marigny; inv. p.m., 1781, no. 1818, "un grand Tableau peint en pastel…portrait de famille… pour mémoire". Auguste-Louis-César-Hippolyte-Théodore de Lespinasse de Langeac, comte d'Arlet (1759–1814) a.1796; offered to the Museum central des arts 26.II.1796 & seq. but refused; Paris, Paillet & Delaroche, 11.VII.1803, Lot 335, "ce morceau, le plus grand Ouvrage de cet Artiste, est recouvert par une belle glace blanche faite exprès à Saint Gobin, et a appartenu à feu Louis XV", ₶500; Paillet; acqu. Louvre 1803, ₶500, dep.: Musée spécial de l'École française, Versailles, 1803–23; Louvre inv. 1815–24, no. 54, Chalcographie royale; dep.: Chambord 1939–p.1942). Tech.: *v.* main entry and essay for history; examined 2012 by Marianne Bervas, Sophie Chavanne, André Le Prat, Valérie Luquet and Pascal Labreuche; restored 2017 by Marianne Bervas, Sophie Chavanne, Cécile Gombaud and Alexandra Mauduit. Frame: *v.* Jeffares 2019e. Exh.: Paris 1838–45, no. 1079, anon.; La Tour 1930, no. 13, repr. p. 49; Paris 1935c, no. 99; Paris 1949, no. 36; Paris 1963b; Paris 1965b, no. 75; Paris 1967a, no. 58; La Tour 2004c, no. 10 repr. clr; Paris 2018. Lit.: lettre du 8.VII.1748, Graffigny 2004, IX, pp. 175f, p. 178 n.6; Prinz Wilhelm von Preußen, lettres au marquis de Valori, 23.XII.1755, 17.I.1756; Anon. 1755a; Anon. 1755c; Anon. 1755d; Anon. 1755e; Dulondel 1755; Estève 1755a; Estève 1755b; Gautier-Dagoty 1755; Grimm 1755; La Porte 1755; Dusaulchoy de Bergemont 1800; Lenoir 1803, p. 21 n.r., discussing glass; Archives des musées nationaux, sér. D 2, cabinet des dessins; Houssaye 1849; Sainte-Beuve, *Causeries du lundi*, 16.IX.1850; 2e éd., 1852, II, pp. 396ff; P.-C. [Philarète Challes], "Les nouvelles galeries du Louvre", *Musée des familles*, 1851, p. 289, grav. repr. (in reverse); La Rochenoire 1853, pp. 58–60, 72; Mantz 1854, p. 177, "un de ceux que le temps a effacés"; Champfleury 1855, pp. 89ff; Dréolle de Nodon 1856, p. 132f & *passim*; La Fizelière 1860, pp. 296ff, repr. opp. p. 300; Jean-Baptiste Capefigue, *Madame la marquise de Pompadour*, 1858, pp. 46, 195, 284 ("beaucoup préférable au portrait peint par Boucher"); Antoine-Jules Dumesnil, *Histoire des plus célèbres amateurs…*, Paris, 1858, I, p. 152f, "sa conservation est aussi satisfaisante qu'on pouvoit l'espérer d'un genre aussi éphémère que le pastel"; Gautier 1858; Goncourt 1867, pp. 146ff, 350, Campardon 1867, repr. frontispiece; Reiset 1869, no. 819, p. 353; Guiffrey 1873, pp. xxxviii, 20f; Marsy 1875; Champfleury 1886, chap. IX; Alfred Trumble, *The collector*, 15.I.1890, p. 41; 1.II.1890, p. 49; 15.II.1890, p. 57; Champney 1891, p. 269 n.r., "the head cut out during the Revolution"; Dilke 1899, repr. opp. p. 160; Babin 1901; E.S.S., "Pastels", *Country life*, 18.IV.1903, p. 496 n.r., "the artist's most important work"; Magnier 1904, p. 5; Tourneux 1904a, repr. p. 113; Fourcaud 1908, p. 111 n.r.; Guiffrey 1909, fig. 99; MacFall 1909, pp. 136–42, repr. opp. p. 140; Glaser 1910, repr. clr opp. p. 129; Keim 1911, frontispiece; Vaillat 1912, pl. V; Jean-François Raffaëlli, *Mes promenades au musée du Louvre*, Paris, 1913, repr. opp. p. 58; Fleury & Brière 1920, pp. 74f; Ratouis de Limay 1925, p. 34f, pl. 29; B&W 385, fig. 36, 38; repr.; *Illustrated London news*, 28.VII.1928, repr.; Gillet 1929, pp. 13–16, pl. 11, 10 (detail); Bouchot-Saupique 1930, no. 46; Leroy 1933, pp. 43–45; Delpuech 1946, repr.; Ratouis de Limay 1946, pl. IX/12; E. & J. de Goncourt 1948, pl. 47; Guth 1952, repr. p. 48; René & Lydie Huyghe, *Cent chefs-d'œuvre du musée du Louvre*, 1952, no. 75 repr.; Золотов 1960, pl. 17; Mirimonde 1966, pp. 152ff, repr.; Золотов 1968, repr. p. 89; V. & L. Adair 1971, p. 92 repr.; Bury 1971, pl. 7; Monnier 1972, no. 74; Monnier 1973, p. 314; Richards 1984, fig. 6; Quoniam & al. 1986, no. 341; Roland Michel 1987, p. 39 repr. clr; Maheux 1988, fig. 3; Viatte & Sérullaz 1996 p. 391 repr.; Kathleen Nicholson, in Joanna Woodall, ed., as *Portraiture: facing the subject*, Manchester, 1997, p. 57; Inge E. Boer, "Culture as a gendered battleground", in Tijtske Akkerman & al., *Perspectives on feminist political thought...*, 1998, fig. 6.2; Debrie 1998; Margaret Crosland, *Madame de Pompadour: sex, culture and power*, 2000, pp. 10, 111; Debrie & Salmon 2000, p. 107, ill. 46; Goodman 2000, repr.; Hyde 2000, pp. 463f, repr.; Andrea Weisbrod, *Von Macht und Mythos der Pompadour*, 2000, fig. 6; Akpabio 2002, p. 28; Ewa Lajer-Burcharth, "Pompadour's touch: difference in representation", *Representations*, 73, 2001, pp. 54–88, fig. 6; Méjanès 2002, repr.; Pascale Gorguet Ballesteros, "Les atours de la Pompadour", *Connaissance des arts*, 173, 2002, pp. 42–51, repr.; Xavier Salmon, "Un mécène à l'écoute de son époque", *Dossier de l'art*, 83, .II.2002, pp. 4–17, repr.; Versailles 2002, *passim*; Alden Gordon, "Searching for the elusive Madame de Pompadour", *Eighteenth century studies*, XXXVII/1, 2003, pp. 97f, 105, 107, 111 n.15 n.r.; T. Lawrence Larkin, "Je ne suis plus la Reine, je suis moi", *Aurora*, IV, 2003, p. 116 repr.; Marie-Josèphe Bossan, *L'Art de la chaussure*, 2004, p. 173 n.r.; Hourcade 2004a, p. 129, fig. 1; Hourcade 2004b, p. 362; La Tour 2004a, pp. 151f, repr.; Méjanès 2004, p. 43 repr.; Salmon 2004f, p. 14, repr.; Sheriff 2005, repr.; Ken Ireland, *Cythera regained?: the Rococo revival in European literature and the arts*, 2006, p. 80, as source for Théophile Gautier novella, *Le Petit Chien de la marquise*, 1836; Перова 2006, pp. 13, 77 repr.; Burns 2007, p. 135, fig. 23; Rosenberg 2007, p. 525; London 2008, repr.; Soulié & Lessing 2008, no. 380; Sprinson de Jesús 2008, fig. 12; Goodman 2009, fig. 6.29; Trauth 2009, p. 156 repr.; Eva Kathrin Dade, *Madame de Pompadour. Die Mätresse und die Diplomatie*, Köln, 2010, pp. 228f, repr. cvr; Petherbridge 2010, p. 133 n.r.; Rosamond Hooper-Hamersley, *The hunt after Jeanne-Antoinette de Pompadour: patronage, politics, art…*, 2011, fig. 16; Kaufmann-Khelifa 2013, p. 25 repr.; Le Prat & Luquet 2013; Burns & Saunier 2014, pp. 68f repr.; Dan Edelstein, "Political thought", in Daniel Brewer, ed., *Cambridge companion to the French Enlightenment*, 2014, p. 78 n.r.; Smentek 2014, pl. 17, fig. 4.1; Fragonard 2015, pp. 180–82; Guichard 2015, fig. 9; Warsaw 2015, p. 32 repr.; Prat 2017, fig. 395, as 1752–55; Burns 2017, p. 22 repr.; Salmon 2018, no. 90 repr.; Jeffares 2018g; Jeffares 2018k, p. 107 repr.; Jeffares 2018m; Wine 2018, p. 197 n.20 n.r.; Gutowska-Dudek 2019, pp. 16, 18f repr.; Hoisington 2019, fig. 6; Sandt 2019 [in press], p. 214; Jeffares 2019e; Faroult 2020, fig. 188; Jérôme van Wijland & al., *Académie de médécine: Catalogue des peintures et sculptures*, 2020, p. 150 repr., as model for Charles Champmartin portrait of Antoine Portal; Versailles 2022, p. 121 repr.; Nicolas Party & Xavier F. Salomon, *Rosalba Carriera's Man in pilgrim's costume*, 2023; Tessa Murdoch, "Rococo pops as a Rosalba pastel is fittingly framed", *Apollo*, .VI.2023, repr.; Wunsch 2023, fig. 3 detail; Wunsch 2024, fig. 35; Salmon 2024, fig. 393–98; Rochebrune 2024, fig. 57; Tambling 2025, fig. 3 Φσ

J.46.2541↘



Zoomify ESSAY LARGER IMAGE

J.46.25411 ~grav. Léopold Massard (1812–1889), 1838 [not Jean Massard (1740–1822)]. Lit.: Magnier 1904, p. 14, as a/r Steuben pnt.

J.46.254112 [*olim* J.46.2579] ~cop. L. Massard, pencil (G[arwood?]; .XII.1863, Lot 1715; Sir Richard Wallace; Hertford House inv. 1890; Sir John Murray Scott; London, Christie's, 27.VI.1913, Lot 99 n.r., 7 gns; Agnew's, drawing stock no. 8108, for C. Fairfax Murray)

J.46.25412 ~grav. Adolphe Lalauze (1838–1906), p.1872. Lit.: Henri Béraldi, *Les Graveurs du XIXe siècle*, IX, 1889, p. 25, no. 62

J.46.25413 ~grav. Léopold Flameng (1831–1941), for La Fizelière 1860 (FD 748)

J.46.25414 ~grav. Paul Chenay (1818–1906), for Louvre chalcographie

J.46.25415 ~grav. Mme Rita, bois en colours, Société des artistes français, salon de 1920, no. 4076

J.46.25416 ~grav. Claude Jumelet 2014, pour le timbre-poste français no. 4887

J.46.25419 ~cop., m/u (for Prinz Wilhelm von Preußen). Lit.: Prinz Wilhelm von Preußen, lettres au marquis de Valori, 23.XII.1755, 17.I.1756

~*cop. Baulay, v.* J.1319.101

J.46.2542 ~cop., pstl, 175x116 (Gouda, Museum het Catharina Gasthuis, inv. 55.188. Amsterdam, G. Brandt, 29.XI.1960; acqu.) φκ

J.46.25423 ~cop. baron Charles de Steuben (1788–1856), pnt., 1838 (MV 4446. Dep.: Langres, Maison des Lumières Denis Diderot, a.2016). Exh.: Sceaux 1978, no. 79 repr.; London 2024b. Lit.: *Notice historique des peintures et des sculptures du palais de Versailles*, Paris, 1838, no. 2516; Magnier 1904, p. 14; B&W, *s.no.* 385, as pstl

J.46.25425 ~cop. Jules Chevreux, pstl, 179x130 (Saint-Quentin, famille Theillier-Desjardins 1904). Lit.: Magnier 1904, p. 14

J.46.2543 ~cop., pstl/ppr, 179.7x132.5, XXe (MV 8960, inv. dessins 1141). Lit.: Salmon 1997, no. 81 repr. [neither artist nor date known] φκ

J.46.25431 ~cop., miniature/ivoire (château de R…, Paris, Drouot, Duchesne, Bloche, 1–3.V.1890, Lot 383 n.r., a/r La Tour). Lit.: B&W 403, ?attr.

J.46.25432 ~cop., miniature (Henry Doetsch, of 7 Ryder Street; sale p.m., London, Christie's, 26–28.VI.1895, Lot 452 n.r., £3/5/-; Clifford). Lit.: B&W 403, ?attr.

J.46.25433 ~cop., miniature (Paris, Drouot, Boulland, Duchesne, 29–30.III.1897, Lot 210 n.r., miniature a/r La Tour). Lit.: B&W 403, ?attr.

J.46.254335 [*olim* J.46.2602] ~cop., par Aimée Perlet (1792–1862), miniature/porcelain, ov. (comm. baron Jérôme Pichon .XI.1843; vente p.m., Paris, Drouot, Chevallier, 29.III.–10.IV.1897, Lot 47 n.r.). Lit.: B&W 403, ?attr.

J.46.25434 ~cop., aquarelle gouachée (baron E. de Beurnonville; Paris, Drouot, Chevallier, 11–12.V.1906, Lot 7 n.r., a/r La Tour, Ir305; Ristelhüber). Lit.: B&W 403, ?attr.

J.46.25436 ~cop., bust in oval, surrounded by putti, snuff box, hall-mark for 1758 ("don de Louis XV au sujet. Acqu. c.1917; PC). Lit.: *Illustrated London news*, 4.VIII.1928, p. 217 repr.

J.46.2544 ~?cop., pstl, ov. (Paris, Drouot, Baudoin, Féral, 8.VI.1910, Lot 11 n.r., a/r La Tour, Mme de Pompadour). Lit.: B&W 403, ?attr.

J.46.2545 ~cop., pstl, 175x127 (London, Christie's, 18.IV.1903, Lot 15 n.r., as autograph, 300 gns; Sir John George Tollemache Sinclair, Bt, of Ulbster; London, Christie's, 4.IV.1913, Lot 78, 82 gns; Cohen. London, Christie's, 26.IV.1920, Lot 12, 85 gns; Peacock. London, Christie's, 11.V.1923, Lot 72, 40 gns; Arnot; London, Christie's, 23.V.1924, Lot 60, 29 gns; Tucker. Pantheon; acqu. 1972, PC). Lit.: B&W 386, as La Tour, confusing with Sinclair's Boucher, *ex* La Béraudière [J. G. Tollemache Sinclair, *Larmes et sourires*, Paris, 1912, repr. opp. p. 296] φκ



J.46.2545

J.46.25455 ~cop., pstl, c.175x125 (Hôtel Majestic, avenue Kléber, Paris; vente, Paris, Rheims, 3.II.1937 & seq.; desc.: PC 2022). Lit.: *Le Monde illustré*, 6.II.1937, repr.φκJ.46.2546 ~cop., pstl, 117x90, s "M. Beau…" (Edmond de Rothschild, Boulogne sur Seine; seized ERR, inv. R234; Jeu de Paume; Neuschwanstein; repatriated 13.XI.1945) [cf. Baulay, ?= J.1319.101] φκ



J.46.2546

J.46.2547 ~cop., pstl, 30x40 ov. (Abraham Dreyfus, frère de Jacques Dreyfus, 8 rue Condorcet; seized ERR, inv. RA 60, MAEE)

J.46.25472 [=J.46.3684] ~cop., elegante junge Dame, pstl, 97x70, s (Stuttgart, Nagel, 14.III.1992, Lot 2844 repr., as by La Tour, inconnue, est. DM17,000) [??] a/r La Tour Pompadour φκ

J.46.25473 ~cop., pstl, 92x73 (Donald J. Trump, Mar-a-Lago; New York, Christie's, 30.III.1995, Lot 212 repr., school of La Tour, est. $1000–1500, $4370) φκ

J.46.25475 ~cop., pnt., 55.9x46.3 (New York, Doyle, 24.I.2001, Lot 96 repr., est. $2500–3500, $7000) φκ

J.46.2548 ~cop., pstl, 64.5x53.8 (Milan, Sotheby's, 12.XI.2003, Lot 124 repr., with pendant of Louis le dauphin, est. €12–16,000, €38,400) Φκ



J.46.2548
Photo courtesy Sotheby's

J.46.2553 ~cop., pstl, 100x81 (London, Christie's, 8.XII.1987, Lot 387 n.r., a/r La Tour, Louvre, est. £400–500, £420)

J.46.2555 ~cop., pstl, 83x61.5 (Exeter, Bearne's, 6–7.III.2007, Lot 523 repr., est. £1000–1500) φκ



J.46.2555

J.46.2557 ~cop. C. Pedroni, pnt., 154x112 (Vendôme, Rouillac, 6.III.2011, Lot 30 repr.)

J.46.2556 ~cop., pstl (Cambridge, Cheffins, 11.XII.2008, Lot 271 repr.) φπ

J.46.25565 ~cop. XXe, pstl, 60x46 (Laval, Bruno Hiret, François Nugues, 1.III.2009, Lot 31 repr., éc. fr., inconnue, est. €400–600) φπ

J.46.2558 ~cop., pstl/ppr, 35x38 ov. (Bruxelles, Millon, 10.VI.2013, Lot 141 repr., éc. fr. XIXe, inconnue) φκ

J.46.256 ~cop. XIXe, pstl, 71x58 (Lons-le-Saunier, Jura Enchères, Fenaux, Étiévant, 26.X.2014). Lit.: *Gazette Drouot*, 17.X.2014, p. 164 repr. φ

J.46.2563 ~cop. XXe, pstl, 89x69 (Hamburg, Mette, 10.VI.2015, Lot 358 repr., est. €330) φκ

J.46.2564 ~cop. (buste), pstl, 51x40 ov. (Lyon, Berard, Peron, Schintgen, 3.X.2015, Lot 13 repr., as éc. fr. XVIIIe, inconnue, est. €500–800) φκ

J.46.2565 ~cop., pstl, 71x58 ov. (Eastbourne Auctions, 12.III.2016, Lot 1650 repr., anon., inconnue) φκ

J.46.25655 ~cop. XXe, pstl, 30.5x24, inscr. (Oakland, CA, Clars, 15.X.2016, Lot 543 repr., éc. fr., inconnue, est. $200–400) φπ

J.46.2566 ~cop., pstl, 175x125 (Langres, Maison des Lumières Denis Diderot, inv. 2016.10.1. Joigny, Joigny Estimations, 28.VIII.2016, Lot 272 repr., est. €2–3000) φκ

J.46.2566



J.46.2567 ~cop. XXe, pstl, 65x48 (Madrid, Durán, 26.I.2017, Lot 147 repr., anon., inconnue, est. €350) φκν

J.46.2568 ~pastiche, in pink dress, pstl, 56x43.5 (Paris, Drouot, Le Floc'h, 20.X.2017, Lot 82 repr., éc. fr. XIXe, inconnue, est. €400–500; Paris, Drouot, Kalck, Le Floc'h, 12.VII.2018, Lot 29 repr., éc. fr. XIXe, inconnue, est. €200–400) φπν

J.46.25681 ~modern pastiche, in reverse, with different face etc., called Mme de Montargis, pnt., 81x65 (Pittsburgh, Carnegie Museum of Art, inv. 78.10.29. Don Mrs Paul B. Ernst)

J.46.25683 ~cop. Magnus Bratt (1945–), pnt., 180x130 (Uppsala Auktionskammare, 6.III.2018, Lot 856 repr.)

J.46.25685 ~cop. Xavier Sager, XXe, pstl/ppr, 129x95, s ↘ (Versailles Enchères, 22.VII.2018, Lot 15 repr., est. €2000–2500; Versailles Enchères, 21.X.2018, Lot 22 repr., est. €2000–2500) φκ

J.46.25686 ~cop., pnt., 31x24 (Stockholm, Bukowskis, 4.III.2019, Lot 1157781 repr.)

J.46.25687 ~cop. XXe, pstl/carton/toile, 178x129 (Munich, Hampel, 24.IX.2020, Lot 212 repr., XVIIIe, est. €20–40,000; Munich, Hampel, 22.IX.2022, Lot 221 repr., est. €5–10,000, €8420) φκ

J.46.25688 ~cop./pastiche (*tête*), pstl, 31x29 Geneva, Genève Enchères, 23.IX.2020, Lot 402, anon., inconnue, est. SwF200–300) φπν

J.46.25689 ~cop. (*buste*), pstl, 51.5x42 ov. (Nice, Voisin, 12.X.2021, Lot 27 repr., as éc. fr. XVIIIe, inconnue, est. €350–550) φκ

J.46.2569 ~cop. (*tête*), pstl, 30x27, torn (Market Harborough, Gildings, 15.III.2022, Lot 299 repr., follower of Liotard, inconnue, est. £40–60) φκν

J.46.25691 ~cop., pnt., 51x41 (Nürnberg, Franke, 21–23.VII.2022, Lot 2755 repr.) φκ

J.46.25692 ~cop. (avec musique), pstl, 78x71 (Galerie ADR, Aigaliers, 2023, €7500) φκ

J.46.25693 ~cop. (avec musique), pstl, 64x49 (Bury St Edmunds, Lacy Scott & Knight, 14.I.2023, Lot 1075 [part] repr., as 19th century, inconnue, est. £10) φκν

J.46.256935 ~cop. James Wells Champney, pstl/ppr (Hatfield, Massachusetts, Kimballs, 7.V.2023, Lot 348 repr., est. $100–800, $550) φκ

J.46.25694 ~cop. XXe, pnt., 127x84 (Lyon, Conan Belleville, 20.II.2024, Lot 3 repr., est. €200–300) φκν

J.46.25695 ~cop. Charles Escot, pstl/ppr, 46.5x37.5, sd ↖ "D'après Latour/Ch^{les} Escot", inscr. *verso* "Souvenir de vive amitié / Offert à mon cher cousin / Pr… Alengry inspecteur académique / J. Escot / 27 7bre 1904" (Frnak Alengry (1865–1943), 1904. Charenton-le-Pont, Crait+Muller, 18.IV.2024, Lot 46 repr., est. €600–800) φκν

J.46.25696 ~pastiche XXe, pstl, 30x22.5 (Bordeaux, Blanchy, Lacombe, 11.IX.2024, Lot 125 repr., est. €30–50) φπν

J.46.257 ~préparation, pstl/ppr br. [?ou bl.], 32x24, 1752 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 12 [inv. 1849, no. 74]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 33, Tête de Mde Depompadour; son testament 20.IX.1806, ?parmi des autres; legs 1807). Tech.: restored in mid-twentieth century in Lepeltier studio (photo). Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Maubeuge 1917, no. 77 repr.; La Tour 1930, no. 11; La Tour 2004a, no. 37 repr. clr. Lit.: Lapauze 1899, no. 74 repr.; Fleury 1904, no. 74; Erhard 1917, no. 29 repr.; Henderson 1922, p. 525 repr.; B&W 388, fig. 93; Fleury & Brière 1932, no. 46; Delpuech 1946, repr.; Fleury & Brière 1954, no. 44; Золотов 1960, pl. 19; Золотов 1968, repr. p. 91; V. & L. Adair 1971, p. 89 repr.; Bury 1971, pl. 6; Le Clerc 1972, frontispiece; Machard 1980, repr.; Debrie 1982, p. 29 repr.; Debrie 1991, p. 159 repr.; Debrie & Narbonne 1993, p. 39 repr.; Debrie & Salmon 2000, p. 107, ill. 47; Méjanès 2002, fig. 5; Fumaroli 2005, p. 34 repr.; Salmon 2018, fig. 47; Saint-Quentin 2021, p. 14; London 2023b, fig. 32; Salmon 2024, fig. 385 Φσ

J.46.257↘



Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.25701 =?tête de ¾, gaze bleue sur les cheveux, pstl, 32x25 Saint-Quentin, musée Latour, 1878). Exh.: Paris 1878, no. 353 n.r.

J.46.2571 ~~?repr. visible in photo of Victorien Sardou dans son cabinet de travail à Marly, a.1907

J.46.25712 ~~cop. XXe, pstl, 24x19 (Orléans, Pousse-Cornet, Valoir, 2.XII.2017, Lot 19 repr., est. €80–120) φκ

J.46.25713 ~~cop. Degrave, pstl, 24x18 (Enghien-les-bains, Goxe, Belaïsch, 17.XI.2019, Lot 8 repr., inconnue, est. €150–200) φκν

J.46.25714 ~~cop., pstl, 32x24 (Fontainebleau, 24.XI.2019, Lot 105 repr., inconnue, with pendant Marie Fel, est. €800–1200) φκν

J.46.25715 ~~cop., pstl/ppr, 33x25 (Paris, Boisgirard Antonini, 27.XI.2020, Lot 175 repr., éc. fr., inconnue, est. €200–300) φκν

J.46.257151 ~~cop., pstl (Paris, L'Huillier, 30.IX.2022, Lot 64 repr., éc. fr., inconnue, est. €300–500) φκν

J.46.25716 ~~cop., pstl/ppr, 37.5x26.5, inscr. monogramme illisible (Namur, FW Auction, 15.XII.2021, Lot 154 repr., éc. moderne, inconnue, est. €80–120) φκν

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

J.46.25718 ~cop. Jules Degrave, pstl, 33x25, inscr. *verso* (Dreux, Laurent Bernard, 30.I.2025, Lot 329 repr., anon., inconnue, est.€20–30) [new attr.] φπν

J.46.2572 ~préparation, pstl, 32x24, 1752 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 71 [inv. 1849, no. 84]. 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. 63; La Tour 1930, no. 12. Lit.: Lapauze 1899, no. 84 repr.; Fleury 1904, no. 84; Erhard 1917, no. 67 repr.; B&W 389, fig. 183; Fleury & Brière 1932, no. 45; Fleury & Brière 1954, no. 45; Debrie 1991, p. 160 repr.; Debrie &

Salmon 2000, pp. 107, 224, ill. 166; Méjanès 2002, fig. 4; La Tour 2004a, p. 152, fig. 3; Salmon 2018, fig. 45; Salmon 2024, fig. 386 Φσ



J.46.2572↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2573 ~~[cop.] (comte de B…, Paris 1967). Lit.: *Connaissance des arts*, .I.1967 [visible in display]

J.46.25731 ~cop. Raphael Bouquet, pstl, 32x21.5 ov. (Nîmes, Champion, 8.VIII.2020, Lot 14 repr., attr. Bouquet, est. €80–100) φκ

J.46.25732 ~cop. ?Marius Engalière (1824–1857), pstl, 54.5x42.5 ov. (L. Chabaud, Marseille, 1981. Marseille, Ribière & Tuloup-Jullien, 8.V.2021, Lot 288 repr., attr. Engalière, inconnue, est. €400–450). Exh.: exposition Engalière, musée Grobet-Labadie, .X.1981–.I.1982 φκ

J.46.25733 ~cop. Jules Degrave, pstl, 32x24 (Saint-Quentin, Salle des enchères, 15.IV.2023, Lot 302 repr. [part], inconnue, est. €100–150) φκ

J.46.2574 ~préparation, pstl/ppr, 32x24, 1752, paraphe ↙ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 109 [inv. 1849, no. 52]. 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. 81; La Tour 1930, no. 10. Lit.: Lapauze 1899, no. 52 repr., Mme de Pompadour, ??Mme du Barry; Fleury 1904, no. 52, ?du Barry; Émile Henriot, *Portraits de femmes*, 10, .V.1910, p. 2 repr.; Erhard 1917, no. 69 repr., ?Mme du Barry; B&W 387, fig. 95; Fleury & Brière 1932, no. 44; Fleury & Brière 1954, no. 58, inconnue, ?Mme de Pompadour; Debrie 1991, p. 161 repr.; Debrie & Salmon 2000, p. 139, n. 53; p. 226, ill. 178; Méjanès 2002, fig. 3; La Tour 2004a, p. 152, fig. 2; Blanc 2006, p. 238 n.r., as du Barry, pstl, sd 1773, esquisse à Saint-Quentin; Burns 2017, p. 23 repr.; Salmon 2018, fig. 46; Salmon 2024, fig. 387 Φσ



J.46.2574↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2575 ~~cop. Henri-Patrice Dillon, dessin. Lit.: Champfleury 1886, p. 53 repr.

J.46.2576 ~~cop. XIXe, pstl, 32x23, inscr. *verso* "Mme Dubarry d'apres Quantin La Tour" (Lille, Mercier, 1.III.2020, Lot 380 bis repr., as of Mme Dubarry) [new identification] φκν

J.46.2577 ~?préparation, pstl, 34.5x28.7, inscr. *verso* "533 Mme de Pompadour, maîtresse de Louis XV, par Latour" (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot ?105, 108 ou 107. Isidore Pils; Paris, Boussaton, 20.III.–1.IV.1876, Lot 1058. Albert Meyer; Paris, Charpentier, Ader, 15.VI.1938, Lot 18 n.r., attr.). Lit.: B&W 401, ?attr.; Ricci 1935, no. 43 repr.; Salmon 2024, fig. 388, as cop. a/r Boucher Φκ



J.46.2577

J.46.2585 ~cop. XXe, pstl, 32x22.5 (Paris, Drouot, Coutau-Begarie, 22.II.2017, Lot 20 repr., est. €3–4000, b/i) φπ

J.46.25852 ~cop., pnt., 23.5x19 (Neuilly, Aguttes, 16.V.2017, Lot 51 repr.)

J.46.25855 ~cop., pnt., 80x64 (Bordeaux, Briscadieu, 15.VI.2019, Lot 35)

J.46.258556 ~cop., pstl, 31x23.5 (Nîmes, Champion, 8.VIII.2020, Lot 54 repr., attr. Bouquet, est. €80–100) [?Bouquet] φκν

J.46.258557 ~cop., pstl, 32x23 (Génicourt, Aponem, 10.III.2025, Lot 92 repr., éc. fr., est. €150–200) φκν

J.46.2586 ?[??]Mme de POMPADOUR, préparation, 30x23 ([?Beurnonville]; Paris, Drouot, Pillet, 20–21.V.1873, Lot 103 n.r., Ff290; de Gast [Auguste de Gas]; acqu. Hector Brame 1875. Marmontel; Paris, Drouot, Boulland, 25–26.I.1883, Lot 158, grav. repr., inverted, inconnue, Ff2050; Volterre; Baron de Beurnonville; Paris, 3 rue Bayard, Chevallier, 3.VI.1884, Lot 440 n.r., as inconnue, ?Mme de P., Ff12,000; Brame; A. Marmontel; Paris, Drouot, 28–29.III.1898, Lot 39 repr., inconnue, Ff6500; Heugel). Exh.: Paris 1874a, no. 886 n.r. Lit.: B&W 390, fig. 96; =B&W 392, 393 (erroneously confusing with J.46.224), 398, 874; Paul-André Lemoisne, *Degas et son œuvre*, Paris, 1946–49, I, p. 173; Reff 1971, p. 539; New York 1997b, no. 753 repr.; Reff 2011, p. 321; Salmon 2024, fig. 389, as anon. Φ?αδν



J.46.2586

J.46.2591 Mme de POMPADOUR, pstl ([Ernest] Claret, architecte; Paris, rue des Jeûneurs, Bonnefons de Lavialle, Laneuville, 16–19.XII.1850, Lot 158 n.r.). Lit.: B&W 399, ?attr.

J.46.2592 Mme de POMPADOUR (Paris, Cousin, Boussaton, 26.X.1854, Lot 53). Lit.: B&W 403, ?attr.

J.46.2593 Mme de POMPADOUR (Paris, Blot, 10–11.XII.1855, Lot 54). Lit.: B&W 400, ?attr.

J.46.2594 Mme de POMPADOUR (M. Gottraux, 47 rue Fontaine Saint Georges; offert au Louvre, 22.VII.1861, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.46.2595 Mme de POMPADOUR, pstl (Paris, Drouot, Oudart, 10.XII.1873, Lot 34 n.r., éc. de La Tour). Lit.: B&W 403, ?attr.

J.46.25955 Mme de POMPADOUR, pstl, esquisse (desc.: Duliège; Mme Sarrazin, née Flore-Joséphine Warluzèle, Paris, 1873; Charles Desmaze; don: ville de Saint-Quentin, liste, 4.XII.1900, no. 3; perdu). Lit.: Desmaze 1873, p. 23 n.r., en possession de Mme Varenne [*sic*]; Fleury 1900b, as for the Louvre pstl, dirty glass, but possibly to match the two preparations already in SQ; *Journal de Saint-Quentin*, 4.I.1901 [*v.* ESSAY and entry for abbé Duliège J.46.1672 for provenance]

J.46.2596 Mme de POMPADOUR, miniature/ivoire, ov., a/r La Tour (Paris, Drouot, Chevallier, 8.V.1885, Lot 79 n.r.). Lit.: B&W 403, ?attr.

J.46.2597 Mme de POMPADOUR (comte de Reiset 1888). Exh.: Paris 1888, no. 21 *bis*. Lit.: B&W 397, ?attr.

=*?pstl (comte de Reiset; Paris, Drouot, Lair-Dubreuil, Baudoin, 30.I.–3.II.1922, Lot 2), v. Boucher*

J.46.2603 ?Mme de POMPADOUR en Minerve, assis sur des nuages, coiffé du casque de Minerve, tenant le flambeau de la Philosophie (cabinet du roi; don: Janvier, horloger. Jules Janin, Passy). Lit.: Magnier 1904, pp. 18f, ??attr.

?Mme de POMPADOUR, 60x45 ov. (Maurice de Rothschild, Paris, 1909). Exh.: Paris 1908a, no. 51, no pl., v. Éc. fr., Allégorie de l'architecture, J.9.6645

J.46.2606 Mme de POMPADOUR, pstl, 61x46 ov. (Maurice Lyons, of Westminster Palace Gardens and Sydney, Australia, solicitor and mining entrepreneur; London, Sotheby's, 8.VII.1912, Lot 102 n.r.; £1/5/-; Harroway). Lit.: B&W 395, ?attr.

J.46.2607 Mme de POMPADOUR (Mme Boursin; vente p.m., Paris, Lair-Dubreuil, 28.VI.–2.VII.1921, Lot 218). Lit.: B&W 403, ?attr.

J.46.2608 ?[??]Mme de POMPADOUR, pstl/ppr, 30x24 ov., inscr. ↙ "Mme la Comtesse/Peinte Par/Delatour" (Louvre, inv. RF 54682. Comte de Ganay 1883; marquise de Ganay 1908; Paris, Georges Petit, Lair-Dubreuil, 8–10.V.1922, Lot 25 repr., as of "comtesse de X…", est. ₹30,000, ₹33,100; Paulme. Paris, Drouot, Fraysse, 2.IV.2008, Lot 96 repr., est. €30–40,000, €40,000 [=€48,000], préempté). Tech.: chain lines appear vertical. Exh.: Paris 1883b, no. 176 n.r., as "tête de femme"; Paris 1908a, repr. p. 39; Paris 2018. Lit.: Dayot 1904, p. 321 repr.; Dreyfus 1909, repr.; MacFall 1909, repr. opp. p. 206, inconnue; *New York times*, 9.VI.1912, repr.; B&W 402, fig. 94, as of Pompadour, the inscr. just "peinte par Delatour"; *Gazette Drouot*, 21.III.2008, p. 113 repr.; Prat 2017, p. 233 n.r.; Salmon 2018, no. 91 repr.; Jeffares 2018g; Jeffares 2018h repr., ??Pompadour, ?attr.; Salmon 2024, fig. 390 Φα?δσ



J.46.2608

LARGER IMAGE

J.46.26083 =Mme de POMPADOUR, pstl (seen 1883). Lit.: Magnier 1904, p. 19f, seen in a retrospective exhibition, attr. La Tour; the features of Pompadour recognised, although certain details differ

J.46.2609 Mme de POMPADOUR, m/u. Lit.: Salmon 2018, p. 192, inferred from postscript to letter of 10.X.1756 from Kaunitz to Mme de Pompadour referring to awaited portrait

J.46.261 Mme de POMPADOUR, Kniestück in blauem, augeschnittenem Kleid mit Spitzenärmeln, auf einem Stuhle sitzend, pstl, 96x82 (Grimaldi, de Cadix & al.; Berlin, Lepke, 14–15.X.1913, Lot 373 n.r., von J. Latour; DM270). Lit.: B&W 396, ?attr.

J.46.2611 ??Mme de POMPADOUR, dame aux yeux bruns, en bergère, une houlette à la main, pstl, 54x44 (baron de Beurnonville; Paris, 3 rue Chaptal, Pillet, 9–16.V.1881, Lot 123 n.r., ₹3000; Anatole-Auguste Hulot; vente p.m., Paris, Georges Petit, Chevallier, 9–10.V.1892, Lot 159 repr., ₹6250; de Courval. La marquise de Ganay, née Ridgway, 1909; Paris, Georges Petit, 8–10.V.1922, Lot 24 repr., as of Pompadour, est. ₹60,000, ₹47,000; Otto Sebastian Bemberg [(1857–1932)], Paris, 1928; desc.: French PC 2003). Exh.: Paris 1908a, no. 43, pl. 33; Paris 1927a, no. 47, pl. XLIX-71. Lit.: Arthur-Léon, baron Imbert de Saint-Amand, *The women of the court of Louis XV*, Boston, 1892, Goupil clr gravure repr., frontispiece; Dreyfus 1909, p. 1 repr.; MacFall 1909, repr.; *New York times*, 9.VI.1912, repr.; B&W 394, fig. 24; Guth 1952, p. 45 repr.; Versailles 2002, p. 509, as La Tour, ??Mme de Pompadour; Salmon 2024, fig. 391 as La Tour?, inconnue Φ?δ



J.46.2611↘

LARGER IMAGE

J.46.2612 ~cop., pstl (Paris, Drouot, René Lyon, 4.III.1914, Lot 215 n.r., anon.)

J.46.26125 ~cop., pstl, 63.5x48.3 (sale, n/k, 15.XI.2004, as école de Fragonard, inconnue) φκ

J.46.2613 ~cop., aux yeux bleus, pstl/ppr, 54.6x44.4 (San Francisco, Bonhams, 17.V.2005, Lot 45 repr., as Éc. fr., shepherdess, est. $2–3000) φκν

J.46.2613



J.46.2615 ~cop., pstl, 58x44.5 ov. (Paris, Tajan, 4.XI.2011, Lot 92 repr., with pseudo-pendant, a/r La Tour, est. €2–3000) φκ

J.46.2617 ~cop., pstl, 45.7x30.5 (Ilkley, Hartley's, 4.XII.2013, Lot 547 repr., as éc. fr. XVIIIe, est. £500–700; Ilkley, Hartley's, 26.III.2014, Lot 422, est. £300–500) φπ

J.46.26171 ~cop., pstl, 40x33 (Paris, Drouot, Chayette & Cheval, 3.VII.2017, Lot 105 repr., anon., inconnue, est. €150–200) φπν

J.46.26172 ~cop., pstl, 70x58 (Paris, Drouot, Herbette, 23.VII.2017, Lot 50 repr., as éc. fr. XIXe, inconnue, with pseudo-pendant, Vigée Le Brun, autoportrait au chapeau de paille, est. 800–1200) φπν

J.46.26173 ~cop., pstl, 54x45 (Lyon, de Baecque, 16.V.2019, Lot 455 repr., as éc. fr. XVIIIe, inconnue, est. €150–200) φπν

J.46.26174 ~cop., pstl, 34x25 (Paris, Drouot, Delon Hoebanx, 22.V.2019, Lot 10 repr., as éc. fr. XIXe, inconnue, est. €200–300) φπν

J.46.26175 ~cop., pstl (PC 2023) φκ

J.46.26176 ~cop., pstl, 33.5x23.5 (Brest, Adug'Art Quimper, 25.VII.2023, Lot 92 repr., est. €80–120) φπν

J.46.26177 ~cop., pstl, 55x46 ov. (La Flèche, Cyril Duval, 15.II.2025, Lot 23 repr., anon., inconue, est. €100–200) φκ

J.46.2619 ?[??]Mme de POMPADOUR, le fond haché de bleu, préparation/ppr. jaune, 36x26 ov. (acqu. a.1857, Ir10, Goncourt; visible in Fernand Lochard photograph of Goncourt cabinet, 1883; Paris, Drouot, 15–17.II.1897, Lot 155; Ir3200; Bourdariat, pour comte Greffulhe; comtesse Greffulhe, née Caraman-Chimay 1916. Paris, [?]27.XI.1971, Lot 45 repr., attr., Ir5500). Exh.: Paris 1916, no. 39, pl. XVI. Lit.: B&W 391 = 602, ?attr.; Ananoff 1983, p. 55, atelier de La Tour; Launay 1991, no. 171 n.r.; Salmon 2024, fig. 392, as anon., inconnue [??attr.] Φ??α?δ



J.46.2619

J.46.26192 ~grav. Jules de Goncourt, reversed. Lit.: Launay 1991, fig. 193

J.46.2621 Mme de POMPADOUR, préparation, 30.5x23 (Monaco, Sotheby's, 22.VI.1985, Lot 164, Ir120,000)

J.46.2622 ?Mme de POMPADOUR, pstl, 46x38, inscr. monogram, 1761 (Luzern, Fischer, 29–31.V.1990, Lot 2138 n.r., SwIr5000)

J.46.26221 Mme de POMPADOUR, m/u. Exh.: Paris 1945a, no. 64 n.r.

J.46.26222 Mme de POMPADOUR, pstl, 34x26 (Paris, Feletin, 26.IV.1998, Lot 73 n.r., est. Ir7650)

Mme Préville

J.46.2623 Mme **PRÉVILLE**, née Madeleine-Angélique-Michelle Drouin (1731–1794), de la Comédie-Française, [tableau], 72x58 (M. de Villars; Paris, Pillet, 1.V.1874, Lot 66, Ir2000). Lit.: B&W 406, ?attr.

Mme de PRIE, *v. DU P…* J.46.1691

Le comte de Provence 1763

Louis-Stanislas-Xavier, **comte de PROVENCE**, futur Louis XVIII (1755–1824), roi de France. The elder of Louis XVI's younger brothers, the comte de Provence was not formally reçu as chevalier de l'ordre du Saint-Esprit until 7.VI.1767, but by convention was allowed to bear the insignia from birth. He became chevalier de l'ordre du Toison d'or on 26.VII.1767, and grand-maître de Saint-Lazare et de Notre Dame du Mont Carmel in 1773. A very rich iconography includes pastels by Blanchard de Farges; Boze; Brandon; F.-H. Drouais; Drague; Ducreux; Frédou; Hall; Hoin; Isabey; Labille-Guiard and Éc. fr.; oils by Callet; Gros; Le Clerq; Robert Lefèvre; Louis-Michel Van Loo; Vigée Le Brun; miniatures by Augustin; Dumont; Sicardi; Sompsois; and a bust by Boizot.

The pastel is unusual in La Tour's œuvre as being oval, and of depicting a child. It is the only oval among the nine La Tour royal portraits shown in Durameau's *Inventaire des tableaux du cabinet du roi…à Versailles* (1784).

In 1940 the Louvre pastel was noted as "assez détendu"; the canvas has been transferred from its strainer to card.

J.46.2624 Louis-Stanislas-Xavier, comte de PROVENCE, pstl/ppr bl./toile/carton, 56x48.9 ov., 1762, Salon de 1763, no. 66 (Louvre inv. 27617. Louis XV; Versailles 1784; Louvre inv. 1815–24, no. 31, as anonyme, Dauphine père de Louis XVIII, ovale, Grand Trianon. Dep.: Banque de France 1939–40). Tech.: formerly on a strainer; restored 2004 by Marianne Bervas and Valérie Luquet and 2017 by Sophie Chavanne. Frame: one of the very few oval La Tour pastels, no doubt in the same frame as in Durameau's 1784 illustration to the *Inventaire des tableaux du Cabinet du Roi, placés à la Surintendance de Sa Majesté à Versailles*. Exh.: Paris 1838–45, no. 1053, anon., as of Louis le dauphin ou no. 1056, as of Louis-Joseph-Xavier; La Tour 1930, no. 21; Paris 1949, no. 40; Paris 1957a, no. 50; La Tour 2004c, no. 15 repr. clr; Paris 2018. Lit.: Anon. 1763d; Durameau 1784; La Rochenoire 1853, ?p. 61; Reiset 1869, no. 815, as of Louis de France, fils de Louis XV; Champney 1891, p. 269; Babin 1901, as of Louis XV enfant; Moreau-Vauthier 1901, p. 208 repr.; Tourneux 1904a, repr. p. 37, as of Louis le dauphin; MacFall 1909, repr.; MacFall 1911, frontispiece; Ratouis de Limay 1925, p. 36, pl. 32; B&W 407, fig. 15; Bouchot-Saupique 1930, no. 49; Leroy 1938, fig. 45; Guth 1952, repr. p. 47; Золотов 1960, pl. 14; V. & L. Adair 1971, p. 95 repr.; Monnier 1972, no. 77; Debrie & Salmon 2000, p. 102, ill. 42; La Tour 2004a, p. 34, fig. 18; Versailles 2006b, fig. 61; Adrien Goetz & Claudette Joannis, *Bijoux*, 2008, no. 2 repr.; Salmon 2018, no. 96 repr.; Jeffares 2018g; Jeffares 2018m; Salmon 2024, fig. 361 [In 1940 noted as "assez détendu"; the canvas has been transferred from its strainer to card] Φσ



J.46.2624↘
LARGER IMAGE

J.46.2625 ~ grav. R. A. Muller for Champney 1891, p. 269

J.46.2626 ~cop., pstl, 54x45 ov. (Rome, Palazzo di Venezia, inv. 8600. Legs Wurts 1933). Exh.: Rome 1988, pp. 209ff. Lit.: Debrie & Salmon 2000, p. 138, n.33 φκ

J.46.2626



J.46.2628 ~[?cop.], pstl, 54.5x44.5 ov. (London, Christie's, 4.V.1901, Lot 78 n.r., as of Louis XV, when a boy, in pink dress, powdered hair, wearing the order of the Saint-Esprit, 8 gns). Lit.: B&W, *s.no.* 28, ?attr., as of duc de Berry, futur Louis XVI

J.46.2629 =?royal prince, in pink dress and blue sash, pstl, 52.5x37.5 ov. (Emile Wertheimer; London, Sotheby's, 20.V.1953, £60; Lucas)

J.46.26296 ~cop., pstl, 54x44.5 ov. (Nürnberg, Klinger, 11.III.1977, Lot 876 repr., attr. Nattier, of Louis XVI, with pseudopendant, unidentified sister, manner of Nattier, est. Ir30–40,000) φκν

J.46.263 ~cop., gch., 50x45 ov. (Paris, Drouot Richelieu, Wapler, 4.VII.1996, Lot 302 repr., with another, manner of Nattier, est. Ir8–12,000). Lit.: Debrie & Salmon 2000, p. 138, n. 33 φκ

J.46.2631 ~cop., pstl, 52x42 (Paris, Coutau-Bégarie, 22.VI.1998, Lot 148 repr., est. Ir30–40,000) φκ

J.46.2631



J.46.2633 ~cop., pstl, 53x44 ov. (Paris, Rieunier, Bailly-Pommery, 25.II.2000, Lot 87 repr.) Φκ

J.46.2633



J.46.2635 ~cop., 50x46 ov., c.1855 (Sarasota, Ringling Museum of Art, SN 968. Don Mrs M. Catherine Wilman, in memory of Donald Grant Wilman, 1978, with pseudo-pendant a/r Nattier, J.554.346) φκ

J.46.2635



J.46.2637 ~cop., pstl, 61x45 (Chaalis, abbaye royale, fondation Jacquemart-André, inv. 2609, S936) φκσ

J.46.2637

Photo courtesy Institut de France



J.46.2638 ~cop. Dailly, min./tabatière (Baltimore, Walters Art Museum). Lit.: Hugues 2004, p. 71 repr.

J.46.2641 ~cop., pstl/ppr, 55x46.5 ov. (Paris, Drouot, Boisgirard, 16.VI.2010, Lot 16 repr., éc. fr., Louis XV, est. €600–800) φκ

J.46.2643 ~cop. Alexis Axilette (1860–1931), pstl, 51x41 ov., s (Paris, Drouot, Pescheteau-Badin, 6.V.2011, Lot 8 repr., est. €300–400) φκ

J.46.2645 ~cop., pstl, 53x42 ov. (Paris, Drouot, Millon, 11.V.2011, Lot 327, est. €600–800) φκ

J.46.2645



J.46.2647 ~cop., pstl, 52x45 ov. (Paris, Drouot, Coutau-Bégarie, 3.IV.2013, Lot 263 repr., est. €2–3000) φκ

J.46.2648 ~cop., pstl, 52x43 ov. (Montbazon, Rouillac, 7.VI.2014, Lot 102 repr., est. €1200–1500) φκ

J.46.2649 ~cop., pstl, 53x43 ov. (Dorchester, Duke's, 25.IX.2014, Lot 52 repr., anon., est. £200–400) φκ

J.46.2651 ~cop., pstl, 54x44 ov. (Saint-Cloud, Le Floc'h, 8.II.2015, Lot 14 repr., fin XVIIIe/début XIXe, est. €1300–1500) φκ

J.46.2655 ~cop., pstl, 54x46 ov. (Paris, Drouot, Daguerre, 9.XII.2015, Lot 78, est. €1000–1200) φκ



J.46.2655

J.46.2657 ~cop., pstl, 54x45 (Paris, Drouot, Millon, 1.IV.2016, Lot 132 repr., est. €600–800; Paris, Drouot, Millon, 13.VI.2018, Lot 37 repr., est. €600–800) φκ

J.46.265702 ~cop. James Wells Champney, pstl, 77.5x57.2, s (Dallas, Texas, Heritage Auctions, 10.XII.2016, Lot 63268 repr., with pendant, a/r Kucharski, Louis) φκ

J.46.26571 ~cop., pstl, 54x46 (Les Andelys, Thonier, 7.XI.2020, Lot 17-1 repr., XIXe, anon., inconnu, est. €400–600) φκν

J.46.26572 ~pastiche, pstl, 26.5x18,5 (Paris, Rossini, 24.VI.2021, Lot 7 repr., goût du XVIIIe, anon., as of Louis XV, est. €500–700) φπν

J.46.26573 ~cop., pstl, 59.7x48 (Ilkley, Hartleys, 1.XII.2021, Lot 414 repr., est. £300–500) [new attr.] φκν

J.46.26574 ~cop., pstl/ppr, 38.5x28 ov. (Neuilly-sur-Seine, Aguttes, 2.V.2022, Lot 44 repr., éc. fr. c.1880, est. €300–400) φκ

J.46.26575 ~cop., pstl, 53x45 rect. (Montargis, Baron, 28.I.2023, Lot 507 repr.) φκν

J.46.26578 ~pastiche of head, with different coat etc., pstl/ppr, 46.5x38 (PC 2022, *olim* attr. Fredou) φπν

J.46.2658 ?~cop. as of Dauphin de France, pstl, 56x43 ov. (Edward Collings Knight, Jr; Philadelphia, Freeman, 30–31.III.1932, Lot 69 n.r.) [new identification, ?; ?attr.]

J.46.26572 ~pastiche XIXe, pstl/ppr, 55.5x47, sd *verso* illisible "Baufils fecit 1845", estampillé "10/TOILE LIGNEUSE" [par Colson] (Bonn, von Zengen, 15–16.III.2024, Lot 1694 repr., est. €120) φπ

J.46.26573 ~cop. XIXe, 66x55 ov., pnt. (Versailles Osenat, 5.V.2024, Lot 50 repr.)

La comtesse de Provence

J.46.2659 La comtesse de **PROVENCE**, ov. (C. Leber; Orléans, Swagers, Herluison, 4.VI.1860, Lot 46). Lit.: B&W 408, ?attr. [?= one of the Boze repetitions]

Mlle Puvigné c.1750

Mme Jean-Baptiste d'Albessard, née Louise-Claire Hamoche-Puvigné, dite Mlle **PUVIGNÉ** (1735–1779), danseuse à l'Opéra. Her biography is rather obscure (the spellings Puvigné and Puvigny are both found, the latter as inscribed by La Tour on his préparation), but the family background as established by Jeffares 2021a (*q.v.* for full discussion and references) is of some interest and relevance to La Tour's clientele.

Louise-Claire, "Mlle Puvigné" was the daughter of a danseuse at the Opéra who used the same name (and with whose early performances the records are confused); her biological father was the actor Jean-Baptiste Hamoche. Her close relations included an uncle, Vincent-François Martenne de Puvigné, an infantry officer and commandant de l'Ile de Rodrigues, and half-sister Julienne-Nicole Sabatier, the actress Julie, who married Louis-Gabriel Cabre de Bercaville, lecteur to the maréchaux de Saxe and then de Löwendal. Her great-grandfather, also Vincent Martenne de Puvigné, was a chantre and ordinaire de la musique du roi, and one of her great-uncles was baptised at Saint-Germain-en-Laye in 1678 with the Grand Dauphin and queen, Marie-Thérèse d'Autriche, as godparents.

Brought up in Lyon, she débuted in Paris as a danseuse à l'Opéra-Comique at the Foire Saint-Laurent in 1743 at the age of 8 in Favart's *L'Ambigu de la folie*, dancing with Noverre in a production in which her father was the lead actor. A pupil of Marie Sallé (*q.v.*), she was première danseuse in Rameau's *Les Indes galantes* 1749 and in *Les Fêtes de Polymnie*. She was also "*l'une des étoiles du théâtre des* Petits Appartements à la cour" according to the file in the Bibliothèque de l'Opéra.

She made a sufficient impression for Mme de Graffigny to call her "ma petite merveille" in a letter of 12.VI.1744. Voltaire mentioned her, rather obscurely. The scandal sheets of the day (e.g. Capon, *Les Vestris*, 1908, *passim*) reported romantic liaisons, but it is police inspector Meunier's reports (Bibliothèque de l'Arsenal) which provide the most detail of a succession of lovers. Her mother is said to have sold her virginity for a few louis and a gold watch to the marquis de Courtenvaux; he was succeeded by Mazade, the prince de Soubise, the marquis de Voyer, the duc de Luxembourg, Graf Kaunitz, comte Mnizech, Fontanieu père et fils and Masson de Maisonrouge.

Eventually, on 8.VIII.1760, in Paris, Saint-Eustache, she married Jean-Baptiste d'Albessard (1716–1794), avocat général au parlement de Bordeaux, having already borne him two children; two more followed, one of whom received preuves de noblesse from Chérin in 1787. Louise-Claire died and was buried at Versailles (paroisse saint-Louis, 29.VIII.1779); among the witnesses was the cellist and composer-Pierre Talon.

A date of c.1750 is plausible for La Tour's préparation, which conforms to Meunier's description of her "agée d'environ dix huit ans, petite, brune, bien faite, le nez acquilin, assés jolie." Nothing is known of the circumstances of its execution, nor is there anything to indicate that La Tour progressed to a finished portrait.

A costume drawing by Louis-René Boquet (Bibliothèque-musée de l'Opéra, inv. 14514, D2160-4) shows Mlle Puvigné in an elaborate taffeta dress with paniers.

J.46.266 Mlle PUVIGNÉ, préparation, pstl/ppr, 32x24, inscr. ↑ "puvigny" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 60 [inv. 1849, no. 39]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: "taches dans le fond", rapport du 23.XI.1945 after return from Sourches; restored in mid-twentieth century in Lepeltier studio (photo). Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Maubeuge 1917, no. 90; La Tour 1930, no. 52. Lit.: Lapauze 1899, no. 39 repr.; Fleury 1904, no. 39; Erhard 1917, no. 73 repr.; B&W 409, fig. 202; Fleury & Brière 1932, no. 47; Sutton 1949, pl. XXXVIII; Fleury & Brière 1954, no. 46; Debrie 1983, p. 58 repr.; Debrie 1991, pp. 161ff repr.; Graffigny 1997, V, p. 306 repr.; Debrie & Salmon 2000, p. 188, ill. 103; Cabezas & al. 2008, p. 14 repr.; Jeffares 2021a; Salmon 2024, fig. 290 Φσ



J.46.266↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2661 ~cop. Henri-Patrice Dillon, dessin. Lit.: Champfleury 1886, p. 77 repr.

J.46.2663 ~cop., pstl/ppr br., 32.5x24.5 (London, Christie's, 9.IV.1990, Lot 197 n.r., a/r La Tour est. £300–500; London, Phillips, 12.XII.1990, Lot 130 repr., as autograph, est. £8–12,000) Φκσ

J.46.2663



J.46.2664 ~cop. P. Flayelle, pstl/ppr, 62x51 (Saint-Quentin, Moro-Delobeau, 21.VII.2017, with others, est. €20–30) [new identification] φκν

J.46.26641 ~cop., pstl/ppr, 28x19 (Bletchingley, Lawrences, 5–7.VI.2018, Lot 1543 repr.) [new identification] φπν

J.46.26642 ~cop., pstl, 32x23 (Oxford, Mallam's, 27.II.2019, Lot 393 repr., studio of La Tour, with pendant Camargo, est. £1000–1500) φκ

J.46.26421 ~cop., pstl, 33x24 (Agen, Guyenne, 4.XII.2021, Lot 49 repr., with pendant Bourgogne J.46.13502, est. €200–300) φκ

J.46.26643 ~pastiche, pstl, 32x23 (Middle Claydon, Claydon Auctioneers, 6–8.X.2021, Lot 1895 repr., anon. 20th century, unidentified, est. £40–60) φπν

J.46.26644 ~cop., pstl, 36x26.7 (Sarah Hunter Kelly, New York; New York, Christie's East, 20.XI.1982, Lot 78. New York, Stair, 18.V.2023, Lot 64 repr., est. $800–1200) φκ

J.46.26645 ?~La Peslin [sic], première danseuse de l'Opéra, préparation, s, "crayon" (lettre d'une inconnue de 8 rue Georges-Ville à Maurice Tourneux c.1904)

J.46.2665 Mlle PUVIGNÉ, m/u, 61x48 ov. (Edward Brandus; New York, Fifth Avenue Art Galleries, Silo, 17–18.IV.1907, Lot 66, $170; C. Lomig). Lit.: B&W 410, ?attr.

J.46.2666 ~cop., pnt., 45x33 (H. W. Underdown; London, Sotheby's, 28.I.1926, Lot 50, as of Mlle Putigny of the Paris Opera, as autograph, £27; Ramsey). Lit.: B&W, *s.no.* 410, vendor as Anderlovn

Mlle Quinault

J.46.2667 [?]Jeanne-Françoise **QUINAULT** (1700–1783), actrice, tenant une colombe. Lit.: B&W 411, ?attr. [??; ?cop. a/r La Tour a/r Carriera, Saint-Quentin, LT 98]

J.46.26671 ~grav. Pirodon, lithograph. Lit.: *L'Artiste*, .X.1860, repr.; Graffigny 1992, III, p. ii repr.

J.46.26671



=?Mlle QUINAULT, debout, tenant une colombe, les épaules et les bras nus, les cheveux poudrés, serrés par un ruban bleu et ornés de fleurs. C'est la seconde sœur de l'actrice Quinault, Marie-Anne Quinault…, (Arsène Houssaye; vente p.m., Paris, Drouot, Chevallier, 22–23.V.1896, Lot 188) [v. Carriera, J.21.0895]

~Le Désir de plaire, version with alterations, grav.: Le Campion a/r François Boucher