NEIL JEFFARES, MAURICE-QUENTIN DE

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CATALOGUE

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Part IV: Named sitters M–Q

La marquise de M***

146.2195 La marquise de M*** (Gonzalez de Labbéy 1684). Exh.: Palais-Royal 1864, no. 798. Lit.: B&W 299, platr.

La comtesse de M***


La vicomtesse de M***

146.2197 La vicomtesse de M*** (Paris, 10.III.1845, Lot 13). Lit.: B&W 300, platr.


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 mayor of Saint-Quentin of 28.VIII.1776 beside which his own portrait was to hang: “ce n’est pas un des meilleurs pastels” de La Tour; [Élie Fleury], “Buste ou pastel?”, no. 5519, Billau 22.XII.1921, Archives départementales de l’Aisne, AD 02, Sér. 15 R 1219, dossier no. 32;... un des bouffons italiens: je serai là en gaie et triste compagnie”;

La comtesse de Mailly

146.2189 La comtesse de MAILLÉ, née Louise-Julie de Mailly-Nesle (1710–1753), 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 nr.

Mme de Maintenon

146.221 [La marquise de MAINTENON, née Françoise d’Aubigné (1635–1719), dans le costume de Saint-Cyr [sic]... un des bouffons italiens: je serai là en gaie et triste compagnie”; Estève, 20.IX.1806, no. 9, Manelly; legs 1807). Exh.: Maubeuge 1917, no. 51 repr.; B&W 302, platr.

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.X.1752 with Manelli, and contributed to the celebrated quartet between the bouffonistes and lullistes.

146.2201 Pietro MANELLI, jouant dans l’Opéra du Maître de Musique [de Pergolesi] le rôle de l’impressario [Collaggiani], pâté/pâte bl., 45x36, c.1752, Salon de 1753, no. 91 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 20... un des bouffons italiens: je serai là en gaie et triste compagnie”; Estève, 20.IX.1806, no. 9, Manelly; legs 1807). Exh.: Maubeuge 1917, no. 51 repr.; La Tour 1930, no. 45; La Tour 2004a, no. 48 repr. cfr.; n.e. Lit.: d’Membrat, 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”;

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Nicolas de Marescot


Marquer

Angélique de Marescot (Thierry, château) [v. Éc. fr., 19.2.2001]

Nicolas de Marescot


Margerin

Pierre-Alexandre-François MARGERIN du Metz (1735–1803), maire de Saint-Quentin en 1777, premier lieutenant civil, de ¾ à dr. jusqu’à la taille, perruque blanche, veste bleue, pstl, inscr. reconnu "M. Margerin, conseiller...", exécuté par Mr Latour en 1776" (PC 2019) [9]

Marie-Antoinette

MARIE-Antoinette, reine de France (1755–1793), pstl (X; Paris, Durand, 30.XII–1.XI.1846, Lot 46; Lit.: B&W 316, ?attr.

Marie-Christine de Saxe

Maria Christina Anna Theresia Salomata Franziska Xaveria von Sachsen, princesse MARIE-CHRISTINE de Saxe (1735–1782), abbess of Saint-Pierre de Remiremont in 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. In 1764 she was elected coadjutor to Anne-Charlotte de Lorraine, abbess of Remiremont, and succeeded in 1773 to this quasi-sovereign role. She died in Schlöß 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 preparation 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 of Saxe en nymphe des eaux de Plombières, by Jouffroy (musée de Remiremont) was done the same year as the La Tour, and shows a similar face somewhat idealised.

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. 1763; Bapst 1883, p. 156; B&W 481; Debrée & Salmon 2000, p. 104

La princesse MARIE-CHRISTINE de Saxe, préparation, pstl, Paris, 1762, no. 51; Debrée & Salmon 2000, p. 104, ill. 45; Bapst 1883, p. 156; B&W 481; Debrée & Salmon 2000, p. 104, ill. 45; La Tour 2004a, p. 140, fig. 1 Φ
Marie-Josèphe de Saxe 1747–61

Marie Josepha Karolina Eleonore Franziska Xavera 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.I.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. 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 doublet 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 Stanislaw Leszczynski 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 (Débré reasonably found melancholy and nostalgia); J.46.2227 and J.46.2227 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.46.2251 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.

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?

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 critic the portrait of the dauphine together with that of the dauphin.

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

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

146.2225 MARIE-JOSÈPHE de Saxe (comm. Le Normant de Tournchem 1747; achevé 1748). Lit.: La Tour 2004a, p. 28 n.r.
146.2225 bis préparation, dessin inachevé, tête, ptd/jpr gr, 64x54, c.1747 (Louvre, mounted as backing board to 146.2260 Marie Leszczyńska, inv. 27618 btl.). Exh.: Paris 2018. Lit.: Salmon 2018, fig. 55; Jeffares 2018g [association suggested Ólafur Þorvaldsson 2018]
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J.46.22252 ~cop., miniature/pchm, 4.9x5.9 ov (T. P. Barbard; Geneva, Sotheby’s, 12.XI.1980, Lot 152; Dr Erika Pohl-Störher; London, Sotheby’s, 29.IV.–7.V.2020, Lot 144 repr.) [new attr.]


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.46.22226 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. 325 repr.


J.46.22229 ~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 Perceve et Serpente, chés M’ Segain Procureur au Parlement”. Lit.: La Tour 2004a, p. 135 fig. 3


J.46.2224 ~cop., pstl/ppr, 62x51 (Vienna, Dorotheum, 16–17.V.2009, Lot 141 repr., with pendant Maurice de Saxe, est. €1000–1500).

J.46.2228 ~grav. Petit

J.46.22288 ~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 Perceve et Serpente, chés M’ Segain Procureur au Parlement”. Lit.: La Tour 2004a, p. 135 fig. 3


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Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

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J.46.2242 MARIE-JOSÈPHE de Saxe au collier de perles, tenant un éventail, pastel/bl./toile/châssis, 65.5x54.4, 1756–60, Salon de 1761, no. 47; conservation 2003 (Louvre inv. 27623. Louis XV. Versailles 1784. Dep.: 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-Sausique 1930, no. 47; E. & J. de Goncourt 1948, pl. 51, as de Marie Leczinska; Monnier 1972, no. 69; Pupil 2000, fig. 7; Salmon 2018, no. 94 repr., identifying saint Jean Népomucène medallion; Jeffares 2018g [in 1940 “très légers points noirs suspects” noted] Φσ

J.46.2244 ~cop., pastel, 61x46 (Bordeaux, mBA, inv. B 5738. Legs Demons 1927). Lit.: Lamoine 1942, pp. 76–79 repr.; Morinière 1987, no. 8 Φσ

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

J.46.22431 ~Saint-Aubin sketch from 1761 Salon livret, from sens of attentissement in prelims, annoté “palatine bleue/2 ordres rubans/rouge et noir/colier de grosses/ perles bracelet/de petits”. Lit.: B&W fig. 264


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

J.46.2249 ~Frédou pastel (Versailles, MV 3796). Lit.: La Tour 2004a, p. 29, fig. 11

J.46.22505 ~cop., with black feather in coiffure, min./bontonnaire, 2.6x3 ov. (Louvre inv. OA 6808. Legs Basle de Schlichting 1914). Lit.: Nocq & Dreyfus 1930, no. 109; Grandjean 1981, no. 254 repr., anon. [identified Olafur Børvaldsson]

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. 35626)

J.46.2252 ~cop., pastel, 60x46 (Grenoble, Sadle, 11.VI.2014, Lot 169 repr., anon., inconnue, est. €300–400 Φσ

J.46.2253 ~cop. (sans main) Louise Gallien, pastel, 26x19 ov. (Drouot online, 15.XI.2017, Lot 93 repr., with pendant dauphin, est. €300–400 Φσ

J.46.22531 ~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

J.46.22559 but the changes to costume make it impossible to identify specific source

J.46.22533 ~cop. XIX (with different costume), pastel/pchm, 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.; Erhard 1917, no. 75 repr.; Alfassa 1919, p. 132 repr.; B&W 328, fig. 203; Fleury & Brière 1954, no. 34; Debrie 1991, pp. 136ff, repr. p. 136; Debré & Salmon 2000, p. 97, n. 25 ill. 180; La Tour 2004a, p. 29, repr. p. 30, fig. 12; Salmon 2018, fig. 54 Φσ
Let us start with the tricky question of the determination of the identity of the foregrounded prince: duc de Bourgogne or duc de Berry. *Pae Debrée*, 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 bale in arms is most likely to be Madame Clotilde (born 9.x.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-Joséphine) 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 quacre (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 Lemoyn bronze in the Louvre (inv. MR3731); 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-Raphaëllé?). Its frontal 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.46.2209, 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 Lemoynes 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 Leszczyńska 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 Liévard’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 overdors
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 dauphin’s fauteuil) is strange, as is the combination of the dauphin’s court dress and mantle with the intimate gesture in holding her son’s hand. Curiously, while the Frédou oil portrait of the dauphine, 146.2249, takes its head, coiffure and single strand of pearls directly from 146.2242, 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 146.2250.

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 pencilled on the surface. If La Tour intended them to transfer for a second version, there is no trace.

146.2259 MARIE-JOSÉPHE de Saxe, dauphine, avec un de ses fils, le duc de Bourgogne ou le duc de Berry, with the Saint-Esprit, dans le fond un militaire de la garde suisse tenant un fusil, un deuxième prince &c., pol./pluseux feuilles ppr., 160x114, 1761, inachevé (Saint-Quentin, musée Antoine-Lécuyer, inv. LT17 [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’Ecole gratuite, 24.X.1815, “glace en trois parties”; dép.: Hôtel de ville 1822. Exh.: Maubeuge 1917, no. 35; La Tour 1930, no. 19; La Tour 2004b, no. 6 repr. Él. Lit.: Dréolle de Nodon 1856, p. 138 (“la dauphine faisant l’éducation de son fils en présence de toute la famille royale…matié en 1793”); Goncourt 1867, p. 358f; Bapst 1883, pp. 127f; Lapauce 1899, no. 85 repr.; Tourneux 1904a, repr. p. 105; Erhard 1917, no. 24 repr.; B&W 327, fig. 18; Fleury & Brière 1954, no. 35; Bury 1971, pl. 5; Debrie 1991, pp. 138ff, all as of duc de Bourgogne; Debrée & Salmon 2000, p. 97, n. 26, ill. 41, duc de Berry; Cazes 2004, p. 33 repr.; La Tour 2004a, p. 30, fig. 13, duc de Bourgogne; Hoisington 2006, duc de Berry; Germann 2015, fig. 11; Strasik 2017 Федр

Marie Leszczyńska 1747

Maria Karolina Zofia Felicja, dite Catherine-Sophie-Félicité MARIE LESZCZYŃSKA (Breslau 23.vt.1703 – Versailles 24.vt.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 deposed 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 plait 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 (e. 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’1914). Vien exhibited six small encaustic pictures in the 1755 salon. They have not survived; but some idea of the Tête de Vierge (Gachtgens & 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 Bélle, Gobert, Jouffroy, Santerre, 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 8902) 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 logeait chez Mgr le Dauphin "); the head corresponds precisely to the surviving pastel by La Tour (apart from the minor differences in outlook and scale).

So it is reasonable to infer that this pastel was the one mentioned in a list of commissions under Orly (AN O 1921a, 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 of 1747 where Léaudé 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 Saxx (J.46.2251) on the backing board suggests that the Louvre pastel reused material from an initial attempt for the earliest portrait of the Quentin collection, but presented by the administrators of the École des Beaux-Arts.

59.23.39) dated to the 1730s by LaTour 2004b, p. 31 repr.; Fumaroli 2007, repr. ; Tarabra 2008, p. 294 repr.; 26; La Tour 2004a, p. 23 repr.; Méjanès 2004, p. 38, detail repr. ; Fumaroli 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; Peronneau 2017, fig. 12; Salmon 2018, no. 89 repr.; Jeffares 2018g; Jeffares 2018m; Chéry 2019, fig. 2 Œ-
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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 pstl. ϕκ

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

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

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


J.46.2289 ~cop., m/u (France PC). Lit.: Monnier 1972, s.no. 67, n.r.

J.46.2292 ~cop., m/u (Paris). Lit.: B&W, s.no. 315, ?attr.


J.46.2305 ~éude, dessin, crayon, pntl (X, 7.v.1851, Lot 29, étude pour le grand portrait du Louvre). Lit.: B&W, s.no. 315, ζαττ.

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Marie-Thérèse-Raphaëlle d’Espagne

Marie-Thérèse, 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.

Maria Theresia

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

MARIE-THERESE, m/a [Prtnt.], 93x66 (comte de Beaumonville; vente p.m., Paris, Bonnefons, Gérard, 15–16.IV.1844, Lot 85). Lit.: B&W 330, as 15.IV.1844 [s.no.], ?attr.


MARIE-THERESE, pnt, 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 ₣300–400]

MARIE THERESA (London, Sulby's, 22.X.1884, Lot 494 repra.), v. Meynair, 15382.12

Mariette


Jean-Louis MARION de Lavau, pnt & pendant: épinon, né Marie-Denis de Caziez, v. Ét. juv., 19.22365
Marival-Prezinsac

J16.2354 La marquise de MARIVAL-PRESINSAC, m/u (Gilbert Kahn a.1945; procedure close 4.II.1961). Lit.: Répertoire des biens spoliés, tewn *194, OR08 no. 30,350 n.r.

Pierre Carle de Chamblain de Marival-Aux. Lit.: B&W 333, latre. [s. Fl. Drouais, J.282.12] [Image 332x342 to 528x589]

Marmontel

Jean-François MARMONTEL (1723–1799), de l’Académie française, historigraphe 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 Marmontel supplied verses to La Tour’s portraits of Rousseau and d’Alembert that were mentioned by several critics. In 1768 Marmontel supplied verses to La Tour’s portraits of d’Alembert that were mentioned by several critics.

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’Hémeris’s police report (1748) described him as “grand, assez bien de figure et fort pale”, and mentions that he was associated with Mlle Verrière’s, Maurice de Saxe’s mistress, and subsequently la Clairon. In 1768 he succeeded d’Alembert as secrétaire perpétuel of the Académie française. He was made a membre du Conseil des anciens in 1797. His Mémoires are of great interest.

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-Auban-sur-Gaillon (Eure); his inv. AN MC/XCV/441.

Mme Masse c.1755

Mme Grégoire-Nicolas-René MASSE, née Marie-Catherine Dubloquet de Réals (1724–1793). From a family of noblesse de l’époque, 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.

J16.2354 J16.2354 J16.2354 Mme MASSE, née Marie-Catherine Dubloquet de Réals, en robe bleue, pstl, 112x96 (le sujet; sa nièce, la marquise de Juigné, née Anne-Éléonore-Eulalie Dubloquet de Réal (~1803); desc.: marquis de Juigné, Paris, 1908, 1971). Exh.: Paris 1908a, no. 61, pl. 49. Lit.: Brière & al. 1908, p. 231 n.r.; Tourneux 1908b, repr. opp. p. 12; Guiffrey 1908, p. 644 ("l’événement sensationnel de l’Exposition, car c’est à coup sûr une des œuvres les plus complètes et les plus typiques du maître"); Lemoine 1908, p. 13 repr.; Tourneux 1908b, repr. opp. p. 8; Labat 1909, p. 309; “la place d’honneur donnée à ce beau pastel…me semble pas contestable”; B&W 336, fig. 177; Bury 1971, pl. 32; Willk-Brocard 2017, pp. 78, 164 n.r., suggests as inspiration for pastel by Jean Baptiste Restout Φ

J16.2361 Lräume

J16.2361 ~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). Exh.: Maubeuge 1917, no. 99, as of Mme J.-B. Masse; La Tour 1930, no. 33. Lit.: Lapauze 1899, no. 49 repr.; Tourneux 1908b, p. 8 repr.; Erhard 1917, no. 8 repr.; B&W 337, fig. 182; Fleury & Brière 1954, no. 37; Bury 1971, pl. 38; Debrie 1991, pp. 142ff repr.; Percival 1999, pl. 6b; Debroe & Salmon 2000, p. 222, ill. 153 Φ

Charles Maron, n. Channemaron

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J.46.2348 ~préparation, 36.5x29, inscr. “Point par de la Tour” (Mme A. Fœuard) or Fjelret], Paris, Drouot, 10–15.V.1909, Lot 675 repr., fl.6500; Stroiling, Dr Piogey, “M. Ch...”? [Charles Oulmont, Saint-Cloud] 1927–28; seized ERR a.1944; restituted [réglément par indemnité]. Monaco, Sotheby’s, 8.I.1981, Lot 113 repr., est. fr.50–70,000, [?b/i, fr18,000]; Monaco, Sotheby’s, 16.vi.1989, Lot 566 repr., €25,000, 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, OBHP no. 32,118; Lost-Art-ID 583559 Φβ.

J.46.2349 ~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., fl.295; Marie-Joseph-François Mehmed, v. Said


Mlle de MENON, v.q. Dame en rose (Boston); Inconnue no. 3 (Saint-Quentin)

Mauduit

Mercenier

146.236 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

146.236 J.46.236 Louis-Sébastien MERCIER (1740–1840), écrivain, 44x36 (Marcille; desc.: M. C. Pierre Chévrier, Paris, 1928). Lit.: B&W 338, fig. 52, subject resembles Rouillé de l’Étang, e. 146.2738 [attr.] Φας

Mesdames de France


Mme de Meulan d’Ablay


??Miger


Mirabeau


Les Mirleau de Neuville c.1758

Louis-Antoine MIRLEAU DE NEUVILLE (1701–1780), fermier général 1758. He married Adélaïde-Julie (1728–1780), daughter of Jean-Chars Garnier d’Isle (g.s.). She was portrayed by Pigalle (with her sister (marble; Getty); by Carmontelle, with her husband, and by Nattier, as Minerva (Birmingham, Alabama); the features are consistent with the La Tour pastel J.46.2368. Whether J.46.2368 is a true pendant is uncertain. The wig suggests an earlier date. 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).

Jean Monnet 1756

Jean-Louis MONNET (1703–1785), écrivain, entrepreneur et directeur de l’Opéra-Comique à Paris en 1743 et 1753–58. Bankrupt in the 1740s, he travelled to England before returning to Paris to greater success. Through the Opéra-Comique he was close to a good number of La Tour sitters. He also retained connections with the English theatre: Garrick 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).

The primary version 146.2377 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 146.1565, and surely represents one the few known examples of La Tour’s attempt to avoid fixing. This, with its rare label 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 146.2385 in Saint-Quentin reveals its status as a copy in a timid recreation of individual strokes in the original, and a fully worked background and costume that would be pointless in a préparation.

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Montaigu

Marc-René, marquis de Montalembert (1714–1800), mestre de camp de cavalerie, gouverneur de Villeneuve d’Avignon, associé-libre de l’Académie royale des sciences, général du genie. The pose is shared with Maurice de Saxe, Lord Coventry etc.

Le marquis de Montalembert 1753

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

Le comte de Montalembert 1773

Marc-René, marquis de Montalembert (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

Montaigu

[Louis-Gabriel-Christophe], chevalier de Montaigu (c.1692–1753), colonel-brigadier d’infanterie, gentilhomme de la manche du Dauphin, m/u [pnt.] 127x98 (Éugène 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]

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J.46.2385↓


J.46.2381


J.46.2382↓

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

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] .phi

J.46.2384↓


J.46.2385↓


J.46.2385↓
Montenot, v. Paris de Montenot

Mont-clauch, v. Barentin

??MORASSI, v. Éc. fr., Mrs James MORRICE, née Marie Coltée du Carel, pstl (desc.: Frederick Launcelot Mozart enfant (PC Béziers). Exh.: Béziers 1967, no. 63 repr. p. 104 [v. Éc. fr., 244, La Tour, ??Nattier; Boyer 1997 , no. 20 repr. Tocqué, Nattier; B&W 361, fig. 136, as La Tour; Doria 1929a, p. 128, no. Tocqué; Nolhac 1925, p. 134; Boinet 1928, p. 46, no. 213 repr., as by successful portrait.]

Mlle de Monthénot

??Nattier

Pierre-Claude NIVELLE DE LA CHAUSSEE (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’Allember, who mentioned the forthcoming juxtaposition with approval in his letter to Mme du Daffand 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 portraits, 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.”


La comtesse de Nérac

La duchesse de Nivernais

La duchesse de NIVERNAYS, née Hélène-Angélique-Françoise PHÉLYPEAUX de Pontchartrain (1715–1782) (comte de Mortemart 1808).


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-Ésprit 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.).

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); professeur royal de physique expérimentale au Collège de Nanterre 1753.

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 distinctive 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 Talbott, greffier en chef of the debt issued by the Hôtel de ville de Paris.

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). He also owned a house in the rue Hautefeuille.

He was therefore an unsurprising choice for La Tour to include in his parade of learned 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 Parisiens de la saine Philosophie.”

His heirs were his cousins, among them Pierre-François Nollet, peintre de l’Académie de Saint-Luc, but his inv. p.m. contained very few pictures and no pastel.


J.46.2426 ~grav. Pascual Pedro Moles i Coronas, 31.5x22.5, lettered “L’ABBÉ NOLLET.”, “De la Tour Pince. [Molés Sculp. 1771]”, pour Jacques Restout, La Galerie française, 1771


Le duc d’Orléans

146.24288 Le Régent [Philippe, duc d’Orléans], pslt (Ruhier, artiste, pensionnaire des Gobelins; vente p.m., Paris, Drouot, Fouquet, 17–21.II.1868, Lot 90) [atrtr.]

La duchesse d’Orléans, v. Kaufarski

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 the factory to create a domestic industry offering an alternative to the Polish and Austrian factories to the creation of a domestic industry offering an alternative to foreign sources. He also encouraged the activities of the Académie royale de peinture et de sculpture, reconstituting 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 of l’Académie (Fleury was the first vice-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-Baptiste 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 Rêzych (p. DOCUMENTS, c.1744). 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 Énquétes. His half-brother Jean-Henry-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 Galaižière, of whose brother, Henry-Ignace Chaumont, abbé de La Galaižière (q.v.), La Tour exhibited a pastel in 1745 in the same Salon de 1745 (it may have been confused with 146.2431 in 1798). It appears that Orry, de Fulvy and the abbé de La Galaižière 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. Le Moyne, 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 Galaižière; nor that of his niece, Mme Meulan (146.2482: if indeed that is correctly identified or attributed). There were several photographs of the royal family, and a bust of Louis XV by (Jean-Baptiste) Lemoine, 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.

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 successes. 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, reconstituting 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 of l’Académie (Fleuray was the first vice-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-Baptiste 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 Rêzych (p. DOCUMENTS, c.1744).

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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).

The frame in suc 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.

A lost, undated portrait of “le comte Orry” 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.

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the Paris brothers, he was connu des guerres 1709, directeur des vivres dans le Hainault 1711, trésorier général des Ponts et chaussées 1715, fermier général 1718, secrétaire du roi 1721, Garde triennal 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'Etat 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/15/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.46.2925); a La Tour autograph J.46.2939 was later inventoried in the hôtel Mazarin.

There is an unusually elaborate Cochin portrait drawing (J.46.2935, 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.

J.46.2448 Jean PARIS de Montmartel, Salon de 1746, no. 124
J.46.2449 =pvd (le sujet; inv. p.m., 23.IX.1766 et seq., château de Brunoy). Lit.:
Dubois-Corneau 1917, pp. 155, 318 (d), n. E. fr., 19.2386
J.46.2450 =fum (le sujet; inv. p.m., 23.IX.1766 et 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), n. E. fr., 19.2386
Charles PARROCEL (1668–1752), peintre de l’Académie royale, agréé 1721, ami de La Tour. He died at the Gobelins 24.V.1752, r. ARTISTS.

A member of an extended dynasty of painters, Parrocel specialised in painted battles. He was a prolific draughtsman, occasionally using coloured chalk. It is likely that a drawing with pastel (15738.102) in the cabinet of 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 représentant une publication de paix sous glace dans la bordure a filets de bois doré prise Cent livres” in the estate inventory of La Tour’s other friend, the abbé Hubert (it is conceivably the framed picture which appears in La Tour’s pastel of the abbé lisant in Geneva).

La Tour had intervened on Parrocel’s behalf when, in 1743, Rigaud’s pension became available after his death (r. DOCUMENTS); a sketch for a painting for Fontainebleau given by Parrocel to La Tour, perhaps in return, was exhibited in the Salon de 1746, no. 55. In the same salon Lemoyné exhibited a terracotta bust (Réau 1927, no. 126); he gave it to the sitter, his friend, who on his death in 1752 bequeathed it back to the sculptor who in turn presented it to the Académie royale; it was last recorded in 1793.

In La Tour’s 1784 will, the portrait was bequeathed to the Académie royale, “tou altéré qu’il est”. What may have been the
primary version was mentioned in the sitter’s inventory, 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.

![Photo courtesy musée Antoine-Lécuyer, Saint-Quentin](Image)

J.46.2472 ~grav. Jean-Baptiste Tillard, for Dezallier d’Argenville 1762, IV, p. 428


J.46.2472 ~cop., pstr (Jean-Baptiste Lemoine; Paris, Le Brun, 10.viii.1778 & seq., Lot 36)

J.46.2472 ~version, pstr/ppr, 55.5x46 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.20. Don Yves Catlier de Fontoibia). Lit.: Debrìe 1985, no. 60 n.r. φσ

J.46.2472 ~cop. Vauthier, q.v.


J.46.2472 ~rep., “portrait de Mme Pellerin c.1740

Mme Jean-Baptiste PELLERIN [née Louise-Marguerite Jourdan de La Salle (1691–p.1749)]. Unidentified beyond her surname hitherto (“on sait peu de choses de cette Mme Pélérin…quelque bourgeoisie” 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 (Jul 1682, p. 667). Her father (whose godparents were the duke of 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), écuver, payeur des rentes de l’hôtel de ville; he died on 16. VII.1749, but is not recorded later. In turn her daughters married into the Croismare and Maupeou families.

J.46.2477 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.46.2477 ~cop. sanguine, 40x30 (PC 2018)

J.46.2479 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.46.2478 ?Joseph Parrocel

J.46.2475 Joseph-Ignace-François PARROCEL (1704–1781), peintre, pstr (Saint-Quentin, musée Antoine-Lécuyer, 1888 [not identified subsequently]). Lit.: Journ 1888, p. 143 n.r., along with pstr of Charles Parrocel [?; anconna, or typographical error]

J.46.2476 ~cop. Vauthier, q.v.


J.46.2472 ~rep., “portrait of Mme Pellerin, sœur de M Le Noir [de Sérigny], mère de M [Le Bas] de Courmont; this portrait is painted, in pastel, by M Delatour, son ami” [c.1740] (Lille, mBA, inv. Pl. 1501. François Petit, marchand à Paris; acqu. Charles Berniguet for the musée Wicar, 1869, B360). Exh.: Lille 1790, no. 66; Le Gateau-Cambresis 2019. Louis Georne, “Musée de Lille…”, Gazette des beaux-arts, ii.1874, p. 415; 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. φσ

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Dictionary of pastellists before 1800

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. (Clayes 2009 has a good summary.) 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). 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.

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 générale 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 exactly exact copy (even down to the location of the join in the paper), but follows the Vogüé pastel too closely, carefully imitating each stroke.

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 Dupouc 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 Laugois 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, fig. 62; 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, 1808; Bury 1971, pl. 18; Debrie & Salmon 2000, p. 123 n.r. Φ
[Dictionary of pastellists before 1800](https://www.pastellists.com)

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**J.46.2482** ~cop. [Mme Charles de Bryas, née Ursule de Vogüé (1828–1908) (château de Boucard)]. Lit.: Claeyss 2009, p. 696 n.1 n.r.


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**J.46.2486** ~cop., pstl, 45x35.5 (Tours, François Odent, 28.III.2011, Lot 18 repr., éc. fr., inconnu, est. €600–800; Paris, Drouot, Thierry de Maigret, 7.XII.2012, Lot 27 repr., suiveur de La Tour, est. €8–12,000). Exh.: New York 1975. Lit.: B&W 189, fig. 82 Фкс

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**J.46.2487** ~cop., pstl, 60x47 (desc.: marquise du Plessis-Bellière, née Marie-Jeanne-Louise-Thérèse de Pastoret (1817–1890); vente p.m., Paris, Drouot, 10–11.V.1897, Lot 164 n.r., école de La Tour, est. Fr4–6000; Paris, Drouot, Thierry de Maigret, 7.XII.2012, Lot 27 repr., suiveur de La Tour, est. Fr8–12,000). Exh.: New York 1975. Lit.: & W 186, fig. 82 Фкс

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**J.46.2489** ~cop., pstl/ppr, 45.1x36.8 (New York, Sotheby’s, 21.XI.1980, Lot 53, est. $2500–3500; New York, Sotheby’s, 10.I.1995, Lot 166 repr., studio of La Tour, est. $3–5000) Фкс

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**J.46.2490** ~cop., pstl, 150x120 (US art market 2002) Фкс

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**J.46.2492** ~cop., pstl, 45x35.5 (Tours, François Odent, 28.III.2011, Lot 18 repr., ec. Fr., inconnu, est. €600–800). Lit.: B&W 187, fig. 230; Robert de Balkany sale, Paris, Sotheby’s, 20.IX.2016, p. 60 repr. Фкс

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**J.46.2494** ~cop., pstl, 60x47 (desc.: marquise du Plessis-Bellière, née Marie-Jeanne-Louise-Thérèse de Pastoret (1817–1890); vente p.m., Paris, Drouot, 10–11.V.1897, Lot 164 n.r., école de La Tour, est. Fr4–6000; Paris, Drouot, Thierry de Maigret, 7.XII.2012, Lot 27 repr., suiveur de La Tour, est. Fr8–12,000). Exh.: New York 1975. Lit.: & W 186, fig. 82 Фкс

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**J.46.2495** ~cop., pstl, 45x35.5 (Tours, François Odent, 28.III.2011, Lot 18 repr., ec. Fr., inconnu, est. €600–800). Lit.: B&W 187, fig. 230; Robert de Balkany sale, Paris, Sotheby’s, 20.IX.2016, p. 60 repr. Фкс

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**J.46.2496** ~cop., pstl, 60x47 (desc.: marquise du Plessis-Bellière, née Marie-Jeanne-Louise-Thérèse de Pastoret (1817–1890); vente p.m., Paris, Drouot, 10–11.V.1897, Lot 164 n.r., école de La Tour, est. Fr4–6000; Paris, Drouot, Thierry de Maigret, 7.XII.2012, Lot 27 repr., suiveur de La Tour, est. Fr8–12,000). Exh.: New York 1975. Lit.: & W 186, fig. 82 Фкс

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**J.46.2497** ~cop., pstl, 45x35.5 (Tours, François Odent, 28.III.2011, Lot 18 repr., ec. Fr., inconnu, est. €600–800). Lit.: B&W 187, fig. 230; Robert de Balkany sale, Paris, Sotheby’s, 20.IX.2016, p. 60 repr. Фкс

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**Persigny**

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

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**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.

He was the executor of Crozat (Mme Doublet’s brother-in-law), a friend of Charles Gaspel 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 continued by Pidansat de Mairboert 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 peintre... des académies royaux de peinture... suivant leur rang à l’Académie, 1750 (p. DOCUMENTS); this again refers to La Tour’s unsatisfactory methods, adding the much quoted observation “le pastel ne veut pas être tourné, trop de travail lui ose sa fleur, et l’ouvrage devient comme estompé.”

It is unclear if the pastel exhibited in 1753 is the same as that from 1740; no trace of either is known, but it is easy to imagine that Bachaumont commissioned a second if the first suffered the fate he had described.

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).

Jean-Baptiste Philippe 1748

Jean-Baptiste PHILIPPE (1689–1768), intéressé dans les affaires du roi, rue Bourbon. Philippe was an associate of Duval de l’Épinoy (q.v.) in the ferme Lombard. It does not however seem that he was one of the fermiers généraux in France.

His tombstone at the Couvent des bonshommes 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 is practically identical to that of Roussel (146.282). His brother Jean-Antoine was premier commis of Jean Paris de Montmartel, and married the daughter of the premier secrétaire to the comte d’Argenson, garde des sceaux. Jean-Baptiste Philippe’s second wife was the widow of Pierre Touvenot de Vauroulent (1731), who had also been a payeur des rentes of the Hôtel de ville; she had been portrayed by Nattier in 1746. 146.2508 Jean-Baptiste PHILIPPE, pstl, 67x55, inscr. verso “Joannes Baptista Philippet/artis sue 59/Mauricius Quintilus De La Tour/fecit anno 1748” (Blanche Vanderbilt Singer, princesse Edmond de Polignac (1865–1943), as of ??A.-J.J. Le Riche de la Pouplinière par ??Louis Vigée; her niece, Mrs Daisy Fellowes, née Marguerite-Séverine-Philipine Deceaz (1890–1962); PC 2004). Exh.: La Tour 2004a, no. 21 repr. clr. Lit.: Salmon 2004c, p. 4 repr., as = 146.2507; Jeffares 2018o 90

?M. Philippe 1761

Until suggested here (2020), it had been assumed that the pastel La Tour exhibited in 1761 was one or other version of the 1748 pastel of Jean-Baptiste Philippe, 146.2508. 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.
Les Pigalle

146.2514 PIGALLE, pstl (D. David-Weill Pr.). Lit.: Monnier 1972, t.r.n. 103 n.r.


146.2515 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

Mme Piscatory 1766


Piron


Polignac


L’abbé Pommyer c.1757

L’abbé François-Emmanuel POMMYER (1713–1784), conseiller-élève au parlement, amateur honoraire 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 pastel in this version

Pommyer’s career as a magistrate commenced in the chambres des enquêtes in 1740. In 1766 he was appointed conseiller-élève in the grand’chambre, where he was reinstated in 1774 after the Maupou 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 146.2518 belonged to the sitter. The riccordo in Saint-Quentin, 146.252, shown against the primary version in 2004, lacks its depth and variation of light, although its autochograph status is evident from touches such as the zig-zag white highlights on the coat under the sitter’s right check, 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 146.2524 includes the chair, but from a photograph, appears to be a too-accurate copy of the primary version. Numerous other copies are all taken from the Saint-Quentin version.

Pommyer’s iconography includes a 1722 Largillière 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”; Brizard de La Garde, noted–

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 Narvay who maybe had 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 Boud d’où ils avoisin ait, as in Moutouca sale [cf. Carrière]); and plausibly suggests that the picture was executed in the 1750s.

On a vù 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 became honorary associé-libre of the 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, any particulier de M. le vice-chancelier [Maupou]” who would represent the interests of the Académie in the parliament. Marigny agreed. Others, such as Pignart de Mairobert, did not (gossips of the day also claimed that Pommyer was fond of the “épices des juges”, essentially bribe.

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

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Académie royale and the Académie de Saint-Luc leading to the latter’s formal suppression. When Ange-Jacques Gabriel died on 4 January 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).

Φσ

J.46.2518

Φκ

J.46.2528

Φκ

J.46.253

Φκ

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Mme de Pompadour 1748–55

Jeanne-Antoinette Poisson, marquise de Pompadour (1721–1764),≈1741 Charles-Guillaume-Borromée Le Normant d’Étollys; maîtresse du roi depuis 1745. For the full catalogue entry 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 useful 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 “anecdote toute fraîche de ce maitre peintre et plus, maitre fol”:

Je lui dis que puisque j’eus en connaissance avec lui, j’espère qu’il me permettrait d’entrer chez lui, où n’entre pas qui veut. Sur cela il me prit a genoux d’y dîner. (Je pourrais bien le faire.) Je lui dis que j’eus fort curieuse de voir un portrait de Mde 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 brûlé parce qu’il avait donné un faux trait. Il est en grand. C’etoit un tableau de la taille de l’oreille, baissa les yeux, et dit: « Il n’est plus. » Il l’a encore brûlé parce qu’il avait donné un faux trait. Il est en grand. C’etoit un tableau de la taille de

In a letter of 28.V.1750, Pompadour wrote to her brother Marigny discussing the progress of various portraits (by Lirotard, 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 profl of perdu that La Tour had explored in the series of three préparations now in Saint-Quentin (J.46.2573, J.46.2572, J.46.2574). Further correspondence with Marigny and Pompadour followed in 1752.

The Pompadour iconography is vast. Lemoine 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 profl 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 retouche, M. de La Tour lui a ôté ce premier feu sans lequel rien ne peut réussir en fait d’art.”

The nature mortes 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 bes 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 débâti à dos, 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 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 unproduced 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.

146.2539 Mme de POMPADOUR, pastel (Le Normand d’Étiole). Lit.: La Fizelière 1889, p. 227, as belonging to her husband, citing untaught Mémoires de l’abbé Baye, bibliothécaire de la marquise, possibly a confusion with abbé Philippe Brizard de La Garde (1710–1767).

146.254 Mme de POMPADOUR, pastel/10 feuilles ppb bl./tolle/châssis à clés, a.1748 (؟)F[plet]. Lit.: lettre du 8.VII.1748, Graffigny 2004, IX, pp. 175f, p. 188 n.29. Whether this is the Louvre pastel?


1851, p. 175f, “un de ceux que le temps a effacé”; Champfleury 1855, pp. 89f; Brédoc de Nodon 1856, p. 132 & passim; La Fizelière 1860, pp. 296f, 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, p. 1521, “sa conservation est aussi satisfaisante qu’on pouvait l’espérer d’un genre aussi éphémère que le pastel”; Gautier 1858; Goncourt 1867, pp. 146f, 350, Campardon 1867, repr. frontispiece; Reiset 1869, no. 819; Guiffrey 1873, pp. xxxvi, 20f; Marys 1875; Champfleury 1886, chap. 1x; Alfred Troublé, Le collectionneur, 13.1.1890, p. 41; L’Artiste, 1890, p. 49; L’Artiste, 1890, p. 57; Champney 1891, p. 269 n.r., “the head cut out during the Revolution”.

Dilke 1899, repr. opp. p. 169; Babin 1901; E.S.S., “Pastels”, Country life, 18.1.1903, p. 496 n.r., “the artist’s most important work”.


Dictionary of pastellists before 1800

146.2544 ~grav. Paul Chenay (1818–1906), for Louvre chalcography
146.2545 ~grav. Mme Rita, bois en colours, Société des artistes français, salon de 1920, no. 4076
146.2546 ~grav. Claude Jumelet 2014, for the timbre-poste français no. 4887
146.2548 ~cop., m/a (for Prinz Wilhelm von Preußen). Lit.: Prinz Wilhelm von Preußen, lettres au marquis de Valori, 23.XII.1755, 17.X.1756
146.2549 ~cop., pstl, 175x116 (Goulda, Museum het Catharina Gasthuis, inv. 55188. Amsterdam, G. Brandt, 29.XII.1960; acqu.)
146.2553 ~cop., pstl, 100x81 (London, Christie’s, 8.XII.1987, Lot 387 n.r., a/r La Tour, Louvre, est. £600–1500)
146.2554 ~cop., pstl, 83x61.5 (Exeter, Beares’, 6–7.III.2007, Lot 523 repr., est. £1000–1500)  

146.2555 ~cop., C. Pedroni, pnt., 154x112 (Vendôme, Rouillac, 6.III.2011, Lot 30 repr.)
146.2558 ~cop., pstl/p/pr, 35x38 ov. (Bruxelles, Millon, 10.VI.2013, Lot 141 repr., éè. fr. XIXe, inconnue)  
146.2561 ~cop. XIXe, pstl, 89x69 (Hamburg, Mette, 10.VI.2015, Lot 358 repr., est. £330)  
146.2564 ~cop. (buste), 51x40 ov. (Lyon, Berard, Peron, Schigente, 3.X.2015, Lot 13 repr., éè. fr. XVIIIe, inconnue, est. £500–800)  
146.2565 ~cop., pstl, 71x58 ov. (Eastbourne Auctions, 12.XII.2016, Lot 1650 repr., inconnue, inconnue)  
146.2566 ~cop., pstl, 175x125 (Joigny, Joigny Estimations, 28.VIII.2016, est. £2–3000)  

146.2567 ~cop. XVIIe, pstl, 65x48 (Madrid, Durin, 26.I.2017, Lot 147 repr., inconnue, est. £350)  
146.2568 ~pastiche, in pink dress, pstl, 56x43.5 (Paris, Drouot, Le Floc’h, 20.X.2017, Lot 82 repr., éè. fr. XIXe, inconnue, est. €400–500; Paris, Drouot, Kalem, Le Floc’h, 12.VII.2018, Lot 29 repr., éè. fr. XIXe, inconnue, est. £200–400)  
146.2569 ~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)  
146.2573 ~cop., pnt., 31x24 (Stockholm, Bukowskis, 4.III.2019, Lot 115781 repr.)  
146.2574 ~cop., XXe, pstl/carton/toile, 178x129 (Munich, Hampel, 24.X.2020, Lot 212 repr., XVIIIe est. £40–2000)  
146.2577 ~cop./pastiche (tête), pnt., 31x29 Geneva, Genève Enchères, 23.X.2020, Lot 402, anon., inconnue, est. SwF250–300 gfu  
146.2579 ~préparation, pstl/p/pr br. (fou 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 à.1806, no. 33, Tête de Mde Depompadour; son testament 20.X.1806. (parmi des autres; legs 1807). Exh.: Maubeuge 1917, no. 77 repr.; La Tour 1930, no. 11; La Tour 2004a, no. 37 repr. clt. Lit.: Lapauze 1899, no. 74 repr; Erhard 1954, no. 44; Solcom 1960, pl. 19; Solcom 1968, repr. p. 91; V. & L. Adair 1971, p. 89 repr.; Bury 1971, pl. 6; Le Clerc 1972, frontispiece; Debric 1991, p. 159 repr.; Debric & Salmon 2000, p. 107, ill. 47; Méjanis 2002, fig. 5; Fumaron 2005, p. 34 repr.; Salmon 2018, fig. 47  

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146.2586

146.2591 Mme de POMPADOUR, pstl (Claret, architecte; Paris, Bonnefons, 19.XII.1850, Lot 15). Lit.: B&W 399, 5atr.


146.2593 Mme de POMPADOUR (Paris, Blot, 10–11.XII.1855, Lot 54). Lit.: B&W 400, 5atr.

146.2594 Mme de POMPADOUR (M. Gottauaux, 47 rue Fontaine Saint-Georges; offert au Louvre, 22.VII.1861, refus). Lit.: Archives des musées nationaux, sér. D 5, cabinet des dessins

146.2595 Mme de POMPADOUR, pstl (Paris, Drouot, Oudart, 10.XII.1873, Lot 34 n.r., é. de La Tour). Lit.: B&W 403, ?attr.

146.2596 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] essay and entry for abbe Duliège.


146.2601 Mme de POMPADOUR, 60x45 ov. (Maurice de Rothschild, Paris, 1909). Exh.: Paris 1908a, no. 51, no pl., ex. Fr., aff. de l'architecture. 19.08

146.2602 Mme de POMPADOUR, pstl (Maurice Lyons, of Westminster Palace Gardens and Sydney, Australia, solicitor and mining entrepreneur; London, Sotheby's, 8.VII.1912, Lot 102 n.r.; £15/5/; Harroway). Lit.: B&W 395, 5atr.


146.2604 ~cop., pstl, 45.7x30.5 (Ilkley, Hartley's, 4.XII.2013, Lot 547 repr., as école de Fragonard, unrecognised, although certain details differ

146.2605 ~cop., pstl/ppr, 58x44.5 ov. (San Francisco, Bonhams, 17.V.2005, Lot 45 repr., as Éc. fr., shepherdess, est. $2–3000) ?Φκν

146.2606 ~cop., pstl, 63.5x48.3 (sale, n/k, 15.VI.2004, as école de Fragonard, inconnue) ?Φκν

146.2607 ~cop., 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, 5atr.


146.2609 LARGER IMAGE

146.2610 ~cop., pstl, 58x44.5 ov. (Paris, Tajan, 4.XI.2011, Lot 92 repr., with pseudo-pendant, a/t La Tour, est. €2–3000) ?Φκν

146.2611 ~cop., pstl, 45.7x30.5 ([ilke], Hartley’s, 4.XII.2013, Lot 547 repr., as Éc. fr., XVIII., est. €500–700; Ilke, Hartley’s, 26.III.2014, Lot 422, est. €300–500 ) ?Φκν


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Dictionary of pastellists before 1800

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 7.VI.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 Fanges; Boze; Brandon; F.-H. Drouais; Drague; Dureux; Frédou; Hall; Hoin; Isabey; Labille-Guiard and Éc. fr.; oils by Callet; Gros; Le Clerq; by Augustin; Dumont; Sicardi; Sompsois; and a bust by Boizot.
J.46.2633

La comtesse de Provence

J.46.2634

Mlle Puvigné c.1750

Mlle PUVIGNÉ (1735–1783), fille de la Demoiselle Puvigné et d’acteur Lamoche, danseuse à l’Opéra-Comique en 1743–56 de l’âge de 8 ans, première danseuse dans Les Indes galantes 1749. A date of c.1750 is plausible. There is nothing to indicate that La Tour progressed to a finished portrait.

J.46.2635


J.46.2636

Mlle PUVIGNÉ, ov. (C. Leber; Orléans, 4.VI.1860, Lot 46). Lit.: B&W 408, ?attr. [θ= one of the Boze repls]

J.46.2637

Mlle PUVIGNÉ (1735–1783), fille de la Demoiselle Puvigné et d’acteur Lamoche, danseuse à l’Opéra-Comique en 1743–56 de l’âge de 8 ans, première danseuse dans Les Indes galantes 1749. A date of c.1750 is plausible. There is nothing to indicate that La Tour progressed to a finished portrait.

J.46.2638


J.46.2639

Mlle PUVIGNÉ, ov. (C. Leber; Orléans, 4.VI.1860, Lot 46). Lit.: B&W 408, ?attr. [θ= one of the Boze repls]
Mlle Quinault

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]


= 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.21.1695]

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