21.VII.1900, retrieved 29.VII.1900; register of the délibérations of the École gratuite de dessin, V, 23.VII.1900, 15.X.1900; lettre de Théophile Eck to the bureau of the École de dessin, 29.VII.1900, Archives municipales de Saint-Quentin, dossier 1 R 84; Lemoine-Bouchard 2008, p. 329 n.r., attr. [??attr.]

La comtesse de Mailly

146.2109 La comtesse de MAILLY, née Louise-Julie de Mailly-Nesle (1710–1751), maîtresse de Louis XV, 1739. Lit.: duc de Luynes, Mémoires, 1860, iii, p. 90, 23.XII.1739, “c’est le seizième peintre qui a fait son portrait”; B&W 301; La Tour 2004a, p. 22 n.r.

Mme de Maintenon

146.22 [??La marque de MAINTENON, née Françoise d’AUBIGNE (1635–1719), dans le costume de Saint-Cyr [sic], “patin”, 65x50 ov. (Gustave de B…); Angers, Marie, Lecour, 6–8.XII.1855, Lot 38]. Lit.: B&W 302, ?attr.

La baronne MAÏDROUZ feutrant leurs mémoires, m/a [Mme René Blotch 1947]. Lit.: Repertorium des bons goût, item 197, OBIP no. 32.430 repr., as by La Tour (s. Dunnes). 1285.327.

Manelli 1752

Pietro MANELLI (c.1725–c.1770), premier bourgon chantant de la troupe italienne, in Paris from 1752, returned to Italy before his death (in 1754 according to Fétis); his dates are uncertain. Pergolesi’s Maître de Musique was performed on 19.IX.1752 with Manelli, and contributed to the celebrated quarrel between the bouffonists and husslers.

146.2002 Pietro MANELLI, jouant dans l’Opéra du Maître de Musique [de Pergolesi] le rôle de l’Impressario [Collagian], p/t/p prl, 45x36, c.1752, Salon de 1753, no. 91 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 19). Lit.: Saint-Quentin 2012, pp. 89ff


146.2208 ~later cop., p/stl, 54x43 (Cannes, Issaly, Pichon, 3.X.2009, Lot 151 repr., not identified, est. €200–300) npw

La TOUR, Maurice-Quentin de

Saint Quentin 1704–1788

NE: This article is divided into the following parts:

- Essay
- Part I: Autopomirage
- Part II: Named sitters A–D
- Part III: Named sitters E–J
- Part IV: Named sitters M–Q
- Part V: Named sitters R–Z
- Part VI: Unidentified sitters
- Chronological table of documents relating to La Tour
- Contemporary biographies of La Tour
- Tropes in La Tour biographies
- Besnard & Wildenstein concordance
- Tropes in La Tour biographies
- Besnard & Wildenstein concordance
- Genealogy

Follow the hyperlinks for the remaining sections.

Part IV: Named sitters M–Q

La marque de M***

146.2195 La marque de M*** (Gonzalve de Labbé 1864). Exh.: Falaise 1864, no. 798. Lit.: B&W 298, ?attr.

La comtesse de M***


La vicomtesse de M***


Mailet

The miniature presented to the musée Antoine-Lécuyer from the family, and said to be by La Tour, albeit Lécuyer with an improbable attribution to La Tour, may or may not be a copy of a pastel, also likely to 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. La Tour makes no reference to the portrait of Mailet being by him.


146.2201 ~cop., habil noir, jabot de dentelle, de ¾ à g., miniature, 635 red., inscr. verso “École Delatour No 140”, medallion seal of Louis XV (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 89). Don Milie Lemaire 1899. Exh.: Saint-Quentin 1932, no. 94 n.r., attr. Lit.: Journal de la ville de Saint-Quentin, 24.VIII.1900, stolen

Descendants of Maillet


146.2201 ~cop., habil noir, jabot de dentelle, de ¾ à g., miniature, 635 red., inscr. verso “École Delatour No 147”, medallion seal of Louis XV (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 89). Don Milie Lemaire 1899. Exh.: Saint-Quentin 1932, no. 94 n.r., attr. Lit.: Journal de la ville de Saint-Quentin, 24.VIII.1900, stolen

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1 Updated 28 August 2020

Mansart, v. Hardouin
Pierre-Louis MANUEL, (Versailles MV 3131) (inv. Dunrac, 1285.529)

Marochal, v. Bâtre
Anglaise de MARESCOT (Thoyé, château) (inv. É. fr., 1920.213)

Nicolas de Marescot


Marjolijn

Marie-Antoinette

Marie-Josèphe de Saxe 1747–61

Marie Joséphine Karolina Eleonore Franziska Xaveria von Sachsen, MARIE-JOSÉPHE 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 Silvestre as court painter in Dresden, and Marie-Josèphe and all her siblings were portrayed in pastel by Marie-Catherine Hérault, Mme de Silvestre (1731–1767), dauphine de France, before her death in 1743, and by her daughter, Marie-Maximilienne de Silvestre (q.v.), who taught the future dauphine drawing. A pastel (1731–1732) 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 Leipsig 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 (Harway’s account, published in 1753, duplicates at least this section), and the pastel, which depicts the saint (Francis Xavier, supported by an angel) whose name she bore, must have been made shortly before the princess went to Versailles. Marie-Maximilienne, alone of her retinue was allowed to accompany the princess to Versailles.

She became the second wife of Louis le dauphin on 9.II.1747 following the death of the Spanish princess Marie-Thérèse-Raphaëlle; Maurice de Saxe, supported by Mme de Pompadour, proposed his niece to cement relations with the Saxon-Polish dynasty, France’s ally during the War of the Austrian Succession (although Marie Leszczynska 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 (1754–1793) and of 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 wore 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) 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 Leszczyński where the queen expected to see one of August III.).

A great many portraits of the dauphine were made, most however deriving from a small group of originals of which those by La Tour are most important. An oil by Nattier is somewhat uninspired, while the highly idealised pastel by Liotard (1749–1826) – all surface a gilt) offers the most striking contrast with La Tour’s inscapes of domestic piety and calm (Debrie reasonably found melancholy and nostalgia; 168.2227 and 168.2228 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 Jeffrey 2018. The recently discovered first attempts (168.2225–27) a portrait of Marie-Joséphine 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 nécro index was exhibited in 1748. But an analysis of the coiffure in two miniatures (in the Habsburg and Wallace collections) show Marie-Joséphine 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 (168.2218) 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 at La Tour or the sitter who suggested this?

The préparation 168.2227 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’Aumône to Papillon de Fontenoy of 17.VII.1761 (see documents) implies that the duc bad La Tour pastels of his mother and of the dauphine in the Hôtel de Nesle, Paris, to be sent to Anne Nivelon in Versailles to copy: it which versions were used.

At the salons, the portraiture of the dauphine attracted limited attention. In 1761 Per Gustav Flodin 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 ultra

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du Pastel.” In 1763, the *Monurn* and the *Journal encyclopédique* critics both cited the portrait of the dauphine together with that of the dauphin.

By 1766 Jeauret, garde des tableaux du roi, had been ordered to get Frédou to make three copies. In her will, the dauphine took care to distribute the La Tour pastels that she had commissioned of her siblings to one another: Xavier got Clemens, Clemens got Christine, and Christine that of her of Elisabeth Christine von Braunschweig-Wolfenbüttel


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Dictionary of pastellists before 1800

85. Grand esquisse représentant la Dauphine faisant l’éducation du duc de Bourgogne, son fils.

Grand pastel. Mauvaise proportion des figures. Composition trés-changée d’accessoires mal rangée. Buste de Louis XV, costume, tenue, tableau qui jouent un chien et un chat, table chargée de livres à images. La Dauphine, en robe de velours rougeâtre, agenouillée de fourrure, assise, donne le main à son fils, tout vêtu de bleu, avec broderies, brandebourgs blancs, le cordon bleu en sautoir, son bonnet à plumes à la main, la tête de la Dauphine et les bras ébauchés. Admirables lumières de velours dans la robe de la mère et dans le bleu de l’enfant, mais point d’effet. Un petit fond à droite presque grotesque: silhouette de soldat montant la garde; et au delà, des romances promenant des enfants.

Cette préparation est intéressante, parce que la tradition veut que ce tableau, terminé et offert par la Tour à l’Hôtel de Ville de Saint-Quentin, ait été lacéré en 1793.

That 1793 “tradition”, taken from Dréville de Nodon (who had the sense to add “dit-on”), probably refers to the fact that the Saint-Quentin pastel itself (there is no evidence that a final version was ever made, still less presented to the town hall) was placed on display at the Hôtel de ville in 1822 by the École gratuite, whose inventory, seven years earlier, records that the Saint-Quentin was “en travaux” (more likely by accident than Revolutionary attention). The chevalier de La Tour had mentioned it in his 1806 will as “le superbe tableau de la famille Royale qui n’a pas été achevé!”

Let us start with the tricky question of the determination of the identity of the foreground prince: duc de Bourgogne or duc de Berry. Pace Dehrie, the eye colour is of no assistance; nor is there a clear conclusion from analysis of the heights and relative ages of the two princes and the gaps in the Bourbon genealogy (the main figure might be 7–9 years old, while the second prince no more than 3: at the start of 1761, the ages were Bourgogne 9; Berry 6; Provence 5; Artois 3); the babe in arms is most likely to be Madame Clotilde (born IX.1759). The absence of the Toison d’or, to which Berry was not admitted until 23.VII.1761, although Bourgogne had it from 1754, is noted. All the images on which La Tour draws (notably the préparations for Marie-Joséphe) 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 1.46.184. 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 almost an literal account of her role in his education: the joined hands are practically at the optical centre of the composition – but so too is the image of the queen (perhaps another initiative of the dauphine to win the confidence of a mother-in-law whose dynastic claims to the Polish crown were in opposition with her own). One notes that the Sternkreuzorden and saint Jean Népomucène decorations worn in the earlier solo portraits are omitted. The bust of Louis XV appears to be an unrecorded marble version of the 1751 Lemoyne bronze in the Louvre (inv. MR3371); the significance of the large folio concealed behind the bust and resting on the mirror has not been established. The oval portrait of the deceased Marie-Joséphe de Saxe and son fils 1761

La Tour’s sole attempt at a pastel with multiple figures was left unfinished for reasons that have been widely, but inconclusively, discussed. The Gallery’s description (1867, p. 588) has its reservations.

~cop., pstl, 66x55 (Dresden, inv. Mo 2044). Lit.: Rotari 1999, repr. p. 9, fig. 3
~cop., Frédou, pstl, 110x80 (Sens, Trésor 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 & Bécue 1954, no. 34; Dehrie 1991, pp. 136ff, repr. p. 136; Dehrie & Salmon 2000, p. 97, n. 25 ill. 180; La Tour 2004a, p. 29, repr. p. 30, fig. 12; Salmon 2018, fig. 54 (ker, pnt.)
~cop., Frédou, pnt., 66x54, sd 1760 (Dresden, inv. Mo 43;¼.1761 [existence inferred from d’Aumont comm.; ¼of one above]
~cop., with black feather in coiffure, min./boustonnière, 2.6x0.75 ov. (Louvre inv. OA 6808. Legs Basile de Schlchtling 1914). Lit.: Nooq & Dreyfus 1930, no. 109; Grandjean 1981, no. 254 repr., anon. [identified Olafur Dordalsson]
~cop., Marie-Victoire Jaquotot (1772–1855), min./porcelain, sd 1820 (Louvres, inv. 35628)
dauphin does not correspond to precisely any surviving portrait; bizarrely the dauphin has his right hand in his pocket, and the dimensions of the head are unconvincing. The pendant, hanging orthogonally, is not identified (perhaps Marie-Thérèse-Raphaëlle?). Its fronton seems to be a simplified version of the shell with dolphins – the two Louvre pastels (J.46.2216 and J.46.2242) both share such a frame.

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

No doubt it is significant that the globe is turned to reveal the Caribbean, with so much of France's wealth coming from the sugar colonies, turning to reveal the Caribbean, with so much of the figure, the young Louis did not exist. However, the two Louvre pastels show a different attitude. In one, the dog's hind legs obscured the queen's face, while in another (the 1750 and 1759 versions), the figure of the queen is less visible, suggesting that she may have been more a work of fantasy than of record. Indeed, the La Tour pastel was commissioned by the Bâtiments du roi, from which Salmon and Pichard and Vien. The best known portrait is the Baccy, it leaves open the question of whether La Tour's pastels there is one surviving portrait (apart from the Carle Van Loo painting of 1747). 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 Luyens, 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 chinoiserie and devotional pictures (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 12" 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 (Gaëtigny & Lagund 1988, no. 119) 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 (Gritson 2015). Apart from numerous anonymous, there are those of the Duke of Berry, Gobert, Jouffroy, Santerre, Stièrmart, Tocqué, and three members of the Van Loo family, as well as pastels by Aubry, Cammas, Lion, Lundberg, Pichard and Vien. The best known pastel is the Van Loo 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…

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So it is reasonable to infer that this pastel was the one mentioned in a list of commissions under Orry (AN O'1921, c. 1745–47) among four of the royal family of which two were complete, but not that of the queen, which "n’est que la tête de fait". The Van Loo pasting was exhibited in the salon de 1747 where Lépicié de Sepmanville 1747

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Maria Karolina Zofia Felicja, dite Catherine-Sophie-Félicité MARIE LESZCZYŃSKA (Breslau 23.VI.1729 – Versailles 23.VI.1768), reine de France. At the age of 15, on 5.IX.1725 in Fontainebleau, for reasons of international politics, Louis XV was married to the daughter of the Polish-Lithuanian king, Stanisław Leszczyński, the Paliot being convinced 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 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 how arranged in such a way 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 Luyens, 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 chinoiserie and devotional pictures (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 12" 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 (Gaëtigny & Lagund 1988, no. 119) 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.

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explained that the head “n’a été copié d’après [La Tour] que pour épargner des peines à la Réine”, and that Van Loo would have been perfectly capable of doing it unaided.

On the other hand the sketch of Marie-Joséphine de Saxe 146.2251 (p.p.) on the backing board suggests that the Louvre pastel reused material from an initial attempt for the earliest portrait of the dauphin which cannot predate her marriage on 9.II.1747. So while there may have been earlier versions, the Louvre pastel was almost certainly made in mid 1747.

When the La Tour was finally shown, in 1748, it met particular praise from Baillet de Saint-Julien 1748: ce la Réine est au dessus de tous ceux qu’on peut lui donner. On n’a jamais vu saisir plus parfaitement l’exacte ressemblance, & quant au détail, c’est tout ce qu’on peut de mieux traité & de plus brillant.

For Gougenot “c’est un chef-d’œuvre, tant par la ressemblance, que par l’art avec lequel les ajustements y sont traités”, while to Léofroy de Saint-Yves, “la douceur et la bonté de cette Princessse sont exprimées sur son front, dans son air et son maintien, que M. de La Tour a si bien saisie.”

There are confusions in the provenances of some of the more important versions of this and its pendant corrected only in Jeffares 2018g, where the question of the frames is also discussed, suggesting that the versions presented to Graf Brühl may be of greater importance than previously thought.

La Tour’s own studio version 146.2273 was originally in the Saint-Quentin collection, but presented by the administrateurs of the École gratuite de dessin to the duchesse d’Angoulême on a visit to Saint-Quentin in 1814. In a letter of 3.VI.1932 to Elie Fleury, Gaston Brière speculated that it met particular praise from Baillet de Saint-Julien 1748: “Peint par de la Tour et Gravé par Pean, tête pour son grand tableau, où l’on admire cette si douce et si jolie tonalité, de ce teint de malade et de dévôt, sur lequel jouent de tranquilles lumières et que ramènent au ton général de petits badinages de jaune pure dans le bleuâtre des demi-teintes…”;

Reiset 1869, no. 814; Champney 1891, p. 269 n.r., “insipid but smiling”; Dayot 1904, p. 319 repr.; Tourneaux 1904a, repr. p. 33; MacFall 1909, Keim 1911, IV; Ratrous de Lamay 1923, p. 33, pl. 25; B&W 310 = fig. 14; Gillet 1929, p. 12, pl. 9; Bouhot-Sauquillé 1930, no. 41; “French portraits of the Orangerie”, Times 9.1.1958, ("nothing finer"); Juvénal 1960, pl. 12; Juvénal 1968, repr. p. 86; V. & L. Aïdat 1971, p. 115 repr., as by Landberg; Bury 1971, pl. 2; Monnier 1972, no. 67; Pons 1987, fig. 4 (cadre); Nattier 1999, p. 197 n.r.; Debrée & Salmon 2000, p. 94, ill. 36; La Tour 2004a, p. 23 repr.; Méjanès 2004, p. 38, detail repr.; Fumaroli 2005, p. 31 repr.; Fumaroli 2007, repr.; Perronneau 2017, fig. 12; Salmon 2018, no. 89 repr.; Jeffares 2018c; Jeuffroy 2019, fig. 2 repr.

As mentioned above (146.2242) I noted this on Twitter on 20.VII.2013, the curious pose in which the sitter holds her fan upside down appears again in the 1761 pastel of the dauphin (146.2242). It also appears in Nattier portraits, of Madame Adélaïde, 1749, MV 8376, and of the dauphin in 1751, MV 2179. The concept is not original to La Tour: Chéry 2019, p. 97, citing a thesis by Georgina Letourmy, suggests it first occurs in three examples from c.1745 (Bonito, Maria Amalia von Sachsen, Prado; Meytens, Maria Amalia van Habsburg, Schönbrunn; and Grooth, Catherine Ill., Pavlovsk) and proposes that this is a gesture of powerful princesses. It is not however obvious how La Tour would have seen any of these three. On the other hand, what could well have been earlier pastels of contemporaries by Allais (110.203) or the 110.188 which has been confused with 146.2258 or Vigée (758.210); or an enamel of Lavinia Fenton by Bouquet (BCCN 421958; version in Louvre RF 30593), or the 1731 oil of Lady Betty Germain by Charles Phillips (Knole) suggest the pose was not especially uncommon in Europe. A Boucher drawing (New York, MMA, inv. 59.23.39) dated to the 1770s by Laing in Boucher 2003 (pp. 123, 236) relates to lost fan-paintings made for the Tsaritsa. La Tour himself reuses the idea in 146.2276, suggesting that he reserved the gesture for royalty.

146.2276 MARIE LESZCZYŃSKA, pstl/ppr, 65x54, Salon de France 1749-50. exh. Paris 1838-45, no. 1052, anon.; La Tour 1930, no. 9 repr.; Paris 1935, no. 98; Paris 1949, no. 30, pl. III; Paris 1957a, no. 46, pl. XVI; Paris 1974a, no. 147; La Tour 2004c, no. 7 repr. clt; Paris 2018. lit.: Durameau 1784; La Rochenoire 1853, p. 61; Goncourt 1867, pp. 350f ("un délicieux pastel où l’on admire cette si douce et si jolie tonalité, de ce teint de malade et de dévôt, sur lequel jouent de tranquilles lumières et que ramènent au ton général de petits badinages de jaune pure dans le bleuâtre des demi-teintes…”);

146.2277 ~cop., pstl/ppr, 65x54 (Bordeaux, mBA, inv. Bx M 5860, Bx E 1431. Legs Démont 1927). lit.: Lemoine 1942, pp. 76–80 repr.; Monnier 1972, s.no. 67, as ptt.; Monnier 1987, no. 7; Salmon 2018, p. 179 n.r., as ptt. ptt.
Marmontel

Jean-François MARMONTEL. (1723–1799), de l’Académie française, historiographe de France, poète, playwright, and philosopher. The son of a tailor, he was educated by the Jesuits in Toulouse. Valtière 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 in which he was director 1758–60. He lost the privilege as a result of a defamatory satire (which he pronounced at Mme Geoffrin’s) against the duc d’Aumale, who had him sent to the Bastille, where he devoted his brief stay to translation. In 1763 the Académie française elected him a member, and in 1772 he was appointed historiographe de France after the death of Dudos. On 28.IX.1777 he married Marie-Adélaïde de Brinon, niece of the abbé Morellet (the witnesses included Loménie de Brienne, Necker, the princes of Rohan and de Beaujeu, and the duke of Richelieu). In 1783 he succeeded d’Alembert as secrétaire perpétuel of the Académie française. He was made a member of the Conseil des anciens in 1797. His Mémoires are of great interest.

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

La Tour vast of the enthusiastique, and he employed to peindre les philosophes of this temps-là, but the cerveau déjà brouillé de politique et de morale, dont il croyait ne saisir raisonnablement, 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 destin 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 preparation made in years gone by.

He died 31.XII.1799 in Saint-Aubin-sur-Donon (Eure); his inv. p.m. was carried out 24.IV.1800 (AN.MC./XCVI/411).

Mme Masse c.1755

Mme Grégoire-Nicolas-René MASSE, née Marie-Catherine Dulouquet de Rêals (1724–1793). From a family of noblesse of the épe, 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 Ecuelles, 4.x.1793. Based on age and costume, a date of c.1755 is suggested.

Mme Masse, née Marie-Catherine Dulouquet de Rêals, in robe bleue, pssl, n.12x96 (fe sujet; sa niée, la marquise de Juigné, née Anne-Éléonore-Eulalie Dulouquet de Rêals (– 1803); desc.: marquise de Juigné, Paris, 1908, 171). Exh.: Paris 1908a, no. 61, pl. 49. Lit.: Brière & al. 1908, p. 231 n.r.; Fourcaud 1908, repr. opp. p. 12; Guiffrey 1908, p. 644 (“l’événement sensationnel de l’Exposition, car c’est à coup sûr d’une des œuvres les plus complètes et les plus typiques du maître”); Lemonne 1908, p. 13 repr.; Tourneux 1908b, repr. opp. p. 8; Labat 1909, p. 305; “la place d’honneur donnée à ce beau pastel… ne semble pas contestable”; B&W 336, fig. 177; Bury 1971, pl. 32; Wilik-Brocard 2017, pp. 78, 164 n.r., suggests as inspiration for pssl. by Jean-Baptiste Restout Ph.

Mme Masse, v. Channemaron


Châtelet


Marigny

Maria Theresia

MANIFESTO

Jean-François MARMONTEL. Lit.: Marmontel, Mémoires, ed. J.-P. Guicciardi & G. Morellet (the witnesses included Loménie de Brienne, Necker, the princes of Rohan and de Beaujeu, and the duke of Richelieu). In 1783 he succeeded d’Alembert as secrétaire perpétuel of the Académie française. He was made a member of the Conseil des anciens in 1797. His Mémoires are of great interest.

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

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He died 31.XII.1799 in Saint-Aubin-sur-Donon (Eure); his inv. p.m. was carried out 24.IV.1800 (AN.MC./XCVI/411).

Marie-Thérèse, m/us, attr. à La Tour (M. F. Petit, dep.: Musée municipal, hôtel de ville de Nantes). 1949, [s.no. 194]. Lit.: B&W 333, fig. 168; Guiffrey 1949, p. 195.
Dictionary of pastellists before 1800

Mercier

146.2345 Flouis-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, n. 146.2378 Φαβ

Mesdames de France


Mme de Meulan d’Ablay


??Miger

Isaac de MILONNEAU (Lempertz, 21.11.1969, Lot 111 repr., as La Tour) [v. Ez. Fr., 19.229]

Mirabeau

Honoré-Gabriel Riqueti, comte de Mirabeau (1749–1791) à l'âge de 19 ans, crayon reh., 48x30 [c.1768] [Joseph Dureux; Mlle Gennelon; Paris, 16–17.1.1865, Lot 94, Est.6]. Lit.: B&W 341, attr.; Lyon 1958, p. 123

Les Mirleau de Neuville c.1758

Louis-Antoine Mirleau de Neuville (1701–1780), fermier général 1758. He married Adélaïde-Julie Garnier d'Isle (g.c.). She was portrayed by Pigalle (with her sister (marble; Getty); by Carmontelle, Thibault. Versailles, 14. III.1962, Lot 49 repr., as member of the Garnier d'Isle family/??René Frémion, en habit de velours gris mauve rosé, pstl, 63x52 (Eugène Kraemer; Paris, Georges Salmon 2018, p. 162). Lit.: B&W 342, ?attr. [=? Louis-Antoine Mirleau de Neuville de Marcilly; son fils Jean-Joseph Albert Mirleau de Neuville de Marcelli, comte de Belle-Isle, Vernon, 1872. Lit.: Jal 1872, p. 1319 n.r.

Moncrieff, r. Paradis

Jean Monnet 1756

Jean-Louis Monnet (1703–1785), écrivain, entrepreneur et directeur de l'Opéra de Paris et 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 “y 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 reveals its status as a copy in its timid recreation of the original, and a fully worked background and costume that would be pointless in a préparation.

The second version 146.2385 in Saint-Quentin reveals its status as a copy in its timid recreation of the original, and a fully worked background and costume that would be pointless in a préparation.

Molière


Le marquis de MOLINAGNY (Paris, Drouart, Maurice Réaumur, 26–27.1.1941, Lot 13 s.n., attr.) v. Ez. Fr., i.n. Bourgeois de Molinagny, 19.1199

Mondelle, r. Cassania

Updated 28 August 2020
Montchal, v. Barstuin

Montalembert

Nelleve, v. Garnier d’Ilde

Niveau de La Chaussée 1753

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

La Tour’s portrait appeared at the salon of 1753, alongside that of d’Alembert, who mentioned the forthcoming juxtaposition with approval in his letter to Mme du Deffand of 27.I.1753. Gautier-Dagoty thought it “trop bien”, otherwise deploring the juxtaposition of learned men with Manelli, while Lacombe observed “Les traits de M. l’Abbé Nollet et de M. de L’Hermite de la Condamine intéresseront les Parisiens de la saine Philosophie”.

This led to his being awarded a logement aux Parisis. He also supplied scientific equipment. 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 of the 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 deploiring the juxtaposition of learned men with Manelli, while Lacombe observed “Les traits de M. l’Abbé Mollet de Nollet et de M. de la Condamine intéresseront les Parisis 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.

A fine bust by Simon Challe (1719–1765), sd 1782, offered to the Louvre 1786, but rejected by d’Angiviller; inv. p.m. 1792, “portrait de La Chaussée en pastel”. Quintin Craufurd; vente p.m., Paris, Alexandre Boze, 17 May 1887, Lot 173; repr., est. €70,000 (Lot 4 n.r., attr.). Lit.: B&W 405, ?attr.

La comtesse de Nérac


La duchesse de Nervisan


Le duc de Noailles 1744

Louis, duc d’Ayen, pètre 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.).

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Orry 1745

Philibert ORRY, sgr de La Chapelle-Godefroy, de Saint-Cerdaux, de Vignory etc. (1689–1747), fils de Jean Orry, comte de Vignory was a member of the Royal Academy of Science and the Royal Society of Science, and was the secretary of the Academy of Science of Bologna, director of the Bâtiments du roi, and directeur des Bâtiments du roi 1736.

His father Jean Orry, comte de Vignory was a secretary, Jean d’Aubigny, appointed Orry’s son in 1727. Orry was married to his former patron, cardinal de Fleury, and his economic policies were however unpopular, and he was dismissed from office in 1745. Orry was a bibliophile: his inventory (the catalogue of his books whose bindings are individually described) and the in-folio volume in marble La Tour shows (which will have been bound very recently) a lost, undated portrait of “le comte Orri” by Pierre-Joseph Lion (p. 147-148) 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.

Dictionary of pastellists before 1800


La duchesse d’Orléans, n. Kucharzki

146.2403 © Le Règle [Philippe, duc de Vergy, print.; Ruquier, artiste, pensionnaire des Gobelins; vente p.m., Paris, Drouot, Fouquet, 17–21.11.1868, Lot 50] [litr.]

La duc d’Orléans

146.2406 © Le Règle [Philippe, duc de Vergy, print.; Ruquier, artiste, pensionnaire des Gobelins; vente p.m., Paris, Drouot, Fouquet, 17–21.11.1868, Lot 50] [litr.]

La duchesse d’Orléans, n. Kucharzki


Orry 1745

Philibert ORRY, sgr de La Chapelle-Godefroy, de Saint-Cerdaux, de Vignory etc. (1689–1747), construit-général des finances 1730, ministre d’État 1736, directeur des Bâtiments du roi 1736. His father Jean Orry, comte de Vignory was a maître verrier who enriched himself as an army supplier and purchased the ennobling office of secrétaire du roi in 1701, becoming president at the parlement of Metz 1706. His career survived his connections with the prince des Ursins (his secretary, Jean d’Aubigny, appointed Orry’s son as tuteur to his daughter, the future marquise de La Galaisière, of whose brother, Henry-Ignace Chaumont, abbé de La Galaisière (p.2), La Tour exhibited a pastel J.147.1752 in the same Salon de 1745 (it may have been confused with a pastel held in 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 Galaisière; nor that of their niece, Mme Meulan (p.46.2431 if indeed that is correctly identified or attributed). There were several portraits of the royal family, and a bust of Louis XV by (Jean-Baptiste) 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.

The grandnephew of an imprimer et libraire (whose signature is a version of the Drevet, this is not reversed). The frame in stuc decorated DL may be by the Sieur De Launay, quai de Gesvres. A lost, undated portrait of “le comte Orri” by Pierre-Joseph Lion (p. 147-148) 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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Updated 28 August 2020
Torquemada 1904a, repr. p. 57; Torquemada 1904c; MacFall 1909, repr., Furey-Raynaud 1912, pp. 296ff; Fleury & Brieuc 1920, as co Chaumont de La Gulazière; Ratsouiri de Limay 1925, p. 32, pl. 22, as of Ozry; B&W 367, fig. 123; [†] B&W 9; B&W 603; Bouchot-Sauvageau 1930, no. 38; Bury 1971, pl. 19; Monnier 1972, no. 62 repr.; Deberle & Salmon 2000, p. 119, ill. 32; Graffigny 2002, vii, p. 115 repr.; Méjanès 2004, p. 40 repr.; James-Sarazin 2016, t. 1, p. 521 repr.; Salmon 2018, no. 83 repr.; Jeffares 2018m repr.

Poetry. His Histoire des chats, illustrated with drawings by Coppen engraved by the comte de Caylus, which the author omitted from his selected works, has lasted better than the others.

A profile by Carmonelle (Chantilly, inv. CAR28), perhaps c1760, shows recognisable features and the same, by then rather old-fashioned, wig.

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

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

![Moncrief](https://example.com/moncrief.jpg)

Es ist kein Mensch, kein Menschenbemerker, der die Art der Gesichtslinie verkenne.

In the first French translation (1781), the text was rather freely emblemed: Les grâces de l'Original ne se retrouvent pas dans cette copie, cependant on reconnaît dans la forme du front, dans l'extrémité de l'oe du dessus de l'oeil droit, dans l'obliquité & la pointe du nez – une expression de goût & de délicatesse – Mais il faut en convenir, la Nature en formant ce visage, annonçoit une plus haute destination que celle de produire des Ouvrages de pur agrément.

Paradis de Moncrif

*PARIS* de Montmartel (c1746)

Jean PARIS de Montmartel, marquis de Brunoy (1690–1766). (The frequently seen Pâris spelling is not contemporary.) The youngest of the Paris brothers, he was commis des guerres 1709, directeur des vivres in the Hainault 1711, trésorier general des Ponts and chaussées 1715, fermier général 1718, secrétaire du roi 1721, Garde triennial du Trésor royal 1724, Garde ancien du Trésor 1748–62, receveur des rentes de la Ville de Paris, premier Maitre 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/ET/CVII/534, 23.IX.1766; summary in Dubois-Corneau 1997) included a number of pastels which might be by La Tour, among them a marvellous of Saxe (£62915); an autotypegraph 166115 was later inventoried in the hôtel Mazarin. There is an unusually elaborate Cochins portrait drawing (1662435, 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.

1662446 Paris de Montmartel, Salon de 1746, no. 124

1662447 [grav. Coypel;] for Parabère, [Swiss PC] (Swiss PC)

1662448 [grav. Cathelin sculps”, pour Jean-Baptiste Collet de la Ville de Paris, premier Maître d’hôtel du roi 1721, Garde triennial du Trésor royal 1724, Garde ancien du Trésor 1748–62, receveur des rentes de la Ville de Paris, premier Maitre 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.

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1662446 Jean PARIS de Montmartel, Salon de 1746, no. 124

1662447 [grav. Coypel;] for Parabère, [Swiss PC] (Swiss PC)
Dictionary of pastellists before 1800

146.245 ~cop., (le sujet; inv. p.m., 23.IX.1766 et seq., hôtel Marguerin, rue Neuve-des-Petits-Champs, avec pendant de Mme de Montmartel, l'un en pastel, l'autre à l'huile sur toile; deco: marquis de Brunn; inventaire après l'interdiction du marquis, 9.IX.1778; inv. p.m., 26.VI.–1781). Lit.: Dubois-Corneau 1917, pp. 239, 318 (s). Éc. fr., 19.2384


146.2456 ~grav. Cathelin 1772 (FD 225)

146.2456 ~cop., psdl, 39x30 or 30x21 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 45. Georges Bourgarel; Paris, Drouot, Lair-Dubreuil, 15.–16.VI.1922, Lot 123 n.r., attr., as 39.5x30.5 cm, Fr4000). Lit.: Ecole gratuite de dessin à Saint-Quentin, registre des délibérations, VI, pp. 36–37, 13.VI.–11.VII.1922, Fleury considered to be a repetition executed 1775 under La Tour’s supervision a/r/por tabl of 1746; Fleury sought budget of Fr10,000 but was granted only 5000; Fleury & Bézir 1954, n. 41, petite réduction, 39x30; Debrie 1991, p. 153 n.r., étude ou repl., mauvais état; Debrie & Salmon 2000, p. 168, n. 10, cop.; p. 220, ill. 143 Φς

146.2463 ~cop., with changes, min. (Paris, musée Cognaceq-Fay). Lit.: Lemoine-Bouchard 2002, no. 65, a/r/a Nattier, Alexis Piron

146.2462 ~préparation, psdl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 54 [inv. 1849, no. 75]. Ancien fonds d’atelier de l’artiste; legs Jean-François de La Tour 1807). Lit.: Maubeuge 1917, no. 58; La Tour 1930, no. 54. Lit.: Lapauze 1899, no. 75 repr., ?Fémin; Erhard 1917, no. 15 repr., inconnu; B&W 353, fig. 91; Fleury & Bézir 1954, n.78, inconnu, l’Monmartel; Debrie 1991, p. 153 repr.; Debrie & Salmon 2000, p. 222, ill. 151 Φς

146.2463 ~cop., (le sujet; inv. p.m., 23.IX.1766 et seq., hôtel Marguerin, rue Neuve-des-Petits-Champs, avec pendant de Mme de Montmartel, l’un en pastel, l’autre à l’huile sur toile; deco: marquis de Brunn; inventaire après l’interdiction du marquis, 9.IX.1778; inv. p.m., 26.VI.–1781). Lit.: Dubois-Corneau 1917, pp. 239, 318 (s). Éc. fr., 19.2384

Mme Paris de Montmartel 1747

146.2466 ~cop., psdl, 40x30 (Paris, Audap, 26.VI.2020, Lot 274 repr., éc. fr. XIXe, est. €600– 700) Φς


Mme Paris de Montmartel 1747

146.2466 Mme Jean PARIS de Montmartel [née Marie-Armande de Belle-Isle] [née Marie-Armande de Belle-Isle] [née Marie-Armande de Belle-Isle], fille de Bal, psdl, Salon de 1747, no. 111 (marquis de Brunoy, hôtel Mazarin, inv. p.m., 26.VI.1781). Lit.: Dubois-Corneau 1917, p. 326 n.r.; B&W 355

Charles Parrocel 1743

Charles PARROCEL (1688–1752), peintre de l’Académie royale, agréé 1721, ami de La Tour. He died at the Gobelins 24.V.1752, p. ARTISTS. A member of an extended dynasty of painters, Parrocel specialised in painting battles. He was a prolific draughtsman, occasionally using coloured chalk. It is likely that a drawing with pastel (J.5738.102) in the cabinet of Montréal 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 presé Cent livres” in the estate inventory of La Tour’s

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Updated 28 August 2020
other friend, the abbé Huber (it is conceivably the framed picture which appears in La Tour’s pastel of the abbé insant in Geneva).

La Tour had intervened on Parrocel’s behalf when, in 1743, Rigaud’s pension became available after his death (n. 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 Lemoine exhibited a terracotta bust (Réau 1927, no. 126); Friedrich Schmidt is less compelling.

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.

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

La Tour here works in the tradition of Rigaud in presenting his model in context, with a curtain backdrop, partial landscape and studied nonchalance. It is the first step in the progression of his large-scale works leading to the président de Rieux (the following year), Duval de l’Epinoy (1745) and ultimately Mme de Pompadour. The snuff-box is used again in Duval; the reversed chair is in Dupouch and Laideguive; the lost look, in Hubert, Nollet, Pommeret and the earliest Louis XV. But these elements are found too in Rigaud: among many parallels, the 1694 portrait présumé de Laugeois d’Ibmercourt (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 1719 portrait of Pierre Dreyer (Lyon, mA; James-Sarazin P.702); Desjardins (Louvres; James-Sarazin P.703) has similar elements.

Perrinet was born into a Protestant family and only converted to Catholicism in 1686. (Claeys 2000, p. 123) 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 de Jars 1740

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

1908 has obscured its significance and limited the amount of scholarly attention it has received. Perrinet was born into a Protestant family and only converted to Catholicism in 1686. (Claeys 2000, p. 123) 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 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 interested in les affaires du roi, and three years later he became a fermier général, subsequently becoming doyen of the 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 90,666 642,000 livres. Its descent to the Vogüé family is expressed seroient trop difficiles à trouver, nous rendrons seulement témoignage de l’admiration générale du Public & de son étonnement.”

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Persigny

J.46.2489 M. PERSIGNY, m/s (Dr Molloy; vente p.m., Paris, Drouot, Chevalier, 29.I.1894, Lot 27 n.r., att.), Lit.: B&W 373, tatr. [d'uc de Persigny né 1808]

Petit de Bachaumont

Louis Petit de Bachaumont (1690–1771), auteur et critique. The grandson of a médecin du roi, Bachaumont’s father was an auditeur aux Comptes; his godparents were the dauphin and the princesse de Conti. From about 1750 he was associated with Marie-Anne Doublet, a salonnière, widow of a secrétaire des commandements du Règent and amateur pastellist.

He was the executor of Crozat (Mme Doublet’s brother-in-law), a friend of Charles Goyse and a supporter of Boucher, and his views on the administration of the arts were regularly submitted to the surintendants des Bâtiments and others. His lasting monument is the series of Mémoires secrets which were issued in his name continued by Pelansart 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 List of the meilleurs peintres…des académies royales de peinture…rauus leur rang à l’Académie, 1750 (e. DOCUMENTS); this again refers to La Tour’s unsatisfactory methods, adding the much quoted observation “le pastel ne veut pas être tourmente, 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 Caronnette is in Chatinilly; engraved Jean Houël. Bachaumont himself engraved a profile of the comte de Caylus drawn by Mme Doublet (Versailles).

J.46.2505 Louis Petit de BACHAUMONT, Salon de 1740, no. 113. Lit.: Anon. 1740; Desfontaines 1740 (“admirable”); B&W 15

J.46.2506 Louis Petit de BACHAUMONT, Salon de 1753, no. 83. Lit.: Estève 1753; Frémon 1753; B&W 16

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 (p.1737–1769a), trésorier receveur général et payeur des rentes de l’Hôtel de ville, Salon de 1761, no. 47; Saint-Aubin sketch

??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, J.46.2508. There are three difficulties: why would La Tour exhibit a work done 13 years previously, and presumably delivered to the sitter; Saint-Aubin’s sketch is not close enough; and his reference to the cour des Aides (if read correctly) does not fit the financier or (at first sight) his immediate family. However, from 1758 to 1769 Jean-Baptiste’s nephew, Jean-Antoine-Gabriel Philippe, held the office (as described in the Almanach) of “Payeur des rentes de l’Hôtel de ville assignées sur les Aydes &Gabellet,” 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 Caronnette drawing (Carnavalet). He died without marrying.

J.46.2507 M. PHILIPPE, employé aux Aides [Jean-Antoine-Gabriel Philippe (p.1737–1769a), trésorier receveur général et payeur des rentes de l’Hôtel de ville, Salon de 1761, no. 47; Saint-Aubin sketch

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Les Pigalle

146.2511 PIGALLE, psfl. (D. David-Weill pc). Lit.: Monnier 1972, c. 103 n.r.
146.2513 Une niéce de PIGALLE; psfl (docteur Bergonier, Rambouillet, 1904). Lit.: Felix Lorin, avocat a Rambouillet, lettre a Maurice Tourneux, 14.III.1904, as by La Tour

Piron

146.2513 Mme [Pierre-Joseph] PISCATORY [de Vaucrelad, née Marie-Adele Rouillé (1734–1796)], mère de la future Mme de Pastoret, fille de Mme Jean Rouillé, psfl, 1766 (l'artiste; testament de 1768. Mme Ternaux-Compan

1933). Exh.: Paris 1933e, no. 21 n.r. Lit.: B&W 379, n.r. Φ
146.2514 Mme POISSON [chateau de Minyars 1845, M.G. Crequin de Montigny; 24–27.I.1899, Lot 314]. Lit.: B&W 380, latte. n.r. [c. Durcres, 12855.656]

Polignac


L'abbe Pommyer c.1757

146.2516 L'abbé Francois-Emmanuel POMMYER (1713–1748), conseiller-clerc au parlement, honoraire amateur de l'Academie royale de peinture, ami et executeur de La Tour. It is likely that the pastel was made c.1757 and lent by the subject for the salon when Pommyer was a candidate for an honorary position. For the full catalogue entry and references for the summary below, see Jeffares 2001.

The abbé François-Emmanuel Pommyer, sgr de La Guyonnière (1713–1748) was abbé commendataire de Bonneval, chanoine de Tours, doyen de Reims, etc., conseiller au parlement, président de la Chambre souveraine du clergé, honoraire amateur de l'Académie royale de peinture et directeur de l'École royale gratuite de dessin. His father was trésorier général, and he was related to the Voyer, Lamoignon, Bignon and Nicolaï families. Pommyer's career as a peintre and directeur de l'École royale gratuite de dessin as well as his elevation to the Academy of Painting as an honoraire amateur of the Académie. His death on 4 January 1782, Pommyer replaced him as the Académie de Saint-Luc leading to the latter's formal suppression. When Ange-Jacques Gabriel was reinstated in 1774 after the Maupou reforms this portrait, including his use of ultramarine to seen light feathering on the rabat. The primary version in 2004, lacks its depth and highlights on the coat under the sitter's right cheek. 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 Largillierre portrait of him as a child (already with features recognisable from the La Tour); several drawings by Cochín; 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 used so many years earlier) has perhaps an echo of Mme de Pompodour. Salmon draws parallels with the “factice 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 Écclésiastique respectable”; Bridad de La Garde, noted—

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

Pommyer’s friendship with La Tour is documented in several letters (15.X.1762, 27.X.1767), one of which is notable for its mention of the pastellist Geneviève Navarre who may well have worked as a copyist for La Tour. At some stage after 1768 La Tour named Pommyer as his executor, although he revoked this by a further codicil in 1783 on the grounds that Pommyer was too busy to undertake the role (this was a few months before Pommyer’s death).

The letters also mention their mutual friends Cochín and Chardin: Pommyer owned several paintings by the latter (probably the Beau d’illiers now in the Louvre, and a version of the Attributs des arts), one of which he lent to the Salon of 1769 (no. 31). Other paintings in his collection include works by Lagrenée, Bachelier and Guérin, as well as a group of portrait drawings by Cochín. He also owned two other pastels, 1745 portrait of René-Charles de Maupoeu (554.169), which he bought in the Nattier sale in 1763; and the ambitious La Tour pastel of Marie Fel (146.2531).

Pommyer became honorary associé libre de l'Academie 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. Cochín 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'age, qui est lié d'amitié avec plusieurs artistes, et qui est, de plus, ami particulier de M. le vice-chancelier [Maupoeu]” who would represent the interests of the Académie in the parlement. Marigny agreed. Others, such as Pandazou de Mainboi, did not (gossip of the day also claimed that Pommyer was fond of the “épices des juges”, essentially bribes). In the event, Pommyer’s attendance at proceedings of the Académie was very infrequent, but he did play a role in the row between the Académie royale and the Académie de Saint-Luc leading to the latter’s formal suppression. When Ange-Jacques Gabriel died on 4 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 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).

L'abbé POMMYER, pastel/toile/châssis, 55×45, étiquette 1776, fragment. “Francois Emmanuel Pommyer/consuleroi du roi en sa cour…”, Salon de 1763, no. 69 (desc. neveu du sujet, Yves-Joseph-Charles Pommyer de Rougemont –1788); sa fille, Mme Louis Theurier, née Geneviève Pommyer, son fils, Charles Théurier-Pommyer (1724–1806) led to Pommyer's appointment in 1776 as a director of the École gratuite de dessin de Saint-Quentin 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 gratuite de dessin in Saint-Quentin in 1782 (La Tour also left Bachelier his portrait in his 1784 will).

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diner. Je pourrais bien le faire. Je lui dis que « c'est fort curieux de voir un portrait de Héloïse de Pompadour, dont j'ai beaucoup entendu parler, comme d'une merveille non achevée. Le boureau secoua encore l'oreille, baissa les yeux, et dit : « il n'est plus. » Il a encore brûlé parce qu'il avait donné un faux trait. Il en était grand. C'est un tableau de la taille de ceux dont il prend jusqu'à dix mille francs. Il est brulé. Avez-vous un plan d'attaque ? Je ne le connais pas. » 

It is notable that it had to be moved overnight, onto a total of ten of them. Initially the pastel was placed at the château de Menars, no. 1818. It is unclear how many negotiations from 1796 on, before finally the sitter herself acquired it, for a price of 24,000 livres. It is surely item 288 in her collection.

Instead the sitter herself acquired it, for a price =<Mme de POMPADOUR, pstl/ppr bl., toile/châssis à clés, a.1748 ([?]détruit). Lit.: Mme de POMPADOUR, 1929, pp. 13 –16, pl. 11, 10 (detail); Bouchot-Théodore de Lespinasse de Langeac, comte d'Arlet (1759–1814) a.1796; offered to the (present or previous) frame was inadequate: 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: other 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 condition concerns the châssis à éclat, which Salman believes was a later addition, perhaps at the beginning of the nineteenth century, before Charles Marie de La Tour 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: other 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.

Several problematic questions remain concerning the physical construction of the work. A large hole in the canvas behind the marquise’s head, as well as the fact that 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 auction 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 note). 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 to 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: other than cutting the frame, the sides of the canvas were simply trimmed to fit. It is thus possible that the aspect of the work is exactly as it has been since 1755, if not 1748.

The pastel remained unknown and unreproduced until its return to the Louvre in 1823, since when it has been central to the Louvre, who bought it without enthusiasm. It was sent to the Musée spécial de l’École française à 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 abroad. 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 problems remain of particular note.

**A condition report was made at Chambord, on 13.X.1942, noting glass disease which led to the removal of the glass soon after.**
Dictionary of pastellists before 1800


146.2543 ~grav. Adolphe Lalauze, p.1827. Lit.: Henri Béraldi, Les Gravur(e)s du XIXe siècle, IX, 1889, p. 25, no. 62
146.2545 ~grav. Léopold Flameng, for La Fizelière 1860
146.2544 ~grav. Paul Chenay (1818–1906), for Louvre chalcography
146.2546 ~grav. Mme Riva, bois en colours, Société des artistes français, salon de 1920, no. 4076
146.2547 ~grav. Claude Junete 2014, for the timbre-poste français no. 8887
146.2548 ~cop., pstl, 175x16 (Gouda, Museum het Catharinahuis, inv. 55.188, Amsterdam, G. Brandt, 29.XI.1960, acq.)
146.2549 ~cop., baron Charles de Steuben (1788–1856), print, 1838 (MV 4446), Exh.: Sceaux 1978, no. 79 repr.; Lit.: Notice historique des peintures et des sculptures du palais de Versailles, Paris, 1838, no. 2516; Magnier 1904, p. 14; B&W, no. 385, as pastel
146.2543 ~cop., Jules Chevrix, pstl, 179x130 (Paris, Musée du Louvre, famille Thellier-Desjardins 1904). Lit.: Magnier 1904, p. 14
146.2545 ~cop., pstl, 179.7x132.5, XV (MV 8960). Lit.: Salmon 1997, p. 81
146.2547 ~cop., miniature (Henry Doetsch, of 7 Ryder Street; sale p.m., London, Christie’s, 28.VIII.1895, Lot 452 n.r., £3/5/-; Clifford). Lit.: B&W 403, illatr.
146.2548 ~cop., aquarelle gouachée (baron F. de Beurnonville; Paris, Drouot, Chevalier, 11–12.V.1906, Lot 7 n.r., a/r La Tour, fr305; Ristolhuber). Lit.: B&W 403, illatr.
146.2549 ~cop., bust in oval, surrounded by putti, snuff box, hallmark for 1758 (“don de Louis XV au sujet. Acqu. c.1917; Pr). Lit.: Illustrated London news, 4.VIII.1928, p. 217 repr.;
146.2544 ~cop., pstl, ov. (Paris, Drouot, Baudoin, Férals, 8.VII.1910, Lot 11 n.r., a/r La Tour, Mme de Pompadour). Lit.: B&W 403, illatr.
146.2546 ~cop., pstl, 64.5x53.8 (Milan, Sotheby’s, 12.X.2003, Lot 124 repr., with pendant of Louis le dauphin, est. £12–16,000, £13,400) Fκ
146.2547 ~cop., pstl, 64.5x53.8 (Edmond de Rothschild, Boulogne sur Seine, seizied ERR, inv. R253; Jeu de Paume; Neuschwanstein; repatriated 13.XI.1945) Fκ
146.2548 ~cop., pstl, 64.5x53.8 (Milan, Sotheby’s, 12.X.2003, Lot 124 repr., with pendant of Louis le dauphin, est. £12–16,000, £13,400) Fκ
146.2549 ~cop., pstl, 64.5x53.8 (Edmond de Rothschild, Boulogne sur Seine, seizied ERR, inv. R253; Jeu de Paume; Neuschwanstein; repatriated 13.XI.1945) Fκ
146.2550 ~cop., pstl, 64.5x53.8 (Edmond de Rothschild, Boulogne sur Seine, seizied ERR, inv. R253; Jeu de Paume; Neuschwanstein; repatriated 13.XI.1945) Fκ
146.2551 ~cop., pstl, 100x81 (London, Christie’s, 8.XIII.1987, Lot 387 n.r., a/r La Tour, Louvre, est. £400–500, £420)
146.2552 ~cop., pstl, 83x61.5 (Exeter, Beams’s, 6–7.III.2007, Lot 523 repr., est. £1000–1500) Fκ
146.2553 ~cop., pstl, 100x81 (London, Christie’s, 8.XIII.1987, Lot 387 n.r., a/r La Tour, Louvre, est. £400–500, £420)
146.2554 ~cop., pstl, 83x61.5 (Exeter, Beams’s, 6–7.III.2007, Lot 523 repr., est. £1000–1500) Fκ
146.2555 ~cop., pstl, 154x112 (Vendôme, Rouillac, 6.II.2011, Lot 30 repr.) Fκ
146.2556 ~cop., pstl, 55x38 ov. (Bruxelles, Millon, 10.VII.2013, Lot 141 repr., éc. Gr XIX, incomme) Fκ

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Jeanne-Antoinette Poisson,
Mme de Pompadour,

J.46.2622 Mme de POMPADOUR, préparation, 30.5x23 (Monaco, Sotheby’s, 22.VI.1985, Lot 164, Fr120,000)

J.46.2622 Mme de POMPADOUR, pastel, 46x38, insc. monogram, 1761 (Luzern, Fischer, 20–31.V.1990, Lot 2138 n.r., SwFr5000)

J.46.2624 Louis-Stanislas-Xavier, comte de PROVENCE, pastel/pra bl./toile/carton [autrefois sur un chassis], 56x48.9 ov., 1762, Salon de 1763, no. 66; conservation 2004, 2016 (Louvre inv. 27617. Louis XV ; Versailles 1784. Dep.: Banque de France 1939–40). Exh.: Paris 1838–45, no. 1053, anon., as of Louis le dauphin ou no. 1056, as of Louis –Joseph-Xavier; La Tour 1930, no. 21; Paris 1949, no. 64 n.r. Lit.: Anon. 1763d; Durameau 1784; La Rochenoire 1853, ?p. 61; Reiset 1869, no. 815, as of Louis de France, fils de Louis XV; Champney 1891, p. 269; Guth 1952, repr. p. 47; Sosson 1960, pl. 14; V. & L. Adair 1925, p. 36; B&W 407, fig. 15; Bouchot-Saupique 1930, no. 49; Lucas 1960, pl. 14; Hugues 2004, p. 71 repr.

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

J.46.2626 ~cop., pastel, 54x44.5 ov. (London, Christie’s, 4.V.1901, Lot 78 n.r., as of Louis XV, when a boy, in pink dress, powdered hair, wearing the order of the Saint-ESprit, 8 gns). Lit.: B&W, s.no. 28, ?attr., as of duc de Berry, futur Louis XVI


J.46.2628 ~cop., pastel, 52x42 (Paris, Coutau-Bégarie, 22.VI.1998, Lot 148 repr., est. Fr30–40,000)

J.46.2629 ~cop., pastel, 52x42 (Paris, Coutau-Bégarie, 22.VI.1998, Lot 148 repr., est. Fr30–40,000)

J.46.2630 ~cop., pastel, 52x43 ov. (Paris, Drouot, Millon, 11.V.2011, Lot 327, est. €1200–1500)

J.46.2631 ~cop., pastel, 53x44 ov. (Paris, Rieunier, Bailly-Pommeroy, 25.II.2000, Lot 87 repr.)

J.46.2632 ~cop., pastel, 53x44 ov. (Paris, Rieunier, Bailly-Pommeroy, 25.II.2000, Lot 87 repr.)

J.46.2633 ~cop., pastel, 52x45 ov. (Paris, Drouot, Coutau-Bégarie, 3.IV.2013, Lot 263 repr., est. €2–3000)

J.46.2634 ~cop., pastel, 52x45 ov. (Paris, Drouot, Coutau-Bégarie, 3.IV.2013, Lot 263 repr., est. €2–3000)

J.46.2636 Le comte de Provence 1763

Louis-Stanislas-Xavier, comte de PROVENCE, futur Louis XVIII (1755–1824), roi de France.

J.46.2637 ~cop., pastel, 61x45 (Châlons, abbaye royale, fondation Jacquemart-André, inv. 2609, SF36)


J.46.2639 ~grav. de J. Delarozière, [1773–1797], de la Comédie-Française, tableau, 72x58 (M. de Villars; Paris, Pillet, 1.V.1874, Lot 66, Fr2000).

J.46.2640 ~grav. J. Delarozière, [1773–1797], de la Comédie-Française, tableau, 72x58 (M. de Villars; Paris, Pillet, 1.V.1874, Lot 66, Fr2000).

J.46.2641 ~cop., pastel, 55x46.5 ov. (Paris, Drouot, Boissinand, 16.VI.2010, Lot 16 repr., écr. fr., Louis XV, est. €600–800)


J.46.2643 ~cop., pastel, 53x42 ov. (Paris, Drouot, Millon, 11.V.2011, Lot 327, est. €600–800)

J.46.2644 ~cop., pastel, 55x46.5 ov. (Paris, Drouot, Coutau-Bégarie, 3.IV.2013, Lot 263 repr., est. €2–3000)

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

J.46.2646 ~cop., pastel, 52x45 ov. (Paris, Drouot, Coutau-Bégarie, 3.IV.2013, Lot 263 repr., est. €2–3000)

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

J.46.2648 ~cop., pastel, 52x45 ov. (Montbazion, Rouillac, 7.VI.2014, Lot 102 repr., est. €1200–1500)
J.46.2649 ~cop., pstl, 53x43 ov. (Dorchester, Duke’s, 25.IX.2014, Lot 52 repr., anon., est. £200–400)
J.46.2651 ~cop., pstl, 54x44 ov. (Saint-Cloud, Le Floch’s, 8.II.2015, Lot 14 repr., fin XVIII/début XIX, est. £1300–1500)
J.46.2655 ~cop., pstl, 54x46 ov. (Paris, Drouot, Daguerre, 9.XII.2013, Lot 78, est. €1000–1200)

La comtesse de Provence

Mlle Puvigné c.1750
Mlle PUIGNÉ (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. À date de c.1750 est plausible. Il n’est rien à indiquer que La Tour progressa à un portrait fini.

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)