CATALOGUE – Part V

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Part V: Named sitters R–Z

Mme de R

J.46.267 Mme de **R***** [de Reissy, according to annotation on cat.], pstl (marquis de Villette; Point-Sainte-Maxence (Oise), 10.XI.1865, Lot 52 n.r., fr210). Lit.: B&W 412, ?attr.

Racine

J.46.2672 **RACINE** (Paris, 17.XII.1849, Lot 148. =?Paris, 9.II.1855, Lot 12). Lit.: B&W 413, ?attr.

Rameau

J.46.2673 Jean-Philippe **RAMEAU** (1683–1764) (François-Martial Marcille; Paris, Pillet, 4–7.III.1857, Lot 242). Lit.: B&W 414, ?attr.

RAMEAU (Saint-Quentin, musée Antoine-Lécuyer), v. Inconnu no. 21

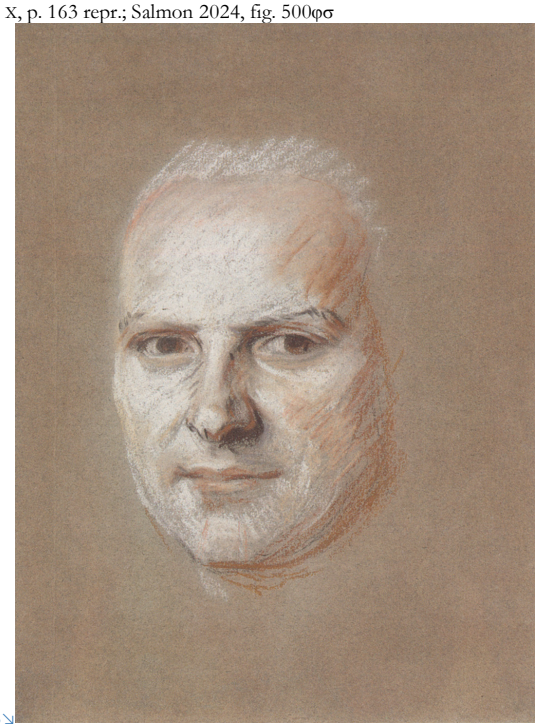
L'abbé Raynal

L'abbé Guillaume-Thomas-François **RAYNAL** (1713–1796), historien. Educated by the Jesuits, he was ordained in 1743 but expelled from Saint-Sulpice three years later. He abandoned a clerical career and aligned himself with the philosophes, contributing to the *Encyclopédie* from 1749. In 1749 he was précepteur to the crown prince Friedrich von Sachsen-Gotha. From 1750 to 1754 he directed the *Mercure de France*. He was elected to the Berlin academy in 1750, the Royal Society in London in 1754, and the American Philosophical Society in 1775; he was a regular attendant at the salons of Mme Geoffrin, baron d'Holbach and Mlle de Lespinasse.

No completed pastel of Raynal is known. The basis of the identification of the préparation J.46.2675 is unclear, but there is a clear resemblance (notably in the unusually low brows) with the iconography of the writer, which includes several engravings after Cochin, a print by Alix after Garneray and a 1790 marble bust by Espercieux. The police report by d'Hémery (1749) described him as "Brun, assez bien fait, marqué de petite vérole."

La Tour mentions the abbé Raynal in his 1768 along with the abbé Régley (*q.v.*); it is unclear what connection they had if any.

J.46.2675 L'abbé Guillaume-Thomas-François RAYNAL, historien, préparation, pstl/ppr bl., 32x25 ([=?M. A., professeur de dessin; vente p.m., Paris, Moulin, 3.XI.1847]. Eudoxe Marcille 1862; desc.: M. C. [Pierre Chévrier], Paris, 1928. PC 2011). Exh.: Paris 1879, no. 530 n.r.; Paris 1884, no. 441 n.r.; Paris 1885a, no. 36 n.r.; Paris 1895b, repr.; New York 2011, no. 19 repr. Lit.: Lacroix 1862b, p. 135 n.r.; B&W 415, fig. 26; Graffigny 2006, X, p. 163 repr.; Salmon 2024, fig. 500φσ



J.46.2675↘
J.46.2676 ~grav. Jules de Goncourt. Lit.: Burty 1876, no. 13 repr.

L'abbé Régley 1769

L'abbé Charles-Louis **RÉGLEY** (1719–1802), aumônier du prince de Marsan 1769, prieur d'Estréchy et de Baigne 1779, auteur, traducteur de Lazzaro Spallanzani, collaborateur avec M. Needham. He was baptised at Ricey-le-Haut 21.XI.1719, his parrain being the father of Nicolas de Channe-Maron (*q.v.*). He took orders in 1736, and as Dom Charles Régley belonged to the Benedictines. He edited the *Almanach de Reims* from 1752 on; a manuscript annotation on the BnF catalogue for the 1752 edition has "par Dom Reglet, bénéctin défroqué", which would explain his subsequent use of the "abbé" title. He wrote the *Éloge historique du brave Crillon, discours qui a remporté le prix d'éloquence de l'Académie d'Amiens*, 1779. He was mentioned in La Tour's will of 1768, as of Bar-sur-Seine, where he died on 9.VII.1802, aged 93; La Tour also mentions his Paris address, chez l'abbé de Crillon (1726–1789), agent général du clergé de France; younger son of the duc de Crillon (and a descendant of the brave Crillon the subject of Régley's éloge). The description of the sitter in J.46.2679 in B&W as "curé et fondateur de Saint-Sulpice" appears to be taken from the 1860 catalogue entry for J.46.2682 (which may well be the same pastel), and is incorrect.

J.46.2678 L'abbé Réglet [RÉGLEY], de ¾ à g., pstl, Salon de 1769, no. 37. Lit.: B&W 416, fig. 266, Saint-Aubin sketch [differs from Orléans pstl J.46.2679], as "curé et fondateur de Saint-Sulpice"; Debrie & Salmon 2000, p. 88; Jeffares 2018i

J.46.2678



J.46.2679 ≠?L'abbé RÉGLET/?l'abbé Lattaignant/?inconnu, pstl/ppr/carton, 48x43, inscr. → "M. l'Abbé Reglet, peint par M. de Latour" [over a different inscription, now illegible, La… C..seur] (Orléans, mBA, inv. 92-5-1. Paris, Drouot, Baudoin, Féral, 21.V.1910, Lot 3 repr., Ⱡ9000; Ducrey. Paris, Drouot, Dubourg, Lair-Dubreuil, 27.II.1917, Lot 10 repr., Ⱡ8200. Paris, Drouot Richelieu, Peschetau-Badin-Ferrien, 21.X.1992, Lot 13 repr., Ⱡ120,000). Tech.: examined Valérie Luquet 2018: mounted on cardboard, possibly 19th century replacement for previous cardboard mounting; horizontal crease in paper just under sitter's chin. Frame: Louis XVI scotia frame with pearl decoration and rais-de-cœur sight edge; gilt slip. Exh.: Perronneau 2017, h.c. Lit.: B&W 416, fig. 189, as = J.46.2678; *Chronique des arts*, 1993, no. 51 repr.; Moinet & Klinka 1996, p. 110; Debrie & Salmon 2000, p. 88, ill. 34, as ?Réglet, ?Lattaignant; Klinka-Ballesteros 2005, no. 49, p. 31 repr.; Jeffares 2018i; Salmon 2024, fig. 472 Φδσ



J.46.2679↘

Photo courtesy musée des Beaux-Arts d'Orléans

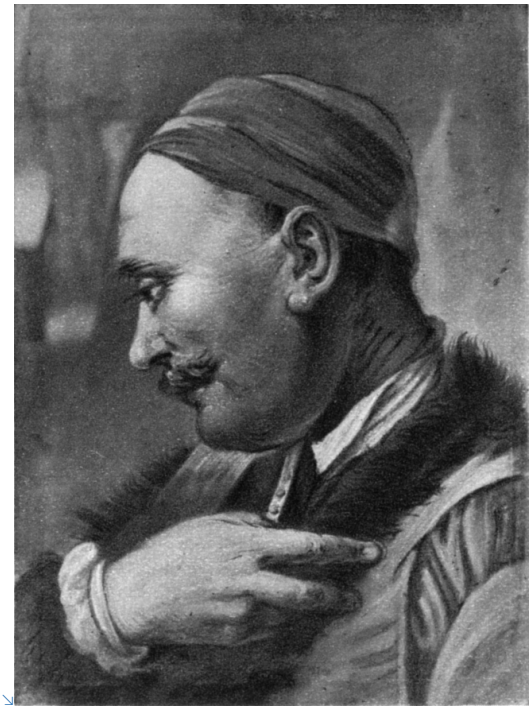
J.46.2682 =?L'abbé RÉGLET, "curé et fondateur de Saint-Sulpice", pstl (Paris, Drouot, Delbergue-Cormont, 28.III.1860, Lot 18 n.r., Ⱡ60). Lit.: B&W 417, ?attr.; Jeffares 2018i

Renauldon ?c.1740

Joseph **RENAULDON** (1713–1793). A curious figure whose biography appeared in Labouvrie 1836 (with his name spelled Renaudon and his date of birth given incorrectly as 1709, which all sources have followed). He was indeed born in Issoudun, but in 1713, to a procureur and bourgeois de la ville. According to Labouvrie, he was a great "couard" or head of a group of beggars who were the scourge of Italy. A slightly more credible account "Coriolan II, ou Comment Joseph Renauldon devint un grand jurisconsulte" by Maurice Dechastelus appeared in *Musée des familles*, XXVI, 1850, pp. 105–112: the bandit repented and became secretary of abbé Heurtault, chanoine de Saint-Cyr d'Issoudun and travelled with him to Rome (Clement XII was pope, so this happened before 1740). He then became a capuchin, a tutor and a soldier, before Heurtault obtained for him the position of greffier de l'hôtel et de garde-magasin des vivres at Versailles. Later he returned to Issoudun where he joined the bar. This must have happened by 1750 as he signed the baptism of a homonym (probably a nephew) as avocat en parlement. Later he became a legal historian, writing a *Dictionnaire des fiefs* among other works.

The pastel shows him apparently in the costume of a "couard". If this strange portrait (which I have not seen) is by La Tour, it is likely to be quite early – perhaps around the time of Thomassin J.46.3004: but the sitter looks a little older. It does not seem to be a copy of another painting.

J.46.2683 Joseph RENAULDON, en costume des Couars, pstl, 42x30 (Bourges, musée des Arts décoratifs, acqu. a.1840). Lit.: Pierquin de Gembloux, *Notices historiques …sur Bourges*, Bourges, 1840, p. 366 n.r.; B&W 418, fig. 238, ?attr. Φαδ



J.46.2683↘

Photo courtesy musée des Arts décoratifs de Bourges

J.46.2684 ~grav. Hazé 1836, for Jacques Thiboust & Marc Labouvrie, *Relation de l'ordre de la triomphante et magnifique monster du Mystère des SS. Actes des apostres*, Bourges, 1836, p. 404, pl. 6

Jean Restout 1738

Jean RESTOUT (1692–1768), peintre, agréé 1717, reçu 1720, professeur 1734, recteur 1752, directeur 1760, chancelier 1761 de l'Académie royale de peinture et de sculpture; des academies de Rouen et de Caen.

La Tour had a close relationship with Jean Restout over a long period, portraying the artist and his wife, and teaching their son Jean-Bernard Restout (*q.v.*), whose portraits of his father confirm the accuracy of La Tour's pastel. In his "Éloge de M. Restout" (1768) Rouxelin noted that Restout's skills as a colourist caused La Tour to remark that "Mr Restout avoit la clef de la peinture." Cochin noted, in his *Vie de Charles Parrocel*, that La Tour had worked hard to obtain pensions for both Parrocel and Restout (c.1743). Restout was mentioned in the 1768 will, to receive his pastels, colours and unframed and unmounted studies. Restout's *Allégorie de la Peinture*, now in Saint-Quentin, may have been a gift, or it is possible that La Tour bought it at a sale in Paris 13.XI.1775.

The pastel of Restout was apparently exhibited twice at the Salon: in 1738 (joined by Mme Restout J.46.2708), and again (perhaps after some modification) in 1746 after La Tour's reception. Here it elicited a long passage of praise from La Font de Saint-Yenne. A few weeks later La Tour was reçu académicien on the strength of it.

From a (not wholly favourable) comment in Lieudé de Sepmanville 1747, we learn that the pastel of Restout was then hung in the Académie side by side with Antoine Pesne's portrait of Vleughels. But the abbé Gougenot went back to Restout as a point of reference, citing it as the best example of one of La Tour's two styles (Paris de Montmartel exemplifying the other): "Dans le

premier qui a été fait pour les gens d'Arts, il a principalement visé à l'effet."

Lemoyne exhibited a terracotta bust of Restout in 1761 (Réau 1927, no. 130), now lost but recorded by Gabriel de Saint-Aubin in two sketches in his copy of the livret.

As noted above, the Louvre pastel suffered a similar fate to the Dumont le Romain J.46.1681, both at the artist's own hands when he borrowed them from the Académie to touch up soon after Restout's death. Diderot wrote about this at length in his Salon de 1769, describing (after leaving the salon) a visit to La Tour's studio where he was at work on a new version of Restout copied from the old one "avec une chaleur incroyable". Restout had died the previous year, and this was a form of tribute. La Tour explained how much he had learned from Restout.

The following year La Tour laid out the problems with the portrait of Restout in his long letter to Belle de Zuylen (5.III.1770). (His spelling, Retout, probably indicates the standard pronunciation at the time.) This text however speaks of "remaniement" rather than copying as Diderot had suggested. The postscript disclosed that the Académie had required him to return the portrait of Restout, more or less as it was. But in fact (as with Dumont) the pastel now in the Louvre reveals extensive changes from the original state as documented both by the 1771 Moitte engraving and (closely corresponding) the 1756 oil copy by Tadeusz Kuntze.

The genesis of the Moitte engraving is itself somewhat convoluted: Pierre-Étienne Moitte (1722–1780), who also engraved La Tour's portraits of Belle-Isle and of Jolyot de Crébillon, was agréé on 26.IV.1761, with Galloche, acting recteur, deputed to set him two subjects for his morceaux de reception. Evidently the La Tour portrait of Restout was one of those, but the other was never recorded. Six months later, in a session of the Académie where La Tour was present, the question of the format of the engraving was raised: La Tour's portrait being deemed unsuited to the usual oval format (Moitte's Crébillon for the *Galerie française* is no doubt what was in mind), the Académie decided that the whole portrait be engraved, but in view of the additional work, this single engraving would suffice for Moitte's reception. It was not however delivered until 1771 (although it must have been based on the pastel before its reworking already underway in 1769), for reasons unknown but one may speculate that La Tour's dissatisfaction with his own work may have played a part in the delay. Nevertheless the engraving (like Flipart's after Dumont le Romain) accurately corresponds to Kuntze's 1756 copy of the original version of the pastel.

Evidence of the influence of the Restout pastel (and of its contemporary appearance) is provded by the oil self-portrait of Johann Heinrich Tischbein, c.1752–55 (Schloss Wilhelmshöhe) which, as has been observed by Heidrun Ludwig (*Burlington magazine*, .I.2023, p. 77) was inspired by the La Tour which he must have seen while studying in Paris with Carle Van Loo 1743–48. It clearly relates to the earlier state of the pastel.

As with Dumont J.46.1681, we cannot be quite certain how La Tour effected the changes he made (assuming that the pastel still in the Louvre is indeed the original version presented to them in 1746). It now appears somewhat shorter than before: it is even possible that La Tour removed the sheets of paper from the canvas and pasted them onto another strainer.

Both *Restout* and *Dumont le Romain* were listed among the revolutionary seizures from the ci-devant Académie on 9.XII.1793, when they were inventoried in the Premier Garde-meuble with this note: "*Ces deux tableaux sont perdus par l'auteur même qui, trop vieux, voulut les retoucher: on peut compter que les glaces*". In the 21.VII.1796 inventory, Phlipault noted that they had not been transported to the maison de Nesle with the other Académie pictures; the entry included the important note that by then they were "sans bordure"; if the glass too had been removed since 1793 that would have led to further losses beyond those inflicted by the artist.

J.46.2686 Jean RESTOUT, en habit gris, dessinant sur un portefeuille, pstl, Salon de 1738, no. 15. Lit.: Anon. 1738, "heureux effets"; Neufville de Brunhaubois-Montador 1738; B&W 419

J.46.2687 =?pstl/13f. ppr bl., gr./toile/châssis, 108.5x89.5, Salon de 1746, no. 124, morceau de réception, 1746 (Louvre inv. 27616. Académie royale, acqu. 24.IX.1746; inv. de l'an II, no. 4652). Tech.: restored 2004 by Marianne Bervas and Valérie Luquet; *v.* main entry for discussion of condition. Frame: in a Louis XV swept frame. Exh.: La Tour 2004c, no. 3 repr. clr; Paris 2018. Lit.: La Font de Saint-Yenne 1747 ("tout y est à admirer"); Mariette [1772], "gâter le beau portrait de Restout, qu'il avoit donné pour son morceau de réception à l'Académie. Il se l'est fait remettre, je ne sais sous quel prétexte; apparemment qu'il s'est cru en état de mieux faire, et, sans s'apercevoir de combien il étoit déchu, il l'a retravaillé et l'a entièrement perdu. Quel dommage!"; Chennevières 1888, p. 333, "en assez fâcheux état"; Fontaine 1910, p. 99, "gâté" and not transferred to the maison de Nesle 21.VII.1796, p. 210; Ratouis de Limay 1925, p. 32, pl. 23; B&W 420, figs. 114, 161; Bouchot-Saupique 1930, no. 39; Karpowicz 1966, fig. 4; Monnier 1972, no. 63; Denk 1998, fig. 22; Pommier 1998, p. 339 n.r.; Debrie & Salmon 2000, pp. 71, 211, ill. 130; Gouzi 2000, p. 181 n.260; Tours 2000, R283 repr.; La Tour 2004a, p. 184, fig. 2; Méjanès 2004, p. 41 repr.; Salmon 2018, no. 84 repr.; Jeffares 2018g; Fripp 2020, fig. 2.3; Jeffares 2021f; Salmon 2024, fig. 109 φσ



J.46.2687↘

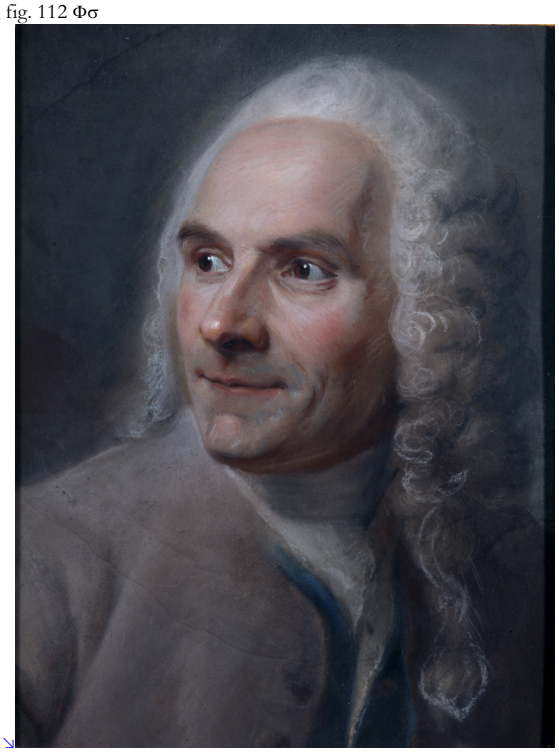
J.46.2688 ~grav. Pierre-Étienne Moitte, 49.5x26.5, "JEAN RESTOUT/*Peintre Ordinaire du Roi, Ancien Directeur, Recteur/et Chancelier en son Académie de Peinture et Sculpture.*", "Gravé par P. E. Moitte pour sa Réception à l'Académie en 1771", "Peint par M. de la Tour|Gravé par P. E. Moitte" (FD 1570). Lit.: Champfleury 1886, p. 25 repr.; Jeffares 2021f; Salmon 2024, fig. 110

J.46.2689 ~cop. Tadeusz Kuntze, pnt., 101x80.5, sd "TKP 1756" (Wilanów, inv. 1112). Lit.: Karpowicz 1966, fig. 3; Dolański 1993, no. 65 n.r.; Karpowicz 1966, fig. 5; Jeffares 2021f; Salmon 2024, fig. 111

J.46.26891 [*olim* J.46.270755] ~cop., pierre noire/ppr, 38x32 (Paris, Pierre Bergé, 17.XII.2020, Lot 15 repr., éc. fr., *olim* attr. Antoine Moitte, est. €200–400, €975) φκ

J.46.2691 Jean RESTOUT, préparation, pstl/ppr/carton, 41x31 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 8 [inv. 1849, no. 18]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, ?parmi les inconnus; son testament 20.IX.1806, no. 45, as of Bertout, en habit gris; legs 1807). Tech.: "quelques taches sur la veste et une à droite du visage", rapport du 23.XI.1945 after return from Sourches; conserved Florence Herrenschmidt 2004: white chalk lines on borders marking the edges of the cardboard support, with irregular borders to edges of paper suggesting it may have been removed from an earlier strainer; tidemarks around face indicate use of fixative. Frame: in a Louis XVI architrave frame with rais-de-cœur sight edge. Exh.: Paris 1878, no. 601; Maubeuge 1917, no. 91 repr.; Paris 1927a, no. 30, pl. XXII-31; La Tour 1930, no. 679; Paris 1930, no. 65 n.r.; La Tour 2004a, no. 52 repr. clr. Lit.: Demoulin 1856, p. 303, "considéré jusqu'à présent comme l'esquisse du portrait de Voltaire…c'est le portrait de Jean Restout"; Lapauze 1899, no. 18 repr.; Fleury 1904, no. 18; Tourneux 1904a, repr. p. 21; Erhard 1917, no. 5 repr.; B&W 421; Fleury & Brière 1932, no. 48; Ratouis de Limay 1946, pl. XV/21; E. & J. de Goncourt 1948, pl. 52; Fleury & Brière 1954, no. 47; Золотов 1960, pl. 9; Bury 1971, pl. 35; Debrie 1982, p. 13 repr.; Debrie 1983, p. 55

repr.; Debrie 1991, pp. 163ff repr.; Debrie & Narbonne 1993, p. 36 repr.; Debrie 1998; Denk 1998, fig. 80; Pommier 1998, fig. 91, confused with J.46.2687; Debrie & Salmon 2000, p. 207, ill. 129; Gouzi 2000, p. 181 n.260, frontispiece; Renard 2003, p. 79 repr. clr; Herrenschmidt 2009, fig. 12; Gombaud & al. 2017, fig. 7; Saint-Quentin 2021, p. 8 repr.; Jeffares 2021f; Le Bellégo & Brunet 2023, no. 33 repr.; Wunsch 2024, fig. 37; Salmon 2024, fig. 112 Φσ



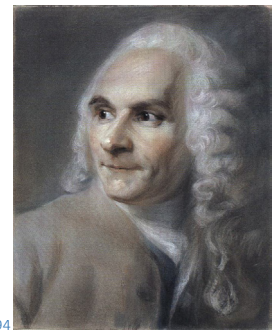
J.46.2691 ↘ LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2692 [*olim* J.46.3131] ~cop. Léopoldine-Marguerite-Cécile Lemasle, pstl. Exh.: Saint-Quentin 1850, as of Voltaire. Lit.: Saint-Quentin 2012b, p. 97 n.r., as of Voltaire

J.46.2693 ~cop. Léon Delvigne, pstl (PC 2016) φκ

J.46.2694 ~cop., pstl, 39.5x30.5 (New York, Sotheby's, 12.I.1990, Lot 69 repr., attr., est. $20–25,000, $22,000. Monaco, Sotheby's, 5.XII.1992, Lot 313 repr., est. Ff60–80,000, b/i; Paris, Ader Tajan, 30.VI.1993, Lot 95 repr., as autograph, est. Ff30–50,000, Ff38,000). Lit.: Debrie & Salmon 2000, p. 207, n.75, cop. φκ



J.46.2694

J.46.2695 ~cop., pstl/ppr, 38.7x30.6 (Beverly, Horvitz Collection, inv. D-F-161. Monaco, Sotheby & Me Escaut-Marquet, 20.VI.1987, Lot 391, Ff250,000; Colnaghi 1988; acqu. 1993). Lit.: Colnaghi 1988 cat., repr.; Cambridge 1998, A.190; Debrie & Salmon 2000, p. 207, ill. 131, cop.; Paris 2017b, no. X, p. 569 repr., as autograph; Salmon 2024, p. 147 n.r., cop. Φκσ



J.46.2695
Photo courtesy Sotheby's

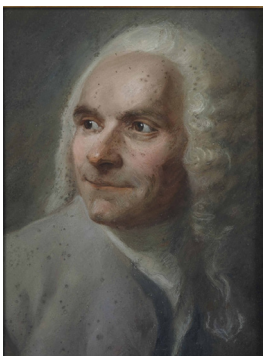
J.46.2696 ~cop., pstl, 42x34 (Paris, Ader, Tajan, 22.III.1991, Lot 174 n.r., as by La Tour, est. Ff15,000, Ff11,000)

J.46.2698 ~cop., pstl, 39x31 (Saint-Paul-lès-Dax, Cureau, 21.XI.2004, atelier de La Tour, €3100) φκ



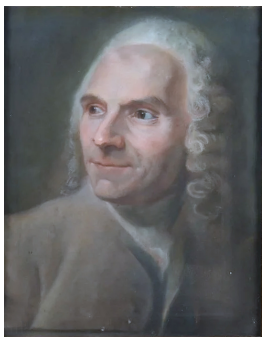
J.46.2698

J.46.2701 ~=?cop., pstl, 38.5x30 (Monaco, Sotheby's, 5.XII.1992, Lot 313 repr., as autograph, est. Ff60–80,0000, b/i. Paris, Tajan, 18.V.2006, Lot 55 n.r., suiveur de La Tour, est. €2000, b/i; Paris, Tajan, 21.III.2007, Lot 84 repr., est. €1000, €1850; PC; Paris, Christie's, 23.VI.2010, Lot 121 repr., est. €1200–1800, b/i; Paris, Christie's, 14.X.2014, Lot 439 repr., est. €1200–1800) φκ



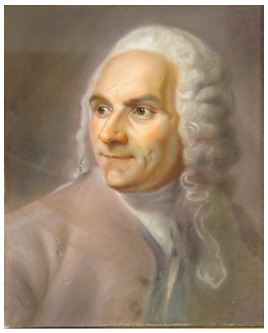
J.46.2701

J.46.2702 ~cop., pstl, 40x31 ([Abbeville], Poitoux, 23.I.1847, according to label *verso*; not in Lugt.] Amiens, Arcadia, 14.XII.2008, Lot 78, Éc. fr. XIXe, inconnu, est. €400–450. Doullens, Herbette, 17.XII.2017, Lot 3 repr., éc. fr., inconnu, est. €150–300. Doullens, Herbette, 4.IV.2023, Lot 188 repr., éc. fr., inconnu, est. €300–500) φκν



J.46.2702

J.46.2704 ~cop., pstl, 45x36 (Paris, Drouot, Siboni, 30.III.2014, Lot 59 repr., anon., inconnu; Paris, Drouot, Estim Nation, 28.III.2015, Lot 109 repr., a/r La Tour, est. €20–30) φκν



J.46.2704

J.46.2706 ~cop. Raymond Casez, XXe, pstl, 39x29.5 (Paris, Drouot, MICA, 1.XII.2014, Lot 35 repr., est. €120–150) φκ

J.46.2707 ~cop., pstl, 39x30.5 (Paris, Drouot, L'Huillier, 19.V.2017, Lot 47 repr., anon., inconnu, est. €500–800) φκν

J.46.27071 ~cop., pstl, 57x46.5 ov. (Paris, Drouot, Thierry de Maigret, 7.VI.2017, Lot 14 repr., est. €400–600. Alençon, Orne, 26.X.2024, Lot 14 repr., est. €800–1200) φκ

J.46.27072 ~cop., pstl, 39.5x32 (Paris, Drouot, Thierry de Maigret, 21.VI.2019, Lot 65 repr., est. €800–1200) φκ

J.46.27073 ~2e cop. Raymond Casez, pstl, 38x29.5 (Saint-Quentin, Moro-Delobeau, 7.II.2020, Lot 277 repr., est. €10–20) φκ

J.46.27074 ~cop., pstl, 42x32 (Liège, Asté, 5.III.2020, Lot 11 repr., est. €150–200) φκ

J.46.27075 ~3e cop. Raymond Casez, pstl/ppr, 42x32 (Deuil La Barre, 21.IV.2020, Lot 40 repr., with 2 more, est. €60–80) φκ

J.46.27076 ~4e cop. Raymond Casez, pstl/ppr, 41x32 (Saint-Germain-en-Laye Enchères, 18.XII.2021, Lot 24 repr., est. €100–200; Saint-Germain-en-Laye Enchères, 23.II.2022, Lot 43 repr., est. €80–100) φκ

J.46.27077 ~cop. Jules Degrave, pstl, 41x31 (Saint-Quentin, Salle des enchères, 15.IV.2023, Lot 302 repr. [part], inconnu, est. €100–150) φκ

J.46.27078 ~cop., pstl, 40x25 (Château Louise de la Vallière, Reugny, Daguerre, 25.II.2024, Lot 20 repr., est. €400–600; Ambroise, Daguerre, 12.XII.2024, Lot 136 repr., est. €600–800) φκ

J.46.27079 ~cop. Raphaël Bouquet, pstl, 41x33 (ebay 2024) φκ

J.46.27091 ~cop., pstl, 39x32 (Bellevue Hill, Australia, Lawsons, 28.I.2025, Lot 8 repr., anon., est. A$300–500) φκν

Mme Restout 1738

Mme Jean **RESTOUT**, née Marie-Anne Hallé (1704–1784) married the painter Jean Restout (*q.v.*) in 1729. She was a member of the Hallé dynasty of painters, a daughter of Claude-Guy Hallé. At her wedding the witnesses included her brother Noël and members of the Jouvenet family (Restout was nephew to Jean Jouvenet): the Hallé and Restout families originated in Rouen.

While La Tour was set the portrait of her husband as a morceau de réception (procès-verbaux, 1.VI.1737), the commission of a portrait of his wife, albeit on a smaller scale, was not official. While Restout was shown as no. 15 in the Salon de 1738, Mme Restout was substituted, after the first edition of the livret had been printed, for a pastel of Hardouin-Mansard, which presumably was not ready. The annotation in the Collection Deloynes copy noted that the replacement was "un excellent morceau." Neufville de Brunhaubois-Montador noted that both portraits of the Restout couple stayed in the mind after seeing them.

For a discussion of the composition, see J.46.2926 and the main essay.

J.46.2708 Mme RESTOUT, en coëffure, pstl/ppr bl./carton, 62.3x51.5, Salon de 1738, no. 70 (Orléans, mBA, inv. 2010.1.1. Desc.: [baron Jean-Noël Hallé, neveu du sujet; sa petite-fille, Mme Paul-Jean-Louis Valois, née Nathalie-Louise-Marie Guéneau de Mussy (1829–1885); son fils, Noël Valois (1855–1915), de l'Institut; son petit-fils, Noël Valois; sa veuve] Mme Noël Valois, née Henriette Laurent (1917–2009); legs 2010). Tech.: unframed by Valérie Luquet c.2010; on light blue–grey paper, pasted at a light angle to cardboard sheet, with paper folded over edges of board except for small gaps e.g. lower left; originally nailed to backing board, remounted. Frame: in a Louis XV pastel frame, probably original. Exh.: Paris 1848, no. 86. Lit.: Neufville de Brunhaubois-Montador 1738; Clément de Ris 1848, "fort beau pastel de La Tour"; Anon., *Annales des beaux-arts*, 1848, XXXVIII, p. 547, "plein de grâce, de simplicité et de goût"; B&W 422 n.r.; Gouzi 2000, p. 78, ?inv. p.m. Jean-Bernard Restout, 3.VIII.1796, ?parmi 4 portraits de famille à l'huile et au pastel; p. 181 n.260, as lost; *Le Journal des arts*, 25.V.2012, repr.; Burns & Saunier 2014, p. 70 repr.; Willk-Brocard 2017, fig. 2; Jeffares 2018m; New York 2022, fig. 32; Salmon 2024, fig. 113 φ



J.46.2708↘ LARGER IMAGE

J.46.271 ~cop., pstl/ppr, 62.5x52.5 (London, Sotheby's, 30.X.2008, Lot 141 repr., éc. fr., inconnue, *olim* as of Marie Leszczyńska, est. £6–8000, b/i. Paris, Drouot, Ader, 25.IV.2023, Lot 51 repr., est. €1500–2000) φκνσ

J.46.271



J.46.2712 ~cop., pstl, 58x45 (Menton, Nadia Barattero, 3.XII.2011) φκ

J.46.2712



~?pastiche, different face and clothing, femme à la robe bleue, pstl, 63x52 (Neuilly, Aguttes, 12.VI.2007, Lot 54 repr.), v. Éc. fr., J.9.6183

Nicole Ricard, v. Allais, Mme Jean Goujon, J.103.126

Manon Richer c.1735

The portrait of Manon **RICHER** is known only from the mention in an undated letter (*v.* DOCUMENTS at 1736) whose sender and recipient have passed unremarked until here (2020); Tourneux had merely noted that the date must predate the grant to La Tour of lodgings in the Louvre in 1745. The reference to Morabin in the text suggests that the sender "Laroque", "ami de La Tour", might have been the art collector and editor of the *Mercure* Antoine de La Roque (1672–1744), a former gendarme de la garde du roi, but a comparison of the handwriting does not support this. The girl was the daughter of a soldier in the Gardes, and given Richer de La Morlière's family connections (*v.* J.46.2717) with the gendarmes it is plausible to suggest a connection. She cannot however be identified with the Marie-Jeanne-Madeleine Richer (1707–p.1768) who in 1734 married Claude Martinot, the clockmaker whose logement La Tour took over in 1745; although she numbered Jean Jullienne and Charles Coypel among her friends, she was the daughter of a notary.

J.46.2716 Manon RICHER, vendeuse de figues, fille d'un soldat aux Gardes, inachevé, [c.1735]. Lit.: Paul Cottin, *Revue rétrospective*, 1890, p. 72, repr. lettre de Laroque à Duché; Tourneux 1904a, p. 115, as a.1745; Respengès du Ponty, "Note de police concernant un modèle de la Tour", *Les Cahiers de l'artiste*, 1914, p. 4; B&W 424

Richer de La Morlière 1734

Charles-Cardin **RICHER DE RODDES** [ou Rhodes] DE LA MORLIÈRE (1681–1736), chevalier du Saint-Sépulcre, avocat à Paris, ancien secrétaire du vicomte d'Andrezel (ambassadeur à La Porte 1724–26). Richer's biography has been garbled in all sources to date (2020). He was in fact born in La Rochelle, 18.VI.1681, his father being Charles-Nicolas Richer de Roddes, trésorier de la Marine au port de Rochefort; his parrain Pierre Cardin Le Bret, maître des requêtes (registres paroissiaux Saint-Barthélémy, La Rochelle). La Morlière was taken up by vicomte d'Andrezel, and accompanied him when he was ambassadeur à La Porte 1724. It was at Andrezel's request that La Morlière was made a chevalier du Saint-Sépulcre, on 17.II.1725 (Gennes 1995, p. 469). When Andrezel was on his death-bed in 1727 he described La Morlière as his "ami de cœur" in a letter to Morville. La Morlière complained to Maurepas about his dire

financial position (27.III.1727, AN AE/B/I/397). Gaspard de Fontenu took over the embassy, and La Morlière was parrain to Fontenu's daughter, baptised in Péra 27.VII.1727 (Mézin 1998, p. 288).

La Morlière returned to Paris soon after, and became intendant to Germain-Louis Chauvelin, garde des sceaux and secrétaire d'État des affaires étrangères. Chauvelin also supported La Morlière's father who had undertaken several commercial ventures (all of which failed: see footnote in Saint-Simon, *Mémoires*, 1879, XIV, pp. 287f), including mining; the beaver fur hat trade with Canada (vente, 9.VI.1700, AN MC/ET/XXVI/201); and the slave trade (a lengthy file in the AN d'outre-mer 1698–1702 reveals that he stayed in Paris with a brother, rue des Gros-Chenêts). Richer de Roddes had also been at one stage trésorier des gendarmes du roi as well as being involved in the vivres de l'armée d'Italie (as would La Tour's brother Charles later). Another figure in Chauvelin's inner circle was La Tour's friend, the abbé Huber (*v.* Jeffares 2014j).

The pastel shows La Morlière in essentially the same "habit de Capidgi-Kiahyassi", or chef des huissiers du sérail, as in the same sitter's Rembrandtesque portrait by Aved (château de Gudmont; Wildenstein 1922, no. 83), executed presumably immediately after his return from Constantinople. This would have predated La Tour's famous portrait of Saïd Pacha (*v.* J.46.2837) which it has been argued popularised orientalism in Paris.

An annotation on the BnF copy of the Lépicié engraving reads–

> M. de la Morlière s'est fait graver en 1734, avec un habillement Turc, parce qu'il a séjourné plusieurs années à Constantinople. Il y avait passé avec M. Dandrezelle qui y a été et qui y est mort Ambassadeur du Roy. Il est fils de M. de Rodes, homme fort connu autrefois par rapport aux différentes mines dont il a fait l'ouverture en France, et il s'est ruiné à ce travail. Ce fils qui est celuy dont il s'agit a passé une partie de sa vie à Paris dans les plaisirs; quoy qu'avec peu de bien. Il était fort connu de M. le Garde des Sceaux, et lorqsu'[il] a acheté Grosbois, il l'a étably dans cette terre pour y avoir soins des ouvrages qui s'y font et y faire prospérer la fonction de Cap.ne du château sans y avoir aucun titre.

Lépicié also engraved a Vue du château de Grosbois after Jean Rigaud.

Whether J.46.2718 is the original engraved by Lépicié or merely a copy remains a difficult decision: as discussed in the main essay ("Early works"), the weaknesses in the handling are not dissimilar to those in other pastels which have been suggested to be by La Tour.

J.46.2717 Charles RICHER DE RODDES DE LA MORLIÈRE, pstl, a.1734. Lit.: Cabezas 2009b, pp. 177, 209 n.18

J.46.2718 =/?version, pstl/ppr/carton, 58.5x48.5 ([Henri-Augustin Soleirol, chef de bataillon du génie; vente p.m., Paris, Delbergue, 29.IV.–2.V.1861, Lot 563, attr. =?] [Mme Blanche de Jonge; Paris, Drouot, Baudoin, 1–2.VI.1939, Lot 30 n.r., éc. de La Tour =?] Paris, Drouot, 19.II.1975, Lot 20 repr., attr. PC Neuilly-sur-Seine 2009; Paris, Drouot, PIASA, 23.VI.2010, Lot 246 repr., attr., est. €4–6000, €5100). Lit.: B&W 426, ?attr.; La Tour 2004a, p. 70, fig. 11; Cabezas 2009b, p. 208, ?attr.; Salmon 2024, fig. 79 ΦβJ.46.2718↘



J.46.2719 ~grav. Bernard-François Lépicié, 35x24.1, reverse, lettered "Peint par la Tour|Gravé par Lepicié/Charles Richer/De Roddes De la Morlierre" 1734 (FD 1219). Lit.: B&W 425, fig. 107; Debrie & Salmon 2000, p. 27; Salmon 2024, fig. 77

~*v. Lenoir, Lekain,* J.478.201

Le président de Rieux 1741

Gabriel **Bernard de RIEUX**, comte de Rieux, sgr de Passy, Glissoles (1687–1745), président de la deuxième chambre des Enquêtes au parlement 1727. For the full catalogue entry and references for the summary below, see Jeffares 2010c.

No more spectacular work exists in the history of pastel than this monumental portrait of the président de Rieux, exhibited by La Tour at the Salon de 1741. Contemporary critics immediately recognised its extraordinary significance. Although marginally smaller than a 1706 pastel by Vivien (J.77.285), it demonstrated that La Tour had taken pastel to a new level in visual impact beyond mere scale (as the frame alone proclaims): he uses colours of the greatest subtlety, arranged in a spectrum from the celadon vases on top of the bookcase and the delicate tones of the screen to the Turkey carpet in the foreground, taking care to fill the middle of the space with the sitter's judicial robes in blacks and reds of a saturation which is not bettered in oil, and a surface texture which pastel alone can attain. No opportunity is omitted to underline the wealth, power and intellect of its subject.

Gabriel Bernard, président de Rieux was the younger son of Samuel Bernard (1651–1739), reputedly the richest banker in France (although his own father was a humble portrait painter). Samuel Bernard's social elevation was marked by a well-known Rigaud portrait en pied (1726; Versailles, MV 7172). La Tour's portrait of the son just 15 years later contains echoes of the Rigaud in the composition; even such details as the inclusion of a globe by which Rigaud hinted at the origin of Bernard's vast wealth, the Compagnie des Indes.

Commencing as a conseiller (1714) at the deuxième chambre des Enquêtes, Gabriel was promoted to président in 1727. In 1717 he was acquired the lands of the comté de Rieux. The same year he married the sister of his father's second wife, from a family of old nobility; after her death, two years later, he made a much more spectacular alliance, to Suzanne-Marie-Henriette de Boulainvilliers (J.46.2725).

As the accessories in this portrait indicate, de Rieux was not merely a magistrate, but also a man of the highest culture. The catalogue of his library was published after his death, and included valuable manuscripts (perhaps the large folio he holds in the pastel), the works of Enlightenment philosophers such as John Locke, and a

section on "l'art du dessin, de la peinture & de la gravure" indicating that he was an informed client.

La Tour's masterpiece has also to be seen as the ultimate in luxury objects, a fashion statement in line with de Rieux's social pretensions. In 1739 he purchased the splendid château de Passy from his sister-in-law (after his death it was bought by Le Riche de La Pouplinière). Here he entertained lavishly, and La Tour was no doubt among the guests (comte d'Egmont's note to La Tour of 30.VIII.1742) – although the connection was established as early as 1738, when La Tour was commissioned to portray the niece of the magistrate's wife, Mlle de La Fontaine-Solare (J.46.2926). The Getty pastel was complete in time for the 1741 salon, but may have been executed in 1740 or even 1739. Evidently again satisfied, de Rieux soon after commissioned a portrait of his wife en habit de bal (J.46.2725), which was exhibited in the Salon the following year.

The pastel descended in the sitter's family at the château de Glisolles, near Évreux, until finally sold by the duc de Clermont-Tonnerre, in 1918, when it was acquired by René Gimpel and Nathan Wildenstein in partnership. There it was seen by Georges Clemenceau, who proclaimed "c'est le plus beau pastel que j'aie vu...il devrait rester en France." It was also the most expensive, and although offered to the state later in 1919, it was rejected. The Greek shipowner Nicolas Ambatielos purchased it for £48,000, but was unable to complete the purchase as he ran into severe financial problems. The pastel was reclaimed on his bankruptcy, and in 1931 was sold to Maurice de Rothschild. There it was seized by the Einsatzstab Reichsleiter Rosenberg, around 1940, with the intention of being sent to Hitler's Führermuseum in Linz. It was repatriated after the war, and returned to the family at the château de Pregny. Maurice de Rothschild's son Edmond Adolphe offered the pastel to the Louvre, but once again France was unable to afford it. In 1994 it was purchased by the Getty.

It has been suggested (Gimpel, *Journal*, 4.X.1918) that the spectacular frame was from a design by Caffieri; there is however no documentation for this (Pons 1987 discusses the frame in some detail). The original glass survived until the late twentieth century.

The pastel is applied to some 16 visible sheets of blue paper (head and hands each on separate sheets), with further layers of blue paper between the primary support and the canvas. This is large enough to have required a vertical seam along the whole height, located about a quarter the way across from the left. The canvas is tacked to the sides of a keyed wooden stretcher with central crossbars. In a number of places (notably the metal accessories) highlights are executed in what has been described as gouache, but is probably ground pastel mixed with a liquid vehicle and applied with a brush.

J.46.2722 Le président de RIEUX, en robe rouge, assis dans un fauteuil, tenant un livre dont il va tourner le feuillet, avec les attributs qui composent un cabinet, comme bibliothèque, par-à-vent, table et un tapis de Turquie sous les pieds, pstl/ppr, 200.7x149.9, Salon de 1741 (Los Angeles, J. Paul Getty Museum, inv. 94.PC.39. Le sujet; son fils, Anne-Gabriel-Henri Bernard de Rieux; desc.: duc de Clermont-Tonnerre, château de Glisolles, Eure, – .XII.1918; René Gimpel/Nathan Wildenstein; offert au Louvre, 25.VIII.1919, refus; acqu. Nicolas Ambatielos 1919, £48,000; reclaimed on his bankruptcy; acqu. Maurice de Rothschild 1931; [?Rosenberg–Bernstein/?German embassy]; seized ERR c.1940, ERR inv. BoR4; Führermuseum, Linz-Nr 1493, Munich CPP, Mü-Nr 7558; restituted; baron Edmond de Rothschild, château de Pregny, 1971; acqu. 1994). Tech.: *v.* entry and essay; glass replaced c.1994; opened in 2018 to prepare for exh., demonstrating montage; blue paper mounted on light coloured canvas tacked to sides of strainer, assembled with lap-joined corners, with half-lapped horizontal and vertical crossbars, all keyed. Frame: *v.* entry above; elaborate Louis XV swept frame with rocaille corners and centres either side, an upper cartouche eith book, mirror, scales and snake, rocaille cartouche below. Exh.: Paris 1927a, no. 34, pl. XXVII-37; Paris 1934a, no. 69; Los Angeles 2011, no. 90, fig. 48; Los Angeles 2018; Los Angeles 2023. Lit.: Anon. 1741a; Anon. 1741b ("est d'un ressemblance qui passe toute expression, toute imagination même, & d'une Etude qui tient du Prodige… ce Tableau sera toujours un Chef-d'œuvre en son espéce; & pour vous doner une idée de son Prix, on prétend que la Glace et le Cadre coutent seuls cinquante loüis"); Mariette 1851–60, III, pp. 66–78; Desmaze 1854, p. 34; Champfleury 1855, p. 95; Dréolle de Nodon 1856, pp. 59, 123; E. & J. de Goncourt 1867, pp. 165, 171, 176; Desmaze 1874, p. 65; Régnier 1888, n.r.; Harduin de Grosville 1892, n.r.; Dilke 1899, p. 165; Fleury 1904, p. 52, "le plus grand effort pictural de De La Tour"; Tourneux 1904a, p. 40; Thiébault-Sisson 1905; Fourcaud 1908, pp. 222f; Keim 1911, p. 29 n.r.; Clermont-Tonnerre 1914, pp. 173ff n.r.; Alfassa 1919, pp. 131, 136ff, repr.; Gillet 1919; Wildenstein 1919a; Wildenstein 1919b; Archives des musées nationaux, sér. D 5, cabinet des dessins; Réau 1925, pp. 75f, pl. 56; Heywood 1927, p. 248; Ratouis de Limay 1927, p. 328 n.r.; Vitry 1927; B&W 427, fig. 35, 37, 40; Leroy 1933, pl. VIII; Ratouis de Limay 1946, pl. XI/15; Florisoone 1948, p. 77; Francastel 1955, I, p. 139; Золотов 1960, pl. 3; Gimpel 1963, pp. 90, 99, 126, 169, 341; Hargreaves-Mawdsley 1963, pl. 8; Thuillier & Châtelet 1964, p. 193 repr.; Bury 1971, pl. 14; Walker 1983, p. 190; Monnier 1984, repr.; Richards 1984; Wakefield 1984, fig. 80; Pons 1987, fig. 2 (cadre); Allen 1988; Debrie 1991, pp. 30, 61, 76; Châtelet 1992, repr. clr p. 66; Monnier 1992, p. 165; Nancy Yocco, acquisition condition report for the Getty, 17.IV.1994 (unpublished); "Acquisitions 1994", *J. Paul Getty Museum journal*, XXIII, 1995, pp. 6, 94 repr.; Wilson & al. 1996, pp. 53ff, fig. 7H; Fredericksen & al. 1997, no. 45 repr.; Hudson 1997, p. 82f; Debrie 1998; Debrie & Salmon 2000, p. 111, ill. 48, 49, 50; Méjanès 2002, fig. 27; Shelley 2002; Brunel 2004b, p. 53 repr., p. 52, detail repr.; La Tour 2004a, p. 122, fig. 1; Salmon 2004a, fig. 3; Fumaroli 2005, p. 30 repr.; New York 2005, pp. 55 repr., 72, 220; Перова 2006, p. 14 repr., as in Louvre; Rosenberg 2006, p. 130 repr.; Simon 2007, p. 35 repr.; Cabezas & al. 2008, p. 36, detail repr.; Tarabra 2008, p. 101 repr.; Auricchio 2009, fig. 5; Jeffares 2010c; Gimpel 2011, pp. 115, 127, 163, 223, 264, 494; Humphrey Wine, review of Los Angeles 2011, *Burlington magazine*, CLIV, .IX.2012, pp. 644f n.r.; Burns & Saunier 2014, p. 73 repr.; Prat 2017, fig. 396; Washington 2017, p. 2 repr.; Prenant 2017, p. 7 repr.; Jeffares 2017s, fig. 1; Jeffares 2018m; Hoisington 2019, fig. 1; Wunsch 2022, fig. 2; Liotard 2023, fig. 20; Wunsch 2024, figs. 29, 30, 31, 32; Salmon 2024 figs. 131, 132; Alexandre Pradère, in Rochebrune 2024, fig. 204 ΦσJ.46.2722↘



LARGER IMAGE ESSAY Zoomify

Photo © J. Paul Getty Museum, Los Angeles

J.46.2723 ~cop., pstl, 65x48, inscr. ↙ CT avec couronne [?pour Clermont-Tonnerre] (Paris, Drouot, Millon, 5.VII.2019, Lot 48 repr., est. €200–300; Neuilly-sur-Marne, Aubaines du 116, 26.XI.2019, Lot 56 repr., est. €150–200) φκ

La présidente de Rieux 1742

La présidente de **RIEUX**, née Suzanne-Marie-Henriette de Boulainvilliers (1696–1776) was the daughter of the impoverished Henri, comte de Boulainvillers, known for his interests in history, philosophy and astronomy. In 1719 she became the second wife of

the président de Rieux (*q.v.*). They had two children, Anne-Gabriel-Henri Bernard, marquis de Boulainvilliers, also a judge, and Anne-Gabrielle-Henriette, who in 1733 married the marquis de Mirepoix, who was three times her age; Mathieu Marais commented in a letter to president Bouhier (12.III.1733): "La folie de la France est d'entrer dans la famille (ou dans la caisse) de M. Bernard, et voilà encore M. le marquis de Mirepoix qui épouse la petite de Rieux, âgée de onze ans, jolie comme un ange, fille du président et de la demoiselle de Boulainvilliers: elle ne risque que d'être duchesse et d'avoir tous les biens de la maison de Lévi." As another contemporary put it, "une fille de finance qui se métamorphose en femme de condition". She died three years later in childbirth. Six years after her death her mother herself looks remarkably youthful and angelic.

The portrait was exhibited the year after that of her husband's (J.46.2722) and four years after that of her niece Mlle de La Boissière (J.46.2926). On a slightly smaller scale than the former, this is another of the pastellist's great masterpieces. In the 1742 salon it was one of five new works, and the critic in the *Mercure* noted the perfection of all.

A tour-de-force of different surfaces and fabrics, subtle lighting ensures that nothing detracts from the softly melancholic face or the hands, in their delicate ballet with the foreshortened mask. The richness of the materials do not compete for attention or interpretation as they do in her husband's portrait. Executed on several sheets of paper, the head and shoulders occupy one piece of dimensions La Tour would be more used to working on.

La Tour's composition may have influenced the simpler pose of Boucher's dame au manchon (J.173.421) or more specifically Nattier's pastel masterpiece, Mme Royer (J.554.179). The mask as a fashionable accessory (*v.* James-Sarazin 2016, I, p. 508) had appeared in Rigaud's 1734 portrait of Mme Grimod de La Reynière whom La Tour later portrayed.

By the time of the 1923 sale, the Doucet effect was beginning to wear off, and the picture sold under estimate.

J.46.2725 La présidente de RIEUX, née Suzanne-Marie-Henriette de Boulainvilliers, en habit de bal, tenant un masque, pstl/plusieurs feuilles ppr, 116x90, Salon de 1742, no. 127 (Paris, musée Cognacq-Jay, inv. J.120/B.116. Desc. duc de Clermont-Tonnerre, château de Glisolles; Paris, Georges Petit, Dubourg, Paulme, Lasquin, 9.III.1923, Lot 16 repr., est. ₣250,000, ₣199,000; Édouard Jonas; Ernest Cognacq a.1924; legs 1928, est. ₣800,000). Frame: The pastel remains in the same Louis XV swept frame as reproduced in the 1923 sale catalogue, and which is very similar to that on her niece, J.46.2926, and probably added at the same time (c.1845). Exh.: Paris 1923d, no. 22; Paris 1925b; Paris 1927a, no. 35, pl. XXVIII-38; Copenhagen 1935, no. 274; Paris 1937a, no. 180; Paris 1980c, no. 65, repr. clr; Paris 2004b, no. 1 repr. clr; Paris 2023b. Lit.: Anon. 1742; Régnier 1888, n.r.; Harduin de Grosville 1892, n.r.; Clermont-Tonnerre 1914, p. 175f n.r.; *La Renaissance de l'art français*, 1923, p. 216, "de la qualité la plus rare…adjugé 199,000…c'est pour rien"; Feuillet 1925, p. 68; Alexandre 1926, pp. 49, 51 repr. clr; Ratouis de Limay 1927, p. 328 n.r.; B&W 428, fig. 120; Réau 1929b, repr.; Ricci 1929, no. 120, fig. XVII; Jonas 1930, no. 120 repr.; Bury 1971, pl. 15; Burollet 1980, no. 145 repr.; *Burlington magazine*, CXXII/929, pp. 598, 579, fig. 53; Wakefield 1984, fig. 79; Brunel 1986, p. 243; Debrie & Salmon 2000, p. 116, ill. 51; John Armstrong, *The intimate philosophy of art*, 2001, fig. 17; Brunel 2003, fig. 17; Brunel 2004a, repr.; Brunel 2004b, p. 54 repr., pp. 48, 55, details repr.; Burollet 2008, no. 49 repr.; Cabezas & al. 2008, p. 34 repr.; James-Sarazin 2016, I, p. 508 repr.; Jeffares 2018m; Jeffares 2023b; Salmon 2024, fig. 139 Φσ

J.46.2725↘



LARGER IMAGE

J.46.27255 ~cop., pnt., ov. (marquise de Saint-Phalle 1926, as Mme de Pompadour by François Boucher)

Rigaud

J.46.2727 Hyacinthe RIGAUD (1659–1743), peintre, pstl, 77x59 (prince Paul Galitzine, premier secrétaire de la légation de Russie; Bruxelles, Le Roy, 17–20.I.1870, Lot 97 n.r., ₣380; Boon). Lit.: B&W 429, ?attr.

ROCHON de Chabannes (Saint-Germain-en-Laye, musée municipal). Exh.: Versailles 1881, no. 1384. Lit.: B&W 430, ?attr. [v. Vigée, J.758.339]

Roëttiers 1751

Joseph-Charles **ROËTTIERS** (1691–1779), graveur général des Monnoies de France, doyen de l'Académie de peinture et de sculpture. He was a prominent member of this extended family of engravers and goldsmiths. His first wife Catherine was a member of the HÉRAULT family of pastellists, and their son Charles-Norbert Roëttiers (1720–1772), graveur en médailles, reçu à l'Académie royale 1764, may have worked in pastel. A cousin, Jacques Roëttiers (1707–1784), orfèvre du roi, lent two Chardin still lifes to the Salon de 1761 (the Van Loos attended his wedding in 1734). The family included a number of freemasons (*v.* Jacques Tuchendler, *Les Roëttiers de La Tour et de Montaleau*…, 2013).

Roëttiers's portrait medallion of La Tour (1762) is in Saint-Quentin: *v.* ICONOGRAPHY. There is a Cochin profile of Roëttiers (engraved Augustin de Saint-Aubin 1774), but no trace of the La Tour pastel.

J.46.2729 M. ROËTTIERS, graveur général des Monnoyes de France, Salon de 1751, no. 48. Lit.: B&W 431

La princesse de Rohan c.1741

La princesse de **ROHAN**, née Marie-Sophie de Courcillon (1713–1756). For the full discussion and references for the summary below, see Jeffares 2013f.

The princesse de Rohan was the daughter of Philippe-Égon de Courcillon, marquis de Dangeau and Françoise de Pompadour. At the age of 16, she married her cousin, Charles-François d'Albert d'Ailly, duc de Picquigny (1707–1731), who died within two years. The following year she married a more distant relative, the elderly

Hercule-Mériadec, prince de Rohan (1669–1749), a member of one the most illustrious houses in France, lieutenant général des armées du roi, gouverneur of Champaigne, and duc de Rohan-Rohan. The couple lived in the hôtel de Soubise, triumphantly redecorated by the architect Germain Boffrand as a gift from the sexagenarian prince to a bride less than one-third of his age. Paintings by Carle Van Loo, Trémolières and others culminated in the *Histoire de Psyché* by Natoire (1738). The princesse attracted a number of lovers, among them the abbé de Bernis who became "l'amant en titre et déclaré de la belle princesse de Rohan" in Marmontel's phrase.

Evidence that the princesse was at the centre of the artistic and literary circle from which La Tour drew his clientèle (in addition to Dr Tronchin, Rousseau, who refers to her in his *Confessions*, and Voltaire, who mentions her in his 1734 verse *Discours de l'Envie*) comes from a letter written to the Jacobite Colonel Daniel O'Brien, "Lord Lismore", in Rome about a reception that his wife had attended one evening in Saint-Ouen at prince Charles de Rohan's residence: among the guests were Marie Fel, the poet Paradis de Moncrif, and "La belle ou la Courcillon", as Mrs O'Brien called her to distinguish her from the other princesse de Rohan – Marie-Louise-Henriette-Jeanne de La Tour d'Auvergne, wife of Jules-Hercule-Mériadec, prince de Rohan-Guéméné, mistress of Bonnie Prince Charlie. Sophie de Courcillon was godmother to Louise's short-lived illegitimate son by that liaison.

The princesse was the subject of a number of other portraits. A bust by Lemoyne was completed in 1737 for the hôtel de Soubise, but is now lost (Réau 1927, no. 87). Gobert's portrait of her in a blue *habit de masque*, still hanging in the grand salon of the Rohan family's château de Josselin, was until recently attributed to Nattier. This most fashionable of portraitists was the author of the most celebrated image of the princesse, of which the primary version, exhibited at the Salon of 1741 (no. 58), is now in Toledo, Ohio. It excited much praise from the usual critics as well as more unusual tributes such as the *Fable sur un portrait de la princesse de Rohan* by Paradis de Moncrif. Among the numerous repetitions and copies, one was given by the subject to Ulla Tessin, wife of the Swedish ambassador, and was recorded among the Tessin works sent back to Sweden in 1741 and, sold at auction on 8.V.1786, lot 5. Lundberg's copy of La Tour's pastel was the following lot, in a similar frame bought by the Tessins for their Nattier.

The Tessins waited impatiently for their copy of the Nattier, but the artist would not permit it to be released before the Salon. Lundberg was a natural artist for the Tessins to turn to for a portrait of someone they so dearly loved; he made innumerable portraits of Tessin, his wife and members of their family. When that work appeared recently, the La Tour had not been found, and the Lundberg pastel was itself thought to be by La Tour. This arose from a confusion with the lost source. The 1741 Tessin inventory refers only to a pastel copied after La Tour (without specifying by whom), while the Åkerö inventory of 1757 refers to "Princesse Rohans porträtt af La Tour, en pastel, copié de Mme de Tessin, sous la direction de M. de Lundberg et retouché par lui".

The existence of La Tour's original pastel of the princesse was confirmed by verses published in the *Mercure de France* in .II.1745 (p. 51), apparently by Mme Van Loo:

VERS *sur le portrait de Madame la Princesse de* ROHAN, par M^de^. V.

Latour, dans ce Pastel dont l'éclat nous enchante,
La divine Rohan à nos yeux est parlante.
Que d'amours malheureux naissent de son regard,
Qui cacheront toujours leur charmante blessure!
Son portrait nous paroît le chef-d'œuvre de l'Art,
Comme cette beauté celui de la Nature.

These confirm that the La Tour pastel was made, and almost certainly in Paris – quite probably in the hôtel de Soubise for which Mme Van Loo's husband had provided important dessus-de-porte. La Tour and Carle Van Loo's connections go far beyond merely being colleagues at the Académie: Van Loo had been present at his *agrément* (when a portrait of his brother, Jean-Baptiste Van Loo, had been set for La Tour); Van Loo used La Tour's head of the queen for his own full length portrait of her; and the 1810 sale of La Tour's studio revealed that he had owned a sketch by Van Loo for *La Clairon dans le rôle de Médée*. Mme Van Loo, née Christina Antonia Somis (1704–1785), was Marie Fel's teacher.

It is entirely natural for the princesse de Rohan to commission a portrait from the up and coming La Tour. Not only had the artist already made a strong impression at the salons, but it is even possible to speculate about another connection: La Tour's great friend was the abbé Jean-Jacques-Clément Huber (*q.v.*) was, from 1725, a member of the retinue of Sophie's brother-in-law, the bishop of Strasbourg and grand aumônier de France, cardinal Armand-Gaston-Maximilien de Rohan (1674–1749). La Tour's portraits of his friend were before and after the present work, and when Huber died in 1744 he made the artist his heir (although this apparently valuable estate was disclaimed as it was heavily encumbered and embroiled in disputes).

A close parallel in La Tour's œuvre is the portrait J.46.274 of Mme Rouillé, in a similar *mantelet à la polonaise*, shown in the 1738 Salon.

The words of the song in the music she holds are legible only in incomplete phrases, among them: "…veut passer soudain je le…/je ne veux point desesperer ne…/… ne veux qu'il m'en coute qui veut…/fierte je l'ecoute quand à la preuve il… engager…"

It has not been possible to identify a particular composition from which this simple C major melody comes, but it would appear to be a love song whose *galanterie* is in keeping with her reputation. Was this the reason why the words were later erased in the La Tour version?

The music provides also a useful area in which to analyse the sequence of the versions. The simplifications introduced into the Lundberg (below) would allow one to conclude that the piece was written in 2/4 time, while the La Tour (above) is evidently in 6/8 and includes more precisely located slur marks. It is interesting to follow the line of the staves across the centre fold in the music: the Lundberg appears to lose a line, while the control of light and shade in the La Tour accomplishes the illusion of a much deeper fold, so that the displacement is of a whole stave. Similar comparisons, e.g. between the handling of the bow, oppose the spontaneity of the La Tour to the controlled finesse of the Lundberg.

There is an intriguing footnote in the form of a letter from another bluestocking, Belle de Zuylen, Mme de Charrière (*q.v.*), whose difficult features La Tour struggled to capture in repeated sessions during 1766 as she recorded in a series of letters, in one of which (7.X.1766) she noted with pride that "La Tour voit souvent Mme d'Étioles dans mon visage et la belle princesse de Rohan dans mon portrait". A face remembered after a quarter of a century by a master who had portrayed the greatest beauties of the era.

The La Tour pastel was acquired by Maurice Fenaille before 1908, when it was submitted to the Cent pastels exhibition: but, without identification or attribution, there was no room for its inclusion. By 1932, no doubt based on the parallels with the Boucher *Dame au manchon* from the David-Weill collection J.173.421, it was submitted to the Boucher exhibition in the Galerie Charpentier presented by the Fondation Foch. The organisers, who preferred to exhibit and illustrate the Louvre oil copy of the David-Weill pastel to the original, did include the Fenaille pastel as of an unknown sitter, by Boucher (no. 104).

J.46.273 La princesse de ROHAN, pstl/6 fls ppr bl./carton, 58.2x47.8, a.1741 (Stockholm, Nationalmuseum, inv. NMB 2650. Maurice Fenaille 1908–32; seen there by Germain Seligman and Albert Meyer, 28.IV.1928; report, p.1932, Seligmann archives, Smithsnonian, box 184, folder 28, annotated "Mr Georges: non" [i.e. ??Boucher]. Desc.: PC 2013; Paris, Christie's, 26.III.2014, Lot 82 repr., est. €100–150,000, €180,000 [=€217,500]; acqu. with The Wiros Fund). Tech.: executed on two sheets of blue paper, joined horizontally below the face (upper sheet chain lines rotated 4° clockwise), with four additional strips around the borders; mounted on cardboard replacement for infested strainer, as indicated by wormholes on the blue paper at the sides; remounted after 1877, date of newsprint sealing the backing board, 61x50x0.5; water and mould damage conserved and comprehensive scientific investigation by Cécile Gombaud in 2015; *v.* Gombaud 2015; Gombaud & al. 2017. Frame: in a Louis XV swept frame. Exh.: Boucher 1932, no. 104, as inconnue by Boucher. Lit.: Mme V[an Loo], "Vers sur le portrait de Mme la princesse de Rohan", *Mercure de*

France, .II.1745, p.51; B&W 432, as source of pstl cop. in Tessin collection in 1741; *Gazette Drouot*, 21.III.2014, p. 44; Olausson 2014; Gombaud 2015; Laine & Moberg 2015; Gombaud & al. 2017, repr.; Wunsch 2024, fig. 36; Salmon 2024, fig. 225; Olausson 2024, p. 131 repr. [new attr., new identification 2013] φνσ



J.46.273↘
LARGER IMAGE

J.46.2731 ~cop., pstl, 61x46.5 (Paris, Drouot, Millon, 24.IV.2020, Lot 21 repr., as Éc. fr. XIXe, ?Marie Leszczyńska, with pendant,?Mme de Ventadour [??], est. €400–600) φκ

J.46.2731



J.46.2732 ~cop./pastiche, with different head, pstl, 65x53, inscr. cadre "Anne-Marie-Claude Berbier du Metz de Rosnay, comtesse de Hautfort, puis Mme d'Essertaux (1718–1784)" (Saint-Cloud, Le Floc'h, 4.II.2024, Lot 13 repr., est. €4–6000, b/i; Saint-Cloud, Le Floc'h, 9.VI.2024, Lot 19 repr., est. €2500–3500) [?portrait of Mme d'Essertaux; cf. Pougin de Saint-Aubin] φπν

J.46.2732



~cop., Lundberg; Mme Tessin, qq.v.

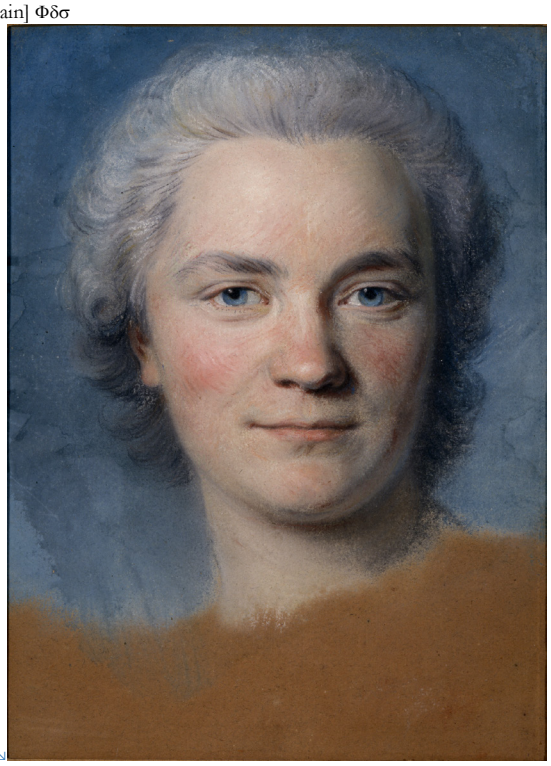
Les Rohan

J.46.2733 Famille de **ROHAN** (X; Paris, 22.XII.1856, Lot 72). Lit.: B&W 433, ?attr.

Louis-François ROUBILIAC *(London, Christie's, 20.III.1953, Lot 53, as La Tour), v. Vispré,* J.763.129

Mme Rougeau c.1745

J.46.2735 Mme **ROUGEAU** ou Rougeot, ?[??]Mme Claude-François Rougeot, née Marie de La Bruyère de Clercy [(c.1722–1746)], ∞ 1742 receveur général des finances, ou ?[??]Mme Vincent-Étienne-Nicolas Roujault, [née Helene-Angélique-Rosalie de l'Aubespine de Verderonne (1690–1770), veuve du comte de Pontchartrain], ∞ président à la 4e des enquêtes au parlement de Paris], préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 44 [inv. 1849, no. 82]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Frame: simple Louis XV style profile frame with brown card mount. Exh.: Paris 1885a, no. 17 n.r.; Maubeuge 1917, no. 37; La Tour 1930, no. 35; Copenhagen 1935, no. 271. Lit.: Lapauze 1899, no. 82 repr.; Fleury 1904, no. 82, as ?Marie de La Bruyère de Clercy, selon une lettre du vicomte de Reiset (auteur d'une biographie de sa petite fille, la comtesse de Polastron); Erhard 1917, no. 9 repr.; B&W 434, fig. 166; Fleury & Brière 1932, no. 49; Fleury & Brière 1954, no. 48, nom transmis par tradition; Debrie 1991, p. 165 repr.; Albert Châtelet 1992, p. 64 repr. clr; Debrie & Salmon 2000, p. 220, ill. 142; Salmon 2024, fig. 503 [the traditional identification in the 1849 inv. remains uncertain] Φδσ



J.46.2735↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2736 ~cop., pstl/ppr, 31.5x24.5 (Saint-Quentin, Hôtel des ventes, 7.V.2020, Lot 241 repr., with 2 others, attr. Raymond Casez, est. €40–60) φκ

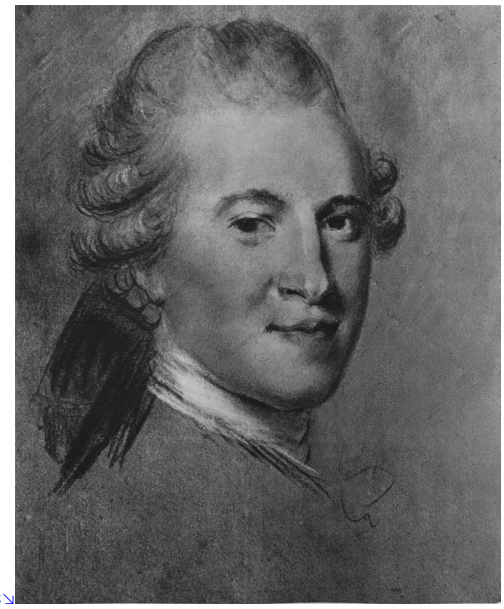
J.46.27362 ~cop., pstl/ppr cop., pstl/ppr, 29x22.5 (Paul Fourché (1840–1922); desc.: Mme de E… 2023; Nevers, Métayer-Mermoz, 13.I.2024, Lot 29 repr., est. €100–150) φκ

J.46.273621



Rouillé de L'Étang c.1765

J.46.2738 [David-Étienne] **ROUILLÉ** DE L'ÉTANG [(1731–1811), trésorier général de la police de Paris, secrétaire du roi, baron de l'Empire], pstl, ?préparation [c.1765] ([testaments de La Tour 1768, "les essais de portraits faits d'après [les frères de Mme Piscatory], avec les migniatures copiées…"; 1784]; desc.: marquise du Plessis-Bellière, née Marie-Jeanne-Louise-Thérèse de Pastoret (1817–1890), château de Moreuil; estimation Féral c.1890, genre de La Tour, Ŧ50; vente p.m., Paris, Drouot, 10–11.V.1897, Lot 163 n.r.; Ŧ3000; M. Defeuille for Arthur Veil-Picart; seized ERR, inv. WP 102, Jeu de Paume; Lager Peter 17.X.1945; Munich CCP, Mü-Nr 729/3; repatriated 23.V.1946; restituted). Lit.: B&W 435, fig. 150; Debrie & Salmon 2000, p. 215, n. 4, ?attr. [date suggests son rather than husband of J.46.274; subject resembles Mercier, *v.* J.46.236] Φαδ



J.46.2738

Mme Rouillé 1738

Mme [Jean] **ROUILLÉ**, [dite à tort] DE L'ÉTANG, née Anne-Marguerite Perrinet de Longuefin, Dame de Vaufreland (1698–1795), sœur de David Perrinet de l'Étang (–1730), ∞ 1716 Jean Rouillé (c.1685–1740x51), bourgeois de Paris, marchand mercier de toiles en gros, rue du Chevalier du Guet, puis rue de la Calandre.

Writing in 2000, Xavier Salmon selected this extraordinary pastel as the model of La Tour's portrait of the "femme d'esprit", praising her "presence étonnante" – even "si l'on ne sait rien de la dame". In fact we do know rather more about her. Shown at the 1738 salon ("56. Un portrait en Pastel, representant Madame de ***, habillée avec un Mantelet Polonois, réflechissant, un Livre à la main, par M. DE LA TOUR, *agréé de l'Académie*"), she is mentioned again in La Tour's 1768 will:

> a Mad^e^ Rouillé les Tablettes garnies en or dont elle m'a fait present et à M^delle^ sa fille ma pettitte Lorgnette en or ressort, … a Mad^e^ piscatory son portrait. a M^rs^ ses frères les essays de portraits faits d'après eux avec les migniatures qui ont été copiées d'après mes ouvrages ou d'après d'autres

(Curiously the gilt-mounted tables and gold lorgnette were mentioned again in the 1784 will, but this time left to Mme de Charrière.)

One of the daughters was Marie-Adélaïde, Mme Piscatory de Vaufreland (1734–1796, J.46.2514), mother of the future Mme de Pastoret (later portrayed by David), while the two sons were David-Étienne Rouillé de L'Étang (1731–1811, J.46.273), a prodigiously wealthy financier, freemason, secrétaire du roi and, in 1808, baron de l'Empire, and Étienne-Jacques Rouillé de Marigny (1733–1802, J.46.2741). La Tour also portrayed Mme Rouillé's cousin, the fermier général Étienne Perrinet de Jars (J.46.2481), show at the salon two years later.

Anne-Marguerite Perrinet de Longuefin was the daughter of a Paris wine merchant who owned an estate in Sancerre. In 1716 she married Jean Rouillé (c.1685–a.1751), marchand de toiles en gros, and a bourgeois de Paris. The Étang estate came from her brother, David Perrinet de l'Etang, who died in 1730, and it is a solecism to refer to her as Mme Rouillé de L'Étang, as is universal in the secondary literature, but not at the time, as her husband was a roturier (for example in the Notoriété concerning her names at birth AN MC/ET/VII, 29.III.1761)).

While the La Tour portrait plainly casts Mme Rouillé in the role of a bibliophile or woman of letters, the evidence of her interests is indirect. Her brother's inventaire (AN MC/XCI/730, 7.X.1730) disclosed a very large library. We also note the publication by a certain Fauveau in the *Mercure* of .I.1751 of a long poem entitled *Le Singe et le Cardinal* which prompted a report by police inspector d'Hémery, identifying the author of this "assez joli conte" as having been "gouverneur des enfants de Mme Rouillé." Gabriel Fauveau (1722–1790), avocat au parlement, remained a lifelong friend, living in the rue des Bons-Enfans (presumably in Mme Rouillé's house), acting as witness for the dispense de marriage of Mme Rouillé's niece and nephew Louis Dagoret and Anne Perrinet, 7.V.1753 (AN Z1^o^-186^B^); in his will (made 4.II.1786, insinué 1790 – AN MC/VII/472), he bequeathed his entire estate (apart from an annuity of 200 livres to his sister) to Mme Rouillé.

At her death at her house, rue des Bons-Enfans in 1795 (the date in Claeys 2008 is confirmed in the État civil reconstitué), she left an estate of ₽378,488.70, over one third of which was represented by a house in the rue de l'Université. The La Tour passed to Mme Piscatory.

The La Tour pastel had a different frame in 1897, but probably not original for 1738. Astonishingly in the Eugène Féral valuation of 1890 the pastel was dismissed as "genre de La Tour" and valued at a mere ₽300; in the 1897 sale it reached ₽31,550. Féral's son Jules estimated it again in 1919, at, ₽125,000, before the sale in 1920 when it reached ₽365,000. It changed hands again in 1926 for ₽1,000,000.

The main image is on a single rectangular sheet of paper which has been mounted on a larger sheet, rotated at an angle of about 2° anticlockwise, accentuating the figure's pose.

J.46.274 Mme ROUILLÉ, née Anne-Marguerite Perrinet de Longuefin, pstl/ppr/carton, 61.6x49.5, Salon de 1738, no. 56 (Desc.: arrière-arrière-petite-fille du sujet, marquise du Plessis-Bellière, née Marie-Jeanne-Louise de Pastoret (1814–1890) , château de Moreuil; estimation Féral c.1890, as "une dame sous Louis XV, genre de La Tour", ₽300; vente p.m., Paris, Drouot, 10–11.V.1897, Lot 162 repr., ₽31,550; L. Levy for Sigismond Bardac; expertise Jules Féral, .V.1919, as of Mme Pastoret, ₽125,000; Paris, Georges Petit, 10–11.V.1920, Lot 25 repr., est. ₽400,000, ₽365,000; Jules Féral for Joseph Bardac. Paul Dutasta, ancien ambassadeur; Paris, Georges Petit, Lair-Dubreuil, Desvouges, 3–4.VI.1926, Lot 65, est. ₽60,000, ₽1,000,000; José Luis Granier Ballivián; Antenor Patiño, Paris, 1928–74; acqu. Wildenstein & Co., New York; acaq. Betty & Jean-Marie Eveillard 2018; promised gift to the Frick Collection, New York, 2021). Tech.: Examined out of frame .III.2021; executed on a rectangular sheet of blue paper, 59.7x49, mounted obliquely, rotated 2° anticlockwise; on cardboard, 61.6x49.5, with up to 24mm of cardboard showing at top left, infilled with same pastel as in background, the assembly apparently original. Frame: Louis XV swept frame visible in 1897 not necessarily original, later replaced with a more elaborate frame. Exh.: New York 2022, no. 10 repr. Lit.: Anon. 1738; Tourneux 1904a, p. 36f n.r.; B&W 436, fig. 42; *Figaro artistique*, 27.V.1926, repr. cvr; Leroy 1933, p. 26; Gimpel 1963, p. 161; Bury 1971, pl. 53; Debrie & Salmon 2000, p. 172, ill. 87; Goodman 2000, fig. 46; Gimpel 2011, p. 213; Joseph Baillio, priv. comm. 2018; Salmon 2024, fig. 118; Tambling 2025, fig. 2. φ



J.46.274
LARGER IMAGE

Rouillé de Marigny a.1768

J.46.2741 Étienne-Jacques **ROUILLE** DE MARIGNY (1733–1802), receveur de gabelles à Sancerre (testament de La Tour 1768, "les essais de portraits faits d'après [les frères de Mme Piscatory], avec les migniatures copiées…"; 1784)

Rousseau 1753

Jean-Jacques **ROUSSEAU** (1712–1778), écrivain. While, in the case of Voltaire, La Tour's original has been lost, with Rousseau the problem is that there are more candidates for primary version than the evidence suggests La Tour made. For both the secondary literature is enormous; with Rousseau, there are several dozen primary items in DOCUMENTS – far more than for any other La Tour portrait.

The pastel was one among the 18 exhibited in 1753, as simply "M. Rousseau, Citoyen de Genéve", and appeared very soon after his *Lettre sur la musique française* (1753) – a polemic favouring the universal appeal of Italian music, while French music required to particular skill of a Jélyotte or a Marie Fel to be effective. Pointedly La Tour put Manelli as the next work in the livret. In a letter of 23.X.1753 to her charge Belle de Zuylen while passing through Paris, the governess Mlle Prévost wrote describing La Tour's views on music, showing that he had thoroughly absorbed Rousseau's treatise (no doubt in discussions during the séances): "Il entra dans un enthousiasme de musique … Le résultat fut qu'il n'y a de musique que l'italienne, et par conséquent point de musicien en France."

The challenge of representing the philosopher was not merely intellectual: the description given in the report of the police inspector Joseph d'Hémery (1753) was "Petit, complexion extrêmement délicate au point de ne pouvoir pas aller en carosse, barbe brune, sourcils de même."

La Tour's portrait of Rousseau received moderate, but not unmitigated, praise from the critics in 1753. Diderot called it "une belle chose, au lieu d'un chef-d'œuvre": too timid, he thought, and made ridiculous by the humble straw chair. Fréron picked up on the unphilosophical straw-bottomed slat-back chair with its pommeled uprights which had evidently been a talking point among the critics (to d'Hémery he wrote that Rousseau had asked to be shown seated on a stone). The pommel is only visible on a small number of the versions, thus allowing many to be ruled out in the search for the one exhibited.

We also know that Jean-François de La Tour (in his liste des œuvres made before 1806, no. 3) thought there were only two originals: his, and the one given to the duc de Luxembourg. But even if he was right, it doesn't entirely solve the problem, for we don't know which if any of the surviving pastels was the version retouched in Montmorency by La Tour in 1759. This it seems was to be given to Mme d'Épinay, but delivered to Montlouis after their quarrel; then given to the maréchal de Luxembourg in 1759. But there are inconsistencies in Rousseau's account which must be set out in chronological sequence to be followed.

This flurry of documents starts not in 1753, but some four years later. In a letter of 11.VIII.1757, Mme d'Épinay told Rousseau that La Tour intended to visit Rousseau in a fortnight with the copy he had requested (that seems to imply that this was not the one shown in 1753, but perhaps a later réplique). Rousseau replies suggesting an exchange of portraits. Although the exact date is uncertain, La Tour did then visit Rousseau. But if Rousseau only decided to accept the pastel to give to Mme d'Épinay, but received it after their quarrel (15.XII.1757), La Tour must have taken the pastel back to Paris. When subsequently Rousseau gave it to the maréchal de Luxembourg, it would have travelled back to Paris a second time. But the "retour" to Montlouis appears to have taken place in the summer of 1759, shortly before Rousseau gave the pastel to the maréchal de Luxembourg whose letter of 27.IX.1759 provides a *terminus ante quem*. We know Luxembourg's widow had it in 1780, as it was mentioned in a letters from Du Peyrou to Girardin and Moultou as "le meilleur modele à consulter pour les vrais traits de Rousseau".

Meanwhile, La Tour remained in Rousseau's good books: in 1761 and 1762 he was on the distribution list for presentation copies of *La Nouvelle Héloïse*, of the *Recueil d'estampes pour la Nouvelle Héloïse*, and of *Émile*.

There then followed the search for an engraver. Rousseau told Mme de Luxembourg (21.VII.1762) that he had initially opposed the plan, reluctantly consenting only if his motto (*Vitam impendere vero*, from Juvenal; Rousseau explained its significance in a footnote to his *Lettre à d'Alembert*, 1758) but not his name appeared on the print. La Tour it seems (letter from Pierre Guy, 6.VIII.1762) had chosen an engraver that the publisher didn't find suitable. The dispute continued: Rousseau wrote to Lenieps (2.XII.1762) asking him to find out if this had been done.

A few weeks later (17.XII.1762) Rousseau received a letter from Mme de Verdelin: she had been told of a lady who desperately wanted to obtain a copy of La Tour's portraits of him, and which she thought was in Jullienne's cabinet, and hoping he could give permission for the copy. Rousseau replied 25.XII.1762, explaining that La Tour had previously made two portraits, one given to himself which M. de Luxembourg now had and which Rousseau did not want to have copied; he did not know what La Tour had done with the other (perhaps it was with Jullienne), and felt he had no right to stop it being copied.

At the beginning of 1763, Pierre Guy wrote to Rousseau to confirm that La Tour would see to the engraving (presumably this was the Littret print). Rousseau immediately wrote to Lenieps to complain about the small size of the print (while claiming that if it were up to him, he wouldn't want it done at all). He appears to have been offered a second version, but turns it down as he has given the first to Luxembourg, seems not to have paid for it, and feels it would greedy to accept another. Writing to Duchesne at the same time, he sought to distance himself from the book publication of the portrait, claiming his consent had been only to a separate stand-alone impression of the print.

On 9.I.1763 Rousseau wrote to Lenieps:

> Je suis bien touché de toutes les honnêtetés de M. de La Tour… Je suis bien aise qu'il daigne présider à la gravure de mon portrait, ses soins empêcheront que son ouvrage ne soit défiguré: mais il est bien difficile qu'il ne le soit pas. Si le format de l'estampe est assès petit pour entrer dans un livre, et quoique dans la circonstance présente je ne sois pas fâché que mon portrait gravé paroisse à Paris, s'ils dépendoit de moi il ne seroit jamais mis à la tête de mes écrits: malheureusement on ne me consulte pas plus là-dessus que sur la collection même, et Mrs De la Porte et Duchesne s'emparent de mon bien avec autant d'aisance que s'il leur appartenoit.

Lenieps replied (15.II.1763) with some alarm, repeating that the engraving was at his expense: there would be 500 copies in-8°, the rest in-12°; the portrait would be in-8°, slightly shortened for the smaller edition. But the problems continued. Six months later (2.VIII.1763), Lenieps wrote to Rousseau again to say that a second engraver was now working on it, and absolving La Tour from blame for the first's shortcomings ("car il l'a obligeamment reçu & relevé toutes les fois qu'il est allé lui montrer Son Ouvrage" – suggesting that the pastel had remained in La Tour's studio).

The following month (25.IX.1763) Guy explained further to Rousseau. The new engraving was to show him en Arménien (evidently the one by Cathelin). The problem with the first was that La Tour had retouched it constantly beyond the patience of the engraver, who had destroyed the plate.

By 18.X.1763 Lenieps had heard nothing from Rousseau. The second print was going well, the head a perfect resemblance – but Rousseau still had to decide what to wear. On 15.XII.1763 Guy was able to tell Rousseau that La Tour had already retouched the fur on the coat and bonnet in the new print, which the engraver was now finishing. Just after Christmas he was able to despatch to Rousseau his "portrait en grand". La Tour had retouched the coat and bonnet of the second portrait, working from some Armenians who had been brought to his studio for accuracy. It seems likely that La Tour re-used the fur bonnet for Vernezobre (J.46.3054) – it is essentially the same, divided structure as the Cathelin (and quite different from

Allan Ramsay's hat – which however was not one that belonged to Rousseau).

The following year, after the death of the maréchal de Luxembourg, Rousseau asked his widow what had become of his portrait. She replied (29.VII.1764) that she would hold onto it for ever.

On 29.IX.1764 Lenieps wrote to Rousseau in Môtiers to say that he had had, for over a month, La Tour's own pastel of Rousseau, and which the pastellist wanted to send to him as a tribute.

Rousseau then (14.X.1764) wrote to Henri Laliaud, an apothecary Nîmes (who presumably was planning to include Rousseau in a series of philosophers), from which it emerges that Rousseau had canvased opinion on the merits of three different engravings, two based on the La Tour image, one in habit français, the second presumably en arménien, the third a profile which Rousseau thought didn't look like him at all.

The same day he wrote to Lenieps enclosing a letter to La Tour accepting the gift. To La Tour he promised to retain this second version permanently. The problem of transport then arose. He directed Lenieps to enquire of Rougemont whom he recommended to move it safely, and since Paris carriers would not go as far as Môtiers, he suggested asking the director of posts at Pontarlier for further help.

A week later he wrote to Marianne, Mme Alissan de La Tour de Franqueville about the transport from Lenieps, rue de Savoie, suggesting that Henri Breguet, a Swiss merchant in Paris at the time, might put the package on his carriage. This was done, Mme Alissan being disappointed to find the work so securely packaged that she couldn't see it before handing it over to Breguet. After its arrival, Rousseau wrote (16.XII.1764) to Mme Alissan apologising for not having been able to thank Breguet personally.

Around this time Jean-Baptiste Lemoyne was commissioned by Laliaud to make a marble bust of Rousseau (it would later be engraved by Miger; a terracotta bust was also finished in 1766 – *v.* Réau 1927, no. 118). For this purpose he wanted a profile of Rousseau, and Laliaud wrote to the author 12.XI.1764 to request this. Rousseau replied, 7.IV.1765, denouncing the profiles that had been taken, and referring Laliaud and Lemoyne to the La Tour pastel with Mme de Luxembourg.

By 11.VIII.1765 Rousseau needed further supplies of the La Tour print, writing to Pierre Guy. Unfortunately scarcely any were left. Among those who had received one was George Keith, Earl Marischal, in Potsdam (letter of thanks, 7.IX.1765); it seems (his letter to Chaillet, 28.X.1765) Keith proposed to have the print copied.

When around 1770 Liotard made a portrait of Rousseau, the philosopher indicated his disapproval to Marc-Michel Rey (26.VII.1770), refusing to consent to its being engraved: "M. de la Tour est le seul qui m'ait peint ressemblant", a month later denouncing the "manœuvres qui ont guidé le pinceau de Ramsay et les crayons de Liotard." So in .XI.1771 the La Tour portrait was again engraved, this time by Ficquet; it incorporated Rousseau's motto.

Much later, two years after Rousseau's death in 1778, Pierre-Alexandre du Peyrou persuaded René-Louis, marquis de Girardin to engrave the pastel belonging to Mme de Luxembourg as the best image of Rousseau.

The fame of Rousseau was such that pilgrimages were made to his tomb at Ermenonville, such as the one on 2.X.1782 by Jean-Louis Soulavie and others, including Marie Fel, who sang from *Le Devin du Village*, and La Tour "qui exprima jadis sur la toile, le caractère & les traits du philosophe."

There is nothing to indicate what happened to the second version of the La Tour pastel given to the sitter in 1764, unless it found its way back to the artist's studio – or was that riccordo just a third version? In any case after La Tour's death it was one of the prize possessions of his brother, listed as no. 3 in his catalogue made before 1806 – where it is stated to be one of just two autograph versions. When the disastrous sale of 1810 was held, Rousseau was estimated at ₣150, but failed to attract a bid above ₣30 (Dréolle de Nodon reported the sum of ₣3, widely copied but erroneous). Joly de Bammeville, president of the École gratuite de dessin (the vendors in the 1810 sale), offered to buy it for the estimate, but died before payment. The pastel remained in Paris until 1815 when two of his colleagues were reimbursed for packing and freight from Paris to Saint-Quentin. In 1878 the marquis de Chennevières requested the loan of it for the exhibition of Portraits nationaux, but Saint-Quentin refused this on advice about its fragile condition from Raoul-Arthur Duquenne, professeur at the École gratuite de dessin.

Rousseau's iconography is immense (Buffenoir 1913 and Gagnebin 1976 are only a starting point). Among pastels alone are recorded lost works by major artists such as Boze and Ducreux which are probably copies after La Tour; one that survived is the copy by Voiriot (J.773.144), inscribed with no justification "Portrait de J. J. Rousseau/d'après nature/par Voiriot son ami". An exceptionally confusing group of portraits show Rousseau en Arménien, in a blue fur-trimmed caftan with matching bonnet (J.9.2657 etc). According to the *verso* of the 1822 Gérard oil version (made for the duc d'Orléans after a visit to Ermenonville), this was based on La Tour's pastel given by Rousseau to the maréchal de Luxembourg and with Stanislas de Girardin, at Ermenonville, in 1822. But the costume additions do not match those in the Cathelin print, and the face, while in the same orientation as the La Tour, is markedly thinner.

J.46.2743 Jean-Jacques ROUSSEAU, Salon de 1753, no. 90. Lit.: Diderot 1753 ("une belle chose, au lieu d'un chef-d'œuvre"); Grimm 1753; Lacombe 1753; Jansen 1883; Michel 1906; P., "J.-J Rousseau et De La Tour". *Le Guetteur de Saint-Quentin*, 23.V.1906; Girardin 1909, no. 160; Buffenoir 1913; François 1915; B&W 437, fig. 255; Matthey 1966; Matthey 1968; Gagnebin 1976; Loche 1996, p. 443ff; Cranston 1983, p. 274f n.r.; Cranston 1997, p. 58, 76. 94–5 n.r.

J.46.27431 ~grav. Claude-Antoine Littret de Montigny, a/r Luxembourg version, etching, 13.5x9.2, lettered "VITAM IMPENDERE VERO"/"De la Tour pinx.|Littret Sc 1763", authorised Rousseau .I.1763. Lit.: Girardin 1909, no. 165; Buffenoir 1913, repr. pl. 6/1

J.46.27432 ~grav. Étienne Ficquet 1763, achevée 1764, mis en vente 1771 (FD 739). Exh.: Fontainebleau 2005, no. 74. Lit.: Buffenoir 1913, repr. pl. 7/1

J.46.27433 ~grav. A. de Saint-Aubin 1774. Exh.: Paris 2012, no. 113 repr. Lit.: Champfleury 1886, p. 19 repr.; Girardin 1909, no. 183ff; Buffenoir 1913, repr. pl. 8

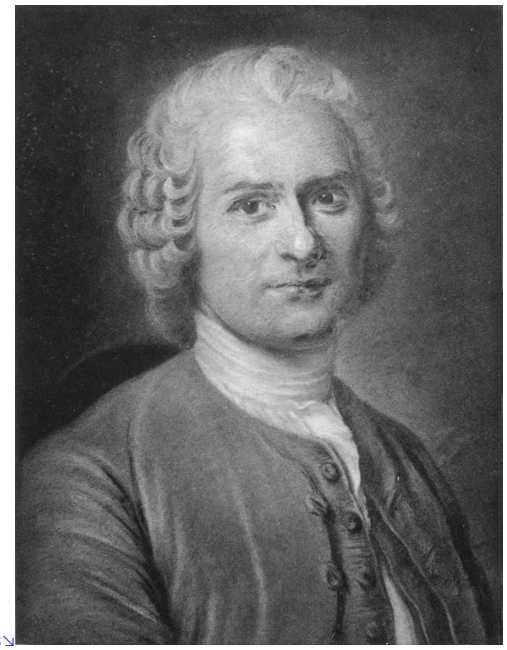
J.46.27434 ~grav. Ernst Carl Gottlieb Thelott, Heinrich Schmitz direxit, for Rousseau, *Collection complette des oeuvres*, Zweibrücken, 1782, frontispiece. Lit.: Buffenoir 1913, repr. pl. 7/2

J.46.27435 ~grav. Duhamel, dessiné Marillier. Lit.: Buffenoir 1913, repr. pl. 6/2

J.46.27436 ~grav. Chapuy 1795

J.46.2747 ~repl., pstl, 45x36, retouchée à Montmorency par La Tour 1759 (La Tour 1753–59; acqu. Rousseau 1759, to be given to Mme d'Épinay, but delivered to Montlouis after their quarrel; don: maréchal de Luxembourg 1759 (letter of 27.IX.1759: "Je ne vous ay point encore remercié de vostre portrait parceque j'estois a Versailles mais il m'a fait un plaisir infini et me donne beaucoup de distractions quand je lis le matin dans mon cabinet, mais les reflections Sont agreables quand on pense que ce Sont les traits d'un amy sur lequ'el on Compte autant"); Mme de Luxembourg 1780 [mentioned in letter Du Peyrou to Girardin, 23.I.1780, "le meilleur modele à consulter pour les vrais traits de Rousseau", and letter Du Peyrou to Moultou, 10.II.1780]; Amélie de Boufflers, duchesse de Lauzun et de Biron; marquise de Boufflers, née Montmorency). Lit.: Rousseau, *Confessions*, ed. Pléiade, I, p. 591 ("Quelque tems après mon retour à Mont Louis, La Tour le Peintre vint m'y voir, et m'apporta mon portrait en pastel qu'il avoit exposé au Salon il y avoit quelques années"; Cranston 1991, pp. 172, 321 n.r.; Cranston 1997, pp. 58, 76, 94–5, n.r.; B&W 438, as = J.46.2748; [≠Môtiers version; *v. infra*] [there are inconsistencies in Rousseau's account, of dates and whether La Tour brought the pastel with him to Montlouis or sent it after Rousseau decided to give it to Mme d'Épinay]

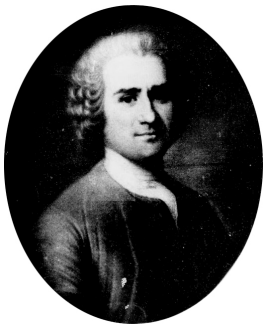
J.46.2748 =?pstl (M. Solvet, libraire, 1826; vente p.m., Paris, 66 rue de La Harpe, Hocquart, Defer, 23.VI.1847, unnumbered cat. Hippolyte Buffenoir, Paris, 1928). Lit.: Michel 1906, p. 146 [does not accept Buffenoir version, "bonne et exacte" cop. of J.46.2747]; Buffenoir 1913, repr. frontispiece, p. 34, as = J.46.2747; François 1915, p. 146, as ≠; B&W 438, fig. 164, as = J.46.2747; Loche 1996, p. 447 n.r. [no visible pommels] ΦβΦβ



J.46.2748↘

J.46.2749 =?pstl (François-Martial Marcille 1843; Paris, Pillet, 4–7.III.1857, Lot 239). Lit.: Lacroix 1843; Curmer 1844, p. 190 n.r.; Dréolle de Nodon 1856, p. 136 (“une des meilleures esquisses”)

J.46.2751 [=*olim* J.46.2803] ~cop., pstl, 52x43 ov., inscr. s “Latour” (Mgr Alexandre-Louis-Auguste, duc de Rohan (–1816); don: Nicolas-Germain Mallet, chef de bataillon, 1815; desc.: sa bru, Mme Mallet; acqu. baron Haussmann 1870, mais non payé; acqu.; Émile Desormes, directeur de l’école Gutenberg, 1899–1912; C. R. [Desormes]; Paris, Drouot, Albinet, 30.III.–2.IV.1914, Lot 111 repr., attr.). Lit.: Élie Fleury, *L’Artiste*, .XII.1899, det. repr., grav. de Frédéric Barré, as = J.46.2747; *Revue d’histoire littéraire de la France*, 1901, p. 530 n.r.; Michel 1906, p. 143f n.r., as ≠ J.46.2747; Girardin 1910, no. 1044 *bis* n.r.; P.-P. Plan, *J.-J. Rousseau raconté par les gazettes de son temps*, Paris, 1912, attr., repr. frontispiece; François 1915, p. 216 n.r., copie”; B&W 446, ?attr. = B&W 447 φκν



J.46.2751

J.46.2752 ≠Rousseau, en buste, vu de face, les cheveux relevés et frisés, en habit gris entr’ouvert sur un col de lingerie, pstl, 43.5x35.5 (Mme de X…; Paris, Jean Charpentier, Baudoin, 12.VI.1936, Lot 12 n.r., attr.). Lit.: *Le Figaro*, 3.VI.1936, “l’attribution…ne pourra qu’être confirmée par les connaisseurs; il aurait figuré au Salon de 1753”

J.46.2753 ~cop., pstl (Jean-Baptiste Lemoyne; Paris, Le Brun, 10.VIII.1778 & seq., Lot 33)

J.46.2754 ~repl., pstl (La Tour; don: Rousseau 1764) [normally conflated with J.46.2755 but may be J.46.2756]

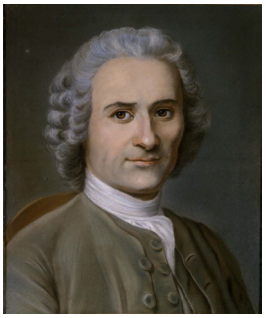
J.46.2755 ~version, pstl/ppr, 52.3x38.3 (Montmorency, musée Jean-Jacques Rousseau, inv. 2007.20.1. La fille de Mme Boy de La Tour Mme Delessert, née Madeleine-Catherine Boy de La Tour (–1816) en 1777; desc.: sa fille Marguerite-Madeleine “Madelon” Delessert, Mme J.-A. Gautier (–1839); sa fille Julie-Élisabeth-Sophie Gautier (–1877) et son époux, François-Benjamin-Marie Delessert, de l’Institut, officier de la Légion d’honneur, 27 rue Raynouard, inv. p.m., 26.X.1868, “La Tour Portrait de J. J. Rousseau, Ff200”; sa fille, la baronne Bartholdi, née Anne-Caroline-Madeleine Delessert 1868; Paris, Drouot, 13.V.1911, Lot 5 repr., Ff18,500; Marius Paulme; vente p.m., Paris, Georges Petit, Lair-Dubreuil, 13–15.V.1929, Lot 120 repr., Ff95,000; Martinet, Geneva; Geneva PC 1996–2007; London, Sotheby’s, 4.VII.2007, Lot 86 repr., est. £120–160,000, £144,000; acqu.). Exh.: Paris 1874a, no. 881; Paris 1927a, no. 53, pl. XXXVIII-55; Montmorency 2012. Lit.: Fleury 1911, cop.; Jean-Jacques Rousseau, *Confessions*, éd. Bernard Gangebin & al., Paris, 1959, I, p. 531, lettre de Rousseau, 5.XI.1760; lettre de Rousseau à Toussaint-Pierre Lenieps, 9.I.1763; lettre de Rousseau à La Tour, 14.X.1764; L.-J.-F. Desjobert, *Journal du voyage en Suisse*, 1777, *Notice sur la collection de tableaux de M. Delessert*, Paris, 1846, no. 97, donné par Rousseau à Mme Delessert la mère 1776; *Musée neuchâtelois*, 1910, p. 116; Daniel Baud-Bovy, *Annales de la Société Jean-Jacques Rousseau*, VIII, 1912, p. 377, mediocre (“très inférieur…des parties retouches, l’œil dr. beaucoup plus haut que le g. et divergent…Presque indigne de La Tour”); François 1915, p. 215 n.r.; B&W 439, fig. 63; Gagnebin 1976, fig. 114; Loche 1996, p. 447, fig. 2; Debrie & Salmon 2000, p. 181, n.32; Prévot 2007; Vizille 2012, p. 18, fig. 6; Salmon 2024, fig. 318 as autograph Φβσ



J.46.2755↘
LARGER IMAGE

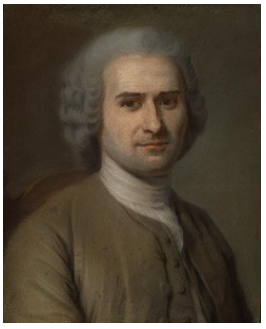
J.46.2756 ~version (La Tour; don: Rousseau 1764; don: George Keith, Earl Marischal, gouverneur de Neufchâtel, sent to him in Potsdam .X.1765; acknowledged in letter). Lit.: Jansen 1883, = Rousseau’s 1764 pastel; François 1915, p. 215 n.r.

J.46.2757 ~cop., pstl, 41.5x34.5 (Gotha, Schloß Friedenstein, inv. SG 274) φκ



J.46.2757

J.46.2758 ~cop., pstl, 57x46 (Vigo, Museo Municipal Quiñones de León, inv. 715. Madrid 1935) φκ



J.46.2758

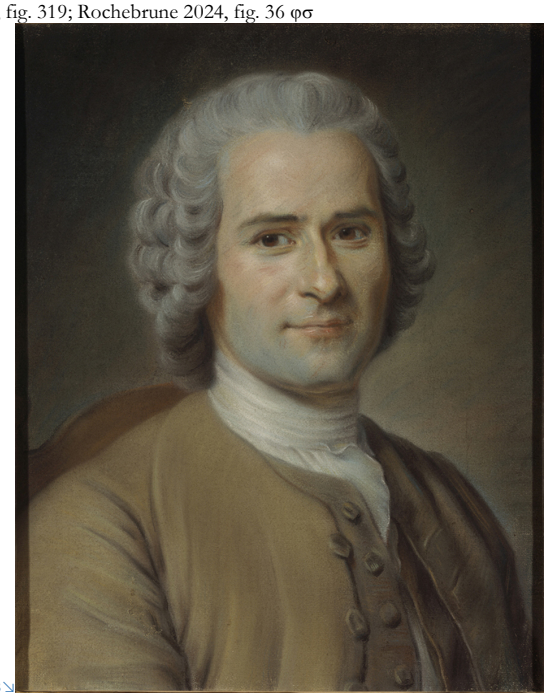
~cop., pnt., 45x37, sd illisible 1773 (Paris, musée Carnavalet, inv. P.210. Acqu. 1902). Lit.: Bruson & Leribault 1999, p. 261 repr.

~cop., pnt., 53x42.5 (Paris, Drouot, Cornette de Saint-Cyr, 5.XII.2003, Lot 51 repr., attr. Voiriot)

~*cop., v. Voiriot,* J.773.144

J.46.2763 ~repl., pstl/ppr gr./toile/châssis, 46.2x38 (Geneva, mAH, inv. 1876-0009. Don a.1763: François Coindet (1734–1809), Thélusson-Necker & Cie; Jean-François Coindet, son neveu; Jean-Charles Coindet; legs Coindet 1876). Exh.: Geneva 1912; Geneva 1942; Geneva 1951, no. 38; Chambéry

1989, no. 1. Lit.: Seth William Stevenson, *A tour in France, Savoy, Northern Italy, Switzerland… in 1825*, London, 1827, I, p. 295, "Dr [Coindet] has an extremely good, and in point of expression an animated, portrait (in crayons)"; Dréolle de Nodon 1856, p. 136 (un des deux terminés par La Tour); Bachelin 1878, no. 1 n.r.; Tourneux 1904a, repr. p. 81; Girardin 1908, no. 1044 n.r.; "Les pastels de Genève", *Journal de la ville de Saint-Quentin*, 5.III.1912, p. 1 n.r.; Clouzot 1920, p. 162 n.r.; *Correspondance de Rousseau et Coindet*, 1922, pp. XVIIIff, "Coindet [fait] graver le portrait de Rousseau d'après sa réplique du pastel de La Tour [par] Ficquet"; B&W 440, fig. 83; Matthey 1968; Gagnebin 1976, fig. 116; Wakefield 1984, fig. 78; Chastel 1995, p. 321 repr.; Loche 1996, no. 126, p. 443f; Salmon 1997a, p. 160 repr.; Debrie & Salmon 2000, p. 181, ill. 98; Salmon 2004a, p. 50, fig. 7; detail also p. 50; Tarabra 2008, p. 90 repr.; Wunsch 2024, fig. 33; Salmon 2024, fig. 319; Rochebrune 2024, fig. 36 φσ



J.46.2763↘

J.46.27631 ~~cop. Amélie Munier-Romilly, mine de plomb, Ø8.5 rnd. (PC Geneva 1996)

J.46.27632 ~~grav. Amélie Munier-Romilly, lithographie

J.46.27633 ~~cop., pnt., 63x53, inscr. *verso* as by [Louis] Lefort [(c.1767–p.1816), miniaturiste], élève de Regnault et de David, 1790 (Hermitage, inv. ГЭ-8378. Acqu. 1939)

J.46.27634 ~~cop. François Ferrière, pnt./boîte (don: Pierre-Eugène Picot 1842)

J.46.276345 [*olim* J.46.2774] ~~cop. Charles Escot, pstl/ppr crème, 46.3x38.3, 1874 (Versailles, MV 5065). Exh.: Versailles 1997, no. 49 repr., as a/r Geneva version. Lit.: *Journal des Saint-Quentin*, 10.I.1875, announcing delivery and citing letter from marquis de Chennevières, directeur des Beaux-Arts to citizen of Saint-Quentin, "Cette copie est fort belle et je suis heureux de vous en témoignes toute ma satisfaction"; La Tour 2004a, p. 85, fig. 1; Salmon 2004a, p. 50, fig. 6; detail also p. 50, ↙ φκσ

J.46.27635 ~~cop. Henriette Rath, min. (Geneva, musée Rath. Don de l'artiste a.1878). Lit.: Bachelin 1878, no. 2 n.r.

J.46.27636 ~cop. pnt. (Necker; Mme de Staël; Rocca Emile Julliard, Geneva). Lit.: Bachelin 1878, no. 3 n.r., Suppl. p. 73 n.r., cop. a/r La Tour; Loche 1996, p. 450, cop.

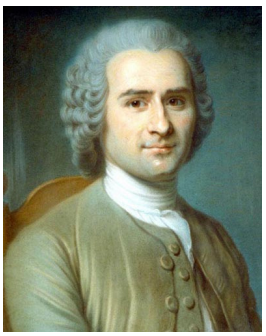
J.46.27637 ~~cop. professeur Stumpf de Muri, près de Berne (Paris, residence de l'Ambassade de Suisse 1996)

J.46.2764 ~cop., pnt., 40x38 (Versailles MV 3884)

J.46.2765 ~~cop., pstl (PC Geneva 1996)

J.46.27655 ~cop. Lacretelle, pnt., 64x53 (MV 2988)

J.46.2766 ~cop., pstl, 45x36 (Môtiers, musée Jean-Jacques Rousseau, inv. 11. Acqu. 1967). Exh.: Berne 1991, no. 264 repr. Lit.: Matthey 1968, repr. frontispiece; Gagnebin 1976, fig. 112; Loche 1996, fig. 1, p. 447 φκ

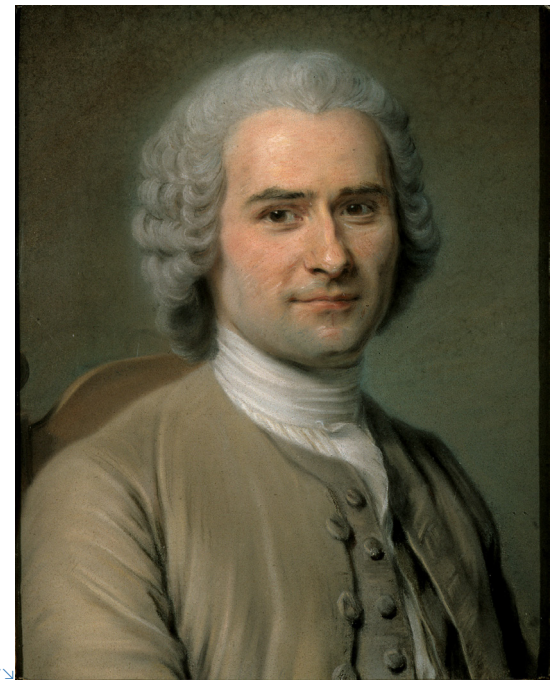


J.46.2766

J.46.2768 ~cop. RS, en buste, dans une fenêtre ovale en pierres grises, sd ↙ "Copie sur l'original de La Tour. R.S. 1790" (Geneva, Société de lecture, 1908). Lit.: Bachelin 1878, no. 382 n.r.; Girardin 1908, no. 1045 n.r.

J.46.2769 ~cop., pnt., 55x46 ov. (Poznańskie Towarzystwo Przyjaciół Nauk, Muzeum im. Mielżyńskich. Lost 1943). Lit.: Romanowska-Zadrożna & Zadrożny 2000, no. 128 repr.

J.46.277 ~repl., pstl/ppr bl./toile/châssis, 45x36 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 5 [inv. 1849, no. 12]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 3 ("dont il n'existe que deux originaux; savoir: celui qu'il a donné à Mr. le Duc de Luxembourg, et celui que l'auteur a gardé pour lui"); son testament 20.IX.1806, no. 4; legs 1807; consigned to the 1810 sale as by La Tour, with a reserve of ₣150, when returned unsold Pierre-Louis-Samuel Joly de Bammeville offered ₣151.50 for it and J.46.2023; Joly de Bammeville died before the amount was paid; retiré par M. Delhorme, secrétaire perpétuel de l'école de dessin, et rapporté à Saint-Quentin .XI.1815, ₣10.35). Tech.: reported as in a particularly fragile state by Raoul-Arthur Duquenne when examined for suitability for loan in 1878; conserved Florence Herrenschmidt 2004: executed on parchment, laid on canvas on a dark-wood strainer with half-depth diagonal crossbars at corners neatly mitred in, identical to that on Dachery J.46.1583 (Jean-Francois de La Tour's note in his will as to their having similar frames suggests they were both remounted), except the crossbars are touching canvas on front of strainer rather than reversed to face backing; canvas tacked neatly to side; blue paper pasted all around, doubled at one corner; polyester wadding added between canvas and backing. Frame: Louis XV swept frame with rocaille corners and centres. Exh.: Maubeuge 1917, no. 102; La Tour 1930, no. 62; Paris 1951b, no. 222; La Tour 2004a, no. 45 repr. clr. Lit.: Duplaquet 1789, p. 25; École gratuite de dessin, Saint-Quentin, registre des délibérations, 24.I.1878, too fragile to be lent to Paris 1878 exh.; Lapauze 1899, no. 12 repr.; Fleury 1904, no. 12; Girardin 1908, no. 1043 n.r.; Erhard 1917, no. 35 repr.; "Stolen art-treasures of Saint-Quentin", *Literary digest*, 7.VII.1917, p. 35 repr.; Porter 1920, p. 16 repr.; B&W 441, fig. 84; Brière 1932a; Fleury & Brière 1932, no. 50; E. & J. de Goncourt 1948, pl. 49; Fleury & Brière 1954, no. 49; Золотов 1960, pl. 25; Золотов 1968, repr. p. 96; Bury 1971, pl. 23; Gagnebin 1976, fig. 117; Cranston 1983, fig. 1, repr. cvr; Debrie 1991, pp. 166ff repr.; Debrie & Narbonne 1993, p. 34 repr.; Loche 1996, fig. 3, p. 449; Denk 1998, fig. 40; Debrie & Salmon 2000, p. 181, ill. 97; Salmon 2004d, p. 21 repr.; Cabezas 2006; Joachimedes 2008, fig. 55; Faroult 2020, fig. 164; Fripp 2020, fig. 2.9; Saint-Quentin 2021, p. 62 repr.; Le Bellégo & Brunet 2023, no. 26 repr.; Salmon 2024, fig. 315 Φσ



J.46.277↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2771 ~cop., pstl, 44x38, etiquette *verso* de René-Beauboeuf, doreur à Paris XIXe (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.23. [Charles-Sébastien Scitivaux (1775–1844)] receveur général de Montauban; vente, 1844; Lady Murray. Baroness Burdett-Coutts; Rt Hon. William Burdett-Coutts-Bartlett-Coutts, MP; sale p.m., London, Christie's, 4–5.V.1922, Lot 10, 30 gns; Founes. Don Yves Carlier de Fontobbia). Lit.: B&W 448, ?attr.; Debrie 1985, no. 61 n.r. φκ



J.46.2771

J.46.27715 ~?cop., m/u (marquis d'Asnières, rue Avoue au Marais; saisie d'émigré, 28 Pluviose an II, inv. no. 11, "copie du portrait de Jean Jacques Rousseau", unattr.; Museum)

J.46.2772 ~cop., pstl (Bordes, Paris, 1845). Lit.: Michel 1906, p. 144 n.r.

J.46.27721 ~cop. Louis-Nicolas Lemasle, pnt./bois, 50x38.5, inscr. *verso* 1843 (marche de l'art, Turin, 2003; acqu. PC). Lit.: Saint-Quentin 2012b, no. 103 n.r.

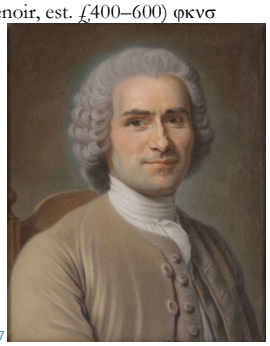
J.46.27722 ~grav. Robert Hart, 13.4x10.4, for Henry, Lord Brougham, *Voltaire et Rousseau*, Paris, 1845, opp. p. 239. Lit.: B&W 443, ?attr.

J.46.2773 ~cop. Antoine-Julien Alizard, pstl, 1850 (acqu. 1850, F300). Base Arcade, Archives nationales, F/21/12, with correspondence from Quentin Bauchart introducing Alizard as from Saint-Quentin, recently moved to Paris, in need of money to continue his studies; no doubt after J.46.277

J.46.2775 ~version or ?one of above (Sébastien Cornu, Paris, 1846, as original)

J.46.2776 ~~cop. Abby Wheaton, later Mrs Charles C. Little, pstl, 49.5x39.5, 1846 (Boston, Massachusetts Historical Society. Don artist 1881). Lit.: *Proceedings of the Massachusetts Historical Society*, 1882, p. 53; *Catalogue of the paintings*…, 1885, no. 65 n.r.; Oliver & al. 1988, p. 86 repr.

J.46.2777 ~~cop., ?XXe, pstl, 45x37 (Chiswick Auctions, 7.X.2014, Lot 82 repr., with Pommyer, unrecognised, circle of Lenoir, est. £400–600) φκνσ



J.46.2777

J.46.2779 ~version, 38x28 (Jean de Jullienne 1762, seen by Mme de Verdelin). Lit.: Matthey 1968

J.46.278 ~~cop., a/r Jullienne version (Mme de Verdelin 1762). Lit.: Cranston 1991, p. 321 n.r.

J.46.27805 ~version, pnt., 45.4x35.6 (fait pour M. de Maurepas. Abbé B…; vente p.m., Paris, 20–21.XI.1833, Lot 22 n.r., F46)

J.46.27807 ~cop., pstl (Mme H***; Paris, Drouot, Lair-Dubreuil, 30.IV.1927, Lot 2 n.r., a/r La Tour)

J.46.2781 ~version, 38x28 ([?François-Martial Marcille; Paris, Pillet, 4–7.III.1857, Lot 243; desc.:] [Eudoxe Marcille 1862;] Mme Henri-Pierre Jahan, née Marie-Françoise-Eudoxie Marcille, Paris, 1909; son gendre, Pierre Chévrier, Paris, 1928. PC 1970). Exh.: Paris 1884, no. 442 n.r.; Paris 1885a, no. 14 n.r. Lit.: Lacroix 1862b, p. 135 n.r.; lettre de M. Marcille Jahan à Maurice Tourneux, 1908; Buffenoir 1913, repr. pl. 3/1; B&W 449, fig. 79, as ?= J.46.2779; Huisman & Jallut 1970, p. 166 repr.; Gagnebin 1976, fig. 118; Cranston 1991, p. 321 n.r.; Loche 1996, p. 450, fig. 4; Tillerot 2010, pp. 153, 371, no. 100 [?attr.] Φβν



J.46.2781

J.46.27813 ~cop., pstl, 45x33 (Paris, Drouot, Ader, 23.III.1938, Lot 25 n.r., a/r La Tour)

J.46.27815 ~cop., pstl, 45.5x36.5 (succession Eugène Rossignol & al.; Paris, Hubert Le Blanc, 26.III.1997, Lot 30 n.r., est. F3–4000)

J.46.2782 ~cop., pstl, 44.5x37 (Versailles, Versailles Enchères, 28.III.2004, Lot 25 n.r., est. €600–800)

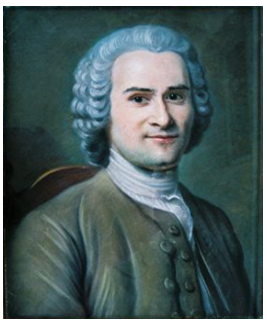
J.46.2783 ~grav. Jules de Goncourt

J.46.2784 ~cop. Lit.: Outram 2006, p. 96

J.46.2785 ~?cop., pstl, 39x32 (Paris, PIASA, 29.VI.2007, Lot 134 repr., est. €800–1000)

J.46.2786 ~cop., pstl,45.5x38.5, (Metz, marché aux puces, 2009; German PC) φκ

J.46.2786



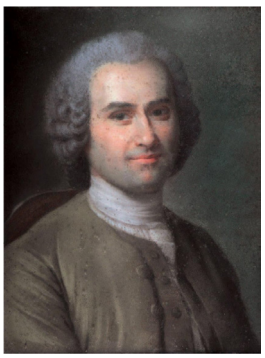
J.46.2788 ~cop., 46x38 ov. (Besançon, Hôtel des ventes, 13.II.2011) φκ

J.46.2788



J.46.279 ~cop. XIXe, pstl, 46x34 (Paris, Drouot, Daguerre, 27–28.III.2014, Lot 47 repr., est. €600–800) φκ

J.46.279



J.46.2792 ~cop. XIXe, pstl, 46x38 (Lyon, Berard, Peron, Schintgen, 15.VI.2014, Lot 54 repr., est. €150–200) φκ

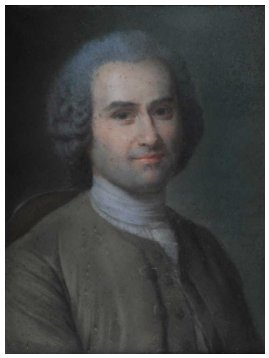
J.46.2792



J.46.2793 ~cop., pnt., 53x42 (château de Martheray, Koller, 26.III.2015, Lot 2609 repr.)

J.46.2794 ~cop. XIXe, pstl, 46x34 (Semur-en-Auxois, Auxois Bourgogne, 12.IV.2015, Lot 52 repr., est. €100–200) φκ

J.46.2794



J.46.27941 ~cop., pstl, 66x57 ov. (Paris, Tajan, 22.III.2018, Lot 79 repr., est. €1500–2000, €1400 [=€1820]) φκ

J.46.27942 ~cop. Raymond Casez, pstl, 52.5x43.5 (Argenteuil, 25.IX.2018, Lot 52 repr., est. €100–150) φκ

J.46.279421 ~cop. Raymond Casez, pstl, 45x35, étiquette *verso* "Exécuté par Raymond Casez" (Verviers, Legros, 9.V.2019, Lot 331 repr., est. €100–150) φκ

J.46.27943 ~pastiche, cr. noir, inscr. "J Isabey" (Paris, Drouot, Collin du Bocage, 12.XII.2018, Lot 180 *bis* repr., as by Eugène Isabey, a/r LaTour, est. €700–900) φπ

J.46.279431 ~cop., pnt. (PC 2020)

J.46.279432 ~cop., pstl (bailli bernois de Lausanne, XVIIIe. PC 2020) [cf. Piot] φκ

J.46.279432



J.46.279433 ~cop., [?]Mlle Gendron, pstl/ppr, 45x37.5, inscr. *verso* "Portrait de Jean-Jacques Rousseau qui m'a ete donne en 1762 par M. Guillaume Terral, mon ami, demeurant a Paris, natif de Clairac et actuellement age (en 1778) d'environ 80 ans. Ce portrait a ete fait (par une f[ille]. n[aturelle]. de mon ami qui se nomme Gendron) sur l'original fait par La Tour, celebre peintre de pastel, dont la d.elle Gendron etait l'eleve" ([?]Guillaume Terral (1702–1787), marchand de vins à Paris, père de l'artiste Mlle Gendron, "élève de La Tour"; don: 1778 M. Beaujour. Librairie Jean-Claude Vrain, cat. *Portraits d'écrivains*, 2022, no. 1037)φκ

J.46.279433



J.46.279434 ~cop., pstl, 45x36.5, inscr. *verso* ([?]famille de Vivant Denon. Pierre La Brely, Paris [?c.1930]. Librairie Jean-Claude Vrain, cat. *Portraits d'écrivains*, 2022, no. 1038)φκ

J.46.279434



J.46.279435 ~cop., pstl/ppr, 47x38 (Librairie Jean-Claude Vrain, cat. *Portraits d'écrivains*, 2022, no. 1039)φκ

J.46.279435



J.46.279436 ~cop. Yves Mougeot, pstl, 64.5x55 (Saint-Quentin, Hôtel des ventes, 17.IX.2021, Lot 293 repr., est. €40–60) φκ

J.46.279437 ~cop. Henri Konecki, pstl, 46x38 (Bertrée, Legia, 7.X.2021, Lot 80 repr., est. €150–200) φκ

J.46.279438 ~cop., pstl, 43x35, s Raymond Casez (Compiègne, Acteon, 26.III.2022, Lot 97 repr., est. €100–150) φκ

J.46.279439 ~cop. XIXe, pstl/ppr, 68x60 with frame (London art market2023) φκ

J.46.27944 ~cop., pstl, 42.5x34.5 (Paris, Daguerre, 29.VI.2024, Lot 12 repr., est. €400–500) φκ

J.46.27945 ~cop., pstl, 44x36 (Lewes, Gorringes, 19.XI.2024, Lot 151 repr., est. £200–300) φκ

J.46.27946 ~cop. Jules Degrave, pstl/ppr, 41x35, inscr. *verso* "J A Degrave" (Collection de mme D…, dix-sept pastels de Degrave; Nantes, Coutau Jamault Hirn, 3.XII.2024, Lot 10 repr., anon., est. €150–200; Nantes, Coutau Jamault Hirn, 28.I.2024, Lot 3 repr., anon., est. €150–200) [new attr.] φκ

J.46.27947 ~cop. Raphaël Bouquet, pstl, 46x38 (ebay 2024) φκ

J.46.27948 ~~cop. Raymond Casez, pstl, 44x36 (Saint-Quentin, salle des enchères, 5.II.2025, Lot 5 repr., est. €20–30) φκ

J.46.27949 ~cop. XIXe, pstl/ppr, 52x44 (Bertrand de Metz-Noblat, antiquaire, Nancy, 2025) φκ

J.46.2795 ~repl., wearing Armenian costume modelled by La Tour from Armenian models as required by Rousseau, 1763. Lit.: letters from Pierre Guy to Rousseau, .XII.1763

J.46.27951 ~~grav. Cathelin 1763. Lit.: Girardin 1909, no. 161; Buffenoir 1913, repr. pl. 6/2; Salmon 2024, fig. 314

J.46.27952 ~~grav. Reiner Vinkeles 1764. Lit.: Girardin 1908, no. 168

J.46.27954 ~grav. Dupréel. Lit.: Girardin 1909, no. 170

J.46.27955 ~grav. Villerey 1763. Lit.: Girardin 1909, no. 172

J.46.27957 ~grav. Delvaux 1782. Lit.: Girardin 1909, no. 174

J.46.27959 Jean-Jacques ROUSSEAU, m/u [= ?one of above]

J.46.279591 ~cop. Humblot, crayon noir (Pierre-Michel Lamy, libraire; Paris, salle Silvestre, 11.I.1808, Lot 2089, with La Tour)

J.46.2796 Jean-Jacques ROUSSEAU, 43x35 (chevalier de Scitivaux, payeur général de la Seine; Paris, Lacosste, 19–20.IV.1830, Lot 92, Fr100). Lit.: B&W 442, ?attr.

J.46.2799 Jean-Jacques ROUSSEAU, grisaille au pstl ("atelier d'un de nos peintres connus"; Paris, Mareschal, 9–10.IV.1872, Lot 45). Lit.: B&W 444, ?attr.

J.46.28 Jean-Jacques ROUSSEAU, pstl (Paris, Drouot, Bernier, 30.V.1904, Lot 82 n.r.). Lit.: B&W 445, ?attr.

J.46.2802 Jean-Jacques ROUSSEAU, en perruque, de ¾ à g., un livre à sa main dr., pstl, 90x70 (Montmorency, musée Rousseau, 1909). Lit. Girardin 1908, no. 1049, inspiré par La Tour pstl (Saint-Quentin)

J.46.2805 Jean-Jacques ROUSSEAU, préparation/ppr bl., 24x19 or 30x22.7 (Hippolyte Walferdin; vente p.m., Paris, Drouot, Escribe, 12–16.IV.1880, Lot 354 n.r., as 24x19, Ir540; Pestel. Paris, Drouot, Baudoin, 16.XII.1942, Lot 42 repr., attr.). Lit.: B&W 451, ?attr.; Salmon 2024, fig. 316, cop. Φα



J.46.2805

J.46.2807 ~version, préparation, pstl/ppr bl., 29x23.2, inscr. *verso* "Pastel de J. J. Rousseau, pastel, provenant de la Collection du Peintre miniaturiste Carrier exécuteur testamentaire d'Eugène Delacroix" (Joseph-Auguste Carrier, Paris, 1856. PC; Artemis/C. G. Boerner, 2004; London, Christie's, 4.VII.2006, Lot 100 repr., circle of La Tour, est. £1500–2500, b/i). Lit.: Dréolle de Nodon, p. 134; B&W 450, ?attr.; Salmon 2024, fig. 317 Φκσ



J.46.2807
Photo courtesy owner

Jean-Jacques ROUSSEAU en Arménien (Chaalis, inv. Gir. 37). Exh.: Paris 1874a, no. 882. Lit.: B&W 452, ?attr. [v. Éc. fr., J.9.2659]

~version, 1765 (Liotard; vente, 1765). Lit.: B&W 453, ?attr. [v. Éc. fr., J.9.2662]

Jean-Jacques ROUSSEAU, en buste vers la g., perruque frisée (Chaalis, inv. Gir. 38) [v. Éc. fr., J.9.2668]

J.46.2814 ROUSSEAU, 59x41 (A. Mincieux, Geneva, 1919). Lit.: Loche 1996, p. 450, cop.

J.46.2815 ROUSSEAU (Eugène Ritter, Geneva). Lit.: Loche 1996, p. 450, cop.

J.46.2816 ROUSSEAU (David de Traz, Geneva). Lit.: Loche 1996, p. 450, cop.

Inconnu au livre, ??Rousseau c.1740

The suggested identification as Rousseau has no sensible basis. This splendid pastel may well date from the time of Dupouch J.46.1993, where the same sprezzatura pose on a similar chair back appears; it was still in use in 1761 with Laideguive J.46.1969. Perhaps the book and sombre costume suggest that his sitter too was a lawyer.

J.46.2817 ??ROUSSEAU, homme au livre, pstl/ppr bl., 82x61 ov., c.1735–40 (Aix, musée Granet, inv. 942-1-10. Legs Fernand Dol & sa femme, née Lair 1945). Tech.: examined Valérie Luquet a.2014. Pastel on at least four sheets of grey-blue paper mounted on canvas; central sheet with main additions to right border and bottom; some of the paper joins lifting; small tear in lower part which shows some buckling; châssis not seen. Frame: oval Régence frame, pre-dating pastel, giltwood, with flowers and scrolls and centred ornaments; old glass. Exh.: Aix 1974, no. 104 n.r., inconnu; La Tour 2004a, no. 15 repr. clr. Lit.: Ely 1945, as J.-J. Rousseau, attr. Perronneau, repr.; Laing 2005, repr. clr; Salmon 2024, fig. 123 φ?δσ



J.46.2817↘
LARGER IMAGE

ROUSSEAU, directeur du théâtre, inscr. ← "La Tour" (Paris, Drouot, 4.XII.1924) [v. Lenoir, J.478.238]

Les Roussel c.1748

Jacques-Jérémie **ROUSSEL** de La Celle et Roquencourt (1712–1776), conseiller secrétaire du roi, fermier général; & épouse (∞ 1736), née Anne-Marie Mareschal de Bièvre (1715–1762). Long incorrectly identified as of Jacques-Louis-François Roussel, marquis de Courcy, & son épouse, née Anne-Charlotte Maillet de Batilly (c.1704–1783), the pastels (primary versions in a private collection, and the related préparation of Madame in Saint-Quentin) were correctly reidentified (as of Roussel de Courcy's second cousin and his wife), by Frère Pierre-Dominique de Maindreville when they appeared in the 2004 exhibition, on the basis of a drawing by Jean-Jacques Prévost (see New York 2005a, pp. 203f: all previous references are incorrect). The confusion no doubt arose because Jacques-Jérémie's daughter Marguerite married (her third cousin) Michel-Francois Roussel de Courcy (1729–1791), the putative sitters' son: that couple sat to Perronneau.

Jacques-Jérémie Roussel purchased the château de La Celle (Saint-Cloud) from Mme de Pompadour in 1750, and the portraits may date from that time. In 1751 he became a secrétaire di roi de la Grande Chancellerie, an office he retained until 1774. He was also involved with the Vincennes porcelain factory from 1745. His aunt married into the Orry family.

Jacques-Jérémie Roussel became a fermier général in 1736 (a position he owed to his father-in-law, Georges-Louis Maréchal de Bièvre), and was doyen in 1767. The following year however he became bankrupt, facing claims from some 120 creditors totalling 3.2 million livres against assets of only 2.6 million (*v.* Claeys; Durand). His assets, including the château de La Celle, were sold by his creditors; the sale of his art collection, including pastels by Boucher and Oudry (but not La Tour), was held at his house, rue neuve des Petits-Champs, by Glomy & Buldet, 12–22.III.1769. Roussel was found drowned near Saint-Denis in 1776, it is thought by suicide.

The reidentification of the sitters suggest that he date of execution should be somewhat later than previously thought, perhaps c.1750 rather than c.1740. This is reinforced by the composition of Monsieur, which is practically identical to the 1748 portrait of Jean-

Baptiste Philippe J.46.2508 if not so pronounced as the earlier Schmidt J.46.292 (*q.v.* for a further discussion). However as the dimensions differ they may not have been executed simultaneously.

J.46.282 Jacques-Jérémie ROUSSEL, pstl/ppr/toile, 58.5x49, c.1748; & pendant: J.46.2821 épouse, née Anne-Marie Mareschal de Bièvre, pstl/ppr/toile, 62x51.5, c.1748 (desc.; Arthur Veil-Picard, 1907–44; seized ERR, inv. WP 42/44; Jeu de Paume; Neuschwanstein/Lager Peter; repatriated 13.XI.1945/19.IX.1946; restituted. PC 2005). Frames: Louis XV swept frames with shell corners and centres, bead and rais-de-cœur sight edge; Madame's possibly original, close mounted, Monsieur's a copy, mounted with a slip; visible in 1940 ERR photographs. Exh.: Paris 1908a, no. 57/53, inconnus, pl. 45/41, as Courcy; New York 1979a; London 1983; La Tour 2004a, no. 24/25 repr. clr., all as of ??Jacques-Louis-François Roussel, marquis de Courcy, & son épouse, née Anne-Charlotte Maillet de Batilly (c.1700–); New York 2005a, no. 74, identified. Lit.: Fourcaud 1908, p. 224, as of Mme Huet, Salon de 1753; Brière & al. 1908, p. 231 n.r.; B&W 454/455, fig. 46/45; Leroy 1940, p. 55 repr.; Debrie & Salmon 2000, p. 160, ill. 76/77; Salmon 2024, fig. 192/193 = fig. 246/247 Φσ



J.46.282 ↘



J.46.2821 ↘

LARGER IMAGE / LARGER IMAGE

Photoa courtesy owner

J.46.2825 ~cop. (*M. Roussel*), cr. clr/ppr, 14x10.9 (London, Sotheby's, 5.VII.2000, Lot 340 repr., circle of Portail; New York, Christie's, 25.I.2005, Lot 122 repr., as by Jacques-André Portail, est. $2–3000. Paris, de Maigret, 27.III.2009, Lot 103 repr., as by Portail, est. €1500–2000, €1500). Lit.: Debrie & Salmon 2000, p. 169, n. 39; New York 2005a, p. 203 repr. Φκσ

J.46.2825

Photo courtesy Sotheby's



J.46.2826 ~cop. Jean-Jacques Prévost (*M. Roussel*, dans une nature morte), crayon, sd 1766 (Gavelle de Roany 1954). Lit.: *Revue de l'histoire de Versailles et de Seine-et-Oise*, 1954, repr.; New York 2005a, p. 203, fig. 7a; Gabriela Lamy, "Les Prévost, peintres de fleurs", *Bulletin du Centre de recherche du château de Versailles* [online], 2017, fig. 2

J.46.2828 ~version (*Mme Roussel*) (desc. PC 1954). Lit.: Fleury & Brière 1954; Debrie & Salmon 2000, p. 169, n. 40

J.46.2829 ~étude du visage (*Mme Roussel*), préparation, pstl/ppr br., 31x22, c.1738 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 68 [inv. 1849, no. 42]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Maubeuge 1917, no. 61; La Tour 1930, no. 31; La Tour 2004a, no. 26 repr. clr. Lit.: Lapauze 1899, no. 42 repr.; Fleury 1904, no. 42; Erhard 1917, no. 74 repr.; B&W 456, fig. 45; Fleury & Brière 1932, no. 9; Fleury & Brière 1954, no. 9, as of Mme, née Maillet de Batilly; Debrie 1991, p. 169; Debrie & Salmon 2000, p. 169, n. 40, ill. 163; Salmon 2004c, p. 4 repr., still as of Maillet de Batilly; New York 2005a, p. 204 repr., identified as of Anne-Marie Mareschal de Bièvre; Salmon 2024, fig. 248 Φσ



J.46.2829 ↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.28292 ~cop. XXe, pstl, 41x34 (Lorraine, lieu secret, Alexandre Landre, 10.IX.2021, Lot 536 repr., with Inconnue 5 dite Pompadour, anon., est. €80–120) φκν

M. de ROZEVILLE (Louvre inv. RF 29662) [v. Lefèvre, s.v. Fossart, J.47.1124]
Mme de ROZEVILLE, née Collignon de Freneuse (Louvre inv. RF 29661) [v. Lefèvre, s.v. Fossart, J.47.1125]

Mme de Rumilly c.1750

Maurice Tourneux noted, among the numerous La Tour préparations which Jacques Doucet had collected, that one only carried an indication of the subject's identity on the back, in this case "Marquise de Rumilly", "mais je confesse n'en pas savoir plus sur son compte …". According to Roger-Milès, the marquise de Rumilly descended from Béraud, argentier de la princesse de La Roche-sur-Yonne at the beginning of the 17th century under the name of Rumilly. He assumes she was the mother of the "sieur de Rumilly" (whom he found in the index of the *Gazette de France*, without linking the genealogies), lieutenant au régiment de Poitou, wounded and taken prisoner at Grebenstein 24.VI.1762. This account garbles d'Hozier's genealogy of the Béraud de Courville family: the argentier was Joachim de Rumilly, whose daughter Antoinette married, in 1602, Léonard Béraud, but the Rumilly name was not borne by them in La Tour's day. Similarly the La Forest de Divonne family, who were comtes de Rumilly, do not seem to have used the title at the relevant period.

The Doucet catalogue tentatively suggested that the sitter might have been Françoise-Louise-Claude d'Auvillé (c.1735–a.1782), who, in 1757, married Étienne-Charles-Julien Gaultier de Rumilly (1725–1799), secrétaire du roi, directeur des fermes générales de France, rue Charlot. However the dating is unhelpful: the hairstyle and technique are more consistent with 1740–50.

More promising is Anne-Elisabeth Brion who appeared in 1721 (registres de tutelles, AN 4347) as the widow of François Bourdelin, sieur de Rumilly (1668–1717), gentilhomme ordinaire du roi (uncle of Henri François Bourdelin, régent de la Faculté de médecine de Paris and médecin de Mesdames Sophie and Victoire). Her son (who may well have been the soldier wounded at Grebenstein) was Albert-François Bourdelin de Rumilly (1715–1781), chevalier de Saint-Louis, mestre de camp de cavalerie, officier des grenadiers à cheval et introducteur des ambassadeurs du comte de Provence, who did not marry until 1772 (Marie-Anne-Guillemain Duval: she was the Dame de Rhumilly whose "Liquidation et partage des biens", Versailles 19.I.–9.II.1790, was among the papers of her step-daughter Louise-Marie Thècle Le Roy de Rocquemont (1763–1815). Anne-Elisabeth Brion's dates are not known, but she could easily pass as a sitter of 45 in 1740.

The name given in the 1850 sale, as of the marquise de Rumigny, was presumably a misreading (unless that label was correct and the one reported in 1904 a faulty transcription); but she would have been Marie-Marguerite de Revelois (–1753), daughter of Jean-Baptiste de Revelois, seigneur de Buire, chevalier, conseiller du roi au bureau des finances d'Amiens, who married, by contract of 14.I.1736, Louis-François-Élisabeth de Gueulluy, sgr de Rumigny (1715–p.1761), capitaine au régiment du roi. However the fief of Rumigny was not raised to a marquisate until the restoration.

It should be noted that the pastel was published as "de Rumilly" from as early as 1904, before an oil portrait by Nattier said to be of the marquise de Rumilly was auctioned (*ex* Galitzin; London, Christie's, 12.XII.1908, Lot 41 n.r.). No doubt a copy, a "comtesse de Rumilly" J.46.28345 appeared in a Vienna sale in 1906.

Another possibility is "de Romilly", a seigneurie in the Legendre family used by the marquis de Berville (*q.v.*).

J.46.2834 La marquise de RUMILLY, préparation, 32x24, inscr. *verso* "Mme la Marq. de Rumilly par Latour" ([Ernest] Claret, architecte; Paris, rue des Jeûneurs, Bonnefons de Lavialle, Laneuville, 16–19.XII.1850, Lot 157 n.r., as of marquise de Rumigny. Jacques Doucet, Paris, 1904; valuation, c.1910, p. 5, ₤11,000; Paris, Georges Petit, 5–8.VI.1912, Lot 81 repr., ₤43,100; Isaac Founès, antiquaire; baron Maurice de Rothschild 1928; seized ERR, c.1940, inv. BoR90; German Embassy, Paris; Jeu de Paume; Munich CCP, Mü-Nr 761/12; restituted 19.IX.1946; baron Maurice de Rothschild 1947). Exh.: Paris 1908a, no. 39, pl. 29. Lit.: Tourneux 1904b, p. 11 repr.; Dacier 1912, repr.; Dacier 1912b, p. 321 repr.; B&W 457, fig. 151; *Répertoire des biens spoliés*, item 199, OBIP no. 33.041 n.r. Φδν



J.46.2834↘
LARGER IMAGE

J.46.28345 ~cop., pstl (Vienna, Dorotheum, 18–20.IV.1906, Lot 327 n.r., as "Anonym. Comtesse de Rumilly de Quentin de la bourg. Gerahmtes Pastell, un 1740", Kr200) [new identification, ?]

J.46.2835 ~cop., pstl, 34x24.5 (Montauroux, Pays de Fayence Enchères, 24.XI.2018, Lot 67 *bis* repr., est. €60–80) φκ

Mme de SABRAN, pstl (Foäche 1884) [v. Van Loo, J.746.137]

Said Efendi 1742

Yirmisekiz Mehmed **SAID** Paşa (c.1697–1761), fils de Mehmed Çelebi, ambassadeur turc à Paris, 1741–42. There are a bewildering multiplicity of forms for the name of the Ottoman ambassador Mehmed Said Efendi, who led a mission to France in 1741–42, among them Saïd Pache, Beglierbey de Roumely etc.

Ottoman embassies to Europe gained momentum after peace was declared with the Habsburg empire in 1718. Embassies to France occurred in 1721 and in 1742. The first was instigated by Jean-Louis, marquis de Bonnac, the French ambassador to Constantinople (Aved's portrait of him has been confused with his son); it was led by Yirmisekiz Mehmed Çelebi Efendi, and was well received, not least because of the ambassador's good manners. Charles Parrocel painted his arrival in the Tuileries, exhibited in the 1727 salon, followed by Gobelins tapestries. He was accompanied as secretary by his son Yirmisekiz Mehmed Said Paşa, or Mehmed Said Efendi, and it was he that returned 21 years later as ambassador, with a retinue of 183 people, to much publicity and a reception by Louis XV in the Galeries des Glaces at Versailles on 10.I.1742, this time commemorated by Cochin (Williams 2014, pp. 42ff).

A month before the Versailles reception, for his entry into Paris, Said Efendi had been installed in the house of Titon du Tillet, in the faubourg Saint-Antoine. Titon du Tillet, his friend the poet Jean-Baptiste Rousseau, and the comte de Bonneval (the marquise de Bonnac's brother-in-law) were no doubt involved in advising the ambassador on the choice of portraitists; Said Efendi seems to have been much interested in this aspect of his embassy. All three had been painted by Aved, whose full-length portrait (now in Versailles) was painted in 1742 (Wildenstein 1922, no. 92, pp. 60–63). It shows the ambassador in the same outfit as at his presentation in Versailles and accompanied by the familiar paraphernalia of the portrait d'apparat. The picture was exhibited in the salon de 1742, to praise by abbé Desfontaines. Said Efendi also turned to the miniaturist Massé and to Chardin.

La Tour (whose overlap with Aved's clientèle went back at least to Richer de La Morlière J.46.2717) too was called to portray the ambassador, as reported in the *Mercure de France*, 1742, p. 986:

> Il souhaita que M. de la Tour, dont il connoissoit déja le mérite & la réputation, fit son Portrait en Pastel, & il eût pour cela toute la complaisance & la patience possibles, sans oublier beaucoup de politesse, & bien des égards pour un si habile Artiste, qu'on peut assûrer avoir fait un vrai chef-d'œuvre dans ce Portrait. On vient de tous côtés l'admirer dans l'Apartement de l'Ambassadeur, & plusieurs Poëtes ont déja travaillé dessus.

Several other publications appeared, notably a 16 page pamphlet devoted to a description of the Aved, but which started with this passage (repeated by other commentators):

> Avant de parler du portrait de ce Ministre peint par M. *Aved*, il fait remarquer que celui qui l'a peint le premier, est M. *de la Tour,* « si fameux dans un genre, où les crayons le disputent aux pinceaux, dont ils sçavent se passer, & qui dans les tableaux qu'il nous a donnés, ne nous laisse d'autre appréhension, que celle de voir la gloire de l'Auteur durer plus long-tems que ses ouvrages, qui devroient durer toujours. » La gloire d'un Peintre, est de pouvoir dire, *immortalitati pingo*. Le pastel, quoique *périssable*, peut toujours procurer cette immortalité, non à la peinture, mais au Peintre, lorsqu'il excelle, comme M. de la Tour. Il n'est pas certain qu'Apelle & les autres grands Peintres de l'antiquité, ayent peint à l'huile. D'ailleurs la toile, le bois, l'airain, le marbre même, sont toujours *périssables*. Le portrait de SAYD-PACHA, par M. *Aved*, quoique le principal sujet de la Lettre, y occupe peu de place.

Curiously however the La Tour was not shown in the Salon that year or later. If the La Tour inspired an interest in turquerie (this after all was before Liotard's return from the Porte), there is little evidence of it infiltrating any of his own surviving œuvre (beyond the earlier Richer de La Morlière).

J.46.2837 Saïd Mehemet Pacha [Yirmisekiz Mehmed SAID Paşa] (c.1697–1761), fils de Mehmed Çelebi, ambassadeur turc à Paris, 1741–42, pstl (comm. sitter; lost). Lit.: *Mercure de France*, 1742, p. 986; Desfontaines 1742; Pesselier 1742

François-Armand SAIGE (Bordeaux, mAD) [v. Valade, J.74.311]

Saint-Florentin

J.46.2839 Louis Phélypeaux, comte de **SAINT-FLORENTIN**, puis duc de La Vrillière (1705–1777), en buste, le visage de face avec chevelure poudrée, vêtu d'un habit gris à brandebourgs d'or, son tricorne passé sous le bras gauche, pstl (D. de B…, Paris, Drouot, Delestre, 10.II.1891, Lot 25 n.r.; Paris, Drouot, Delestre, 5.XII.1892, Lot 75 n.r.). Lit.: B&W 459, ?La Tour
?=*Louis Phélypeaux, comte de SAINT-FLORENTIN (Prosper de Baudicour; M. André Monnier 1927). Exh.: Paris 1927a, no. 146, pl. 125 [different colour coat; v. Frédou, J.327.175]*

J.46.28395 SAINT-FLORENTIN, de ¾, en habit bleu, pattes d'or, jabot de dentelle, vers 40 ans, pnt., inscr. *verso* "Le comte de Saint-Florentin peint par La Tour" (PC 1919). Lit.: E. R.-F., *Intermédiaire des chercheurs et curieux*, 10.XI.1919, col. 217f [?attr.]

Mlle de SAINTE-HERMINE (comte de Barde 1864). Exh.: Périgueux 1864, no. 484. Lit.: B&W 460, ?attr. [v. H. Drouais, J.282.134]

Saint-Léger, v. Boëte

Charles-Irénée Castel, abbé de SAINT-PIERRE (1658–1743), de l'Académie française, auteur, pnt. de François de Troy
~grav.: Raphaël-Urbain Massard XIXe [BM; ??], as a/r Delatour

Le comte de SAINT-SERNIN, v. Éc. fr.

Marie Sallé 1741

Marie **SALLÉ** (1707–1756), danseuse à l'Académie royale de musique. The daughter of an acrobat, she made her debut in London (at John Rich's theatre) with her brother aged 9, and in Paris two years later at the Foire Saint-Laurent. Taught by Françoise Prévost, she appeared at the Paris Opéra from 1727. Her great rival was la Camargo (*q.v.*); her dramatic sensitivity and daring costumes distinguished her.

She collaborated with Rameau, and she created an original Pygmalion, 1734, pioneering the ballet d'action. Frequent rows with the Opéra led to her withdrawal from the stage in 1741, although she made several later appearances, the last at Fontainebleau in 1752. She numbered among her friends Noverre, Handel, Voltaire and Garrick; Voltaire, Pope and Gay wrote poems about her. (It is unclear which "portrait de Mademoiselle Sallé" is referred to in Voltaire's "De tous les cœurs…", *poésies mêlées*, XVI, but in 1733 Mlle Sallé was the object of Voltaire's friend Nicolas-Claude Thieriot's affections, leading to an epistle by the poet, "Les amours, pleurant votre absence"; Desforges-Maillard's "Les Sentimens avec les Graces…", *Œuvres*, 1759, I, p. 311 refers to the suite of four engravings by Petit after Boucher announced in the *Mercure* in .I.1740.) According to a contemporary report (cited Clermont-Tonnerre 1914, p. 121), the financier Samuel Bernard "mettait [cent louis] dans la jolie main de Mademoiselle Sallé pour une simple gargouillade de la danseuse à la noce du président Molé" (Bernard's daughter married Molé in 1733). The duc de Luynes mentioned her death, noting that she was reputed to be "fort sage", unusually for the profession; her royal pension was given to Mlles Puvigné (*q.v.*) and Lany.

Among portraits, Lancret's 1732 painting (Schloß Rheinsberg) is best known. Other images include a drawing by Jean Boquet (BnF, of limited value as a likeness); and paintings by Louis Tocqué (Doria 1929, no. 295; the date is uncertain) and Louis-Michel Van Loo (1737; Tours, mBA). The cleft chin, oval face, pronounced nose etc. are all consistent. Lancret, Tocqué and Van Loo all seems to have given their subject brown eyes; La Tour's seem to be blue. The face in a portrait by Jean-César Fenouil (*q.v.*) known from engravings by Petit and Tinney is so close to the La Tour that it is likely to be derived directly from it, although the fanciful costume has no connection: his copy must have been made c.1740 before his departure for Lyon.

Noverre's description (*Lettres sur les arts imitateurs*…, Paris, 1807, II, p. 103)) noted that she was "remplie de graces et d'expression" and that "exempte d'affèterie, sa physionomie était noble, expressive et spirituelle."

The La Tour pastel showed her instead "habillée comme elle est chez elle" – and contains no reference to her profession. In 1741 she lived in the rue Saint-Honoré, opposite the hôtel de Noailles, in a house belonging to Jean de Boulongne, comte de Nogent, intendant des finances. The pastel hung in the salle de compagnie with four other portraits de famille, all in oil (of her parents, brother and aunt). Although the upholstery of the chair may not be identifiable in the inventaire (one must look for damas vert, according the *Mercure* description of the pastel in 1741; it has now faded to blue), but perhaps her bracelet "garny d'un portrait miniature avec son cercle d'or" is that shown. The bookcase may be a landlord's fitting; a fair number of books do appear in the inventaire. The dress cannot be the "robe et son jupon de taffetas violet", since the *Mercure* confirms it was then "rose"; the "robe et son jupon de linon, double de taffetas couleur de rose" seems too humble; perhaps the outfit La Tour made famous been had been discarded 15 years later.

The La Tour (with the rest of her possessions, by testament of 26.I.1751, AD75 DC 6 239) was bequeathed by the sitter to her "amie", Rebecca Wick, an Englishwoman (naturalised in 1750, having been in Paris for some18 years) who lived with her. (Her parents were Phillip Wick (1671–1754), a clockmaker, and Rebecca Hinde, married in London in 1703; they may well have met in London.) She died in Seine-Saint-Denis, 26.XII.1786. At some stage after that, the pastel was acquired by the miniaturist Daniel Saint, and had a number of other owners (notably docteur Véron and the actresses Mmes Marquet and Denain who owned the Grimod pastels) before being acquired in Paris by Calouste Gulbenkian in 1928. It was deposited with the National Gallery from 1937, and sent to the Manod quarry in Wales in 1943, before eventually reaching Lisbon.

J.46.2842 Marie SALLÉ, pstl/ppr, 81.9x64.3, Salon de 1741, h.c./[no. 119* in MS addition to CD copy], Salon de 1742, no. 128, "habillée comme elle est chez elle" (Lisbon, Museu Calouste Gulbenkian, inv. 24. Le sujet; inv. p.m. 11–19.VIII.1756, AN MC/CXV/615, "en pastel sous glace representant ladite deffunte Dlle Sallé", pour mémoire; legs: son amie, Rebecca Wick (– 1786, fille de Philip Wick, horloger à Londres). Daniel Saint, peintre de miniature; Paris, rue des Jeûneurs, Bonnefons de Lavialle, 4.V.1846, Lot 33, ₣600; Dr Véron, propriétaire du Constitutionnel, directeur de l'Opéra; Paris, Drouot, 17–18.III.1858, Lot 76 n.r., ₣1650; M. de Norzy ou Norsy [agent de change]. Mlle Delphine Marquet; Paris, Drouot, Pillet, 13–15.I.1869, Lot 304 n.r., as *ex* Véron, ₣2520; Mme Denain; Paris, Paris, Georges Petit, 6–7.IV.1893, Lot 36, as *ex* vente Didier [but this refers to 1858 sale in Véron's name], ₣18,000; Mayer; Haro; Baron J. Vitta, Paris, 1907; C. S. Gulbenkian, acqu. 1928; dep.: National Gallery 1937, Manod quarry, 1943). Tech.: the head appears to be on a separate sheet. Frame: in a Louis XV swept frame with flower corners, shell centres. Exh.: Paris 1878, no. 717; Paris 1885a, no. 26 n.r.; Washington 1950, no. 21. Lit.: Anon. 1741a ("fauteuil couvert de Damas vert"; "le tout dans la plus sublime simplicité & la plus grande vérité"); Anon. 1742; Dréolle de Nodon 1856, p. 135; *L'Intermédiaire des chercheurs et curieux*, II, 1865, 453; Émile Dacier, "Les dernières années d'une danseuse du XVIIIe siècle", *Mémoires de la Société de l'histoire de Paris et de l'Île de France,* 1909, pp. 160f, 180; Émile Dacier, *Mlle Sallé d'après des documents inédits*, Paris, 1909, repr. frontispiece; Clermont-Tonnerre 1914, repr. opp. p. 92; B&W 461, fig. 97; *Illustrated London news*, 13.III.1937, p. 433 repr., as on loan to National Gallery; *De Telegraaf,* 6.V.1937, reporting loan to NG; Bury 1971, pl. 56; Debrie & Salmon 2000, p. 184, ill. 101; Wunsch 2022, fig. 3; Salmon 2024, fig. 137 Φσ



J.46.2842 LARGER IMAGE

Photo courtesy Fondaçao Calouste Gulbenkian

J.46.2843 ~cop. (*tête*) Jean-César Fenouil, m/u
J.46.28431 ~~grav.: Gilles Edmé Petit
J.46.28432 ~~grav.: John Tinney

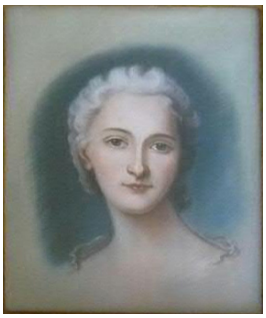
J.46.2845 ?Mlle SALLÉ, préparation, 32x24 (Eudoxe Marcille [?1862]; 1884; desc.: M. C. [Pierre Chévrier], Paris, 1928). Exh.: Paris 1884, no. 444 n.r.; Paris 1885a, no. 10 n.r. Lit.: [?Lacroix 1862b, p. 135 n.r., "jolie femme inconnue"]; B&W 462, fig. 154; Debrie & Salmon 2000, p. 216, n. 236 ?identification; Ratouis de Limay 1946, pl. XVI/23, as of La Duthé (B&W 132, fig. 155); Bury 1971, pl. 36; Salmon 2024, fig. 138 [?=J.46.16375] Φαδν

J.46.2845



J.46.2847 ~cop., pstl, 64x52 (Lons-le-Saunier, Brigitte Fenaux, Jura Enchères, 25.VII.2011, anon., inconnue) φκν

J.46.2847



Mlle de Sancerre

J.46.2848 [?]Mlle de **SANCERRE**, pstl (Jules Etex; vente à cause de départ; Paris, Drouot, Escribe, 17.III.1860, Lot 18 n.r.)

SANDRIER, & pendant: épouse, née Andrée-Claude Mensirier (desc.; 7.II.1907, Lot 63 repr.; Gombault). Lit.: B&W 464/463, ?attr. [v. Vivien, J.77.304, J.77.306]

Les Sassenage c.1748

Charles-François, marquis de **SASSENAGE** (1704–1762), chev. Saint-Esprit 1749, menin du dauphin 1745, honneurs de la cour 1746. The last in a long line of noblesse de l'épée (he was noble of the 21st degree), the marquis de Sassenage was commissioned as mestre de camp of a cavalry regiment with his name in 1722 (in 1740 he gave the regiment to his son-in-law, the comte de Maugiron), and promoted to brigadier des armées in 1734. In 1718 he had married his first cousin Marie-Françoise-Camille de Sassenage (1704–1786): there were seven daughters (two of whom confusingly bore their mother's exact forenames, according to Wœlmont), but no male heir.

The pastel of the "comte de Sassenage" commissioned by the Bâtiments du roi c.1747 and exhibited in 1748 is surely that of the dauphin's tutor. The duc de Luynes, Sassenage's nephew, was careful to describe (15.II.1743) Charles-François as marquis, and his father as comte, de Sassenage, a usage it is surprising for the Bâtiments accounts to have ignored; but René-Ismadon had died in 1730.

Exactly two years later (15.II.1745) the duc de Luynes recorded the announcement of the eight menins of the dauphin, among them M. de Sassenage. The dauphin was accompanied by M. de Montaigu, subject of the second J.46.2388 of the three pastels La Tour was commissioned to make. On 4.II.1745 Luynes noted that the dauphine was attended by Montaigu and Sassenage (the rule was that four of the menins must be with the prince at all times). On 17.VI.1745 Luynes informed us in detail of the dauphin's conversations with the third La Tour subject, the duc d'Ayen, "intime ami de M. de la Vauguyon, menin de M. le Dauphin" and the army officer whose wit he liked best (even though they were too free for M. de Montaigu's taste).

Sassenage was given the Saint-Esprit in 1749 (reçu 25.V.1749), having been made chevalier d'honneur to the dauphine the month before; he ceded this role to his other son-in-law, the marquis de Bérenger, in 1755.

It is less certain if J.46.2851 is the same as the pastel J.46.2852 in the Cognacq-Jay, formerly thought to be his son-in-law. The provenance confirms that it is of a member of this family, but the pastel resembles neither Raymond-Pierre, marquis de Bérenger, comte du Gua (1732–1806) nor his father Pierre Bérenger, comte de Charmes et du Gua (1691–1751) (portraits of both are in the château de Sassenage, the latter by Jean-Baptiste Lefèvre in a style close to Aved), but the dates do not work well for either.

Sassenage (of whom no other portrait is known for comparison) only received the Saint-Esprit in 1749, and the pastel does not appear to have been reworked after the salon. Perhaps the best solution is that proposed by Brunel: an autograph repetition of the 1748 salon exhibit made after the award of the cordon bleu.

However the apparent youth of the sitter and the shorter wig leave some doubt about the identification.

J.46.2851 Le comte de SASSENAGE [Charles-François, marquis de Sassenage (1694/1704–1762)], pstl, 83.7x51.3, Salon de 1748, no. 84, "le comte de Sassenage" (comm. royale 1744–47, 1500 livres). Lit.: Engerand 1900; B&W 465, fig. 21, repr. Cognacq-Jay portrait, as comte de Sassenage

J.46.2852 ?Charles-François, comte, dit marquis de SASSENAGE (1704–1762), chevalier du Saint-Esprit 1749/??Raymond-Pierre, marquis de Bérenger, comte du Gua (1732–1806), pstl/ppr, 60x42, p.1749 (Paris, musée Cognacq-Jay, inv. J.122/B.118. ; ?la marquise de Bérenger, née Marie-Françoise-Camille de Sassenage, inv. p.m., 1787, art. 158, "sept tableaux de famille en cadres corés avec leurs glaces"; desc.: Pierre-Luc-Raymond, marquis de Bérenger, 1913; acqu. Fr70,000 Édouard Jonas, pour Ernest Cognacq; legs: Ville de Paris 1928). Exh.: Paris 1925b; Paris 2004b, no. 4 repr. clr; Paris 2023b. Lit.: Feuillet 1925, p. 68; B&W 465, fig. 21, repr., as comte de Sassenage; Maricheau-Beaupré 1929, p. 142; Ricci 1929, no. 122; Jonas 1930, no. 122; Leroy 1940, p. 51 repr.; Burollet 1980, no. 148, ≠1748 Salon exhibit; Brunel 2004b, p. 57 repr.; Burollet 2008, no. 52 repr.; Perronneau 2017, fig. 13; Jeffares 2023b; Salmon 2024, fig. 234 φδσ



J.46.2852 N LARGER IMAGE

J.46.2854 ~cop., pstl, 1913 (Sassenage, château. Comm. Édouard Jonas pour M. de Bérenger). Frame: narrow Louis XVI frame, plain moulding, with bead sight edge Φκδ



J.46.2854
Photo courtesy collection château de Sassenage

Marie-Françoise-Casimire, marquise de SASSENAGE (Cognacq-Jay 119). Lit.: Burollet 1980, no. 192 repr. [This and a number of copies do not appear to relate to La Tour at all; v. Éc. fr., J.9.2709]

Les Savalette 1748

The SAVALETTE family of financiers represented new money: Charles Savalette de Magnanville, avocat au parlement, directeur de la Cie des Indes and a fermier général, was the grandson of a marchand vinaigrier famous for his mustard; his father was a notary, and they were connected with families such as the Laleu and Grimod. They epitomised La Tour's clientele in the mid-century, so it is unsurprising that among the group of 18 portraits he exhibited in 1748 were those of several members of the family, albeit unnamed in the livret. Baillet de Saint-Julien mentioned "MM. Savalette pere & fils". The former would reappear much later at the Salon de la Correspondance 1780, where the comment about "l'Artiste a le cœur grand à l'égal de son génie" hints at his philanthropy. Savalette fils, as garde du trésor royal, was involved in the financial documents establishing the École gratuite (*v.* 28.VI.1782).

Unfortunately both male Savalette pastels are lost. But the salon de 1748 also included some inconnues, and in Paris 1927a it was suggested that a pastel said to have belonged to a Mme Savalette de Lange might be of one of her ancestors, and might have been one of the 1748 inconnues. The basis for the claim is a little confused (and even if correctly identified and dated, it is rather a leap to assume that it was in the 1748 salon): Henriot 1925 gave the name of the sitter as "Mme Savalette de Lange", while two years later this was given instead as the name of the owner (was the name on an old label?). The subsequent literature has (based on age, assumed date etc.) proposed to identify the sitter as Savalette fils's wife, Marie-Émilie Joly de Choin (1726–1776), but have omitted to point out that it was she, as Demoiselle de Langes, that brought the baronnie de Langes into the Savalette family.

The daughter of a grand bailli de Bresse, she married Charles Savalette de Magnanville in 1744. At her baptism (Bourg-en-Bresse, Notre Dame, 2.IX.1726), her marraine (by proxy) was her aunt, also Marie-Émilie Joly de Choin: some sources confuse her with her own aunt, Françoise-Émilie Joly de Choin (1659–1732), who secretly married Louis le Grand Dauphin in 1695 – an indication of the very different social backgrounds of the Savalette and Joly families. Mme Savalette's three daughters all made good marriages into military nobility: the youngest, Louise-Sophie, married Voltaire's petit-neveu Dompierre d'Hornoy.

The pastel is in a fine giltwood frame with a fronton bearing arms, but they do not seem to correspond to those of either family, and it is likely to be a later addition. However confirmation that the pastel found in 1927 related to this branch of the family is found in a curious version of the portrait known only from an old photograph taken at Hornoy-le-Bourg. Presumably in oil (since it is attributed to Nattier in Base Mémoire), that work enlarges the image cleverly, adding a landscape background as well as a second hand similar to that of the président de Rieux, but holding something so that it is not a direct copy. Without a better image it is impossible to decide its status – whether as pastiche, or copy of a second, larger pastel by La Tour himself.

Marie-Émilie's son, Charles-Pierre-Paul Savalette de Lange (1746–1797), was a philanthropist and friend of Mirabeau. He founded the masonic lodge *L'Humanité* at Saint-Quentin, of which La Tour was a member (*v.* DOCUMENTS, 3.VI.1779). He ran into financial difficulties as a result of lending several millions to the comte d'Artois just before his emigration. Some confusion over the family succession may be gleaned from the court case *Créanciers Savallete – C. d'Hornoy* in the Tribunal d'appel, 14 floréal an XI: Mme de Savalette (Marie-Émilie's mother-in-law) died having left 100,000 livres to her granddaughter, dame d'Hornoy. Her son, Savalette de Magnanville, claimed the estate which, after his death, fell to Savalette de Lange who kept it for himself (but lost the case).

Savalette de Lange had an illegitimate child, Henriette-Jenny, Mlle Savalette de Lange (–1858), the celebrated hermaphrodite.

J.46.2858 Mme SAVALETTE DE LANGE, née Marie-Emilie Joly de Choin, Dame de Lange (1726–1776), pstl/ppr bl./toile, 58.4x48.3, ?Salon de 1748, no. ?88/?89 *bis* (Mme Savalette de Lange. Desc.: [Antoine] Desboeufs [(1793–1862), graveur statuaire, ∞ Louise-Louy Savalette, petite-fille du sujet] 1848. David David-Weill 1927; London, Sotheby's, 10.VI.1959, Lot 100 repr., adv. *Burlington magazine*, CI/674, .V.1959, p. vii repr., £8500; Paul Wallraf; PC 2004). Tech.: paper pasted onto canvas at angle, with chain lines rotated 3° clockwise. Exh.: Paris 1848, no. 85, as Mme Savalette de Magnanville; Paris 1927a, no. 46, pl. XXXVI-52; New York 1938, no. 6; La Tour 2004a, no. 41 repr. clr. Lit.: Thoré 1848, "De Latour, il y a un excellent pastel, le Portrait de Mme Savalette de Magnanville, en robe de soie rose. Ce pastel est bien conservé..."; Henriot 1925, p. 10 n.r., as of Mme Savalette de Lange; Henriot 1927, p. 167, II, p. 43f, repr.; Ratouis de Limay 1927, p. 329 n.r.; Leroy 1933, pl. VI; B&W 468, fig. 68; Laing 2005, repr.; Salmon 2024, fig. 244b Φσ



J.46.2858 ⇲
LARGER IMAGE

J.46.28585 ~cop., with second hand, landscape background, pnt. ([?desc.: sitter's daughter, Louise-Sophie Savalette, dame de Magnanville ∞ Alexis-Marie-François-de-Paule de Dompierre, sgr d'Hornoy;] Hornoy-le-Bourg, as Mme de Salvaletti [sic] by Nattier). [?Exh.: Amiens 1886, no. 1508, as marquise de Lavalette by Nattier, app. à Mme Dompierre d'Hornoy, à Hornoy.] Lit.: Base mémoire, photograph by Philippe des Forts (1865–1940) [noted Ólafur Þorvaldsson 2013]

J.46.285851 ~~2nd cop., exact repetition of J.46.28585, pnt. 81.5x66 (famille Rothschild; New York, Christi'e, 13.X.2023, Lot 417 repr., as by Valade, with pseudopendant, ?M. & Mme Savalette de Magnanville)

J.46.2859 ~cop., pstl, 59.2x48.5 (Rennes Enchères, 25.IX.2017, Lot 80 repr., éc. fr., inconnue, est. €2000–2500, €2300) φκν



J.46.2859

J.46.2861 Charles SAVALETTE DE MAGNANVILLE (1683–1756), fermier général, père de M. de Savalette, garde du Trésor royal 1749, pstl, 58.2x48.7, Salon de 1748, no. 85; Salon de la Correspondance, 1780. Lit.: B&W 466

J.46.2862 Charles-Pierre SAVALETTE DE MAGNANVILLE (1713–1797), maître des requêtes, garde du Trésor royal 1756, pstl, Salon de 1748, no. 86 (Savalette, fils). Lit.: B&W 467

J.46.28625 ~?cop., pnt., 81.5x66 (famille Rothschild; New York, Christi'e, 13.X.2023, Lot 417 repr., as by Valade, with pseudopendant, ?M. & Mme Savalette de Magnanville). Lit.: Salmon 2024, fig. 244a, as a/r La Tour [?]

Le maréchal de Saxe 1747–48

Hermann Moritz Graf von Sachsen, dit **comte de SAXE** (1696–1750), chev. Orla Bialego, maréchal de France. The maréchal de Saxe was an illegitimate son of Friedrich August I. (1670–1733), Kurfürst von Sachsen, and, as August II., König von Polen, known as August der Starke – who among other things founded an academy of art in Dresden in 1697, of which Louis de Silvestre was director from 1726. The maréchal's mother was Marie Aurore Gräfin von Königsmarck (1662–1728), and his legitimate half-siblings included Friedrich August II. (1696–1763) (August III. von Polen), well known for his obsession with Rosalba Carriera: among his children – the maréchal's nephews and nieces – La Tour would make portraits of Marie-Josèphe, Marie-Christine, Clemens Wenzeslaus and Xavier (*qq.v.*). Maurice de Saxe's role in his half-sister's marriage to the Dauphin was of course crucial to La Tour's career.

At the age of 17, Maurice de Saxe was married against his will to Johanna Gräfin von Leoben (1699–1747), but the marriage was dissolved in 1721. Although he never remarried, Maurice de Saxe had a number of celebrated liaisons, among them with the actresses Adrienne Lecouvreur and two La Tour sitters, Mlles Dangeville J.46.1595 and Favart J.46.1758 (*qq.v.*); with the highest levels of aristocracy (the princesse de Conti and the duchesse de Bouillon); and with Marie Rainteau de Verrières (1730–1775), by whom he had his only surviving child, Marie-Aurore de Saxe (1748–1821) who was the grandmother of the novelist George Sand (Verrières was also associated with Marmontel, *q.v.*).

Maurice de Saxe's military career began at the age of 12, fighting against France at Lille. He fought for Peter the Great against the Swedes, in Hungary against the Turks, and in the Polish civil war. In 1720, with his father's approval, he entered the French service, the Regent appointing him as maréchal de camp. An attempt to be appointed duc de Courland was unsuccessful, but the War of the Polish Succession provided him with an opportunity to serve France rather than his half-brother. His success at the siege of Philippsbourg led to his promotion to lieutenant général in 1734. The War of the Austrian Succession offered further opportunities, serving with Berwick, Belle-Isle and Broglie: he was appointed maréchal de France in 1744. His victory at Fontenoy (1745) against Cumberland with a superior force was considered a tactical masterpiece, all the more so because he conducted the battle in great pain. Victories at Raucoux (1746) and Lawfeld (1747) followed. In 1747 he was made maréchal général, a grade previously awarded only to Lesdiguières, Turenne and Villars. The Treaty of Aix-la-Chapelle (1748) ceded much of the territory he had won for France; the maréchal retired to Chambord, where he died two years later having refused a fauteuil at the Académie française.

Maurice de Saxe is reputed to have said that he wanted to be buried in quicklime, so as to obliterate any object of veneration. It is hard to know what he thought of his portraits, but perhaps his attitude explains why neither of the La Tour pastels seems to appear in his (rather lengthy) inventaire après décès (AN MC/XXXI/145, 19.XII.1750 & seq.) – although he did own, among a great many paintings, "une tableau portrait de femme en pastelle sous glace dans sa bordure de bois sculpté", valued at 120 livres together with 32 prints after Wouwermans (f° 79v). Nevertheless as a national hero, the maréchal was the subject of a rich iconography in various media: apart from the mausoleum in Strasbourg by Pigalle (who won in competition against Guillaume II Coustou, with the support of Mme de Pompadour), Lemoyne exhibited a terracotta bust in 1747 (Réau 1927, no. 75); there were posthumous sculptures by Cartellier, Fontenoy, Mouchy; portraits in oil by Rigaud (1740: James-Sarazin P.1515, version in Chambord; grav. J. G. Wille 1745), Nattier (Dresden, 1720), Coypel (Berlin, c.1735) and Müller; and pastels by Liotard and anonymous French and Polish schools, in addition to the La Tour pastels.

A description given by the comte d'Espagnac is widely quoted (e.g. Gustave Eyriès & al., *Les Châteaux historiques de la France*, 1879, II, p. 258):

> Le maréchal de Saxe était fort grand. Il avait des yeux bleus largement ouverts, le nez bien fait, le regard noble, et tout cela adoucissait un peu la rudesse de son air, de son teint basané et de ses énormes sourcils.

George Sand (*Histoire de ma vie*, 1879) described the version that descended in her family (*v.* FLORILEGIUM).

The two La Tour images date from 1747 and 1748. Both primary versions (in the Louvre and in Dresden) are among the artist's masterpieces; they spawned many copies, some contemporary, including those presented by the maréchal to his friends. Both show the maréchal in the prime of life – indeed mysteriously younger than the earlier iconography: was he working from studies taken much earlier, or was La Tour guilty of flattery? As Weber 1863 commented of the Dresden pastel,

Das dritte Portrait, ebenfalls in Pastell ausgeführt, von La Tour, ist ein außerordentlich ansprechendes Bild. Wir sehn Moritz mit eignem, leicht gepudertem Haar, in einem bequemen rothen Hausrock gekleidet: in den milden, freundlichen Zügen prägt sich ein von Herzen kommendes Wohlwollen so hervor tretend aus, daß man, wüßte man nicht, wen das Bild wie dergibt, am wenigsten meinen sollte, es stelle einen Feldherrn dar, der so viel blutige Kämpfe gefochten. Das Bild mag etwa in seinem 40. Lebensjahre gemalt sein und so zeigt sein Antlitz noch nicht die Spuren des Verfalls, welcher in seinen letzten Jahren Folge seiner Krankheit war und den die Pompadour mit den Worten schilderte: "dans les dernières années de sa vie, c'étoit un cadavre ambulant, dont il ne restoit plus rien, que le nom."

Weber was mistaken: the Dresden pastel was made in 1748 when the sitter was 51. Pompadour's letter (*Lettres... 1753–57*, London, 1772, p. 64f, XLII) was written to the duchesse d'Estrées in 1750 at his death, which she blamed on his debauchery rather than on age or the fatigues of war: he was great in war only. Although Louis XV wanted him to be buried at Saint-Denis, the church refused as he had remained a Protestant – having ignored Löwendal's advice to convert to please the king. Although naturalised as a French subject in 1746, Maurice de Saxe was thus unable to receive the Saint-Esprit, and continued to wear the chivalric order of the Orla Bialego (Łoza 1922 is uncertain of the date of the award, but Sapieha gives it before 1730). (In his posthumous inventory the plaque of the order with a diamond was valued at 45,000 livres: f° 85r.) One might tentatively suggest that the Louvre portrait, which omits the plaque, was intended for French audiences, while the Dresden portrait, with the plaque of a foreign order distinctly visible, was for export only: but this is to underestimate the chivalric knowledge of the salon audience (who would know from which shoulder each order was displayed).

Although Salmon 2018 is undecided, it was surely the Dresden pastel which appeared in the Salon de 1748 alongside Belle-Isle and Löwendal, all three maréchaux de France whose work had just been brought to completion (albeit not to everyone's satisfaction) with the preliminary treaty of Aix-la-Chapelle signed a few months before. The three pastels were evidently intended to hang together. Maurice de Saxe is now in a Dresden frame, and that of Löwendal is unknown, but perhaps they were originally framed as a set.

The Dresden pastel was sent to Dresden in or before 1753 by the marquis de Prohenques, the maréchal's exécuteur testamentaire (appointed in the maréchal's will of 5.III.1746), but the early provenance of the Louvre version is indistinctly understood at present (it is unlikely to be the one in Paris de Montmartel's 1766 inventory, as that was relegated to the tutor's room). It seems likely that the maréchal himself commissioned repetitions of the Louvre version to give to friends in his lifetime (Favart and Verrières): but it does not follow that these were autograph repetitions, and none seems to have the quality of the Louvre or Dresden masterpieces.

There are understandably a vast number of later copies of these famous icons, displayed in public collections and doubtless mandated for teaching purposes. The "préparation" in Saint-Quentin J.46.2869, despite being exhibited in 2004 as original, is surely a pastiche: that the armour (which does not exactly follow the Louvre version) is curiously ineptly drawn, and finished to a far higher degree than normal in a préparation, is a warning (as is the absence of the blue riband), but the explanation is simple: the 1747 head of the maréchal is stuck onto the body of the 1753 marquis de Voyer J.46.3144 in what must be a later pastel probably contrived in Saint-Quentin in the nineteenth century.

J.46.2863 Maurice, comte de SAXE, en armure, pstl, Salon de 1747, no. 111. Lit.: B&W 469; Debrie & Salmon 2000, p. 127

J.46.2864 =?[??]pstl, Salon de 1748, no. 82

J.46.2865 =?pstl/ppr bl./toile/châssis, 60.8x51.4; conservation 2012 (Louvre inv. 27611. Acqu. 1802; Louvre inv. 1815–24, no. 51, Galerie d'Apollon). Tech.: paper mounted on fine wove orange-brown canvas, mounted on strainer with four corner crossbars, mitred in; restored 2012 by Marianne Bervas, Sophie Chavanne, André Le Prat and Valérie Luquet. Frame: now in a standard Louis XV pastel frame, with cabochon back-edge, gadrooned top edge, sanded frieze and leaf sight which it it is tempting to assume must be the *cadre d'origine*. But the 1919 photograph shows it in a different frame – or at least one with an elaborate fronton, similar to the Louvre Lundbergs (it is possible that the fronton was detached, but there is no evidence of its removal, albeit the pastel was hung too high for close inspection); restored 1992, atelier Gicquel. Exh.: Paris 1802, no. 468; Paris 1811, no. 639; Paris 1815, no. 502; Paris 1818, no. 495; Paris 1820, no. 621; Paris 1838–45, no. 1078; La Tour 1930, no. 23; Paris 1946b, no. 107; Paris 1949, no. 28; Paris 1954d, no. 1; Paris 1957a, no. 44; Paris 1963b; La Tour 2004c, no. 5 repr. clr; Paris 2018. Lit.: Reiset 1869, no. 818; MacFall 1909, repr. opp. p. 46; Keim 1911, pl. V; Ratouis de Limay 1925, p. 36f, pl. 34; B&W 471, fig. 44; Bouchot-Saupique 1930, no. 43; Leroy 1940, p. 53 repr.; Charageat 1954, pp. 5, 34 n.10c n.r.; V. & L. Adair 1971, p. 91 repr.; Monnier 1972, no. 65; Debrie 1998 repr.; Debrie & Salmon 2000, p. 127, ill. 54; Yoann Brault & al., *L'École militaire et l'axe Breteuil-Trocadero*, 2002, fig. 14; Méjanès 2002, fig. 12; Méjanès 2004, p. 42 repr.; Kaufmann-Khelifa 2013, p. 27 repr.; Jeffares 2015e, fig. 11; Prat 2017, fig. 394; Salmon 2018, no. 87 repr.; Jeffares 2018g; Jeffares 2018m; Salmon 2024, fig. 362 Φσ



J.46.2865 ↘
Zoomify LARGER IMAGE

J.46.2867 ~cop., pstl/ppr, 58x47, inscr. *verso* dans la main d'A.-P.-C. Favart "répétition du portrait du musée de Paris/Ce portrait fut donné par le Mal à mon grand père à son retour des guerres de Flandres, ou ce dernier l'avait accompagné comme secrétaire particulluer et directeur de son spectacle" ([le sujet; don: ou à Mme Favart, ou à son épouse Charles-Simon Favart (1710–1792), auteur dramatique, secrétaire particulier du maréchal, directeur de son spectacle; son petit-fils, Antoine-Pierre-Charles Favart (1780–1867); Mlle Favart; desc. –1887; Georges Pannier, Paris, 1909, 1934. [not Bessonneau d'Angers]; Paris, Charpentier, 1–2.IV.1954, Lot 12 repr.; Élie de Rothschild 1954, 1962; PC; Paris, Christie's, 3.XI.2015, Lot 58 repr., attr., est. €50–70,000; PC, dep.: château de Chambord 2016). Tech.: paper mounted on light-coloured canvas on strainer with no crossbars. Frame: Louis XV frame with decorated corners but plain straight top rail and back edge; leaf sight. Exh.: Paris 1908a, no. 48, pl. 37; Paris 1927a, no. 44, pl. XXXV-50; Paris 1934a, no. 58; Versailles 2006b, no. 12, all as autograph. Lit.: Lemoisne 1907, p. 19 repr.; Lemoisne 1908, p. 31 repr.; B&W 472, fig. 102; Charageat 1954, pp. 5, 34 n.10b n.r., as autograph; Debrie & Salmon 2000, p. 127; visible in 1962 watercolour by Alexandre Serebriakoff and later photograph of salon vert, 23 Avenue de Marigny, Christie's, London, 4.VII.2019 cat., pp. 22, 42; Salmon 2024, fig. 365, as autograph Φκνσ



J.46.2867
LARGER IMAGE

J.46.2869 ~pastiche, the head of Saxe onto the body of the marquis de Voyer, pstl/ppr, 49x30 paraphe ↙ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 9 [inv. 1849, no. 26]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 13; son testament 20.IX.1806, no. 26; legs 1807. Committed to the 1810 sale but omitted from the consignment by mistake, replaced by a sketch by Carle Vanloo). Tech.: conserved Florence Herrenschmidt 2004: on blue paper mounted on loose sheet of canvas, with pinholes to four corners suggesting never tensioned on a strainer. Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Maubeuge 1917, no. 49; La Tour 1930, no. 22; Copenhagen 1935, no. 272; La Tour 2004a, no. 31 repr. clr. Lit.: Registre des délibérations; Lapauze 1899, no. 26 repr.; Fleury 1904, no. 26; Erhard 1917, no. 40 repr.; B&W 474, fig. 25; Fleury & Brière 1932, no. 51; Le Clerc 1950, as cop.; Charageat 1954, p. 34, n.10 n.r.; Fleury & Brière 1954, no. 50; Bury 1971, pl. III; Debrie 1982, p. 24 repr.; Debrie 1991, pp. 170ff repr.; Debrie & Narbonne 1993, p. 38 repr.; Debrie & Salmon 2000, p. 127, ill. 56; Salmon 2018, p. 174 n.r., as préparation for J.46.2865; Saint-Quentin 2021, p. 24 repr.; Salmon 2024, fig. 363 [??attr.; eyes touched in with bright blue; armour unnecessary in préparation and not placed correctly – copied from marquis de Voyer] Φπνσ



J.46.2869
Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2871 ~cop. ([?]Paris, musée de l'Opéra [not located]. Charles Desmaze; don 1878). Lit.: *Le Charivari*, 26.VIII.1878

J.46.2872 ~cop., pstl, 60.5x49.8 (Paris, musée Carnavalet, inv. D.8330; dep.: musée de la Vie romantique, inv. D.89.48. Le sujet; don: Marie de Verrières; desc.: famille George Sand; don Aurore Lauth-Sand 1923). Exh.: Paris 1977a, n.r.; Paris 1984a; Paris 2023b. Lit.: B&W 473, fig. 23; Charageat 1954, fig. 2; Montgolfier 1982, no. 65 repr.; Debrie & Salmon 2000, p. 127, ill. 55; Sand 1856, p. 33; Christian Gründig, "Französische Lebenswelten in der Residenz…", Heidelberg, 2022, fig, 3; Jeffares 2023b; Salmon 2024, fig. 364, as autograph Φκνσ



J.46.2872
Photo courtesy musée Carnavalet

J.46.2873 ~version, pstl (Stockholm, Nordiska museet, inv. NM.0610251. Don Claes Lagergren 1930) φβ

J.46.2873



J.46.2875 ~version, pstl/ppr, 74x67 (Nohant, inv. NT 0667. Don Aurore Lauth-Sand 1952). Exh.: Chambord 2002, no. 43, repr. p. 60 φκν

J.46.2875



J.46.2877 =?cop. Edmond Tapissier (1861–1943), pstl (Nohant 1954). Lit.: Charageat 1954, p. 34, n.10 n.r.

J.46.2878 ~cop. moderne, pstl (Mme Lauth-Sand, Paris 1954). Lit.: Charageat 1954, p. 34, n.10 n.r.

J.46.28785 ~version (Francois de Chabert (1695–1769), lieutenant general, inv. p.m., anon., with pstl of Belle-Isle) [new attr.]

J.46.2879 ~cop., pstl/ppr, 63.5x52.2 (Royal Collection RCIN 406911. Acqu. a.1878). Frame: in a narrow baguette with ribbon twist ornament and rais-de-cœur sight. Exh.: London 1946b, no. 77, as maréchal de Saxe, n.r. Lit.: Richard Redgrave, *Catalogue of pictures the property of Her Majesty now at Windsor Castle*, .XI.1878, as of Peter the Great; Charageat 1954, pp. 5, 34 n.10d n.r. φκνσ

J.46.2879



J.46.2881 ~cop., pstl, 60x52 ov. (Paris, Comédie-Française, inv. I 0188. Vicomtesse de Janzé; don 1888). Lit.: B&W 475, ?attr. Φκ

J.46.2881
Photo © Collections de la Comédie-Française, Charbonnier



J.46.2884 ~cop. Raphaël Bouquet, pstl, 60.5x50 (Paris, Drouot, Binoche & Giquello, 4.V.2011, Lot 21 repr., est. €1200–1500) φ

J.46.2885 ~cop., pstl, 60x52 (Paris, Drouot, PIASA, 12.IV.2013, Lot 115 repr., est. €1200–1500; Troyes, Boisseau Pomez, 30.XI.2013, Lot 676 repr., est. €1500–1800) φκ

J.46.2886 ~cop., xixe, pstl, 33x25 (Reims, Guizzetti Collet, 10.VII.2016, Lot 309 repr., anon., inconnu) [new attr., identification] φκδν

J.46.2886



J.46.28861 ~cop./pastiche XXe, pstl, 41x32 (Orléans, De Maredsous Solibieda, 6.IV.2019, Lot 38 repr., est. €80–100) φκ

J.46.28862 ~cop., pstl/ppr, 57x46 (Saint-Quentin, Hôtel des ventes, 7.V.2020, Lot 242 repr., attr. Raymond Casez, est. €50–70) φκ

J.46.28863 ~cop., pstl, 65.5x51.5 ov. (Coulommiers, Bouvier, 5.XII.2020, Lot 139 repr., attr., est. €300–400, €3800; PC 2021) φκ

J.46.2887 ~portrait en pied, Couder pnt., 1834 (MV 1086)

J.46.28875 ~cop., Luis Anglada Pinto (1873–1946), pnt., 73x59 ob., s (Haynault, Stalle, 15.X.2018, Lot 66 repr.)

J.46.2888 ~version, pstl. Exh.: Orléans 1895, no. 58 n.r. (one of above?)

J.46.28881 ~cop. XIXe, pnt., 72x59 (Tours, Giraudeau, 22.V.2021, Lot 29 repr.)

J.46.28882 ~cop. Raymond Casez, pstl/ppr, 59.5x47.5 (Compiègne, Acteon, 26.III.2022, Lot 100 repr., anon., est. €100–150) [new attr.] φκν

J.46.28883 ~cop. XXe, pstl/ppr, 64x?32 (Lyon, De Baecque, 29.XI.2022, Lot 971 repr., est. €150–200; Lyon, De Baecque, 27.III.2024, Lot 46 repr., est. €80–120) φπ

J.46.28884 ~cop. Alexandre Fadeev (1916–), pstl, 63x48, sd 2013 (Paris, Lynda Trouvé, 19.III.2024, Lot 180 repr., est. €80–120) φκ

J.46.28885 ~cop. Raymond Casez, pstl/ppr, 40x31, s *verso* (Bayeux, Bailleul & Nentas, 8.VIII.2024, Lot 949 repr., anon., with pendant autoportrait, est. €100–120) [new attr.] φκν

J.46.2889 ~pastiche, in uniform of the Saxe-Volontaires, dragons (a/r Liotard), green (faded to blue) uniform with red facings, crossed straps, pstl/ppr, 74x67 (Nohant, Salon, inv. NT 0131. Don Aurora Lauth-Sand 1952). Exh.: Chambord 2002, no. 12, éc. fr., repr. p. 18. Lit.: *Gazette Drouot*, 27.I.2007, p. 171 repr. [??attr.; Louvre pastel combined with uniform from Liotard] φπν

J.46.2889



J.46.2891 Le maréchal de SAXE, Salon de 1748, no. 82. Lit.: B&W 470

J.46.2892 =?Le maréchal de SAXE au col de fourrure, 59x49, 1748 (Dresden, inv. P164. Sent by Pierre, marquis de Prohenques, exécuteur testamentaire du maréchal de Saxe, to Dresden a. 26.III.1753; acqu. 1753). Frame: in a Dresden style swept frame with asymmetric corners and centres. Exh.: Dresden 2009, no. 43 repr.; Liotard 2018, no. 75 repr. Lit.: Riedel & Wenzel 1765, p. 243; Hübner 1856, no. 1951; Karl von Weber, *Moritz, Graf con Sachsen*…, Leipzig, 1863, p. 284 ("ein außerordentlich ansprechendes Bild"); B&W 478, fig. 41; Posse 1929, no. P164 repr.; Золотов 1960, pl. 13; Золотов 1968, repr. p. 87; Bury 1971, pl 12; Marx 1992, p. 437; Debrie & Salmon 2000, p. 130, ill. 57; Dijon 2001, p. 19; Paris 2005b, p. 104 repr.; Marx 2005, I, p. 672, II, p. 623, no. 2276; Laine & Brown 2006, pl. 12; Henning & Marx 2007, pp. 117ff repr.; Lisiewski 2010, fig. 67; Salmon 2024, fig. 368 Φσ



J.46.2892 ↘ LARGER IMAGE

J.46.2894 ~cop., pstl/pchm, 59x48, 1746–49 (Weimar, SWKK, inv. G61). Lit.: Humbert, Revilliod & Tilanus 1897, no. 60 n.r., as by Liotard; L&R 99, as Liotard; R&L p. 373 n.r. Φκ

J.46.2894

Photo courtesy Stiftung Weimarer Klassik und Kunstsammlungen



J.46.2895 ~cop., min., 3.5x3.0 ov. (Paris, musée de la Vie romantique, inv. D 89.53. Legs Aurore Lauth-Sand 1923)

J.46.2896 ~cop., pnt., 60x49 (Saint-Quentin, inv. LT 118 [inv. 1849, no. 116]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 25; son testament 20.IX.1806, no. 36; legs 1807). Exh.: La Tour 1930, no. 116. Lit.: Fleury 1904, no. 116; Fleury & Brière 1954, no. 100, p. 28 n.r.

J.46.2897 ~?cop., wearing rose, furred coat, cr. clr, 30x25 (F. Kleinberger, acqu. $300, date and source not specified on card; New York, Anderson's Galleries, 18.XI.1932, Lot 76 n.r., $175)

J.46.28975 ~cop., pstl, 64x53 (Vienna, Dorotheum, 21–23.X.1937, Lot 187 n.r., ÖSch.70)

J.46.28977 ~pastiche, with different face., min./ivory, 6.7x5.7 ov., inscr. Quentin La Tour (Munich, Weinmüller, 2–3.VII.1942, Lot 410 repr., as by La Tour, unidentified sitter; Köln, Lempertz, 2–3.VI.1943, Lot 34 repr.) [new identification] φκ

J.46.2898 ~cop., pstl, 35.5x28.5 (Freiherr von Miltitz, Schloß Siebeneichen, Dresden. Stuttgart, Nagel, 25.IX.2003, Lot 1289 repr., est. €3200, €6500; Paris, Christie's, 22.III.2007, Lot 66 repr., est. €4–6000, €9000) φκ

J.46.2898



J.46.2899 ~cop., min., 3.3x2.6 ov. (London, Bonhams, 22.XI.2006, Lot 67 repr., German sch., as of Johann Georg chevalier de Saxe)

J.46.2901 ~cop., pstl, 59.5x49 (Bern, Dobiaschofsky, 14.XI.2008, Lot 324 repr., est. SwFr6000 Bern, Dobiaschofsky, 7.V.2010, Lot 307 repr., est. SwFr4500, b/i) φκ

J.46.2901



J.46.2903 ~cop., pstl/ppr, 62x51 (Vienna, Dorotheum, 16.VI.2009, Lot 141 repr., with pendant Marie-Josèphe, est. €1000–1500) φκ

J.46.2903



J.46.2905 ~cop., pstl, 60x50, in Dresden frame (Bamberg, Schlosser, 15.III.2008, Lot 485 repr., German school, unknown, est. €3000. Biebertal-Rodheim, Kunstversteigerungshaus P. Rothenbücher, 14.XI.2009, Lot 2105 repr., est. €1200) φκ

J.46.2905



J.46.2907 ~cop. Elisabeth Bretschneider, née Freiin von Bodenhausen, pstl, 60x50, Dresden, 1927 (Dresden, Günther, 2.X.2010, Lot 575 repr., est. €900; Dresden, Günther, 25.III.2017, Lot 752 repr., est. €120) φκ

J.46.2908 ~cop. Heinrich Neufang (Saarbrücken 1897 – Munich 1956), pstl, 59x47.5 (Saarbrücken, DAWO, 29.VII.2009, Lot 153 repr., est. €380) φκ

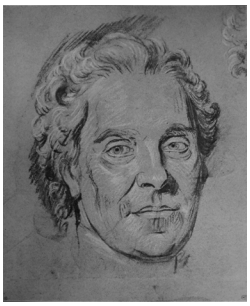
J.46.29081 ~cop., pstl, 62x50, in Dresden frame (Prinz Johann Georg von Sachsen (1869–1938), Freiburg. Wilhelmine Marie Herzogin von Württemberg, Schloss Friedrichshafen; Stuttgart, Siebers, 15–17.XI.2023, Lot 2173 repr., est. €500) φκ

J.46.29081



J.46.2909 ~cop., crayon, pstl noir, rouge, blanc/ppr bl., 32x27 (Dijon, mBA, inv. CA 861. Aimé-Charles, dit Horace His de La Salle). Exh.: Dijon 1860, no. 319; Tokyo 1969, no. 66 repr.; Dijon 1974, no. 75. Lit.: B&W 476, ?attr.; Charageat 1954, p. 34, n.10 n.r.; Debrie & Salmon 2000, p. 141, n. 92; Salmon 2018, p. 174, ?attr.; Salmon 2024, fig. 366, as autograph φκ

J.46.2909

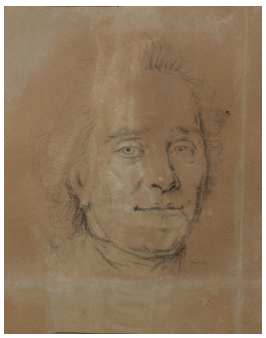


J.46.2911 ~pastiche, with different head, miniature/ivory, 6.7x5.7 ov., inscr. "Quentin la Tour" (Köln, Lempertz, 2.VI.1943, Lot 34 repr.) φπ

J.46.2912 ~?préparation, cr. n./ppr bl., 38x31, inscr. monture "Je tiens cette esquisse du Petitot de nos jours et je puis dire que ses talens répondent à l'honetete de son ame h. Rochefort"/"Premier essai du maréchal de Saxe par La Tour" (Paris, Drouot, Desvouges, 6.V.1909, Lot 67 n.r.). Lit.: B&W 477, ?attr.

J.46.2913 ~=?préparation, pierre noire, pstl/ppr anciennement bleu, 38x30.5, inscr. "Premier essai du maréchal de Saxe par La Tour", stamped "N 68000" ([?Paris, 6.V.1909, Lot 67. Marcel Bernheim.] Paris, Drouot, Delorme, Collin du Bocage, 17.XI.2003, Lot 66 repr., est. €3000–4500, €5000. Paris, Drouot, Delorme, Collin du Bocage, 15.XII.2016, Lot 66 repr., as from 1909 sale, est. €4–7000, b/i). Lit.: *Gazette Drouot*, 7.XI.2003, repr.; La Tour 2004a, p. 136 n.r., ??attr.; Salmon 2024, fig. 367, as cop. [?attr.] φκ

J.46.2913



J.46.29135 Le maréchal de SAXE, tête, charcoal (London, Christie's, 8–9.V.1913, Lot 183, 5 gns; Graves)

J.46.2914 Le maréchal de SAXE, esquisse, crayon (Pierre Lafitte 1922). Exh.: Paris 1922c, no. 209c n.r.

J.46.2915 Le maréchal de SAXE, en buste, pstl (hôtel Mazarin, inv. 23.IX.1766, appartement de M. Richer, précepteur du marquis de Brunoy). Lit.: Dubois-Corneau 1917, p. 237, anon.; La Tour 2004a, p. 154 n.r. [new attr., ?; that this was in the tutor's room suggests it was not the primary version]

J.46.2916 Le maréchal de SAXE, de grandeur naturelle, pstl, 65x54.1 (Louis-Grégoire Véron, receveur général des finances; =?inv. p.m., 7.VII.1780, f.29: tableau, au pastel, sous verre, représentant un chevalier de l'ordre du St Esprit, 9 livres; Paris, Hayot de Longpré, Joullain, 12.XII.1780 & seq., Lot 17, anon., as of Saxe) [new attr., ?]

J.46.2917 Maurice de SAXE, à mi corps, tourné vers la g., le visage de face, souriant, des anneaux aux oreilles, cravate noire autour du cou, cuirasse, grand cordon du Saint-Esprit, manteau de velours rouge [sic] drapé sur l'épaule dr., cop. Mlle du Neuf Germain a/r La Tour, pnt., 63x51 ou 56x43, s ← "fait p^{r} Mlle Duneufgermain" (Stanislaw August, Blachą, a.1808; vendu 28.VIII.1819. Le comte Léon Mniszech 1900; vente p.m., Paris, Georges Petit, Chevallier, 9–11.IV.1902, Lot 50 n.r.). Exh.: Paris 1900. Lit.: Georges Lafenestre, "La peinture ancienne à l'Exposition universelle (1900)", *Le Primitifs à Bruges et à Paris*, Paris, 1904, p. 87 n.r.; Mańkowski 1932, no. 151 n.r.; Réau 1932, no. 151

J.46.2918 Maurice de SAXE, a/r La Tour, pstl, 56x43 (Stanislaw August a.1795). Lit.: Mańkowski 1932, no. 1886 n.r.

J.46.29185 Maurice de SAXE, pstl (Jean-Antoine Houdon, sculpteur; Paris, rue de Richelieu, Fournel, 15.XII.1828 & seq., Lot 70 n.r., attr., La Tour, Ĥ5)

J.46.2919 Maurice de SAXE, bust, to left, facing spectator, in reddish brown coat and embroidered waistcoat, m/u, 61x49.5 (Jules Beauharnais. Thomas J. Lavery, Port Washington, Long Island; sale p.m., New York, Rains Galleries, 15.XI.1935, Lot 51 n.r.) [?attr.]

?Maurice de SAXE wearing the White Eagle (Warsaw, Muzeum Narodowe, 185960). Lit.: Waniewska 1993, no. 3, attr. La Tour [v. a/r Rigaud, J.62.128]

Saxe, v.q. Marie-Christine; Marie-Josèphe; Xavier

Le graveur Schmidt c.1743

Georg Friedrich **SCHMIDT** (1712–1775), graveur des rois de France et de Prusse, membre des Académies royales de peinture de Berlin et de Paris, et de l'Académie impériale de St. Petersbourg. The German engraver studied under G. P. Busch in Berlin before coming to Paris to work with Nicolas Larmessin. He worked closely with La Tour during his six years in Paris, and he presented his engraving of La Tour's first self-portrait (shown in the Salon de 1737) when he was agréé to the Académie royale in 1742. As a Protestant (and as Lundberg had needed) this required special royal dispensation, arranged by Orry (letter of 5.V.1742). (Wille's diary mentions him frequently, in particular his sudden departure from their shared lodgings which Schmidt thought beneath him following his agrément.)

La Tour had reciprocated, rising (as he typically did with portraits of his closest friends) to the gorgeous pastel which melted the heart of André Gide when he saw it at the Cronier sale in 1905: "poussé, traqué, réduit aux abois avec quelle intelligence, quel amour! L'émotion me prenait à la gorge à contempler cette œuvre admirable."

The visual echoes in this extraordinary work are complicated. At least five other La Tour sitters (all female: Mmes Rouillé, La Pouplinière, Boulainvilliers, "Louise" and Mlle Ferrand) touch their cheeks, but none so emphatically. The inclination of the head reminds us of some works by Nattier, notably the 1741 portrait of comtesse Tessin (Louvre, inv. RF 925) or his pastel of Maupeou J.554.169. The pastel probably predates Schmidt's own use of a dramatic inclination in his 1744 drawing of Cochin, and certainly that of his own 1752 self-portrait in crayons de couleur (Washington, NGA, inv. 2007.111.159), where the elements of the La Tour pastel are turned into a kind of Rembrandt pastiche. It may have inspired Coypel's 1745 portrait of Jéliotte as Platée (Louvre MI 1049). Modern viewers will even wonder if the La Tour inspired Napoleon Sarony in his famous photographs of Oscar Wilde taken in New York in 1882/83.

Schmidt returned to Berlin in 1744, and was appointed engraver to Friedrich II. His pupil Étienne Ficquet continued to work for the print publisher Odieuvre. In 1757 Schmidt went to St Petersburg at the request of the Tsaritsa Elisabeth; he stayed for five years. A *Catalogue raisonné de l'œuvre de feu George Fréderic Schmidt…* issued in 1789 (credited to Auguste-Guillaume Crayen; translated into German by Jacoby in 1815) lists some 189 plates.

In 1772, just a few years before his death, Schmidt decided to engrave a second of the La Tour self-portraits. This time Schmidt drew on a slightly later self-portrait – the "petit Buste de l'Auteur, ayant le bord de son chapeau rabattu" which La Tour exhibited in the salon of 1742 – which is now lost, so his preliminary sanguine drawing (now in Saint-Quentin) and the resulting print offer particularly valuable information about another great work in La Tour's career. The sanguine shows a considerable amount of detail, not only of the work it celebrates, but of the accessories in the foreground, the books and papers which await only the lettering that can only be added directly to the plate since it reverses. But there are changes to the background: one apparently minor addition to the top right of the print is the lower part of an otherwise undelineated picture, ambiguously suggesting the interior of either a salon or a studio. On the other side, however, hanging much lower, is La Tour's celebrated pastel of his friend, the abbé Huber (*q.v.*). This then we presume is the artist's studio, and here is supposedly the version of the pastel which La Tour kept with him till his death.

J.46.292 Georg Friedrich SCHMIDT, graveur, pstl, 58x46, [c.1743] (M. *** [?Laperlier] 1852. Laperlier 1860; Paris, Drouot, 17–18.II.1879, Lot 51,

grav. repr., ₣4150; Prince Demidov, San Donato; 15.III.–13.V.1880, Lot 30. Ernest Gimpel; Ernest Cronier, acqu. 12.VI.1903, ₣55,000; Paris, Georges Petit, 4–5.XII.1905, Lot 35 repr., ₣77,000; Meunier pour Arthur Veil-Picard, 1908, 1928; seized ERR, inv. WP 43; Jeu de Paume; Lager Peter, Munich CCP, Mü-Nr 729/1; repatriated 23.V.1946; restituted; Veil-Picard 1963). Tech.: chain lines horizontal. Exh.: Paris 1852, no. 503 n.r.; Paris 1860a, no. 30; Paris 1860b, no. 29; Paris 1908a, no. 56, pl. 44; Paris 1927a, no. 65, pl. XLVII-67; Paris 1934a, no. 184. Lit.: Bouyer 1905, p. 347 repr.; Daurel 1905; André Gide, *Journal*, 4.XII.1905; Fourcaud 1908, p. 115 repr.; Guiffrey 1908, p. 640; B&W 485, fig. 172; Gimpel 1963, pp. 79, 310; Bury 1971, pl. 51; Gimpel 2011, pp. 100f; Salmon 2024, fig. 206 Φ



J.46.292↘
LARGER IMAGE

J.46.2921 ~grav. Louis Monziès, 1870, for Laperlier cat.

J.46.2923 ~cop. Raymond Casez, pstl, 32x41 (La Rochelle, 24.IV.2015, Lot 138 repr., with 3 others, est. €180–220; La Rochelle, 9.II.2019, Lot 150 repr., anon., inconnu, est. €100–120; Saint-Quentin, Hôtel des ventes, 12.XII.2020, Lot 294 repr., with 1 other, J.46.37732, est. €60–80) φκν

Jean-François-Robert SECOUSSE, 1744 (Paris, Drouot, 10.XI.1988, Lot 182 repr., attr. La Tour) [v. Éc. fr., J.9.2736]

La comtesse de SÉNOZAN, née Anne-Marie-Louise-Nicole de Lamoignon de Malesherbes (Detroit) [v. Valade, J.74.316]

Mlle de La Fontaine Solare 1738

La marquise de **SESMAISONS**, née Marie-Louise-Gabrielle de La Fontaine Solare de La Boissière (1722–c.1794). She was the niece of the présidente de Rieux (J.46.2725), her portrait predating the latter's and that of the président (J.46.2722). Her mother, Marie-Anne-Henriette de Boulainvillers, married Françoise de La Fontaine Solare, comte de La Boissière, lieutenant du roi au gouvernement de Dieppe. The daughter was known as Mlle de La Boissière and was also Dame de Saint-Saire.

In 1743, in Dieppe, she married Claude-François, marquis de Sesmaisons (1709–1779), mestre de camp de cavalerie, exempt des Gardes du roi, from a military family based in Nantes. The marriage contract, signed in Paris the day before (10.III.1743, AN MC/LXXXVIII/584), was executed "en presence et par la permission de Sa Majesté tres Chrestienne, La Reyne, Monseigneur le Dauphine, Mesdames de France, les Princes et Princesses de leur sang…soussignes"; the groom's parents were represented by the princesse de Pons. Although her mother was dead, the Bernard family were fully represented, including the président de Rieux who settled annuities on the bride. The contract included an inventory of Mlle de La Boissière's "effets mobiliers", but there is no mention of any other family portrait (the La Tour pastel belonged to her uncle).

Gabrielle-Louise's exact date of death in uncertain, but she remained in France after the emigration of her sons, Claude-François-Donatien, comte de Sesmaisons (1749–1804) and Louis-Henri-Charles-Rogatien de Sesmaisons (1751–1830), who continued the military line. An inventory and sale of the furniture in the château de La Boissière in an 3 is likely to have followed her death (Archives de la famille des Sesmaisons, Archives départementales de la Loire-Atlantique).

The pastel was exhibited in 1738, and was praised by the critic in the *Mercure*, who praised the perfect resemblance of all the La Tour submissions, noting their truth to nature; the chevalier de Brunhaubois-Montador was more detailed in his applause of her "attitude … aisée, naturelle et artistement négligée", noting that La Tour "a sçu conserver toutes les graces qu'on lui connaît", and that, "sans la rendre belle", he gave her "la triomphe sur la Beauté".

The composition is close to that of Mme Restout J.46.2708, and imitated in the doubtful Mme d'Authier de Saint-Sauveur J.46.1264 and the pastiche, J.9.6183; they are likely to follow that of the lost Mme Boucher J.46.1328 exhibited in 1737 or Mme de Laleu J.46.1975. The inspiration for the series is surely Rembrandt's *Girl at a window* (1645; Dulwich Picture Gallery), made famous by Roger de Piles and widely copied in Paris in the early eighteenth century. For a further discussion, see the main essay.

J.46.2926 La marquise de SESMAISONS, née Marie-Louise-Gabrielle de La Fontaine Solare de La Boissière (1722–p.1794), vêtue d'une polonaise en velours bleu saphir, pstl/ppr bl./carton, 62.1x49.7, Salon de 1738, no. 69 (Louvre inv. RF 55306. Comm. président de Rieux 1737; desc. duc de Clermont-Tonnerre, château de Glisolles; acqu. Arthur Veil-Picard, Paris, 1918, ₣150,000; dep.: Banque de France, with Louvre pastels; seized ERR, 19.X.1940, inv. WP 45, Jeu de Paume; Lager Peter; Munich CCP, Mü-Nr 549/3; restituted 16.IV.1946, Mme Louis Chaubah, née Maria-Theresia Veil-Picard. Acqu. 2014 through Christie's). Tech.: restored 2015, dusting and removal of mould. Frame: now in a Louis XV swept frame, very similar to that on her aunt J.46.2725; reframed 1845 according to old label, "J'ai été Encadré de nouveau par Lemoine menuisier à la Bonneville le 10 décembre 1845"; possibly again 1855 or 1955, étiquette Maison Depoilly-Denizet, encadrement artistique, 15 rue de Miromesnil, Paris, 17.XII.[18]55; visible with current frame in photo of château de Glisolles taken 1916 (Paris, Couteau-Bégarie, 28.IV.2014, Lot 505 [part]). Restored 2015, dusting and removal of mould. Exh.: Paris 1927a, no. 31, pl. XXIV-34; Paris 2018. Lit.: Anon. 1738, ※; Neufville de Brunhaubois-Montador 1738; Régnier 1888, n.r.; Harduin de Grosville 1892, n.r.; Thiébault-Sisson 1905; Clermont-Tonnerre 1914, p. 173; Wildenstein 1919; Ratouis de Limay 1927, p. 328 n.r., "une œuvre pleine de vie, une physionomie intelligente et enjouée"; B&W 196, fig. 178; Leroy 1933, pl. V; Gimpel 1963, pp. 23, 79; Debrie & Salmon 2000, p. 111; Gimpel 2011, pp. 25, 100; Xavier Salmon, *Grande galerie*, 31, .III.–.V.2015, p. 20 repr.; Salmon 2018, no. 79 repr.; Jeffares 2018g; Jeffares 2018m; New York 2022, fig. 33; Brahms 2023, fig. 18; Salmon 2024, fig. 114 Φσ



J.46.2926↘
LARGER IMAGE

J.46.2927 ~grav. Gilles-Edmé Petit, in reverse, 37.2x27.1, lettered "Peint par M. Q. de la Tour|Gravé par Petit", "MARIE GALLE L.ISE DE LA FONTAINE SOLARE DE LA BOISSIERE/Fille de Mre François de la Fontaine Solare Comte/de la Boissiere Chevalier de l'Ordre Militaire de/St Louis Lieutenant de Roy des Ville et Château/de Dieppe", [a.1743] (FD 1898). Lit.: Champfleury 1886, p. 33 repr.; Smart 1992, fig. 98; Salmon 2024, fig. 116

J.46.2928 ~~cop., with an unrelated figure on same sheet, pen/ink/ppr, 20.3x26.3 (Berlin, Bassenge, 29.XI.2019, Lot 6584, as inconnue by Luigi Crespi)

J.46.2929 ~cop., pstl, cadre Louis XIII sculpté (Mazaroz-Ribalier; Paris, Drouot, Tual, 1–3.XII.1890, Lot 50 n.r., a/r La Tour). Lit.: B&W 197, ?attr.

J.46.2931 ~cop. Basile Massé, encre, 1750 (château de Glisolles 1892). Lit.: Harduin de Grosville 1892 n.r.

J.46.2932 ~cop., pnt., 80x64 (M. N. G.; Bruxelles, Fievez, 16.VI.1937, Lot 98 repr., éc. fr., inconnue)

J.46.2933 ~cop., pnt., 76x64 (Paris, Tajan, 15.VI.2016, Lot 69 repr., atelier de La Tour)

J.46.2934 ~cop. Jean-Daniel Welper (1729–1789), miniature/pchm, 4x3.5 ov. (Galerie Jaegy Theoleyre 2020). Lit.: Salmon 2024, fig. 115

~cop., v. Handmann, Frau Steiger, J.377.129

~cop., v. Stanisław Leszczyński, Charlotte de Beauvau, J.6924.111

~cop./pastiche, v. Vigée, Mme Vigée mère, J.758.375

La marquise de Sesmaisons, v.q. Inconnue no. 6, J.46.3438

Louis de Silvestre 1753

Louis de **SILVESTRE** le jeune (1675–1760), écuyer, agréé 1701; reçu 1702; premier peintre du roi de Pologne, directeur de l'Académie royale de peinture et de sculpture. History painter, summoned to Dresden in 1716 with his wife, née Marie-Catherine Hérault, a pastellist (*q.v.*). Louis de Silvestre was ennobled by August III. in 1741. The year after his wife's death (1743), he retired and returned to Paris. Their daughter Marie-Maximilienne, also a pastellist, taught Marie-Josèphe de Saxe and accompanied her to Versailles when she became dauphine.

Silvestre belonged to the circle of close friends of La Tour, along with Cochin, Parrocel and Lemoyne. He occupied the adjacent logement in the Louvre, and was also a member of the commission enquiring into the insanity of Rouquet in 1758.

The main portrait has an associated préparation and a great many copies. A second, lost portrait is indicated by two further preparations at different stages of development. It is hard to be sure if this is before or after the other image, although the face seems to show the same features with the jowls less prominent. The Chicago sheet seems, even more than the Orléans préparation, to confirm the identification, with the curious ridge at the top of the nose given equal emphasis as the shadow in the Saint-Quentin pastel.

There is also a 1753 Cochin profile (engraved Watelet 1753).

J.46.2935 Louis de SILVESTRE le jeune, pstl/ppr/toile/carton [cut from châssis], 63x51, Salon de 1753, no. 82 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 2 [inv. 1849, no. 6]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 23; son testament 20.IX.1806, no. 10; legs 1807). Tech.: conserved Florence Herrenschmidt 2019: executed on thick blue paper still glued to canvas, but cut from strainer and now resting untensioned on cardboard backing. Frame: Louis XV swept frame with rocaille corners and centres (matching Vernezobre). Exh.: Paris 1885a, no. 23 n.r.; Maubeuge 1917, no. 75; La Tour 1930, no. 67; Paris 1949; Saint-Quentin 2012a, fig. 9. Lit.: Gautier-Dagoty 1753b; Le Blanc 1753; Duplaquet 1789, p. 26; Dilke 1899, repr. opp. p. 172; Lapauze 1899, no. 6 repr.; Fleury 1904, no. 6; Tourneux 1904a, repr. p. 109; Erhard 1917, no. 42 repr. clr; B&W 487, fig. 175; Fleury & Brière 1932, no. 55; Fleury & Brière 1954, no. 54; Золотов 1960, repr. clr; V. & L. Adair 1971, p. 100 repr.; Bury 1971, pl. 43; Debrie 1982, p. 13 repr.; Debrie 1991, pp. 178ff; Debrie & Narbonne 1993, p. 37 repr.; Debrie 1998 repr.; Denk 1998, pl. XVI; Debrie & Salmon 2000, p. 202, ill. 114, 118; Denk 2001, p. 284, fig. 4; Klingsöhr-Leroy 2002, fig. 59; Cabezas 2004, p. 29 repr.; La Tour 2004b, p. 89f, fig. 5 repr. clr; Salmon 2004a, p. 53, fig. 13; detail repr. p. 53 ↘; Klinka-Ballesteros 2005, p. 6 repr.; McCullagh 2006, fig. 13; Burns & Saunier 2014, p. 77 repr.; Williams 2015, pl. 12; Fripp 2020, fig. 2.11; Saint-Quentin 2021, p. 18 repr.; Fend 2022, fig. 4; Le Bellégo & Brunet 2023, no. 32 repr.; Salmon 2024, fig. 272 Φσ



J.46.2935↘
Zoomify LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2936 =?Louis de SILVESTRE, pstl (succession de La Tour; Paris, Douchet, Defer, 28.II.–1.III.1842, Lot 22 n.r. part, "beau portrait d'une grande vérité d'expression, peint au pastel"). Lit.: Brière 1932a, p. 95f

J.46.2937 [*olim* J.46.1919] =?pstl, as of Étienne Jeaurat (1699–1789), garde des tableaux du roi, en robe de chambre bleue à ramages; un mouchoir noué autour de la tête, une palette à la main, pstl, 63x52 (Henri Didier 1860). Exh.: Paris 1860, no. 31. Lit.: B&W 190, ?attr. [?; cf. Jeaurat, *auto*, Marcille 1857]

J.46.2938 ~repl., pstl, 63x54 (Laurent Laperlier; Paris, Drouot, 17–18.II.1879, Lot 49 n.r., as by Chardin, peintre inconnu, Ir800. Léon Michel-Lévy 1885–1925; Paris, 17–18.VI.1925, Lot 77 repr., est. Ir100,000; Ir140,500; Batteroze; Charles-Louis Dreyfus 1928). Exh.: Paris 1885a, no. 16 n.r.; Paris 1908a, no. 46, pl. 36. Lit.: B&W 488, fig. 58; Salmon 2024, fig. 273 Φ



J.46.2938↘
LARGER IMAGE

J.46.294 =?Dupouch, peintre du roi de Pologne, en robe de chambre bleue, un mouchoir noué autour de la tête, tenant une palette à la main, pstl, 64x53 (Laurent Laperlier; Paris, Drouot, Pillet, 11–13.IV.1867, Lot 67 n.r., Ff225). Lit.: Paris 1927a, p. 56; B&W 125, ?attr., as of Dupouch

J.46.2941 ~?cop. Jules-Alexis Patrouillard Degrave, XIXe, pstl, 62x51 (Versailles, Chevau-Légers, Martin, 26.XI.1972, Ff520)

J.46.2942 ~cop., 63.5x53.3 (John T. Dorrance, Jr; New York, Sotheby's, 11.I.1990, Lot 10 repr., est. $60–80,000, $79,750. US PC 2022) Φκ



J.46.2942
Photo courtesy Sotheby's

J.46.2944 ~cop., pstl, 64x53 (Paris, Drouot, Boscher-Studer-Fromentin, 15.VI.2001, Lot 77 n.r., éc. de La Tour, est. Ff20,000)

J.46.2945 ~cop., pstl, 68x52.5 (PC 2004; Paris art market 2007). Lit.: La Tour 2004a, p. 90, repr. p. 88, fig. 4; Salmon 2004a, p. 53, fig. 12; detail repr. p. 53 ✓ φκ



J.46.2945

J.46.2947 ~cop., pstl, 63x51 (Metz, Bailly-Hertz, 17.XII.2006, repr., éc. de La Tour, est. €700–800; Metz, Bailly-Hertz, 4.II.2007, repr., éc. de La Tour, est. €700–900) φκ



J.46.2947

J.46.2949 ~cop., pstl (Fontainebleau, Osenat, 26.X.2008, Lot 205 repr., with Vernezobre, est. €600–800) φκ



J.46.2949

J.46.2951 ~cop., pstl, 65x54.5 (Versailles, Martin, Chausselat, 19.VII.2009, éc. fr. XXe, est. €600–800) φκ



J.46.2951

J.46.2953 ~cop., pstl, 30x26 (Paris, Allemand & Nguyen, Artus Enchères, 20.I.2010, éc. fr. XXe, inconnu, est. €800–1200; London, Christie's South Kensington, 9.VII.2010, Lot 109 repr., as early 19th century, a/r La Tour, Silvestre, est. £3–5,000; London, Christie's South Kensington, 9.XII.2010, Lot 1144 repr., est. £1500–2000, b/i; London, Christie's South Kensington, 10.I.2012, Lot 259 repr., est. £700–1000; Prinknash Abbey Park, Chorley's, 24–25.IX.2014, Lot 478, unidentified, 19th century English sch., est. £600–800; London, 25 Blythe Road, 25.X.2017, Lot 3 repr., est. £400–600) φκσ



J.46.2953

J.46.2955 ~cop. XIXe, pstl, 65x55, inscr. → "MG" (Paris, Drouot, Eve, 13.VI.2012, Lot 81 repr., est. €1000–1500. Reims, Guizzetti Collet, 12.IV.2015, repr., anon., inconnu, est. €500–600) φκ

J.46.2957 ~cop., pstl, 34x27 (Brasles, 10.IV.2015, Lot 104 repr., anon., inconnu, est. €400–600) φκ



J.46.2957

J.46.2959 ~cop. XXe, pstl, 61x50 (Compiègne, Loizillon, 31.X.2015, Lot 27 repr., est. €100–200) φκ

J.46.29591 ~cop. [?P. Flayelle], pstl/ppr, 62x51 (Saint-Quentin, Moro-Delobeau, 21.VII.2017, est. €40–60) [new identification] φκν

J.46.29592 ~cop. Jules Degrave, aquarelle, pstl/ppr, 65x55, s *verso* (Luigi Ghislanzoni; vente p.m., Casablanca, Cornette de Saint-Cyr, 25.XI.2017, Lot 75 repr., inconnu, est. Moroccan Dinars 40–50,000) φκν

J.46.29593 ~cop., ?Raphael Bouquet, pstl (PC 2018) φκν

J.46.29594 ~cop., pstl/ppr, 62x51 (Saint-Quentin, Hôtel des ventes, 7.V.2020, Lot 241 repr., attr. Raymond Casez, est. €50–70) φκ

J.46.29595 ~cop., pstl, 64.3x52.8 (Paris, Drouot, De Baecque, 16.X.2020, Lot 166 repr., est. €600–800) φκ

J.46.29596 ~cop. Raphael Bouquet, pstl, 64.5x54, sd "Raphaël Bouquet Puteaux 1924" (Paris, Audap, 29.I.2021, Lot 20 repr., est. €80–100)φκ

J.46.29597 ~cop. Raymond Casez, pstl, 66x54 (Clermont-Ferrand, Hôtel des ventes, 9.V.2023, Lot 270 repr., anon., inconnu, est. €250–350) φκν

J.46.29598 ~cop., pstl, 66x55 (Enghien-les-Bains, Goxe, Belaïsch, 4.III.2024, Lot 57 repr., anon., est. €300–400) φκ

J.46.296 Louis de SILVESTRE, préparation, pierre noire, cr. blanche, pstl bleu, rose/ppr bl., 32.5x21.4, c.1753 (Los Angeles, J. Paul Getty Museum, inv. 2002.50. Camille Groult; Jean Groult, Paris, 1928; Paris, Palais d'Orsay, Ader Picard Tajan, 28.XI.1978, Lot 8 repr., Ff28,000; PC 2000; acqu. 2002). Tech.: conserved by Nancy Yocco, c.2010; hydrogen peroxide suspended in ether used to bleach oxidised lead white around proper right eye, bridge of nose and collar; comparative photographs in Iris blog 11.II.2011. Exh.: Los Angeles 2003. Lit.: B&W 489, fig. 135; *Weltkunst*, 1978, p. 2528 repr.; Debrie & Salmon 2000, p. 202, ill. 115; Susan Moore, "Patience first", *Apollo*, .IX.2016, p. 53 n.r.; Brahms 2023, fig. 2; Salmon 2024, fig. 271; Tambling 2025, fig. 4 Φσ



J.46.296↘
LARGER IMAGE

Photo © J. Paul Getty Museum, Los Angeles

J.46.2963 Louis de SILVESTRE, looking away (?lost or never completed)

J.46.2963 Louis de SILVESTRE, préparation, pstl/ppr, 30.5x21, c.1753 (Orléans, mBA, inv. 94-36-1. M. Navarre, d'Auxerre; Paris, Drouot, Hémard, 4–5.VI.1928, Lot 60 repr., inconnu, Ff13,100; M. Loucheur. Paris, Drouot, Delorme, 1.VI.1994, Lot 24 repr., est. Ff40–50,000, Ff28,000; M. Grodée, marchand à Amiens). Lit.: *Gaulois artistique*, 7.VII.1928, p. 300, "vivant et expressif"; *Gaulois artistique*, 24.VII.1928, p. 334 repr.; Debrie & Salmon 2000, p. 202, ill. 117; Klinka-Ballesteros 2005, no. 50, p. 7 repr.; Salmon 2024, fig. 173 = fig. 270 Φ



J.46.2963↘
LARGER IMAGE

Photo courtesy musée des Beaux-Arts d'Orléans

J.46.2966 Louis de SILVESTRE, préparation, black, white chlk with traces of blue, red pstl/ppr br., 29x25, c.1753 (Chicago, Art Institute, inv. 1958.543. [P…, peintre; vente p.m., Paris, Bonnefons, 18–19.XI.1841, Lot 69; [?François-Martial Marcille; Paris, Pillet, 4–7.III.1857, Lot 293, as "Sylvestre, graveur, son portrait, pastel"; desc.:] Camille Marcille; vente p.m., Paris, Drouot, Pillet, Féral, 6–7.III.1876, Lot 150, Ff300; Walferdin; Alexandre Dumas fils; Paris, 12–13.V.1892, Lot 196, Ff1520.] Camille Groult. Wildenstein & Co., New York, 1956. Don Joseph & Helen Regenstein Foundation 1958). Exh.: Minneapolis 1961, no. 51 n.r.; Paris 1976a, no. 11. Lit.: Duplessis 1876, p. 435 n.r.; B&W 490 = B&W 607, fig. 152, inconnu; *Art news*, .X.1956, p. 6; *Connoisseur*, 24–31.IX.1956, no. 20; Edwards 1961, p. 3 repr.; Vallery-Radot 1964, pl. 52; Richards 1984, fig. 4; Debrie & Salmon 2000, p. 202, ill. 116; McCullagh 2006, fig. 12, reversed; Prat 2017, fig. 389; Salmon 2024, fig. 172 = fig. 269 Φ



J.46.2966↘

Silvia 1750

Mme Antonio Giuseppe Balletti, née Zanetta Rosa Giovanna Benozzi, dite **SILVIA** (1701–1758), de la Comédie-Italienne. She was

born in Toulouse but came to Paris in 1716 when the Regent recalled the Italian comedians. She was called "la plus excellente actrice qui ait paru de nos jours", and excelled in particular in the plays of Marivaux, with appearances recorded between 1716 and 1742. She married Luigi Riccoboni's brother-in-law, Giuseppe Antonio Balletti, known as Mario. Their daughter Manon, also the subject of a portrait by Nattier, married the architect Jacques-François Blondel.

Casanova described her during his visit to Paris in 1750 (*Histoire de ma vie*, BnF MS, livre III, f° 13v/14r), about the same time as La Tour's portrait; his account is worth quoting at length:

> Dans ce souper ma principale attention fut celle d'étudier Silvia, dont la renommée alloit aux nues. Je l'ai trouvée au dessus de tout ce qu'on disoit. Son age étoit de cinquante ans, sa taille etoit elegante, son air noble comme toutes ses façons, aisee, affable, riante, fine dans ses propos, obligeante vi a vis de tout le monde, remplie d'esprit sans donner aucune marque de pretention. Sa figure étoit une énigme, elle était interessante, et elle plaisoit à tout le monde, et malgré cela à l'examen on ne pouvoit pas la trouver belle; mais aussi personne n'a jamais osé la decider laide. On ne pouvoit pas dire qu'elle n'estoit ni belle ni laide, car son caractere qui interessoit sautoit aux yeux; qu'estoit elle donc? Belle; <mais par> des lois, et des proportions inconnues à tout le monde, excepté à ceux qui se sentant par une force occulte entraînés à l'aimer avoient le courage de l'etudier, et <la force> de parvenir à les connoitre.
>
> Cette actrice fut l'idole de toute la France, et son talent fut le soutien de toutes les comedies que les plus grands auteurs écrivirent [14r] pour elle, et principalement Marivaux. Sans elle ces comedies ne seroient pas passées à la posterité. On n'a jamais pu trouver une actrice capable de la remplacer, et on ne la trouvera jamais, car elle devroit réunir en elle toutes les parties que Silvia possedoit dans l'art trop difficile du theatre, action, voix, physionomie, esprit, maintien, et connoissance du cœur humain. Tout dans elle étoit nature: l'art qui accompagnoit, et avait perfectionné tout ne se laissoit pas voir.
>
> Pour être en tout unique, elle ajoutoit <à celles>, dont je viens de faire mention, une qualité, que, si elle n'avoit pas eu, elle ne seroit pas moins montée aux faites de la gloire en qualité de comédienne. Ses mœurs furent pures. Elle voulut avoir des amis, jamais des amans; se moquant d'un privilège, dont elle pouvoit jouir, mais qui l'auroit rendue meprisable à elle même. Par cette raison elle gagna le titre de respectable à un age où il auroit pu paroitre ridicule, et presqu' injurieux à toutes les femmes de son état. Par cette raison plusieurs dames du plus haut rang l'honorerent plus encore de leur amitié que de leur protection. Par cette raison, jamais le capricieux parterre de Paris n'a osé la siffler dans un role qui ne lui a pas plu. Par une voix generale unanime Silvia étoit une femme au dessus de son état.

Long thought to be known only from the print, the 1958 reproduction was published here in 2019. The features are comparable with those of the Nattier portrait (Nattier 1999, no. 78). The pastel exhibited in 1751 was surely the one referred to in Pesselier's verses published the previous year (*v.* DOCUMENTS, .VIII.1750). A further notice with verses appeared in the *Mercure* in .XI.1755 when the Surugue engraving was published.

J.46.2972 Mme Antonio Giuseppe Balletti, née Zanetta Rosa Giovanna Benozzi, dite SILVIA, pstl/2 f. ppr bl., 66.5x56.4, Salon de 1751, no. 48 (Louvre, inv. RFML.AG.2025.8.1. Le sujet; son veuf, Antonio Giuseppe Balletti (1691–1762); leur fils Guillaume-Louis Balletti (1736–); sa fille Rose-Barbe Balletti (–1835), ∞ 1793 Benjamin-Léonor-Louis Frotier, marquis de La Coste-Messelière; desc.: Pierre Frotier, marquis de La Coste-Messelière (1894–1975), château des Ousches, 1958; son petit-fils, Pierre-Edouard Frotier de La Coste-Messelière; acqu. Librairie Benoît Forgeot, Paris 2024; acqu. 2025). Lit.: C.-É. Pesselier, verses in *Mercure de France*, .VIII.1750, p. 73; Poënsin-Ducrest, *L'Intermédiaire des chercheurs et curieux*, LIV, 1906, 410 n.r.; Xavier de Courville, *Lélio: premier historien de la Comédie-Italienne*…, 1958, p. 104; Salmon 2024, fig. 291 φ



J.46.2972↘

J.46.29721 =?"portrait pein a pastel dans sa bordure de bois doré representan lad. d[e] Balletty" (le sujet; inv. p.m., 11.X.1758). Lit.: Wine 2018, p. 358 n.1, as known only through a print

J.46.2973 ~version, m/u (Duke of Portland 1904)

J.46.2974 ~~cop. or reproduction (Duke of Portland; don: musée de la Comédie française). Lit.: *Journal des débats*, 9.IX.1904, p. 2 n.r.

J.46.2975 ~grav. Louis Surugue, in reverse, 41.3x29, lettered "Du Jeu de Silvia la naïve Eloquence/Sçait instruire, égayer, attendrir tous les Cœurs,/A l'art de plaire unissant la décence/Elle annobli son Etat par ses mœurs", "Peint par de la Tour|Gravé par Surugue le Fils", "A Paris Chez Surugue Graveur du Roy rue des Noyers vis a vis St Yves En 1755/Et Chez L'Auteur rue de Sorbonne Avec Privilege du Roy", Salon de 1755, no. 171 (FD 2305). Lit.: B&W 491, fig. 160



J.46.2975

J.46.2977 SILVIA, un loup dans la main dr., robe de soie violette avec crevés aux manches, corsage satin blanc, font vert clair, pstl (Hyacinthe, comte Despinoy; vente p.m., Versailles, 5 rue du Regard, Trinquand, Roehn, 14–19.I., 4–9.II.1850, Lot 925 n.r., Ir39 [?b/i]; 2ème vente, cat. MS, Paris, Ridel, 27–28.III.1851, Lot 128). Lit.: B&W 492, ?attr., as pnt.

Madame Sophie de France

J.46.29778 **Madame SOPHIE** de France (1734–1782), une de quatre têtes en pastel dont les trois portraits de Mesdames (Madame Sophie comprise) (La Tour; [legs: marquis de Marigny, testament de 1768, not effected;] don de l'artiste à Madame Adélaïde, château de Bellevue, a. .1786). Lit.: B&W, p. 75; Biver 1933, p. 315, citing mémoire de Le Normand, 1786 (Archives de Seine-et-Oise, A1494; not located 2023)

J.46.2978 Madame SOPHIE, esquisse, pstl, inscr. *verso* "Esquisse au pastel, du portrait de Mme Sophie, faite par La Tour" (Legrand; vente cessation de commerce, Paris, Paillet, 21.XI.1827, Lot 53. Alf. Bégis, de la Société des amis des livres; Paris, Delestre, 12.XI.1900, Lot 217 n.r., attr.). Lit.: B&W 493, ?attr. [cf. Frey]

J.46.2979 =?une des filles de France (chevalier de La Tour 1787, vu par Duplaquet)

Soufflot

J.46.298 Jacques-Germain **SOUFFLOT** [?(1713–1780), architecte, contrôleur des Bâtiments, associé libre 1760, honoraire amateur 1779 de l'Académie royale de peinture], et son fils, pnt. (Paris, Frosmont, 29–30.III.1850, Lot 9). Lit.: B&W 494, ?attr.[cf. Callet, Ledoux et sa fille, pnt. (Carnavalet)]

Soulavie

L'abbé Jean-Louis Giraud **SOULAVIE** (1751–1813), de l'Académie royale des inscriptions et des académies de Saint-Pétersbourg et de Hesse-Cassel; writer, scientist, historian and diplomat. From his arrival in Paris in 1778 he cultivated an artistic acquaintance, and became a friend of La Tour. On 2.X.1782 La Tour and Marie Fel accompanied Soulavie on a pilgrimage to Rousseau's tomb at Ermenonville, which Soulavie wrote up in his *Histoire naturelle de la France*. He also published a bizarre contribution from La Tour concerning geological deposits on the banks of the Seine. Even more strangely, the subject is discussed again in La Tour's will of 9–24.II.1784. Orry's negotiations with Jean-Baptise Lemoyne over the monument de Rennes must have taken place 1744/45, and La Tour, intimately acquainted with both, gave an account to the abbé Soulavie which appeared in the latter's fictitious *Mémoires du maréchal de Richelieu* (*v.* DOCUMENTS, c.1744).

A portrait engraved by Nicolas-François-Joseph Masquelier in 1792 after an unknown source is widely reproduced. Soulavie formed a large collection of drawings (among them a self-portrait by Bachelier) which his widow sold to Eugène de Beauharnais in Munich in 1813. They were to be sold by auction at Drouot, 25–26.IV.1904, but the collection was purchased by Edmond de Rothschild and is now in the Louvre.

La Tour's output after 1778 is extremely limited. Tourneux's source for stating that a portrait of Soulavie was destroyed during the Terror is unstated (not apparently in Paris 1989e) but may perhaps be documented in the legal case for damages which he pursued against Jean-Baptiste Treilhard for imprisonment when his house was ransacked (judgment 13 messidor an VII).

J.46.2981 SOULAVIE (destroyed during the Terror). Lit.: Tourneux 1904a, p. 92; MacFall 1909, p. 69 n.r.; B&W 495

Viscount SOUTHWELL; & pendant: Viscountess, née Margaret Hamilton (A. Steward; London, 28–29.VII.1927, Lot 65). Lit.: B&W 496/497, ?attr. [v. Pond, J.597.334, J.597.335]

Louis-François de SOZZI (London, V&A). Exh.: Versailles 1881, no. 831. Lit.: B&W 498, ?attr. [v. Nattier, J.554.183]
Mlle de SOZZI (London, V&A). Exh.: Versailles 1881, no. 831. Lit.: B&W 499, ?attr. [v. Nattier, J.554.184]

??Mme de Staël c.1765

J.46.2986 ?[??]Mme de **STAËL** au manchon, pstl, 61x48 [?c.1765] (PC 2012, entourage de La Tour; Chambéry, Savoie Enchères, Jacques Lafaury, 17.III.2013, Lot 105 repr., as by Pierre Bernard, est. €6–8000). Tech.: paper rotated 7° clockwise. Frame: in provincial Régence frame, fanned lambrequin corners, carved roses and leaf decoration, plain reposes, not original to pastel. Lit.: *Gazette Drouot*, 8.III.2013, p. 163 repr. repr.; Salmon 2024, fig. 122, as autograph [new attr. La Tour proposed for stylistic reasons 2012; the attribution to Bernard cannot be right; there seems no reason to justify the traditional identification as Mme de Staël] φα?δνσ



J.46.2986↘
J.46.2988 ~cop., pstl, 45.5x37.5 (Paris, Salle Laffitte, Artemisia, 15.IV.2014, Lot 3 repr., est. €200–300) φκ



J.46.2988

Stanisław II August Poniatowski

J.46.299 **STANISŁAW** II AUGUST Poniatowski (1732–1798), roi de Pologne, 1764
J.46.2991 ~cop., a/r La Tour, 91.8x70.2 (Stanisław August). Lit.: Réau 1932, no. 986
~?(head) pstl (Luzern, Fischer, 20–26.XI.1962, as autograph) [v. ?a/r Bacciarelli]
~cop. Cotes, q.v.

Suster

J.46.2993 M. **SUSTER**, en buste, de ¾ à dr., en habit de velours marron, chevelure poudrée; & pendant: J.46.2994 Mme Suster, en buste, corsage bleu, regardant de face, pstl ("en partie arrivant de province"; Paris, Drouot, Huguet, 28.IV.1888, Lot 110 n.r., attr.). Lit.: B&W 500, 501

Sylvestre, v. Silvestre

Taconnet

J.46.2996 Toussaint-Gaspard **TACONNET** (1730–1774), acteur et auteur dramatique (un peintre; Paris, Jacquin, 3.V.1845, Lot 31). Lit.: B&W 502, ?attr.

Cardinal de Tencin

J.46.2997 Le cardinal de Tencin [Pierre-Paul Guérin, cardinal de **TENCIN** (1679–1758)], archevêque de Lyon en 1740, pstl, "en long", 1740 ou 1742 (comm. =pstl, desc.: Duliège; Mme Sarrazin, née Flore-Joséphine Warluzèle, 11, rue de Chabrol, Paris, 1874; Charles Desmaze; don: ville de Saint-Quentin, liste 4.XII.1900, no. 2; perdu). Lit.: Desmaze 1873, p. 23, 66 n.r., as of cardinal de Tenien, pstl, en possession de Mme Varenne; Desmaze 1874, p. 10, lettre de l'évêque de Verdun, as with "Mme Sarazin V. Varluzel, 10, rue de Chabrol, Paris"; Fleury 1900b; *Journal de Saint-*

Quentin, 4.I.1901; B&W 503 [*v.* ESSAY and entry for abbé Duliège J.46.1672 for provenance]

Mme Thellusson

J.46.2998 Mme [?Georges-Tobie] **THELLUSSON** [?née Marie-Jeanne Girardot de Marigny de Vermenoux (1736–1781)]. Lit.: Desmaze 1874, p. 8; B&W 504

Louis-Auguste THIBAULT-DUBOIS (Dublin, NGI) [v. Valade, J.74.324]

Antoine-Léonard Thomas

J.46.3001 Antoine-Léonard **THOMAS** (1732–1785), littérateur auvergnat, pnt., 72x58 (Clermont-Ferrand, musée [not traced]. Don Michel, avocat). Lit.: Cat. musée 1861, p. 44, attr.; B&W 505, ?attr.

J.46.30012 [~?cop., pnt., 64x52 (MV 3000. Académie française)]

Les Thomas de Pange

J.46.3002 Jean-Baptiste-Louis-Benoît **THOMAS**, sgr de Pange (1688–1769), trésorier général des guerres, trésorier de l'ordre de Saint-Louis 1749–65, m/u, 31.5x22.2 [c.1740] (?Blérancourt, musée, inv. CFAa263.1). Lit.: source n/k, repr. old heliogravure, a.1887, as a/r La Tour; Salmon 2024, fig. 461 [?attr.] φα

J.46.3002



J.46.3003 Jean-Baptiste **THOMAS**, marquis de Pange (1717–1780), trésorier général des guerres, trésorier de l'ordre de Saint-Louis 1765–76, m/u, 31.7x22.3 [c.1750] (?Blérancourt, musée, inv. CFAa263.2). Lit.: source n/k, repr. old heliogravure, a.1887, as a/r La Tour; Salmon 2024, fig. 461 [?attr.] φα

J.46.3003



Thomassin a.1739

Tommaso Antonio Vicentini [Thomas-Antoine Visentini], dit THOMASSIN (C.1682–1739), de la Comédie-Italienne. The actor was celebrated as Arlecchino in the plays presented by the Nouvelle théâtre italien at the Hôtel de Bourgogne in Paris after the revival of Italian comedy in Paris in 1716; Marivaux alone created parts for Thomassin in thirteen plays. He was known for this short stature, small hands and feet, and astonishing acrobatic skill, rivalling that of his celebrated predecessor, Domenico Biancolelli without his coarseness, developing the comic tradition of lazzi into a natural and sentimental genre. Vicentini faced further competition from Biancolelli fils who spoke better French. He was married to Margherita Rusca, dite Violetta, and several of their children born in Paris had influential godparents (the ducs de La Trémoïlle and de Gesvres and the duchesse de Bouillon). In 1731 his wife died, and Visentini gradually withdrew from the stage, eventually dying of tuberculosis in Paris, rue Neuve-Saint-Denis, 19.VIII.1739 (his funeral attended by members of the Balletti, Benozzi and Riccoboni families). That date alone offers a *terminus ante quem* for the pastel.

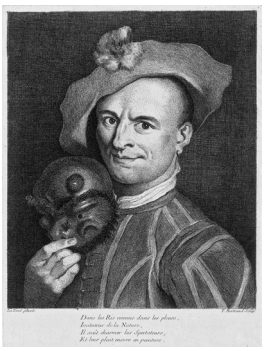
He holds a mask of which an example conserved in the Bibliothèque de l'Opéra (inv. Musée-35 (1)) shows identical features, including a wart on the forehead over the proper right eye, suggesting the print was inverted from the pastel (consistent with the light from the right, which La Tour did not do).

Little is known of he engraver, but as suggested in ENGRAVERS, he was probably the "Thomas Bertrand, graveur à l'eau-forte, rues de Orties", who appears in a lease in 1735; by 1743, he was a "graveur en taille-douce, rue de Seine". It seems most likely that he was Thomas Bertrand, one of two sons of the sculpteur du roi (and associate of René Frémin, *q.v.*) Philippe Bertrand (1663–1724) and his wife, Marie Meusnier (they married in 1699). Thomas was reçu maître sculpteur at the Académie de Saint-Luc in 1735. By 1745 he appeared in documents as a "maître peintre". Philippe Bertrand's other son, André, became sculpteur de Sa Majesté catholique, and died in Spain in 1770. Thomas, his sole heir, sold property in 1773, when he was described as "ancien peintre et dessinateur près l'École-Militaire" (AN, various).

J.46.3004 Tommaso Antonio Vicentini, dit THOMASSIN, de la Comédie-Italienne, m/u, a.1739. Lit.: B&W 506

J.46.30041 ~grav. T[homas]. Bertrand, 40.2x30.9, lettered "La Tour pinxit./T. Bertrand Sculp", "Dans les Ris comme dans les pleurs,/Imitateur de la Nature,/Il scût charmer les Spectateurs,/Et leur plait encore en peinture.". Lit.: Jal 1872, *s.v.* Visentini; Champfleury 1886, repr. p. 81; *Mémoires de Jean Monnet*, ed. Henri d'Alméras, 1900, p. 73 repr.; B&W, fig. 165; Stahl 1928, p. 74 repr.; M. J McMahan, *Border-crossing and comedy at the Théâtre italien, 1716–1723*, 2021, fig. 3.1; Salmon 2024, fig. 95

J.46.30041



J.46.30045 ~pastiche, as self-portrait, with different face on same costume, [?pnt.] (PC 1927). Lit.: Stahl 1928, p. 74 repr., as La Tour, autoportrait, m/u, rejected from Paris 1927 exh. φπν

La comtesse de TOULOUSE, née Marie-Victoire-Sophie de Noailles (Chantilly, musée Condé, 384A). Lit.: Gruyer 1899, as La Tour [v. Coypel, J.2472.261]

Tourny

J.46.3008 Louis-Urbain Aubert, marquis de **TOURNY** (1690–1760), intendant de Limoges 1730, de Guyenne 1743, 54x46 (M. A. G. 1893). Lit.: *Intermédiaire des chercheurs et curieux*, XXVII, 1893, 570; B&W 508, ?attr. [cf. Allais]

Louis-Urbain Aubert, marquis de TOURNY (Périgord, musée de Périgueux). Lit.: B&W 507 n.r., ?attr. [v. Éc. fr., J.9.2818]

Mme Pierre de TRANCHÈRE, née Marie Pinel (Bordeaux, mAD), [v. Éc. fr., J.9.2823]

Tronchin 1756

Théodore **TRONCHIN** (1709–1781), médecin de Genève, bourgeois d'Amsterdam et président du Collège des médecins 1730, professeur honoraire de médecine à l'Académie de Genève 1754, médecin du duc d'Orléans à Paris 1766, fellow of the Royal Society in London 1762; member of the academies of Edinburgh, Stockholm and St Petersburg, and of the French Académie de chirurgerie.

The celebrated Genevan physician had numerous connections with France. Like Liotard, and other Swiss Huguenots, he had cousins in Lyon, as well as relatives in banking: his father, Jean-Robert Tronchin, was a banker in Paris, Lyon and Geneva, where he was a member of the conseil des Deux-Cents; his mother was a Calandrini.

Tronchin studied medicine in Cambridge and Leyden (under Hermann Boerhaave) and spent 20 years in Amsterdam. In 1756 he spent a year in Paris (during which he inoculated the children of the duc de Chartres) when La Tour must have made his portrait. Ten years later he returned to settle for good in the Palais-Royal, as médecin du duc d'Orléans. In 1740 in Amsterdam he married Hélène de Witt; they had at least four children among whom Jean-Robert was an assistant fermier général, and his brother Louis-François secrétaire des commandements to the duc d'Orléans.

Tronchin's reputation was unsurpassed: Réaumur said he was regarded as a divinity, and worked miracles. Among his illustrious clientele were Rousseau, Diderot and Voltaire, who described him as "un homme de six pieds [195 cm, or 6 ft 6 in. in modern units], savant comme Esculape et beau comme Apollon, personne ne porte mieux que lui et n'a plus d'esprit." Mme de Vermenoux's visit was celebrated by a portrait by Liotard (Karlsruhe; J.49.16). Mme d'Épinay's trip made famous Rousseau's refusal to accompany her (Tronchin commented disparagingly of the philosopher's arrogance in a letter of 30.X.1765 to Suzanne Necker: "Cet homme s'est rendu bien malheureux. Il ne sçait où reposer sa tête. Il est donc vrai que l'*orgueil* va devant l'écrasement"). When Philip Stanhope died of tuberculosis under his care, his brother Charles, Viscount Mahon, later 3rd Earl Stanhope, was sent to Geneva, and there, in 1767, no doubt under Liotard's guidance, he made a grisaille pastel (J.6922.103) of Tronchin as a Roman cameo: it copied a wax medallion by Jean-Baptiste Boudard made for the duca di Parma, to whom Tronchin was also premier médecin. Tronchin attended Marie-Josèphe de Saxe at her death, which he is reported as having thought not of natural causes.

The iconography of Tronchin also includes a lost 1765 oil by Allan Ramsay (Smart 1992, p. 200 n.r., as untraced; not in Smart 1999), a bust by Houdon (1781; Geneva, mAH), and a 1763 pastel and two preparatory drawings by Liotard, the former given to Stanhope. The confrontation of the Liotard and La Tour images is instructive: both had captured the likeness compellingly, but while Liotard's shows a suave conceitedness, La Tour's portrait has a more open intelligence.

At the 1757 salon, the La Tour portrait was exhibited undescribed among "plusieurs portraits peints en pastel", but picked out by the critic in the *Correspondance littéraire* with that of Marie Fel which "réuni tous les suffrages". The *Mercure* thought "Il a l'air fin & spirituel, & semble s'applaudir intérieurement de ses succès." Fréron said he could add the advantage of being "si bien peint" to the number of successes he had had in Paris. Whether the salon pastel is that now in the Société des arts in Geneva is uncertain.

Other copies were later recorded in various branches of the Tronchin family (all descending from the sitter's first cousin, once removed, Jean-Armand Tronchin (1736–1813); it is plausible to suggest that these copies were made when the estate passed to successive generations with multiple heirs). There have been confusions in the literature between these and over the attribution, originally assumed to be Liotard (compounded by the incorrect picture reproduced in Humbert, Revilliod & Tilanus 1897).

J.46.3011 Théodore TRONCHIN, pstl, Salon de 1757, no. 40. Lit.: Anon. 1757a; Anon. 1757b; Fréron 1757; B&W 509

J.46.3012 ~version, pstl/ppr/canvas, 65.2x53.8 (Geneva, Société des Arts, inv. Bory no. 34; Que.1. Desc.: Armand-Henri-Louis-Jacob Henri Tronchin (1794–1865), don 1840). Tech.: examined Olivier Masson & Michaela Ritter 2024; blue paper, felt side showing, horizontal chain lines, wrapped round sides and onto back of strainer bars; strainer with lapped joints and horizontal central bar; slight buckling to top left; unfinished female portraits found *verso*, *v.* J.46.3408. Frame: Louis XV swept frame with shell corners, rocaille centres, queue de cochon decorations, cabochon back edge, leaf sight edge; old glass. Exh.: Liotard 1886, no. ?5, as by Liotard; Geneva 1948, no. 74 attr. Liotard; Geneva 2025, no. 9. Lit.: Giron 1886, pas de Liotard; Humbert, Revilliod & Tilanus 1897, no. 80 repr., as by Liotard, Gaillard grav. a/r Liotard repr. erroneously; Moes 1897–1905, II, no. 8098/1; Baud-Bovy 1903, I, p. 27 repr.; Tronchin 1906, repr.; Crosnier 1910, pp. 31f repr., citing W. Adam Töpffer for reattribution to La Tour; Georges Cala, *Le Figaro*, 20.X.1912, p. 1 n.r.; Clouzot 1920, p. 159 repr., attr. La Tour; B&W 509, 510; Fosca 1928, p. 159, as Liotard; Trivas 1936a, as La Tour; Fosca 1956, p. 183, as La Tour; R. Bory, *Athénée 1863–1963*; Geneva, 1963, no. 34 repr.; Bory 1965, no. 137 repr., as by La Tour; L&R A13 n.r., L&R *s.no.* 262; ?La Tour; R&L p. 559, fig. 604, attr., "il est souvent dit que Maurice Quentin de La Tour portraitura Théodore Tronchin, mais cela n'est pas documenté"; Salmon 2024, fig. 410, ?réplique φ



J.46.3012↘
Photo collection Société des Arts, Palais de l'Athénée

~grav. Gaillard; Ambr. Tardieu. Lit.: Humbert, Revilliod & Tilanus 1897, p. 131 repr. [confusion with Liotard]

J.46.3015 ~cop., pstl/pchm, 66x52 (Bern, Kunstmuseum, inv. G.1652. Acqu. Frau J. de Lessert, Geneva, 1946). Exh.: Bern 1970. Lit.: Kuthy 1983, no. 183, repr. p. 67 Φκ



J.46.3015
Photo courtesy Kunstmuseum, Bern

J.46.3018 ~cop., plus courte en bas, sans la manchette, pstl (Henri-Charles-Auguste Tronchin, Bessinge, 1886–1910). Exh.: Liotard 1886, no. 40, visible in display. Lit.: Humbert, Revilliod & Tilanus 1897, p. 131 n.r., "reproduction"; Crosnier 1910; Vaillat 1911, p. 118 repr., as by Liotard; R&L p. 559 n.r. Φκ



J.46.3018

J.46.302 ~cop., plus courte en bas, sans la manchette, m/u (Tronchin 1886; Mlle Tronchin, Lavigny, 1897). Lit.: Humbert, Revilliod & Tilanus 1897, p. 131 n.r., "reproduction"; Crosnier 1908, p. 107; R&L p. 559 n.r.

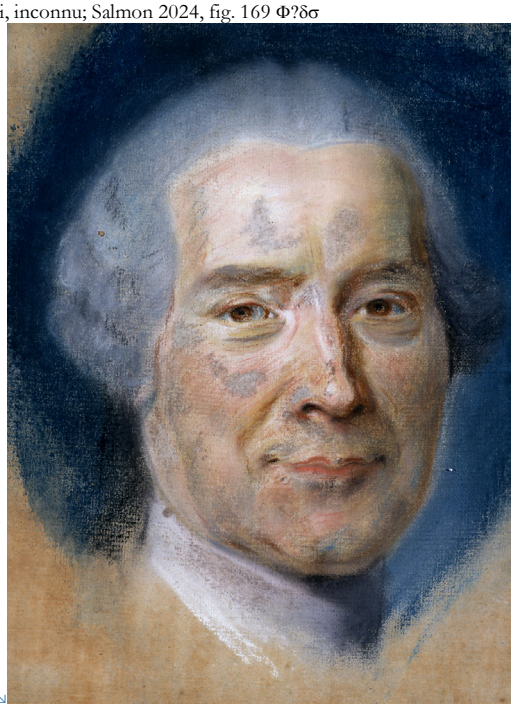
J.46.3021 ~cop., pnt., 64x53 (Mme Planat; Paris, 29.XI.1911; M. P. [Marius Paulme]; Paris, Georges Petit, Lair-Dubreuil, 22.XI.1923, Lot 59 repr., attr.; Paris, Drouot, 7.XII.1931, Lot 61 attr. La Tour). Lit.: B&W 510 cited as attr.

J.46.3022 ~cop., pnt., 64x53, inscr. "TRONCHIN D.M." (Geneva, Bibliothèque, inv. 0077, 1790). Lit.: Bouvier 1932, p. 202

"Tronchin"

"Tronchin" (sometimes given the forename Louis) seems to have been an all-purpose name for inconnus of a certain age and facial shape. There is no basis for any of these identifications, but they remain gathered here for convenience.

J.46.3024 ??Louis [Théodore] TRONCHIN, Inconnu no. 16 [sujet = Louvre RF3743; =? Inconnu no. 17?], préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 112 [inv. 1849, no. 48]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Maubeuge 1917, no. 67 inconnu; La Tour 1930, no. 89. Lit.: Lapauze 1899, no. 48 repr.; Fleury 1904, no. 48; Erhard 1917, no. 60 repr.; B&W 575, fig. 197; Fleury & Brière 1932, no. 74; Fleury & Brière 1954, no. 74; Debrie 1991, p. 198 repr.; Debrie & Salmon 2000, p. 227, ill. 181; Jeffares 2006, p. 309Aiii, inconnu; Salmon 2024, fig. 169 Φ?δσ

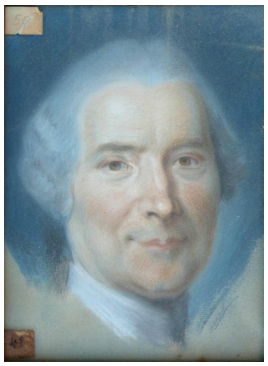


J.46.3024↘

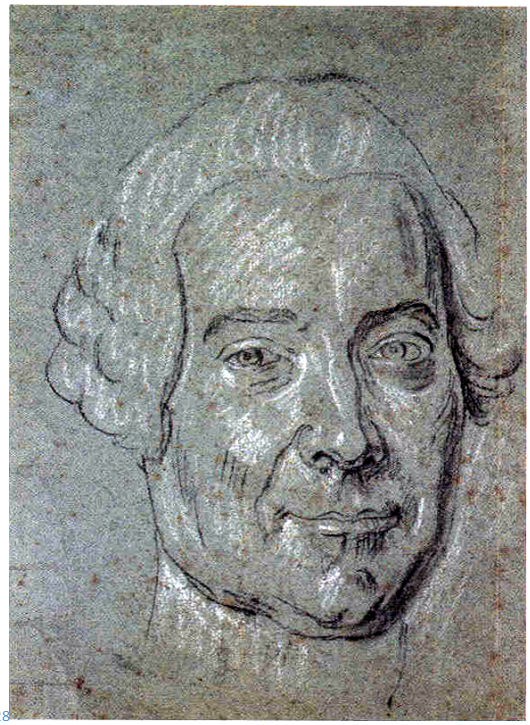
Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3027 ~cop. Raphael Bouquet, pstl/ppr, 32x23 (Sanilhac, château, Étude de Provence, 17.IV.2016, est. €200–250. Nîmes, Champion, 8.VIII.2020, Lot 55 repr., attr. Bouquet, est. €80–100) φκ

J.46.3027



J.46.3028 [*olim* J.46.3034] ~Tête d'homme [sujet = Inconnu no. 17; =? Louvre RF 3740?], de ¾ à dr., en perruque, pierre noire, reh. cr. blanche/ppr gr.-vert, 30.2x22 (Louvre inv. RF 3743. Don de la Société des Amis du Louvre 1909). Exh.: Paris 1922e, no. 27 n.r.; La Tour 1930, no. 88; Paris 1947b, no. 141; Paris 1997b, no. 312 repr., inconnu; La Tour 2004c, no. 22 repr. clr; Méjanès 2004, p. 46 repr. Lit.: Guiffrey & Marcel 1912, VII, no. 5713; B&W 560 [not 554], fig. 224; Salmon 2024, fig. 168 φ?δσ



J.46.3028

J.46.3031 ??Louis TRONCHIN, Inconnu no. 17 [sujet = Louvre RF3740; =? Inconnu no. 16?], préparation ou inachevé, pstl/ppr, 44x37 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 52 [inv. 1849, no. 86]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Maubeuge 1917, no. 76; La Tour 1930, no. 90. Lit.: Lapauze 1899, no. 86 repr.; Fleury 1904, no. 86; Erhard 1917, no. 61 repr.; B&W 576, fig. 116; Fleury & Brière 1932, no. 75; Fleury & Brière 1954, no. 75; Debrie 1991, p. 198 repr.; Debrie & Salmon 2000, p. 221, ill. 149; Méjanès 2004, p. 47 repr.; Jeffares 2006, p. 309Bi, inconnu; Salmon 2024, fig. 171 Φ?δσ

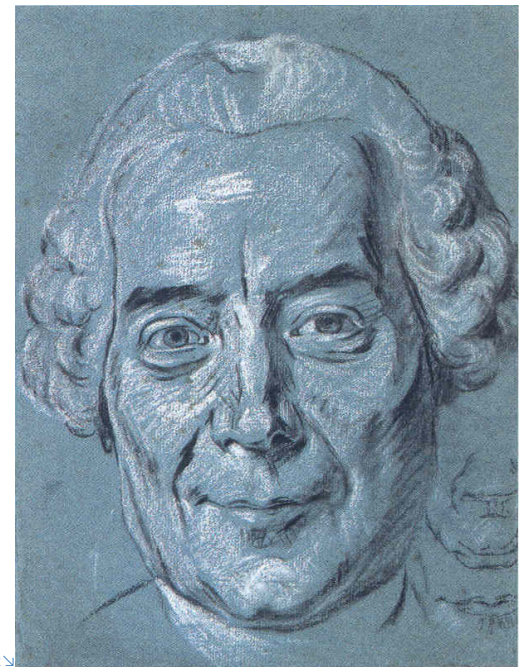


J.46.3031↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

~v.g. J.46.37537

J.46.3032 [*olim* J.46.3029] ~Tête d'homme [sujet = Inconnu no. 16; =? Louvre RF 3743?], vue de face et souriant, pierre noire, reh. cr. blanche/ppr bl., 28.8x21.8 (Louvre inv. RF 3740. Don de la Société des Amis du Louvre 1909). Exh.: Paris 1922e, no. 27, repr. pl. 23; La Tour 1930, no. 96; Copenhagen 1935, no. 417; Paris 1946c, no. 398; Paris 1947b, no. 138; Paris 1997b, no. 309 repr., inconnu; La Tour 2004c, no. 21 repr. clr. Lit.: Guiffrey & Marcel 1912, VII, no. 5711; B&W 558 [not 552], fig. 225; Salmon 2024, fig. 170 φ?δσ



J.46.3032↘

Tulout

J.46.3036 ?Claude **TULOUT** [?∞ René-François Pierres Delacour (1704–1779), trésorier de la Bibliothèque royale, beau-père de Pierre Mérelle] (Paris, Fournier, 18.XI.1912, Lot 1, attr.; Ir950; Azaria). Lit.: B&W 512, ?attr.
=*?Dame* TULOUT *(Paris, 21.II.1978, Lot 60 repr., attr.) [v. Mérelle J.532.1315]*

Anne-Robert-Jacques TURGOT, *1757 (King's Gallery, London) [v. Éc. fr., J.9.2842]*

Les van Tuyll

For La Tour's relationship with Belle de Charrière, her family and his trip to Holland in 1766, see the ESSAY. The Saint-Quentin pastel J.46.3041 was initially (Fleury 1904) assumed to have been made on this trip, but corrected by Godet 1905 who discovered that Jeanne de Geer had visited Paris in the autumn of 1753.

Diederik van TUYLL *(Kasteel Zuylen). Lit.: B&W 517 [v. Éc. fr., J.9.2844]*

La baronne van TUYLL *van Serooskerken, née Helena Jacoba de Vicq (1724–1768), mère de l'artiste, a.1766, retouché par La Tour 1766. Lit.: lettre à Constant d'Hermanche, 25.IX.1766, "[La Tour a] vivifié celui que j'avais fait autrefois de ma mère, de sorte qu'il est charmant et me fait un plaisir infini", v. Charrière, J.22.111*

J.46.304 ?Henri-Guillaume [Hendrik Willem Jacob, baron] van **TUYLL** van Serooskerken, sgr de Vleuten (1713–1800), lieutenant-général de cavalerie, premier aide de camp du prince d'Orange, ou ?Leonard de Casembroot (1717–1781)], 1766. Lit.: B&W 516 n.r.; Dubois & Dubois 1993, pp. 795ff n.r.

J.46.3041 [?]La baronne Hendrik Willem Jacob van **TUYLL** van Serooskerken, née Maria Anna Singendonck (1729–1790)], [??sa belle-sœur, baronne Jan Maximiliaan van Tuyll van Serooskerken, née Jeanne Elisabeth de Geer (1708–1766)], tenant un masque, inachevé, pstl, 68x53, 1753, *olim* inscr. *verso* "Mme la Baronne de Tulle Hollandaise" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 29 [inv. 1849, no. 30]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, ?*s.no.* 35; son testament 20.IX.1806, no. 48, dame hollandaise en domino; legs 1807). Frame: in a narrow Louis XV pastel frame. Exh.: Maubeuge 1917, no. 36 repr.; La Tour 1930, no. 36; Liotard 1985, no. 22 repr. Lit.: Lapauze 1899, no. 30 repr.; identified by Godet in 1903 letter to Maurice Tourneux, 4.XI.1902; Fleury 1904, no. 30; Godet 1905; Godet 1906, I, p. 182 n.r.; Erhard 1917, no. 39 repr.; B&W 515, fig. 47; Fleury & Brière 1932, no. 56; Fleury & Brière 1954, no. 55; Bury 1971, pl. 42; Debrie 1991, pp. 180ff repr.; Dubois & Dubois 1993, pp. 226 repr., 796f, as of Maria-Anna Singendonck; Debrie & Salmon 2000, p. 174, ill. 89; La Tour 2004a, p. 178, fig. 1; Fumaroli 2005, p. 33 repr.; Saint-Quentin 2021, p. 38 repr., all as of Jeanne de Geer; Salmon 2024, fig. 186 = fig 414 Φδσ



J.46.3041↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3044 ~cop., pstl, ?31x24 (PC 1985). Exh.: Liotard 1985, no. 22a repr. [cf. Charrière] φκδν

J.46.3044



J.46.3045 ~cop. Raphaël Bouquet, pstl, 32x23 (Paris, Drouot, Binoche & Giquello, 4.V.2011, Lot 20 n.r., est. €800–1000)
J.46.3046 ~cop. XXe, pstl, 60x49 (Compiègne, Loizillon, 31.X.2015, Lot 26 repr., est. €100–200) φκδ
J.46.3047 ~cop. XXe, pstl, 65x54 (Neuilly, Aguttes, 27.III.2018, Lot 51 repr., éc. italienne c.1930, est. €300–400) φπδν

Claude-Antoine VALDEC DE LESSART *(Bordeaux, mBA) [v. Éc. fr., J.9.2856]*

Mlle Van Loo

J.46.3049 Mlle **VAN LOO**, fille du ?peintre, pstl (baron Cotty; vente p.m., Paris, Paillet, 29.IV.1839, Lot 42). Lit.: B&W 518, ?attr. [cf. J.745.123]
J.46.30492 =?femme de VAN LOO, pstl (Strauss 1874). Exh.: Paris 1874b, p. 97 n.r.

Van Loo, v.q. Largillierre

Vauban, [v. Éc. fr., s.n. Vibraye]

Mme de VAUDARON *de Chauvreux [v. Éc. fr., J.9.2868]*

Joseph Vernet c.1760

Claude-Joseph **VERNET** (1714–1789), peintre de l'Académie royale, agréé 1746; reçu 1753.

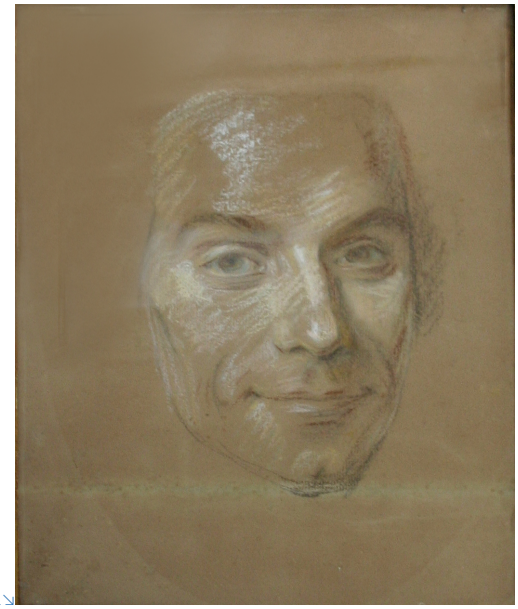
From an extended family of painters, he was born in Avignon (he does not seem to have been closely related to the Swiss family La Tour knew through the abbé Huber). Among his other teachers was Jacques Vialy in Aix. He travelled to Italy in 1734 with the support

of the marquis de Caumont. In Rome in 1745 he married Virginia Cecilia Parker (1728–1810), daughter of a British antiquary, Mark Parker, who was active in Italy and later Paris. Vernet's seascapes were extremely popular, often sold in pairs to French and foreign amateurs. In 1753 Marigny ordered the series of 22 ports de France of which 15 were finished.

There is a rich iconography for Joseph Vernet, including a 1752 pastel by Vialy fils; several drawings by Cochin, one engraved Nicollet 1781; a 1768 portrait by Louis-Michel Van Loo (musée Calvet; engraved Cathelin); and a well-known painting by Vigée Le Brun in the Louvre (1778). The resemblance with the préparation in Dijon (J.46.3051) is not completely compelling (it is closest to the Van Loo, but the mouth seems to be a little wider): it perhaps however sufficed as the basis for identification, and should be treated with caution. The sheet is also almost impossible to date. An old photograph from Robert Lepeltier's studio indicates that it has been heavily restored.

A drawing J.46.3053 in the Vernet family in 1898 seems to have no connection with La Tour, and may not be of Joseph Vernet.

J.46.3051 Claude-Joseph VERNET, pierre noire, traits de pstl, reh. blanc/ppr beige, 27x22 (Dijon, mBA, inv. CA 363. Don Hoin 1817). Tech.: heavily restoration in early 20th century in Lepeltier studio; sheet had large triangular area of loss top left; extensive foxing; horizontal line of discolouration under chin, possibly from fold in paper; once covered by oval mount. Exh.: Rotterdam 1949, no. 78 repr.; Vienna 1950, no. 101; Hamburg 1958, no. 80; Rennes 1988, no. 20; Dijon 2000. Lit.: Cat. musée 1869, no. 123; 1883, no. 363; Bellier de la Chavignerie & Auvray; Henri Chabeuf, "Quentin de La Tour au musée de Dijon", *Les Musées de France*, 1913/6, p. 93, pl. XXXIV; Joliet & Mercier 1925, p. 21, repr. p. 55; B&W 519, fig. 137; Leroy 1933, pl. XLVIII; Magnin 1933, p. 106 repr.; J. Bouchot-Saupique, "Les Maîtres du dessin français de Fouquet à Cézanne", *Art et style*, 14, Paris, 1950, repr.; Vergnet-Ruiz & Laclotte, 1962, p. 242; Michael Schwarz, *The age of the rococo*, London, 1971, repr.; Duclaux, "Dessins du musée de Dijon", *La Revue du Louvre*, I, 1976, p. 50, fig. 7; Pierre Georgel, *Le Musée des beaux-arts de Dijon*, Dijon, 1985, no. 61 repr.; Salmon 2024, fig. 163 φαδσ



J.46.3051↘

J.46.3052 ~~cop., pstl, 38x28 ov. (Marseille, De Baecque, 6.X.2022, Lot 222 repr., anon., inconnu, with pendant autportrait J.46.10963, est. €5–10) φκν

J.46.3053 [?]Claude-Joseph VERNET, au bicorne, pierre noire , 27x20, inscr. sur le montage "M. Vernet/ dessiné par Latour" (Charles Rogers (1711–1784), L.624. Mme Delaroche-Vernet 1884, 1898. Lyon, Artencheres, 16.X.2024, Lot 43 repr., est. €300–400). Exh.: Paris 1884, no. 445 n.r.; Paris 1954c. Lit.: Robert de Montesquiou, "Les trois Vernet", *Gazette des beaux-arts*, XX, 1898, p. 79 repr.; B&W 520, ?attr. [??attr.; Éc. fr.; ?identification]φ??α?δ



J.46.3053

Vernezobre c.1763

Jean-Nicolas **VERNEZOBRE** (1719–1789), peintre de l'Académie de Saint-Luc, reçu 1750. He was both an artist (*v.* ARTISTS) and a pastel-maker, retailing pastels widely: see Jeffares 2018f.

Vernezobre would be completely forgotten today if it weren't for the striking (and much copied) La Tour portrait of him at Saint-Quentin – described in the 1806 will of the artist's brother as "Un Arménien", although for obvious reasons that was long confused with a portrait of Rousseau. It seems likely that La Tour was inspired to show him in this costume because of the work he did in 1763 to change the costume in the print of Rousseau in accordance with his wishes: as described in Guy's letter to Rousseau of 27.XII.1763, "on a fait venir [to La Tour's studio] des Armeniens pour bien copier les Vestement".

Vernezobre's first wife exhibited a pastel at the Salon de Saint-Luc in 1753. His brother too may have dabbled, while a cousin, Geneviève Vernezobre de Laurieux, "travaillait en peintre", although not necessarily in pastel. There was evidently a connection with La Tour's teacher Claude Dupouch, since the posthumous inventory of Dupouch's mother (who also lived in the quai Pelletier) recorded a debt of 130 livres from Vernezobre's father. In 1760 Vernezobre was remarried, to the sister of the pastellist Jean-Baptiste Lefèvre.

In 2017 a box of pastels supplied by Vernezobre surfaced (private collection), and was lent to the pastel exhibition at Lausanne 2018. The posthumous inventory of Vernezobre's first wife was carried out in 1760, several years after the death. It included a valuation of his stock, undertaken by Lefèvre and Claude Pougin de Saint-Aubin, and recorded some 6534 "crayons en pastels a cinquante livres les cahier prisés entre les boites dans lesquels sont enrangées", valued in total at 330 livres 14 sols. It also listed two dozen debtors who owed relatively small amounts for crayons they had purchased (about half were already known as pastellists, and several others known hitherto only as artists in other media). Although La Tour's name was not among the customers, his absence doesn't prove he didn't use Vernezobre's pastels – he might have settled his accounts promptly.

J.46.3054 Jean-Nicolas VERNEZOBRE, pstl/ppr, 58x46 [c.1763] (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 7 [inv. 1849, no. 7]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: damage to top left by a screw during transportation in 1907; "taches de moisissures dans toute la partie inférieure du costume", rapport du 23.XI.1945 after return from Sourches; conserved by Léon Lepeltier 1946–47. Frame: Louis XV swept frame with rocaille corners and centres (matching Silvestre). Exh.: Maubeuge 1917, no. 43; La Tour 1930, no. 70; La Tour 2004b, no. 3 repr. clr. Lit.: Dilke 1899, repr. opp. p. 164; Lapauze 1899, no. 7 repr.; Fleury 1904, no. 7; Erhard 1917, no. 21 repr. clr; B&W 521, fig. 173; Fleury & Brière 1932, no. 57; Fleury & Brière 1954, no. 56; Bury 1971, pl. 50; Debrie 1982, p. 13 repr.; Debrie 1991, pp. 182ff; Debrie & Narbonne 1993, repr. cvr; Goulon-Sigwalt 1995, p. 24 repr.; Percival 1999, pl. 7a; Debrie & Salmon 2000, p. 211, ill. 127; Cabezas 2004, p. 30 repr.; Salmon 2004a, p. 52, fig. 11; Saint-Quentin 2007, p. 25 repr.; Coural & al. 2008; Walczak 2010, fig. 13; Burns & Saunier 2014, p. 61 repr.; Cabezas 2014, p. 87, n.10; Jeffares 2018f, repr.; Saint-Quentin 2021, p. 19 repr.; Le Bellégo & Brunet 2023, no. 22 repr.; Salmon 2024, fig. 489 Φσ



J.46.3054 N
LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3055 =?Arménien (Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, ?*s.no.* 34; son testament 20.IX.1806, no. 29; legs 1807). Lit.: B&W 668

J.46.30555 ~cop., pstl, c.1860 (Paris, Drouot, Dubourg, 6.VI.1916, Lot 118 n.r., Ir147)

J.46.3056 ~cop., pstl, 64x58 (Paris, Drouot, Ader, 15.XI.1945, Lot 58 n.r.)

J.46.3057 ~cop., pstl, 65x54 (Paris, Drouot, Cornette de Saint-Cyr, 16.IV.1986, Lot 55). Lit.: Debrie & Salmon 2000, p. 211, ill. 128; Salmon 2004a, p. 52, fig. 10 φκ

J.46.3057



J.46.3059 ~cop., pstl, 57x47 (Altenburg, Lindenau-Museum, Gemäldesammlung, inv. 316; acqu. a.1954). Lit.: *Lindenau-Museum, Neuerwerbungen*, 1954, p. 17; p. 47 repr.; *Gesamtführer des Museums*, 1961, p. 64; Titelbild; *Gesamtführer des Museums*, 1967, p. 84; *Lindenau-Museum Altenburg*, 1986, p. 73 repr. Φκ

J.46.3059

Photo courtesy Lindenau-Museum, Altenburg



J.46.3062 ~cop., pstl (PC 2006) φκσ

J.46.3062



J.46.3064 ~cop., pstl, 59x46 (Neuilly, Aguttes, 17.VII.2008, Lot 102 repr., est. €300–500, €322) φκ

J.46.3064



J.46.3066 ~cop., pstl (Fontainebleau, Osenat, 26.X.2008, Lot 205 repr., with Silvestre, est. €600–800) φκ

J.46.3066



J.46.3068 ~cop., pstl (Paris, Drouot, Bailly-Pommery & Voutier, 6.IV.2009) φκ

J.46.3068



J.46.307 ~cop., pstl, 64x53 (Senlis, Muizon, Le Coënt, 10.XI.2010, éc. fr. XIXe, est. €150–200) φ

J.46.307



J.46.3072 ~cop. Raphaël Bouquet, pstl, 42x33 (Paris, Drouot, Binoche & Giquello, 4.V.2011, Lot 24 repr., est. €1000–1200) φ

J.46.3073 ~cop. Raymond Casez, pstl, 58x46 (Douai, Patrick Declerck, 19.I.2015, Lot 266 repr., est. €150–200; La Rochelle, 24.IV.2015, Lot 138

repr., with 3 others, est. €180–220; Douai, Patrick Declerck, 5.XII.2016, Lot 98 repr., est. €50–60) φκ

J.46.3074 ~cop., pstl, 54x42 (Lille, Mercier, 25.VIII.2014, inconnu, anon., repr. Royan, Geofroy Bequet, 2.IV.2022, Lot 139 repr., est. €300–500) [cf. Raymond Casez] φκ

J.46.3075 ~cop. XXe, pstl, 61x50 (Compiègne, Loizillon, 31.X.2015, Lot 25 repr., est. €100–200) φκ

J.46.3076 ~cop. Raymond Casez, pstl, 57x45 (Paris, Drouot, Eric Pillon, 7.II.2016, Lot 13 repr., est. €200–300) φκ

J.46.3077 ~cop. XIXe, pstl, 57x45.5 (Deauville, Tradart, 14.V.2017, Lot 171 repr., anon., inconnu, est. €80–120) φκν

J.46.30771 ~~cop., pstl, 58x46 (Paris, Drouot, Blanchet, 28.I.2020, Lot 55 repr., as of Olive Vernet, est. €200–300) φκ

J.46.30772 ~cop., pstl, 57x46 (Paris, Drouot, Beaussant Lefèvre, 2.VII.2020, Lot 14 repr., éc. fr. XIXe, est. €500–600, b/i; Paris, Drouot, Binoche & Giquello, 8.VII.2021, Lot 125 repr., est. €400–600; Paris, Drouot, Binoche & Giquello, 24.IX.2021, Lot 47 repr., est. €140–300) φκ

J.46.30773 ~cop., pstl, 53x44 (Sens Enchères, 28.IX.2020, Lot 844 repr., éc. fr. XXe, inconnu, est. €100–150) [new attr., identification] φκν

J.46.30774 ~cop., pstl, 60x50, étiquette *verso* "Portrait de Vernezobre, Marchand de couleurs, fournisseur du maitre, ancienne collection Edmond Trouvé, Lauréat du concours de dessin de Fabrique à Saint-Quentin. Donné par le Maitre Fantin-Latour" (Versailles, Osenat, 9.IV.2023, Lot 270 repr, est. €2–3000) φκν



J.46.30774

J.46.30775 ~cop. Raymond Casez, pstl, 65.5x54 (Clermont-Ferrand, Hôtel des ventes, 9.V.2023, Lot 268 part, repr., est. €300–400) φκν

J.46.30776 ~cop., pstl, 60x48 (Fontainebleau antiquaire2024) φκ

J.46.30777 ~cop., pstl/ppr, 59.5x47.5 (Palermo PC; Palermo, Benedetto Trionfante, 5.XII.2024, Lot 367 repr., anon., inconnu) [new identification] φκν

Véron de Forbonnais c.1770

François-Louis **VÉRON** DUVERGER DE FORBONNAIS (1722–1800), economist, inspecteur général des Monnaies 1756, conseiller au parlement de Metz 1763. He seems to have signed Fortbonnais.

Fleury 1904 includes a lengthy biography largely drawn from the economist's great-nephew Alexandre-Jacques Véron-Forbonais's *Etude sur Forbonnais* (Paris, 1900); for a more recent account of his political economics, see the study by Loïc Charles & Arnaud Orain in Sophus Reinert & Steven Kaplan, *The economic turn*, 2019. This stresses Forbonnais's role in opposing physiocracy, the doctrine promoted by François Quensay, médecin to Mme de Pompadour.

Forbonnais's family were wealthy cloth merchants in Le Mans. He was educated in Paris, later travelling through Europe on the family's business before returning to Paris with the ambition of becoming a poet, playwright and translator. He contributed several articles to the *Encyclopédie* on political economy, and translated works on trade with Spain for the garde des sceaux. These led to his appointment at the Monnaies in 1756, and his becoming advisor to the contrôleurs-généraux des finances Moreau de Séchelles, Silhouette and Bertin. For two years from 1767 he edited the *Journal de l'agriculture, du commerce et des finances*, but left under pressure from the physiocrats. His withdrew from public life until the Revolution, when he again published on economics, and endorsed Napoléon as the leader France needed.

In his personal life, Forbonnais is known for a love affair with Marie-Françoise-Sophie Le Ray de Chaumont (1763–1829), who had been promised a large dowry if she married someone else, forming an obstacle to their marriage which only took place in 1787. Her father was Jacques-Donatien Le Ray de Chaumont (1725–1803), grand-maître des Eaux et Forêts de Blois, intendant des Invalides, who was mentioned in both La Tour's wills (of 1768 and 1784). The portrait of Forbonnais is also mentioned in La Tour's 1784 will.

It is likely (based on age and costume) that the pastel was made c.1760. Forbonnais was living in Paris at this stage, collaborating with Silhouette, and he seems to have contemplated commissioning a portrait perhaps for political reasons. In a letter to Hennin of 26.i.1759 (cited Fleury 1915, p. 151) he wrote:

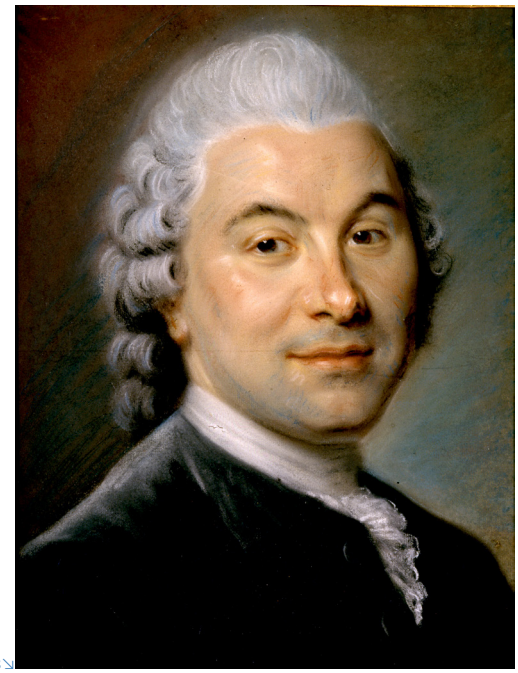
> A propos de tableaux, je n'ai pas même l'espérance d'avoir celui de votre petit homme. J'en suis excédé. Il n'y a que Vanloo à qui il soit permis de se faire attendre si longtemps, et je me repens bien de lui avoir donné le sujet en question. Si vous ne vous u étiez pas intéressé, je lui aurais joué le tour de le fair executer par Vien.

It is notable too that in his own economic writing Forbonnais resorted to analogies with painting: for example, in criticising the physiocrats' Tableau économique in his *Principes et observations économiques* (Amsterdam, 1767, pp.163f, 177), he refers to harsh passages that repel the eye in painting and to the need for a portrait to resemble the original, and the need for another to be made when one cannot be retouched.

He was described in the report of the police inspector Joseph d'Hémery (1752) as of "Moyenne taille, brun, figure riante."

Of the final version of La Tour's portrait no trace remains. Gabriel Fleury, in his 1915 biography, discusses the items left by Forbonnais's widow to his great-nephew in 1827; portraits of his parents were included. In addition a rather primitive oil portrait of the economist, by Mme Urguet de Saint-Ouen, a local amateur artist, is in the musée de Tessé at Le Mans. The identification of two oil pendants in Dijon (mBA, inv. 4067/4066), both signed and dated Colson 1760, raises questions: the man, shown with some books, is the right age and generally resembles La Tour's sitter (although the eyebrows differ, and the sitter seems to be younger), but the female said to be Mme Véron de Forbonnais cannot be his future wife, who wasn't born until 1763, nor is she old enough to be his mother.

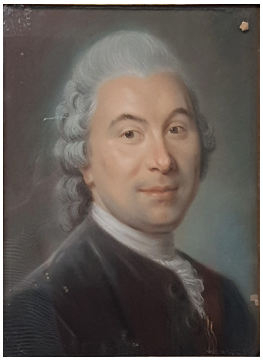
J.46.3078 François-Louis VÉRON DUVERGER DE FORBONNAIS, pstl, 40x30 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 26 [inv. 1849, no. 27]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 21; son testament 20.IX.1806, no. 5; legs 1807). Frame: in Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Maubeuge 1917, no. 53; La Tour 1930, no. 57. Lit.: Lapauze 1899, no. 27 repr.; Fleury 1904, no. 27; Gabriel Fleury, *François Véron de Forbonnais: sa famille, sa vie*…, Le Mans, 1915, p. 151f, repr. frontispiece, as c.1760; Erhard 1917, no. 33 repr.; B&W 522, fig. 115; Fleury & Brière 1932, no. 21; Le Clerc 1950, as copie, original volé; Fleury & Brière 1954, no. 21; Bury 1971, pl. 41; Debrie 1991, pp. 185ff, repr.; Debrie & Salmon 2000, p. 219, ill. 135; Jean-Yves Tessier, "François Véron de Forbonnais et son domaine de Champaissant", *Les Carnets du Vairais*, 1, .IX.2010, repr.; Salmon 2024, fig. 481 Φσ



J.46.3078↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3081 ~cop. Raphaël Bouquet, pstl/ppr, 40x32 (Sanilhac, château, Étude de Provence, 17.IV.2016, est. €200–250. Nîmes, Champion, 8.VIII.2020, Lot 538 repr., attr. Bouquet, est. €80–100) φκ
J.46.3081



Vial

J.46.3083 **VIAL**, quartier-maître, m/u (M. Audiffred 1885). Exh.: Paris 1885b, no. 178

La marquise de VIBRAYE, née Anne-Renée Frémont d'Auneuil (c.1712–p.1793), pstl, c.1735 (desc.: famille Hurault, château de Cheverny, attr. La Tour) [v. Éc. fr., J.9.2878]

Madame Victoire de France

J.46.3084 Marie-Louise-Thérèse-Victoire, **Madame VICTOIRE** de France (1733–1799), une des quatre têtes de Mesdames de France (l'artiste; legs: marquis de Marigny, testament de 1768, not effected; don de l'artiste à Madame Adélaïde, château de Bellevue, a.1786). Lit.: B&W, p. 75; Biver 1933, p. 315, citing mémoire de Le Normand, 1786 (Archives de Seine-et-Oise, A1494; not located 2023); La Tour 2004a, pp. 34, 37, n.46 (recording only the 1768 mention) [*v.* J.46.1206 *supra*]

J.46.3085 Madame VICTOIRE de France, pstl (baron de Silvestre; Paris, rue des Jeûneurs, Bonnefons, 4–6 [11–13].XII.1851, Lot 235 n.r., Fr80). Lit.: B&W 523, ?attr. [cf. Frey; Labille-Guiard]

J.46.3086 =?une des filles de France (chevalier de La Tour 1787, vu par Duplaquet)

Madame Victoire, v.q. J.46.3663

Le duc de Villars 1743

Honoré-Armand, **duc de VILLARS** (1702–1770), gouverneur de Provence 1734–70. He was the son of the famous maréchal de France, Claude-Louis-Hector, created duc de Villars in 1705, pair de France 1709, Toison d'or, grand d'Espagne, de l'Académie française, and nominated by Louis XV maréchal général des camps et armées. All his titles were inherited by Honoré-Armand, the only son of his marriage to Jeanne-Angélique Roque de Varengeville. He in turn served in the army, but without much distinction (he reached the grade of brigadier). Filled with new ideas, he was the friend of Voltaire and succeeded his father at the Académie française, in breach of a tradition opposed to hereditary succession to fauteuils. D'Alembert noted that he possessed "dans un degré eminent, un talent très rare … celui de la declamation théâtrale." (*Eloge du duc de Villars*).

He married, in 1721, Amable-Gabrielle de Noailles (1706–1742), who succeeded her mother-in-law as Dame du palais de la reine. Villars was homosexual, and had no children, but his wife's daughter by the chevalier d'Orléans was recognised legally.

La Tour's portrait was exhibited in 1743. Villars's brother-in-law, the duc d'Ayen (*v. s.n.* Noailles), was portrayed the following year.

The imposing pastel derives much of its force from the variety of textures included: a Rigaud-esque stone pillar against a busy sky, with the fur, lace and silks of a striking costume. The critic in the *Mercure* was lost for words: "M. de la Tour devient si fort au-dessus de tous les Eloges qu'on lui donne, que nous craindrions de les affoiblir & de ne pas donner une juste idée du mérite de ses Ouvrages, si nous entreprenions de le loüer ici." For Desfontaines, "[La Tour] ne se borne pas aux traits du visage, & à la figure. Il peint l'ame: il rend le caractere, l'esprit, le cœur. Il peint tout dans les portraits vivans."

The pastel was bequeathed by the sitter to the musée in Aix. Villars, who was gouverneur of Provence, left 100,000 livres (as well as a series of battle paintings of his father's victories) to found a public library and other institutions; he had already (in 1765) endowed an École de dessin for the city (the pastellist Claude Arnulphy was appointed professeur in 1767), just as La Tour would later himself do for Saint-Quentin.

J.46.3087 Honoré-Armand, duc de VILLARS, pstl/ppr, 94.8x76, Salon de 1743, no. 103 (Aix-en-Provence, musée Granet, inv. 770.1.1. Legs duc de Villars 1770). Tech.: examined Valérie Luquet c.2004. The strainer has been extended with wedge-shaped additions serving to rotate the orientation of the figure clockwise by about 3° and requiring the addition of strips of paper to the right and lower borders. Although the head and most of the torso are on a central sheet, the whole support includes approximately nine further strips of paper around all four sides. They are mounted on canvas wrapped around the strainer which has central crossbars. Frame: in a Louis XV sept frame with shell corners, queue de cochon decorations, centres; modern glass. Exh.: Aix 1974, no. 103 n.r.; La Tour 2004a, no. 34 repr.; Marseille 2016, no. 29 repr. Lit.: Tourneux 1904a, repr. p. 41; B&W 524, fig. 61; *L'Illustration*, 4794, 19.I.1935, p. 72 repr.; Ratouis de Limay 1946, pl. X/14; Leroy 1940, p. 52 repr.; Bury 1971, pl. 16; Debrie & Salmon 2000, p. 136, pl. 61, 62, 63; Salmon 2004d, p. 20 ; Salmon 2024, fig. 227 φσ



J.46.3087↘
LARGER IMAGE

J.46.30872 ~cop., pstl, 92x72 (château des Mesnuls, Seine-et-Oise, Paris, Drouot, Lair-Dubreuil, 15–16.V.1924, Lot 80 n.r., as cop.)

J.46.3088 ~cop., pnt., 92x73 (Gramer de Lon, Secheron; Mirabeau. Paris, hôtel Le Bristol, Kohn, 25.III.2014, Lot 13 repr., anon.)

J.46.3088 =?cop., pnt., 91x72 ([?don: Pierre Pictet (1703–1768); desc.: Mme Samuel de Constant, née Charlotte Pictet (1734–1766); desc.; famille Constand de Rebecque, Villa Constant, Saint-Jean, Genève; PC; Galerie Philippe Guegan 2022)

J.46.309 ~cop., pstl, 94x73 (Paris, Drouot, Briest, 3.XII.1999, Lot 55 repr., est. Fr30–50,000; Paris, Drouot, Briest, 24.V.2000, Lot 86 repr., est. Fr20–30,000, Fr38,770. Paris, Christie's, 21.XI.2007, Lot 108 repr., est. €3–5,000, €3750) φκσ
J.46.309



J.46.3092 ~cop., buste, pstl, 51x39 (Riom, Xavier Butant, 29.III.2014, repr., XVIIIe, inconnu) [new identification] φκν
J.46.3093 ~cop., pstl, 62x50 (PC 2025) φκ

Visentini, v. Thomassin

Voltaire 1735

François-Marie Arouet, dit **VOLTAIRE** (1694–1778), écrivain. For a detailed account, see Cabezas 2009b; Jeffares 2016i; and DOCUMENTS.

One might easily imagine that Voltaire and the medium of pastel were ideally suited: the embodiment of the Enlightenment embodied in the material which reflected more light than any other painting medium, and whose ability to represent human faces with unequalled verisimilitude sparked a popularity that coincided with Voltaire's own career. Within two years of François-Marie Arouet becoming "Voltaire", Rosalba Carriera had arrived in Paris; by the Revolution the vogue she inspired had come to an abrupt end. But, as Francis Haskell pointed out, although we owe to the author of *Le Siècle de Louis XIV*, the belief that, in principle, the visual arts, as much as literature and the sciences, constitute a gauge for testing the quality of a civilization, nevertheless "his actual treatment of them during the course of his historical studies shows that the issue was for him of purely theoretical interest. He had no real feeling for paintings and sculpture…." (Haskell 1993, pp. 202, 205).

The earliest pastel portrait of Voltaire is also the most important, and it has been the subject of an immensely thorough study by Hervé Cabezas (2009). Although the original pastel by La Tour is lost, some idea of its appearance may be formed from the numerous prints and copies, among them the pastel copy now in Ferney (J.46.31).

While it is tempting to posit some historical inevitability to the circumstances which led Voltaire to commission his portrait from the then virtually unknown artist, a far more mundane explanation is more likely: Voltaire's agent in Paris, the abbé Moussinot, was a neighbour of La Tour, then based in the hôtel Jabach. The sittings took place in .IV.1735, as Voltaire announced his departure for Lorraine on 6.V.1735, only having arrived in Paris at the beginning of the previous month. The portrait and its engravings transformed La Tour's reputation.

Cabezas 2009b (p. 179) has pointed out that the inclusion of a book may have been at the sitter's request, citing the letter Voltaire had written to Berger: "Mon ami Tiriot s'est fait peindre avec la Henriade à la main. Si j'ai une copie de ce portrait, j'aurai ma maîtresse & mon ami dans un cadre." But this letter was dated 24.VIII.1735, after the sittings with La Tour had ended. The same day Voltaire had written to Nicolas-Claude Thieriot himself with a four-line verse impromptu on the same theme. The 1728 edition of the epic poem was a rather large quarto (a version appears in Mme de Pompadour), although there was also an in-12[mo] version issued that year, which may be the one Voltaire single-handedly holds in the La Tour (the copyist of the oil version in Versailles evidenctly thought so, revealing the running head of the visibe verso as "CHANT V"). It is equally possible that Voltaire told Thieriot about the La Tour pastel during the .IV.1735 visit to Paris, and Thieriot commissioned his own in response – perhaps even from La Tour, although there is nothing to support this hypothesis.

In any case La Tour was happy to re-use the idea in quite a number of his later pastels. Voltaire too was happy to be seen with books in his later iconography, including in a pastel by Barat and an oil, where his hand rests on a quarto edition of the Henriade resting on a table (Dijon, mBA, cat. 128; possibly by Aved, formerly attributed to Vestier).

There are cryptic references in two letters of Voltaire to Berger in 1735 (24.VIII.1735 and 1.XII.1735) to a print in which Voltaire appears behind Fontenelle (*q.v.*).

The autograph préparation today in Saint-Quentin (J.46.3116) conveys with some immediacy the vigour of the encounter between these two personalities. A rather different préparation, now in Stockholm (J.46.3121), has a less direct relationship with the final portrait and may have been an early exploration of the face (it comes closer to the earlier Largillierre portrait, but its softer finish suggests a later date).

La Tour remained in communication with Voltaire for many years, but no subsequent portrait was made. The prince de Ligne evidently exaggerated his powers of persuasion when he wrote to Voltaire on 1.VI.1766 "J'ai persuadé, il y a quelques jours à M. de Lattour, Le grand maitre en pastel, d'aller vous faire sa Cour, et de nous la faire, par un portrait meilleur que tous les autres."

But from the correspondence in the months and years immediately after the portrait was made, we can trace more about how Voltaire viewed the function of the image as well as the mechanics of a successful portraitist's practice. Voltaire repeatedly commissioned repetitions, and inevitably complained about the price: "Aujourd'hui, La Tour, peintre en pastel, demande 4800 livres pour deux copies qui valent 10 écus." Possibly this was why so many (and all the surviving) versions were not autograph. From the letter of 12.IV.1736 to Bonaventure Moussinot, we learn that Voltaire knew that "la copiste" was to be a female artist, and since La Tour was to "retouch" it, Cabezas reasonably inferred that the copy was to be in pastel (but Voltaire may simply have assumed that La Tour too could work in oil). In .VII.1738, when the portrait was to be lent to an engraver, Voltaire wrote to Berger: "On ne veut point envoyer mon portrait en pastel; mais M. de La Tour en a un double; il n'y a qu'à y faire mettre une bordure et une glace. Je mande à M. l'abbé Moussinot qu'il en fasse les frais." From this we learn that La Tour not only kept a studio version at the ready (a common practice among portraitists) but that it was unframed (a hazardous state for a pastel, however carefully it was handled).

Among the vast Voltaire iconography in all media (extensive enough even in pastel), Lemoyne exhibited a marble bust in 1748 (Chaalis etc.; Réau 1927, no. 114, engraved Augustin de Saint-Aubin). D'Hémery's police file, 1.I.1748, described his appearance as "grand, sec et l'air d'un satyre." Mention should also be made of Jean Huber (nephew of La Tour's close friend, the abbé Huber). Abandoning a military and political career, when Voltaire arrived in Geneva in 1754, he resolved to dedicate the rest of his life to illustrating his idol's life in media ranging from oil and pastel to découpage. His own self-portrait echoes La Tour's Silvestre J.46.2935.

J.46.3095 VOLTAIRE au livre, pstl, 1735 (perdu). Lit.: Desnoiresterres 1879, pp. 9ff; Chatelus 1991, p. 132f; Cabezas 2009b
J.46.3096 ~2 repl. ("Aujourd'hui, La Tour, peintre en pastel, demande 4800 livres pour deux copies qui valent 10 écus", Voltaire, *Sottisier*, *Œuvres complètes*, Paris, 1880, XXXII, p. 597, as 1800 livres; *Œuvres complètes*, Oxford, 1968–, LXXXI–LXXXII, p. 450, as 4800 livres). Lit.: Ch. Charrot, "Quelques notes sur la 'Correspondance' de Voltaire", *Revue d'histoire littéraire de la France*, 1912, p. 192; 1913, p. 705
J.46.3097 ~lettre à Berger, .VII.1738: "On ne veut point envoyer mon portrait en pastel; mais M. de La Tour en a un double; il n'y a qu'à y faire mettre une bordure et une glace. Je mande à M. l'abbé Moussinot qu'il en fasse les frais."
J.46.3098 ~cops., m/u, par une femme peintre inconnue (comm. Voltaire, lettre 12.IV.1736 à Bonaventure Moussinot; 2 cop., lettre 15.VII.1738). Lit.: Cabezas 2009b, p. 181, as pstls
J.46.3099 ~cop., m/u (Mme Denis a.1757). Lit.: Voltaire, lettre 8.XI.1757, 19.XI.1757, "ancien portrait d'après La Tour", to be copied for Académie française
~cop. Mme Dompierre de Fontaine, pstl, 1746 (Charles Constant, près des Les Délices, 1830), v. J.2782.1072

J.46.31 ~cop., pstl, 60x50 (Ferney. M***; Paris, Paillet, Bonnefons, 22–23.XII.1834, Lot 71). Lit.: B&W 530, ?attr., as =Mme Denis version; Choudin 1994, fig. 2, p. 185f, as autograph, "[qui] resta entre les mains de Voltaire qui l'apportaensuite à Ferney" [??]; Apgar 1995, repr. p. 70; Apgar & al. 1999, p. 65 repr.; Debrie & Salmon 2000, p. 177, ill. 94, ?a/r lost original; La Tour 2004a, p. 167 n.r., cop.. Joachimedes 2008, fig. 44; Hoisington 2016, p. 15, pl. 15, ?original or copy; Cabezas 2009b, fig. 7, ??attr., as ≠Mme Denis version; Wunsch 2024, fig. 28; Salmon 2024, fig. 87 φκσ

J.46.31



J.46.3101 ~cop., with book open showing CHANT V running head, pnt., 62x50 (Versailles MV 6101. Toupey; acqu. 1931)

J.46.3102 ~cop., pnt., 62x51, inscr. *verso* "Donné par Voltaire à M^de^ de Champbonin en 1737" (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.7.33. Voltaire; don: Mme [Jacques-François du Raget] de Champbonin, née Anne-Antoinette-Françoise Paulin (1700–1775) 1737. Legs Carlier de Fontobbia). Lit.: Debrie 1994; La Tour 2004a, p. 167, fig. 1; Cabezas 2009b, fig. 8

J.46.3104 ~cop., m/u [?pnt.], inscr. "Voltaire qui nil molitur/inepte" ([?Voltaire, don: Lord Chesterfield.] Lord Carnarvon a.1919). Lit.: Richter 1919, p. 204 repr., as autograph [??] Φκ

J.46.3105 ~cop. Philippe Penel, fils, min./ivoire, 1736–37 (comm. Voltaire, lettres à Moussinot, 12.IV.1736; 30.III.1737). Lit.: Cabezas 2009b, p. 182

J.46.31051 ~cop. François-Julien Barier, min. grav./pierre, 1738 (comm. Voltaire, 1738). Lit.: Cabezas 2009b, p. 182f

J.46.31052 ~cop. Théodore Gardel, pnt., 81.8x64.3 (London, British Museum, inv. Painting.26. Matthew Maty; acqu. 1760, as "Voltaire drawn by Mr Gardel, a young painter of Geneva") [new association with La Tour 2016]

J.46.31053 ~cop., reduced, reversed, pnt., 60x50 ([?Paris, Drouot, 20–21.XI.1941, Lot 10; Cailleux; Kaiser-Wilhelm Museum, Krefeld, inv. 293; recupéré 1950, Louvre inv. MNR 100; dep.: Lunéville 1966–2003; détruit). Lit.: Lesné & Roquebert 2004, p. 525 repr.; Cabezas 2009b, p. 209 n.46 n.r.

J.46.31054 ~cop., with alterations, pnt., 91x71 (Dijon, mBA, inv. 128, attr. Aved). Lit.: Nancy 2004, p. 140 repr., as by Antoine Vestier, c.1745

J.46.3106 ~cop. (*tête*), Gabriel-Jacques de Saint-Aubin, avec manteau, trois crayons/ppr gr., 24.5x19.5 (Marseille, château Borély, inv. 68.214)

J.46.3107 ~cop., pnt., 60x50 (marquis de Bizemont, Paris, 1878. Mme de Pas, Paris, 1928. Librairie Jean-Claude Vrain, cat. *Portraits d'écrivains*, 2022, no. 1275). Exh.: Paris 1878, no. 532, as anon. Lit.: B&W, p. 171

J.46.3108 ~version, pstl, 56x60 ov. (Hyacinthe, comte Despinoy; vente p.m., Versailles, 5 rue du Regard, Trinquand, Roehn, 14–19.I., 4–9.II.1850, Lot 924 n.r., ₣130)

J.46.31082 ~version, pstl, 61x48 (Victor G. Fisher Art Company of Washington, DC; New York, Anderson Galleries, 13–14.II.1913, Lot 145 n.r., attr.)

J.46.31083 ~cop., pnt., 58x47.5, inscr. (London, Phillips, 19.IV.1994, Lot 35 repr., est. £2500–3500, b/i) φκ

J.46.31085 ~cop., pnt., 58x47 (Paris, Ferri, 3.VI.1998, Lot 72 repr., est. ₣15–18,000, ₣31,000) φκ

J.46.3109 ~cop., pnt. (marquis de Breteuil 2013). Lit.: Kaufmann-Khelifa 2013, p. 23 repr.

J.46.3111 ~[cop.], pnt., 61x49.5 (Captain Bruce Cumming Vernon-Wentworth, Wentworth Castle, Barnsley; London, Christie's, 13.XI.1919, Lot 109 n.r., Voltaire in brown cloak, holding a book, £199; Sabin)

J.46.3112 ~cop., pstl, 55.5x46.5 (Marseille, Étude de Provence, 28.V.2005, €3000). Lit.: *Gazette Drouot*, 20.V.2005, repr. p. 227 φκ

J.46.3112



J.46.3114 ~cop., pstl/ppr, 58x46.5 (Geneva PC 1937. Geneva, Hôtel des ventes, 14.III.2007, Lot 738 repr., est. SwF3–5000). Lit.: Cabezas 2009b, p. 209, n.40 n.r., photo sent to musée Antoine-Lécuyer 30.V.1937 φκ

J.46.3114



J.46.3115 ~cop., min., 9.3x9.6 (Alphonse Kann, Saint-Germain-en-Laye; saisie ERR 1940; dep.: Jeu de Paume ref. Ka 910; restitué 1947; Hélène Bokanowski; desc.: Paris, Artcurial, 22.II.2017, Lot 85 repr., XIXe)

J.46.3116 ~préparation, pstl/ppr br., agrandie en bas, 36x28.5, c.1735 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1995-6-1. [??Carrier 1856.] François-Martial Marcille (1790–1856) 1843; son fils, Eudoxe Marcille (1814–1890), a.1873; sa fille, Mme Henri-Pierre Jahan, née Marie-Françoise-Eudoxie Marcille 1908; desc.: son gendre Pierre Chévrier, Paris, 1928–1936; desc.: Paris, Drouot, Rieunier, Bailly-Pommery, 18.X.1995, Lot 39, est. ₣1,000,000–1,200,000, ₣1,400,000; Colnaghi). Frame: standard Louis XV pastel frame with fronton and gilt slip, not original. Exh.: Paris 1884, no. 4 n.r.; Paris 1885a, no. 35 n.r.; Paris 1936b, no. 70; La Tour 2004a, no. 44 repr. clr. Lit.: Lacroix 1843; Curmer 1844, p. 190 n.r.; Dréolle de Nodon 1856, p. 136; Lacroix 1862b, p. 135 n.r.; Chennevières 1890, p. 233 repr.; Fourcaud 1908, p. 126, n. 2; B&W 526, fig. 134 confused; Золотов 1960, pl. 2; New York 1996a; Grate 1994, repr. p. 185; Debrie 1998, repr. p. 23; Denk 1998, fig. 10; Debrie & Salmon 2000, p. 177, ill. 93; Salmon 2004d, p. 17 repr.; Fumaroli 2005, p. 21 repr.; Herrenschmidt 2009, fig. 1; Jean-Louis Tritter, *Voltaire*, 2009, repr. cvr; Burns & Saunier 2014, p. 62 repr.; Saint-Quentin 2021, p. 10 repr.; Le Bellégo & Brunet 2023, no. 25 repr.; Wunsch 2024, fig. 27; Salmon 2024, fig. 90 Φσ



J.46.3116↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3119 ~cop./pastiche, trois crayons/ppr gr./dessin rehaussé de bistre, 12.5x9.5 (Tours, mBA. Pierre-Marie Gault de Saint-Germain. E. Tondu; 24–26.IV.1865, Lot 199, ₣13; Charles Masson; 1878. Soullié 1902. Lion. Henri Cain; acqu. 1909, Kleinberger, Paris, stock no. 8350; sold to A. Meyer, Paris, 6.XII.1910, ₣2500 avec no. 9139, cancelled; still with Kleinberger 1924, sold 13.VI.1924: Foulon de Vaux, ₣15,500; Foulon de Vaulx; legs 1928). Exh.: Paris 1878, no. 530; Paris 1889, no. 11. Lit.: B&W 527, ?attr.; Lossky 1954, p. 181, fig. 6; Cabezas 2009b, p. 208, n.29 φπ



J.46.3119

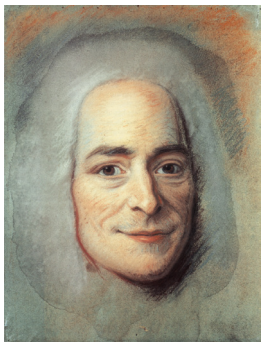
J.46.3121 ~préparation, pstl/ppr bl., 26.5x18, ?c.1735 (Stockholm, Nationalmuseum, inv. NMB 1946. ?Carrier 1856. ?Paris, 26.I.1878, ₣1300. Mme Émile Straus, née Geneviève Halévy (1849–1926) by 1894, visible in photograph of her salon; Émile Straus, 1908; vente p.m., Paris, Georges Petit, 3–4.VI.1929, Lot 73 n.r., ₣245,000; Wildenstein; acqu. 1968). Tech.: unframed and analysed scientifically by Cécile Gombaud 2015; on loose sheet of light blue paper with cut corners made up. Exh.: Paris 1908a, no. 52, pl. 40; Paris 1927a, no. 29, pl. XXIII-32; Paris 1933b, no. 26 n.r.; Paris 1934a, no. 171 n.r.; New York 1943b, no. 111 repr.; Toledo 1946, no. 6; New York 1948, no. 28 repr.; Stockholm 1958, no. 83; Stockholm 2001, no. 94. Lit.: Marcel Proust, "N'oubliez pas d'aller voir les Monet de Madame Straus ainsi que son masque de La Tour et son Nattier etc 104 Rue de Miromesnil", lettre à Douglas Ainslie, ?.XII.1899, ed. Bryant Freeman, *Bulletin de la Société des Amis de Marcel Proust et des Amis de Combray*, 1960/10, p. 172; Tourneux 1904a, repr. p. 9; Fourcaud 1908, p. 125 repr.; B&W 525, fig. 39, as with Jules Straus [??]; Huisman & Jallut 1970, opp. p. 82; Bury 1971, pl. 20; Besterman 1976, repr. cvr; Grate 1994, no. 169 repr.; Debrie & Salmon 2000, p. 177, ill. 92, erroneously as with Jules Straus in 1929; Salmon 2004a, p. 51, fig. 9; detail repr. p. 45,. right; Salmon 2004d, p. 17 repr.; Gombaud & al. 2017, repr.; Prytz 2019, fig. 1; Wunsch 2024, fig. 26; Salmon 2024, fig. 88 φσ



J.46.3121↘
LARGER IMAGE

J.46.3123 ~cop., pstl/ppr gr./bl., 33.7x25.6 (Paris, Christie's, 18.III.2004, Lot 257 repr., entourage de La Tour, est. €3–5000). Lit.: La Tour 2004a, p. 86, fig. 2; Salmon 2004a, p. 51, fig. 8; detail repr. p. 45, left; Fumaroli 2005, p. 20 repr.; Salmon 2024, fig. 89 φκ

J.46.3123



Engravings (in alphabetical order of engraver):

J.46.312505 ~grav. Balechou a/r Jean-Michel Liotard a/r La Tour, 15.5x9.0, 1743–46. Lit.: *Hibernian magazine*, .VII.1786, p. 356, as by "Liotard, who was excellent at a likeness"; Cabezas 2009b, fig. 22; R&L JML30, fig. 887

J.46.312507 ~grav. Balechou, *Mercure de France*, .I.1745. Lit.: Cabezas 2009b, fig. 20; R&L p. 733 n.r.

J.46.312509 ~grav. Balechou 1752. Lit.: Cabezas 2009b, fig. 21

J.46.312511 ~grav. Bertonnier

J.46.312513 ~grav. Étienne Besson 1785

J.46.312515 ~grav. Jean Bonvoisin, François-Louis Couché, c.1824

J.46.312517 ~grav. Jean Bonvoisin, a/r La Tour and Alexandre -Josephe Desenne, seated on a bench in a landscape setting, before a château, c.1820

J.46.312519 ~grav. Cathelin 1763. Lit.: Cabezas 2009b, fig. 25

J.46.312521 ~grav. Chapuy 1795

J.46.312523 ~grav. Charles-Abraham Chasselat. Lit.: Desnoiresterres 1879; Grate 1994, p. 185 repr.; Cabezas 2009b

J.46.312524 ~grav. John Corner 1794

J.46.312525 ~grav. Couché

J.46.312526 ~grav. Demautort. Lit.: Desnoiresterres 1879, erroneously as Dumantort

J.46.312527 ~grav. Desrochers a.1741. Lit.: Cabezas 2009b, fig. 19

J.46.312528 ~grav. Ducarme, Julien, pour Blaisot, *Galerie universelle*, 1826–28

J.46.312531 ~grav. Joseph Eymar p.1775

J.46.312533 ~grav. Étienne Ficquet, 13.4x9.4, lettered "Post genitis hic carus erit,/nunc carus amicis./par Me la Mse du Châtelet. M.D.CC.XXXII."/ "De la Tour pinx.1736.|E. Ficquet Sculp.1762." (Béraldi père 1894). Lit.: Paul Leroi, "Le séjour de Voltaire en Angleterre", *L'Art*, II, 1894, p. 50 repr.; B&W 542, ?attr., as of pstl

J.46.312535 ~grav. Ficquet 1762. Lit.: Cabezas 2009b, fig. 24

J.46.312537 ~grav. Jacob Folkema 1738. Lit.: Cabezas 2009b, fig. 9; fig. 14–16

J.46.312539 ~grav. Anon. a/r Jacob Folkema ?1741. Lit.: Cabezas 2009b, fig. 9; fig. 17

J.46.312541 ~grav. Jacques-Fabien Gautier-Dagoty, colour mezzotint, 27.7x19, lettered "AROUET DE VOLTAIRE", "Peint par de la Tour/avec Priv. du Roi | Galerie universelle/Juin 1772 à Paris | Gravé par Gautier Dagoty Pere" . Lit.: Cabezas 2009b, fig. 27

J.46.312543 ~grav. ?Jean-Baptiste Guélard [??Robert Gaillard] 1735. Lit.: Cabezas 2009b, fig. 9

J.46.312545 ~grav. (à l'invers) Jean-Baptiste Guélard 1736. Lit.: Cabezas 2009b, fig. 11

J.46.312547 ~grav. Jean-Baptiste Guélard ?1737. Lit.: Cabezas 2009b, fig. 12

J.46.312549 ~grav. Jean-Baptiste Guélard ?1737, "Peint par Delatour/Et Gravé par Geullard". Lit.: Cabezas 2009b, fig. 13

J.46.31255 ~grav. Guyot

J.46.312551 ~grav. John Holloway Jr, for *Literary magazine*, 1792

J.46.312553 ~grav. Hopwood

J.46.312555 ~grav. Pierre-Gabriel Langlois l'ainé, 23.2x16.4 ov., 1784

J.46.312557 ~grav. Pierre-Gabriel Langlois l'ainé, 32.8x24.8, lettered "Post genitis hic carus erit/nunc carus amicis./Par la Mse du Châtelet"/ "De la Tour Pinx.1731.|P. G. Langlois. Sculp. 1785". Lit.: Cabezas 2009b, fig. 1

J.46.312559 ~grav. Le Beau et Clément-Pierre Marillier. Lit.: Cabezas 2009b, fig. 23

J.46.312561 ~grav. Eugène Loizelet, pour Voltaire, *La Pucelle d'Orléans*

J.46.312563 ~grav. Martinet & Le Roy 1774, pour *La Henriade*, 1775. Lit.: Cabezas 2009b, fig. 28

J.46.312565 ~grav. Christian von Mechel, de Bâle, 1771. Lit.: Cabezas 2009b, fig. 26

J.46.312567 ~grav. John Pass 1828

J.46.312569 ~grav. Petit

J.46.312571 ~grav./publ. Nicolas-Jean-Baptiste Poilly, "POST GENITIS HIC CARUS ERIT, NUNC CARUS AMICIS", "A Paris chez N. J. B. de Poilly ruë St Jacques à l'Espérance". Lit.: . Lit.: Cabezas 2009b, fig. 10, anon., éd. Poilly; Nicholas Cronk, *Voltaire: a very short introduction*, Oxford, 2017, p. 48 repr.

J.46.312573 ~grav. Pourvoyeur, for *Chefs-d'œuvre dramatiques de Voltaire*, 1824

J.46.312575 ~grav. Johann Ludwig Stahl p.1775
J.46.312577 ~grav. Ambroise Tardieu p.1820
J.46.312579 ~grav. P. Thomson, for *The history of Charles the XII*, London, p.1790
J.46.312581 ~grav. William Walker p.1762
J.46.3129 VOLTAIRE, pstl, 54.1x43.3 ([Laurent-François] Prault, imprimeur du roi; vente p.m., Paris, Hubert, Le Brun, 27.XI.1780, Lot 38, a/r Delatour; 24 livres). Lit.: B&W 528, ?attr.
J.46.313 VOLTAIRE représenté assis, tenant un livre, la tête tournée de ¾ et regardant le spectateur, pstl (Quintin Craufurd; vente p.m., Paris, Alexandre & Peytouraud, 20.XI.1820 & seq., Lot 374, Ff45). Lit.: B&W 529, ?attr.
VOLTAIRE, ov., assise, tenant un volume de l'Année littéraire, habit rouge (Hyacinthe-François-Joseph, comte d'Espinoy; Paris, 14.I.–9.II.1850, Lot 924). Lit.: B&W 531, ?attr. [v. Barat]
J.46.3132 VOLTAIRE (Paris, 17.II.1851, Lot 5). Lit.: B&W 532, ?attr.
J.46.3133 VOLTAIRE, préparation (Carrier 1856). Lit.: Dréolle de Nodon 1856, p. 134; B&W 533, ?attr.
J.46.3134 VOLTAIRE, préparation (Carrier 1856). Lit.: Dréolle de Nodon 1856, p. 134; B&W 534, ?attr.
J.46.3135 VOLTAIRE (Mlle E. P…; 18–19.IV.1864, Lot 21). Lit.: B&W 535, ?attr.
J.46.31355 VOLTAIRE, pstl (Davalet; vente p.m., Paris Drouot, Delbergue-Cormont, 23–24.I.1867)
J.46.3136 VOLTAIRE, en buste, les regards tournés vers le spectateur, habit brun clair orné de passementerie d'or, gilet de brocart d'où échappe un jabot de dentelle (Sourdeau, ancien consul; vente p.m., Paris, 5.XII.1872, Lot 17). Lit.: B&W 536, ?attr.
J.46.3138 VOLTAIRE (Jules Duclos; Paris, 23.III.1878, Lot 37). Lit.: B&W 538, ?attr.
J.46.314 VOLTAIRE, masque, pstl, 26x18 (Paris, Drouot, Delestre, 9–10.III.1883, Lot 74 n.r., est. Ff300, Ff400; baron de Beurnonville; Paris, 3 rue Bayard, Chevallier, 3.VI.1884, Lot 439 n.r., Ff380). Lit.: B&W 539, ?attr. = 540, ?attr.
J.46.3141 VOLTAIRE (Arsène Houssaye 1886). Exh.: Paris 1886, no. 377. Lit.: B&W 541, ?attr.
J.46.31415 VOLTAIRE, pstl, 43x33 (Édouard Brahy-Prost (1847–1914), de l'Institut archéologique liégeois; vente p.m., Bruxelles, Galerie J. & A. Le Roy Frères, 25–28.V.1920, Lot 91 n.r., genre de La Tour)
J.46.3142 VOLTAIRE tenant un livre, 33x26 (London; Christie's, 9.II.1925, Lot 74). Lit.: B&W 543, ?attr.
J.46.3143 VOLTAIRE, chlk, pstl, 28x22.9 (London, Christie's, 6.XII.1988, Lot 329, style of La Tour, £550)

Le marquis de Voyer 1753

Marc-René de Voyer d'Argenson, **marquis de** VOYER, 3e marquis d'Argenson, vicomte de la Guerche, baron des Ormes (1722–1782), maréchal de camp, lieutenant-général d'Alsace; gouverneur de Romorentin, inspecteur général des dragons, directeur général des haras royaux 1758, associé libre 1749, puis honoraire amateur de l'Académie royale de peinture, vice protecteur de l'Académie de Saint-Luc 1751–64. He distinguished himself at the battle of Fontenoy, but was best known as a patron of the arts, "un des premiers connaisseurs de l'Europe", according to a Dufort de Cheverny. He was an habitué at Mme Geoffrin's Monday evenings, with the comte de Caylus, La Live de Jully and Watelet.

The pastel J.46.3144, now lost, was shown in 1753 to some acclaim, although Gautier-Dagoty noticed that the head didn't fit comfortably on the body: a deficiency evident too in the studio replica now in Saint-Quentin. (One should note too the pastiche J.46.2869 also in Saint-Quentin in which Maurice de Saxe's head is grafted onto de Voyer's body.)

A lost pastel of the marquis de Voyer by Pierre Bernard was exhibited at the Salon de Saint-Luc in 1751 and 1752; a more ambitious equestrian composition, drawn by Cherfils, was shown there in 1756. Mme Geoffrin owned a profile by Cochin, engraved Watelet 1754.

Earlier editions of the *Dictionary* followed B&W in ordering the marquis de Voyer under A, but this leads to confusions with his relatives, notably his father, the comte d'Argenson, minister de la guerre and also a noted patron of the arts. The *Encyclopédie* was dedicated to the father, not the son as Debrie 1991 mistakenly has. The comte d'Argenson was exiled in 1757 and only allowed to return to Paris after the death of Mme de Pompadour; his son accompanied him to the château des Ormes where they received Enlightenment figures from Hénault to Marmontel.

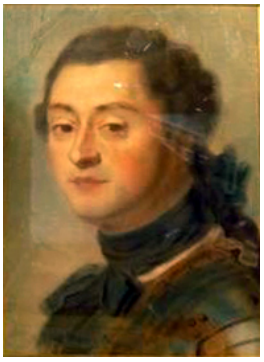
J.46.3144 [*olim* J.46.1244] Marc-René, marquis de VOYER, pstl, Salon de 1753, no. 80. Lit.: Gautier-Dagoty 1753b ("[La Tour] a parfaitement réussi … Je ne trouve … qu'un seul défaut, c'est à l'ensemble de la tête & du corps"); Lacombe 1753; B&W 7; Debrie & Salmon 2000, p. 134
J.46.31441 [*olim* J.46.1245] ~repl., pstl/ppr, 64x52 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 11 [inv. 1849, no. 4]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 14, as of officier général; son testament 20.IX.1806, no. 27, as of d'Argenson; legs 1807). Tech.: paper rotated 2° anticlockwise, an exposed strip c.1 cm along top. Frame: Louis XV swept frame with rocaille corners and centres. Exh.: Maubeuge 1917, no. 42 repr.; La Tour 1930, no. 28. Lit.: Argenson 1753 ("portraits de nos meilleurs académiciens...sont parlant"); Grimm; Huquier 1753 ("fort ressemblan"); Lacombe 1753; Le Blanc 1753 ("parfait dans son genre"); Lapauze 1899, no. 4 repr.; Fleury 1904, no. 4; Erhard 1917, no. 52 repr.; B&W 8; Fleury & Brière 1932, no. 3; Leroy 1933, pl. VII; Leroy 1940, p. 50 repr.; Fleury & Brière 1954, no. 3; Braham 1980, fig. 115; Debrie 1991, p. 89 repr.; Debrie & Salmon 2000, p. 133, ill. 60; Leclair 2006, fig. 3; Graffigny 2010, XIII, p. 246 repr.; Saint-Quentin 2012b, fig. 24; Burns & Saunier 2014, p. 76 repr.; Philippe Cachau, "Le mécénat du marquis de Voyer…", *Bulletin de la Société de l'histoire de art français*, 2013, fig. 2; Philippe Cachau, "Zwei französische Architekten...", *Saarpfalz*, .IX.2018/3, p. 37 repr.; Jeffares 2017s, fig. 2; Fripp 2020, fig. 2.10; Saint-Quentin 2021, p. 26 repr.; Emmanuel Penicaut, *L'Histoire de la Chancellerie et l'installation des décors à l'Hôtel de Rohan* [à paraître]; Le Bellégo & Brunet 2023, no. 28 repr.; Salmon 2024, fig. 237 Φσ



J.46.31441↘ LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.31445 [*olim* J.46.1248] ~cop. tête, pstl (Joigny, Sausverd Aubert, 8.III.2008, repr. Dracy, Sausverd Aubert, 11.X.2008, repr.) [?XIXe/XXe] φκ



J.46.31445

J.46.31446 [*olim* J.46.125]~cop., pstl, 65x51 (PC 2014; Paris, Millon, 17.XI.2017, Lot 78 repr., est. €800–1000) φκ
J.46.31447 [*olim* J.46.1251] ~cop. P. Flayelle, pstl/ppr (Saint-Quentin, Moro-Delobeau, 21.VII.2017, est. €30–50) [new identification] φκν

J.46.31448 ~cop. XXe, pstl (Bruxelles, Vanderkindere, 3.III.20202, Lot 128 repr., anon., est. €75–100) [new identification] φκν

Marc René, marquis de Voyer d'Argenson (Antoine Chaumont de La Galaizière) [v. Orry]

L'abbe de Wailly

J.46.3145 Noël-François, **abbé de WAILLY** (1724–1801), grammairien et lexicographe français, pstl (desc.: "M. Le Camus de Wailly, petit-fils du sujet" [Eugène Le Camus, épouse d'Anne-Gabrielle-Marguerite De Wailly, arrière-petite-fille su sujet]; "pstl de La Tour de Noël-Étienne-François de Wailly" offert au Louvre, 31.V.1920, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins [cf Gounod; ?version but ≠Gounod pastel in the artist's family]

La baronne de WARENS, née Françoise-Louise-Éléonore de La Tour, "a/r La Tour", ov. (Chambery) [v. Éc. fr., J.9.2905]

Claude-Henry Watelet 1753

Claude-Henry **WATELET** (1718–1786), receveur général de finances, honoraire, associé-libre de l'Académie royale de peinture et de sculpture.

Watelet was the son of Nicolas-Robert Watelet, trésorier receveur général des rentes de l'Hôtel de Ville de Paris, puis d'Orléans, and Nicole-Élisabeth de Beaufort, sister-in-law of Jean de Boullongne. He inherited his father's office of receveur général des finances d'Orléans, worth some 634,000 livres of his 900,154 livres share of the estate. He also owned a house in Paris, rue Charlot, which yielded 9000 a year. Despite this his extravagance meant that he was bankrupt at his death.

He was an amateur painter and engraver, a collector, an author and became a member of the Académie française 1760, publishing *L'Art de peindre. Poëme avec des réflexions sur les différentes parties de la peinture* the same year. He travelled to Italy, Lorraine etc., which he wrote about and illustrated. A friend of d'Alembert, he contributed articles on the arts to the *Encyclopédie*. He also published, with Pierre-Charles Levesque, an *Encyclopédie méthodique* which has several references to La Tour in the articles on Finir, Instruction and Pastel.

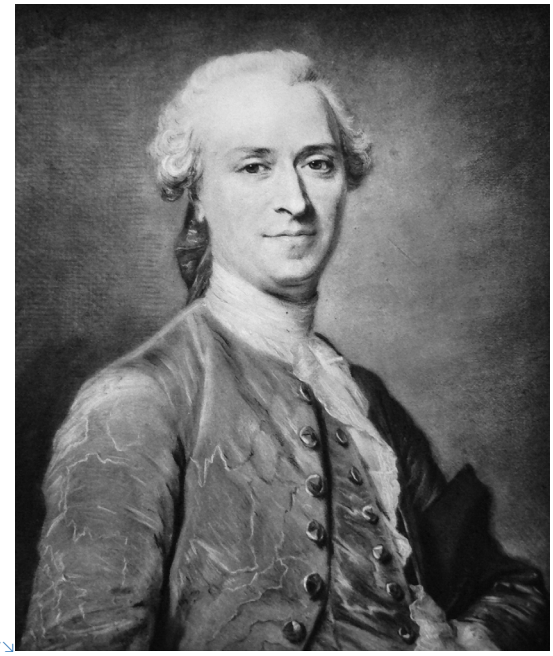
In 1747, when the Académie royale de peinture admitted amateurs, he was the first honoraire associé libre to be elected, and he was a member also of the Académie d'architecture, and academies in Berlin, Vienna, Bologna, Rome, Madrid, Parma, etc.

Although he never married, see entry for Marguerite Le Comte *supra*: together they created Le Moulin-Joli with its English pleasure garden, but he never owned the property. Watelet was one of the first patrons of the flower painter Gerard van Spaendonck (*q.v.*) after his arrival in Paris in 1770; he was instrumental in van Spaendonck's securing the post of peintre en miniature du roi, and he later became professeur de peinture de fleurs at the Jardin des plantes. Watelet published his *L'Essai sur les jardins* in 1774. Watelet had a logement in the Louvre but following financial difficulties he sublet this to Van Spaendonck. Van Spaendonck owned the La Tour pastel of his patron which appeared in his posthumous sale.

The police report in the files of Joseph d'Hémery (1749) described him as "petit, petite figure maigre et jolie, blond." There is a Cochin profile engraved by the sitter himself in 1753. Greuze's magnificent oil (Louvre), exhibited in 1765, shows him with all the accoutrements of the amateur, studying an antique sculpture, compasses in one hand, the other resting on the manuscript he is writing. La Tour shows none of this: just the sitter's intelligence captured by eyes which vie for attention with the shot silk coat and waistcoat. One of 18 La Tour exhibits at the 1753 Salon, Lacombe noted that "les Amateurs cheriront ceux de Messieurs Watelet et Bachaumont." The descrption by Godard in his article on the forthcoming Walferdin sale in 1860 is worth quoting:

> Si quelqu'un était fait pour peintre cette tête distinguée et intelligente, c'était Latour, aussi y a-t-il merveilleusement réussi; c'est certainement un de ses plus beaux portraits; la pose est à la fois naturelle et aisée, et pourtant le personnage a grand air; point de prétention ni de recherche, une simplicité élégant. – Les étoffes sont traitées aven in art et un fini admirables.

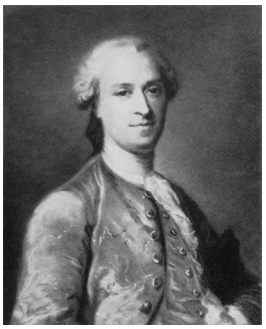
J.46.3147 WATELET, en vêtements de soie chatoyants, pstl, 62x52, Salon de 1753, no. 84 (Gerard Van Spaendonck, peintre; vente p.m., Paris, Muséum d'Histoire naturelle, Coutelier, Paillet, 15.VII.1822, Lot 36 n.r., Fr20; Brunot; Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 187, Fr100; Hippolyte Walferdin; Paris, Delbergue-Cormont, 18.V.1860, Lot 98, Fr355. Arnault, de l'Ariège; acqu. Arthur Veil-Picard, Fr40,000, a.1909; seized ERR, inv. WP 103; Jeu de Paume; Neuschwanstein 17.X.1945; restituted). Exh.: Paris 1908a, no. 55, pl. 43; Paris 1927a, no. 51, pl. XXXVII-53; Paris 1935b, no. 1206, repr. opp. p. 166. Lit.: Dréolle de Nodon 1856, p. 134 n.r.; B&W 544, fig. 67; René-Doumic 1935, p. 487 n.r., "[un de] trois des plus beaux portraits au pastel de Quentin La Tour…quelle vie dans ce visage, quelle intelligence dans ce regard"; Karlsruhe 2015, p. 390 repr.; Salmon 2024, fig. 306 Φ



J.46.3147↘
LARGER IMAGE

J.46.3149 ~cop., pstl (Bern, Jürg Stuker, 11.XI.–12.XII.1970, as by La Tour, inconnu). Lit.: *Weltkunst*, 1969, p. 1323 repr. [new identification] φκν

J.46.3149



J.46.31495 L'abbé Jean-Baptiste-Joseph WILLART de Grécourt (1683–1743), chanoine de Saint-Martin de Tours, pnt./toile, 82x65.5, inscr. « peint par Latour à Paris, rue St [Antoine] proche les Jésuiste 1737 » (Tours, mBA, inv. 1793-5-1). Lit.: Lossky 1962b, p. 44 n.r.; Join-Lambert 2008 [??attr.; by the author of J.46.3164, probably the homonymous Pierre Pierre, dit Latour ; presumably after Delobel portrait engraved Gaillard] φρ

~grav.: Gaillard, a/r Delobel

Xavier de Saxe 1759

Franz Xaver von Sachsen Graf von der Lausitz, prince **XAVIER de** Saxe (1730–1806), chev. Orla Bialego 1732, second surviving son of Friedrich August II. Known in France as comte de Lusace (to avoid issues of protocol as to whether an electoral title was properly royal: his elder brother Friedrich Christian had used the title during his Italian trip 1738–40), he served in the army and was sent to France in command of a Saxon force at the start of the Seven Years' War. He was awarded the brevet of general in the French service 12.VIII.1758.

The prince was described in a despatch from Boyer, the French envoy in Dresden, of 16.II.1752:

> Le prince Xavier est d'une figute peu revenante depuis la petite vérole qui l'a assez maltraité. Il a quelque chose de dur et d'austère dans la physionomie qui ne répond pas à la bonté de son Coeur qu'il a excellent…. Son carctère dominant est la franchise.

He was said to be the dauphine's favourite brother, and she was no doubt responsible for commissioning the pastel which hitherto was thought to date to 1761 or the previous year; but the private accounts of the prince record in .VI.1759 a "gratification" of 2 louis paid to "les domestiques de M. de Latour, peintre", together with 744 livres for two miniatures by "Guérin, peintre" – versions no doubt of the painting by François Guérin (1717–1801; *v.* ARTISTS) now in Dresden (inv. 99/55) of which the face is taken from the La Tour pastel.

The primary version of the La Tour was delivered to the dauphine, who kept it until her death, bequeathing it to her sister Christine who acknowledged receipt in a letter to the sitter of 3.IV.1767:

> Vous sçaurez déjà que notre chère Pepa me laisse votre portrait par La Tour, il me sera encore plus cher si vous êtes content de sa destination, il ne pouvoit tomber en meilleures mains, parce que personne ne vous aime avec une aussi parfaite tendresse et vraie amitié que celle qui sera toute sa vie/ votre fidèle sœur /Christine

Only the Saint-Quentin version survives, more a riccordo than préparation (although somewhat perfunctory in execution); but the Saint-Aubin sketch (he made two: on the cover and inside the livret) of the missing work show it to have been on a larger scale, with the full hat visible. He wears a blue coat with French military gold edging indicative of his rank, the plaque and riband of the White Eagle displayed prominently.

Shortly after the end of the war, Xavier's elder brother died and he became regent of Saxony. He was forced to relinquish his nephew's claims on the Polish crown soon after, against his sister-in-law's wishes. In 1765 he made a secret, morganatic marriage to Clara Spinucci, and he returned to France where he lived for some twenty years. He emigrated to Rome during the Revolution, and eventually returned to Saxony.

Apart from the La Tour and related Guérin portraits, he was portrayed as a child by Mme Silvestre, and later by Carmontelle (who also shows him in a lieutenant general's uniform). Rotari's oil, 1755 (Dresden, Rüstkammer, H65) shows him in armour with the white coat and blue collar of a Saxon infantry regiment. The face seems older than the later La Tour.

J.46.3151 Le prince XAVIER de Saxe, en uniforme d'un lieutenant-général en service de France, pstl, [c.1759], Salon de 1761, no. 47 (Marie-Josèphe de Saxe; legs: sa sœur, Christine de Saxe 1767). Lit.: Bridard de La Garde 1761; Le Blanc 1761; lettre de Christine de Saxe au sujet, 3.IV.1767; B&W 483, fig. 264, 265 (Saint-Aubin sketch p. 14, annotated, & larger on title page); Debrie & Salmon 2000, p. 103; La Tour 2004a, p. 33 n.r. La Tour 2004a, p. 33 n.r.

J.46.3151



J.46.3153 ~repl., pstl/ppr bl., 63x53, c.1759 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 22 [inv. 1849, no. 3]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 12; son testament 20.IX.1806, no. 25; legs 1807). Tech.: restored in mid-twentieth century in Lepeltier studio. Frame: in a Louis XV swept frame with shell corners and rocaille centres. Exh.: Maubeuge 1917, no. 83; La Tour 1930, no. 25; La Tour 2004a, no. 32 repr. clr; p. 33. Lit.: Lapauze 1899, no. 3 repr.; Stryienski 1902b, p. 157, "portrait banal et insignificant s'il en fut; ce n'est certes pas la faute de ce peintre admirable. Malgré son talent, La Tour n'a pu donner à son modèle la vie et l'esprit dont il était dépourvu"; Fleury 1904, no. 3; Erhard 1917, no. 41 repr.; B&W 484, fig.22; Fleury & Brière 1932, no. 54; Fleury & Brière 1954, no. 53; Debrie 1991, pp. 176ff repr.; Debrie & Salmon 2000, p. 103, ill. 43; Saint-Quentin 2021, p. 15; Salmon 2024, fig. 370 Φσ



J.46.3153↘
LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3154~?cop., Prinz Xaver von Sachsen in silbernem, goldtauschiertem Brustharnisch mit roten Aufschlägen und blauem Ordensband. Hüftbild nach links vor Wolkengrund. In altem, reich geschnitztem Rokokorahmen, pnt., 84x66 (Berlin, Paul Graupe, 23.III.1936, Lot 118 n.r., manier von La Tour)

J.46.3155~?cop., m/u (don: le sujet, à la Comtesse Turpin de Crissé, née Löwendal 1763). Lit.: lettre de la Comtesse et réponse du prince, 21.ii.1763, Archives de l'Aube, correspondence du prince Xavier, EE 1821/2 [neither medium nor artist specified]

J.46.3156 ~cop. Raphaël Bouquet, pstl, 63x44 (Bruxelles, Servarts, 11.XII.1991, Lot 590. Stroud Auction Rooms, 12–14.III.2014, Lot 1583 repr., est. £1500–2000) φκ

J.46.31562 ~cop., min./ivoire, 4x3.5 ov. (Lemoine-Bouchard Fine Arts 2021, attr. Guérin)

~cops., pnt., mins. François Guérin, q.v.

Henry Benedict Stuart 1745

Henry Benedict Stuart, Cardinal–Duke of **YORK** (1725–1807). Note that the confusions between the La Tour portraits of Henry and his brother Charles Edward Stuart (*q.v.*) entail further confusions among the various copies and derived images. Their physiognomies are remarkably similar, the most obvious distinction being the structure of the jaw. Although Philip Hall suggested the right answer in 1971, his letter was ignored, and the question was not settled until Grosvenor 2008, based on a comparison with a copy.

The pastel of Henry, Duke of York must have been made some time in advance of the 1747 salon where it was exhibited: it shows the prince in military guise, although Henry had already (25.V.1747) reached Rome having decided to abandon such a role in favour of the Church: he was created a cardinal weeks later. It was more likely to have been made after Henry's arrival in Paris, shortly after the victory at Prestonpans in .IX.1745, while he was trying to raise support for the Jacobite rebellion, but before he left Paris in .XII.1745 for Boulogne, where he remained until .V.1746 when he was permitted to serve at the siege of Antwerp as aide-de-camp to the comte de Clermont; at the conclusion of that siege, in .VII.1746, Henry was sent to Navarre (Bongie 1986, p. 130).

It is probably mere coincidence that La Tour exhibited in the same salon pastels of Henry, Clermont and Maurice de Saxe, who took Brussels at the beginning of 1746. The composition, with the raised arm reminiscent of Rigaud, is close to the 1745 pastel of the French king.

The pastel must have followed the sitter to Rome soon after the salon, as the face was there copied (with sufficient precision to settle the question of identification) by Louis-Gabriel Blanchet in 1748.

Blanchet had previously (1738) portrayed both princes, but used the La Tour pastel in his full-length image which was then replicated in his studio.

There are enormous iconographies for both princes; see Nicholas 1973; Kerslake 1977; Edinburgh 2001; Nicholson 2002; Corp 2009 etc.

J.46.3158 Henry Benedict Stuart, Cardinal–Duke of YORK, avec les ordres de la Jarretière et du Chardon, rubans bleus, pstl/ppr, 61x51, Salon de 1747, no. 111 [1745] (Edinburgh, SNPG, inv. PG 2954. Comm. 1200 livres. [Cardinal York –1807]; his executor; Marquis Malatesa, Rome; his nephew, Marquis Malatesta, Rome; acqu. 1842 Blayney Townley Balfour IV (1799–1882) of Townley Hall, near Drogheda; desc.:, 1925, 1948; London, Christie's, 10.VI.1994, Lot 25 repr., as of Charles Edward, est. £20–30,000, £19,000 [=£21,850]; acqu. with NACF aid). Frame: Louis XV swept frame with shell corners, rocaille centres, queue de cochon decorations; *v.* entry for J.46.1612 above. Exh.: Skirving 1999, no. 1; Edinburgh 2001, fig. 92; Edinburgh 2005, no. 77 repr.; Edinburgh 2007; Edinburgh 2008, no. 38 repr., all as of Charles Edward; Edinburgh 2017, no. 249 repr. Lit.: Godfrey Davies, *Papers of the devotion of James II: being a reproduction of the ms. in the handwriting of James the Second, now in the possession of Mr B. R. Townley Balfour*, Roxburghe Club, no. 181, 1925; B&W 545; Stuart Wortley 1948, IV, p. 3a, records payment of 1200 by Henry but elsewhere this is omitted and seems to be an error; "Treasures of Townley Hall", *Country life*, CIV, 26.XI.1948, p. 1104, fig. 2; Philip Hall, letter, Jacobite portraits, *Country life*, 20.V.1971, p. 1228 repr., as of York; Donald Nicholas, letter, Jacobite portraits, *Country life*, 24.VI.1971, p. 1596 repr., not of York but of Charles; Nicholas 1973, p. 35A repr.; Huon Mallalieu, "Around the salerooms", *Country life*, CLXXXVIII/27, 7.VII.1994, p. 96f repr. in reverse, noting similarity with Batoni portrait of York; "Recent acquisitions", *Burlington magazine*, CXXXVII/1109, .VIII.1995, p. 582 repr.; Corp 1997; Sandy Cheyne, *Leopard magazine*, .IV.2002, "the prince [Charles] certainly did not sit for this portrait"; Nicholson 2002, p. 64 repr.; Piniński 2002, fig. 28; Thorpe 2003; Maskill 2004, p. 63 n.r. [pnt. PG 1535 in error]; Jeffares 2006, p. 285Aii, all as of Charles Edward, except Hall 1971; MacCannell 2007, fig. 2, as of Prince Henry, Cardinal York; Grosvenor 2008, fig. 3, as of Henry; Corp 2009, fig. 1; *The Times*, 16.XII.2009; Amblard 2014, fig. 10.1; Jeffares 2016g; Los Angeles 2017, fig. 128; Wine 2018, p. 217 n.3; Estelle Gittins, "Jacobite relics in Trinity College, Dublin", *History Ireland*, XXVI/1, 2018; Michael Nevin, *Reminiscences of a Jacobite: the untold story of the rising of 1745*, 2020, pl. 20; Pininski 2022, fig. 3; Salmon 2024, fig. 403 Φσ



J.46.3158N
LARGER IMAGE

Photo courtesy Christie's

J.46.3159 ~cop. Louis-Gabriel Blanchet, pnt., sd 1748 (Hamilton Palace sale, Christie's, 1.VII.1882, Lot 699. Darnaway Castle 1977). Lit.: Kerslake 1977, pl. 938; Grosvenor 2008, fig. 1; Edinburgh 2001, fig. 80

J.46.31591 ~~versions, copies etc.

J.46.31592 ~~cop. a/r Blanchet, as cardinal, pnt., 62.5x49, a.1751 (Frederick Lewis, Prince of Wales (1707–1751); don: Henry Dawnay, 3rd Viscount Downe (1726–1760), Lord of the Bedchamber; desc.: Charles Dawnay, Beningbrough Hall; Glasgow, Christie's, 12.VI.1996, Lot 190 repr., attr. Katherine Read a/r Blanchet). Lit.: Corp 2023, n.55 n.r., as a/r La Tour, erroneously as Lot 186 in 1996 sale

J.46.3161 ~cop., pnt. (Chiddingstone Castle. Andrew Lumisden. London, Christie's, 13.IV.1962, Lot 128; London, Christie's, 12.VII.1963, Lot 179 acqu. Denys Eyre Bower)

J.46.31612 ~cop., m/u (London, Sotheby's, 24.I.1962, Lot 57)

J.46.3162 ~~cop. Louisa, Lady Strange, pstl, 58x49 ov., 1858 (Victoria Thorpe 2003). Lit.: Thorpe 2003, fig. 16, as of Charles Edward Stuart

~v.q. J.46.14573

~v.q. Charles Edward Stuart

YORKE, v.q. Dover

ZUYLEN, v. Charrière; Tuyll