Neil Jeffares, Maurice-Quentin de La Tour

From the Dictionary of pastellists before 1800, online edition

LA TOUR, Maurice-Quentin de
Saint Quentin 1704–1788

CATALOGUE

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Part IV: Named sitters M–Q

La marquise de M***

146.2195 La marquise de M*** (Gonzalve de Labbey 1864). Exh.: Palais Royal, 1864, no. 798. Lit.: B&W 298, ?attr.

La comtesse de M***


La vicomtesse de M***


Maillot

The miniature presented to the musée Antoine-Lécuyer with an improbable attribution to La Tour may or may not be a copy of a pastel, also from the family, and said to be by La Tour, albeit Fleury improbable attribution to La Tour may or may not be a copy of a pastel, also from the family, and said to be by La Tour, albeit Fleury.

146.2198 Charles MAILLOT (1721–1800), conseiller du roi au baillage, maire de Saint-Quentin en 1774, artizan de la commune 1755–56, post (le sujet; desc.: son arrière-petite-fille, Mlle Lemaire, rue de Vesoul, Saint-Quentin; don: abbé Cardon, aumônier du Lycée à Saint-Quentin; sa vente; acqu. de Théophile Eck au bureau de l’École de dessin, 29.VII.1900, Archives municipales de Saint-Quentin, dossier 1 R 84; Lemoine-Bouchard 2008, p. 329 n.r., arrt. [?attr.]

La comtesse de Mailly

146.2199 La comtesse de MAILLY, née Louise-Julie de Mailly-Nesle (1710–1751), maîtresse de Louis XV, 1739. Lit.: duc de Luynes, Mémoires, 1860, III, p. 90, 23.XII.1739, “c’est le seizième peintre qui a fait son portrait”; B&W 301; La Tour 2004a, p. 22 n.r.

Mme de Maintenon

146.2200 [La marquise de MAINTENON, née Françoise d’Aubigné (1635–1719), dans le costume de Saint-Cyr [sic], “pnt.”, 65x50 ov. (Gustave de B.; Angers, Marie, Lecerf, 6–8.XII.1855, Lot 36). Lit.: B&W 302, ?attr.

Le baron MALOUET feuilletant ses mémoires, m/u (Mme René Bloch 1947). Lit.: Répertoire des biens spoliés, no. 32340 repr., as by La Tour [r. Duras, pl. 285.257]

Manelli 1752

Pietro MANELLI (1725–c.1770), premier bouffon chantant de la troupe italienne, en Paris de 1752, rentré à Rome après son départ en 1754; sa vente; acqu. de Théophile Eck au bureau de l’École de dessin, 29.VII.1900, Archives municipales de Saint-Quentin, dossier 1 R 84; Lemoine-Bouchard 2008, p. 329 n.r., arrt. [?attr.]

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

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

Nicolas de Marescot


Margerin

146.2310 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. verso "M. Margerin, conseiller..., exécuté par Mr Latour en 1776" (PC 2019) [9]

Marie-Antoinette

146.2218 MARIE-ANTOINETTE, reine de France (1755–1793), pstl (X; Paris, Durand, 30.XI.–1.XII.1846, Lot 46; Lit.: B&W 316, ?attr.)

Marie-Christine de Saxe 1763

Maria Christina Anna Theresia Salomaea Fulalia Franziska Xaveria von Sachsen, princesse MARIE-CHRISTINE de Saxe (1735–1782), abbésse de Saint-Pierre de Remiremont en 1773. Born in Warsaw, she was the seventh surviving child of Friedrich August II. She visited France in 1762, progressing through Versailles, Paris, Commercy and Lunéville. In 1764 she was elected coadjuitor to Anne-Charlotte de Lorraine, abbésse de Remiremont, and succeeded in 1773 to this quasi-sovereign role. She died in Schloss Brumath and was buried at Remiremont.

La Tour’s pastel must have been made during the French trip. Her sister kept it until her death, bequeathing it to her brother Clemens Wenzeslas. It is now lost, and only the Saint-Quentin préparation survives. At the Salon de 1763, where it was shown with other members of her family, they royal portraits were politely received—"[ils] sont de toute verité" (although the additions, of Lemoyne and Pommyer, were greeted with greater enthusiasm). A curious glass painting of Marie-Christine de Saxe en nymphe des eaux de Plombières, by Jouffroy (musée de Remiremont) was executed the same year as the La Tour, and shows a similar face somewhat idealised.

146.2221 La princesse MARIE-CHRISTINE de Saxe, pstl, Salon de 1763, no. 68 (comm. Marie-Josephe de Saxe 1762; legs 1767; son frère, Clemens Wenzeslas). Lit.: Anon. 1763d; Bapst 1883, p. 156; B&W 481; Debrie & Salmon 2000, p. 104

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Manuelt, v. Hanhoin

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and, from a red ribbon, the badge of Saint Jean Népomucène (the 14th century martyr was canonised in 1729), indicative of the dauphine’s extreme piety, which she had in common with her mother-in-law (and which no doubt contributed to easing the initial tensions between them: according to legend, this was facilitated by the dauphine wearing a miniature of Stanisław Leszczyński where the queen expected to see one of August III).

A great many portraits of the dauphine were made, most however deriving from a small group of originals of which those by La Tour are most important. An oil by Nattier is somewhat uninspired, while the highly idealised pastel by Liébert (149.1926 – all surface a glitz) offers the most striking contrast with La Tour’s incisive portraits of Francis Xavier and calm (Débré reasonably found melancholy and nostalgia); 146.2227 and 146.2229 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 2018. The recently discovered first attempt 146.22251 at a portrait of Marie-Josèphe de Saxe (as the paper size indicates, surely an abandoned work rather than a préparation) raises a chronological problem if related to the 1761 portrait of the dauphine, since the pastel of the queen on the recto was exhibited in 1748. But an analysis of the coiffure in two miniatures (in the Habsburg and Wallace collections) show Marie-Josèphe de Saxe at the time of her marriage in 1747, evidently after the lost La Tour; they show the dauphine in almost exactly the same pose as the 1761 pastel, ignoring the 1749 composition entirely. Commissioned in 1747, and finished by the following year, it must have been in La Tour’s studio at the same time as he was preparing the pastel of the queen (146.2269) 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 146.2237 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 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 ulterà du Pastel.” In 1763, the Mercure and the Journal encyclopédique criticise both cited the portrait of the dauphine together with that of the dauphin.

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

In her will, the dauphine took care to distribute the La Tour pastels that she had commissioned of her siblings to one another: Xavier got Clemens, Clemens got Christine, and Christine that of Xavier. 146.2225 MARIE-JOSÈPHE de Saxe (comm. Lenormant de Tournehem 1747; achevé 1748). Lit.: La Tour 2004a, p. 28 n.r. 146.22251 ~préparation, ?dessin inachevé, tête, pstl /ppr gr., 64x54, c.1747 (Louvre, mounted as backing board to 146.2260 Marie Leszczyńska, inv. 27618 b). Exhib.: Paris 2018. Lit.: Salmon 2018, fig. 55; Jeffares 2018é [association suggested Ólafur Þorvaldsson 2018] qet

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**Marie-Josèphe de Saxe 1747–61**

*Marie Josepha Karolina Eleonore Franziska Xaverta von Sachsen, MARIE-JOSÈPHE de Sax (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 (~5156.103) 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 (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 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 from a red ribbon, the badge of saint Jean Népomucène (the 14th century martyr was canonised in 1729), indicative of the dauphine’s extreme piety, which she had in common with her mother-in-law (and which no doubt contributed to easing the initial tensions between them: according to legend, this was facilitated by the dauphine wearing a miniature of Stanisław Leszczyński where the queen expected to see one of August III.).

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

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

J.46.22256 ~Mme la dauphine en pied, cop., m/u [pnt.], 276x227 (Versailles, magazin, 1784, inv. 270). Lit.: Durameau 1784, III, p. 27, no. 78.


J.46.22259 ~grav. Petit


J.46.22261 MARIE-JOSÈPHE de Saxe “en déshabillé de moire blanche garnie de rezeaux d’or et ruban violet, un fichu de dentelle et coiffée en négligé, tenant d’une main un papier de musique”, pstl, 1749 (comm. royale, 2400 livres; perdu). Lit.: Bapst 1883, p. 121; Debrie & Salmon 2000, p. 96 n.r.; La Tour 2004a, p. 28 n.r.


J.46.22263 ~grav. Petit


J.46.22266 ~cop., pnt., 65x54 (Versailles MV 3798).


J.46.22269 ~cop., pstl/ppr, 62x51 (Vienna, Dorotheum, 16.VI.2009, Lot 141 repr., with pendant Maurice de Saxe, est. €1000–1500).

J.46.22270 ~repl., pstl/ppr, 62x51 (Vienna, Dorotheum, 16.VI.2009, Lot 141 repr., with pendant Maurice de Saxe, est. €1000–1500).

J.46.22271 Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2242 MARIE-JOSEPHE de Saxe au collier de perles, tenant un éventail, ptd/ ppr bl./ toile/ châssis, 65.5x54.4, 1756–60, Salon de 1761, no. 47; conservation 2003 (Louvre inv. 27623. Louis XV. Versailles 1784. Dep.: Banque de France 1939–40). Exh.: Paris 1838–45, no. 1055, anon.; La Tour 1930, no. 18; Paris 1935c, no. 100; Paris 1949, no. 39; Paris 1957a, no. 48; Paris 1965b, no. 77; La Tour 2004a, no. 13 repr. clt., p. 29; Paris 2018. Lit.: Le Blanc 1761; Durameau 1784; La Rochenoire 1853, p. 70, anon. ("on pourrait garder pour le costume"); Reiset 1869, no. 817; Tourneux 1904a, repr. p. 33; Raisouls 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 of Marie Leszczyńska; Monnier 1972, no. 69; Pupil 2000, fig. 7; Salmon 2004d, p. 19 repr., identifying saint Jean Népomucène medallion; Jeffares 2018g [in 1940 “très légers points noirs suspects” noted].

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 verso of avertissement 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, pnt. (Agen, mBA). Lit.: La Tour 2004a, p. 29 n.r.

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

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

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

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

J.46.2252 ~cop., ptd, 60x46 (Grenoble, Sadle, 11.vi.2014, Lot 169 repr., anon., inconnue, est. €300–400 r.e.

J.46.2253 ~cop. (sans main) Louise Gallien, ptd, 26x19 ov. (Drouot online, 13.ni.2017, Lot 93 repr., with pendant dauphin, est. €300–400 r.e.

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

J.46.2255 ~cop., XIXe (with different costume), pnt. (Abney Hall, Cheadle, Brady & Son, 17–21, 24–28.iii.1958, Lot 169 repr., anon., inconnue, m. €300–400 r.e.

J.46.2256 ~cop. (sans main) Louise Gallien, ptd, 26x19 ov. (Drouot online, 13.ni.2017, Lot 93 repr., with pendant dauphin, est. €300–400 r.e.

J.46.2257 ~cop. (with change to costume), miniature/pchm, 3.5x3 ov. (Celle, Bomann-Museum, Stiftung Miniaturensammlung Tansey, inv. 2008-159, with pendant). Lit.: Pappe & Schmiegitz-Orten 2008, p. 390f repr., as a/r J.46.2259, but the changes to costume make it impossible to identify specific source

J.46.2258 ~cop. XIXe (with different costume), (without arms), pnt. (Alfassa 1919, p. 132 repr.); B&W 328, fig. 203; Fleury & Brière 1954, no. 34; Debric 1991, p. 136ff, repr. p. 136; Debric & Salmon 2000, p. 97, n. 25 ill. 180; La Tour 2004a, p. 29, repr. p. 30, fig. 12; Salmon 2018, fig. 54 r.e.

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Marie-Josèphe de Saxe et son fils 1761

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

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

Grand pastel. Mauvaise proportion des figures. Composition très-chargeée d’accessoires mal rangés: buste de Louis XV, console, tenture, tabouret où jouent un chien et un chat, table chargée de livres à images. La Dauphine, en robe de velours rougeâtre, agrémentée de fourrure, assise, donne la main à son fils, tout vêtu de bleu, avec broderies, brandebourg blancs, le cordon bleu en sautoir, son bonnet à plumes à la main; la tête de la Dauphine et les bras écharchés. 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 rousseurs promenant des enfants.

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

That 1793 “tradition”, taken from Dréolle de Nodion (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 Ecole gratuite, whose inventory, seven years earlier, records that the “glace” was “en trois parties” (more likely by accident than Revolutionary attention). The chevalier de La Tour had mentioned it in his 1806 will as “le superbe tableau de la famille Royale qui n’a pas été achevé”.

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

There has been much commentary too on the dynastic symbolism of the setting and accessories, as well as on the curious balance between official and domestic elements. The main image – of the dauphine holding her son’s hand – is an almost literal account of her role in his education: the joined hands are practically at the optical centre of the composition – but so too is the image of the queen (perhaps another initiative of the dauphine to win the confidence of a mother-in-law whose dynastic claims to the Polish crown were in opposition with her own). One notes that the Sternkreuzorden and saint Jean Néphomécène decorations worn in the earlier state of the portraits are omitted. The bust of Louis XV appears to be an unrecorded marble version of the 1751 Lemoynes bronze in the Louvre (inv. MR3371); the significance of the large folio concealed behind the bust and resting on the mirror has not been established. The oval portrait of the deceased dauphin does not correspond precisely to any surviving portrait; bizarrely the dauphin has his right hand in his pocket, and the dimensions of the head unconvincing. The pendant, hanging orthogonally, is not identified (perhaps Marie-Thérèse-Raphaëlle?). Its front seems to be a simplified version of the shell with dolphins – the two Louvre pastels J.46.2128 and J.46.2242 both share this feature on their frames.

Even the print of Marie Leszczyńska, though derived from J.46.2269, is not the Petit engraving (its presence confirming the reconciliation between the queen and dauphine). The dog’s-cared 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 La Tour pastel.

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

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

While the interior is assumed to be an apartment at Versailles, and while the level of detail gives the impression that La Tour was recording what he saw, it appears in fact purely imaginary, or at least to combine elements that did coexist in reality. The overdoors have not been identified (they vaguely resemble Oudry’s Cinq Sens at Versailles, but are a different shape); there is little information on the decorations which Louis Aubert made for the dauphin and his
family in the royal palaces c.1748, but they may be Italianate landscapes by or in the manner of a Dutch artist such as Nicolaes Berchem). Among numerous objections, there are no overdoors on the exterior walls of the palace, nor would the door to such an opening be unglazed. The boiseries in the appartements 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 Compiegne (this would have been a more satisfactory colour for a pastel). The combination of public and private furniture (e.g. the tabouret, with the dauphine’s fauteuil) is strange, as is the pastel). The combination of public and private furniture (e.g. the Compiègne (this would have been a more satisfactory colour for a favoured by the dauphin and found both in Fontainebleau and 

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-Joséphine: 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 moldings in the boiserie, but other lines at various angles are harder to explain by reference to the complex perspective (had La Tour intended to copy Van Loo’s floor too, before reverting to the carpet he had so successfully used in the président de Rieux and Mme de Pompadour?). While some are partly obscured by pastel (e.g. the dog’s hind legs obscure two vertical lines marking the feet of the stool), others seem to be penciled on the surface. If La Tour intended them for transfer to a vertical lines marking the feet of the stool), others seem to be penciled on the surface. If La Tour intended them for transfer to a second version, there is no trace.

Marie Leszczyńska 1747

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

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

Like her father, she was also an amateur artist; examples of her work in oil are known, among them decorative chinoiseries and devotional pictures (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 (O1 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 Belle, Gobert, Jouffroy, Santerre, Stiémar, 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; 146.2269), 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 8942) 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 a slight alteration to the hair). So it is reasonable to infer that this pastel was the one mentioned in a list of commissions under Orry (AN O1 1921b, 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 Léude 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-Joséphine de Saxce (146.2251) on the backing board suggests that the Louvre pastel reused material from an initial attempt for the earliest portrait of the Quentin in 1814. In a letter of 3.VI.1932 to Elie Fleury, Gaston GRATUITE DE DESSIN to the duchesse d’Angoulême on a visit to Saint-Quentin 6.V.1814) (J.46.2273 ~?repl., pstl (Ancien fonds de l’atelier; Jean-François de La Tour ~cop., pensionnaire)), la douceur et la bonté de cette Princesse sont exprimées sur son front, dans son air et son maintien, que M. de La Tour a si bien saisis.”

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 Léoffroy de Saint-Yves, “la douceur et la bonté de cette Princesse se constatent.”

There are confusions in the provenances of some of the more important versions of this and the pendant correctly identified only in Jeuffres 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 administrators of the Ecole gratuite de dessin to the duchesse d’Angoulême on a visit to Saint-Quentin in 1814. In a letter of 3.VI.1932 to Elie Fleury, Gaston Brière speculated that it might still be in Schloß Frohsdorf – but if so it may have been destroyed by the Russians in 1944.

As mentioned above (146.2242; I noted this on Twitter on 20.VIII.2013), the curious pose in which the sitter holds her fan upside down appears again in the 1761 pastel of the dauphine (146.2242). It also appears in Nattier portraits, of Madame Adélaïde, 1749, MV 8376, and of the dauphine in 1751, MV 2179). The conceit is not original to La Tour: Chéry 2019, p. 97, citing a thesis by Georgina Letourmy, suggests it first arose in three examples from c.1745 (Bonito, Maria Amalia von Sachsen, Prado; Meytens, Maria Amalia von Habsburg, Schönbrunn; and Grooth, Catherine II., Pavlovsk) and proposes that this is a gesture of powerful princesses.

It is not however obvious how La Tour would have seen any of these three. On the other hand, what could well have been earlier pastels of commoners by Allais (146.2202) or in the 146.385 which has been confused with 146.328) or Vigné (1758.215); or an enamel of Lavinia Fenton by Rouquet (RCIN 42158); or the 1731 oil of Lady Betty Germain by Charles Phillips (Knole) suggest the pose was not especially uncommon in Europe.

A Boucher drawing (New York, MMA, inv. 59.23.39) dated to the 1730s by Laurence Bouché 23 (pp. 123, 236) relates to lost fan-paintings made for the Tsaritsa. La Tour himself reuses the idea in 146.1379, suggesting that he saw no need to reserve the gesture for royalty.

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146.2288 MARIE LESZCZYNSKA, 1744–49 (comm.; not delivered, not paid for by 1.VIII.1763, La Tour letter to Marigny). Lit.: duc de Luynes, Mémoires, 4.V.1747 “le beau portrait que La Tour fit en pastel il y a deux ans…”, Léude de Sepmanville 1747; Baillet of Saint-Julien 1748 (“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”); Anon. 1748; Gougenot 1749; Engerand, pp. 270f; B&W 310; La Tour 2004a, p. 24 n.r.

146.2289 MARIE LESZCZYNSKA, pstl/ppr bl, toile/châssis, 65x54, Salon de 1748, no. 78; conservation 2012: box frame (Louvre inv. 27618. Louis XV. Versailles 1784. Dep.: Banque de France 1939–40, Esh.: Paris 1838–45, no. 1052, anon.; La Tour 1930, no. 9 repr.; Paris 1953c, no. 98, Paris 1949, no. 30, pl. iii; Paris 1957a, no. 46, pl. vi; Paris 1974a, no. 147; La Tour 2004c, no. 7 repr.; Paris 2018, Lit.: Durameau 1784; La Rochenoire 1853, p. 61; Gommoss 1867, pp. 336f (“un délicieux pastel où l’on admire cette si douce et si jolie tonalité de la figure, le rendu et le modèle de cette chaise douillette, de ce teint de maladie et de dévoué, sur lequel jouent de tranquilles lumières et que ramènent au ton général de petits badigeons de jaune pur dans le bleuâtre des demi-teintes…”); Reiset 1869, no. 814; Champney 1891, p. 269 n.r., “insipid but smiling”; Dayot 1904, p. 319 repr.; Tourneux 1904a, repr. p. 33; MacFall 1909, repr.; Keim 1911, pl. IV; Ratoulot de Limay 1925, p. 33, pl. 5; B&W 310 = 311, fig. 14; Gillier 1929, p. 12; Bouchot-Sauquie 1930, no. 41; “French portraits at the Orangerie”, 71.91.1938, “(nothing finer”); José 1960, pl. 12; José 1968, repr. p. 86; Y.&.L. A. 1971, p. 115 repr., as by Lundsberg; Bury 1971, pl. 2; Monnier 1972, no. 67; Pons 1987, fig. 4 (cadre); Nattier 1999, p. 197 n.r.; Debré & Salmon 2000, p. 94, ill. 36; Méjanès 2002, fig. 26; La Tour 2004a, p. 23 repr.; Méjanès 2004, p. 38, detail repr.; Fumano 2005, p. 31 repr.; Fumano 2007, repr.; Tarabra 2008, p. 294 repr.; Germann 2015, p. 3; Grison 2015, fig. 7; Perronneau 2017, fig. 12; Salmon 2018, no. 89 repr.; Jeuffres 2018g; Jeuffres 2018m; Chéry 2019, fig. 2β.
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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.m. 67, as pnt.; Monnarië 1987, no. 7; Salmon 2018, p. 179 n.r., as pnt. φκ

J.46.2276

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

J.46.2278

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.46.2281

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

J.46.2282

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

J.46.2283


J.46.2284


J.46.2285

J.46.2286 ~cop., pnt., 60x50 ov. (Versailles MV 4444). Lit.: Grison 2015, fig. 13, as by Nattier or studio

J.46.2286


J.46.2287

J.46.2288 ~cop., pstl (Paris, Drouot, 16.III.1875, Lot 14, a/r La Tour). Lit.: B&W, s.m. 315, θattr.

J.46.2288

J.46.2289 ~cop., pstl, 56x46 (Bruxelles, Galerie Moderne, 19.III.1975, Lot 2602 n.r., BE32,000)

J.46.2289

J.46.2290 ~cop., s Jeanne Firmin-Badoin, pstl, 64x52, XIXe (Lewes, Gorringes, 13.IV.2000, Lot 3636, est. £4–6000) φκ

J.46.2290

J.46.2291 ~cop., pstl/ppr, 65x53.5 (Graf Brühl; Schlöß Seifersdorf 1904; Berlin, Cassier & Helbing, 23–24.IV.1926, Lot 416 repr.; Berlin PC 1972). Lit.: Gurlitt 1904, p. 252 n.r., anon.; visible in photo of drawing room among Huin pastels, in frame similar to Maurisan example in Louvre; Monnier 1972, s.m. 67, n.r.; Jeffares 2018g θκ

J.46.2291

J.46.2292 ~cop., m/u (France PC). Lit.: Monnier 1972, s.m. 67, n.r.

J.46.2292

J.46.2293 ~cop., pstl, 56x46 (Bruxelles, Galerie Moderne, 19.III.1975, Lot 2602 n.r., BE32,000)

J.46.2293

J.46.2294 ~cop., v. Frey (Versailles MV 8492 = Louvre, inv. 6281). Lit.: Monnier 1972, s.m. 67, n.r.; La Tour 2004a

J.46.2294

J.46.2295 ~cop., pnt. (Paris, Drouot, 16.III.1875, Lot 14, a/r La Tour). Lit.: B&W, s.m. 315, θattr.

J.46.2295

J.46.2296 ~cop., pstl, 56x46 (Bruxelles, Galerie Moderne, 19.III.1975, Lot 2602 n.r., BE32,000)

J.46.2296

J.46.2297 ~cop., pstl, 73x56 (Versailles). Exh.: Paris 1956d, no. 20 n.r.

J.46.2297


J.46.2298


J.46.2299


J.46.2300


J.46.2301


J.46.2302

J.46.2303 ~?cop. Tocqué, pnt. (Gatchina). Lit.: Serge Ernst, Gazette des beaux-arts, ='IV.1928, p. 244; A. Doria, Gazette des beaux-arts, IX.1928, p. 156; Monnier 1972, s.m. 67, n.r., erroneously reading Ernst’s reference to a copy after the Louvre portrait as after La Tour, when it is after Tocqué’s own pnt., inv. 8177, ad 1740, and commenced 1738; Salmon 2018, p. 179; Jeffares 2018g [unrelated to La Tour]

J.46.2303


J.46.2304

J.46.2305 ~stud., dessin, crayon, pnt (X, 7.V.1851, Lot 29, étude pour le grand portrait du Louvre). Lit.: B&W, s.m. 315, θattr.

J.46.2305

J.46.2306 ~cop., pnt. 23.5x19 (Paris, Drouot, Delorme, Collin du Bocage, 16.XII.2009, Lot 31 repr., with 3 pendants) φκ
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Marie-Thérèse-Raphaëlle d'Espagne

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

Maria Theresa

Mariette

Marigny

Marival-Presignac
Marmontel

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

In the 1753 salon Marmontel supplied verses to La Tour’s portraits of Rousseau and d’Alembert that were mentioned by several critics. He died 31. XII.1799 in Saint-Aubin-sur-Gaillon (Eure); his inv. p.m. was carried out 24.IV.1800 (AN MC/XCV/441).

Charles Mann, s. Chaussemanne

Mme Masse c.1755

Mme Grégoire-Nicolas-René MASSE, née Marie-Catherine Dufloquet de Réals (1724–1793). From a family of noblesse de l’épée, the sitter was not related to the artist: her husband was a marchandorfège, 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.

Fourcaud 1908, 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”); Lemoisne 1908, p. 13 repr.; Tourneux 1908b, repr. opp. p. 8; Labat 1909, p. 309; “la place d’honneur donnée à ce beau pastel…ne semble pas contestable”; B&W 336, fig. 177; Bury 1971, pl. 32; Willis-Brocard 2017, pp. 78, 164 n.r., suggests as inspiration for pnt. by Jean-Baptiste Restout Φ.
J.46.2346  ~version, pstl/ppr
bl., 32.5x24.1 (Paris, ENSBA, inv. Pnt 2811, as autograph. Don Mathias Polakovits 1987)...

J.46.2348  ~préparation, 36.5x29, inscr. “Peint par de la Tour” (Mme A. Fthough or Fflorent; Paris, Drouot, 10–15.V.1909, Lot 675 repr., F6500; Stroling, Dr Pokey. “M. Ch….” [Charles Olmont, Saint-Cloud] 1927–28; seized ERR a.1944; restituted [règlement par indemnité]. Monaco, Sotheby’s, 8.II.1981, Lot 115 repr., est. Fr50–70,000, [Fr/i, Fr18,000]; Monaco, Sotheby’s, 16.VI.1989, Lot 566 repr., F225,000, 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, OBIP no. 32.118; Lost-Art-ID 583559 Φβ


J.46.2350  ~préparation, pstl/ppr, 30x24 (abbé Duplaquet; desc.; Paris, PIASA, 21.XI.2001, Lot 111, est. F200–300,000, b/i) Φβ

J.46.2351  ~cop., 33.5x25 (Paris, Cornette de Saint-Cyr, 8.XII.2003, Lot 14 n.r., est. €300–400)

J.46.2353  ~cop., pstl/ppr, 30x24 (abbé Duplaquet; desc.; Paris, PIASA, 21.XI.2001, Lot 111, est. F200–300,000, b/i) Φβ

Mauduit

J.46.2354  Thomas Antoine, chevalier de MAUDUIT du Plessis (1752–1791), pstl (Mme de Mauduit du Plessis 1905) [??attr.]

Mlle Menon


Mlle de MENON, éq. Dame en rose (Boston); Inconnue no. 3 (Saint-Louisin)

Mercenier

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

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. c.146.2338

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-Charles Garnier d’Isle (q.v.). 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. 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).


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

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

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

Isaac de MILSONNEAU (Lempertz, .XI.1960, Lot 111 repr., as La Tour) [v. Éc. fr. , J.9.2295]
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 “v’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 J.46.2377 in Saint-Quentin was mounted on a very thick sheet of glass as secondary support until conservation in 2004. The glass was of identical appearance to that in Lord Coventry, 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 J.46.2385 in Saint-Quentin reveals its status as a copy by its timid recreation of individual strokes in the original, and a fully worked background and costume that would be pointless in a préparation.

Molière

Dictionary of pastellists before 1800

J.46.2377


J.46.2378


J.46.2379


J.46.2380


Montaigu

J.46.2381


J.46.2382

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

J.46.2383

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

J.46.2384

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

J.46.2385


J.46.2386

~cop. (cit), pstl, 65x55 (Lorient, Bretagne Atlantique, 4.V.2005, repr.) ϕκν

J.46.2387

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

Le marquis de Montalembert 1753

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 génie. The pose is shared with Maurice de Saxe, Lord Coventry etc.

J.46.2388

Marc-René, marquis de MONTALEMBERT, portant l’ordre de Saint-Louis, pstl, 65x55, Salon de 1753, no. 81 (Eugène Kraemer; Paris, Georges Petit, 5–6.V.1913, Lot 4 repr., est. FF25,000, FF17,500; Gouin. Dœuillet; Paris, Georges Petit, 27IV.1932, Lot 34 repr. pc 2010). Lit.: Gautier-Dagoy 1753b; Lacombe 1753; B&W 360; Debrie & Salmon 2000, p. 134, n. 106 Φ

J.46.2389

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

J.46.2390

Le marquis de Montalembert 1753

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 génie. The pose is shared with Maurice de Saxe, Lord Coventry etc.
Montesquiou

146.2397 Charles-Louis de Secondat, Baron de La Brède et de MONTESTIQUO (1689–1755), approached but pastel never executed. Lit.: Robert Shackleton, Montesquiou, Oxford, 1961, p. 379; d'Alemberg, Éloge de Montesquiou, é. DOCUMENTS [Lemoyne exhibited a marble bust in 1767 (Bordeaux; Réau 1927, no. 117), as well as making a bronze medalion in 1759 after Dassier.]

Mlle de Monthéton

146.2398 Mlle de MONTÉTHON [Caumont de Montbèton], pstl (marquise de Marciere a.1945; procédure close 5.VIII.1961). Lit.: Répertoire des biens spoliés, item 198, OBIP no. 52.804 n.r.

Montmartel, v. Paris de Montmartel

dictated to Mr. de La Chaussée, ‘as the author of the prejudice against the mode’; 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’Alemberg, who mentioned the forthcoming juxtaposition with approval in his letter to Mme du Deffand of 27.I.1753. Gauthier-Dagoty, discussing La Tour’s magic in capturing to sal volatile of the spirit of his sitters, asked who would think ‘que le principe qui peinte & 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 portraitraiture, 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, é. 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.


146.2415 ?=pstl/ppr, 43x38.5 (PC 2015; Paris, Christie’s, 1.IV.2016, Lot 51 repr., est. €70′000/€100,000, €70′000 qe)

146.2402 ?=cop., pstl (Swiss PC) qe0

La comtesse de Nérac


Neville, v. Garnier d’Aisle

Nivelle de La Chaussée 1753

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 fermeur 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.

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146.2402 ?=cop., pstl (Swiss PC) qe0

La comtesse de Nérac
Dictionary of pastellists before 1800

La duchesse de Nivernais

146.242 La duchesse de NIVERNAI, née Hélène-Angélique-Françoise Phélypeaux de Pontchartrain (1715–1782) (comte de Mortemart 1880). Exh.: Paris 1888, no. 21 trr; Lit.: B&W 404, θattr.

146.2421 =La duchesse de NIVERNAI, née Hélène-angélique-Françoise Phélypeaux de Pontchartrain, en buste, presque de face, l’épaule gauche dénuevérte; dans ses bras, un petit chien caché en partie par un manteau bleu; chevelure ornée de fleurs, 58x49 (desc.: comme de Froben; Paris, Drouot, Delestre, 19.II.1887, Lot 4 n.r., attr.). Lit.: B&W 363, fig. 110

146.2416 ~grav. François-Robert Ingouf le jeune, etching, 14.9x9.6, lettered “C.DE Pre NIVELLÉE DE LA CHAUSSEE/de l’Académie royale des sciences (1739); professeur royal de physique et de l’histoire naturelle du dauphin et des enfants de France, de l’Académie royale des sciences (1739); professeur royal de physique experimentale au Collég de Nature 1753.

146.2417 ~cop., pnt, 65x52 (Versailles, collection of the Académie française, MV 2981)

146.2415 ~version, pntl, 44x35 (Bordeaux, Blanchy & Lacombe, 14.III.2007, repr., anon., inconnu) [new attr.] θβν

146.2414 La duchesse de NIVERNAI, 73x64 (comm. Bâtiments du roi 1744–47, chev. Saint-Esprit 1749, maréchal de France 1775. Son of the more famous Adrien-Maurice, duc de Noailles and a niece of Mme de Maintenon, Louis was comte, then duc, d’Ayen until his father’s death in 1766. He fought at Dettingen, Fontenoy etc. In 1723 he married a grand-daughter of the maréchal de Brissac. His sister Amable-Gabrielle married Honoré-Armand de Villars (q.v.).

146.2422 Le duc d’Ayen, pntl, 83x51 or 64x54 (comm. Bâtiments du roi 1744–47, 1500 livres). Lit.: Engerand 1900; B&W 14

146.2423 Le maréchal de Noailles, pntl (duc de Noailles 1885). Exh.: 1885a, no. 21 n.r. [cf. Boze, 1277-284]

L’abbé Nollet 1753

L’abbé Jean-Antoine NOLLET (1700–1770), diacre, maître de physique et de l’histoire naturelle du dauphin et des enfants de France, de l’Académie royale des sciences (1739); fellow of the Royal Society, London (1734); professeur royal de physique expermenteal au Collège de Nature 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 Talbou, 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 of 1753. Gautier-Dagoty thought it “trés-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.


146.2424 L’abbé NOLLET, pntl, 65x54, Salon de 1753, no. 87 (Munich, HVB Group, dep.: Alte Pinakothek, inv. HuW5. [A. de Sorbet-Rouany; pastel de La Tour de l’abbé Mollet offert au Louvre, 10.IX.1866, refus.] Princesse Mathilde; vente p.m., Paris, Chevalier, 17–21.V.1904, Lot 3 n.r., 17,000.


Le duc de Noailles 1744

Louis, duc d’Ayen, puis 4e duc de NOAILLES (1713–1793), aide-de-camp du roi 1744–47, chev. Saint-Esprit 1749, maréchal de France 1775. Son of the more famous Adrien-Maurice, duc de Noailles and a niece of Mme de Maintenon, Louis was comte, then duc, d’Ayen
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 ministres des Finances de Louis XV, le plus sage et le plus soucieux du bien commun” (de Vignerie 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 de l’Académie (Fleury was predecesseur 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 (g.s.). 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 Richechain (p. DOCUMENTS, c.1744).

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

He never married. His sister Jeanne married Louis-Bénigne Berthier de Sauvigny, président aux Enquêtes. His half-brother Jean-Henry-Louis Orry de Fulvy (1703–1751) was a maître des requêtes and intendant des finances (and a notorious gambler whose exploits threatened Orry himself). His half-sister Élisabeth-Louise (1709–1761) married Antoine-Martin Chaumont de La Galaisière, of whose brother, Henry-Ignace Chaumont, abbé de La Galaisière (g.s.), La Tour exhibited a pastel in 1745 in the same Salon de 1745 (it may be confused with [146.2431]). It appears that Orry, de Fulvy and the abbé de La Galaisière 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, Vte de M. Lemoyne, p. 539).

Curiously the inventaire does not seem to list the Le Moyne, the earlier Rigaud, nor the La Tour pastels of Orry (Salmon 2018 assumes that the pastel belonged to the sitter); that of his friend, the abbé de La Galaisière; nor that of their niece, Mme Meulan ([146.2481] if indeed that is correctly identified or attributed). There were several portraits of the royal family, and a bust of Louis XV by Jean-Baptiste Lemoyne, and in the library a religious painting of St Francis by Guido Reni. Orry was also a friend of Bouchardon, and commissioned him to design a funerary monument for his former patron, cardinal de Fleury.
The great-grandson of an imprimeur et libraire (whose sign was the lion rampant adopted for the Orry arms shown in the cover of the book), Orry was a bibliophile: his inventaire (and the subsequent catalogue of the sale of his brother’s library, 17.I.1752 & seq.) reveals a large collection of books whose bindings are individually described, although none seems to correspond to the in-folio volume in blue morocco La Tour shows (which will have been bound very recently as it bears the family arms within the insignia of the Saint-Esprit awarded in 1743.

The unusual composition has parallels in Rigaud: not only his own 1734 portrait of Orry standing – again holding an upright book resting on a table (James-Sarazin P.1474) – but also, more closely, the 1715 portrait of Beauvau de Rivau (Monbrison: James-Sarazin 1734 portrait of Orry standing – again holding an upright book catalogue of the sale of his brother’s library, 17.I.1752 & seq.) reveals the book), Orry was a bibliophile: his inventaire (and the subsequent the lion rampant adopted for the Orry arms shown in the cover of

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 (1748-229) 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.

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:

Paradis de Moncrieff 1748

François-Augustin Paradis de Moncrieff (1688–1770), de l’Académie française, littérature.

Moncrieff (who was baptised on 4.III.1688 – Clays 2008, and so probably born a year later than normally shown) was the son of a procureur au Châtelet who is said to have died in financial disgrace when he was very young. His mother, who brought the Scottish Moncrieff name to the family, brought him up with all the necessary accomplishments to succeed in society: poet, musician, conversationalist. By 1716 he was a receveur général des domaines et bois d’Auch. The comte d’Argenson took him as his secretary, before the comte de Clermont appointed him secrétaire des commandements; d’Argenson then put him in charge of the Postes (1751). The queen appointed him lectrice, and he had a logement in the Tuileries by lettres patentes of 17.III.1748 (just before the salon) where he died 22 years later at an advanced age, unmarried. He was a member of the academies of Berlin and Nancy and of the Académie française (1733). His publications included novels, comedies, opera-ballets and poetry. His Histoire des chats, illustrated with drawings by Coypel engraved by the comte de Caylus, which the author omitted from his selected works, has lasted better than the others.

A profile by Carmontelle (Chantilly, inv. CAR28), perhaps c.1760, shows recognisable features and the same, by then rather old-fashioned, wig.

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Moncrieff


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

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

Paradis de Moncrieff, post, Salon de 1748, no. 87
Amédée Paris de Montmartel

Jean PARIS de Montmartel (1727–1745), préparation, pstl/ppr/toile/châssis, 32x24 paraphe / Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 57 [inv. 1849, no. 59]. Ancien fonds d’atelier de l’artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 59; La Tour 1930, no. 55. Lit.: Baudhart 1899, p. 205 repr.; Dubois-Corneau 1917, p. 315ff repr., as of Jean, pilâtre Amédée, Paris de Montmartel; Erhard 1917, no. 58 repr.; B&W 354, fig. 92; Fleury & Brière 1954, no. 39; Bury 1971, pl. 27; Debrée & Salmon 2000, p. 222, ill. 153 for 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’État 1755. He was exiled in disgrace to Brunoy in 1726, but recalled in 1730 at the insistence of Samuel Bernard. In 1721 he was parrain, and is widely believed to have been the biological father, of the future Mme de Pompadour.

Paris de Montmartel was immensely wealthy (with a fortune estimated at 21 million livres) and spent prodigiously. His posthumous inventory (AN MC/ET/CVII/534, 23.IX.1766; summary in Dubois-Corneau 1917) included a number of pastels which might be by La Tour, among them a maréchal de Saxe (J.46.2913); an autportrait J.46.1169 was later inventoried in the hôtel Mazarin.

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

It is unclear if the Saint-Quentin oval was the version shown in 1746; there is no reference to its format.

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

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

Amédée Paris de Montmartel

Jean PARIS de Montmartel c.1746

Jean PARIS de Montmartel, marquis de Brunoy (1690–1766). (The frequently seen Paris spelling is not contemporary.) The youngest of the Paris brothers, he was commis des guerres 1709, directeur des
Dictionary of pastellists before 1800

Mme Paris de Montmartel 1747

Charles Parrocel (1688–1752), peintre de l’Académie royale, agréé 1721, ami de La Tour. He died at the Gobelins 24.V.1752.

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 (5738.102) in the cabinet de Montullé in 1783 was one of these, and this may also be the case with the “Esquisse en pastelle faite par Parrocel peintre a Paris représentant une publication de paix sous glace dans la bordure a filets de bois doré prisé Cent livres” in the estate inventory of La Tour’s other friend, the abbé Hubert (it is conceivably the framed picture which appears in La Tour's pastel portrait of Rigaud’s pension became available after his death (1859)).

Mme Paris de Montmartel [née Marie-Armande de Béthune (1709–1772), sœur du maréchal de Belle-Isle], 3e femme, en habit de bal, buste, (1743), 25.IV.1743, Louvre, inv. p.m., Le Mas de Ganelle, en Provence, Roulliac, 28.V.2019, Lot 28 repr., écl. fr., inconnu [new attr., identification] ϕκ

Charles Parrocel 1743

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ARTISTS

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Charles Parrocel 1743

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Mme Paris de Montmartel 1747
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.

\[J.46.2467\]

Charles PARROCEL, pstl/ppr, 56x44, Salon de 1743, no. 104 [Saint-Quentin, musée Antoine-Lécuyer, inv. LT 23 [inv. 1849, no. 14]. Ancien fonds de l’atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 20; son testament 20.IX.1806, no. 19; legs 1807]. Exh.: Paris 1885a, no. 20 n.r.; Paris 1878, no. 599 n.r.; Maubeuge 1917, no. 100; La Tour 1930, no. 68. La Tour 2004b, no. 5 repr. clr. Lit.: Anon. 1743 (“d’une vérité frappante”); Lapauze 1899, no. 14 repr.; Erhard 1917, no. 48 repr.; B&W 369, fig. 51; Fleury & Brière 1954, no. 42; Bury 1971, pl. 45; Debrie 1991, pp. 154f; Debrie & Salmon 2000, p. 219, ill. 133; Renard 2003, p. 78 repr. chr.; Hatton 2004, repr. chr. Williams 2015, fig. 5.3 Φσ

\[J.46.2467\]

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

\[J.46.2468\]

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

\[J.46.247\]


\[J.46.2472\]

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

\[J.46.2472\]

~?cop. Vœuvres, q.v.

\[J.46.2472a\]


\[J.46.2472c\]

~Joseph Parrocel

\[J.46.2475\]

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

\[J.46.2475\]

Mme Pellerin c.1740

Mme Jean-Baptiste PELLERIN née Louise-Marguerite Jourdan de la Salle (1691–1749).

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

Louise-Marguerite Jourdan de la Salle was born and baptised at Paris, Saint-Eustache, 16/18. II.1691, her parrain being her grandfather, Bernard Jourdan de la Salle, maître de guerre de Louis XIV (Jul 1872, p. 667). Her father (whose godparents were the duc de Noailles and duchesse de La Vallière) inherited his father’s position, but became a greffier des insinuations au Châtelet; he died in 1742 (inventaire, 23. VI.1742, AN MC/CXVII/444). In 1722 she married, Jean-Baptiste Pellerin, sgr de Moyencourt (1690–1738), écuyer, payeur des rentes de l’hôtel de ville de Paris et des rentes sur le clergé and a conseiller aux Aides. Her sister Élisabeth married Séraphin Lenor de Séringy, trésorier général et payeur des rentes de l’hôtel de ville. Their daughter Louise-Élisabeth Le Noir married, in 1740, Louis-Dominique Le Bas de Courmont, as mentioned in the inscription (Mme Pellerin was marraine to their son at Saint-Sulpice on 16.VII.1749, but is not recorded later). In turn her daughters married into the Croismare and Maupou families.

\[J.46.2477\]

Mme PELLERIN, préparation, 36x26, inscr. verso “Portrait de Mme Pelerin, sœur de M. Le Noir [de Sérigny], mère de M. [Le Bas] de Courmont; ce portrait est peint, en pastel, par M. Delatour, son ami” [c.1740] (Lille, mBA, inv. Pl. 1501. Francis Petit, marchand à Paris; acqu. Charles Benvignat pour le musée Wicar, 1869,₣360). Exh.: Lille 1970, no. 66; Le Cateau-Cambrésis 2019. Louis Gonse, “Musée de Lille…”, Gazette des beaux-arts, II.1874, p. 143; 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 pélérine; Hervé Oursel, Le Musée des Beaux-Arts de Lille, Paris, 1984, p. 92, fig. 67; Raux 1995, pp. 15, 144, no. 51 repr. Φσ
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.

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

Perrinet was born into a Protestant family and only converted to Catholicism in 1686. (Claeys 2009 has a good summary.) His 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 (q.v.) 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 des 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 146.2482.

At the 1740 salon, where La Tour exhibited also lost pastels of Bachaumaont 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 146.2482 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 Huber, Nollet, Pommyer and the earliest Louis XV. But these elements are found too in Rigaud: among many parallels, the 1694 portrait présumé de Laugeois d’Imbercourt (James-Sarazin P.414) is notable. What principally distinguishes the La Tour from most of Rigaud’s standard poses is that the hands come together, rather than flowing apart as in most baroque poses: but here too Rigaud has a model, in the 1700 portrait of Pierre Drevet (Lyon, mBA; James-Sarazin P.702); Desjardins (Louvre; James-Sarazin P.703) has similar elements.

146.2481 Étienne PERRINET DE JARS, jusqu’aux genoux, prenant du tabac, en habit de velours gris, veste bleue, pstl, Salon de 1740, no. 115. Lit.: Anon. 1740; B&W 185; Debrie & Salmon 2000, p. 123
146.2482 =?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-Maulévrié (1739–1799); sa fille, Aglaé, duchesse de Damas d’Antigny (1759–1827); sa fille, Zéphirine, comtesse Charles de Vogüé (1784–1836); son fils, Léonce, marquis de Vogüé (1805–1877); desc.:] marquis de Vogüé, 1808, 1877; desc.:] marquis de Vogüé, 1908, 1971). Exh.: Paris 1908a, no. 62, pl. 50. Lit.: Fourcaud 1908, pp. 221ff, repr. opp. p. 16; Guiffrey 1908, p. 641; B&W 188 =?185, fig. 62; Leroy 1933, pl. x; Ratouis de Limay 1946, pl. XIV/18; Золотов 1960, pl. 4; Золотов 1968, repr. p. 84; Bury 1971, pl. 18; Debrie & Salmon 2000, p. 123 n.r. Ф
Dictionary of pastellists before 1800

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


Persigny

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

Petit de Bachaumont

Louis PETIT DE BACHAUMONT (1690–1771), auteur et critique. The grandson of a médecin du roi, Bachaumont’s father was an auditeur
aux Comptes; his godparents were the dauphin and the princesse de Conti. From about 1730 he was associated with Marie-Anne Doublet, a salonnière, widow of a secrétaire des commandements du Régent and amateur PASTELLIST.

He was the executor of Crozat (Mme Douillet’s brother-in-law), a friend of Charles Gaspard 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 secrètes which were issued in his name continued by Pidansat de Maiboart and several other writers after his death. In his salon critiques he showed a decided preference for La Tour, who had exhibited his portrait, over Perronneau. In 1748 he expressed concern over the longevity of pastels, and recommended they be fixed using La Tour’s secret method. Bachaumont included La Tour in a Liste des meilleurs peintres...des académies royales de peinture...suivant leur rang à l’Académie, 1750 (n. DOCUMENTS); this again refers to La Tour’s unsatisfactory methods, adding the much quoted observation “le pastel ne veut pas être tournément, trop de travail lui octre 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 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-Antoine’s nephew, Jean-Antoine-Gabriel Philippe (p.1732 – 1769), trevior receveur général et payeur des rentes de l’Hôtel de ville, had described by Nattier in 1746.

His brother Jean-Antoine was premier commis de 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 Vauroult ( – 1731), who had also been a payeur des rentes de l’Hôtel de ville; she had been portrayed by Nattier in 1746.

Jean-Baptiste Philippe 1748

Jean-Baptiste (1689–1768), interested in les affaires du roi, rue Bourbon. Philippe was an associate of Daval de l’Épinoy 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 (J.46.2528).

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Jean-Baptiste Philippe 1748

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Les Pigalle

146.2511 PIGALLE, pstl (D. David-Weill PC). Litz: Monnier 1972, t.p.m. 103 n.r.
146.2513 Une nièce de PIGALLE, pstl (docteur Bergonier, Rambouillet, 1904). Litz. Félix Lostin, avocat à Rambouillet, lettre à Maurice Tourneux, 14.III.1904, as by La Tour

Piron


Mme Piscatory 1766


Polignac


L'abbé Pommyer c.1757

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

The abbé François-Emmanuel Pommyer, sgr de La Guyonnière (1713–1784) was abbé commendataire of Bonneval, chanoine of 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 Voysin, Lamoignon, Bignon and Nicolas' families. Pommyer's career as a magistrate commenced in the chambres des enquêtes in 1740. In 1766 he was appointed conseiller-clerc 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 rhat. The primary version 146.2518 belonged to the sitter. The ricordo in Saint-Quentin, 146.252, shown against the primary version in 2004, lacks its depth and variation of light, although its autograph status is evident from touches such as the zig-zag white highlights on the coat under the sitter's right check, while similar blue chalk touches on the rhat in the primary version are not copied; the work not only shows less background and omits the chair, but is reduced in scale by 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 Largilière portrait of him as a child (already with features recognisable from the La Tour); several drawings by Cochin; and a 1778 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 Largilliére 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: Marthon de La Cour mentions "un Écclésiastique respectable"; Bridard de La Garde, noted–

Il est difficile d'élever 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-considéré dans la Magistrature.

while the critic in the Journal encyclopédique adds:

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

Pommyer's friendship with La Tour is documented in several letters (15.X.1762, 27.X.1767), one of which is notable for its mention of the pastellist Geneviève Narvaez who may well have worked as a copyist for La Tour. At some stage after 1768 La Tour named Pommyer as his executor, although he revoked this by a further codicil in 1783 on the grounds that Pommyer was too busy to undertake the role (this was a few months before Pommyer's death). The letters also mention their mutual friends Cochin and Chardin; Pommyer owned several paintings by the latter (probably the Boud d'âge nou in the Louvre, and a version of Les Attributs des arts, one of which he lent to the Salon of 1769 (no. 31). Other paintings in his collection include works by Lagrenée, Bachelier and Guérin, as well as a group of portrait drawings by Cochin. He also owned two other pastels: Nattier's 1745 portrait of René-Charles de Maupou (1554.169), which he bought in the Nattier sale in 1763; and the ambitious La Tour pastel of Marie Fel (146.1763).

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

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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).

J.46.2518 L’abbé POMMYER, pstl/ppr/toile/châssis, 55.1x45, étiquette rvm, fragment, “Francois Emmanuel Pommyer/consulier 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 Genève Pommyer; son fils, Charles Theurier-Pommyer (1800–1876); sa veuve, née Anne-Pierre de La Hupraye (1807–1883), marquise romaine; baron Alfred de Jacquier de Rosée (1906–1987); London, Christie’s, 10.XII.1993, Lot 53 repr., est. £60–80,000; Exh.: La Tour 2004a, no. 23 repr. cfr. Lit.: La Porte 1763; Anon. 1763d; Dréolle de Nodon 1856, p. 128; Debre & Salmon 2000, p. 84f, ill. 31; Jeffares 2001, repr.; Salmon 2004a, p. 46, fig. 2; detail repr. p. 47 right; Fumaroli 2005, p. 46 repr.; Prat 2017, p. 405 n.r; Jeffares 2017s, fig. 6 Φσ

J.46.2521 ~grav. Auguste-Hilaire Léveillé (1840–1900), for L’Art, 1875
J.46.2522 ~grav. Champfleury 1886, p. 43 repr., as of abbé Le Blanc
J.46.2524 ~cop., pstl, 55.5x46.0 (Melbourne, National Gallery of Victoria, inv. 1620-5. Paris, Pierre Decourcelle, 1908; Paris, Drouot, 29–30.V.1911, Lot 119, est. Fr25,000, Fr15,500; Jean About . A. Seligmann; Paris, 1935; René Fribourg 1937; London, Sotheby’s, 16.9.1963, Lot 611 repr., £350; Wardell, London, Sotheby’s, 1.XI.1964, Lot 120, £180; Charles F. Worel, London; acqu. 1966; legs Everard Studley Miller 1966). Exh.: Paris 1908a, no. 32, pl. 24; Paris 1933b, no. 21 n.r.; Paris 1937a, no. 179; Melbourne 1977, no. 27. Lit.: Lemoine 1908, p. 22, repr. p. 24; Gonse 1910, as having been missed by Louvre; Vaudoyer 1911, p. 9 repr.; B&W 383, fig. 78; Fleury & Brière, p. 65; Debre & Salmon 2000, p. 84f; La Tour 2004a, p. 112, fig. 1 [cop. a/r primary version J.46.2518] Φκ

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

J.46.2528 ~cop., pstl, 48.2x39.1 (French PC). Lit.: La Tour 2004, p. 87f, fig. 3 Φσ

J.46.253 ~cop., dessin, 44x35.5 (M.-F. Bohler; Paris, Drouot, 23.II.1906, Lot 18 n.r., Fr500; François Flameng; 26–27.V.1919, Lot 134 repr.; Mme Thalmann, 1928, 1933). Exh.: Berlin 1910, no. 184 n.r., as autograph; Paris 1933b, no. 27 n.r. Lit.: B&W 384, fig. 191; Le Art, 1918 repr. Φκ
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 profile perdu that La Tour had explored in the series of three preparations now in Saint-Quentin (J.46.2574, J.46.2572, J.46.2576). 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 2019a.

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 balastrate. 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 profile perdu pose. Grimm thought the other critics too harsh, praising the rich composition, while acknowledging that “le total est froid; la tête est trop tourmentée et fatiguée; à force de retoucher, M. de La Tour lui a ôté ce premier feu sans lequel rien ne peut réussir en fait d’art.” The nature morts of books and pictures commands our attention today just as it did for the salon critics at the time. By prominently displaying Voltaire’s Henriade, Montesquieu’s De l’esprit des lois and the most recent volume of the Encyclopédie, Pompadour declared herself an unconditional supporter of the Enlightenment and the philosophes. Perhaps for this reason the king did not buy the picture for the royal collection.

Instead the sitter herself acquired it, for a price of 24,000 livres. It is surely item 288 in her posthumous inventory, and passed to her brother, appearing in turn in his posthumous inventory at the château of Menars, no. 1818. It is unclear how it then passed to Auguste-Louis-Céspol-Hippolyte-Théodore de Lesspinasse de Langeac, comte d’Arlet (1759–1814) who tried to sell the work to the Museum central des arts in a series of negotiations from 1796 on, before finally consigning it to auction, Paris, Paillet & Delaroche, 11.VII.1803, Lot 335. The auctioneer Paillet added a note about the large glass sheet which seemed to be the main attraction. It attracted no bids, so Paillet himself bought it for the modest sum of 500 francs, and offered it immediately to the Louvre, who bought it without enthusiasm. It was sent to the Musée spécial de l’École française at Versailles in 1803, where it was on show for several years and then kept in storage until returned to the Louvre in 1823. There it remained until the outbreak of war in 1939 when it was sent to Chambord – unlike the other Louvre pastels, which were recognised as too fragile to travel that far.

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

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

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

In the absence of any firm evidence to the contrary, the simpler explanation would seem to be that La Tour himself rescued the wreck of his first attempt, which he had attacked so vigorously as to

Mme de Pompadour 1748–55

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

La Tour’s full-length pastel of Mme de Pompadour is arguably the most important work in the medium made before 1800. Among the vast secondary literature, Ménénès 2002 and Salmon 2018 are the most useful but a number of disagreements arise.

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

Je lui dis que puisque j’etois en connoissance avec lui, j’esperois qu’il me permettrait d’enterr chez lui, ou n’entres pas qui veut. Sur cela il me pria a genoux d’y dîner. (Je pourrai bien le faire.) Je lui dis que j’etois fort curieuse de voir un portrait de Mde de Pompadour, dont j’ai beaucoup entendu parler, comme d’une merveille non achevée. Le boueur secoua encore l’oreille, baissa les yeux, et dit: “Il n’est plus.” Il l’a encore brûlé parce qu’il de voir un portrait de Mde de Pompadour, dont j’ai beaucoup entendu parler, comme d’une merveille non achevée. Le boueur secoua encore l’oreille, baissa les yeux, et dit: “Il n’est plus.” Il l’a encore brûlé parce qu’il de voir un portrait de Mde de Pompadour, dont j’ai beaucoup entendu parler, comme d’une merveille non achevée. Le boueur secoua encore l’oreille, baissa les yeux, et dit: “Il n’est plus.” Il l’a encore brûlé parce qu’il

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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 Normant d’Étiolles). Lit.: La Fizelière 1890, p. 227, as belonging to her husband, citing untraced Mémoires de l’abbé Bayle; bibliothécaire de la marquise, possibly a confusion with abbe Philippe Brillard de la Garde (1710–1767).

146.2540 Mme de POMPADOUR, pastel (Paris, 1858, I, p. 152f, “sa conservation est aussi satisfaisante qu’on pouvait s’attendre à ce qu’elle soit”), esthétique des Arts de la Table, 1859, p. 227, as belonging to her husband, citing untraced Mémoires de l’abbé Bayle; bibliothécaire de la marquise, possibly a confusion with abbe Philippe Brillard de la Garde (1710–1767).

146.2541 Mme de POMPADOUR, pastel (ppr.bl., 1785x131, a.1748–53, Salon de 1755, no. 58 (Louvre inv. 27614. Le sujet; inv. p.m., 4.VIII.1764, no. 288; Paris, Paillet & Delaroche, 11.VII.1803, Lot 335, “ce morceau, le plus grand Ouvrage de cet Artiste, est recouvert par une belle Gicle blanche faite expresse à Saint Gobain, et a appartenu à feu Louis XV”), inv. p.m., 1859, no. 58, 1867, p. 146ff, 350, Campardon 1867, repr. frontispiece; Reiset 1869, no. 23, as model for Charles Champmartin portrait of Madame de Pompadour.

J.46.2555 ~grav., pstl, 83x61.5 (Exeter, Beurne’s, 6–7.III.2007, Lot 523 repr., est. £1000–1500)

J.46.2555 ~cop., C. Pedroni, pnt., 55x41 (Vendôme, Rouillac, 6.III.2011, Lot 30 repr.)

J.46.2555 ~cop., pstl/pr, 35x38 ov. (Bruxelles, Million, 10.VI.2013, Lot 141 repr., éc. fr. XIXe, inconnue) 120 000

J.46.2556 ~cop., XIXe, pstl, 65x48 (Madrid, Durin, 26.I.2017, Lot 147 repr., anon., inconnue, est. £120 000)


J.46.2558 ~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)


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J.46.2558 ~pastiche, XIXe, pstl/carton/toile, 178x129 (Munich, Hampel, 24.X.2020, Lot 212 repr., XVIIIe est. £200–400 000)


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J.46.2557 ~cop., XXe, pstl, 65x48 (Madrid, Durin, 26.I.2017, Lot 147 repr., anon., inconnue, est. £350 000)

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J.46.257 ~cop. Raphael Bouquet, pstl, 32x21.5 ov. (Nîmes, Champion, 8.viii.2020, Lot 14 repr., attr. Bouquet, est. €60–100)

J.46.2573 ~préparation, pstl/ppr, 32x24, 1752, paraphe ‘M. (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 109 [inv. 1849, no. 52]. Ancien fonds d’atelier de l’artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 81; La Tour 1930, no. 10. Lit.: Lapauze 1899, no. 52 repr., Mme de Pompadour, ??Mme du Barry; Émilie Henriot, Portraits de femmes, 10, 1910, p. 2 repr.; Erhard 1917, no. 69 repr., ??Mme du Barry; B&W 387, fig. 95; Fleury & Brière 1954, no. 58, inconnue; Mme de Pompadour; Debrie p. 161 repr.; Debrie & Salmon 2000, p. 139, n. 53; p. 226, ill. 178; Méjanès 2002, fig. 3; La Tour 2004a, p. 152, fig. 2; Blanc 2006, p. 238 n.r., as du Bary, pstl, sd 1775, esquisse à Saint-Quentin; Burns 2017, p. 23 repr.; Salmon 2018, fig. 46)


J.46.2576 ~cop. XXe, pstl, 60x46 (Laval, Bruno HIRET, François NUGUES, 11.III.2008, Lot 271 repr.)


J.46.2584 ~cop. XXe, pstl, 60x46 (Laval, Bruno HIRET, François NUGUES, 1.III.2009, Lot 31 repr., É. fr., inconnue, est. €400–600)

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

J.46.2586 ~cop., pnt., 23x19 (Neuilly, Aguttes, 16.V.2017, Lot 51 repr.)

J.46.2585 ~cop., pnt., 80x64 (Bordeaux, Briscadieu, 15.VI.2019, Lot 35)
J.46.2617 ~cop., pstl, 70x58 (Paris, Drouot, Herbette, 23.VII.2017, Lot 50 repr., as ée. fr. XIX, inconnue, with pseudo-pendant, Vigée Le Brun, autoprotokal au cahoue de paille, est. 800-1200) φπν

J.46.26171 ~cop., pstl, 54x45 (Lyon, de Barceque, 16.V.2019, Lot 455 repr., as ée. fr. XVIII, inconnue, est. 150–200) φπν

J.46.26174 ~cop., pstl, 31x23.5 (Nîmes, Champion, 8.III.2020, Lot 54 repr., attr. Bouquet, est. €80–100) [Bouquet] ϕκ


J.46.26172 ~cop., pstl, 54x45 (Lyon, de Barceque, 16.V.2019, Lot 455 repr., as é.e. fr. XVIII, inconnue, est. 150–200) ϕπν

J.46.26176 ~cop., pstl, 34x25 (Paris, Drouot, Delon Hoebanx, 22.V.2019, Lot 10 repr., as é.e. fr. XIX, inconnue, est. €200–300) ϕπν

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


J.46.2621 Mme de POMPADOUR, préparation, 30.5x23 (Monaco, Sotheby’s, 22.VI.1985, Lot 164, ₣120,000)

J.46.2622 ?Mme de POMPADOUR, pstl, 46x38, inscr. monogram, 1761 (Luzern, Fischer, 29–31.V.1990, Lot 2138 n.r., Sw₣5000)

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

Mme Préville

Mme de PRIE, n. DU P…  J.46.1691

Le comte de Provence 1763

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

J.46.2624 ~cop., pstl, 54.5x44.5 ov. (London, Christie’s, 4.V.1901, Lot 78 n.r., as of Louis XV, when a boy, in pink dress, powdered hair, wearing the order of the Saint-Esprit, 8 gns). Lit.: B&W, s.no. 28, ?attr., as of duc de Berry, futur Louis XVI

J.46.2626 ~cop., pstl, 52x37.5 ov. (Emile Wertheimer, London, Sotheby’s, 20.V.1953, £60; Lucas)

J.46.263 ~cop., pstl, 52x42 (Paris, Coutau- Bégarie, 22.VII.1998, Lot 148 repr., est. ₣30–40,000) φκ

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

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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.


La comtesse de Provence

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

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.46.2664 | ~La Peslin [sic], première danseuse de l'Opéra, préparation, s, “crayon” (lettre d’une inconnue de 8 rue Georges-Ville à Maurice Tourneux c.1904)


J.46.2666 | ~cop., pnt., 45x33 (H. W. Underdown; London, Sotheby’s, 28.I.1926, Lot 50, as of Mlle Putigny of the Paris Opera, as autograph, £27; Ramsey). Lit.: B&W, c. av. 410, vendor as Underdown.

Mlle Quinault


J.46.26671

Mme 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) [?]. Lit.: Carriera, 12.08.96]