LIOTARD, Jean-Étienne
Geneva 1702–1789

Liotard was the youngest of a marchand tailleur from Montélimar who had settled in Geneva (bourgeois 1701). He initially studied miniature and enamel painting there, and was apprenticed briefly to Daniel Garguille (1679–1753), a distant relative through the Mussard family; according to his autobiography he stayed only four months, and already worked in miniature, enamel, oil and pastel (there is no obvious inspiration for pastel in Geneva at the time, and the claim seems improbable). Liotard went to Paris in 1723 and was placed for three years with Jean-Baptiste Massé (q.v.; although usually described as a student of apprenticeship, the document published by Marandet 2003b was in fact one of “alloUAGE”, for three years, with no premium). A letter of authority for the arrangement from Liotard’s father mentions two Genevan engravers with businesses in Paris who no doubt made the introduction to Massé: Pierre Gevray (1679–1759) and Jacques Le Double (1675–1733), who had sublet an apartment from Massé, place Dauphine, six months before. Although resident in Paris, Le Double was a Genevan and continued to pay taxes there; he was closely associated with Jean Dassier, selling his medals in Paris (journal historique et littéraires, vi,1724, p. 397). In Massé’s studio Liotard may have seen work by Carriera, Lundberg and Natoire, but his autobiography suggests that he was disappointed to have to work as a copyist. The following nine years are obscure: he seems not to have completed a traditional French training, and must have set up independently by 1726 (as a pupil of an académicien for three years, the decree of parliament from 1664 might have allowed him to do so without admission to a guild, but there is no minute of the grant of the necessary certificate in the procès-verbaux). In 1732 (not 1735 as appears in all sources to 2015) he submitted a history painting for the prize competition at the Académie royale, the topic that year being Le grand père Achille dévoué à la Patrie. In 1735, this first to portray Europeans in Turkish costume. La Tour (Richer de Rhodes, engraved 1734) was not the first to portray Europeans in Turkish costume. For example, in 1743, after a trip to Moldavia, Liotard travelled to Vienna; he met instant success at court, and painted the imperial family. The importance of these images is underlined by the number of repetitions and inevitably copies, but is also indicated by the fact that he retained and engraved for his Travels of 1781 (e infra) his profile of Maria Theresa. The celebrated Belle Chocolatière, probably painted in Vienna but taken to Venice, so impressed Algarotti that he bought the pastel for the Dresden collection of Friedrich August II. (lit:1745: Liotard’s receipt for the price of 120 zecchini – about 36 louis d’or – is preserved in a private collection), and later (13.lii.1751) described it to Mariette: “E questa pittura quasi senza’ ombre in un campo chiaro, e prende il lume da due finestre, la immagine delle quali si vede riflesso nel bicchiere, tutta lavorata di mezzo tinte, e di perdimenti di lume insensibili, e di un ammirabile rilievo. Ella espresse una natura per nian conto maniera; e tutto che pittura Europea, piacevole sommamente a’ Cinesi medesimi, minusi giusti, come ella sa, dell’ombrare; tanto all’estima finissima del lavoro, per recar le molte parole in una, e li è un Obbligio in pastello. This is a rather curious observation: there is a prominent shadow cast by the figure on the floor and wall, and the Chinese reference is not to do with orientalism. Another near-contemporary assessment (HH.2190) described it as “d’un grande vérite & propéteur de couleur; c’est dommage qu’il ne couvre pas les contours sous un peu trop tranchant.” Both critics are simply alluding to Liotard’s distinctive use of bright, uniform light in his works, so much at variance with prevailing approaches to portraiture. A set piece for art students in Dresden, this genre picture spawned a plethora of later copies and reproductions in various media which insinuates a trivialisation of Liotard’s art.

From Venice Liotard returned to Geneva, accompanying the court to Frankfurt for the coronation of Franz I. Stephan in 1745. He then moved on to Bayreuth and thence to Darmstadt (where Caroline Luise, q.v., took lessons from him for six weeks). He had returned to Geneva by 1746. A trip to Lyon took place later that year, to stay with his sister Sara, whose husband, François Lavergne, négociant, had settled in Lyon: the 1746 pastel of their daughter Anne as La Liseuse is justly famous. The elder son Jean was also a négociant, while Jacques-Antoine, a banquier, was depicted in the 1752 double portrait called L’Écriture, shown with a boy sometimes described as Lavergne’s nephew, but identified by the artist as “un laquais” (the braid coat may well be livery; possibly the same boy appears in profile, again with a candle, in another piece). Volaire refers to them a number of times in his correspondence, noting (letter of 16.I.1743) that “un de ces Lavergne ... jous parfaitement la comédie”, while in a letter to Trudaine (12vit.1776) he describes his friend Lavergne, “excellent auteur, dit on, dans les comédies de
société", who had been greatly ill and had travelled to Nice for a cure. This was probably Jacques-Antoine, and might explain his subsequent suicide. One of his numerous sisters, and a niece appeared in the 1754 pendant, Le Déjeuner Lavergne, made on a subsequent trip (v. infra). The abbe Peretti, whom Liotard also portrayed that year, mentioned the artist and "...la mode, établies ici, et connus par leurs talents" (Les Lyonsiens doige de mémoire, 1757, p. 255).

By 1747 Liotard's fame was such that a treatise on international commerce noted (in connection with Geneva) that "On ne trouveroit que peu de Peintres dans l'Europe qui pourroient l'emporter sur un Liotard dans l'art de Portraire, & de se mettre" (Jean Larue, La Société des jeunes negociers, Lyon, 1747, p. 321).

By XI.1748 he had returned to Paris, this time with a long beard. An entry in Joseph Vernet's address book, for "M. Liotard, rue de la Corderie près le Temple à Paris" (Lagarde 1864, p. 437), confirms the address given on the prints offered of Turkish drawings and portraits of the Austrian rulers (Meran, XI.1750, p. 153). Soon after, Maurice de Saxe (Friedrich August's coeval half-brother) introduced him at court; the duc de Langle, writing to Lagrange (1749): "Sa Majesté entra chez Madame la Dauphine où on lui fit voir les portraits par le nommé Liotard, peintre habilé... Il a peint Madame Infante, Mesdames toutes trois et l'infante Isabelle...il a fait aussi un portrait de Madame la Dauphine, mais qu'il n'a pas réussi." (Confusions among the various portraits of Mesdames abond.) This passage confirms the account in Liotard's autobiography of the involvement of the Dauphine (Maurice de Saxe's niece); the subsequent progression to Turin of eight of the pastels and the issue of copies and repetitions remains confused. It is notable that the Stupini portrait of Louis XV is quite different in technique from the remaining of the group (although the composition is entirely typical): on paper (the others on parchment), the execution is far more French, the hair approaching Nattier and his followers: possibly Liotard adapted his technique to the French taste for this last portrait in the series. Several versions of the portrait of the duc de Chartres seems to have been made, and relate to full length portraits associated with Nattier's workshop, the version engraved by Vispré shows the duc wearing the same coat as the pastel of the dauphin. The royal portraits were priced between 300 and 360 livres (one at 800), far cheaper than La Tour but typical of Parisian rates between 300 and 360 livres (one at 800), far cheaper than La Tour but typical of Parisian rates. The exhibitions of the Académie de Saint-Luc did not receive the same critical attention as those of the Académie royale; the single anonymous critique of the 1751 exhibition noted the "astonishing portraits of M. Liotard", and while both 1752 critiques mentioned him, that in the Affiches préfered to lavish praise on Louis Vigée. Saint-Yves (1748, p. 114) however lamented the absence from the Louvre exhibitions of Liotard's enamels, an art which the French had allowed to die since Pietro brought it to perfection, and which "M. Liotard vient de nous rendre. Pourquoi le Public est-il privé du plaisir d'en voir les ouvrages au Salon?"

In 1753, perhaps at the invitation of Duncannon (although Northcote says that it was Sir Everard Fawkener who persuaded him to come), he travelled to London, where he stayed for two years. Although Walpole records his arrival in London (letter to Sir Horace Mann of 15.XII.1753 and the two following weeks, offering his Essais sur les principes de l'harmonie as well as his miniatures of the Austrian and French royal families, Mme de Pompadour, Fontenelle, Crébillon etc.; although it is generally assumed that Serre copied Liotard, a note in a letter from Fontenelle to Vernet of 16.VII.1753 reveals that Serre had just painted the author from life.

Among his customers was the celebrated connoisseur Dr Richard Mead, who owned a Liotard miniature of Maria Theresia which appeared in his posthumous sale (11.II.1755, 500 guineas). Other curious and antique-style pastels of Fawkener and the future Lord Bessborough: considered to be derived from Nattier's cameo of the latter (New York, MMA), they may also owe something to Dassier's medallion of Montesquieu (1753) and to Rupert Barber's pastel of Dean Swift, published through engravings from 1751 on and itself said to be based on Swift's own cameo ring.

From another notice in the Public Advertiser, 13.III.1755 (repeated 14, 15.III.) we learn that Liotard returned to France in the summer of 1754:

Mr Liotard gives Notice that he is come back to London, in order that he may have a better opportunity of viewing the extensive collection of his works which he had begun before he went to France last summer, and therefore does not intend to make here a longer Stay than will be required for that purpose. He has brought over a couple of large Conversation Pieces in Crayons of his highest finishing. He lives in the same house in Golden Square. Undoubtedly one of the conversation pieces he mentions was Le Déjeuner Lavergne, considered by many to be his masterpiece – Liotard himself mentioned it in his 1760 autobiography as one of his "principaux ouvrages", together with its pendant, a self-portrait with beard, probably the pastel in Geneva, but perhaps that in the Uffizi...
Bubb Dodington’s diary records that Augusta, the royal family (still in the Royal Collection) ... of Wales to make a series of pastels of 108 guineas (three miniatures and a frame were provided) (www.pastellists.com – all rights reserved 3 Updated 25 August 2019 letter, 20. VIII.1753) provided an English view in crayons and miniature” (Johnson had Liotard in mind when he referred to Reynolds’s views, repeated Walpole’s passage, adding “His likenesses were very strong, and too much a copy of anything” (Hilles 1936, p. 18): “those who are not capable of judging for themselves I think might smell something of the Quack from his appearance the long beard [and] Turk’s dress which as well as the behaviour is of [the] very essence of Imposture. A few months ago some Italians talking about Liotard of the Great Success he met with in England in comparison of what he did in France, one of them asked his Eye with one of his fingers says Gi Fruesci hanno gli occhi aperti, the French have their eyes open and can see through imposture, with much more good humour than I fear have I shown in this Letter they begin to ridicule him, one auldi what punishment might be due to any one who should by any means cut off his beard since twidly deprive him of his support, another said he was like Samson his strength lay in his hair. The impoverished artist in Hogarth’s 1751 engraving Beer Street—in a truly deplorable plight; at the same time that he carries in his countenance a perfect consciousness of his talents in this creative art” was said to be a caricature of Liotard (John Ireland, Hogarth’s tallest, 1806, p. 61): “Principe, ismaiul, does that Beard assist you in your Trade, as it does Liotard?” The length of Liotard’s beard was sufficiently proverbial to be cited in The prater by “Nicholas Babble” [Edward Long, 2nd ed., 1757 (p. 160). Walpole (who privately admitted to Henry Field that he found the artist “very tedious” – letter, 20.VII.1753) provided an English view (Johnson 1748, 368): “painting admirable well in miniature, and finely in enamel, though he seldom practised it. He is best known by his works in crayons. His likenesses were as exact as possible, and too much to please those who sat for him; thus he had great business the first year, and very little the second. Devost of imagination, and as would think of memory, he could not copy anything but what he saw before his eyes. Freckles, marks of the small-pox, every thing found its place; nothing but what he saw before his eyes. Freckles, marks of the small-pox, every thing found its place; not so much from fitness, as because he could not conceive the absence of any thing that appeared to him. Truth prevailed in all his works, grace in few or none. Nor was there any case in his outline; but the stiffness of a bust in all his portraits. These, though or even the enamel in the Royal Collection, and one of his wife, which might be the pastel in La Chaux-de-Fonds. It is known to have been executed in London in 1754; the other he mentions was no doubt the 1752 L’Ecriture mentioned above. Evidently this stay in France was rather longer than known hitherto. The two pictures (and Duncannon’s 200 guinea price for one of them) are both mentioned in Mucâle’s 1762 life of the artist for the Uffizi series.

His celebrity was rapid; writing in The world, 21.II.1755 (and copied as widely as in the Maryland gazette, 8.IX.1754), Lord Chesterfield, downplaying English women’s overuse of cosmetics, adds: “It is even whispered about of town that this excellent artist, Mr Liotard, that he lately refused a fine woman to draw her picture, allading, that he never copied any body’s works but his own and God Almighty.” It seems likely that Dr Johnson had Liotard in mind when he referred to “every day of a wonderful performer in crayons and miniature” (The Idler, 64, VII.1755). Liotard was commissioned by Augusta, Princess of Wales to make a series of pastels of the royal family (still in the Royal Collection). Bubb Dodington’s diary records that Augusta was paid £141.II.1754, a receipted invoice, dated 15.IV.1755, shows that four of these pastels (including frames and glass) cost 108 guineas (three miniatures and a frame were mentioned in the invoice, before the Royal Archives Add. Ms 55448). Lord Duncannon paid 200 guineas for the Dijéuneur Lavergne, the highest price Liotard received in his lifetime (roughly £40,000 in 2015 value; four times the price of the Chocolatière). He is estimated to have made between £6000 and £7000 in London in a single year (somewhat improbably, as this would imply several hundred portraits): the unnamed indignant English artist reported by Whitley (without reference) added “when at the same time we had a Cotes who in crayon painting infinitely excelled him.” John Sheffield made the same comparison, but with Soldi, in his 1756 attack on the unnamed Liotard (Letters on the English nation), where he denounced the English people for measuring “the value of his works by the length of his beard” (the barba tenus sapientes): “This singularity of dress has never copied any body’s works but his own and God Almighty.” It seems likely that Dr Johnson had Liotard in mind when he referred to “every day of a wonderful performer in crayons and miniature” (The Idler, 64, VII.1755).
small chalk drawing (not a pastel), “dessiné d’après nature en 1765”, was exhibited by the artist in Paris in 1771 (e. infra). Liotard’s reputation was already sufficient to merit an entry in Pilkington 1770, in which the author concluded that “His colouring in crayon, enamel and miniature, is equally excellent; with an astonishing force, and beauty of tint; with a remarkable roundness and relief; and an exact imitation of life and nature, in all the subjects he painted.”

Although the dates of Liotard’s second trip to London are normally given as 1773–74, we know that he had already performed this in the capital by late 1772 from the minutes of the Society of Arts. Charles Pache had submitted his crayons for approval, and the committee sought views on their merit from the “most eminent” pastellists. The secretary reported on 27.XI.1772 that Liotard, whom he had approached, had not yet had an opportunity to compare the crayons with his own (did he mean ones he had himself, or those he purchased from Stoupan’s?); but Liotard later issued a certificate (presented to the Society on 23.III.1772) declaring that “the Crayons of Mr Pache are as good as those of Stoupan, and that the dark Browns are rather more beautifull.”

Liotard was also a collector-dealer in old masters. In 1761 Reifenstein (q.v.) visited his studio on behalf of Caroline Luise von Baden (q.v.), producing a list of 17 paintings by mainly Dutch masters from the collection from which the Markgräfin was to choose five; Reifenstein acquired a list of Angiviller 1785 below). Liotard worked in a range of media including porcelain effect. Liotard also used paper, perhaps acquired by Bessborough. The Ponsonby family referred to as listed’ Angiviller (e. infra). Liotard was back in Geneva by 23.XI.1774, when Johann Bernoulli (1777, II, p. 9) encountered him, still wearing Turkish dress. When Sophie von La Roche and a companion visited Liotard in Geneva in 1774 (La Roche 1787, p. 239), they bought a picture by Rosalba for particular praise (the Diana listed in Liotard’s estate inventory). They were also shown flower and fruit pictures by Van Huysem, as well as Liotard’s own peaches, which her companion preferred. By 1785 he attempted unsuccessfully to sell some 53 paintings to d’Angiviller for the French royal collection (the Liotard works on the list, with caustic annotations by the Premier peintre J.-B.-M. Pierre, are reproduced under collectors, Liotard, and referred to as list d’Angiviller 1785 below). A final list which also provides important details is Liotard’s posthumous inventory, the inv. p.m. of 1789. Liotard’s part in preparing paper similarly, including ground pumice stone and fish-gluue, was given in a manuscript found among his papers). Such preparations, as well as the technique of scraping the smooth surface of vellum instead of drawing on the rough side, have led to persistent confusions in the cataloguing of his supports: there are numerous discrepancies between R&L and Liotard 2015a, and further rectifications in the list below (there remain cases where the thickness of the surface preparation makes it impossible to determine the support visually).
liquid. In a few cases tiny dry highlights may have used lead white.

His highly personal style was no doubt in part the result of his not having been trained in a conventional way: for example, the juxtaposition of the shadowed part of the face of Wilhelmine von Brandenburg-Bayreuth against the darker background broke the basic rule (which La Tour wrote about just this part of the background to be lightest. Sir Joshua Reynolds said “his pictures are just what ladies do when they paint for amusement” (Northcote 1819, 1, 60), but the criticism coming from the painter’s own circle served to strengthen the self-consciousness of his work, and Reynolds had observed: “I have but just enough of the masterly, mettaculous and truthfulness of the autodidac’s work which Reynolds pejoratively termed “neatness”, echoing Liotard’s own thesis in his Misses de France article of 1762: “les qualités les plus agréables et les plus essentielles dans la peinture sont la netteté, la propreté et l’uni.” Sinner, on his trip to Geneva c.1781, admired Tronchin’s portrait with his Rembrandt; visiting the artist’s studio, he observed that Liotard was noted for his “fini précieux & la fidélité de l’imitation”, adding “Il fait gloire de ces deux qualités qui sont sans doute bien estimables, mais qui ne suffisent pas pour mettre un homme au rang des grands peintres.”

It was also profound (as Reynolds had observed): for Mariette, “On estima ses pastels pour ce qu’ils valaient; on les trouva secs et fairs avec peine; la couleur tartin précautionneuse du tableau n’en laissait pas un. Il a plus, ses têtes parurent plates et sans rondeur, et si la ressemblance y parut assez bien saisie, on reconnut que cela ne venait que de ce qu’il avait plutôt pris la charge que la véritable estime reconnaître que cela ne venait que de ce qu’il avait plutôt pris la charge que la véritable estime. Pierre described Liotard as “une chandelière et une intelligence sparkles in Duplessis’s hands. Zinzendorf, who saw it in Lady Fawkener’s room in Vienna when the artist was making a copy in 1778, thought the subject had been lost look may have avoided the difficulty seen with the eyes of “l’oeil et still-lifes, although the underglass paintings of the Vistre brothers may not be coincidental (François-Xavier Vistre had engraved a number of Liotard pieces). Numerous portraits (Garrick, Constable and the late self-portrait in numerous versions), with a prominent arm in the foreground, pointing, all fixed by Jurine (v. supra), notably some of those owned by Lord Bessborough: it appears from the much-quoted 28.VI.1763 letter to Bessborough about this that Liotard did not himself fix his pastels (although the opposite is true of the Thellusson couple which Reynolds’s Lady Fawkener wished to have reinspected the sitter with confidence. Liotard experimented constantly with the mise-en-page of his sitters, frequently adding strips to one or more sides of the works (since the support was already mounted, these entailed the addition of battens of wood fixed to the strainer behind the strips). Many of his compositions were far more ambitious than those of contemporary pastellists: they are not always convincing in terms of perspective, nor is the appearance of large areas of empty space entirely successful. Liotard’s departures from conventional notions of perspective, when they appear in his later still-lifes, are often discussed in terms of anticipation of later movements in art. Those from earlier on may be attributed either to his own or to the influence of other artists; but this seems scarcely credible as a conscious programme of change in the direction of a more naturalistic treatment. Liotard’s concern with surfaces may however have been at the expense of psychological insight, and it is difficult to see him as the equal of La Tour in this area. Perhaps the real point is that Liotard, reinventing portraiture on his own, was a system of devices. The use of surface in strongly and evenly lit detail which simply skimped a century of art history, ignoring the discoveries of the baroque (Wölflin’s ‘Unladebarkeit’), which were part of the collective understanding of all sophisticated French artists. Two centuries later this anachronism no longer shocks in the same way, and modern viewers seem more tolerant of drawing errors than
Monographic exhibitions
Liotard 1923: Liotard, Geneve, musée d’Art et d’Histoire, 1925. cat. in Baud-Bovy 1925.
Liotard [1948 = Paris 1948d = Geneva 1948]

Bibliography
Santerre Alpazzotti, Open sale, Milan, 1823, xi, p. 166, letter to Mariette, 13.11.1751; Anderson 1949; Aparg 1953; Ballon 1984; Bellier de La Chapriviègue & Auvray; Bérety 1987; Charles Burney, The present state of music in France and Italy, London, 1781, p. 46; M.Hôtel, art et architecture, de Mme le Comte de M. de R. de Mme Victoire; on y admire, with a pleasure mixed of surprise, the beauty of Mme Adelaide, and of Mme Adélaïde; M. M. les peintres, tant à l’huile qu’en pastel, a surtout aisé de faire une bonne partie des honneurs de la ville; mais ce qui frappe le plus, ce sont le portrait du Roi et de M. le Dauphin, de la Dauphine, et de Mme Victoire; on y admire, with a pleasant mêlée of respect, the beauty of Mme Mme le Dauphine, and the beauty, his principal attributs, and those of his august family. These respectable portraits are of M. Liotard, of which the Charming morning. But, since that even is to the article of portraits, ye je ne puis m’empêcher of discovering an advantage that has always considered in those who are sortors of the pincel de Rubens, of Vanités and other fameu peintres. C’est qu’on a eu soin, pour l’habituation des deux sexes, of the smoke mode moderne, en sorte que, in the course of the centuries to come, on verra avec plaisir de quelle manière nous étions habillés, and no cover, which is not point trop chargé of ornementes insulés, n’y prendra point du côté de la simple nature. Si on avait toujours eu cette attention, on y verroirait pas aujourd’hui, dans une manière, of a Purification of the Vierge, we bien que le prodige a prodigué jusqu’au bien de ce temps-là. L’abbé de Villiers, who a book containing of the arts, the pincel des sauf, se contentait, dans le cas de fronder in ses deux vers ces deux de nos peintres fameux en les appelant marchands of drap d’or et de soye.


Anon. [DANDRE-BARDON], “Exposition des tableaux de l’Académie de Saint-Luc commençé le 15 mai dans les salles de l’Arsenal,” Journal monétaire, 1752, p. 78: The parle a paru dans ce Salon avec un avantage distingué; mais quoique M. de la Tour, de l’Académie royale, ait point ce genre de peinture à une telle perfection que l’a rendu parfait, il laisse encore derrière lui ceux qui courent la même carrerre & que peu de personnes sont capables d’en mesurer les différentes distances, on peut dire que le règne du pastel, qui devient si fort en vogue, annonce la décadence de la peinture à l’huile. Ce triste préjugé ne nous empêchera pas de rendre la justice qui est due aux talents des artistes dans ce genre. Ceux qui ont le plus mérité les surjus du public sont... Liotard, dont les principaux morceaux ont été une tite de Vierge, le portrait de mademoiselle de Pauly & leシーン propre.

Pastels 149.1001 AUTOPORTRAIT, salt/pra gr.bl., 3.7x25, sd 4 "GioStefanos Liotard
Dictionary of pastellists before 1800


~photo repr. (Mme Menard, Bez, Gard). Lit.: L&R 73, as pstl; R&L p. 361 n.r.


1.49.1004 ~photo repr. (Mme Menard, Bez, Gard). Lit.: L&R 73, as pstl; R&L p. 361 n.r.


~photo repr. (Mme Menard, Bez, Gard). Lit.: L&R 73, as pstl; R&L p. 361 n.r.


~photo repr. (Mme Menard, Bez, Gard). Lit.: L&R 73, as pstl; R&L p. 361 n.r.


J.49.103 ~étude, dessin (Geneva, mAH, inv. 1960-32). Lit.: Denk 1998, fig. 84; Debrie & Salmon 2000, p. 61, ill. 23; Liotard 2006, p. 649 fig. 659


~grav. J. R. Schellenberg. Lit.: R&L p. 585, fig. 654


~other copies in various media

J.49.1038 ~version, pstl/pchm, 6.3x5.1, 1768 (Geneva, mAH, inv. 1827-20. dep.: Bibliothèque de Genève depuis 1843. Louis Odier-Lecointe, Geneva; sa veuve; legs 1828). Exh.: Liotard 1886, no. 33; Geneva 1936, no. 7; Geneva 1948, no. 48; Zurich 1978, no. 22. Lit.: Cat. musée Rath 1859, no. 66; L&R 271 repr.; Buysens 1988, no. 170; Buysens 2006, pp. 146, 149 repr., Liotard 2006, p. 29 repr.; R&L. 442, fig. 647; Oresko 2010, fig. 1; Williams 2012, fig. 5; Koos 2014, p. 158 repr.; Liotard 2015a, fig. 35 φ

~repl., enamel (Geneva, musée Patek Philippe, inv. E-196). Lit.: R&L 444, fig. 651

~grav. J. R. Schellenberg. Lit.: R&L p. 585, fig. 654


~other copies in various media


J.49.1043 AUTOPORTRAIT, Liotard the painter, in frame and glass (Sir Everard Fawkener; sale p.m., London, Ford, 27.III.1759, Lot 27)