

Maurice-Quentin de La Tour

Neil Jeffares

Maurice-Quentin de La Tour

A compilation of fascicles from the online
Dictionary of pastellists before 1800

PUBLISHED ONLINE
MMXXII

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Published by Anagallis Books ISBN 978-1-9163466-0-4

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LINKS TO SUPPLEMENTARY MATERIAL (available only online)

Longer essays on specific pastels:

- La Tour, *La princesse de Rohan*, c.1741 http://www.pastellists.com/Essays/LaTour_Rohan.pdf
- La Tour, *Le président de Rieux*, c.1741 http://www.pastellists.com/Essays/LaTour_Rieux.pdf
- La Tour, *L'abbé Huber, lisant*, 1742 http://www.pastellists.com/Essays/LaTour_Huber.pdf
- La Tour, *Duval de L'Épinoy*, 1745 http://www.pastellists.com/Essays/LaTour_Duval.pdf
- La Tour, *Mme Boët de Saint-Léger* <https://neiljeffares.wordpress.com/2018/10/30/la-tour-mme-boet-de-saint-leger/>
- La Tour, *Autoportait au jabot*, 1750 http://www.pastellists.com/Essays/LaTour_Auto_jabot.pdf
- La Tour, *Mlle Puvigné*, c.1750 http://www.pastellists.com/Essays/LaTour_Puvigne.pdf
- La Tour, *Mlle Ferrand méditant sur Newton*, 1752 http://www.pastellists.com/Essays/LaTour_Ferrand.pdf
- La Tour, *Mme de Pompadour*, 1755 http://www.pastellists.com/Essays/LaTour_Pompadour.pdf
- La Tour, *L'abbé Pommyer*, c.1757 http://www.pastellists.com/Essays/LaTour_Pommyer.pdf
- La Tour, *abbé Reglet* <https://neiljeffares.wordpress.com/2018/08/03/an-elusive-abbe/>

Biographical material:

- La Tour's name <https://neiljeffares.wordpress.com/2017/05/24/how-do-you-solve-a-problem-like-maurice-quentin-de-la-tour/>
- La Tour's family http://www.pastellists.com/Essays/LaTour_Family.pdf
- La Tour's cousin Anne Bougier http://www.pastellists.com/Essays/LaTour_Bougier.pdf
- La Tour and Mme de Graffigny <https://neiljeffares.wordpress.com/2017/03/19/la-tour-and-mme-de-graffigny/>
- Tropes in La Tour biographies http://www.pastellists.com/Misc/Tropes_LaTour_biographies.pdf
- [La Tour, Deschamps, Garbe, Havart, Joret, Masse](http://www.pastellists.com/Genealogies.htm) genealogies: <http://www.pastellists.com/Genealogies.htm>

Indexes and other shared material on www.pastellists.com:

- The Louvre pastels <http://www.pastellists.com/Essays/LouvrePastels.pdf>
- Bibliography <http://www.pastellists.com/Bibliography.htm>
- Exhibitions since 1800 <http://www.pastellists.com/ExhibitionsP1800.html>
- Index of sitters <http://www.pastellists.com/Sitters.htm>

Topographical index of museums and other permanent collections <http://www.pastellists.com/Museums.html>

Biographical index of collectors <http://www.pastellists.com/Collectors.htm>

Index of suppliers, inventors, manufacturers, vendors, conservators, curators and authors <http://www.pastellists.com/Suppliers.html>

Link to general search page: http://www.pastellists.com/search.php?zoom_query=

INTRODUCTION

“Obtiendrait-on d’une étude opiniâtre et longue le mérite de La Tour?” –
Diderot, *Salon de 1767*

“Adeo maxima quaeque ambigua sunt, dum alii quoquo modo audita pro
compertis habent, alii vera in contrarium vertunt et gliscit utrumque
posteritate.” – Tacitus, *Annales*, III, 19

Maurice-Quentin de La Tour (1704–1788) sits at the heart of the *Pastels & pastellists* site (encompassing and expanding the *Dictionary of pastellists before 1800*, first published in paper form in 2006), and has received special treatment in terms of the number of articles and essays devoted to him, as well as the depth of the entries in the catalogue of his work. In 2020 these were formally gathered together into a single file in portable document format to form a catalogue raisonné which was made available online; readers who wished to do so were invited to print their own copies as digital printing now permits single copies to be produced inexpensively. At the same time the individual fascicles were also retained online, permitting more frequent updating with additions and corrections. A second complete compilation was issued in 2021, and the present, third, full edition released in August 2022. While these integral document files may be easier for some users to consult (and permit citation by page numbers, which is not a recommended approach for citing the individual fascicles), the work remains under the virtual aegis of the online *Dictionary*, so that cross-references to other artists’ articles and the numerous supporting documents direct to the common pages on the site and are not duplicated here. In particular the number of pastels attributed to La Tour with little or no justification is vast, and only a selection of rejected items – notably those that appear as by La Tour in scholarly publications – are cross-referenced within the La Tour fascicles to the current destinations in other parts of the *Dictionary*, while most appear only under their current attribution. Since both the individual fascicles and the complete pdf are fully searchable in electronic form, no general index has been constructed.

There have been hundreds of books about La Tour, especially on the Saint-Quentin collection, and a major exhibition in 2004 – although relatively little has been published more recently. No one who writes about La Tour can fail to benefit from this wealth of scholarship. The shoulders we stand on are many: Georges Wildenstein and Maurice Tournoux, Élie Fleury and Gaston Brière, Christine Debie and Xavier Salmon – not to mention the far larger number of scholars who have studied individual works. Inevitably that means that much of the material summarised in this work has been published (and sometimes examined and challenged) before. But a catalogue raisonné has a quite different purpose from such publications. The last was published in 1928. The emphasis here is not on academic approaches – whether of eighteenth century painting theory, as currently taught in so many universities, nor of social historical approaches to the role of portraiture and its relation to power, nobility and finance (although we cannot ignore such frameworks completely) – but on a practical, Handbuch-type approach to the pictures themselves, and on assembling a sometimes dry, but essential base of facts about the artist, the pastels and their lives. In starting from the objective evidence, many myths have been discovered, and some important works shown not to be what they were thought to be.

Should a catalogue raisonné of a portraitist arrange the works in chronological order, or in alphabetical order of sitter? The former approach is a peculiarly unhelpful approach for La Tour: he did not sign or date his works, only a small proportion of which can be linked to exhibitions or other events (perhaps 150 or so works can be objectively dated), and multiple versions may not all have been made at the same time. Although La Tour lived to an advanced age, no work is known

before about 1735, and very little after 1770, so costume information provides limited guidance. La Tour's technique is quite varied, but it does not evolve continuously over time. Even if an accurate chronological arrangement were possible, it would be of little utility to readers seeking to find a portrait of a named sitter. For those reasons, the La Tour catalogue here follows the standard sequence conventions in the *Dictionary*.

No catalogue raisonné is completely accurate. If the decisions were easy, mechanical or scientific, there would be no need for such a catalogue. The judgements here are of course subject to the disclaimer on the [home page](#) of the *Pastels & pastellists* site, repeated on the *verso* of the title page. The problem in the case of La Tour is acute. Repetitions, copies and fakes abound: in private collection, in salerooms and in museums: even the so-called ancien fonds de l'atelier (at Saint-Quentin) has cuckoos, some of which have never before been challenged (e.g. [J.46.2869](#)). The ability of contemporaries as well as later generations to imitate La Tour's technique creates enormous difficulties, as previous writers have acknowledged (e.g. Salmon 2004a) – compounded by La Tour's use of non-standard materials and assemblies, which removes one of the art historian's best detective tools. Perhaps no case reminds us of our fallibility more clearly than the Amiens self-portrait, [J.46.1128](#), a famous icon that had never previously been doubted until our detailed investigation revealed documents suggesting that it is a copy by one of La Tour's favourite pupils.

Information on sitters is presented in several ways. The most important pastels are given separate essays, summaries of which appear in the main catalogue. Many of La Tour's clients belonged to important families and were the subject of other portraits: these can be found in the [iconographical genealogies](#) (which allows us to omit the dry recitals of pedigrees which occupy so many catalogues), along with more biographical material and sources, albeit in compact form (the entries typically list only the names of portraitists working in other media, for which full details can be found from standard catalogues). While one might expect the entries to reflect the celebrity of the sitter, I have avoided providing long biographies for subjects whose achievements are readily available elsewhere (particularly when these famous names may have been imaginative suggestions by owners rather than accurate identifications of La Tour's sitters), and have concentrated rather on discussing how they fit within La Tour's work (including where relevant comparative iconography, details of which will also be found in the genealogies to which family names are hyperlinked), and on presenting biographical facts (many new discoveries) which cannot be obtained from standard reference sources (the "usuels" which we have drawn upon silently are listed [here](#)). To keep citations to a minimum such sources as are indicated here are assumed to have been consulted, and facts which can be verified in the documentation are referenced there without repetition in the catalogue notes. References to sources listed in the bibliographies for each work are usually not repeated in the accompanying essays.

I first published an article on La Tour more than twenty years ago (in the *Gazette des beaux-arts*). Over the decades I have worked on him, I have been indebted to a great many people whose knowledge and kindness have enhanced this work. They are too numerous to name individually. But I must acknowledge the particular assistance I have received from Hervé Cabezas who has generously shared much information regarding the collection at Saint-Quentin and related archives.

If the *Dictionary* is work in progress, the sections on La Tour in particular will continue to be the focus of attention for years to come. Communications from art historians, museums and private collectors with new pastels, better images of known ones and documents of any kind will be particularly welcome, as will notification of the errors or omissions that no doubt remain.

Neil Jeffares

SYMBOLS AND SYSTEM

J numbers

Within the artist articles, each pastel (or work which may be in pastel) is described in a separate paragraph preceded by a double decimal J number, taking the form [J.123.4567](#). (Pendants described in the same paragraph are given separate numbers.) These numbers serve merely to order the pastels in the sequence in which they appear in the *Dictionary*: the first part identifies the artist, while the second the individual work in that artist's œuvre. As decimals, they are sequential but not consecutive; the number of digits is not significant, so that, for example, [J.123.46](#) follows [J.123.455](#) and precedes [J.13.101](#). Thus new works may be added wherever required. The numbers are intended to serve as digital object identifiers and to be easily searchable both on the website's own searchbox and with standard search engines.

Greek symbols

Where the symbol ϕ or Φ (the capital is used for images which appear in the 2006 edition) appears, even if no photograph is reproduced (e.g. for copyright reasons), an image has been seen and the entry is based on this. Without this symbol, no independent view about the work is expressed; the entry blindly reproduces information from the sources indicated (except for manifest error). For works listed with a ϕ or Φ , the work is considered autograph (i.e. a work by the hand of the headline artist) unless qualified by any of the symbols α , $\text{?}\alpha$, β , κ , π or ρ :

- α signifies that the work has reasonably been attributed to the headline artist (and is more likely than not to be by him)
- $\text{?}\alpha$ that the attribution is improbable
- β that the work is a version a work by the headline artist, possibly autograph or a copy by a contemporary hand
- κ that the work is a copy by another hand at any time of a work by the headline artist
- π that the work is a copy with significant alterations, a pastiche with elements suggesting a later hand or an outright fake
- ρ that the work is rejected outright, as neither by nor related to the headline artist, but the entry is not redirected (as not within the scope of the *Dictionary*)

Sitters' names are used for ordering purposes, even where they are unreliable (indicated by ? before the name) or wrong (by ??), where the true identity is unknown. These question marks may be enclosed in [] where they are the author's suggestions, but for clarity the author's views on the accuracy of headlined sitters' names is given by these symbols (in the absence of which the headline name is not considered to be in doubt):

- δ that the identity of the sitter is uncertain
- $\text{?}\delta$ that the identity of the sitter is probably wrong

Further symbols provide additional information:

- ν that the *Dictionary* entry contains some new element that differs from previous literature (with the necessary cautions)
- σ indicates that the author has inspected the work *de visu*

Sequence of entries

Within each artist's work, items normally appear in the following order:

- named sitters are included alphabetically;
- unnamed sitters are divided into male, then female;
- a further category of unnamed male/female pendants appears;
- a final category includes group portraits and miscellaneous items such as still lifes, landscapes or items of indeterminate sex.

Each anonymous category is subdivided into:

- dated items (including items where dates may be inferred from exhibitions or sales during the artist's life), in chronological order;
- other works in permanent collections, in alphabetical order of town of location;
- remaining items, in order of most recent appearance (e.g. exhibitions or sales).

Structure of entries

Each entry takes the form:

- Sitter's name and details (hyperlinks on family names direct to relevant iconographical genealogies, where biographical sources beyond the standard genealogical reference works are also cited);
- medium (if not simply pastel), size, *bxw* in cm, ov. (if oval);
- details of any signature or date, and of any exhibitions during the artist's lifetime;
- (current location, with inventory number), if in a permanent collection;
- (Provenance in chronological order, with place, auctioneer, date, lot number, repr. or n.r., estimated and realised prices);
- Exh.: exhibitions, abbreviated to town and date (full details in exhibition file) or artist's name and date for monographic exhibitions (full details in artist article);
- Lit.: literature, including references in monographs and collective works, with emphasis on convenient sources of good reproductions;
- [Author's attribution if different from published description];
- Photographs, where included, *follow* the relevant entries (the entries are *not* captions; in a small number of cases, where it is convenient to place short essays after the image, these are indicated by arrows);
- Photograph of signature (if available; these are often printed in negative to enhance legibility);
- Versions, copies and other works related to the same image follow without repeating the sitter's name. Different images of the same sitter are catalogued as separate items with the sitter's name repeated (without biographical details).

Where it is possible to do so without confusion, pendants are combined as a single entry, with Lot 1/2 indicating the relevant lot numbers if different. Images of pendants are arranged visually, irrespective of the sequence of entries.

Attributions

Attributions given here follow those in the literature unless otherwise indicated. For reasons of space only discrepancies are recorded. The full nuances of traditional saleroom classifications (e.g. use of artists' first names or initials to signify different levels of confidence) have not been retained, for reasons of both space and inconsistency of application; thus, in reporting a sale of a pastel now classified as by Jean Valade, "Lot 3, as La Tour" means that the picture was sold as by Maurice-Quentin de La Tour; while the same picture, sold in a later sale as attributed to Valade, would be reported as "Lot 4, attr.". An entry without further comment is as far as we know correctly described. Where there is some element of doubt about the authorship, the comment *attr.* appears, after the relevant source if published, otherwise at the end of the entry. If these reservations are ours alone, the comment [*attr.*] is used; where existing sources make an attribution of which we are sceptical, but we cannot propose a better attribution, [*attr.*] appears; works which we think are incorrectly attributed are reclassified under the preferred artist, with a cross-reference in italics under the original artist. Work we attribute to an artist for the first time are indicated by [*new attr.*], while [*new attr., ?*] indicates that the suggested attribution is tentative only. Innumerable pastels have been attributed with little or no justification to La Tour, Liotard or Carriera, and only a selection of rejected items – notably those that appear as by those artists in scholarly publications (e.g. catalogues raisonnés, museum or exhibition catalogues, but not simply auction or dealers' selling literature) – are cross-referenced from the old articles to the current destinations in other parts of the *Dictionary*.

Many records have been combined from different sources; where there is doubt as to whether the same work is referred to, elements of the entry are prefaced by "=?". Artists working before 1800 often produced multiple versions of the same portrait. In many cases it is not possible definitively to categorise these into autograph or studio copies; we list all versions of any known work under the primary artist, noting whether it is a replica (in our opinion likely to be autograph) or copy (in our opinion by another hand); the word "version" covers either possibility (it should not be inferred that works so described are inferior to autograph works). Pastel copies by known contemporary pastellists are listed under the copyist (e.g. La Tour's copy of Carriera is under La Tour). In the case of a small number of artists whose work was widely imitated (examples might be Boucher or Fragonard), we have grouped together a number of anonymous imitations or pastiches in a separate section at the end of the artist's entry.

A pastel for which we cannot propose any attribution to a specific artist at least on the balance of probabilities (nor associate it with his work) is included in the anonymous sections, which are divided between different national schools.

Names and alphabetical order

Names are ordered following normal rules about articles in the relevant language; e.g. Ange-Laurent de La Live de Jully is under La and du Barry is under D. While the French artist Van Loo is under V, the Dutchman van Tuyll is under T. Although De Vos is often indexed under D in a Dutch context, it is here found under V.

Nobles are ordered by highest title, ignoring *seigneuries*, and having regard to context and usage (so that, for example, Maupeou is found under that name rather than as marquis de Morangles); broadly, titles of the *noblesse d'épée* are used, while the *noblesse de robe* often treated titles as glorified *seigneuries*. The same individual is intended to appear once in each list, using the last and highest title he achieved even when describing portraits made before his succession (elevations after 1800 are however normally ignored, so the comte de Provence, later Louis XVIII, is under P). English peers' family names are retained before their titles even though strictly this is incorrect.

Royal sitters are indexed by Christian name (except where honorifics are established, e.g. comte de Provence or the Duke of York); otherwise, married women are listed under their husband's name, e.g. Mme Jean Petit, née Marie Grand (unless very well known under their maiden name). "Née" is used for all nationalities, to avoid confusing abbreviations such as geb. or f. Russian and Polish women are given the feminine form of the husband's surname (but these are treated as the same in alphabetical lists).

The part of the name set in SMALL CAPITALS is the element chosen for alphabetisation. It is treated as spelt in full, Saint; noble titles precede homonymous commoners' surnames; the sequence of names in the index is otherwise letter by letter ignoring spaces, diacritical marks and national conventions (e.g. the Swedish å or Spanish ll are not placed after z or after lu as would be the case in those languages).

Anomalies abound. Usage requires us to overrule the conventions in the case of a number of particularly famous individuals; such breaches of the rules are cross-referenced. Maurice de Saxe is under S, since he is illegitimate, while Xavier de Saxe, comte de Lusace is under X; both are under the French spellings of their names when portrayed by French artists such as La Tour; but German pastels of German subjects are naturally included in the original language.

Variant spellings of particularly common royal Christian names are used according to context (so we might have French, English and German portraits of Marie-Thérèse, Maria Theresa and Maria Theresia); one is chosen in the index of sitters, with cross-references where necessary.

Identifications

A single question mark ? indicates possible doubt over the identification of a sitter; ?? indicates that in our opinion the identification is incorrect. Portraits of unknown sitters traditionally known under an incorrect identity continue to be indexed

under that name where no more accurate identification is proposed. Sitters' dates are given when known; note that some birth dates have been deduced from stated ages and may therefore be one year too late.

Literature

Loan exhibition lists are intended to be complete (but uncatalogued temporary displays of museums' own collections are not systematically recorded). Discussions of exhibited works in exhibition catalogues are not duplicated in the literature sections. The references to literature cannot hope to be complete, but attempt to list all works reproduced in published sources (except for a small number of popular works in major collections); significant discussions where the pastels are not reproduced are selectively listed, but aim to include discussions which advance our knowledge of the work.

ABBREVIATIONS

avant	a.	<i>ante</i> /before (e.g. a.1750 means "in or before 1750")
acquis/acquisition	acqu.	acquired/acquisition
	AKL	Allgemeines Künstlerlexikon online
anonyme (artiste et école inconnu)	anon.	anonymous (unknown artist and school)
[copie] d'après	a/r	[copy] after
attribué/attribution	attr.	attributed/attribution
attribution selon nous	[attr.]	attribution in our opinion
attribution douteuse selon nous	[?attr.]	doubtful attribution in our opinion
attribution provisoire selon nous	[attr., ?]	tentative attribution in our opinion
selon nous œuvre sûre de l'artiste	[autograph]	in our opinion by the artist (added to entries where preceding sources indicate doubt)
		bought in
non vendu	b/i	
Bibliothèque nationale de France	BnF	
baptisé	bpt	baptised
enterré	brd	buried
	B&W	Besnard & Wildenstein, <i>La Tour</i> , 1928
vers	c.	<i>circa</i>
carton; cartonnage	carton	cardboard
catalogue	cat.	catalogue
	CCP, Mü-Nr	Central Collecting Point, Munich (for recuperated assets after World War II), with card numbers
à comparer avec; peut-être attr. à chevalier/caballero/cavaliere etc.	cf.	compare; consider possible attr. to
craie	chev.	knight (of chivalric order)
couleur	chlk	chalk
	clr	colour
	Co.	County
colonel	Col.	Colonel
commande	comm.	commission
copie, non-autographe	cop.	copy, by another hand
craie	cr.	chalk
crayons de couleur	cr. clr	coloured chalks
carton	crt.	card
couverture	cvr	cover
fille	dau.	daughter
	DBF	J. Balteau, Michel Prévost & al., <i>Dictionnaire de la biographie française</i> , Paris, 1927–
prêt, dépôt de/en dépôt à:	dep./dep.:	loan, deposit by/on deposit to:
par descendance à	desc.:	by descent to
détail	det.	detail
don/donné à	don/don:	gift/given to
droit	dr.	right
decessit vita patris	dvp	died during the lifetime of father
anonyme, école française	Éc. fr.	anonymous French school
	ERR	Einsatzstab Reichsleiter Rosenberg
estimation	est.	estimate
et (jours) suivants	& seq.	and following (days)
autrefois dans la collection de	<i>ex</i>	formerly in the collection of
expositions	Exh.:	Exhibition history

ABBREVIATIONS

	FD	Firmin-Didot, <i>Les Graveurs de portraits en France</i> , 1875–77
	<i>fl.</i>	<i>floruit</i>
	Frl.	Fräulein
gauche	g.	left
gouache	gch.	bodycolour
general	Gen.	General
gravure/gravé	grav.	engraving/engraved
hors catalogue	h.c.	not in catalogue
hauteur	ht.	height
<i>Inventaire du fonds français</i> (estampes de la BnF)	IFF	
sujet inconnu(e)	inconnu(e)	unknown male (female) sitter
inventaire	inv.	inventory
	Jeffares 2006, p. 123Aii	Reproduction in print edition of <i>Dictionary</i> , page 123, col. A, photo ii (location cited when changed)
	KB	Knight of the Bath
	KG	Knight of the Garter
	KP	Knight of St Patrick
	KT	Knight of the Thistle
	L.	Lugt, <i>Marques de collections</i> , 1921, 1956
legs/legué à:	legs/legs:	bequest/bequeathed to:
lieutenant	Lieut.	Lieutenant
	Linz-Nr	Inventory number for Hitler's intended Führermuseum at Linz
bibliographie	Lit.:	literature
legum doctor	LL D	doctor of laws
	L&R	Loche & Roethlisberger, <i>Liotard</i> , 1978
	Lugt	Frits Lugt, <i>Les Marques de collections</i> , 1921; 1956
medicinae doctor	MD	doctor of medicine
miniature	min.	miniature
	MP	member of parliament
médium non spécifié	m/u	medium unspecified
(nommé/nommée) nom inconnu	N	name unknown
non daté	n.d.	no date
non exposé	n.e.	not exhibited
pas connu	n/k	not known
non reproduit	n.r.	not reproduced
non signé	n.s.	not signed
octogonale	oct.	octagonal
autrefois	<i>olim</i>	formerly
ovale	ov.	oval
	Oxford DNB	<i>Oxford dictionary of national biography</i>
après	p.	<i>post</i> (e.g. p.1750 means “in or after 1750”)
pieds ou pouces	p.	pieds or pouces (as appropriate)
	P&B	Portalès & Bérardi, <i>Les Graveurs du XVIII^e siècle</i> , 1880–82
collection particulière	PC	private collection
après décès	p.m.	<i>post mortem</i> , posthumous
peinture à l'huile	pnt.	oil painting
communication privée	pr. comm.	private communication
pastel	pstl	pastel (normally understood, but occasionally repeated for emphasis)
pastel sur parchemin	pstl/pchm	pastel on parchment
pastel sur papier	pstl/ppr	pastel on paper
pastel sur papier [beige/bleu/brun/gris]	pstl/ppr [bge/bl./br./gr.]	pastel on [beige/blue/brown/grey] paper
pastel sur papier marouflé sur toile	pstl/ppr/toile	pastel on paper pasted to canvas
pastel sur papier marouflé sur cartonnage	pstl/ppr/carton n	pastel on paper pasted to cardboard
pastel sur papier marouflé sur toile monté sur un châssis	pstl/ppr/toile/ châssis	pastel on paper pasted to canvas mounted on a strainer
pastel sur vélin	pstl/vl	pastel on vellum

ABBREVIATIONS

voir	<i>q.v.</i>	<i>quod vide</i> , which see
	RA	member of the Royal Academy of Arts (London)
rectangulaire	rect.	rectangular (normally understood, but occasionally repeated to distinguish from oval versions)
rehauts, rehaussé	reh.	heightened
réplique, présumé autographe	repl.	replica, presumed autograph
reproduit; réimpression	repr.	reproduced; reprinted
	rKD	Rijksbureau voor Kunsthistorische Documentatie
	R&L	Roethlisberger & Loche, <i>Liotard</i> , 2008
	RN	Royal Navy
rond (diamètre)	Ø rnd.	round (diameter)
signé	s	signed
sans alliance	sa	not married
anonyme, école sch.	anonymous work of ... school
signé et daté:	sd	signed and dated:
en haut, à droite	↗	upper right
en haut, à gauche	↖	upper left
à mi-droite	→	mid right
à mi-gauche	←	mid left
en bas, à droite	↘	lower right
en bas, à gauche	↙	lower left
en haut, milieu	↑	upper middle
en bas, milieu	↓	lower middle
seigneur	sgr	
<i>suo jure</i>	<i>s.j.</i>	in own right
sans lieu	s.l.	no place
<i>sub nomen</i>	<i>s.n.</i>	under the (sitter's) name
<i>sub numero</i> (voir sous le numéro)	<i>s.no.</i>	under the number [refers to a discussion within a catalogue entry]
decessit sine prole	sp	died without issue sans posterité
decessit sine prole legitima	spl	died without legitimate issue
decessit sine prole mascula superstita	spm	died without surviving male issue
decessit sine prole superstita	sps	died without surviving issue
<i>sub verbo</i>	<i>s.v.</i>	under the article (artist's name)
informations techniques, conservation etc.	Tech.:	technical notes, conservation history etc.
(sujet) inconnu	unknown	unidentified subject
voir	<i>v.</i>	<i>vide</i> , see
vente	vente	sale
réplique ou copie	version	replica or copy (status undecided)
revers	<i>verso</i>	backing or reverse of picture
voir aussi	<i>v.q.</i>	<i>vide quoque</i> , see also
marié	∞	married
œuvre en rapport	~	related work
le même que	=	same as
n'est pas le même que	≠	not the same as
peut-être	?	possibly
pas ou probablement pas	??	not or probably not

Other conventions

Auction prices are quoted in the same currency and basis as in the original source, which may or may not include a buyer's commission (this will often be evident from the rounding of the amount).

Currencies for sale records (money of the day): £ (pound sterling), \$ (US dollar), € (euro), A\$ (Australian dollar), *d.* (old penny, 1/12th of a shilling), *Df* (Dutch guilder), *DKr* (Danish krone), *DM* (Deutschmark), *Fl.* (Austrian Gulden or Florin), *Fr* (French franc, set equal to the livre when it was introduced in 1803), *gns* (guineas, £1.05), *Ir£* (Irish punt), *It£* (Italian lire, of 20 soldi each of 12 deniers; the scudo d'argento was worth 12 lire, and the zecchino was worth 22 lire), *Kr.* (Austrian Kreuzer, 1/60 *Fl.*), *livre* (divided into 20 sous, each of 12 deniers; the écu was worth 3 livres; the louis d'or 24), *ÖSch* (Österreichische Schilling), *Ptas* (Spanish peseta), *RM* (Reichsmark), *Rthl* (Reichsthaler), *s.* (shilling, 1/20th of £1), *SKr* (Swedish krone), *SwFr* (Swiss franc), *ZAR* (South African Rand), *zł* (Polish zloty). In manuscript transcriptions, we have used ^{# s d} to represent the notarial abbreviations for livres, sols and deniers. Prices show the amounts shown in the source consulted, and may be with or without any buyer's premium; where both amounts are shown, the inclusive amount follows in [=].

Rough historic exchange rates before 1914: £1 = 24 livres = \$4.5 = Dfl10 = Rthl4 = 2 zecchini. £1 either in 1796 or in 1914 was worth £100 in 2015 adjusted for retail price inflation.

Names of towns are given in modern spelling, in the local language wherever possible, with the exception of the following common names: Antwerp (Antwerpen); Bruges (Brugge); Bucharest (Bucureşti); Cadiz (Cádiz); Calcutta (Kolkata); Copenhagen (København); Florence (Firenze); Geneva (Genève); Genoa (Genova); Lisbon (Lisboa); Lucerne (Luzern); Madras (Chennai); Milan (Milan); Moscow (Москва); Munich (München); Padua (Padova); Prague (Praha); Rome (Roma); St Petersburg (Санкт-Петербург); Seville (Sevilla); The Hague (Den Haag or 's-Gravenhaage); Turin (Torino); Vienna (Wien); Warsaw (Warszawa); Zurich (Zürich). The names of countries however are normally given in English.

Dates are printed in the form 31.XII.1799. Old style (years starting 25.III.) and Julian calendar dates widely used in England until 1752 are sometimes converted: thus Princess Elizabeth Caroline, who was born on 30.XII.1740 o.s. = 10.I.1740/41 n.s. is simply shown as 1741. Generally however dates in the *Dictionary* follow the source cited to avoid introducing additional errors, except that dates in the French Revolutionary calendar are normally silently converted.

Biographical dates are of birth and death, unless not known, when baptismal or burial dates are given if available; places of death are not repeated if the same as birth, in which case the dates are separated by a closed-up dash; a spaced dash indicates a different place of death, omitted if unknown. (Thus “London 1.I.1701–2.II.1799” implies the artist died in London; “London 1.I.1701 – 2.II.1799” that he did not.)

Dimensions are given in centimetres; height precedes width. While in theory dimensions should be of the strainer, in practice most records report sight sizes (occasionally outer frame sizes); unless examined directly, these have not been changed except where conflicts arise. Imperial measurements in old sources have been converted silently. Note that 1 pouce = 2.707 cm (slightly longer than an imperial inch; same as German zoll). The Italian palmo had various values depending on region and trade; in Rome the palmo of architects and builders was approximately 22.34 cm. Among other idiosyncracies, the pied in Bruges equalled 11 pouces.

Descriptions of right or left are from the viewer’s point of view unless otherwise stated (the sitter’s own features are referred to as “proper”, so the “proper left eye” will appear on the right if the sitter faces the viewer).

Maurice-Quentin de La Tour: life and work

Saint-Quentin 5.IX.1704–16/17.II.1788

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MAURICE-QUENTIN DE LA TOUR was the most important pastellist of the eighteenth century. Matisse bracketed him with Rembrandt among portraitists.¹ “Célèbre par son talent & par son esprit”² – known as an eccentric and wit as well as a genius, La Tour had a keen sense of the importance of the great artist in society which would shock no one today. But in terms of sheer technical bravura, it is difficult to envisage anything to

match the enormous pastels of the président de Rieux [J.46.2722](#) or of Mme de Pompadour [J.46.2541](#).³ The former, exhibited in the Salon of 1741, stunned the critics with its achievement: this was, after all, “just” a pastel, but the miracle planted La Tour firmly centre stage, where he was to remain for thirty years, with a stream of commissions from the royal family, the old nobility, the *noblesse de robe* and the *nouveaux riches* financiers – the most powerful, the wealthiest, the most famous and the best informed sitters of ancien régime France – not to mention the artists and intellectuals he counted as his friends, and among whom he was perhaps at his best as a portraitist.

This virtuosity was not achieved without struggle: La Tour was a precursor of the tortured artist of the nineteenth century, agonising over so-called préparations⁴ in which he attempted to capture the soul of his sitter, and continuing to work for decades on portraits that did not satisfy him, often to their detriment. Unsurprisingly a good number of his works are self-portraits where the sitter's patience was not an issue. That quest for perfection may have developed into the madness which took over the last years of his life.

His œuvre consists almost entirely of pastel portraits, both final works and associated préparations in chalk, occasionally with some pastel; he did not work in oil or miniature, draw other than in chalk, nor make prints. He exhibited more pastels (and more portraits) at the official Paris salons than any other artist during the eighteenth century – although, even allowing for losses, he was far less productive than some other pastellists. He spent virtually his entire career in Paris, unlike rivals such as Perronneau and Liotard who travelled widely to secure business and establish their reputation.

La Tour's fame throughout Europe in his lifetime was enormous. His importance has since inevitably made him the subject of much scholarly attention. This has yielded limited information about some of the most interesting questions. The apparent wealth of salon criticism turns out to be largely repetitive, although this has not prevented it (and some of the better known portraits) being overanalysed from fashionable academic slants. The biographical details of a handful of more or less contemporary sources have been endlessly repeated and embellished, and inferences from casual observations developed beyond sense.

The basic biographical facts – mostly gathered in the late nineteenth century by art historians and archivists such as Charles Desmazière, Champfleury, Georges Lecocq, Maurice Tourneux, Élie Fleury and Gaston Brière – were largely consolidated in Georges Wildenstein's 1928 monograph (“B&W”⁵), together with a body of work which, through the range of its subjects and the skill of its execution, dominates

¹ Marie-Alain Couturier, *Se garder libre: journal, 1947–1954*, 1962, p. 119; *v. infra* for critical fortune and [FLORILEGEUM](#) for full text.

² The phrase is Charles Palissot de Montenois's, in a gloss on a letter of Voltaire of 11.XII.1765 in his 1792 edition.

³ J numbers refer to the catalogue or *Dictionary*: those commencing [J.46](#) to the La Tour catalogue, [J.1.46](#), [J.1F.46](#), and [J.M.46](#) to the [ICONOGRAPHY](#) and other J numbers to the online [Dictionary of pastellists](#).

⁴ Hoisington 2016, p. 60, points out that La Tour called these works études, and suggests the word *préparation* was first used in this sense by the Goncourts: in fact Champfleury anticipated them in 1855.

⁵ Essentially written by Georges Wildenstein with a short introduction by Albert Besnard, whose name nevertheless appears on the title page as co-author.

the field. By no means all of the 990 entries in Wildenstein's catalogue are by La Tour – but there are a great many omissions and confusions about the status of repetitions. The extent of the book's errors and omissions may be gleaned from our [B&W Concordance](#), which include numerous pastels reattributed here to artists from Vivien to Vigée Le Brun.⁶

B&W has not hitherto been superseded in scope, despite the more accurate and far better illustrated works by Christine Debie and Xavier Salmon and the discoveries presented in the 2004 exhibition at Versailles.⁷ The challenge of securely establishing the full œuvre has nevertheless largely been ignored, with scholars, daunted by the virtual impossibility of establishing a reliable chronology,⁸ showing little interest in this task, concentrating instead on analysing a small number of well-known works or focused on embedding La Tour into academic theses about the Enlightenment, the role of artists and the social structure implied by portraiture.

While scientific investigations offer some promise of deeper insight into La Tour's technique, the main tool for establishing authenticity remains connoisseurship, and the primary resource the body of information we gather in the catalogue and in our expanded and updated version of B&W's chronological table of [DOCUMENTS](#) (documents that can be found there are referenced below by date alone to avoid a plethora of footnotes). They constitute the only accurate biography of the sitter.

[Here](#) is a link to the index page for the various files comprising this online La Tour monograph and catalogue raisonné. Much of the most important information is contained in the essays on specific works, summaries of which are embedded in the work catalogue (divided into six fascicles), and is not duplicated in this essay (nor is duplicated information that belongs in other parts of the online *Dictionary*, whether pastels by other artists, general information on the medium, or indexes of sitters etc.). In this work the emphasis is on facts, works and documents, not on theories or anecdotes.

⁶ The B&W catalogue includes a great many works in upper and lower case type, indicating that no opinion on attribution is expressed (shown below as “?attr.” after the B&W number, equivalent to an absent ϕ in our classification); unsurprisingly they include a number of works by different artists. These misattributions, copies and undecidable “œuvres mentionnées” (including repeated records of the same work) make up the bulk of the 990 numbers in B&W, as they do within the 1900 works with [J.46](#) numbers in this work. Fewer than 300 of these are universally accepted as fully autograph, and even this number includes numerous préparations.

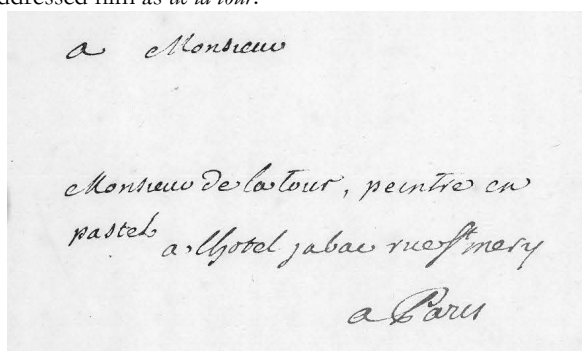
⁷ The only book published in English, by Adrian Bury, is of very limited value (it even reproduces a work by a different artist on the cover).

⁸ As Debie 1991, p. 20, rightly observed, “il est hasardeux, voire impossible, de déceler dans la production de La Tour une œuvre de ses débuts d’une œuvre plus tardive.” Tourneux 1904 was similarly candid: “La Tour n’a pas ... pris le soin de dresser la liste des portraits qu’il exécutait sans les dater ni les signer; aussi leur nombre total et leur chronologie rigoureuse nous échapperont-ils toujours.”

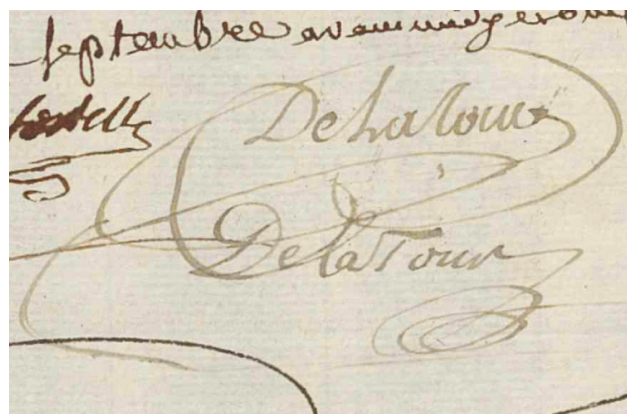
I. BIOGRAPHICAL THEMES

I.1 The name

A somewhat pointless debate (often based on category confusions between printing conventions, particles indicating nobility and post-Napoleonic legal controls on names) over the proper spelling of his name (de La Tour, de Latour, Delatour etc.) has already taken too much space (see [Jeffares 2017x](#)); the “Delatour” which appears in some contemporary documents⁹ may be more strictly accurate, but “de La Tour” is accepted so widely¹⁰ that the solecism, if such it be, is followed here. An entirely typical document is the 20.IX.1770 contract to purchase the house at Auteuil: there is no more reason to print Delatour today based on the manuscript “DelaTour” than there is to print Delavalette instead of the standardised “de La Valette” to which no one objects. Roettiers engraved his name as DE LA TOUR on a medallion. D’Alembert called him Latour, while Voltaire addressed him as *de la tour*.¹¹



One should note that the flexibilities of handwriting allowed subtleties such as the discernible gaps between the nevertheless cursive De_la_tour seen in a letter to Belle de Zuylen, or the distinct capital in DelaTour on his 29.XI.1774 expert report, found again in the codicil to his will, on the Académie register, 27.VI.1778, and on a great many more documents. There is little doubt that the artist’s preference was for this form, invariably with a capital T and usually with some small degree of space around the la.¹² La Tour’s brother Charles also signed De_La_Tour in a document of 12.IX.1761 which provides a representative example of the artist’s signature (the pastellist’s below his brother’s):



A similar progression may be seen in his father’s increasingly elaborate penmanship: by the time (28.III.1726) of the baptism of the pastellist’s half-brother Jean-François, his father was clearly separating the particle from “La Tour”, as did his own father Jean de La Tour, a maître maçon. Jean’s signature is found in numerous parish registers, usually accompanied by his monogram (which may also be his mason’s mark), JLT in a circle.

In the *Dictionnaire de l’Académie française*, La Tour appears among the artists mentioned to illustrate the phrase “Les pastels de ...”: in the fifth (1798) to eighth (1935) editions, as “Latour”, and in the current 9th edition, as “Quentin de La Tour”.

As to whether a hyphen should appear between the artist’s forenames, that too is a matter of modern printing convention rather than historical fact ascertainable from documents. “Maurice-Quentin” is certainly not a compound name in the sense that say Jean-Baptiste is; indeed in several documents, the artist is referred to as Maurice DelaTour or Maurice-Q. DelaTour.¹³ In this work we hyphenate all French forenames to distinguish them from family names, irrespective of whether they are compound names: this is in line with official recommendations.¹⁴ A sensible alternative is to hyphenate no forenames (this is what appears in most period manuscripts – although not in printed genealogical sources). But the increasingly widespread habit of hyphenating only compound forenames (such as Jean-Baptiste) is deplored: it is virtually impossible to apply the rule consistently, as there is no means of ascertaining today which names were regarded as compound at the time. Rules limiting compound forms to two names only are also an anachronistic imposition on people living before the Revolution.

Unrelated homonyms

The name La Tour in its various forms is of course extremely common, both as a family name and as a surname linked to land found among the nobility. A full directory is however unnecessary as very few of these are likely to cause confusion, and identifications of La Tour pastels are not based on his signature. The chronological gap with the most

⁹ The surviving holograph documents include the name slips on some of the Saint-Quentin préparations; the labels on the versos of Monnet [J.46.2377](#) and Coventry [J.46.1565](#); the wills; the letter to d’Agay de Mutigny of 21.IX.1781; and the expert reports of 29.XI.1774 and 26.XI.1783.

¹⁰ Debie 1991 and Debie & Salmon 2000, as well as the major retrospective La Tour 2004; he is indexed under L in all standard art historical dictionaries, the BnF and the Getty Union List of Artist Names.

¹¹ *Circa* 1735. The envelope but not the letter is in the New York Public Library; see [DOCUMENTS](#), 1735.

¹² One exception may be noted: the label on the *verso* of Coventry [J.46.1565](#), which I now believe to be autograph, idiosyncratically has “Maurice Q Delatour”.

¹³ On the labels on the versos of Monnet [J.46.2377](#) (“Maurice DelaTour”) and Coventry [J.46.1565](#) (“Maurice Q Delatour”); and the expert report of 26.XI.1783 (“Maurice DelaTour”).

¹⁴ See for example the *Lexique des règles typographiques en usage à l’Imprimerie nationale* (3^e éd., p. 151) or the BnF Catalogue général. The convention is also adopted by standard [works](#) on genealogy (e.g. La Chesnaye des Bois, Père Anselme or Jougla de Morenas).

famous painter of this name, Georges de La Tour (1593–1652; [q.v.](#)), is large enough to resolve any misattribution (while noting Maurice-Quentin's copy of a figure from a Georges de La Tour painting, [J46.3774](#)).

Some prints expressed to be after La Tour or Delatour may however refer to later homonyms.

Virtually nothing is known of Pierre Pierre, “dit Latour” or “Delatour” (1707–1743), maître peintre à Paris, who was brother-in-law of La Tour's teacher Dupouch (*v.* §I.4 *infra*); perhaps he was the author of an oil portrait [J46.3164](#) improbably attributed to Maurice-Quentin de La Tour on the basis of an inscription and date of 1736 with an address in the rue Saint-Jacques, although the address in his 21.I.1731 marriage contract (AN MC/XXIV/637) was rue de la Pelleterie (when he was described as an “ouvrier travaillant à la peinture”; he was the son of Louis Pierre dit Latour, employé dans les fermes du roi).

Mention should be made of the obscure Flemish religious and portrait painter and draughtsman Jean or Jan Latour (1719–1782) who was active in Rome, Paris, Spa and Liège, and was in London c.1760–68.¹⁵

Another case is the miniaturist and pastellist Mme Philippe-François Delatour, née Marie-Élisabeth-Jeanne Simons (1750–1834, [q.v.](#)), mother of the artist Alexandre Delatour (1780–1858).

The cartographer Louis Brion de La Tour (1756–1823, [q.v.](#)) might also be a candidate for the Latour, miniaturist who was in London in 1794–95, advertising his newly invented Physigraph in the *Times*, 3.IV.1794, and in partnership with Constant de Massoul (*Morning Chronicle*, 16.V.1795).

I.2 Early biographies and sources

Before looking at the artist's life, it is necessary to review the reliability of previous narratives. The early accounts of La Tour are set out in [CONTEMPORARY BIOGRAPHIES](#). Mariette's sensible account, written in 1772, is the most useful, but is not without error. Duplaquet's eulogy is overblown and second-hand – written posthumously at the invitation of the administration of the École gratuite de dessin (which the artist had founded in his native Saint-Quentin).¹⁶ He was not the bureau's first choice¹⁷ of biographer, and it is most likely that he set about his task by talking to those who had known the artist only in his last years, so much of the information may have derived (indirectly) from La Tour's own stories. While Bucelly d'Estrées adds useful detail, his account is too late to be reliable (he was just 10 years old when La Tour died¹⁸), and is not independent of Duplaquet. The volume produced by Dréolle de Nodion (1856) was little more than a scrapbook of second- or third-hand material gathered by a professional journalist during his time at Saint-Quentin.

In a separate article ([Jeffares 2014m](#)) I have adopted a phylogenetic approach to analysing the propagation of tropes and errors through these sources, a fundamental step in winding back to the solid facts, if disappointingly thinner than recent monographs might lead us to expect. Even trivial errors are illuminating in this textual approach. For example, La Tour was born in 1704, but Duplaquet's periphrasis puts this (correctly) as “5^e année du siècle”; this is picked up erroneously as 1705 by the journalists who follow. Duplaquet, expanding the limited material available to him, also embellishes: in Diderot's version of the story of La Tour's confrontation with Perronneau, the La Tour self-portrait is that with the *chapeau clabaud*, but Duplaquet substitutes the *autoportrait à l'index*, so as to add ridicule to Perronneau's inadequacy. Mariette tells us of La Tour's intellectual pretensions, and how he studied Bayle's dictionary before presenting half-digested ideas in intellectual gatherings. Duplaquet has him as “le Peintre Philosophe; avide de tout savoir”, and adds that he devoted mathematics and geometry during the two years he devoted to mastering drawing, while for Bucelly d'Estrées he had “vastes connaissances en littérature, il était bon mathématicien et bon géomètre”.

The conclusion from a detailed examination of these tropes is that all the biographers after Duplaquet relied heavily on him, or on the anonymous review which appeared in the *Année littéraire* in 1789 on which *The Times* obituary was closely based, although it does seem that the author of the piece in the *Almanach littéraire* also went back to Duplaquet directly. None of these three interesting documents seems to have been known to B&W, and while the third was referred to by Méjanès 2002, he quoted only from the shortened version that appeared in Michaud's *Biographie universelle* in 1824, the signatory to which was too young to have been the author of the original article.

In contrast there is no linguistic evidence of direct influence from Mariette's text, which was not published until the 1850s and was probably not seen directly by Duplaquet – although naturally many of the anecdotes, which were probably freely in circulation, reappear in some form.

The stories illustrating La Tour's awkward character and eccentricities are too numerous and too unreliable to be repeated here.¹⁹ The legends (exorbitant fees, impatience when kept waiting, insolent repartee with the king etc.) can largely be found in these early biographies; they usually reflect the self-confidence of the autodidact extending himself beyond the sphere of his genius (stories abound of his intellectual pretensions and ridicule), or the genuine concern for talented artists to be recognised (and recompensed) in a society whose hierarchies were based on birth and wealth.

When La Tour told Mme de Graffigny that he had burned his famous pastel of Mme de Pompadour (8.VII.1748), she

étoit impossible par rapport à sa station de prononcer l'oraison funèbre de M. de la Tour”: it is unclear if this implied some reservation about the artist's piety.

¹⁸ Although Debrie 1991, p. 15 (following Tourneux 1904a, p. 6) states that in 1834 he was one of the few surviving people who had heard Duplaquet's oration, she and Tourneux have probably confused the biographer Albert-Quentin-Marie-Catherine, chevalier Philippy de Bucelly d'Estrées (1777–1850) with his father, Albert (1745–1809), an administrateur at the École de dessin from 1783 (*v.* [DOCUMENTS](#), c.1806).

¹⁹ They are found in virtually all the La Tour literature, with more or less caution, and often overanalysed in academic theses.

¹⁵ *v.* [DOCUMENTS](#), 19.V.1768 for a catalogue of his collection assumed to be Maurice-Quentin de La Tour's in the Getty Provenance Index.

¹⁶ Besnard & Wildenstein inexplicably write “Duplaquet avait connu personnellement l'artiste et écrivait deux ans après sa mort”; the eulogy was delivered a few months after La Tour's death, and passages such as that on p. 66 (“Ceux qui l'ont fréquenté dans sa retraite vous diront mieux que moi”) indicate that Duplaquet did not claim to know him personally. The preparation of an inconnue, called Mme Masse, [J46.2351](#), which belonged to Duplaquet was most probably presented to him by the artist's brother in recognition of the éloges.

¹⁷ Frère Barron, religieux jacobin at Saint-Quentin, who was asked first, declined, the minutes of the École gratuite of 6.III.1788 reporting that “il lui

concluded that he was mad. Mme de Genlis's story (undated, post 1756²⁰) of La Tour's riddle about how he got from Paris to Passy without walking, swimming or using any horse or carriage (the solution: he jumped into the Seine and held onto a boat that dragged him there) merely shows him to have been tiresome.

Perhaps the most puzzling story comes from three of the earliest, and (one would imagine) most reliable, sources: Diderot's comments from his *Salons de 1763* and 1767; Mariette's biography, written in 1772; and Marie Fel's letter to the artist's half-brother Jean-François de La Tour, written at the time of the La Tour's death. Diderot and Mariette both mention the reported conversation between La Tour and Louis XV in which the artist criticised the state of France's navy ("nous n'avons point de marine etc."): it is impossible to imagine that this happened twice, nor that it was not related to a specific naval engagement. Diderot reports this exchange as occurring "en 1756" (he is quite specific, and is writing only a few years later), and while La Tour was "faisant le portrait du roi" (the known examples are between 1745 and 1748). Mariette, however, relates the incident as occurring while La Tour was working on the portrait of Mme de Pompadour when the king was present: "C'étoit dans le temps que les Anglois avoient détruit notre marine et que nous n'avions aucun navire à leur opposer." Since the portrait of Mme de Pompadour was exhibited in 1755, this cannot refer to naval engagements during the Seven Years' War, but almost certainly situates the incident to the War of the Austrian Succession, probably to the second of the two engagements at Cape Finisterre in 1747. In Marie Fel's version, based on a story La Tour himself told her and which omits any reference to the navy (but which may nevertheless derive from that discussion), La Tour was painting Mme de Pompadour when the king arrived, "fort triste", following the battle of Rossbach. Since that battle took place in 1757, two years after the portrait was finished, the story cannot be trusted. But it suggests that La Tour himself was the source of these three (and no doubt many other) anecdotes, and that he retold them repeatedly, embellishing and updating them – if not completely inventing them – with great freedom. If so, legends such as the visits to Cambrai and England which may have had the same source are probably equally unreliable.

Another particularly stubborn trope is that La Tour was offered the ordre de Saint-Michel, but turned it down, on the grounds that "il ne connaissait de noblesse que celle des sentimens, et de prééminence que celle des talens" (as Bucelly d'Estrées puts it, turning Duplaquet's phrase). The story's earliest appearance is in Duplaquet, who makes it even less credible by saying that the offer was made twice, but is recited by almost all later authors.²¹

Other stories no doubt have some element of truth. We can readily believe that La Tour was proud of being a Picard without having to rely on the abbé Duplaquet, as the artist signed a letter (of 24.IV.1774) "avec la franchise et la cordialité d'un Picard." So it is all the easier to accept that he may well have disapproved of the submissive pose of Brittany in Lemoyne's allegorical sculpture of the king at Rennes as recounted by the abbé Soulavie²² much later, reporting that La Tour told him that "[Lemoyne] en [de la

figure de Bretagne] fit une devergondée qui s'acroupit & se pâme devant le Bien-Aimé." La Tour, Soulavie explained, "étoit un artiste célèbre par son génie créateur de l'art du pastel, & par son amour de la liberté."

Of more value is the short account given by Marie Fel, attempting to remember the stories she had given to the connoisseur and author Antoine-Nicolas Dezallier d'Argenville (1723–1796). He was the son of Antoine-Joseph Dezallier d'Argenville, the author of the *Abrégé de la vie des plus fameux peintres*, 1745–52; Antoine-Nicolas himself published a *Vie des fameux architectes et sculpteurs* in 1787, and seems to have been planning a life of La Tour for the purposes of which he was gathering stories from those who knew him, according to Marie Fel. (Mariette, who was d'Argenville's second cousin, may well have heard these stories.) No sign of d'Argenville's life of La Tour remains, although it is not impossible that he contributed the review of Duplaquet to the *Année littéraire*. It seems likely that this and the other derivatives were written by one of the administrators of the École gratuite who had asked Duplaquet's consent to reuse his material, as he reveals in his preface. This saint-quentinois bias naturally focuses on La Tour's local philanthropy and affection for his native town, to which he only returned when forced by senility. It probably means that many of the anecdotes come from La Tour himself at a stage where nothing he said could be trusted.

Herodotus, faced with similar obstacles (*Histoires*, II:24), felt he must provide his own views rather than merely condemn his sources. That can only safely be done here in a few cases where reliable, independent sources have been uncovered. The conversations recorded by Mme de Graffigny, overlooked until published in [Jeffares 2017g](#), therefore represent a major addition to our understanding of the artist and our ability to distinguish fact from the legends built on self-narrativization. But other sources have gone unnoticed: the crucial evidence in the *Mercur* of the abbé Mangenot's copy of the Amiens self-portrait (until [Jeffares 2019h](#)); or the copies evidencing La Tour's changes to his Académie pieces (until [Jeffares 2021f](#)).

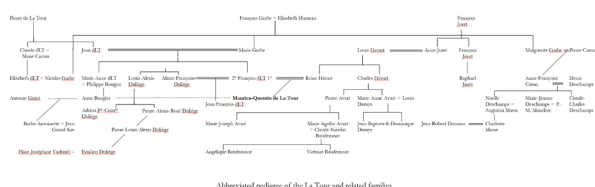
I.3 Family background

B&W's chronological table (the basis of the greatly expanded collection of [DOCUMENTS](#) here) commenced with discoveries by Georges Grandin, conservateur du musée de Laon, of what appear to be La Tour ancestors in that town going back to 1596. However the genealogy presented in B&W contained numerous gaps and errors which have only recently been rectified. The entry for the marriage between François de La Tour and Reine Havart was only found in 2016, while the documents Grandin reports for François's birth and parents' marriage (for which he gives no parish) were only located in the Archives de l'Aisne (in the parish of Saint-Michel, Laon) in 2016. Components missing from B&W included the relationships between La Tour and a number of people whom he mentions in his wills.

²⁰ This and other stories will be found in the file of contemporary [BIOGRAPHIES](#).

²¹ Delpuech 1946 (p. 8) even suggests that the offer was made by Mme de Pompadour for her portrait, but notes that Maurice Bicking, avocat à la Cour d'appel, dated it to 1750. No document is however cited.

²² *Mémoires du maréchal de Richelieu*, 1793, VII, p. 279.



Abbreviated pedigree of the La Tour and related families

A schematic tree (above; click on the [hyperlink](#) to display in full screen, or see the larger print version in the appendix) shows the most important relationships; while more detailed genealogies, with source citations other than the standard usuels, are given for the [La Tour](#), [Deschamps](#), [Garbe](#), [Havart](#), [Joret](#), and [Masse](#) families.

Parish records for Saint-Michel, Laon indicate that the artist's grandfather Jean de La Tour was literate and a respected member of the community in that he appears as witness or parrain on numerous deeds or parish records. His eldest son François (the artist's father) was a musician, a "chantre", or cantor, at Saint-Quentin. (He is said to have previously served in the army, as trompette in the duc du Maine's company in the élite régiment des carabiniers: but this relies on a single document from 1684 in which his forenames are given as Jean-François, and should probably be disregarded as the family name is so common.) He is also referred to as an ingénieur-géographe according to a document which has not been located, and is also probably a confusion²³, although his aerial perspective view of Saint-Quentin presented to the Église royale there in 1712 is preserved in the musée Antoine-Lécuyer J.IF.46.501.²⁴ By 1719 François was a maître écrivain (his cousin Denis Deschamps, maître écrivain in Laon, fought a legal case over his exercise of this protected profession; Denis's brother Pierre was also a maître écrivain, in Vailly-sur-Aisne).

Families could ascend and descend the social hierarchy: what is noteworthy is that La Tour retained contact with so many of his relatives who remained in humble occupations. (That said, it is also remarkable that the only member of his family he portrayed for certain was himself – repeatedly.²⁵) The fact that La Tour mentions a large number of his "cousins" in his wills (made in 1768 and 1784) suggests that the exact relationships are worth exploring, and a number of links have now been established from parish records ([Jeffares 2016j](#)). The family circumstances were clearly artisanal, if educated, rather than haut bourgeois, on both sides. Of La Tour's mother Reine little was known until Jeffares 2016j demonstrated that she came from Noyon, where her father Louis Havart was a tapissier and her mother Anne Joret (aunt of the Raphaël Jorret mentioned in La Tour's will) came from a family of tailleurs. Reine was the niece of Charles Havart, a tapissier who settled in Saint-Quentin. Pierre Avart (as the name was spelt in Saint-Quentin, but not in Laon) was surely his son, but was a mere manouvrier, or labourer; his daughter Agathe married Claude-Nicolas Baudemont, a mulquinier or weaver (parents of the young girls who were mentioned in La Tour's will, as also was Agathe's aunt Joseph [sic]); Pierre's sister married Louis Deruys or Deruis (various

misspellings arise from the numerous illegible occurrences in parish registers), whose father was a Latin teacher but who was himself first a manouvrier and then a jardinier, while his son Jean-Baptiste was another mulquinier.

On his father's side there were several connections with the Garbe family of blacksmiths. La Tour's paternal grandmother Marie was the daughter of François Garbe (1610–1678), maréchal ferrant in Laon; her brother Nicolas married Elisabeth, Jean de La Tour's niece, while Marie's sister Marguerite married Pierre Caton, a tapissier in Laon; their daughter Anne-Françoise married écrivain Denis Deschamps (mentioned above), father of La Tour's subject chanoine Claude-Charles Deschamps; one of the canon's sisters, Noëlle, married an Augustin Masse, marchand de tabac à Paris: their daughter Charlotte Masse married Jean-Robert Dorison (1731–1803), an employee at the bureau des huissiers de la Grande Chancellerie and the son of a tailor from Saint-Denis (Dorison's sister, also Charlotte, married a Michel Deschamps, perruquier à Saint-Denis). La Tour attended that wedding, and Dorison would later play a role in arranging funds for the prize La Tour established at Amiens, and as late as 1794 would represent Jean-François de La Tour in legal documents in Paris. Confusingly Augustin Masse seems not to have been related to the marchand orfèvre, Grégoire III Masse²⁶, who, in 1752, married the sister of François-Charles Dufloquet, comte de Réals, a senior cavalry officer: that Mme Masse was another La Tour subject, but not a relative.

This environment of tailleurs and tapissiers (textiles were the lifeblood of Saint-Quentin at the time) may well have cultivated the eye of the pastellist. From the silks and satins of his sitters' costumes to the carpets depicted with such precision and understanding in the portraits of Mme de Pompadour and the président de Rieux, La Tour's understanding of fabrics and textiles was profound.

Charles de La Tour

Of La Tour's eight siblings only four survived to adulthood; none married. Two of his brothers also broke away from this family background, not necessarily explained by the artist's influence at court. His elder brother Charles (1702–1766) had obtained a position as directeur des vivres en Italie by 1736, before the artist had any such power. Charles, whom La Tour evidently admired (see his letter to Marigny of 21.VII.1766, after Charles's death), seems to have caught the eye of the war minister d'Angervilliers and was sent to Corsica for several years in 1738 in a senior capacity. It is notable too that while Charles mentioned two other brothers (Adrien-François and Adrien-Honoré, both of whom remained in Saint-Quentin) in his will of 26.XI.1755, he omitted his half-brother Jean-François, perhaps because his future was already secure.

Jean-François de La Tour

Jean-François (1726–1807), known later as the "chevalier de La Tour", was to become an officer in the élite regiment of

²³ See [DOCUMENTS](#), 1596–1704 where the point is discussed. It appears to refer to the lost baptismal extract presented by Jean-François de La Tour to the military authorities, and is not found in the original baptismal entry. It may have been a misreading or an embellishment, possibly of Mariette's statement that his father wanted the pastellist to become an ingénieur.

²⁴ There is nothing in the elaborate annotation of J.IF.46.501 to identify the author as an ingénieur or géographe (see [DOCUMENTS](#), 1712). A confusion may have arisen with the later and unrelated Brion de La Tour, who was

ingénieur-géographe du roi. The authenticity of the son's drawing (I.46.3754) is uncertain: *v.* §I.4.

²⁵ The authenticity of the portraits said to be of either of his brothers or the Duliège portraits that belonged to Flore Warluzèle cannot be verified: *v. infra*.

²⁶ Augustin is not mentioned in the inventory of Grégoire Masse l'aîné (1648–1709).

gendarmes bourguignons²⁷, but the evidence of his military career is incomplete. He is named as a gendarme at his aunt's marriage on 7.XI.1746, and as lieutenant in that regiment in La Tour's 1768 will and in the 1775 conveyance of his mother's house, though his name does not appear in any edition of the *État militaire*, nor is there a file on him in the Service historique de la Défense, Vincennes.²⁸ It is also clear that he was known to Joseph-Henry Costa de Beauregard's uncle, Antoine-Victor-Augustin d'Auberjon, comte de Murinais (1731–1797), who was major in the gendarmes bourguignons 1760–66: by 18.I.1767 Murinais had obtained from him a letter of recommendation for his nephew to visit the pastellist.²⁹ Jean-François stated in a letter of .II.1789 that he had retired from the service some 15 years previously.

All of this is broadly consistent with the *éloge* in Charlet 1807, which tells us also that Jean-François served at the battle of Fontenoy (17.V.1745) in the gendarmes bourguignons: he was wounded in the thigh but continued in action. He would have been just 19 at the time, and presumably had enlisted in the ranks, perhaps with the pastellist's influence (although the great series of military portraits were made in the following years, La Tour had already portrayed the duc d'Ayen, capitaine in the gardes écossaises). At Minden (1.VIII.1759) his horse was shot from under him. At Freiburg (29.X.1762), heading a troop of 25 men, he held the enemy at bay, allowing his men to re-form. On 23.II.1766 he was promoted to the rank of lieutenant en pied in the regiment by royal brevet rather than by purchase (the brevet records that he was entitled to the same privileges as though he occupied the rank by charge). He was awarded the Saint-Louis either at the same time or very soon after (it is not mentioned in the brevet).³⁰ He retired in 1778 according to Charlet. It is of course his role after that, and in particular his involvement with the collection now in Saint-Quentin after his brother's death, that gives him special significance here. It is also not widely known that, around the time of his brother's death, the elderly chevalier de La Tour contemplated marriage, to a lady known only by her initials, Ad. D. (see [Jeffares 2019g](#)); had the match taken place, it seems unlikely that the La Tour collection would now be in Saint-Quentin.

Les Duliège

Neither La Tour nor any of his siblings married, and there were no direct (legitimate) descendants. La Tour's step-mother had a brother, Louis-Alexis Duliège, one of whose sons, abbé Adrien-Joseph-Constant, was a chaplain in Saint-Quentin and became executor to Jean-François, chevalier de La Tour, the artist's half-brother. The abbé Duliège too had no children, but his brother, Pierre-Alexis-René Duliège (a tailleur d'habits in Saint-Quentin), did. Desmaze's mention of a group of pastels (which included portraits of Mme de Pompadour and cardinal de Tencin in addition to some

family portraits, as well as a group of documents that Desmaze published as the *Reliquaire de La Tour*, 1874) that descended to "Mme Varenne" is inaccurate and was only unravelled in [Jeffares 2019g](#). Flore-Joséphine Warluzèle, as her name appeared at her baptism in 1820, was not related to La Tour. She married, apparently for the second time, Henry-Léopold Sarrazin, in 1872. At a previous marriage in 1866, she was described as the widow of Émilien Duliège, but the relationship may have been informal as it is not elsewhere documented. Émilien was the grandson of Pierre-Alexis-René Duliège, and thus the great-nephew of the abbé Duliège. A group of études de têtes (among them Louis XV and the dauphin) was apparently offered to the Louvre by his father, Pierre-Louis-Alexis Duliège (a libraire in Paris), 24.VI.1825, but rejected. Dréolle de Nodon 1856 noted that that Duliège had died several years before he was writing, and that his widow retained a part of the "belle collection faite par son mari" (perhaps suggesting they had been purchased rather than inherited), the others having been sold. Those belonging to Mme Warluzèle appear to have been acquired by Desmaze himself after 1873, and were given³¹ to the Ville de Saint-Quentin for the musée in 1891, but most of the works seem to have disappeared soon after his death.³² There is thus no means of establishing whether they were correctly attributed or identified.

Yet another group of four pastels "provenant de la succession de M. de la T***, de Saint-Quentin" was auctioned in Paris, 28.II.–1.III.1842. It is tempting to think they were those disposed of after the death of Pierre-Louis-Alexis Duliège, but the correspondence with pastels still in the Saint-Quentin collection makes this improbable: it is unclear if they were a failed attempt to dispose of the works still in the musée Antoine-Lécuyer, some miscatalogued copies, or a group of duplicates given away by Jean-François de La Tour before the 1806 list was made.

I.4 Early years

La Tour was born and baptised in Saint-Quentin (paroisse Saint-Jacques) on 5.IX.1704. His godparents, both called Méniolle, were the wife of a former mayor of Saint-Quentin and, perhaps her nephew, a bourgeois de Noyon (where the artist's mother came from; the Méniolle family also had connections in both towns); neither seems to have played any later role in his life. In a letter to comte d'Angiviller of 4.VII.1778, the artist told him that destiny had led to his being born on the same date, day of the week and hour as Louis XIV: La Tour may well have been born at 11 a.m., but while 5.IX.1704 was a Friday, the Sun King was born on 5.IX.1638, a Sunday.

According to Mariette, information no doubt derived from the artist himself, La Tour drew from a young age. His father wanted him to become an engineer, but his short-sight made

²⁷ An ordinary soldier in this regiment had the army rank of officer, a convention similar to that of certain Guards regiments in the British army.

²⁸ Private communication, 15.VII.2019.

²⁹ The young comte de Costa seems not however to have been given the letter, and no visit is recorded in his letters home.

³⁰ Fleury 1904; [DOCUMENTS](#). Curiously neither Mazas nor Colleville & Saint-Christo list any promotions in 1766, but both are notoriously incomplete. Awards of the distinction for long service were not unusual.

³¹ A report in the *Journal des villes et des campagnes*, 7.XI.1893, reports the gift of manuscripts, letters and portraits; a month later, 17.XII.1893, the same journal reported that Théophile Eck had just arranged to display them in a special "vitrine". The *Journal de Saint-Quentin*, on 4.I.1901, printed Eck's

summary of the legacies and donations for 1900 (when Desmaze died), including a list of Desmaze's pictures with their Duliège provenance; a little more detail had appeared in the two articles in the *Journal de la ville de Saint-Quentin*, 7.XII.1900.

³² Elie Fleury made a declaration of loss of items during the First World War, including a "pastel de De La Tour acheté avec son testament et ses papiers de famille", valued at Fr500, the pastel annotated "fatigué"; there was also a miniature "provenant de la succession de De La Tour", valued at Fr100 (Dommages de Guerre, 22.XII.1921, Archives départementales de l'Aisne, AD 02, Sér. 15 R 1215, dossier no. 5481, Fleury). If these came from Desmaze, the miniature might be [J46.19888](#).

this impossible. A perspective view of Saint-Quentin [J.46.37539](#) which belonged to an early biographer (Hordret 1781) was nevertheless said to have been made by him in 1718 and presented to Nicolas Desjardins, the newly appointed principal au collège de Saint-Quentin; the support for this is thin, and thinner still the conflation with the awkward gouache [J.46.3754](#) which at some stage appeared in the collection at Saint-Quentin. More credible however is Mariette's statement that as a child he drew unceasingly, copying prints and being inspired in particular by some académies drawn by the painter Guy-Louis Vernansal (1648–1729) which a pupil had brought to Saint-Quentin.

Realising that Paris was the centre of the art world, La Tour left his native Saint-Quentin by the age of 15. According to tradition, on his arrival in Paris he sought advice from the engraver Nicolas Tardieu (1674–1749) who sent him to several artists: Delaunay and Vernansal also turned him down. Mariette identifies the former as “Delaunay, qui tenoit boutique de tableaux sur le quai de Gesvres”: this allows us³³ to identify him as Pierre Delaunay (1675–1774), possibly the artist mentioned in Rigaud's atelier between 1702 and 1708, later a maître peintre in the Académie de Saint-Luc, and one of the experts at the inventaire of Dupouch's mother in 1713 (*v. infra*): might he have directed the young La Tour to his master?

It was Louis de Boullongne (1654–1733) who is reputed to have shown the most interest in La Tour's raw talent when shown some of the youth's attempts (just before his own death): the Premier peintre du roi—

à travers des défauts, sut y lire ce qu'il y avoit de bon, c'est-à-dire ce tact et ce don de la nature qui saisit du premier coup les traits d'un visage et s'assure de la ressemblance. Il demanda à voir l'artiste; il l'encouragea. “Vous ne sçavez ni peindre ni dessiner, lui dit-il; mais vous possédez un talent qui peut vous mener loin; venez me voir.”

The story is told by Mariette; it may have originated in the anecdote of Marie Fel which she mentions in her undated letter to La Tour's brother after the pastellist's death, but which she had much earlier told Dezallier d'Argenville, who in turn may have told Mariette, his cousin. What is often overlooked is her reference to “son arrivée à Paris, sa vie dissipée” before being rescued by Boullongne's recognition of his potential. Perhaps this was just a reference to the Bougier incident (*v. infra*), but it may indicate a broader pattern of behaviour.

His initial training was under the painter Claude Dupouch (1690–1747), not Spoeede – a confusion arising from Mariette (was he given the name orally?), but not rectified until recently, despite the fact that Jean-François de La Tour identified his brother's master in his will (and on a label attached to the back of [J.46.1694](#) uncovered when the glass was replaced in 1897). (Curiously Spoeede, [q.v.](#), is known to have worked in pastel, while there is no evidence that Dupouch did so.)

Marandet 2002 published the six-year contract of apprenticeship with Dupouch from 12.X.1719, which indeed was arranged by Tardieu, and included substantial penalties for unnotified absences. Dupouch's output included history

and religious paintings and some portraits, all of fairly modest achievement; he also probably dealt in pictures. On 25.III.1747 he was appointed³⁴ by the Ranc family regarding the administration of the estate of Hyacinthe Rigaud. He was the son of Jean Dupouch (–p.1713), maître peintre, quai Pelletier, and his wife Marie-Madeleine Lefèvre (–1713) who was connected with the pastellist Jean-Baptiste Lefèvre ([q.v.](#)) and with the father of Vernezobre ([q.v.](#)). (At the posthumous inventory for Claude Dupouch's mother, 24.I.1713 (AN MC/IX/582), the experts appointed to value the pictures were André Tramblin and Pierre Delaunay – *v. supra*.) Unusually for so obscure a painter, Dupouch was noble. He was also well connected in the art world. In 1711 he married (with Jacques de Lajoue as his witness) Jeanne-Anne Petit, daughter and widow of minor painters (Charles de La Fosse had been parrain to a son born in 1691 to her first marriage). After her death (1743) Dupouch was connected with, possibly married to, the portraitist and niece of Oudry, Nicole de Saint-Martin ([q.v.](#) and *v. Lefèvre genealogy*). (Coincidentally Dupouch's sister Gabrielle was married to a Pierre “Delatour” (1707–1743), maître peintre à Paris, but his original name was Pierre Pierre, “dit Latour”: *v. Homonyms supra*. When another sister, Madeleine, married the comte de Lionne in 1731, Jean-Baptiste Lemoyne (1704–1778), sculpteur, attended as one of her friends; while his father, Jean-Louis Lemoyne (1665–1755), sculpteur, attended the burial in 1724 of Dupouch's brother-in-law, César Paulmier de Lionne.)

La Tour is said (but the cliché is applied to most pastellists of this era) to have devoted himself to pastel following Carriera's visit to Paris in 1720–21. There is no evidence, or suggestion in legend, of their meeting; but at some stage he made two not very accomplished copies after her best-known pastels, one of which, in the Louvre since 1722, has a composition that may have vaguely inspired that of his own 1737 autoportrait à l'index,³⁵ while the other, now in Dijon, may have been copied after it was acquired in 1732 by Jean de Boullongne (perhaps at the same time as La Tour's portrait of Mme de Boullongne [J.46.1337](#) mentioned by Marie Fel, made while Louis de Boullongne was still alive), but was more likely copied earlier, when it belonged to the comte de Morville, who also owned the Rembrandt that may have inspired some of La Tour's early compositions (*v. infra*).

La Tour's exposure to the work of French pastellists at this time is also hard to assess. La Tour would surely have known the great Vivien pastels belonging to the Académie, and may well have had access to the numerous Vivien pastels of French artists: although Vivien died on a trip to Germany, he was still based in Paris.³⁶ Even if the influence is undocumented, visually La Tour's approach to portraiture is far closer to Vivien's than to Rosalba's. La Tour is also likely to have access to private collections such as those of the Boullongne family. A number of other pastellists were active in Paris in the later 1720s: Charles Coypel and Lundberg were perhaps the best known, but other major artists such as Boucher (a pastel of whose wife La Tour exhibited in 1737), Lemoyne and the Van Loos occasionally used the medium.

³³ V. James-Sarazin 2016, I, p. 600.

³⁴ Wildenstein 1966, p. 55.

³⁵ Hoisington 2016, p. 71f, argues that the copy of Rosalba's *Nympe de la suite d'Apollon* was made c.1735 at the time of La Tour's agrément to the

Académie; but its crude finish suggests a somewhat earlier date. Indeed its handling demonstrates a fundamental antipathy to Rosalba's *sfumato*.

³⁶ Hoisington 2016 disputes the claims for Vivien's influence on p. 36 of her thesis, but seems to change her view on p. 114 n.117. (Only three of the five pictures Vivien exhibited in 1725 were pastels.)

Duplaquet also appears to be the source for the suggestion that La Tour turned to pastel at this time because his health had suffered from exposure to oil paint (another cliché often applied to pastellists). If so (La Tour's rebellious personality offers a simpler explanation), perhaps that was the motivation for breaking his apprenticeship, which had evidently happened by the end of 1722, since his cousin Anne Bougier (an illiterate tricoteuse de bas) bore his illegitimate son the following August, and testified that La Tour was living at Saint-Quentin.

La Tour's part in that incident, which came back to haunt his later years (*v. infra* for his charitable foundation), is known from Anne's testimony at her trial for concealing her pregnancy, an offence treated as infanticide under an edict of 1566. In this she stated that she was 22, just three years older than La Tour (she was fined only 3 livres); her baptismal entry (La Fère, 8.III.1700, located only in 2019) in fact confirms that she was four and half years older than the artist. Anne's mother, Marie-Anne de La Tour, was just 12 when she married Philippe Bougier in 1695 (like his brother-in-law François, the 26-year-old widower was also a chanter in the church); their first child, also a daughter, was born two years later, in 1697. Tourneux 1904a confused the matter by conflating Anne Bougier with a Marie-Anne Bruge, Mme Bécasse who died in 1740 aged 45; although the age would explain her mother's early marriage, the spelling, as well as a 1728 baptismal entry for the Bécasse couple, contradicts the identification.

A document published here in 2022 ([DOCUMENTS](#), at 4.XII.1725, 20.I.1749 etc.; [Jeffares 2022c](#)) shows that two years later, in 1725, Anne Bougier gave birth to another illegitimate child, Barbe-Antoinette, identifying the child's father as a shoemaker, Antoine Guiot. Barbe-Antoinette married Jean Grand Sire, an illiterate tisserand, in Laon in 1749, and moved to La Fère; La Tour's will mentions "Mme veuve Grand Sire, a La Ferre". There she died in 1792. But the matter is complicated: Barbe-Antoinette had met Grand Sire in Dieppe where she bore him an illegitimate child in 1747; her mother, Anne Bougier, was marraine. In that document Barbe-Antoinette's father was stated to be a deceased "Jean de La Tour".

La Tour is often said to have attended the congress of Cambrai in 1724–25. These reports all originate with Duplaquet (the English newspaper cited in Debie & Salmon 2000, p. 27 n.12 as independent confirmation is the 1790 *World* obituary which is drawn exclusively from Duplaquet and reappears as the éloge later published in the *Almanach littéraire* in 1792). Duplaquet elaborates that he portrayed the wife of the Spanish ambassador (B&W's carelessness with "ambassadrice" has been universally copied: Lorenzo Verzuso Beretti-Landi seems not to have been married) in pastel (another contradiction within Duplaquet's narrative); and that he travelled afterwards to London with the British ambassador who provided him with accommodation; according to Mariette, La Tour moved on from London and returned to Paris because his travelling companion had died. (This might conceivably refer to Lord Whitworth, who after Cambrai returned to his house in Gerard Street, London where he died on 23.X.1725.)

However the evidence for a trip to London, and its duration, appears thin; the Cambrai pastel series is I think correctly attributed to Birochon (*q.v.*). A miniature [J.46.1326](#) said to have been made by La Tour of François Boucher in Rome in 1723 is certainly wrongly described, and the vague similarity with one of Birochon's pastels pure coincidence. Tourneux 1904a (p. 27) states that the London trip was certain, offering as proof the pastel [J.46.3767](#) La Tour copied after a painting thought to be by Murillo in the National Gallery in London, although that picture, of which several versions are known, could well have been copied in Paris.

While it seems fairly plausible that La Tour got to London, his attendance at Cambrai is probably a simple confusion.³⁷ (The Birochon series, being in pastel, might simply have been attributed to La Tour for that reason alone, and Duplaquet extrapolated erroneously.) As for the duration of his stay, Mariette indicates only a few months, while it has been inferred that he stayed until 1727 from Duplaquet, who states that he arrived in Paris at the age of 23, but as Duplaquet also seems to imply that this was his first appearance in the capital, his statement should be disregarded. (Another report of La Tour being in London in 1751, in a letter from his pupil Katherine Read, *q.v.*, to her brother, is not credible: her informant probably referred to Alexis Loir.³⁸) In any case La Tour was back in Paris by 1727, where he remained except for a trip to Holland in 1766 (he was absent for at least seven months) and his return to Saint-Quentin at the end of his life.

As well as Dupouch, La Tour also received advice from Jean Restout (1692–1768), peintre, chancelier de l'Académie royale, who he thought "avait la clef de la peinture".³⁹ La Tour later described him to Diderot (Salon de 1769) as the only artist of stature who was able to communicate effectively:

Il m'avoua qu'il devait infiniment aux conseils de Restout, le seul homme du même talent qui lui ait paru vraiment communicatif, que c'était ce peintre qui lui avait appris à faire tourner une tête et à faire circuler l'air entre la figure et le fond en reflétant le côté éclairé sur le fond, et le fond sur le côté ombré; que soit la faute de Restout, soit la sienne, il avait eu toutes les peines du monde à saisir ce principe, malgré sa simplicité; que, lorsque le reflet est trop fort ou trop faible, en général vous ne rendez pas la nature, vous peignez; que vous êtes faible ou dur, et que vous n'êtes plus ni vrai ni harmonieux.

1.5 Early works

Lépicie's publication in 1734 of an engraving of La Tour's pastel of Richer de Roddes de La Morlière [J.46.2718](#) provides the starting point for his securely accepted work, although he was by then 30 years of age. (The portrait of Mme de Boullongne mentioned by Marie Fel must have been made in 1733 or before, but is lost.) Prints of Fontenelle and the actor Thomassin (*v. infra*) must also date to this period. It is not immediately clear on what legal basis La Tour practised before his agrément at the Académie royale in 1737; his apprenticeship had been with a member of the Académie de Saint-Luc, but he is not recorded as a member himself.

Unresolved questions remain about his early steps. A pastel of the comte de Manissi (*v. Éc. fr.*, [J.9.219](#); it is remarkably similar to a pastel of a magistrate of the

³⁷ Adrian Bury conducted an exhaustive search for any evidence of La Tour in London for his 1971 monograph, but was forced to conclude that none could be found.

³⁸ We know Loir was in London then because Jullienne told David Garrick so in Paris according to the actor's diary entry for 1.VI.1751.

³⁹ Rouxelin's "Éloge de M. Restout", read before the Académie de Caen, 5.V.1768.

Mesgrigny family, [J.9.2269](#)), inscribed *verso* “Latour pinxit/1730”, has some elements in common with both the early preparation of Voltaire [J.46.3116](#) (Saint-Quentin) and one of the two “Birochon” groups; but, although an argument can be advanced based on elements such as the drawing of the mouths, the application of the pastel is quite different (particularly in the drapery, it shows little promise of La Tour’s ability – although the flat fur and deep shadows in the blue fabric are arguably not far from the handling of Richer de La Morlière [J.46.2718](#)). Its attribution remains tantalisingly borderline.

Although there is no documented connection, it may be more than coincidence that a number of his subjects in the early 1740s seem also to have been painted (first) by Aved: Richer de La Morlière, Saïd Pacha, possibly the Dureys, Rameau, Racine, Crébillon.

The circumstances which led Voltaire to commission his portrait from a virtually unknown artist (*v.* Cabezas 2009b) may have depended on the fortunate proximity of La Tour’s atelier in the hôtel Jabach to his neighbour, the abbé Moussinot, Voltaire’s agent in Paris. The sittings took place in April 1735; the portrait, its copies and its engravings transformed the pastellist’s reputation. La Tour remained in communication with Voltaire for some years.⁴⁰

Possibly slightly earlier is La Tour’s first portrait of his friend, the abbé Huber ([Jeffares 2014i](#)), a member of a Swiss family of bankers who had converted to Catholicism and was taken up by cardinal de Rohan in the 1720s and by Chauvelin. An adventurer who belongs (and actually appears) in the pages of Smollett, from the 1730s he was close to Le Riche de La Pouplinière, Paris de Montmartel and Philbert Orry; in the absence of documents (beyond Huber’s will, which named also Mme Geoffrin and the abbé Le Blanc) we can only speculate how such contacts may have helped La Tour. The abbé left La Tour, “que j’ay toujours chéri comme mon enfant et dont je respecte autant la vertu que j’admire les talents”, an apparently valuable estate when he died in 1744, but this proved onerous and was disclaimed in favour of an annuity of 2000 livres, which in turn remained under discussion with the executor until 1770.⁴¹

Another early work must have been the lost portrait of the Italian comedian known as Thomassin, who died in 1739. It is known only from an etching by the obscure T. Bertrand, who it is here suggested (2018) was Thomas Bertrand, son of the sculpteur Philippe Bertrand (1663–1724), an associate of René Frémin (both were *reçu* at the Académie royale in 1701), the subject of one of La Tour’s most brilliant early pastels [J.46.1818](#).⁴²

I.6 La Tour at the Académie royale

Agréé 1737, *reçu* 1746, conseiller 1751, La Tour exhibited regularly at the Salons until 1773, omitting only 1765 (in 1759 he appeared in the livret but withdrew his exhibits as he was dissatisfied with the hang, according to Diderot): about 120 pastels in all, some three-fifths of which are known today.

⁴⁰ The reported letter from Voltaire to La Tour of 24.VII.1775 is however a confusion with an unidentified homonym.

⁴¹ This appears to be the legacy Duplaquet refers to (p. 45) as waived generously by La Tour in favour of the testator’s impecunious relatives.

⁴² Frémin had been sculptor to Felipe V in Madrid until 1738; Thomas’s brother André was based in Valsain (La Granja de San Ildefonso) by 1746, later succeeding Frémin as sculpteur de sa Majesté catholique. It is not impossible that the Bertrands introduced La Tour to Frémin. Thomas was

(For contemporary responses to La Tour’s exhibits, *v.* critical fortune, *infra*.)

The procès-verbaux at the Académie say very little about the session (25.V.1737) where “le sieur *Maurice-Quentin de La Tour*, Peintre de portraits en pastel, aïant fait apporter de ses ouvrages” was *agréé*: some 33 academicians were present, no voices were recorded against him, and it was simply minuted that the Académie “reconnu sa capacité.” There is no record of which pastels La Tour showed the assembly, although it is entirely plausible that Voltaire [J.46.3095](#), of which La Tour retained a version, was among them; it is also likely that the two pastels he exhibited at the salon a few months later were already finished, viz. Mme Boucher [J.46.1328](#) and the *Autoportrait à l’index* [J.46.1001](#).

His set pieces were selected the following week: they were to be portraits of François Lemoyne and Jean Restout. Lemoyne committed suicide a few days later, and Jean-Baptiste Van Loo was nominated instead: but his departure to London and later return to his native Provence created a further hurdle, before La Tour finally submitted Restout alone for his reception. Thus it was not until 1746 that La Tour was finally *reçu*.

Later (31.X.1750) he also presented the portrait of Dumont le Romain as a gift; it is often erroneously described as a *morceau de réception* – Salmon 2018, p. 169, argues that La Tour needed to present a second piece to advance to the level of conseiller, but there is no obvious mechanism for this within the rules of the Académie, and he may instead have given it in order to be able to retrieve the Restout which he wanted to “improve”.

From a letter of 19.II.1740 from the duc d’Aumont, in charge of the Menus plaisirs, we know that Madame Adélaïde borrowed La Tour’s portrait (perhaps the 1737 self-portrait), possibly to be copied – but evidencing royal interest at an early stage. (Madame Adélaïde herself was only eight at the time, and it is tempting to suggest that she herself was to copy the work.) His dominant position was already established by the 1741 Salon, where he exhibited the monumental portrait of the président de Rieux [J.46.2722](#). La Tour’s relationship with de Rieux was established as early as 1738, when he was commissioned to portray the niece of the magistrate’s wife, Mlle de La Fontaine-Solare [J.46.2926](#); and the artist became an habitué of de Rieux’s château de Passy.

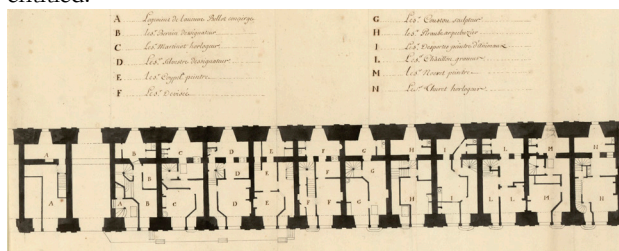
I.7 The galleries du Louvre

La Tour was granted a “logement”, or apartment, in the galleries du Louvre, in 1745. Very few pastellists enjoyed this privilege: the others were Coppel and Chardin (neither worked exclusively in the medium). Vivien was accommodated in the Gobelins, although he made portraits of many of the *illustres* (those enjoying the privilege of logements) in 1704. The award was made by brevet: La Tour’s was granted 10.III.1745, filling the place of a deceased valet de chambre–horloger du roi.⁴³ Five years later he was

described as a graveur à l’eau-forte in 1735; by 1743 he was working in “taille douce” before switching to painting.

⁴³ Claude Martinot (1691–1744), a member of an extended dynasty of royal clock-makers of which Balthazar (1636–1714) was perhaps the best known. Claude’s father Henri (1646–1725) married Elisabeth, daughter of the sculpteur François Girardon. His inv. p.m. was conducted in his logement at the Louvre 9.XII.1744. In 1734 he married Marie-Jeanne-Madeleine Richer (1707–p.1768), the daughter of a notary whose death, in 1731, led to a family council at which Jeanne’s friends included Jean Jullienne etc. Their

granted a superior set,⁴⁴ moving from the third (marked C in contemporary plans – see [DOCUMENTS](#) for references) to the eighth (H) logement, the brevet being erroneously reported in numerous secondary sources⁴⁵ as an appointment to the rank of “peintre du roi”, to which of course he was already entitled.



The apartments appear on the plans to be similar in size, but slightly different in layout: both were over five levels, with cellar, ground floor, first, mezzanine and second floors; while the gross area of each floor was up to 85 sq. m., in practice, corridors and walls reduced the net usable space to perhaps half that level. The light source in the principal rooms was northerly. La Tour's immediate neighbours included Silvestre until 1750, and later Nollet and Lorient, and Desportes and Pasquier; but other La Tour subjects who were also *illustres* included Restout, Lemoyne, Chardin, Dumont le Romain and Cochin.

La Tour required additional space, and when the occupant of the tenth logement, the enamellist Jean-Adam Mathieu, died in 1753, it emerged that La Tour had been using a room in his studio which was hung with his pictures (*v. DOCUMENTS*, 8.v.1753).

Confusingly on 4.vii.1778 La Tour wrote to d'Angiviller for permission, and four days later entered into a contract, to sublet Greuze's logement (the sixteenth) for a term of 3, 6 or 9 years (at La Tour's choice), for 800 livres per annum. The letter, which is hard to follow, suggests he needed a second logement because of the diversity of his interests and difficulty of organising his possessions in a small space. The lease cannot have been taken up for long: indeed on 4.ii.1780 Greuze's logement was ceded to Allegrain.⁴⁶

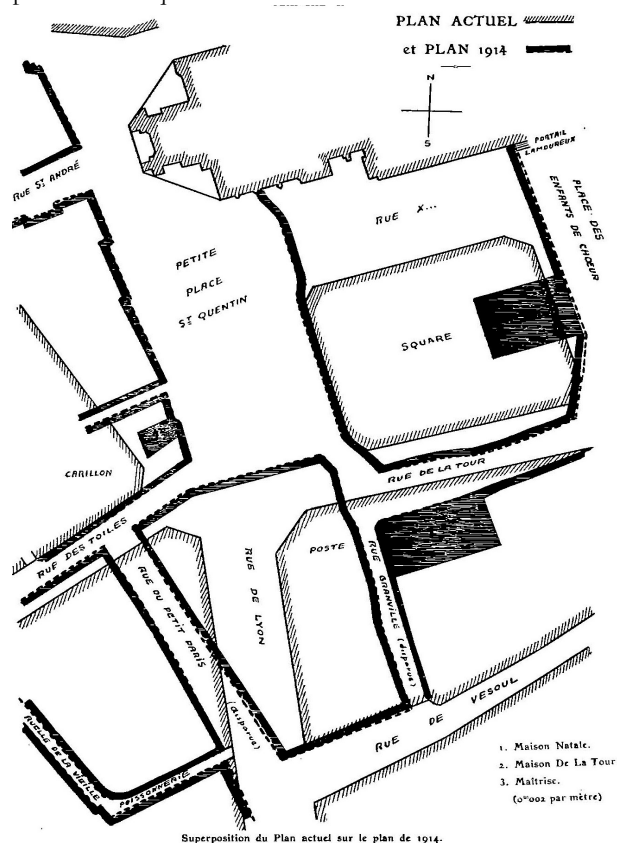
La Tour retained the eighth logement until 5.xii.1785, when a brevet de survivance for it was granted to Robert Robin (1741–1799), valet de chambre–horloger ordinaire du roi et de la reine.⁴⁷ The pastellist had by then retired to Saint-Quentin. A sale of the contents of his logement took place on 19.i.1786: the only record is a short notice in the *Affiches, annonces, avis divers*, offering no descriptions of the pictures in pastel and oil or drawings (although the prints were described as after Van Dyck, Rubens, Marc-Antoine [Marcantonio Raimondi] and other masters); among the studio equipment were a grand mannequin, gilt frames and geographical maps.

marriage contract was signed by Charles Coypel. After Martinot's death Coypel and Louis de Silvestre appeared in the registres de tutelles (AN Y5705A, 2.iii.1751) looking after the interests of the children. Their son Jean-Claude Martinot, héraut de l'ordre de Saint-Louis, married Louis Tocqué's daughter Catherine-Pauline.

⁴⁴ This time replacing an engineer, Alexandre d'Hermand. For a description of the geometry of the logements, see Maskill 2016; the plan he reproduces, which shows all five levels of the logements, must be later than the 1710 he suggests: “le St Devisée” of the 1713 plan has been replaced by “veuve Devisée”: the widow of the historiographe Jean Donneau de Visé (1640–1710) was confirmed as occupant from 1713.

I.8 La Tour's other residences

The “maison natale” of La Tour in Saint-Quentin was the subject of a detailed inquiry by Basquin 1935, who published a map based on a 1750 plan.⁴⁸ La Tour was born in the Petite-Place Saint-Quentin, near the ruelle Coliette, just south of the basilica known as the Collégiale (roughly where a car park is now to be found: the small shaded area on the left of the plan); and he died in a house about 60 paces away, at 657 rue de Tugny (subsequently renamed rue De La Tour), at the corner of the rue Granville (the larger rectangle near where the modern post office is still to be found). The area is unrecognisable today, the streets relocated following the damage in the First World War, as shown in the superposed plan II in Basquin 1935:



When La Tour arrived in Paris he presumably lodged with Dupouch, “rue et paroisse Saint-André des Arts”. By the time of Voltaire's letters of .iv.1735, he was in the hôtel Jabach, at 42 rue Saint-Merri, in the block crossing with the rue Saint-Martin, as seen in the plan Turgot at that time (note that north is lower left):

⁴⁵ E.g. Gomart 1859, who compounds the error: “Bientôt un brevet du 4 avril 1750 le nomma peintre du roi en pastel, et en 1775 il obtint un logement au Louvre.”

⁴⁶ According to Guiffrey 1873, pp. 90, 91, 96, 99, 178ff. Greuze was awarded this logement on 6.iii.1769, in place of the arquebuser Jean-Baptiste La Rose. There is nothing to indicate that the logement was withdrawn from Greuze because subletting was not permitted, nor whether d'Angiviller had given his permission (his response was given orally according to Tourneux).

⁴⁷ On Robin's death the logement was assigned to Isabey, but it cannot be the space depicted in Boilly's 1798 painting of Isabey's studio as sometimes thought (*n. Boilly* 1988, p. 53).

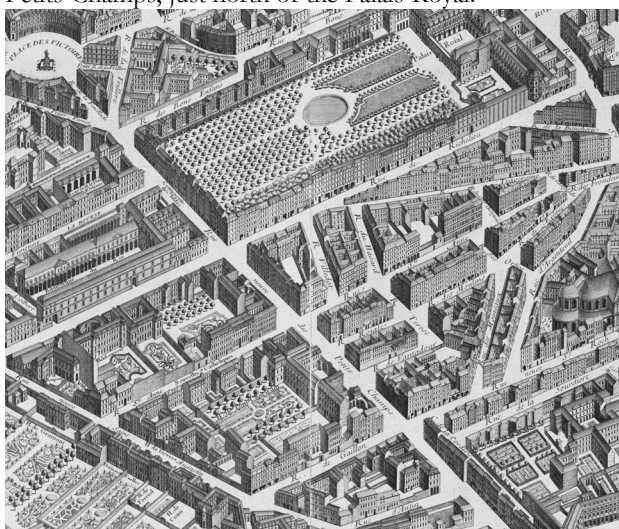
⁴⁸ Collart 1999 is a useful guide to the topography of Saint-Quentin.



The following year⁴⁹ he was living with his brother Charles “au coin des rues Saint-Honoré et Jean-Saint-Denis paroisse Saint-Germain” according to a document of 31.X.1736. The address is probably the same as that in the undated letter from Laroque to Duché cited above, “rue Saint-Honoré, a coin de la rue du Chantre”: the thirteenth century rues du Chantre and Jean-Saint-Denis were both merged into the rue de Rivoli, a little further from the Palais-Royal than the rue des Bons Enfants, opening before the Louvre.⁵⁰



By 18.XI.1743, La Tour was living in the rue Neuve-des-Petits-Champs, just north of the Palais-Royal:



Two years later he moved to the Louvre, as discussed above.

As well as the logement in the Louvre, La Tour later had a country house at Auteuil. His purchase of this by contract of 20.IX.1770, which was never completed (for reasons discussed in Finances below), is fully documented, but it is

less clear exactly when he first leased the property: B&W list this as “vers 1750”. Subsequently numbered 59 rue d’Auteuil, near the Bois de Boulogne, it was originally 24 Grande-Rue, Auteuil and later became 40 rue Molière. Previous owners included Philippe Le Fort (–1745), an échevin de Paris in 1732 who had made his fortune selling fabric and lace; his widow, née Jeanne Ducrot (1672–1752), from whom it was inherited by her niece; Pierre Grassin (1689–1762), directeur général des monnaies de France; and the Chicoyneau de La Valette family, from whom La Tour leased and then bought the house, before selling it on to Mme Helvétius when unable to complete his purchase as described in the [DOCUMENTS](#). In 1854 it was purchased by prince Pierre Bonaparte, and it there in 1870 that the prince killed the journalist Victor Noir in a dispute over arrangements for a duel. A drawing⁵¹ of the house was made before it was partly destroyed in 1871; the garden was subsequently much reduced in size.

Annexed to the purchase contract was a detailed appraisal of the property carried out on 12.I.1768 and reproduced in full in [DOCUMENTS](#) (the valuation then was 28,500 livres). It reveals the house to be very substantial, far larger than one person might need: it may well have attracted La Tour to have a country house close to his wealthier customers in nearby Passy where clients such as de Rieux and La Pouplinière lived, and which he had frequented for some years (e.g. comte d’Egmont’s invitation of 30.VIII.1742). In the purchase contract it is indicated that “Ledit S. Dela Tour a dit avoir parfaite Connoissance” of the property, but this was the standard formula (indeed repeated in the 1772 sale to Mme Helvétius) rather than proof that he had indeed already been a tenant for some time.

After 1772 it seems that La Tour occupied a house in Chaillot as a neighbour of Marie Fel. Her own property (where she died) was at Grande rue de Chaillot. An undated letter (v. [DOCUMENTS](#), c.1780) from Fel to La Tour calls him “mon très cher voisin” and discusses a dinner they are jointly giving; in his 1784 will he left her everything he had at Chaillot (apart from a few specified items). A somewhat confusing letter from Fel to Jean-François de La Tour, of 5.I.1785 (after La Tour had gone to Saint-Quentin), indicates that Jean-François had sent her a list of the furniture at Chaillot: she was undecided whether to return, or to stay in her apartment in Paris, but she told the chevalier that Pasquier had advised that something must be done to protect La Tour’s pastels from the smoke. This suggests they occupied adjacent properties with a common chimney (Pasquier had also occupied the neighbouring logement to La Tour’s in the galleries du Louvre).

On 27.III.1775 La Tour and his half-brother Jean-François sold the house of their step-mother/mother in Saint-Quentin, “une certaine Maison bastiment, lieu et heritage, circonstancer et depandancer, situés en cette dite ville de Saint Quentin, rue du petit Paris, paroisse de Saint André, tenante d’une lizière a la rue de la vieille poissonnerie d’autre lizière avec la maison appartenant a l’Hotel Dieu dudit Saint Quentin, d’un bout parderriere au Sieur Dela Marliez et d’autre bout pardevant sur ladite rue du Petit Paris pour desdites Maison.” The description of the location between the rue du Petit-Paris (demolished to make way for the rue de Lyon) and the rue de la Vieille Poissonnerie (both of

⁴⁹ The oil portrait [J.46.3164](#) improbably attributed to Maurice-Quentin de La Tour bears an inscription and date of 1736 with an address in the rue Saint-Jacques, for which there is no independent corroboration. We suggest it was by a homonym, perhaps Pierre Pierre dit Latour (v. *supra*).

⁵⁰ n. Hillairet 1997, II, p. 350.

⁵¹ Reproduced in G. Bertin, “Le cimetière d’Auteuil”, *Bulletin de la Société historique d’Auteuil et de Passy*, 1908, p. 189. However it is difficult to reconcile this with the property appraised in 1768.

which were bounded on the north by the rue des Toiles) locate the house near, but not on, the site of the maison natale proposed by Basquin 1935.

Documents from 11.X.1784 concern the acquisition by Jean-François de La Tour of a new house on canonical land for La Tour's return to Saint-Quentin and where he died (at 657 rue de Tugny, indicated in the plan above). Work continued on the house after his arrival. As with the house at Auteuil, we have a very detailed appraisal which was carried out in accordance with the decrees of the Assemblée nationale on 16.XI.1790: the house was valued at 9300 livres. There is also a shorter description in an advertisement for its sale in the *Journal de Saint-Quentin* (26.II.1837: *v.* [DOCUMENTS](#)), where it is described as “grande et belle... convenable à un rentier ou à un négociant.” While there were a good many outhouses and smaller bedrooms upstairs, the principal rooms were the grand salon, salle à manger and grande chambre à coucher.

From 26.IX.1758 La Tour and his brother Charles were involved in a property speculation with Pierre Salles: this was never La Tour's residence, and the affair is discussed further below in Finances.

I.9 Royal portraits

Despite the interest shown by Madame Adélaïde in 1740 (*v. supra*), La Tour's work for the Bâtiments du roi seems to have commenced c.1744, according to the accounts summarised in Engerand 1900 (pp. 269–71: *v.* list *infra* and [DOCUMENTS](#)). Portraits of three courtiers were commissioned at 1500 livres each, among them the duc d'Ayen, later duc de Noailles and a future maréchal de France (1775), who was aide de camp du roi at the time. Evidently successful, the commissions were followed by eight pastels of the royal family for 12,000 livres (two of the king, two of the queen, three of the dauphin and one of the deceased dauphine), made 1746–49 and paid 1752. In that year La Tour was also granted a pension of 1000 livres by the Bâtiments du roi. Later portraits included several of the second dauphine, Marie-Josèphe de Saxe, the first in 1747, now known only from a miniature copy (La Tour also portrayed her half-brother, Maurice de Saxe, at the same time, and other members of the Saxe family when they later visited Paris). Under Marigny, directeur des Bâtiments du roi from 1751, fewer portraits were commissioned, and La Tour had already displayed a temperament unsuited to such service. For the history of the commission of the monumental portrait of Marigny's sister, see the full [ESSAY](#). The duc de Berry (later Louis XVI) and comte de Provence were nevertheless commissioned in 1762, but royal commissions fell away after the death of the dauphin in 1765.

Nevertheless, La Tour's work remained on display in the royal apartments at Versailles, as shown in Louis-Jacques Durameau's 1784 inventory.⁵² Among the numerous oil paintings, only nine pastels were included in the rooms whose displays were illustrated: they were all by La Tour, and all of the royal family.



A coloured chalk drawing of an Amour avec le globe du monde à ses côtés⁵³ bears a later inscription suggesting it was the work of Louis le dauphin (1729–1765) under the direction of La Tour, “maître du prince”. Its rather basic execution would suggest the author was a child at the time, and none of the elements confirm La Tour's involvement. A caricature by him, signed and dated 1747, shows no more connection with the pastellist.⁵⁴ The dauphin's sisters were however known to have made some pastels, under the direction of Madeleine Basseporte (*q.v.*), so it is not impossible (Madame Adélaïde borrowed one La Tour's pastels in 1740, perhaps to copy it: *v. supra*).

I.10 Stuart commissions

Apart from work for the French and Saxon royal families, La Tour was commissioned to make portraits of the exiled Stuart princes which have subsequently caused much confusion. The connection is unknown, although it has been suggested⁵⁵ that Paris de Montmartel, who was involved in the Jacobite cause, may have been instrumental; La Tour had exhibited his portrait in 1746.

A pastel of Henry, Duke of York [J.46.3158](#) 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.⁵⁶ (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.)

A pastel of Charles Edward Stuart [J.46.1447](#) was exhibited in 1748 (as “prince Edouard”, to distinguish him from prince Charles de Lorraine) but lost: the numerous copies show that the portrait must have been extremely similar to the earlier pastel of his brother, with which it has been repeatedly confused. Its timing too was curious: when the salon opened, Charles was to be expelled from France under the terms of the treaty of Aix-la-Chapelle (although not signed until

⁵² Durameau, *Inventaire des tableaux du cabinet du roi... à Versailles* (1784), pièce 5.

⁵³ Besançon, mBA, inv. D.1549: *v.* Chatelain 2018, no. 210.

⁵⁴ Versailles, inv. dess. 1232; exh. Versailles 2021, no. 28.

⁵⁵ Hoisington 2006, p. 144, citing Dubois-Corneau 1917, pp. 257f.

⁵⁶ Bongie 1986, p. 130.

19.X.1748, the preliminaries had been agreed and its terms were already known). Both pastels are close to La Tour's portraits of Louis XV: that of Henry, with the raised arm reminiscent of Rigaud, closer to the 1745 pastel of the French king [J.46.207](#), while Charles follows the more conventional pose of the 1748 pastel [J.46.2089](#).

I.11 The self-portraits

La Tour's many self-portraits occupy a central place in his œuvre. Perhaps surprisingly they never show him working with pastel crayons. But his own face was a source of lifetime fascination – indeed there are several examples where he seems to have projected his own features onto his subjects', at least as judged from other portraiture. The numerous self-portraits are listed in [Autoportraits](#), and range over the period from 1737 to perhaps 1770. Their accuracy may be compared with a relatively small number of images of him by other artists in this [ICONOGRAPHY](#). Nothing better illustrates the difficulties of establishing a chronology for La Tour's work than this series: to take [J.46.115](#) alone, Hoisington 2016 argues for 1737, Méjanès for c.1740 while most sources accept Salmon's verdict (Paris 2018) that it is "daté légitimement des années 1755–1760."

His were not the first self-portraits in art (or even in pastel), any more than Rousseau's *Confessions* were the first autobiography in literature; but the degree of self-obsession in both surely reflected the mood of the time: the ultimate expression of the *ens representans*. Like Ovid's Narcissus, "et placet et video; sed quod videoque placetque, non tamen invenio"; "iste ego sum."

While much theoretical attention⁵⁷ has been given to these self-portraits (in particular to his portrayal as the smiling philosopher Democritus – although as our discussion of [J.46.1001](#) shows, this interpretation was not published until ten years after the portrait was exhibited), relatively little discussion has been devoted to the simple mechanics of their production. Did La Tour use a mirror, and if so how was it arranged? (The 1737 autoportrait à l'index is lit from the right, suggesting a mirror was used; while the autoportrait à la toque d'atelier is lit from the left, as are almost all his portraits of other sitters.) Do the tiny facial blemishes (a small naevus on one cheek) appear on the correct side of his face? Unfortunately his other portraitists seem to have been too discreet to tell us.

The artist's follower, if not pupil, Ducreux not only had the same penchant for self-portraiture, but managed himself to take on the appearance of his master in one example ([J.285.149](#)) sufficiently to have confused président Sérot and Champfleury (in a letter of 1874).

Among other artists who copied or were closely influenced by La Tour's self-portraits were Katherine Read, Suzanne Roslin and arguably Liotard; see the catalogue for others.

I.12 La Tour's clientèle

La Tour's subjects ranged from the royal family, whom he depicted in majestic poses with somewhat idealised faces, to his circle of artistic and intellectual friends, whose portraits in contrast reflect spontaneity and warmth. While the portrait of Duval de l'Épinoy [J.46.1724](#) might seem regal in its grandeur,

Mariette tells us that the secrétaire du roi treated La Tour as a friend (this is confirmed in the abbé Le Blanc's letter of 8.IV.1751, where the critic sent his regards also to be transmitted to Le Riche de La Pouplinière). The line between friend and client may not always have been rigid, nor completely mutual (*v. infra* for Marmontel's view).

La Tour's clientèle extended to many of the leading figures from the worlds of diplomacy, war, politics, finance, music and literature.⁵⁸ The closest parallel with such a range among contemporary portraitists is with the sculptor Jean-Baptiste Lemoyne, whose busts Louis Réau (1927) divided into six neat categories: the royal family, the court, magistrature and finance, savants and physicians, writers, and artists and actors. (Réau 1950, comparing Pigalle with Chardin, noted that "les bustes frémissants de vie de J.-B. Lemoyne évoquent irrésistiblement les pastels de La Tour.") A name-check confirms that perhaps 20 subjects sat to both artists. We also know, from the abbé Soulavie's fictitious *Mémoires du maréchal de Richelieu* (*v. DOCUMENTS*, c.1744) that La Tour was "intimately" acquainted with both Lemoyne and with Philbert Orry at the time their negotiations over the monument de Rennes must have taken place 1744/45; while La Tour may once again have embellished the account on which Soulavie relied, it is unlikely that he would have fabricated the story entirely.

Although Lemoyne, working in such a different medium, can hardly be regarded as a competitor (no more than Carmontelle or Cochin, whose drawn profiles have a similar overlap in sitters), his portrait busts do provide a useful yardstick by which to judge the accuracy of La Tour's much lauded resemblance (discussed further below), against that of the two other pastellists who (at least from today's perspective) dominated in the middle of the eighteenth century – Perronneau and Liotard.

However convenient for the biographer, it is a mistake to try to group all La Tour's sitters from a specific class and treat them all as one. Among the clergy, for example, often discussed as though La Tour had some special relationship with them by virtue of their calling, one finds on closer analysis relatives, monks, confessors, presumably of real piety, as well as scientists, writers or even financiers for whom the petit collet was a liberation from certain social rules, or magistrates whose entry into parlement was facilitated by the clerical route. In at least one case (abbé Soulavie) marriage took place as soon as the Revolution permitted.

It is also clear that the choice of clients for La Tour was as important as the choice of artist for the client: the prestige from exhibiting a portrait of a great man was enormous, as is clear from d'Alembert's account of the pastel that La Tour did not make of Charles-Louis de Secondat, baron de Montesquieu (1689–1755) in his eulogy on the philosopher published a few months after his death:

M. de la Tour, cet artiste si supérieur par son talent, & si estimable par son désintéressement & l'élévation de son ame, avoit ardemment désiré de donner un nouveau lustre à son pinceau, en transmettant à la postérité le Portrait de l'Auteur de l'Esprit des Loix; il ne vouloit que la satisfaction de le peindre, & il méritoit, comme Apelle, que cet honneur lui fût réservé: mais M. de Montesquieu, d'autant plus avare du tems de M. de la Tour que

⁵⁷ See for example Denk 1998; Popelin 2020.

⁵⁸ These categories have provided the basic structure for recent studies of his work; however to pursue them properly requires the prosopographic

approach only possible in the context of the complete catalogue with supporting genealogies essayed here; hyperlinks in the sitters' names in the worklist connect to those documents.

celui-ci en étoit plus prodigue, se refusa constamment & poliment à ses pressantes sollicitations.⁵⁹

Again, in a letter to Mme du Deffand of 27.1.1753, d'Alembert wrote that "La Tour a voulu absolument faire mon portrait", suggesting that, while he may have wanted to overcharge wealthy financiers, he was as anxious to establish his credentials as painter of the intelligentsia as many of them were to have their portraits shown in public. The point was particularly evident from the eighteen portraits La Tour exhibited in 1753. It was probably a concern from his earliest appearances at the salon, although he may then not have been in a position to command the famous to sit for him. We do not know for example whether Frère Fiacre, who appeared in 1739, did so for the benefit of the publicity it would give for raising funds for his convent, or whether La Tour wanted the kudos from portraying a face "fort répandu dans le monde", which any child would recognise according to the critic. Whichever it was, despite the costume and the tire-lire, this was not – nor did La Tour ever make – a genre piece in the manner of Greuze or even of John Russell.

To understand the popularity of portraits of the great and good, one can turn to contemporary salon critics. In a famous passage La Font de Saint-Yenne 1753 railed against–

cette foule d'hommes obscurs, sans nom, sans talents, sans réputation, même sans phisionomie; tous ces êtres qui n'ont de mérite que celui d'exister, ou dont la vue de l'existence n'est due qu'aux erreurs de la fortune; enfin tous ces personnages géans à leur propres yeux, & atômes à ceux du public par leur entière inutilité à l'Etat & aux citoyens, quel droit ont-ils d'y être placés?

More temperately Beaucaudin 1769 explained–

Mais ç'a sur-tout par les Portraits des Grands-Hommes, que les Législateurs ont excité dans les cœurs des sentimens pour le bien. Les traits de ces Personnages estimables, rappelés à la mémoire, renouvellent dans l'ame la vénération due à leurs belles actions, & font naître en nous une vive émulation de ne pas leur demeurer trop dissemblables. Nous devons donc faire grand état de nos Artistes distingués qui s'appliquent au Portrait.

The narratives of the versions of La Tour's portraits of Jean-Jacques Rousseau remain confused despite numerous iconographical studies as well as a good many contemporary documents, from the former's testaments as well as the latter's correspondence. (La Tour's name also appears among the recipients of presentation copies of a number of Rousseau's books – Rousseau asked his agent personally to present copies of *La Nouvelle Héloïse* and of *Émile* to the pastellist in 1761 and 1762 – and they remained friends for many years.) The finest surviving pastel may be that in Saint-Quentin from the artist's studio, which may or may not be the primary version shown in the Salon of 1753. Rousseau promised an (autograph) copy of it to Mme d'Épinay in 1757, the artist planning to bring it to Montmorency, but before the réplique was ready, Rousseau had quarrelled with Mme d'Épinay, and instead he gave it to the duc and duchesse de Luxembourg. In 1762 Rousseau told Mme de Verdelin that La Tour had only made two versions, of which he knew only the location of the Luxembourg pastel; the other might be the one she had seen with Jullienne. Two letters from Rousseau's printer Pierre Guy dated .XII.1763 make it quite clear that the Cathelin engraving showing Rousseau in Armenian dress was based on a version altered by La Tour himself, copied from clothing worn by real Armenians he

had summoned; of this version no trace is now known (although it seems plausible that La Tour reused the costume for his portrait of Vernezobre, [J46.3054](#), which seems to have been described in Jean-François de La Tour's work list as "un Arménien"). La Tour gave this or another version to Rousseau in 1764; it travelled from Paris to Môtiers securely wrapped so that Mme Alissan de La Tour was unable to inspect it when she facilitated its despatch. This was later said to have been given to Mme Boy de La Tour (the version now in the musée Jean-Jacques Rousseau at Montmorency), but an alternative narrative is that Rousseau sent it to Earl Marischal in Potsdam in 1765. La Tour's image was the only portrait of him that met with Rousseau's approval ("M. de la Tour est le seul qui m'ait peint ressemblant" he wrote to Rey in 1770, dismissing the suggestion that Liotard's small pastel be engraved), and he distributed so many copies of the La Tour engravings that by 1765 his publisher had run out of copies. A vast number of copies in pastel and oil are known, of varied quality.

What did La Tour's clients themselves think of their portraits? We can of course infer something from the demand, prices etc., but there is surprisingly little direct documentation of their reactions. Mme de Charrière's testimony once again is relevant, as is a letter from Mme Gelly of 1.IX.1753 direct to the artist expressing her satisfaction.

While pastel portraiture appealed in particular to the recently ennobled or moneyed classes, and more to the noblesse de robe than to the noblesse de l'épée (see Jeffares 2017s), La Tour's reputation meant that the oldest established aristocracy also turned to him. The stinging criticism (on several levels) of Maurice Barrès⁶⁰ is hard to dismiss completely: "La Tour ... fait l'insolent, mais ne domine pas; c'est un valet qui observe les invités, ce n'est pas Saint-Simon." The proverb "Il n'y a pas de grand homme pour son valet-de-chambre" inevitably comes to mind, although it is doubtful that La Tour would have regarded himself comfortably even as a Jeeves.

It is also a mistake (*pave* Réau 1927, cited above) to imagine that the clientèle divides into completely discrete groups: some of the highest ranking courtiers and financiers had liaisons with the actresses and singers of the day – among them the maréchal de Saxe and Mme Favart or the comte de Clermont and Marie Sallé. It is impossible now to determine whether La Tour's portraits of them were connected. Nowhere is this point better illustrated than with the history of Mlle Puvigné, as explored in [Jeffares 2021a](#): the dancer's liaisons connected the worlds of the oldest nobility, the richest fermiers généraux, actors and dancers. So many of these were connected to La Tour in so many ways that an exercise of tracing patronage from shortest links to links to previous clients will be inconclusive. As these connections were irregular, and only discoverable from police reports, the links between sitters that emerge from the iconographical genealogies on this site that cover so many of La Tour's clients remain incomplete.

We also have the enigmatic record in the private accounts of prince Xavier de Saxe that (in .VI.1759) the Saxon ambassador paid 2 louis d'or to "les domestiques de M. de Latour, peintre", quite probably an inducement for the sitting to be arranged with a possibly reluctant artist notorious for

⁵⁹ D'Alembert, "Eloge de M. le président de Montesquieu", *L'Encyclopédie*, V, p. xv; *Mercure de France*, XI.1755, p. 112. See [DOCUMENTS](#), .XI.1755.

⁶⁰ See [CRITICAL FORTUNE](#), 1890.

his disdain for royal sitters. We know nothing about these servants,⁶¹ nor whether their faces might be found among their employer's numerous préparations of inconnus.

I.13 Later years – health etc.

The deaths of the dauphin in 1765 and of his widow two years later marked the end of La Tour's work for the royal family, and a general falling-off in his output occurred throughout that decade. In a letter concerning the abbé Huber's legacy (6.XI.1770) he alludes to an injury to his eye of which nothing more is known, but which may have caused him to make his first will in 1768. (This cannot be the defective vision of indeterminate cause inferred from the discussion of distances and angles in La Tour's 1763 letter to Marigny⁶²; nor the short-sightedness from his childhood mentioned by Mariette; a much later letter from Marmontel to the artist, 19.XII.1783, refers to "l'état de vos yeux", which might be a simple reference to presbyopia. It is also unlikely to refer to the allergy to oil paint as Duplaquet suggested, *supra*, if indeed that was a factor in La Tour's preference for pastel.) It may be assumed that La Tour consulted his friend Pierre Demours about his condition, and it is possible that this was the occasion of the 1764 portrait of the ophthalmologist (J.46.1614).

It is evident from the artist's surviving correspondence, which includes a number of what he aptly termed "jérémiades", and from numerous contemporary accounts, that La Tour's bizarre personality amounted to a psychiatric illness (perhaps today it might be diagnosed as bipolar disorder, but there may be elements of autism or even Alzheimer's as well), which towards the end of his life had become disabling. That ultimately led to his retiring to Saint-Quentin under the care of his half-brother and the distressing accounts of his interdiction for mental incapacity (*v. DOCUMENTS*, 15.I.1785). But the signs were apparent much earlier, from the outlandish letters to Marigny or from Mme de Graffigny's conversations with the artist in 1748. Even in 1750, Mme de Pompadour wrote to her brother that La Tour's "folie augmente à chaque instant."

I.14 Marie Fel

La Tour's iconic portrait of the opera singer Marie Fel (J.46.1766) remains one of his most celebrated works; an earlier portrait (J.46.1763) is more elaborate. Both are discussed in the catalogue. He is said to have had a liaison with her which lasted more than 30 years. One of her later letters refers to a recollection of the time when she sang at a concert at Amiens when Chauvelin was intendant there, putting the start of their friendship to before 1751. In 1782 she accompanied La Tour on a pilgrimage to Rousseau's tomb at Ermenonville (she and La Tour both subscribed to Soulavie's published account). After senility forced La Tour's retreat to his family in Saint-Quentin in 1784, Marie Fel continued to correspond with his brother, advising him in 1785 of the risk of smoke damage to La Tour's pastels at Chaillot (*v. supra*). When she died at Chaillot in 1794, she left everything to Jean-François de La Tour, with Pasquier as executor; as the miniaturist was then imprisoned, La Tour's relative Jean-Robert Dorison (*v. supra*) acted for him.

⁶¹ Much later, Marie Fel's letter of 8.VII.1789 to Cambronne-Huet mentions a servant, Mulér, whom she offers to take into her service, apparently from that of the chevalier de La Tour.

There is no doubt from this correspondence about the genuine affection between the artist and the singer, but there is nothing to allow the modern biographer to enter the bedroom.

I.15 Fees

The best contemporary records of payments for pastel portraits are from the Bâtiments du roi (the accounts published by Engerand 1900 provide a useful source of information, although they are not complete), and include both major artists and minor copyists or portraitists working from existing iconography.

La Tour of course could command more than the standard Bâtiments rate. The pastel of Prince Charles Edward Stuart shown in 1748 received 1200 livres; repetitions were then made. Marigny commissioned a pastel of the future Louis XVI in 1762 for 2400 livres. But even non-royal portraits were expensive: the Bâtiments du roi 1744–47 recorded payments of 1500 livres each for the chevalier de Montaigu and the duc d'Ayen. An important benchmark for portrait prices was established in a letter of 13.V.1747 (probably to Lépicié) in which Tournehem announced a change in the price structure for paintings, lowering those for portraits: "Je n'entends payer dorénavant les portraits en grands et les plus riches que 4000 livres, ceux jusqu'aux genoux 2500 livres, et ceux en buste 1500 livres."⁶³

La Tour returned to the subject with his letter to Marigny of 1.VIII.1763 (a few months after the end of the Seven Years' War, which imposed massive financial burdens on the state). In 1762 his portrait of the duc de Berry was estimated at 2400 livres, but when finally settled, in 1765, an order for 3000 livres was issued (La Tour's letter to Marigny of 7.X.1763 suggests that he had agreed to reduce the price of each royal pastel from 3000 to 2000 livres); however, this was not immediately payable in cash, and Cochin, writing on La Tour's behalf (7.X.1765), obtained an advance of 1200 livres.

La Tour's concern for talent to be recognised by the wealthy led to his taking a Robin Hood approach, believing that, as Marie Fel put it, "les riches devoient payer pour les pauvres." Famously for the (second) Pompadour pastel he demanded the unprecedented price of 48,000 livres, but this was not paid in full: the story is discussed in [Jeffares 2019c](#), but it seems that an amount of 24,000 livres was paid. This was not the sole example of overcharging: soon after his portrait was painted, Voltaire fulminated that La Tour demanded a further 4800 livres (possibly a misreading of 1800, but still a very large amount) for two copies he thought worth 10 écus. In the story Mariette recounted about the portrait of Mme de Mondonville, La Tour's standard fee, which he demanded despite her having told him in advance that she could pay only 25 louis, was double that sum, or 1200 livres.

The payment of 200 livres for Laideguive, reported by Floding to Tessin (letter, 23.XI.1761), must have been at a concessionary rate, reflecting the notary's services to La Tour (perhaps in relation to the Salles affair – *v. infra*).

It was not unusual for established artists, particularly portraitists, to be called upon to act as expert in valuations for probate or to advise upon disputes between painters and their clients. La Tour was involved in several such law cases

⁶² Lanthony 2009, p. 4.

⁶³ Cited Jean Locquin, *La Peinture d'histoire en France de 1747 à 1785*, 1912, p. 6.

(*v.* [DOCUMENTS](#); the cases concerned Marteau's estate, 4.IV.1757; Renou, 13.VIII.1774, acting with Greuze; Montjoye, 8.XI.1783 and 10.I.1784, acting with the miniaturist Alexis Judlin; and Viel, 26.XI.1783, acting with the pastellist Jean Valade). In the last, concerning a miniature, La Tour and his colleague Valade directed that their valuation fee be donated to the poor of the parish (Saint-Germain-l'Auxerrois).

I.16 Finances

As noted above, in 1752 La Tour received a pension of 1000 livres p.a. "en considération de ses services" from the Bâtiments du roi, which continued until 1.I.1779 (it was brought to an end in 1780 for unstated reasons, but plainly La Tour no longer needed it). Confusions in the royal accounts obscure the financial success of La Tour's business, which is perhaps more evident in the investments he made: two annuities amounting to 6300 livres per annum on capital of 63,000 livres were purchased in 1765 alone, and La Tour's 1768 will lists income of 19,750 livres (although by then his accounts may not be accurate).

Apart from his earnings as an artist, La Tour also inherited money from his brother Charles (1766)⁶⁴ as well as from the abbé Huber. The latter's legacy proved to be extremely complicated. Huber died in Paris on 16.IV.1744, naming La Tour as his légataire universel (*v.* [DOCUMENTS](#), 16.IV.1744 and 6.XI.1770 for details). He had been involved in the import of tobacco from Virginia, and his affairs involved George Fitzgerald Sr and Jr, Irish Catholics allied to Paris de Montmartel, as well as an Andrew Smith, in charge of a machine for processing fabric with a royal monopoly; Isaac Vernet was Huber's executor, and the estate became embroiled in disputes with Smith and the Fitzgeralds which were still continuing in 1770.

The absence of any account books or of an inventaire après décès (La Tour revoked his wills before his death, and everything passed to his brother without the need for an inventaire) makes it difficult to analyse his finances or wealth precisely. As is reported below, his philanthropic donations exceeded some 90,000 livres – somewhat larger than the size of Perronneau's entire estate, but rather smaller than Rigaud's succession of 222,823 livres. Rigaud's fortune was earned over 63 years, during which his total revenues amounted to 499,100 livres.⁶⁵ In contrast La Tour's productive career was significantly shorter, and while some of his pictures attracted premium prices, he was far less prolific than Rigaud, and had lower overheads.

The absence of an inventaire also means we know little about his assets beyond of course the collection of pastels now in Saint-Quentin. He seems however to have owned few pictures by other artists (many or all were probably gifts from the artists – *v.* Friends, *infra*), and none of great importance. Nor do we know which if any his brother may have disposed of before his own death nearly 20 years later. While the core of the La Tour pastels remain in Saint-Quentin, the abbé Duliège may well have received more than the handful of pictures and documents Desmaze found with Mme Warluzèle (*v. supra*).

⁶⁴ Testament of 26.XI.1755 (*v.* [DOCUMENTS](#)). The smaller bequests of 200 livres each to his brothers Adrien-François and Adrien-Honoré would have fallen away as both had died.

⁶⁵ James-Sarazin 2016, pp. 631, 624.

⁶⁶ The litigation extended as far as London – *Ex parte* Oursell, re Julian.

The Salles affair

The property speculation by Pierre Salles which La Tour and his brother Charles financed in 1758 (advancing 53,594 and 26,585 livres respectively), leading to losses and claims on the guarantor (*v.* [DOCUMENTS](#), 12.IX.1761), confirm a considerable level of affluence, as well as carelessness (La Tour was unable to produce evidence of payments received) and determination (the guarantor, a judge, had the La Tour claim set aside, forcing the brothers to take legal action).

La Tour and his brother Charles both lent substantial amounts to the financier Pierre Salles (–1774), rue Beaubourg. Salles, whose family seems to have originated in Valleraugue, Languedoc (his parents were Jacques Salles, banquier, bourgeois de Paris, and Anne Noguier; an uncle was also called Pierre, bourgeois de Nîmes, and married to Anne Noguier's sister Marie), married (in 1744) Marie-Marguerite-Catherine-Joséphine-Anatolie Machart (1731–1802), daughter of an avocat en parlement; his brother was Jean Salles du Fesq (–1754), avocat du roi, député du Languedoc auprès du conseil du commerce, négociant (he went bankrupt⁶⁶ with losses of 2 million livres and committed suicide on 19.VI.1754).⁶⁷ Pierre Salles and a lawyer, Armand-Claude Le Franc de Jettonville, formed a company in 1742 to acquire and develop a plot of land which had belonged to Hardouin-Mansart. Salles had a two-thirds share, and was responsible for raising all the construction costs for the seven hôtels to be built. By 1748 problems may have arisen (perhaps difficulties with the foundations in view of the proximity of the Seine⁶⁸), and the company was dissolved, Salles acquiring all seven properties for 615,000 livres (the estimate for the *licitation* was 350,000, and the only other bidder was his former partner). They were a speculative development, intended to be let. Among them were the two buildings in which the La Tours were interested: the hôtel de Salles and the adjacent building, which became the hôtel Hocquart, both designed by the architect Jean Damun (Blondel's son-in-law); they shared a garden, the hôtel de Salles facing onto the rue de Bourbon, the present rue de Lille, while the other, which faced onto the rue de l'Université, was acquired by Louis-Jacques-Charles Hocquart (1698–1783), trésorier général de l'artillerie (brother-in-law of the famous collector Pierre-Jacques-Onézime Bergeret). The hôtel Hocquart was leased to the comte de Lannion, lieutenant-général des armées du roi; later residents included the comte de Vaudreuil, the princesse de Lamballe, Jérôme Pétion de Villeneuve and Suzanne Daru.

Charles de La Tour had settled an annuity on Salles on 9.VI.1747, and presumably induced his brother to join the financing. Charles lent 26,585 livres 5 sols, due 31.XII.1758, while Maurice-Quentin lent twice as much: 53,594# 10^s 4^d, of which 5408# 10^s 4^d was due 31.XII.1758 and the balance, 48,186# 8^s 8^d on 6.III.1759. The properties were mortgaged as security. When Salles sold one of the houses to the highest bidder (by *licitation*), Hocquart, on 10.I.1759, the La Tour brothers became subrogated to a claim on Hocquart which seems to have been unpaid. By 21.III.1759 final demands had been ignored, but by a deed of 17.V.1759 payment of the Salles and Hocquart debts within one year was guaranteed by

⁶⁷ It is possibly mere coincidence that in 1746 Pierre Salles lived with the abbé Gilles-François Novy in rue Beaubourg, the address (until 1744) of the abbé Pommyer.

⁶⁸ E. Coyecque, "La maison mortuaire de Turgot", *Bulletin de la Société de l'histoire de Paris...*, 1899, pp. 36ff, conjectured thus.

a judge, président de La Fortelle. When he too defaulted, the La Tour brothers granted another extension, this time securing additional guarantees from La Fortelle's son and his wife. The last known document (*v.* 1764) records a substantial part payment by La Fortelle; it is not known whether further amounts were recovered. Nevertheless it must be clear that the concentration of risk on such a project, particularly given Salles's history, cannot have been prudent for the artist.

The house purchase at Auteuil

The perception of La Tour's wealth may have been a little more complicated. On 20.IX.1770 La Tour bought the house at Auteuil of which he had been a tenant for some years (*v. supra*), selling it on 30.IV.1772 for 30,000 livres: in fact he was forced to cede the property since he had been unable to raise the outstanding purchase price, which was paid by the purchaser to the original vendor. The vendor was Michelle-Narcisse Jogues de Martinville, who had taken over her husband's affairs following his interdiction for mental incapacity; the bureaucracy over this arrangement meant that La Tour's default was harder to manage than might be expected from this family of fermiers généraux, promoted by Mme de Pompadour and connected to the Sanlot and other families in La Tour's clientèle. Mme de Martinville had borrowed the money she expected to receive from La Tour as well as a further sum of 30,000 livres to buy another house in Paris; it was essential that Mme Helvétius's payments ended up in the right hands to protect her title. Further complexities arose from the interdiction of the vendor's husband, the inheritance of the vendors of the other property etc., all of which were only finally settled in 1774. The separate purchase of unspecified moveables for an apparently large amount of 12,000 livres may have been a legal device to simplify the property transaction and ensure that what might otherwise be La Tour's profit on the house was not drawn into the security net: if so La Tour's second foray into property dealing may not have been as unprofitable as it might seem.

I.17 La Tour's friends: artists, legacies

As noted above, some of La Tour's best portraits were of his friends, although the boundaries between friends and clients were not always clear. Marmontel, whom La Tour regarded as a friend, considered listening to the artist's nonsense as the price for having his portrait painted by him:⁶⁹

La Tour avait de l'enthousiasme, et il l'employait à peindre les philosophes de ce temps-là; mais le cerveau déjà brouillé de politique et de morale, dont il croyait raisonner sagement, il se trouvait humilié lorsqu'on lui parlait de peinture. Vous avez de lui, mes enfants, une esquisse de mon portrait; ce fut le prix de la complaisance avec laquelle je l'écoutais réglant les destins de l'Europe.

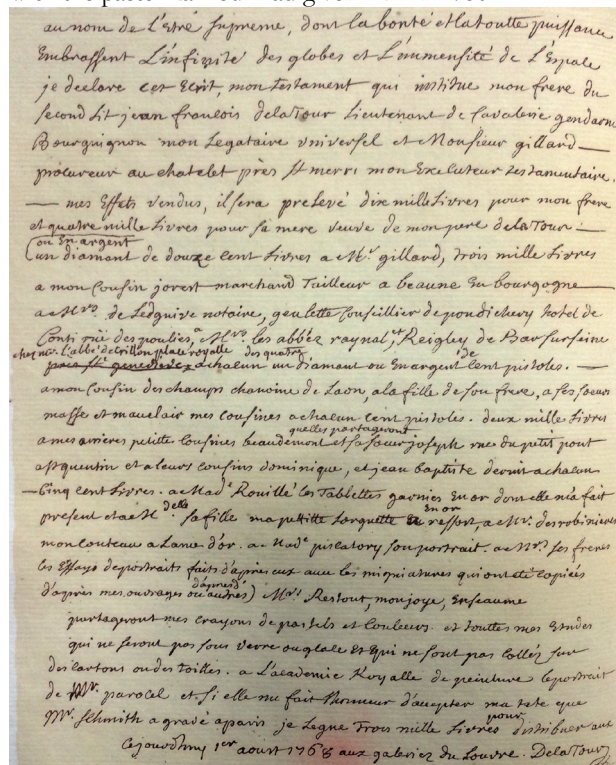
Diderot evidently disagreed: in a remark in the Salon de 1765, noting that Chardin and Greuze spoke eloquently about their art, added "La Tour, en petit comité, aussi fort bon à entendre." One wonders if the dinner he mentioned in a letter to Damilaville with La Tour and Naigeon took place in the summer of 1765.

⁶⁹ Jean-François Marmontel, *Mémoires*, éd. J.-P. Guicciardi & G. Thierriat, 1999, p. 205.

⁷⁰ Reconstructing the collection might seem a simple task, but the subsequent losses and confusions in the records at Saint-Quentin make his more difficult. See the [LT Concordance](#).

La Tour's genuine altruism towards his fellow artists was evidenced by the story told by Cochin in his life of the modest and unassuming Parrocel, where in 1743 La Tour intervened to secure him a royal pension (in the 1746 Salon, no. 55, Parrocel exhibited a sketch belonging to La Tour, perhaps a token of gratitude. La Tour's friend, the abbé Huber, who had no other pictures (apart from the La Tour portrait of him), bequeathed to Orry his "beau dessin de Parrocel dont il est capable de connoître le mérite": one may well conjecture that he acquired it through La Tour's influence.

La Tour had a small collection of paintings by his friends: among those mentioned in his brother's will were works⁷⁰ by Carle Van Loo, Wouwermans, Greuze, and Chardin). Apart from Cochin, the intimate circle around Parrocel included also Silvestre and Jean-Baptiste Lemoyne (La Tour's friendship with whom is attested in Vigée Le Brun's *Souvenirs*⁷¹; it may date back to his apprenticeship with Dupouch, who was close to the Lemoyne family, *v. supra*). Lemoyne owned a copy of La Tour's portrait of Parrocel, portrayed La Tour, and was portrayed by him twice; the second of these was included in the Salon de 1763 "sous le même numéro" with another of La Tour's intimate friends, the abbé Pommyer.⁷² When Pommyer wrote to La Tour in 1762, he mentioned Chardin and his wife; and it was Chardin with La Tour who were deputed to inform the magistrate of his election as associé libre of the Académie in 1767. In 1774 when Chardin retired from the Académie he presented them with the pastel La Tour had given him in 1760.



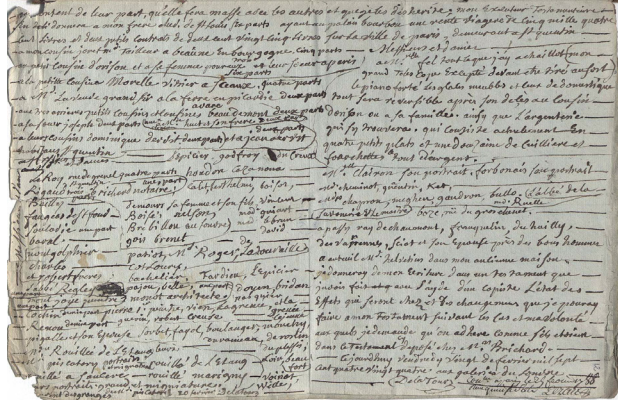
La Tour's first will (page above) was made in 1768 and made numerous bequests to family members and fellow artists. On 25.VI.1783 he nominated a dentist, Furcy-Georges Le Roy, as executor in place of the abbé Pommyer (whose

⁷¹ The passage probably dates to c.1773, and is included in [DOCUMENTS](#) at that date.

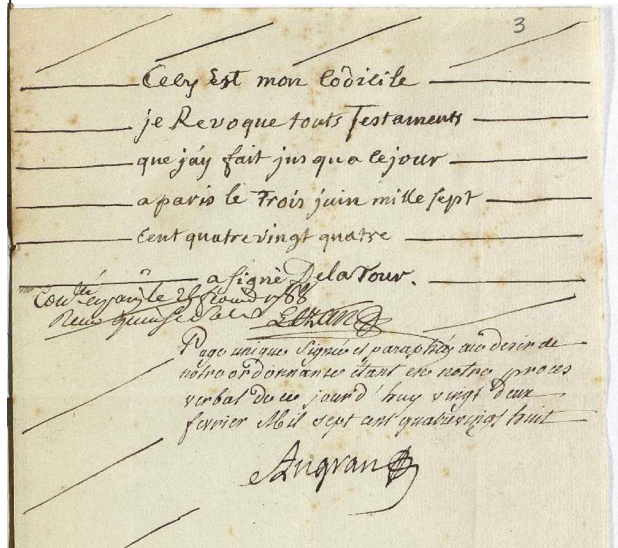
⁷² See Jeffares 2001.

initial appointment is unrecorded), on the grounds that the magistrate was far too busy to undertake the role.

In .II.1784 he made a much longer will including a very large number of beneficiaries, ranging from Marie Fel to Benjamin Franklin (both of whom were portrayed around this time by Ducreux, *q.v.*). While the names included clients and friends, in places it looks as though La Tour was simply listing every member of the Académie royale as well as other groups of famous scientists etc. The will is so chaotic that even the total number of beneficiaries – at least 112 – is uncertain. Of these some 50 were identifiable as artists; it is unlikely that La Tour was close to all or even most of these.



The writing was so erratic (page 3 above) – in contrast to the hand known from earlier documents – that it was criticised by the magistrates examining the document after his death. Four months later, in .VI.1784 (and possibly in retaliation for the methods employed to induce him to return to Saint-Quentin), La Tour issued (in several copies) a revocation of all his wills and codicils, sending sealed copies to notaries in Saint-Quentin and Paris. This led to a series of notarial examinations in the days after his death, when Le Roy and Brichard, the Paris notary, first produced the 1784 will and then Jean-François de La Tour had it set aside on production of the second codicil.



⁷³ Hyde 2016 has suggested that La Tour “was among the first male artists (in France) to take women as students, starting around the middle of the eighteenth century”: that claim goes too far, although the statistics of female painters reflect both their preference for pastel over oil and an increase in mid-century.

I.18 Pupils

As early as 1736 when Voltaire’s portrait was to be copied, we learn that Voltaire knew the copy was to be made by a female artist, who however has not yet been identified.⁷³

Numerous claims to have been his “pupil” require sceptical evaluation (and possibly indicate no more than having been granted the privilege of watching the master at work), although the suggestion that Ducreux was his “only pupil” cannot be correct.

The evidence of their association is thin. The claim rests on the description of Ducreux as “élève de Latour” in the livret of the 1796 salon, long after La Tour’s death and not included in previous (or subsequent) catalogues of exhibitions where Ducreux exhibited. (At Ducreux’s previous public appearances, he termed himself “premier peintre de la Reine”, in 1780, or “de l’Académie impériale de peinture de Vienne”, in 1786, neither of which would have assisted his cause in 1796, but it is interesting to note that he thought La Tour’s name would help.) The earliest secondary reference to Ducreux as “le seul élève de Latour” appears to be in Arnault & al., *Biographie nouvelle des contemporains* (1822, VI, p. 123). Dinaux 1852 mentions Ducreux and Liotard as La Tour’s two principal pupils, a claim repeated by Champfleury 1855 (Dréolle de Nodon 1855 pointed out that Liotard was too old). There is no documentary evidence (e.g. to suggest an apprenticeship) before the brief mention in La Tour’s second will. Salmon 2018 argues that the encounter may have been as late as 1783, when La Tour was senile and Ducreux could only have been shown his work (which he would already have seen at the salons) rather than see him working. But it is perfectly possible that Ducreux visited La Tour’s studio as early as the 1760s, and the roll call of eminent families Ducreux portrayed from the start of his accounts (1762 on) suggests that work was directed to him from a studio such as La Tour’s. One suspects that Ducreux’s work lists contain a number of lost copies of La Tour portraits, as well perhaps as other commissions the master was unwilling to undertake himself.

Among the other pastellists La Tour is supposed to have taught one can name also Ansiaume, Labille-Guiard, J.-A.-M. Lemoine, Montjoye, Neilson, Read, J.-B. Restout, Mme Roslin, as well as more obscure figures such as Mlle Allais, Damance and Tirman (*qq.v.*). Even Boze was among the artists named in his later will which mentions virtually every artist he had met – some 50 names in all. Nevertheless it must be noted that not a single document evidencing apprenticeship or allouage has been found in the Minutier central or any other archive (albeit that La Tour’s own apprenticeship deed only came to light in 2002): these arrangements were mostly, if not all, informal; we do not even know if they were paid. No pupil is listed as his student in the manuscript *Listes des élèves de l’Académie royale*, albeit these only survive for the period 1758–76 and after 1778; as a conseiller he would not have as close an involvement in teaching as the professorial history painters.⁷⁴

As to what each learned from La Tour there is limited evidence, but a memorandum from Garnier d’Isle to Le Normant de Tournhem of 10.VIII.1749 concerning the

⁷⁴ ENSBA, MS 45 and MS 823. I am most grateful to Antoine Chatelain for conducting a detailed search to confirm this, 24.IX.2021. One pupil, Marc Le Sueur (1736–1795), under Jean-Baptiste Lemoyne’s protection, turned from sculpture to pastel and oil portraiture: one wonders who directed his study.

appointment of Jacques Neilson to run the basse lisse workshop at the Gobelins reveals not only that La Tour had taught him “le pastel où il réussit très-bien” but that he had acquired “la nuance et l’intelligence des couleurs et parfaitement bien le dessin.”

To these suspects one might add the lengthy list of artists to whom La Tour bequeathed “leur portraits et miniatures” in his will (were these their original portraits, his portraits of them, or their copies of his works?). Copyists such as Mlle Navarre (in pastel), Mlle Duneufgermain (in oil), Frédou (mostly in oil) and engravers such as Georg Friedrich Schmidt (*qq.v.*) must also have frequented his studio. Anne Féret, Mme Nivelon (1711–1786),⁷⁵ who lived in Versailles, was sent La Tour’s pastels of the dauphin and dauphine for her to copy the heads for full-length portraits in oil. Amateurs such as Belle de Zuylen, Mme de Charrière visited, and Diderot also described watching him at work. Schmidt’s 1742 engraving of the artist’s autoportrait à l’œil de bœuf was evidently distributed to a number of the pastellist’s friends, as it was greeted with verses from both the abbé Mangelot and Thomas Laffichard. The self-portrait of the obscure pastellist Jean-Louis Lambert [J.4448.101](#), dated September 1742, shows a direct – and immediate – homage to La Tour, uniting features from the lost autoportrait au chapeau en clabaud shown a month earlier at the Salon de 1742 and the well-known autoportrait à la toque d’atelier, thought to date from the same period, but does not prove he worked in La Tour’s studio. Similar echoes are felt in the tiny output of the mysterious painter and pastellist Jean-César Fenouil (*q.v.*): a portrait of Prévile grimaces and points as in the autoportrait à l’index, while the face of Mlle Sallé for his print is taken from a La Tour pastel.

Even more tenuous perhaps is the link with Claude Maucourt, secrétaire to the président de Rieux in 1739 when La Tour’s [J.46.2722](#) must have been underway; he later turned his hand to portraiture and became a pastellist (although little of La Tour’s influence is evident). Maucourt’s father-in-law was the marchand graveur, Antoine Humblot (–1758), by whom two chalk drawings (of La Tour and Rousseau, no doubt copies of the pastels) were included in the 1808 Lamy sale, where Humblot was described as a pupil of La Tour.

We should also note the numerous miniatures after La Tour portraits, often by artists whose names are unknown. Among those whose identity can be established were the Kamm family (see [Jeffares 2016g](#)). It seems probable that another regular copyist was Jean-Adam Mathieu (c.1698–1753), peintre en émail, in whose logement in the galleries du Louvre La Tour himself took a room (*v. supra*): Mathieu copied his pastel of Charles Edward Stuart ([J.46.14584](#)) and possibly others.⁷⁶ We also have two uniquely interesting oil copies made by the Polish painter Tadeusz Koniecz, dit Kuntze (1727–1793), made during his 1756 stay in Paris where he made oil copies (now in Wilanów) of artists’ portraits in the Académie royale, including after La Tour’s pastels of Dumont le Romain and Restout, showing them before their disastrous alterations (*v. §II.4*).

Today connoisseurs are appalled by the idea of a copy by another hand. It is a mistake to assume La Tour’s contemporaries had the same prejudice: for example, Jean-Baptiste Lemoyne’s sale on 26.VIII.1778 included two items

(lots 33, 36) which were explicitly described as pastel copies after La Tour’s portraits (of Rousseau and Parrocel).

The quality of the pastel copies by pupils has remained largely a matter of speculation. Jean-Gabriel Montjoye (*q.v.*), for instance, whose own independent work is of limited achievement, nevertheless is identified as the author of a copy of La Tour’s autoportrait given to the abbé Mangelot in 1755: that appears to be the pastel now in Amiens, which hitherto (until [Jeffares 2019h](#)) was universally assumed to be autograph and widely believed to be the masterpiece exhibited in the salon of 1750. It is perhaps noteworthy that Montjoye was one of the three artists La Tour nominated in this 1768 will to divide his pastel materials and unframed studies. Montjoye would later exhibit La Tour pastels from his cabinet at the Salon de la Correspondance in 1787; perhaps they too were copies he had made.

Voiriot, not listed as a pupil, nevertheless made a number of lost copies of La Tour pastels which appeared in his parents’ estate inventory (1747: both were of pastels La Tour had exhibited in the salon of 1739, where Voiriot might have seen them), as well as a copy of the La Tour portrait of the dauphin commissioned for the “service du roi” in 1752 (150 livres; medium unspecified; Voiriot also copied a Nattier royal portrait for the same price); later he produced a surviving pastel copy of the Rousseau portrait, of considerable merit. That an established artist produced copies of La Tour’s pastels over a period of at least six years gives an indication of the depth of this industry, unique among eighteenth century pastellists.

The mechanics of copying are taken up further below.

I.19 Science and literature

In a letter to Aignan-Thomas Desfriches of 18.v.1785, the Swiss textile-maker Emanuel Ryhiner-Leissler (1704–1790) recalled a dinner some 25 years earlier “chez M. de la Tour le célèbre peintre en pastel, qui m’ayant accroché et retenu par un bouton de mon habit me fit suer sang et eau en me parlant astronomie où il n’entendoit rien, tout comme moy, à ce que j’appriis ensuite.” La Tour owned several telescopes by Dolland which he mentioned in his will, with rather bizarre provisions for their disposal by ballot. Unlike the English pastellist John Russell (*q.v.*) he does not seem to have used them for any constructive purpose (beyond perhaps a general curiosity about “l’infinité des globes et l’immensité de l’espace” discussed below, under Freemasonry).

Also in the second will was a pianoforte, left to Mlle Fel; was it his (there is no other evidence of his being musical), or was he simply listing property that was already Fel’s?

La Tour’s interests in scientific matters were superficial, if broad ranging (in Élie Fleury’s phrase, “il avait une incompétence universelle”⁷⁷) – including apparently an interest in petrified tree roots under the Seine. This can be traced through to research by the abbé Soulavie (but perhaps La Tour’s attention was secured by the difficulties with the foundations in the Salles development discussed above, §I.16). Similarly the interest in the Montgolfier brothers may have been stimulated by Pierre Barral, an engineer who had surveyed Corsica where La Tour’s brother Charles had served.

⁷⁵ Her biography established in [Jeffares 2020a](#).

⁷⁶ Among those inventoried at his death (Guiffrey 1884, p. 168) were enamels of the king, queen, prince de Condé, duc and duchesse d’Orléans

and Mme de Pompadour. The Cottin sale included an enamel of Saïd Pacha (Paris, Helle & Glomy, 27.XI.1752, Lot 634).

⁷⁷ Fleury 1904, p. 33.

It seems that La Tour even had aspirations as a writer: when Jacques Necker arrived in Paris around 1750 to join the banque Vernet, La Tour, who knew Isaac Vernet (he was abbé Huber's executor), showed Necker a comedy which he had written "tourmenté de la folie de bel esprit", to Necker's embarrassment. It is sadly absent from our [DOCUMENTS](#).

Equally absent is the article on painting which Diderot thought La Tour had promised him for the second edition of the *Encyclopédie*, but which never materialised.⁷⁸ Much as he might have wished to be, La Tour cannot really be described as an influential Enlightenment, to use the term adopted in a recent study.⁷⁹

1.20 Philanthropy and freemasonry

La Tour's philanthropic initiatives dominate his life from 1776 on. For the detail of these, refer to the [DOCUMENTS](#). They included plans for prizes in anatomy, perspective and figure drawing presented to the Académie royale to be funded by a donation of 10,000 livres, but never embraced with much enthusiasm by the Paris institution. In contrast the authorities in Saint-Quentin (encouraged by the artist's brother Jean-François who had retired there) were enormously supportive of his ideas for the creation of an école gratuite de dessin as well as donations for the benefit of poor women in confinement and old artisans in Saint-Quentin unable to earn their living. La Tour was careful to stipulate, however, in rather detailed provisions governing the benefactions, that the recipients should not be immoral or of bad character; thus having in 1776 settled two amounts of 6000 livres for women in confinement and incapacitated workers, just over a year later he required the payments to the latter to be redirected towards the former.

Unsurprisingly his continuing attempts to manage his benefactions led to lengthy quarrels with the municipal authorities. In 1778 he also settled a further amount of 6000 livres with a view to establishing the école de dessin at Saint-Quentin. The municipal authorities immediately spent all 18,000 livres on pressing matters, and the elaborate documentation for putting his foundations onto a secure legal footing involved the purchase of annuities that would produce secure income hypothecated to fund the annual awards. These were to be calculated at "denier vingt", i.e. a yield of 5%.

The mutual distrust is evidenced by a document⁸⁰ minuting the deliberations of the conseil de la ville de Saint-Quentin in general assembly at an extraordinary meeting held on 16.IV.1779. In it the mayor gave an account of La Tour's offer and the conditions he attached, which the council (the mayor was supported by 17 votes to 1) could not accept, specifically La Tour's requirement that half the members of the administrative board be citizens who were not municipal officers: this the mayor argued in the strongest terms

undermined the authority of the council. The genuine objection was that La Tour's philanthropy was not without benefits for himself, through the control his arrangements would give him. The subtext appears to have been a snobbery that La Tour was waving a cheque book to buy equal influence with the elected officials when he, or his representative, was merely "un particulier sans qualité, sans caractère" (i.e. not noble). La Tour in turn had retaliated by accusing the council of harbouring Protestant tendencies which he thought were at the root of the antipathy – a view which appears to have been entirely unfounded, although (given historic issues in the town) a dangerous accusation. (It is however difficult to infer any specific religious or doctrinal allegiance from La Tour's friendships with clerics.⁸¹)

The episode also reveals both paranoia and a reactionary view that contradicts the image many writers wish to find of La Tour as a beneficent, Enlightened thinker.

Nevertheless La Tour's philanthropic donations to Saint-Quentin were said to amount⁸² to 90,174 livres 3 sols 4 deniers, yielding interest of 3,714# 14s 2d.

The aims of these foundations were quite broad: the Amiens prize was to be awarded to the citizen of Picardie who had done "la plus belle action d'humanité" during the year, failing which, whoever had discovered the most useful health remedy, or mechanical invention in the field of agriculture, manufacture, arts or commerce in the province or in the whole kingdom. In the first year it went to an inventor of a machine to stretch cloth whose benefits included that it could be run by two children. The following two years it was awarded for rescues from flooding.

Documents in the archives of the Académie d'Amiens show what was required to found an annual prize of 500 livres. On 23.I.1783 La Tour purchased perpetual annuities from a Paris stockbroker for a sum totalling 35,020 livres, intended to produce an income of 885 livres, of which 549# 15s was for the Amiens prize (allowing for costs and deductions to yield a clear 500 livres annually) and 335# 5s for the École de dessin in Saint-Quentin. (The complexities of the documentation arise because it was necessary to purchase in the secondary market annuities previously created and based on different yields – "deniers", or reciprocal yields, of between 20 and 40 times.) For the former, the next step was a contract, on 2.V.1783, by which La Tour reconstituted the annuity; this was followed on 10.V.1783 by a deed of gift from La Tour to the Académie d'Amiens, and on 15.VI.1783 by a letter of ratification of these steps sealed at the Chancellerie.

La Tour's philanthropy may relate to his links with freemasonry, which remain somewhat obscure: some sources suggest his connection dates back to around 1745, but this is unevicenced – although one of his sitters (1747), the comte de Clermont [J.46.1554](#), had been grand maître de la Grande Loge de France (it would later become the *Grand*

⁷⁸ L'Encyclopédie, v, p. 645.

⁷⁹ Ritchie Robinson, *The Enlightenment*, 2020. It is notable that La Tour does not figure at all in Robinson's book (nor in many other standard texts), while a great many of his sitters do (in others, such as Dan Edelstein's *The Enlightenment: a genealogy*, 2010, it is the pastel of Mme de Pompadour that is mentioned). And if La Tour makes it into Daniel Roche's *La France des Lumières*, 1993 (p. [CRITICAL FORTUNE](#)), he would have been appalled by being bracketed with Liotard in his appearance.

⁸⁰ Registre de la chambre, Saint-Quentin, archives municipales, F 35, f° 20v/24r.

⁸¹ Gouzi 2000, pp. 133, 185 n.386 infers that Dom Jourdain knew La Tour, and perhaps suggests that he was among the group of artist friends of Dom

Jourdain supportive of his maurist and Jansenist leanings; but that does not seem warranted by the letter from Jourdain to Desfriches of 4.XII.1763 (not 1785 as Gouzi prints).

⁸² This is the figure given in Desmaze 1854b, p. 298 (and repeated in Goncourt 1867, p. 23n.); it is unclear how it is made up (it mentions an initial donation of 18,000 francs to the école gratuite, supplemented regularly, to an amount calculated (presumably in a specific document) of 16 thermidor an IX – 4.VIII.1801). It excludes the Académie royale benefaction, and probably that for Amiens, although the 500 livres Desmaze cites for 1783 may be the same sum. Further confusion concerns the mixture of interest and principal, capitalised at different rates (deniers). In the absence of the 1801 document it is impossible to verify the computation.

Orient) from 1737, and was associated with a number of other figures in La Tour's circle, notably three of Clermont's secrétaires des commandements, Louis de Cahusac (*v. s.n.* Fel *infra*), Antoine Gelly (*v. s.n.* Mme Gelly) and Paradis de Moncrif (*q.v.*). Mondonville, Jélyotte and Marmontel were also freemasons. La Tour may have attended sessions of the Paris lodge *Les Neuf Sœurs* (founded in 1773), whose members included Franklin, Greuze, Houdon, Pajou and Marmontel. It is however simplistic to associate freemasonry with the Enlightenment: out of 140 contributors to the *Encyclopédie*, it has been estimated that at most four belonged to Paris lodges.⁸³

The language of La Tour's 1768 will ("au nom de l'etre suprême, dont la bonté et la toute puissance embrassent l'infinie des globes et l'immensité de l'espace etc.") has a decidedly masonic ring to it (as do the later will and his 1770 letter to Belle de Zuylen), and includes phrases to be found in the scandalous book *De la nature*, published anonymously in 1761 by the freemason Jean-Baptiste-René Robinet (1735–1820).⁸⁴ The artist's brother Jean-François de La Tour attended a meeting of the *Saint Jean* lodge in Saint-Quentin on 8.x.1773. Probably initiated by the saint-quentinois physician Louis-François Rigaut (if not by Jean-François, or even Savalette de Lange, several members of whose family were portrayed by the artist), La Tour was made an honorary member of the masonic lodge *L'Humanité* at Saint-Quentin (his appointment appears to date from 5.vii.1774 according to the entry in the registre⁸⁵, but in fact he does not appear in the membership lists⁸⁶ until 5.vii.1779), along with Jérôme de Laval, professeur de dessin at the École gratuite in Saint-Quentin, and Joseph-Marie Nérét, receveur au grenier de sel and another local philanthropist. The first documented reference to La Tour as a franc-maçon appears to be in a speech of 7.x.1778 in which the masonic orator linked La Tour's gift in aid of femmes en couche to the Queen's first pregnancy.

La Tour was asked to provide a portrait for the lodge; Nérét was only able to obtain from Paris an engraving, which he describes as "rare, d'un des meilleurs portraits du f.* [frère] de la Tour", accompanied by a disappointingly banal reply from La Tour, dated "A l'Or.* de Paris, le 3^e jour du 6^e mois 1781". It was decided to wait until the following year, "quand ses fondations seroient faites", to ask La Tour for his bust. This request was honoured, but only in plaster; it was decided nevertheless to place it in the temple, opposite that of Savalette de Lange, the founder of the lodge. On this occasion (1782) La Tour was elevated to the grade of Vénérable honoraire.

Similar requests proceeded from the École gratuite who displayed La Tour's bust annually during the prize ceremonies – probably a plaster cast of the Lemoyne terracotta [J.1.46.205](#) now in the musée Antoine-Lécuyer.

It is difficult to assess fully the possible effects of these contacts which remain largely undocumented. For example, we don't know how, in Montjoye's lawsuit over the portrait of Mme Charlet in 1783/84, the experts included not only La

Tour, but the obscure miniaturist Alexis Judlin: his father-in-law was a freemason and secretary to the chevalier d'Éon, and on his arrival in Paris he was supported by Blin de Sainmore, co-founder of the Société philanthropique with Savalette de Lange.⁸⁷

It is clear that masonic doctrines captured La Tour's imagination and are reflected in his wills and letters as well as in his charitable foundations.

⁸³ Ritchie Robinson, *op. cit.*, p. 370, citing studies by Robert Shackleton and Frank A. Kaffker.

⁸⁴ For Robinet as freemason, *v.* José A. Ferrer Benimeli, "Diderot entre les jésuites et les francs-maçons", *Recherches sur Diderot et sur l'Encyclopédie*, 1988/4, p. 62. *De la nature* scandalised the Catholic church, and was attributed initially to Diderot or Helvétius. However Voltaire denounced him in a letter of 8.ix.1766: "Ce Robinet est un faussaire. Il est triste que de vrais philosophes aient été en relation avec lui."

⁸⁵ Only one of the registers of the loge *L'Humanité* has survived, in the Bibliothèque municipale de Soissons.

⁸⁶ As V.: F.: Latour, Conseiller de l'academie roiale de peinture, maître honoraire et associé libre, 3^e classe. The tables of membership are however in the BnF, cote FM² 409.

⁸⁷ See Jeffares 2021e.

II. THE WORK

La Tour's works are never signed.⁸⁸ He left no account books. It remains today easier to identify his work on the basis of pose, expression and composition than on handling as such. For the lawyer Beaucousin, writing about the 1769 Salon, La Tour's works could not be recognised by their style or handling, but only by their extreme perfection which he compared to the clarity of Pascal's thinking.

Despite the annotation on a copy of the 1743 livret (often attributed to Mariette) claiming that the portrait of René Frémin was completed in seven days, La Tour never employed the rapid, graphic attack of his rival Perronneau. La Tour's laboured, perfectionist technique was discussed in illuminating correspondence – in particular in letters to Marigny, 1.VIII.1763, and Belle de Zuylen, 14.IV.1770. In his report to Marigny suggesting a reply to the 1763 letter, Cochin's advice was that, while it contained much that could not be disputed, La Tour exaggerated the difficulties of pastel, while oil painters also faced challenges he overlooked.

La Tour's results were achieved through an individual style that synthesizes the graphic tradition practised by artists such as Perronneau or Vigée with the stumped, painterly finish of Vivien or Nattier.

II.1 From préparation to portrait

La Tour proceeded through a series of préparations to study various aspects of his sitters' expressions, aiming to enliven his portraits with fleeting glimpses of their personalities rather than relying on the mythological or official trappings employed in contemporary portraiture to symbolise social status.

These studies often commenced with simple monochrome outlines; a second préparation would then add colour, often setting the face against a shaded halo, leaving the rest of the paper uncovered. The effect is enhanced often by his use of strong light and harsh contrasts, all intended to be toned down in the final works. Eyes often lack catchlights, enhancing a feeling of abstraction. Even eye colour is unreliable (or at least differs between préparation and final portrait).

It is trite to comment that these préparations can in some ways be more impressive than the final works⁸⁹ – a valid reaction today to their modernity, or at least timelessness, the faces often unencumbered by ancien régime costumes, and the boldness of the hatching often approaching abstract art. Some critics (e.g. Wakefield 1984) have argued that the success of the préparations is, at least in part, because La Tour's weakness as a draughtsman (first identified by Louis de Boullongne but never subsequently corrected) is not exposed – although as these drawings rely on line rather than colour for their effect, this is an odd suggestion (La Tour's difficulty with perspective is another matter). It is more credible to follow Diderot's general explanation of the capacity of the imagination to respond to the inchoate, and privilege the sketch for its potential.

There are few cases where all the versions have survived, but the two different images of Silvestre provide examples of first [J.46.296](#) and finished stages [J.46.2935](#), and first [J.46.2966](#) and second [J.46.2963](#) stages:



For another example, here are the two stages of the actress Mlle Dangeville, [J.46.1598](#) and [J.46.1595](#); again the final pastel escapes us, but the transformation from line to colour, from the fall of light to the modelling of flesh, from abstract shape to living object is evident:



No doubt other pastellists made preliminary studies, but few have survived. Our knowledge of La Tour's use of the préparation is in large part due to the collection preserved at Saint-Quentin, the impact of which on so many artists and writers (see [CRITICAL FORTUNE](#)) has given them a legendary status. La Tour's own view of them may be inferred from the fact that some (e.g. [J.46.2237](#) or [J.46.1359](#)) were made on sheets that had already been used for another purpose, at a time when he was already financially secure and had no need to economise on materials.

La Tour's approach to his sittings was foreshadowed a century earlier, in an age preoccupied with spirituality, by Nanteuil's insistence on psychological penetration of his

⁸⁸ Lord Coventry, [J.46.1565](#), appears to be the exception, but this may be a later inscription. Both it and Jean Monnet [J.46.2377](#) have labels attached to the *verso* which appear to be autograph.

⁸⁹ Diderot poses the question "Pourquoi une belle esquisse nous plaît-elle plus qu'un tableau?" in the Salon de 1767, in relation to sketches by Hubert Robert, but his analysis is equally applicable here.

subjects. La Tour's legendary ability to explore his subjects' souls was described by many authors: his most widely quoted *mot* about his sitters in fact seems to have been invented by Louis-Sébastien Mercier:⁹⁰

Ils croyent que je ne saisis que les traits de leur visage; mais je descends au fond d'eux-mêmes à leur insu, & je les remporte toute entiers.

In the review of his obituary in the *Année littéraire*,⁹¹ the anonymous author mentioned that—

tandis qu'il ne semble occupé qu'à saisir la ressemblance de ses modèles, sa conversation vive, animée, spirituelle, charme l'ennui de l'attitude, et l'âme est peinte sur la toile avec autant d'énergie que les traits du visage.

The process in relation to one portrait, that of Belle de Zuylen (Mme de Charrière) which La Tour undertook on his trip to The Netherlands in 1766, is unfolded not only in his own letters but those of the sitter herself. La Tour worked, not in Slot Zuylen, but Groenesteyn nearby (the property of Belle's uncle) where Belle went each morning for a three-hour session (nevertheless her copy, J22.101, of his portrait of her, J46.1482, is rudimentary). La Tour engaged her attention through his lively and witty conversation. After a month however he was still having difficulty with the eyes: he abandoned the first version of the portrait, and made another (presumably that now in Geneva). The first *préparation*, J46.1487, which came to light only in 2015, gives some indication of what was lost in the Geneva pastel. La Tour made another *préparation* five years later, in Paris, but no finished portrait seems to have emerged.

There are few other descriptions of La Tour at work, setting aside the anecdotes discussed below: but Diderot's account (Salon de 1767) described more sober behaviour than his reputation might lead us to expect:

J'ai vu peindre La Tour, il est tranquille et froid; il ne se tourmente point; il ne souffre point, il ne se halète point, il ne fait aucune de ses contorsions du modèle enthousiaste, sur le visage duquel on voit se succéder les images qu'il se propose de rendre, et qui semblent passer de son âme sur son front et de son front sur la terre ou sur sa toile. Il n'imité point les gestes du furieux; il n'a point le sourcil relevé de l'homme qui dédaigne le regard de sa femme qui s'attendrit; il ne s'extasie point, il ne sourit point à son travail, il reste froid, et cependant son imitation est chaude.

The palette in his finished portraits was somewhat conventional, the predominant colours being pinks, blues, greys and whites; colour, while often bold, is always controlled. Typically blue hatching is used on temples and jowls. Often La Tour adds linear, zig-zag highlights of directly applied strokes over patches of stumped colour, providing apparently spontaneous touches of sheer brilliance whose effects derive from the optical reflection characteristics of pastel (to borrow William Empson's phrase, "The careless ease always goes in last"). His unrivalled mastery of the textures of the human face, fabrics and accessories in no way detracted from the overall conception or psychological penetration of his finished works; balance is always maintained.

Lighting in the finished works is subtle (but almost always from high, on the left), frequently using the technique he learnt from Restout of "faire tourner une tête et à faire circuler l'air entre la figure et le fond en reflétant le côté

éclairé sur le fond, et le fond sur le côté ombré" (v. §I.4 *supra*). Backgrounds are usually of graded darkness, without accessories; but in a few of his more important pastels, overcast skies are shown, and in several others an outdoor landscape is seen in an opening in the upper right.

For Caravagisme, v. §II.4 *infra*.

II.2 Resemblance

During the eighteenth century a fundamental requirement of all portraiture was resemblance. Theories of aesthetics promoted by Roger de Piles, Charles Batteux and Jean-Baptiste du Bos all equated beauty with verisimilitude, the perfect imitation of nature which would make the same impression on viewers as the object depicted would have done. Obtaining a good likeness before the advent of photography was unselfconsciously a clear, specific and even contractual requirement – disputes about artists' success filled the Châtelet, including several where La Tour himself served as expert. It was also the quality most widely praised in relation to his own portraiture: the word "resemblance" is found some forty times in contemporary salon critiques of his submissions. We can assess this today only indirectly, by comparison with others' portraits of the same sitters where they exist (the entries in the catalogue try to list the more important examples), in various media (as mentioned above, many of La Tour's sitters overlapped with those of Jean-Baptiste Lemoyne); and also, in a few cases, the internal consistency within La Tour's œuvre on the rare occasions where he has made different portraits of the same sitter (rather than repetitions of the same image).

La Tour's ability to offer a persuasive icon can often conceal a remarkable departure from what others saw: there is so much life in, and so much consistency between, the two portraits of Maurice de Saxe (J46.2865 and J46.2892) that we immediately conclude that this is what the soldier really looked like. We note too the cases where La Tour seems to have imposed what might seem like genetic characteristics from one sitter (maybe even his own) on another (e.g. Voltaire). That Lord Coventry J46.1565 looks like de Saxe J46.2865, and Lady Coventry J46.1567 like La Camargo J46.1386, can only partly be explained by the brevity of their sittings in Paris.

Perhaps the most important example of La Tour's difficulty in obtaining a likeness (or at least one that is found in other artists' work) is that of Mme de Pompadour J46.2541, discussed at length in Jeffares 2019c, where surprising differences are found with a consensus derived from her rich iconography.

⁹⁰ Louis-Sébastien Mercier, *Tableau de Paris*, 1781, I, p. 256f; éd. 1783, pp. 101f; see also *Almanach littéraire, ou Étrennes d'Apollon*, 1782, p. 76. It has since been very widely quoted (usually unsourced), notably by the Goncourts.

⁹¹ This review of Duplaquet's *Éloge* appeared in the revived *Année littéraire*, VIII, 1789, pp. 318–29; and was reprinted in *L'Esprit des journaux, français et étrangers*, XIX/3, .III.1790, p. 90.



La Tour's own difficulties with the portraits of Belle de Charrière are discussed in several places. Yet another example is that of Marie Fel, where the differences between the two portraits are so great that the identity of the larger portrait [J.46.1763](#) has been questioned (despite the evidence of her brother's score as an accessory). It is arguable that La Tour had particular difficulty with female portraits, which occupy a smaller part of his output than they do with artists such as Nattier.

On the other hand, the portrait of the abbé Pommyer [J.46.2518](#) is a good example where La Tour's image fits well into a series of portraits made by different artists over the course of some 60 years (see [Jeffares 2001](#)). Only the disagreement over eye colour surprises (art historians often attach too much importance to this as an invariant trait when considering the identification of sitters: even among La Tour's own self-portraits there is considerable variation in how they appear).



II.3 Compositions

If La Tour's handling of the chalks was varied, the same cannot be said of his compositions, to which the critics of the 1748 Salon objected as surprisingly (and boringly) uniform for an artist of such talent. When he departed from the portraitist's standard three-quarters bust, he repeated his ideas: Marie Fel [J.46.1763](#), Mme de Mondonville [J.46.1423](#) and Mlle Ferrand [J.46.1798](#) display an *idée fixe* that reappears against very different accessories. Roussel [J.46.282](#) and Philippe [J.46.2508](#) are almost identically posed, as are Coventry [J.46.1565](#) and the Jacquemart-André inconnu [J.46.3192](#). While many portraitists re-used successful poses for different clients, La Tour was not above doing so in public, even for prestigious clients: Marie-Josèphe de Saxe, in the pastel exhibited in 1761, holds her fan in exactly the same way as her mother-in-law shown in 1748 (thus unusual poses offer no assistance in chronology).⁹² His restraint may have been intentional: La

⁹² The dauphine's pose may however have been an intentional tribute to her mother-in-law.

⁹³ Quoted in a theatrical review by PJ in *L'Artiste*, XIV, 1837, p. 135, the original source unknown.

Tour is supposed to have said: "Il faut semer un tableau d'effets et non pas l'en paver."⁹³

There is a good deal of discussion in recent literature, deriving ultimately from La Tour's own account in his letter to Marigny, of the question of distance between the artist and sitter. La Tour needed to sit a couple of feet from his subjects (presumably because of his myopia – *v.* §I.13 *supra*), but this caused him problems with perspective and even the disturbing fact that the sitters' eyes no longer seemed to be looking in the same direction.

Evidencing the care the artist took with his poses are the radical alterations he occasionally made to the figures' orientation: see the discussion about secondary supports below.

La Tour (aside from two juvenile copies after Rosalba) never embraced the mythological genre of his immediate predecessors and contemporaries such as Nattier or Hubert Drouais: the abbé Gougenot (1748, p 115), applauding the demise of historical or pastoral garb, suggests "On en est redevable à M. de la Tour, qui le premier s'est fait une règle de peindre ses Portraits avec les habits ordinaires." It is perhaps curious then that La Tour showed (according to Diderot, *Salon de 1763*) so much interest in the two Mengs pastels of *L'Innocence* [J.53.292](#) and *Le Plaisir* [J.53.297](#) when he saw them at dinner with the baron d'Holbach. Apart from the legendary confrontation with Perronneau, there is very little other information about La Tour's views on contemporary pastellists.

II.4 Larger compositions

La Tour made a number of ambitious portraits en pied, enriched with accessories and backgrounds which have attracted much attention (not least because scholars enjoy the puzzles they set). In some of these larger compositions errors of perspective are evident, a deficiency of which La Tour himself was well aware: he alludes to it in the postscript to his letter to d'Angiviller of 4.VII.1778. It has been suggested⁹⁴ that the complex array of chalk lines found in some of these – most notably the Dauphine et son fils [J.46.2259](#), but also the président de Rieux [J.46.2722](#) – were made not with a view to transfer for copies or engravings, nor even for transfer from preparatory drawings, but to verify "l'échelle de perspective", a technique apparently practised by Restout.

That difficulty may account for certain choices in the compositions. For example, although many of his sitters were musicians, their instruments rarely appear – and those that do often reveal the weakness. Dumont le Romain's guitar in [J.46.1677](#) and its body sides are the only error in this great masterpiece. The ribs of Mondonville's violin betray the same difficulty in both versions, [J.46.1414](#) and [J.46.1415](#), despite being partly corrected in the latter. But it is the problems with Mme de Mondonville's clavecin in all versions that are most instructive. Firstly La Tour does not attempt to show her with either of the double-keyboard instruments she is known to have owned. (Other artists may well have been intimidated by the issues: Duplessis's Gluck and the painting it inspired, Vigée Le Brun's Paisiello, resort to obscured keyboards, depicting their composers in a state of divine inspiration; but Nattier rose to the challenge, in the group portrait of his own

⁹⁴ See Hoisington 2016, p. 119, n.133, citing Gouzi 2000, p. 146, and also Nancy Yocco's acquisition condition report on de Rieux for the Getty (17.IV.1994).

family, as well as in the pastel of Pancrace Royer.) La Tour's attempt betrays two weaknesses: the spacing of the sharp keys, which should be in alternate groups of 3 and 2 (J.46.1423 comes closest, the other versions incoherent); and the perspective of the keyboard which requires a precise solution that works for the orthogonal sets of hard lines. In J.46.1423, the top of the instrument and the line of the keys recede, the angle of convergence is a little too large: but in J.46.1427, what may have been an attempt to correct this minor issue has resulted in the receding lines actually diverging, quite incorrectly.

Huber J.46.1902, Duval de l'Épinoix J.46.1724 and Perrinet de Jars J.46.2482 are perhaps precursors, but the monumental portraits of the président de Rieux J.46.2722 and Mme de Pompadour J.46.2541 are on a scale of their own, exceeded (in ambition thought not in physical scale) by the portrait of the dauphine and her son J.46.2259 (and that unfinished, perhaps because he lost interest) – La Tour's only foray into the territory of group portraits with multiple figures. These were rare in French eighteenth century portraiture; but, although also unusual in their output, both Perronneau and Liotard found the challenge more interesting. Although the significance of each accessory in these monumental pastels has been analysed widely, questions remain, both with Mme de Pompadour and with Marie-Josèphe de Saxe et son fils – notably to what extent the interiors shown were real, and how much made up, or inventively combined, by La Tour himself. Did he for example change the colour scheme of apartments in Versailles from white and gold to the pale blue-green we see here simply because it worked better visually with the medium he was using?⁹⁵

La Tour also made far fewer pendants than most of his contemporaries: for the painter of the bourgeoisie, the marriage portraits of husband and wife were bread and butter, but the painter of celebrity disdained the convention. Mondonville J.46.1412 and his wife J.46.1422 were made six years apart. The Roussel pendants (J.46.282 and J.46.2821) were better balanced than the Grimods (J.46.1867 and J.46.188), where the artist seems to have conceived of two individual portraits without thinking through the difference in scale.

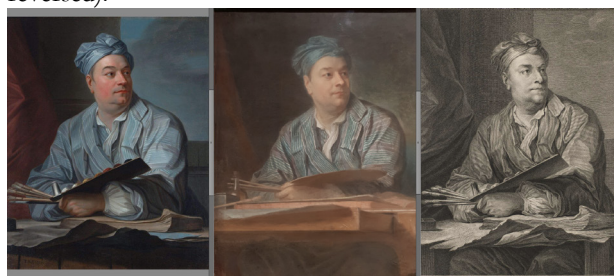
One feature that was widely prevalent in eighteenth century portraiture was the stone oculus. A hangover from the seventeenth century print, La Tour employed it with irony in the 1737 self-portrait “à l’œil de bœuf” – but he never used it again. In contrast, Perronneau used it frequently in pastels from around 1757, when it must already have seemed retrospective, and he continued to use it into the 1780s. While other artists turned to oval frames as an alternative solution to the aesthetic question of how to fill the corners in a rectangular portrait, La Tour never felt this need, confident in his ability to light the face and draw the eye away from the problem (see Frames, *infra*).

La Tour's compositions rarely sought the dramatic effects of baroque art. Exceptions include the unusual poses on chairs – Dupouch (1739), J.46.1693, Huber J.46.1902, and Laideguive J.46.1969 all hint at *sprezzatura* rather than the theatre that Coypel sought. (Laideguive perhaps even hints at Frans Hals's 1626 portrait of Isaac Abrahamsz. Massa, a pose the painter himself repeated on a number of occasions.) The

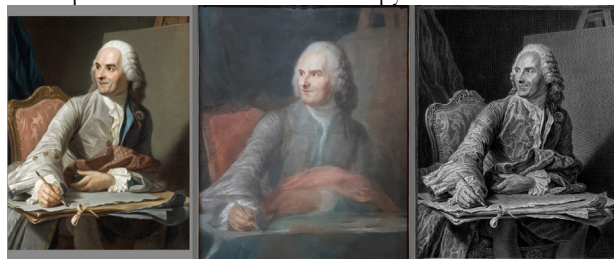
carefully sectioned hands in Frère Fiacre J.46.1803 and Marguerite Le Comte J.46.2005 may however allude to the portrait prints of the previous century with their fourth wall effects achieved with billowing mantles flowing over ledges.

The Louvre pastel of Dumont le Romain J.46.1681 was engraved by Flipart probably c.1770, just before it was borrowed by La Tour to “improve” it, and probably at the same time as Moitte engraved the pastel of Restout J.46.2687 which he was to present as his *morceau de réception* in 1771. Both prints have similar wording of the inscriptions, and it seems likely La Tour's attention was focused on what he regarded as their deficiencies during the engraving procedures.

There are extensive differences which provide fascinating information about La Tour's concerns. We can dismiss any suggestion that these were the whims of the engraver since the print matches closely the oil copy made in 1756 by the Polish artist Tadeusz Kuntze.⁹⁶ The effect of these differences, notably in the table, is radically to change to viewpoint to provide a *di sotto in sù* perspective (unique in the œuvre) which served to make the portrait both more intimate and more reverential (here Kuntze/La Tour/Flipart reversed):



A very similar transformation has again been attempted by La Tour on the Restout, where once again the accuracy of Moitte's 1771 engraving can be measured by its correspondence with the Kuntze copy of 1756:



Here it is harder to work out what La Tour wanted to do or why. There seems little logic in rounding the corners of the canvas on the easel. The destruction of the elaborate patterns in the textiles seems particularly regrettable, if presumably unintentional. But the most significant alteration is the transformation of the portfolio into a table whose baize covering drapes over the sitter's legs and transforms this three-quarter length portrait into a more intimate and personal half-length. The distant monuments to Pompadour and de Rieux are dismantled for these friends.

Some authors have related various of La Tour's self-portraits to the prevailing interest in Rembrandt in early eighteenth century French art. In fact the most striking parallel is less with either the *autoportrait à l'index* J.46.1001 or

⁹⁵ Green it seems was the dauphin's favourite colour: see Émilie Szymiski, *Les Appartements du Dauphin Louis-Ferdinand, fils de Louis XV et de la Dauphine Marie-Josèphe de Saxe au château de Compiègne, 1737–1766*, École du Louvre, thesis, 2014, p. 86 & *passim*.

⁹⁶ See Jeffares 2021f. Karpowicz 1966 went unnoticed including by me until after my essay was posted. His account of the substitution is however hard to follow.

even the *autoportrait au chapeau en clabaud* [J.46.1087](#) than with the portraits he made incorporating ledges: those of Mme Boucher [J.46.1328](#) exhibited in 1737 (at least if we accept [J.46.133](#) as a guide to its composition) and the very similar portraits⁹⁷ in the next two years Mlle de La Fontaine Solare [J.46.2926](#) and Mme Restout [J.46.2708](#). All of these clearly relate to the famous Rembrandt Girl at a window (1645; Dulwich Picture Gallery), known as La Crasseuse in France.⁹⁸ Its *trompe-l'œil* realism was described enthusiastically by its quondam owner, Roger de Piles, and again (in similar terms) by Blondel d'Azincourt, in his 1749 manuscript⁹⁹ *Première idée de la curiosité*, just after his father had purchased it:

RIMBRANT a fait des choses surprenantes. Un jour il peignit sa servant que l'on appelle La Crasseuse (elle est actuellement (en 1749) chez M^r Blondel de Gagni avec L'enfant prodigue de Teniers et nombre d'excellens morceaux flamans dans une collection de choix de goût et de grande dépense), elle est appuyée sur la tablette d'une fenetre et ayant fait son tableau de la meme grandeur que sa croisée il la plaça de façon que les voisins firent plusieurs questions a cette figure tant elle imitoit parfaitement la nature. On ne s'aperçut de cette qu'en voyant deux ou trois jours de suite la servante dans la même situation.

La Tour probably saw it (along with the Rosalba he copied, [J.46.3788](#)) when it belonged to the comte de Morville: it was one of “deux têtes de Rembrandt” in his inventaire of 1732. The immediate impact of the composition is seen in Louis Vigée's 1744 pastel of his mother [J.758.375](#), evidently dressed to repeat the composition, but inverted and so probably after the print.¹⁰⁰

The portrait of abbé Huber lisant [J.46.1902](#) is also a conscious tribute to what is called Rembrandtisme. The sole example of a candlelit scene, its *caravaggisme* may have been rehearsed in the clever adaptation of a Rubens painting of the Magus Gaspard into the Saint-Quentin Diogène [J.46.3785](#), holding a lantern in place of the bowl of gold; the lighting effects are not fully adjusted. We know too that the pastellist had some early exposure to his namesake's work: the Saint-Quentin copy [J.46.3774](#) he made of one of the musicians in Georges de La Tour's *La rixe de musiciens* (Getty) which was in Paris before 1750.¹⁰¹

The *autoportrait à la toque d'atelier* [J.46.1101](#) continues this tradition via Rigaud.

II.5 Accessories

While a handful of La Tour's most important compositions include elaborate background details, and others include outdoor skies, many have completely plain, graded areas. These smaller portraits are not however entirely free from accessories, contrary to some critics' suggestion. A number include chairs, which were presumably studio props, and if so may assist in dating the works. The most famous is the humble slat-backed chair for Rousseau, but that was clearly selected for this client alone. The other chairs are mostly upholstered in red or blue damask. That in Dupouch (1739), [J.46.1693](#), with its lightly undulating top and double row of

tacks, probably reappears in the Aix homme au livre [J.46.2817](#), also from the late 1730s. A reasonably plain carved wood back appears in Nollet (1753), [J.46.2424](#), as well as in the primary version of Pommyer [J.46.2518](#). (The chair is omitted in the studio *ricordo* of Pommyer.) A more elaborate decorated giltwood frame seems to be identical in Mme His [J.46.1893](#) and Lady Coventry (1752), [J.46.1567](#).

Four of La Tour's largest pastels include terrestrial globes: Mme de Pompadour's seems to have been her own, but the models in Marie-Josèphe de Saxe et son fils, the président de Rieux and Duval de l'Épinoy seem to be the same. They are open respectively on Europe (France), the Caribbean, Africa and the Atlantic – though with what significance may be debated. Duval's globe (and possibly the others), judging by its size, brass fittings and dotted lines marking the tropics and ecliptic, could be the model supplied by the abbé Nollet in 1728.

Another accessory that seems to take on special significance in La Tour's work is the book, often of music, sometimes handsomely bound (Orry [J.46.2431](#), with his arms prominently displayed: the bibliophile), in the process of actually being read (uniquely, abbé Huber [J.46.1902](#)), or being immediately reflected upon (Mlle Ferrand [J.46.1798](#): the savante, or Mme Rouillé [J.46.274](#)), or interrupted (the princesse de Rohan [J.46.273](#): the music lover), or furtively consulted (“Mme Louise”, the nun [J.46.2183](#), might be expected to be reading a work of devotion rather than a musical score). It can be big (Dumont le Romain [J.46.1681](#)) or small (Voltaire [J.46.31](#)); open (Laideguive [J.46.1969](#)) or with just a finger holding a place (Orry [J.46.2431](#)). Mme Rouillé [J.46.274](#) and the abbé Huber [J.46.1902](#) have additional books in piles; Mme de Pompadour [J.46.2541](#) has them in neat upright rows and flat on the table; the président de Rieux [J.46.2722](#) has paper book marks to show that his volumes are in use. Mlle Sallé's [J.46.2842](#) are still in the book case, practically invisible – but nothing in a La Tour portrait is unseen (except, nearly, the folio in veau fauve, edge on, hidden behind the bust of Louis XV leaning on the mirror – and so unseen twice – in the Dauphine and her son, [J.46.2259](#)).

Many of the volumes are dog's-eared: this visually gives the illusion of reality, while symbolically denoting the directness of the sitter's engagement; these are working materials, not unopened presentation volumes for show alone. We know that La Tour himself was presented with books by Paradis de Moncrif¹⁰² and Rousseau (*v. supra*). While Mlle Ferrand's copy of Newton has been adapted by La Tour from the real edition (as he similarly enlarges some of Mme de Pompadour's volumes to give them greater visual presence), his depiction of the score in Marie Fel's copy of her brother's seventh cantatille is accurate. The earliest example is probably the famous 1735 portrait of Voltaire [J.46.31](#), possibly at the sitter's request. The parade of intellectuality in Mme de Pompadour was too much for one critic (Pierre Estève 1755b), who thought such distractions in a “portrait d'un Philosophe” inappropriate in the representation of “une

⁹⁷ And presumably also Mme de Laleu ([J.46.1975](#)), which may relate to what appears to be a pastiche, [J.9.6183](#).

⁹⁸ The provenance is confused in early accounts; *v.* the Rembrandt database on [rkd.nl](#) [accessed 6.VI.2021].

⁹⁹ INHA, MS 34, f^{os} 17–18; unpublished (omitted from Colin Bailey's partial transcription, *The art bulletin*, IX.1987, LIX/3, pp. 431–47).

¹⁰⁰ The exact date of Surugue's engraving of Mlle de La Fontaine Solare is uncertain, although it was catalogued in 1751; it is however in the opposite sense to the La Tour pastel.

¹⁰¹ Rosenberg 2004 traced it to the 14.IV.1750 sale by the widow of Pierre d'Hariague; it was not specifically listed in his 1735 inventaire (perhaps it was one of the undecribed genre pictures), but may well have been on the Paris art market in the 1730s.

¹⁰² A volume of Moncrif bearing a dedication to La Tour is in the musée Antoine-Lécuyer (inv. LT 96), along with an inkwell, LT 95, both said to have belonged to La Tour when presented to the library of the École gratuite on 3.XII.1928 (Délibérations, p. 196) by Jules Hachet, who had had them since 1868. Another volume presented by Moncrif to La Tour is known.

belle femme". Modern critics¹⁰³ have taken the opposite line, suggesting that showing Mme de Mondonville displaying rather than performing her music (or Ferrand contemplating rather than calculating, or Pompadour with but not engaged in her various attributes) was somehow demeaning or gendered (even if M. de Mondonville also holds rather than plays his violin).

Of course La Tour was not the first to show his sitters with books, but while sitters in portraits by Rigaud (Robert de Cotte, Bossuet etc.) rest their hands on closed books whose significance is symbolic, La Tour shows his readers in a more intimate engagement with their volumes. They are, in the sense explored by Michael Fried in his seminal 1980 monograph *Absorption and theatricality*, absorbed in their books. Fried relates this activity primarily to the "age of Diderot", viz. the 1750s on, but acknowledges (p. 195) La Tour's abbé Huber^{J.46.1902} as an earlier example, harking back to Rembrandt and other seventeenth century masters.

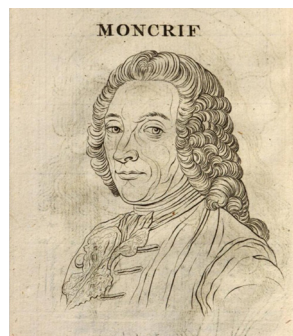
At least 20 La Tour pastels have books or scores (not counting repetitions or copies). For comparison, in Perronneau's pastels, although half a dozen show artists holding porte-crayons with portfolios of drawings, Noverre is the only sitter with a large volume (it may be a book or a portfolio, but is presumably a score); the oil of Perronneau's brother reading stands alone in the œuvre. Liotard, who employs accessories more readily than either, has fewer than half a dozen pastels with books, and an equal number with letters. By contrast La Tour never includes pet animals (apart from dogs), and avoids over-used devices such as the "Au Roy" letter much favoured by jobbing portraitists of the period. The implication is clear enough: La Tour is the painter of the intellect, of minds that are at home among the volumes that epitomise their interests.

II.6 Faces and intelligence

Even when not explicitly bibliocentric an even rarer quality of La Tour's portraits is their ability to capture, or at least convey, the sitter's intelligence. When Beaucousin in his commentary on the 1769 salon compared La Tour to Pascal, the analogy resonated¹⁰⁴ precisely because La Tour's clarity offered an objective correlative of this quality:

[La Tour] est, selon moi, en peinture, ce qu'est Pascal en diction. Comme celui-ci rend la pensée aussi pure, aussi lumineuse, aussi sublime qu'il l'a conçue; celui-là représente l'objet nettement, fidèlement, identiquement tel qu'il l'a voulu peindre.

It is notable that Lavater¹⁰⁵ chose a La Tour pastel (of Paradis de Moncrif^{J.46.2437}) to illustrate this, adding this commentary:



Es ist kein Mensch, kein Menschenbemerker, der dieß Gesicht leicht in die Klasse der Dummköpfe verweisen wird. Den feinen Weltmann, den Mann von Geschmack wird niemand weder in dem ganzen Geschichte, niemand im Blick, in der Nase besonders, auch mit in dem Munde verkennen.

In the first French translation¹⁰⁶ (1781), the text was rather freely embellished:

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

Much discussed, particularly among later critics, is La Tour's use of the smile. Sometimes he went too far, as when Gautier-Dagoty 1753b questioned the "affectations de joye" of Manelli. In a way this sits oddly with La Tour's focus on intelligence: in other artists' hands the two can be contradictory. Arguably the 1737 autoportrait à l'index also breaks the boundary between intelligent benevolence and the Abderitan stupidity implied by the later description of the artist as Democritus, as discussed above.

From Champfleury to Matisse, La Tour's smiles have defied analysis: are they the essence of his portraiture, or are they artificial betrayals? Gombrich¹⁰⁷ contrasted his approach with Roger de Piles's advice to painters which emphasised that "when the sitter puts on a smiling air, the eyes close": La Tour defied this, leaving the eyes open:

And yet the very combination of slightly contradictory features, of a serious gaze with a shadow of a smile results in a subtle instability, an expression hovering between the pensive and the mocking that both intrigues and fascinates. True, the game is not without its risk, and this perhaps explains the degree to which the effect froze into a formula in the eighteenth century portraits of polite society.

Perhaps this is just an example of what was aptly termed "the smile of reason" by Kenneth Clark in a chapter on Enlightenment art in which La Tour is mentioned only for portraying female salonnières "without flattery, but with a penetrating eye for their subtlety of mind."¹⁰⁸ But La Tour's focus is significantly different from that of his contemporary rivals.

La Tour is also the master of showing (often in only the tiniest glimpse) teeth, a phenomenon in eighteenth century portraiture that has received some attention recently. There are many smiles with visible teeth in earlier portraiture, from Boucher to Perronneau and Mme Roslin, but as Colin Jones¹⁰⁹ notes, La Tour made "numerous subtly animated

¹⁰³ Goodman 2000 and others.

¹⁰⁴ Perhaps even with La Tour himself: he refers to "Paschal" in his 6.XI.1770 letter to Vernet written the following year.

¹⁰⁵ Johann Caspar Lavater, *Physiognomische Fragmente*, ed. J. M. Armbruster, Winterthur, 1783, I, p. 60.

¹⁰⁶ Johann Caspar Lavater, *Essai sur la physiognomonie*, translated Caillard & al., The Hague, 1781, I, p. 230.

¹⁰⁷ E. H. Gombrich, "The mask and the face...", in *Art, perception and reality*, Baltimore, 1972, p. 21. See [CRITICAL FORTUNE](#).

¹⁰⁸ *Civilisation*, London, 1969, p. 251f; see [CRITICAL FORTUNE](#) for the full passage. It is unlikely that Clark referred to previous English uses of the

phrase (in an 1856 poem by Ralph Waldo Emerson or in a 1783 verse paraphrase of Horace by the Rev. Dr John Duncan), but he may have been aware of Jean-Raoul Carré's 1932 monograph on *La Philosophie de Fontenelle: ou, Le Sourire de la raison* – perhaps an allusion to the phrase in a 1796 éloge de La Fontaine by J. de Sales. In the television series, Clark discusses Fontenelle as he introduces the phrase, and accompanies it with half a dozen La Tour pastels.

¹⁰⁹ Colin Jones, *The smile revolution in eighteenth century Paris*, Oxford, 2014, p. 130 & *passim*.

portraits, in which the teeth floated tantalisingly in and out of focus”. He brackets the dental exposure in his Democritian self-portrait [J.46.1007](#) with those by “odd-ball artists” such as Liotard and Duceux. In fact a much more subtle example is the portrait of Duval de l’Épinoi [J.46.1724](#) where La Tour employs a trick whose magic is only revealed *de visu*: it does not work from a photograph, however high the resolution. As the pastel is approached, the expression suddenly changes – at a distance of about one metre – from a wry, quizzical, almost cynical ambiguity, to one of pure pleasure. This is effected by the inclusion of the sitter’s two top front teeth in the slightly opened mouth: they are virtually, but not completely, invisible in the pastel, but are not perceptible at a distance or in reproduction. Among other examples are Mmes Dangeville [J.46.1595](#); “Graffigny” [J.46.1855](#); Le Comte [J.46.2004](#); Inconnue no. 2 [J.46.3415](#); Paris de Montmartel [J.46.2451](#); Roussel [J.46.282](#); and of course Manelli [J.46.2202](#). The trick was used by other artists – notably by Vigée Le Brun, one of whose hallmarks it became, but never with quite so much subtlety.

Other authors¹¹⁰ have emphasised La Tour’s capture of the momentary by focusing on soft tissue rather than bone structure, the sparkle in the eye of particular importance (as can be seen in the dead effect of some preparations when the catchlights are omitted); the sense of movement can be intensified by slight facial asymmetries. Both ideas reinforce the view that character itself is mobile and transient.

II.7 Finish

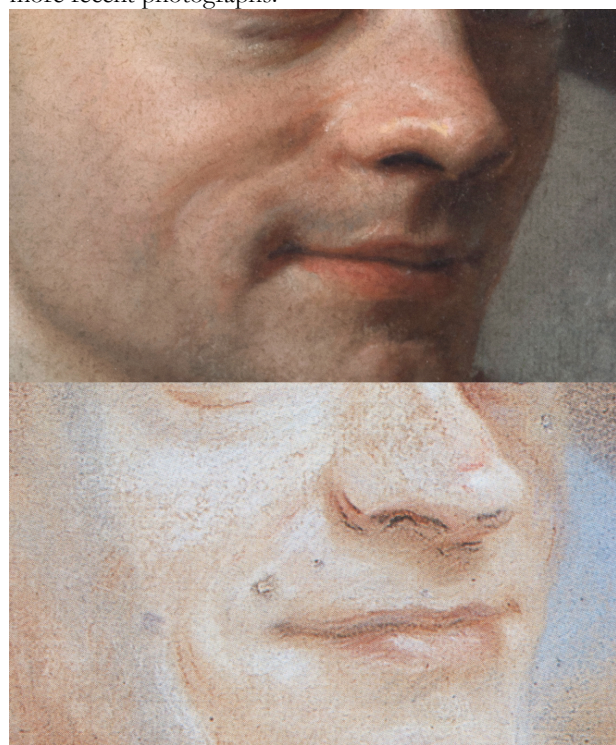
La Tour eschewed the extreme deconstructionist approach evident in Chardin and Perronneau, but the degree to which his hatching is allowed to remain visible ranged widely from the smooth, “caressée” style of the duc de Villars to the brutal Davidian style which is “plus soucieuse de vérité que de charme” (Ratouis de Limay). Indeed it is La Tour’s portrait of Chardin that exhibits an extreme case of the bold hatching (a decade before Chardin himself produced the pastels that made this technique famous): a Louvre conservation report of 1943 attributed the appearance to lead-white restorations which had oxidised combined with rubbing which had revealed underdrawing, and dismissed the work as beyond repair. In another example, from 1757, the white strokes on the face and highlights on the embroidered gilet use lead white for particular brilliance. But this range does not seem to correspond with specific periods in his career, and is even found in works done at the same time (“M. de La Tour, qui observe mieux la nature, ... varie comme elle” according to the abbé Le Blanc reviewing the 11 quite different submissions to the 1747 Salon), thus providing little assistance with the dating of his works, which (other than by relation to salons or other external points) remains exceptionally difficult.

In the 1746 Salon, for example, his portraits of Restout [J.46.2687](#) and Montmartel [J.46.2448](#) were contrasted: the first, intended for connoisseurs, used deliberate hatching; while the universal appeal of the second was due to a more finished effect. One notes that La Tour later retrieved Restout to rework it (*v. infra*), and the version of Montmartel from the Salon has not survived.

The contrasted techniques are well illustrated by the pastels of Chardin and Louis XV in the Louvre:



The differences between the tight and free handling in two autoportraits, [J.46.1101](#) and [J.46.1096](#), are also illustrated¹¹¹ in Moreau-Vauthier 1913, the juxtaposition here recreated with more recent photographs:



The point is also discussed in the article on “Finir”, in the *Encyclopédie* (VI, 1756, p. 818, signed Paul Landois):

FINIR, v. act. désigne en Peinture un tableau où il n’y a rien d’indécis, & dont toutes les parties sont bien arrêtées. Il se dit aussi quelquefois d’une façon de peindre, où l’on n’apperçoit pas les coups du pinceau ou touches qui forment les objets. Un tableau peut être extrêmement fini, & néanmoins fort mauvais. On dit, ce peintre seroit excellent s’il finissoit davantage ses tableaux: c’est un grand génie, mais il ne finit rien.

The critic Baillet de Saint-Julien explained at some length why the use of deliberate hatching (by both La Tour and Perronneau) designed to be seen at some distance was justified in the imitation of nature, in much the same way as a dramatist would exaggerate emotions in the theatre. By the Salon of 1753, 17 of the 18 pastels shown displayed a new style, according to the critic Pierre Estève, in that their colours were not fully blended, and had to be viewed at a distance; this seems just to have been a development of the tendency already observed in earlier salons, and the objection was dismissed as imaginary by another critic who argued that any differences reflected the diversity of La Tour’s subjects.

¹¹⁰ Notably Percival 1999, p. 86f.

¹¹¹ Moreau-Vauthier 1913, pl. xii, opp. p. 104.

In his 1769 critique, Beaucousin praised the pastels of Perronneau “quoique le Faire de l’Artiste y disparaisse moins entièrement que dans l’exécution de M. de la Tour.”

By the time of the *Encyclopédie méthodique* (I, 1788, p. 471) the article by Levesque on “Léché” decries excessive polish as for “le peintre... toujours petit & minutieux”, who thereby distances himself from the natural; the article cites Sir Joshua Reynolds with approval.

III. TECHNICAL ASPECTS

For general information on the materials and methods of the eighteenth century pastel, the discussion in my [PROLEGOMENA](#) provides a broad context within which there are many references to La Tour. Some of this material is summarised below.

III.1 Scientific investigations

Only a limited amount of information about pastel pigments and materials has so far been collected by modern scientific analysis. Among the papers specifically analysing La Tour pastels are Shelley 2005, which examined in detail the Met. Garnier d'Isle, [J.46.1827](#); Pilc & White 1995, where Fourier-transform infrared spectroscopy (FTIR) was applied to a La Tour pastel (Dawkins [J.46.1612](#)); and Gombaud & al. 2017, which investigated pastels by La Tour (the *princesse de Rohan* [J.46.273](#) and *Voltaire* [J.46.3121](#)) using photography (within and beyond the visual spectrum), as well as FTIR and Raman spectroscopy and enzyme-linked immunosorbent assay (ELISA) which requires microsamples from the works and is therefore not widely used. Inspection with infrared (IR) or ultraviolet (UV) light is rarely as informative as it can be for oil painting (where restorations painted over varnish show up as darker areas in UV); but UV can show the presence of lead white (used by many eighteenth century pastellists, including on occasion La Tour), which fluoresces white in UV.

III.2 Materials

Paper

In common with most contemporary pastellists, La Tour used paper as the primary support for his pastels and préparations. (But even this preference was not rigid, as it has recently emerged that at least one¹¹² of the pastels in Saint-Quentin is on parchment which La Tour was previously thought never to have used.) The papers used were not the highly sized smooth papers intended for writing, but more coarsely finished and lightly sized sheets intended for wrapping. They were made from rags, usually blue (of a light blue–grey shade derived from indigo), but occasionally brown (brown is often reported where the original blue has become discoloured); neutral grey, buff and whitish brown papers were also available made from mixed fibres. Sometimes exposure to light has obscured the evidence, but for finished pastels mounted on a strainer the sides usually provide reliable evidence of the original colour.

All such paper was hand made, on frames which left regular patterns of chain marks; La Tour rubbed these down (as well as imperfections such as knots and creases), leaving an irregular network of loose fibres which were excellent for holding pastel without leaving a distracting grid pattern. Constant de Massoul noted that La Tour used a “blue Dutch paper”. John Russell, in the 2nd edition of his *Elements* (1777, p. 21: see [TREATISES](#)), added a curious footnote, suggesting that La Tour (“lately a Painter of note in Paris” – this was 1777) often used “with great success” smalt grounds,

prepared by strewing smalt dust over paper brushed with gum water, brushed to remove any loose particles when dry.

Show-through from a bright blue support was at least a question in theory, although it is debatable whether this was really a problem where the whole sheet is usually covered with opaque pastel. Nevertheless La Tour described¹¹³ an experiment in treating his paper with yellow ochre mixed with egg yolk to facilitate the elimination of show-through of the blue colour:

mettre avec une brosse une légère teinture d'ocre jaune à l'eau simple, bien délayée ensemble avec un peu de jaune d'œuf sur du papier bleu; cela empêche le lourd qu'il est difficile d'éviter par la quantité de couleurs nécessaires pour couvrir le bleu du papier.

One of the most obvious examples of this is the *préparation* [J.46.149](#) for his portrait of the recipient of the letter, Belle de Charrière. Other examples included the finished portraits of the *princesse de Rohan* [J.46.273](#) and *Laideguive* [J.46.1969](#). The purpose of this procedure was at least in part to reduce the amount of pastel required to cover the paper opaquely: this reduced the amount of salt present in the pastel material, which, being hydrophilic, attracted mould.¹¹⁴

Although large sheets of paper were available from early on, it is common among eighteenth century pastels to find two or more smaller sheets joined together on the same strainer. Often¹¹⁵ this was simply a question of availability of paper of the right finish for anything beyond say 60x50 cm, but La Tour made a particular practice of working on a head on a smaller sheet for convenience, as in the full-length *Mme de Pompadour*. In that case several layers of paper were applied over a hole in the canvas for reasons that are discussed at length in [Jeffares 2019c](#). Care was required to disguise the joins, usually by a small area of overlap, and to ensure joins did not fall across the face or other areas where they would be particularly noticeable. He also used single sheets on slightly larger mountings as discussed below.

Secondary support

As is explained in the [PROLEGOMENA](#), the classic construction of any eighteenth century pastel is expected to involve the paper being pasted, or “marouflé”, on canvas already fixed to a wooden frame known as a strainer (a stretcher, or *châssis à clés*, in contrast, has moveable keys at the corners allowing it to be expanded to take up lost tension in the canvas: they were rare in the eighteenth century). The purpose of the arrangement goes beyond mere convenience: the tension in the canvas aids the pastellist in getting a “bite” to hold the particles on the paper. (*Préparations*, on loose sheets, were different.) The paper is affixed to the canvas before work starts, and if large enough is wrapped around the edges of the strainer, creating additional tension when the paste dries. Surprisingly Pilc & White 1995 reported that FTIR “suggests” the *marouflage* (on Dawkins, [J.46.1612](#)) used animal glue; however Townsend 1998 (p. 26f) noted that most historic papers have been sized with animal glue, and it is very difficult to distinguish between this and the paste used to attach the sheet to the canvas. The adhesive may have been a paste from vegetable-derived starch, or the sturgeon glue that was also used in fixatives (*cf. infra*), so also causing difficulties in scientific analysis.

¹¹² Dachery [J.46.1583](#), identified by Florence Herrenschmidt while conserving the work in 2006.

¹¹³ In a letter to Belle de Charrière, 14.IV.1770.

¹¹⁴ Gombaud & al. 2017, p. 6.

¹¹⁵ Burns 2007, pp. 71ff. Several examples were studied in the Los Angeles 2018 exhibition, including La Tour's *président de Rieux* and *Louis XV* [J.46.207](#).

La Tour normally uses strainers made quite simply from a light wood such as deal, sometimes with no reinforcement, but often with short diagonal crossbars in the corners, or with horizontal and/or vertical central bars. The carpentry is rarely of high quality. In a few cases (Rousseau [J.46.277](#) and Dachery [J.46.1583](#) in Saint-Quentin: curiously Jean-François de La Tour mentions them in his will as having similar frames, raising the possibility that they were both remounted at one stage) he used strainers made in a dark wood (probably oak) with carefully mitred corner crossbars of half the depth of the strainer: either on its own might seem suspicious. Some of the royal pastels now in the Louvre have carefully chamfered battens; but one example (Garnier d'Isle, [J.46.1827](#)) still has the tree bark on parts that do not touch the canvas or jeopardise the surface of the pastel. The royal pastels also seem to be executed on canvas of a finer weave than his other work.

An examination of La Tour's supports (those in Saint-Quentin and the Louvre are best documented) shows that he breaks all these rules. As a detailed analysis reveals, it is far from the case that all genuine La Tours will be found on blue paper, marouflé sur toile, still on the original strainer. Several of his early, larger pastels are on keyed stretchers ("châssis à clés"). These include the président de Rieux [J.46.2722](#) which, like Mme de Pompadour, also has several layers of paper over the canvas: in this case that may be required because there is a vertical seam joining two canvases running the whole height of the work, about one-quarter the way through.

In a number of cases, perhaps to effect radical alterations to the figures' orientation, La Tour made additions to the strainers to extend the work (there are a number of examples of Liotard making similar alterations, but few other cases are known). For example,¹¹⁶ Villars [J.46.3087](#) has had wedge-shaped additions to the strainer allowing the sheet to be rotated clockwise by about 3°, while the primary support for Mme Rouillé [J.46.274](#) has been similarly rotated in the opposite direction. The marquis de Voyer [J.46.31441](#) has an inclined exposed strip at the top suggesting a similar, if more minute, repositioning. A more extreme example, rotated clockwise by about 7°, is the attributed inconnue [J.46.2986](#) known as Mme de Stael.

A surprising number of the La Tour pastels in Saint-Quentin, including some larger works, are found to be mounted on cardboard which must be original (e.g. Frère Fiacre [J.46.1803](#)). The arrangement is also found on other La Tour portraits, particularly from the 1730s and 1740s. The sheets are typically 3–5 mm in thickness, and of an indeterminate brownish or grey hue. The construction is so anomalous in eighteenth century practice that some of these examples have been understandably assumed to be later transfers.

In a few cases it is possible the board mounting may not be original – as for example when Dupouch [J.46.1694](#) was unframed for conservation in 2010: however we know from earlier records (e.g. Fleury 1907) that, when it was reglazed in 1897, there was a label (now missing) attached to the châssis, implying that its mounting then was conventionally on a strainer. Another example is the princesse de Rohan [J.46.273](#), discussed by Gombaud 2015; it appears that the work

must have been removed from a strained canvas since there were worm holes on the blue paper at the sides testifying to an infestation prior to its remounting on cardboard. Intriguingly some where the paper has been marouflé sur toile have been cut from the original strainers and, at some stage, laid on board with the canvas still attached.

Some of these modifications may have occurred in later campaigns of restoration (or even just in reframing), but it is suggested that some may have been done by La Tour himself for glass encapsulation (explained in Fixing, *infra*), which subsequent conservators may have removed, replacing the glass backing with cardboard or a new strainer.

That La Tour was responsible for at least some of these non-standard assemblies (e.g. direct mounting on cardboard) is arguably evidenced by the mention in his 1768 will, bequeathing to several artists "toutes mes études qui ne seront pas sous verre ou glace et qui ne sont pas collées sur des cartons ou des toiles" – but the mention of "cartons" might only refer to smaller préparations executed on loose sheets.

La Tour pastels seem to show these anomalies far more frequently than genuine work by his rivals, and what would often be taken as indications of inauthenticity in their work should be assessed with caution with his. In short some of the simplest tools for identifying fakes are unreliable in La Tour's case.

Underdrawing

It is generally very hard to obtain information about underdrawing in pastels from the techniques used to analyse oil paintings: this is due to the opacity of the top layers of pastel and the likelihood that underdrawing would have used white chalk invisible to IR photography or indistinguishable from the materials in the upper layers. However Gombaud 2015 notes the use of a black wet carbon-based medium applied with a brush to delineate features around the eyes and mouth of the princesse de Rohan [J.46.273](#). Similarly an IR reflectogram of Dawkins [J.46.1612](#) appears to reveal some underdrawing in the face and an alteration to the profile of the sitter's left shoulder.

Pigments

Gombaud 2015 also found in the princesse de Rohan [J.46.273](#) a number of specific pigments typical of eighteenth century practice as documented in Chaperon 1788: for the flesh areas, a combination of red and yellow iron pigments with white calcium carbonate; vermilion with white for the cheeks; while in the blue drapery as many as five different combinations of Prussian blue mixed with copper-based, greenish, pigments (perhaps azurite) or with carbon black in the darkest areas. Dark areas and shadows typically employ brown ochres or umber earths. Lead white with its brilliant visibility was typically restricted to highlights in eyes, buttons etc.: for example in the Silvestre préparation [J.46.296](#) where it is revealed by discolouration through oxidation; it was also used in combination with vermilion to mouth and cheeks, where its presence is revealed in UV light. Red lakes, being sensitive to light, have faded where used on their own for draperies, but are sometimes combined with vermilion when any fading is less obvious. La Tour did not have a reliable green pigment, although a handful of pastels have greenish

¹¹⁶ Valérie Luquet, "Les supports utilisés par Perronneau et les pastellistes au XVIII^e siècle", conférence, colloque Perronneau, Orléans, 22.VI.2017. Several of the Louvre pastels show similar additions.

backgrounds probably achieved with copper-based blues with yellow ochre.

Supplies of pastel crayons

There is frustratingly little evidence as to if or where La Tour obtained his pastels, or whether he made them himself. Pastels were of course readily available commercially in Paris, but even by the end of La Tour's career, as a number of authors mention, the commercially available crayons could not always be trusted to have undergone the diligent stages in washing and purifying that, for example, Chaperon insists were required to remove potentially noxious impurities. (Impurities could also arise from ill-prepared supports or even from sweat from the pastellist's fingers.) While these authors had every motive to exaggerate the hazards, it is notable that La Tour described a technique for removing salt traces from chalks and pastel using a knife and even a hot iron passed close to the pastel.¹¹⁷ Preventing the build-up of salt was also an object of his use of the yellow ochre/egg preparation described in his letter to Belle de Zuylen of 1770 discussed above.

It seems most likely however that La Tour did not regularly make his own pastels. Had he done so, it is highly probable that he would have included the vast practical difficulties this entails in his 1.VIII.1762 letter to Marigny identifying all the frustrations and hurdles to the art of pastel. On the other hand, in his 1768 will he specifically bequeathed to three artists "mes crayons de pastels et couleurs" (as well as his unframed studies): as he did not use oil paint, "couleurs" is likely to refer to the pure or ground pigment not yet made into pastel. Perhaps like some other pastellists he used tiny quantities of pure pigment with stump for highlights (see [PROLEGOMENA](#), §IV.7).

Some of La Tour's pastels are catalogued as being in "pastel with gouache". These are references to areas (usually small spots or highlights) applied wet with a brush, but the material is unlikely to be true gouache: rather the artist was probably using ground pastel crayons mixed with water (or possibly alcohol). La Tour used the technique only occasionally, at the start of his career, and mainly for depicting hard or precise objects such as lace, gold braid or metal buttons. In some cases, such as a small area over the artist's proper right eyebrow in the Saint-Quentin autoportrait, it is difficult to be sure if the patch is autograph or the result of a later intervention.¹¹⁸

We should also be careful not to believe the numerous puffs by pastel makers who advertised that La Tour used their materials. Thus in the *Mercur* for .II.1746 Mlle Charmeton advertised her "excellens crayons dont le célèbre M. de la Tour & autres fameux Peintres en ce genre font actuellement usage par préférence à tous autres", while much later (5.VII.1781) he formally endorsed Nadaud's crayons. While La Tour was obviously close to the pastel-maker Vernezobre (and in turn Dupouch), his name does not appear in the 1760 list of customers (*v. Jeffares 2018f*).

Fixing

As an inveterate experimenter, La Tour devised many approaches to the question of fixing pastel. Some of his

failures are evident visually, such as the watermarks on his famous autoportrait à la toque d'atelier [J.46.1101](#) and a number of other examples in Saint-Quentin.

There are numerous references in the literature to La Tour having invented a method of fixing. As early as 1745, when La Tour exhibited pastels of the king, dauphin and others at the salon, the critic in the *Mercur* thought it necessary to report that La Tour—

a eu le bonheur de trouver un vernis qui sans altérer en rien la fraîcheur & la fleur de son Pastel, le fixe de façon que l'ébranlement le plus violent ne le peut déranger, ce qui assurera à ses Portraits une durée dont ils sont si dignes par leur beauté.¹¹⁹

La Tour's invention was taken up by other contemporary writers (Le Blanc 1747; Petit de Bachaumont 1750; Pernety 1757 etc.). It is even mentioned in the second, 1764, edition of Dossie's *Handmaid to the arts*, p. 232:

There are several methods of fixing crayons now practised, one of which is said to be that of Mr La Tour, the famous French painter in crayons. But all these methods are at present kept as close secrets in the hands of persons who practise them. None of them, however, go much farther than to prevent the colours from being shaken off by the concussion of carriages, or other accidents that may shake the place where they are hung.

In the posthumous sale of the pastels (mostly now found in Saint-Quentin) announced by his brother, the preface states that "Tous les Tableaux en pastel sont fixés par l'Auteur, et sont d'une fraîcheur comme s'ils venaient d'être peints", but that statement should be read with caution in view of the prejudice work in pastel encountered at that stage. Visual evidence from a number of his portraits (e.g. the autoportrait [J.46.1101](#) and Restout [J.46.2691](#) at Saint-Quentin) reveal tide marks indicative of local fixing. Microscopic examination in other cases (e.g. the Met. Garnier d'Isle [J.46.1827](#)) has shown La Tour's use of intermediate layers of fixative used as a working tool to enable him to isolate certain parts of the drawing as he proceeded (Shelley 2005). The preparation with yellow ochre and egg yolk has been found in several works.¹²⁰ An investigation of his portrait of the princesse de Rohan revealed the presence of sturgeon glue, suggesting that he had discovered the essential ingredient of Lorient's fixing technique far earlier than thought hitherto.¹²¹

A confusing exchange in various mid-nineteenth century publications alludes to a letter in the possession of Frédéric Villot, conservateur au Louvre, apparently by La Tour and providing details of his fixing method. This is hinted at in the article by Jules Boilly¹²² publishing La Tour's letter of 24.IV.1774. Guiffrey 1885 (pp. 208ff) and Tourneux 1885 (p. 84) evidently though Villot had a further letter (presumably giving a more coherent account), but if so it has never been discovered. The footnote in the Goncourt article (1867, p. 37) prompted the pastel maker Henri Roché to write to Saint-Quentin in 1904 to enquire about it; an undated response¹²³ from Colette Bernard reported to him that Jules Degraive thought Villot never owned the letter, but offered his own thoughts on La Tour's fixing method, which consisted of a mixture of water and starch ("lait d'amidon") which La Tour mixed in a copper vessel which apparently had once belonged to Villot.

¹¹⁷ Letter to Belle de Charrière, 14.IV.1770, cited *supra*.

¹¹⁸ The area was noted during conservation by Leila Sauvage in .XI.2020.

¹¹⁹ Anon. 1745a, p. 135.

¹²⁰ Gombaudo & al. 2017 found indications in pastels by La Tour and Valade at the Nationalmuseum, and cited a similar discovery by Benoît de Tapol in the pastel of Laideguive ([J.46.1969](#)). See also Shelley 2005.

¹²¹ Gombaudo & al. 2017. Unless of course the fixative was added in a later restoration campaign; the pastel was transferred to a new support at some stage.

¹²² *Archives de l'art français*, 15.VII.1852, p. 149.

¹²³ I am most grateful to La Maison du Pastel (Isabelle Roché and Margaret Zayer) for sharing their archives.

La Tour certainly experimented repeatedly, and not always satisfactorily; but at one stage his dissatisfaction with these experiments was such that he seems to have resorted to sandwiching his pastels between two sheets of glass, sealed together.¹²⁴ The backing sheet was a thick (approximately 1.5 cm) and extremely heavy piece of glass. The disadvantages are obvious, given the notorious fragility of glass of the period, and it had been thought that no example had survived.¹²⁵ However at least two La Tour pastels use (or used) the system: Jean Monnet [J.46.2377](#) (Saint-Quentin) of 1756 and Lord Coventry [J.46.1565](#) of 1752.¹²⁶ It appears that both works were originally executed on paper marouflé onto a strained canvas, but the frame was subsequently removed and the flattened primary and secondary support placed between two sheets of glass with sufficient convexity to avoid direct contact between the pastel and the inside of the front glass. Both works have labels fixed to the back of the canvas behind the rear glass sheet written in a hand similar to La Tour's, although on balance probably not his. Since these works were some four years apart, it is likely that a number of other La Tour pastels were originally mounted in this way but have subsequently been remounted, whether from breakage or other conservation considerations. Consequently evidence of later supports may be less decisive as a determinant of authenticity than for other artists.

Pastel box

An empty pastel box [J.M.46.115](#) is said to have been left by La Tour at the slot Zuylen during his 1766 trip, and was given to the musée Antoine-Lécuyer (inv. LT 84) in 1919 by a descendant of Belle de Charrière.¹²⁷ It measures 9x32.5x24.5 cm closed, and still has traces of blue pigment in one of the compartments. It may have been intended specifically for travelling, but otherwise seems improbably small for regular use.

Size and glass

The early eighteenth century saw the largest pastels ever produced: Vivien's pastel of Max Emanuel devant la ville de Mons [J.77.285](#) (1706) measures 215x146 cm; La Tour's président de Rieux [J.46.2722](#) (c.1741), which Mariette erroneously thought the largest pastel ever made, was 201x150 cm, while the Louvre's Mme de Pompadour [J.46.2541](#) is a mere 177.5x136 cm. The need for large sheets of glass was the technical (and economic) limitation on size.

Gautier-Dagoty's little known critique¹²⁸ of the 1755 salon includes an interesting discussion of the effect of glass on La Tour's pastel of Mme de Pompadour:

L'harmonie de ce Portrait surpasse les compositions en huile de ceux de M. Michel Vanloo & de M. Tocqué: c'est, dit-on, la glace qui a cet avantage; elle met tout d'accord, & laisse une unité que l'on perdrait entièrement, si le Tableau étoit à nud. Des demi-Connoisseurs qui ont déjà écrit sur le Salon, ont prétendu au contraire que la glace étoit noire, &

qu'elle gâtoit le Tableau. On voit bien que ces Auteurs n'ont pas vu comme moi le Tableau sur le chevalet. Le Pastel & la Peinture en caustique sont des Peintures froides & sèches que l'on ne peut vernir; la glace seule peut adoucir ces Peintures féminines, & leur donner une certaine chaleur suave que l'huile porte naturellement en lui-même; les yeux mâles sentent la beauté de cette composition; le beau sexe seul peut s'accommoder du Pastel & de l'ancoustique.

The problem of display and lighting of glazed works was of long standing: La Tour's Mme de Pompadour was initially placed in the 1755 salon so as to reflect light in its glass, and had to be moved overnight.¹²⁹ In the 11.VII.1803 auction catalogue where the pastel was offered for sale (Lot 335), Paillet and Delaroche were careful to note that "ce morceau ... est recouvert par une belle glace blanche fait exprès à Saint Gobin." Similarly La Tour's ruined pastels of Restout and Dumont le Romain were denuded of their frames, perhaps to obtain their glass: they 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, Philpault noted that by then they were "sans bordure".

La Tour's unfinished portrait of the family of Louis XV, or Marie-Josèphe de Saxe and her son [J.46.2259](#), was relegated to a side room according to the inventory of the École gratuite de dessin at Saint-Quentin carried out on 24.IV.1815, the glass being "en trois parties": it is unclear if this was a deliberate economy or the result of breakage.

The lawyer and engineer Claude Bernier de Saint-Martin wrote to La Tour in 1764 describing the various problems with finding suitable glass for pastels.¹³⁰ That made in France used Spanish soda which rendered it dark and greenish, while flint glass, developed in England, was weak, unless supplied in thick sheets. To avoid the colour problem, pastelists tried to use thinner sheets, but this put their work at risk from glass breakage. The glass from Saint-Quirin, which was known as verre de Bohème, was excellent (practically colourless) apart from its irregular undulations, which were disagreeable and annoying for viewers, and even made the picture invisible from certain angles. Bernières's proposal was to straighten this type of glass with the machine he used to make curved sheets. Alternatively he suggested an even better plan: to provide the sheet with a deliberate, regular bulge ("bombé"); these were already in use for protecting wax and plaster medallions. This route resulted in greater strength, and also dealt with the spacing problem without resulting in the pastel frame having to be too deep and projecting untidily from the walls of the room. He proposed to use a curve that would result in a space of 8 to 10 lignes (18 to 23 mm) at the centre of the largest canvas. Did La

¹²⁴ Numerous sources; see Watelet & Lévesque 1791, p. 709.

¹²⁵ This may however have been the technique used by the Portuguese artist José Malhoa (1855–1933), eleven of whose pastels were studied with a view to reframing by Francisca Figueira & Rita Fontes, "An evaluation of three mounting conditions for pastels", *ICOM Committee for Conservation, 12th triennial meeting*, Lyon, 1999, preprints, I, pp. 52–54, who concluded that the method of encapsulation between glass is "not necessarily the worst option".

¹²⁶ La Tour's invention is conceptually similar to developments in eleudoric and glass painting by artists such as Vincent de Montpetit, Jouffroy and Vispré, which in turn may have been inspired by the investigations of Antoine-Nicolas Martinière (1706–1784), maître émailleur pour les horlogers à Paris, presented to the Académie des sciences, 4.II.1769. The dates suggest that it was La Tour's process that inspired these rather than the converse.

¹²⁷ The son of Eugène-Jean-Alexandre, comte de Bylandt, who, in 1837, had married Belle's great-niece Maria Henrietta van Tuyll van Serooskerken (Gagetta Dalaimo 2011, p. 55; see also *Bulletin de l'Aisne*, 27.XI.1919. I am most grateful to Hervé Cabezas for details of the box (see also Fleury & Brière 1954, p. 84). However its authenticity rests on family legend rather than tangible evidence; the box may be later.

¹²⁸ *Observations sur l'histoire naturelle, sur la physique et sur la peinture*, Paris, XIII, 1755, p. 58f; see [EXHIBITIONS](#) for the full text. The document was overlooked in the Collection Deloynes, McWilliam & al. 1991, B&W and Arnould 2014, and first republished in the *Dictionary* in 2015.

¹²⁹ See Sandt 2019, p. 214.

¹³⁰ A version was published in the *Mercure*, .VI.1764, pp. 158ff. See [TREATISES](#).

Tour pay any attention – or was the concept of the convex sheets part of his thinking in the glass capsule idea (see Fixing, *supra*)?

Once the pastel is finished it would normally be immediately glazed and framed, to protect it from damage. In theory that would make it less likely to be subsequently altered. However Voltaire's letter to Berger of 3.VII.1738 indicates that La Tour's studio replica of his portrait was kept unframed; how it was protected is less clear. But there are many examples of later interventions.

Alterations

La Tour is notorious for ruining his works by later alterations in an attempt to improve them. The portraits of Restout [J.46.2687](#) and Dumont le Romain [J.46.1681](#) in the Louvre (now damaged beyond repair) attest to this, with the Académie royale's procès-verbaux evidencing his borrowing the works long after they were completed. It is often said that this occurred after senility had set in, but the habit was ingrained far earlier, as can see from Mme de Graffigny's correspondence (*v. supra*) as well as Katherine Read's 1751 letter (relevant to La Tour even if she was misinformed that he had travelled to London, *v. supra*):

I don't doubt of his getting money by his great merit and great price, not from his quantity of work, unless he leaves off that custom of rubbing out which he practised but too much, although I can scarce blame it in him as a fault, as it proceeded from an over delicacy of Taste and not from a light headedness as was alleged, for he has no more of that about him than is natural to and becoming a French man.

III.4 Engravings

Unlike many of his contemporaries, La Tour seems to have had limited interest in popularising or making money through the systematic dissemination of engravings of his works, although the importance of several subjects (Voltaire, Rousseau in particular: several dozen different lifetime engravings of the former were made, and a great many later ones) ensured their popularity then and later, and the medium may well have assisted his early steps (*v. supra* for Lépicié's 1734 engraving of Richer de La Morlière and for prints of Fontenelle and the actor Thomassin; however Nicolas Tardieu did not engrave his work). But the variety of engravers employed (among them Aubert, Beauvarlet, Cathelin, Dupin, Flipart, Moitte, Petit, Surugue and Wille) suggest that no longer term business association was envisaged. Some were personal friends – for example, Georg Friedrich Schmidt, whose portrait La Tour made; he also made that of Gravelot, whose only contribution to the *œuvre gravé* was the ornaments for a print of Löwendal.

III.5 Copies; pupils

A good many repetitions of La Tour's works were made in his lifetime: some are evidently autograph (and it by no means follows that the first version is the best). Salmon however was surely correct in observing that La Tour only made one version of each stage of his préparations (copies, particularly of those in the Saint-Quentin collection, abound); but a number of late nineteenth/early twentieth century critics were over-enthusiastic in rejecting second versions of finished works on the grounds that "the original" was in a museum (usually Saint-Quentin, where many of these critics were based). La Tour himself reused his own compositions, and even facial features, for other sitters.

Other related portraits may be contemporary copies by unrelated artists: at the Menus plaisirs, for example, between 1749 and 1751 a certain "Aubry peintre" (probably Louis-François Aubry, *q.v.*) made a number of pastels of members of the royal family (for prices between 288 and 300 livres each – AN O¹ 3001), quite likely after La Tour's models.

A substantial proportion however were probably made by pupils working under La Tour's guidance – although we remain ignorant of exactly how this was organised. Unlike most pastellists La Tour evidently had a substantial studio, and the practices and names of those involved have yet to be fully uncovered (*v. §I.18 supra*).

We remain ill informed as to the exact process of replication before photography. Russell and others have given accounts of tracing procedures for glazed works, but whether these were used in practice is unclear. It should also be noted that repetitions were not always exactly to scale (e.g. La Tour's Saint-Quentin version of the abbé Pommyer is approximately 90% of the primary version), while in other cases the correspondence is astonishingly accurate locally but results in misaligned parts (e.g. ear to elbow) on a global scale, indicating that they were made freehand.

Even pictures in the "fonds de l'artiste" at Saint-Quentin may not be immune from confusion with studio copies created in La Tour's lifetime, and possibly students' work at the École gratuite de dessin. In 1835 the conservateur at Saint-Quentin, Louis-Nicolas Lemasle, who had introduced a system of seals to protect the La Tour pastels, was accused by his predecessor, Édouard Pingret, of having substituted copies of La Tour pastels for the originals, but the accusation was held to be without foundation – although René Le Clerc, in a notebook made c.1950 when he was conservateur at Saint-Quentin, listed a number of pictures he considered to be poor modern copies, substituted for stolen originals (he was particularly disturbed by the more vigorously worked faces such as Père Emmanuel [J.46.1742](#)). Three years later Pingret repeated the accusation, in relation to the portrait of Manelli [J.46.2202](#), having seen an identical work in a Paris dealer's – probably the copy Dréolle de Nodon recorded as belonging to Quentin Dufour around this time (see Saint-Quentin 2012b, pp. 90f). Patoux 1894 denounced Le Blanc [J.46.1996](#), Monnet [J.46.2385](#) and Louis XV [J.46.2082](#) as fakes. Fleury and Brière subsequently questioned four of the works in the collection.

During the nineteenth century numerous copies of the Saint-Quentin pastels were made. Some were set pieces for the annual competitions at the École gratuite de dessin – for example, abbé Pommyer was set in 1858 (registre des délibérations, 17.II.1858). A request to make copies by a young artist called Briatte led to an extended discussion of the system for permissions (registre des délibérations, 30.VIII.1877). Copies were not always in pastel: in an exhibition of the Société académique de Saint-Quentin in 1850, Charles Quentin, professeur de dessin in the town, exhibited "miniatures peintes sur ivoire, d'après les pastels de M. de Delatour" [sic]. A report in the *Journal de Saint-Quentin*, 12.V.1868, p. 3, noted that the pupils' submissions that year including copies in oil for the first time.

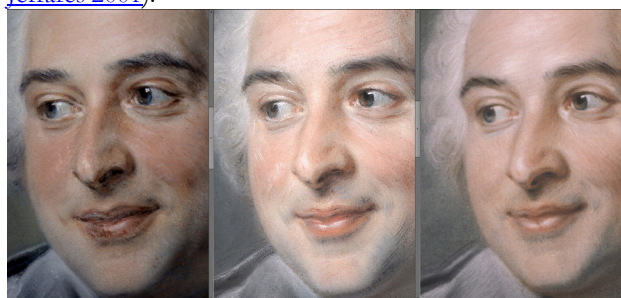
In a 1904 letter to Maurice Tourneux, Élie Fleury questioned the integrity of the collector Alphonse Mennechet de Barival (brother of the administrator of the École gratuite at Saint-Quentin) and challenged the authenticity of some of the pastels Saint-Quentin acquired

from him. Later Fleury (1908) warned readers of copies by Adolphe Deligne and Jules Degrave, both directors of the École gratuite at Saint-Quentin, as well as by their pupils, Émile Queuin, Jules Chevreux and Charles Escot; artists such as Raphaël Bouquet and J. Wells Champney also produced high quality work during the late nineteenth or early twentieth century (Raymond Casez¹³¹ was less accomplished, while Dréolle de Nodon mentions an Auguste Williot by whom only oil landscapes are known), while numerous unidentified hands have produced fakes that are sometimes difficult to detect. (Mme Claude Latour, convicted in 1947 of faking paintings by Utrillo, implausibly claimed to be the great-great-granddaughter of the pastelist; but there is no evidence that she attempted to forge his work.)

Curiously no one (until here, in 2020) seems to have pointed the finger at the rather clumsy pastiche in Saint-Quentin [J.46.2869](#) with the maréchal de Saxe's head stuck onto the marquis de Voyer's body: this has been treated (as recently as in the La Tour 2004 exhibition catalogue) as a genuine *préparation* for the Louvre pastel. As it has the Mennechet paraph, it has presumably been part of the collection since the mid-nineteenth century.

In some cases copies (whether later or weak contemporary studio repetitions) are only unmasked when the originals emerge: such was the case with the two versions of Philippe [J.46.2508](#) and [J.46.2509](#).

The Decourcelle/Fribourg/Melbourne version of Pommyer [J.46.28524](#) was considered autograph from its first appearance at the Cent pastels exhibition in Paris 1908a until after its acquisition in 1966 before the re-emergence of the sitter's own version, [J.46.2518](#); here the comparison with the Saint-Quentin réplique [J.46.252](#) (left) reveals precisely the degree of freedom La Tour permitted himself in recreating rather than imitating his own work (centre), while the Melbourne pastel (right) slavishly follows each minute stroke from the original (see the discussion in the updated article [Jeffares 2001](#)):



On its own, and before the reemergence of Pommyer's own version, the Melbourne copy is persuasive, and illustrates the difficulty facing the cataloguer. Further examples include the portraits of Dachery: two slightly different portraits in Saint-Quentin ([J.46.1583](#) and [J.46.1586](#)) have each spawned the very precise copies [J.46.1584](#) and [J.46.1589](#).

Others are sufficiently accomplished that they can appear superior to the autograph versions, and are only detectable with certainty when the construction and materials are examined.¹³² But given La Tour's propensity to use non-standard supports such as cardboard instead of proper strainers, or to remove canvases from strainers to put into

glass capsules, the physical evidence is not always as clear-cut as one might want. Growing knowledge of La Tour's technical idiosyncracies make earlier classifications unreliable.

A rather different question arises with the portraits of d'Hogguer by La Tour [J.46.1896](#) and Perronneau [J.582.138](#), discussed at some length in our catalogue entry for the former, where, among a number of improbable theories, it is suggested that La Tour "reinterpreted" Perronneau's earlier portrait of the Dutch banker in a mode which is evidently not that of a copyist. And while neither work can be considered a perfect specimen of its author's skills, the comparison of the two speaks volumes about the technique, finish and even concept of a portrait between these two great rivals (the Perronneau on the right):



The question of modern copies also arises more widely, particularly in relation to major names, from Carriera to John Russell. Accessibility to an original was key. Works in the great collections (notably the Louvre, Saint-Quentin and Dresden) were also set pieces for students, as occasionally revealed by stamps on the reverse of canvases. Vast numbers of copies and pastiches of La Tour's *préparations* in particular pass through the salerooms, and a good many copyists' names are known (they are indexed in [SUPPLIERS](#)). Most are execrable, though some are quite competent; the few that might deceive seem to have been made c.1900 when values of La Tour pastel were at a relative high.

III.6 Frames

Little is documented about La Tour's frames (see [Jeffares 2018m](#)). In the case of such a major artist, a good many frames were changed in the early years of the twentieth century when his work became fashionable and dealers sold his pastels as *de luxe* objects to extremely wealthy collectors who would not have been satisfied with the rather modest *cadres d'origine*. This may have been more of a problem for Perronneau whose regionally sourced frames were often very inferior, while some of La Tour's original frames were certainly of the highest quality.

Among pastels few reached the ambition of that for La Tour's président de Rieux (for which however no document identifies the maker, although René Gimpel¹³³ suggested it might be to a design by Caffiéri): as one critic noted,

¹³¹ An article in *L'Aisne nouvelle*, 15.V.1947, brackets Casez with a certain M. Dantan, followers in the tradition of Degrave, Maurice Pointet and Delvigne.

¹³² See Salmon 2004a.

¹³³ *Journal*, 4.XII.1918.

ce Tableau sera toujours un chef-d'œuvre en son espèce; et pour vous donner une idée de son Prix, on prétend que la Glace et le Cadre coutent seuls cinquante loüis.¹³⁴

But by 1753 the abbé Le Blanc felt the need to attack the prevailing fashion for ostentatious expenditure on elaborate gilt decorations surrounding third-rate pictures: a “contraste ridicule” which resulted from a reluctance to pay more for the picture than for the “cartouche bizarre qui lui sert de bordure”.¹³⁵ By the time of Louis XVI's accession, a neo-classical sobriety had set in. But for the most part pastel frames, being domestic and of smaller scale, were less prone to excess than oil paintings.

The taste for oval frames was particularly prevalent in rococo France, but almost entirely absent from La Tour's œuvre (the principal exceptions are Paris de Montmartel [J.46.2451](#), the comte de Provence [J.46.2624](#) and the Aix inconnu au livre [J.46.2817](#); the lost Mme Duret [J.46.1719](#) from the 1740 salon was also described as in an oval frame). This is not just a question of dates: Vivien often used ovals; La Tour's visual sense however did not run in this direction.

Few frames are stamped, and documents rarely survive identifying the framers: this was especially the case with pastels where frames were supplied by the artist. The few exceptions include several royal commissions handled by the Bâtiments du roi, including frames for La Tour's portraits of the king, queen, dauphin and dauphine by the sculpteur Louis Maurisan. Pons 1987 noted that Maurisan submitted an invoice in 1748 for frames for portraits of Louis XV and Marie Leszczyńska, citing “le tems de Maurisan pour les desseins dont un par Mr de la Tour”, but the frames in the Louvre may not correspond to those described. In 1749 he made a limewood frame for the portrait of the new dauphine.

There is some evidence that La Tour kept frames ready for use: on 19.I.1786, the contents of his logement in the Louvre were auctioned off, and included “Pastels, Ustensiles de peintre, bordures dorées et cartes géographiques, le tout provenant du cabinet de M. de La Tour, peintre du Roi.” When La Tour made a réplique of his pastel of Rousseau to give to the writer, he paid for the frame and glass, expenditure which Rousseau thought it his duty to reimburse (letter to Le Nieps, 9.I.1763).

Diderot commenting on the abbé Lattaissant in the Salon de 1767 mentions its “petit cadre de bois noir”, and in relation to the pastels shown in 1769 mentions “Quatre chefs-d'œuvre renfermés dans un châssis de sapin, quatre Portraits”, implying a single frame for the four works. Most of the préparations in the artist's atelier were described in his brother's 1806 testament as in “cadres noirs”. This is confirmed by the inventory of the École gratuite de dessin at Saint-Quentin carried out on 24.IV.1815, reporting the larger pastels as in gilt frames, but ending “56 têtes d'études, avec verres et cadres noircis, dont un plus grand que les autres.” They were still there until just before 1867 when the Goncourts¹³⁶ wrote: “C'est dans ces cadres noirs qu'on les retrouvait encore, il y a quelques années, au musée de Saint-Quentin.” But, like so many other frames (including that of

Mme de Pompadour), they have been changed. A campaign of reframing many of the larger Saint-Quentin pastels seems to have been effected in the mid-nineteenth century; in 1897 there was a programme of “revitrage” which may have involved new frames.¹³⁷

While the design of the frames for Dawkins [J.46.1612](#), “Jullienne” [J.46.1947](#) and Henry Benedict Stuart [J.46.3158](#) are identical, the aspect ratios are sufficiently different to challenge the tempting inference that La Tour supplied these himself. The variation in sizes, not only of the frames but of the supports and the additions La Tour frequently made, indicate that there was no production line of standardised dimensions.

III.7 Early methods of transport and conservation

The need to take particular care of pastels was well known at the time these works were made: letters or other documents for artists from Rosalba to Oudry all attest to this.¹³⁸ When the duc d'Aumont wrote to the Menus-Plaisirs to commission copies of La Tour pastels of the dauphin and dauphine ([DOCUMENTS](#), 1.VII.1761), he explicitly noted that “il faut les ménager dans le transport.” When 11 pictures (mostly pastels by La Tour) were sent to Paris to be auctioned on behalf of the École gratuite de dessin in Saint-Quentin in 1810, their accounts tell us that the costs of packing were Fr29.90 and carriage Fr11.05 (they travelled “par Roulage et Voiture”). It was five years before the unsold pastel of Jean-Jacques Rousseau was returned to Saint-Quentin; this time the charges were for Fr6.50 packing and Fr3.85 for carriage.

In 1860, the Société des antiquaires de Picardie requested the loan of La Tour pastels from Saint-Quentin for the Amiens 1860 exhibition. The bureau de l'École gratuite de dessin, while recognising the historical connection with Amiens, unanimously refused to lend, minuting their reasoning: “considérant que le transport des pastels, qui sont de leur nature très fragiles, les expose à de grands dangers et peut leur nuire sensiblement.”¹³⁹ In 1875 the bureau at Saint-Quentin again unanimously refused to lend the La Tour pastels to an exhibition in Paris of works belonging to provincial museums. Three years later, planning the universal exhibition of Portraits nationaux in Paris in 1878, the marquis de Chennevières, directeur des beaux-arts, again wrote to Saint-Quentin requesting the loan of ten of their pastels. The registre des délibérations of the École de dessin records a vigorous debate recognising the particular hazards to the pastels from travel, resolving to obtain detailed advice before consenting. At the session of 24.I.1878 it was resolved that only those pastels known to have been fixed should be lent. Raoul-Arthur Duquenne (1834–1909), professeur de l'École, was asked if it was possible to tell which had been fixed: his view was that, in the absence of specific information, La Tour had fixed all the small portraits, but not the larger ones such as d'Argenson; Rousseau, in particular, was in a particularly fragile state. Nevertheless eight pastels

¹³⁴ Anon., *Lettre à Monsieur de Poirsson-Chamarande, lieutenant général au baillage et siège présidial de Chaumont en Bassigny, au sujet des tableaux exposés au Salon du Louvre*, s.l., s.d. [1741].

¹³⁵ Anon. [abbé Jean-Bernard LE BLANC], *Observations sur les ouvrages de MM. de l'Académie de peinture et de sculpture, exposés au Salon du Louvre en l'année 1753 et sur quelques écrits qui ont rapport à la peinture*, à M. le président de B***, s.l., 1753, p. 155f. The passage is discussed in Pons 1987, p. 43 and n.18. It anticipates to some degree Kant's remark in *Kritik der Urtheilskraft* (1790, §14: *Gesammelte*

Schriften, Berlin, 1913, v, p. 226): “Besteht aber der Zierath nicht selbst in der schönen Form, ist er wie der goldene Rahmen bloß, um durch seinen Reiz das Gemälde dem Beifall zu empfehlen, angebracht: so heißt er alsdann *Schmuck* und thut der ächten Schönheit Abbruch.”

¹³⁶ Goncourt 1867, p. 127, n.1.

¹³⁷ Fleury & Brière 1920, p. 17.

¹³⁸ See [PROLEGOMENA](#), §IV.18.

¹³⁹ Registre des délibérations de l'École gratuite, IV, f° 20.

were lent, transported to Paris by rail (instructions were given for d'Argenson to be the subject of "soins exceptionnels et tout particulier", and several smaller pastels were substituted for the larger requests). In 1899 a proposed La Tour exhibition in the École des beaux-arts in Paris, intending to borrow all 87 pastels from Saint-Quentin, was blocked by the curators there on grounds of risk.¹⁴⁰

Chief amongst cases where pastels have had to be moved for non-discretionary reasons were wartime removals. The La Tour pastels from Saint-Quentin were sent to Maubeuge in 1917; the episode is well documented, most carefully in the exhibition catalogue *Saint-Quentin 2007*: Louis Gillet, writing in 1919, argued that "les pastels de La Tour servirent la propaganda boche; c'est ce qui les sauva."¹⁴¹ Nevertheless Vernezobre (J.46.3054) was damaged by a screw carelessly used to secure it during transportation.¹⁴² In the Second World War, they were evacuated again, first to the château du Rocher in Mézangers (Mayenne), where they were housed by the marquise de Chavagnac; and then in 1944, to the château de Sourches (Sarthe), before being returned to Saint-Quentin, 3.IX.1945.

There a campaign of restoration was undertaken by Léon Lepeltier in 1946–47:¹⁴³ some 20 of the pastels were unframed, the glass cleaned with alcohol, mould removed by hand, with some retouching in pastel. This of course was not the first campaign of restoring the Saint-Quentin pastels. In 1820 seals were affixed to the backs, their integrity confirmed in an inventory of 1835. In 1897 a "revitrage" of most of the pastels was undertaken, during which a number of seals were found not to be intact; allegations of theft and substitution had been made by Lemasle against his predecessor at the École de La Tour, Pingret (*v.* §III.5 *supra*).

Less well known was the fate of the Louvre pastels during World War II. While La Tour's Mme de Pompadour was sent (with many of the Louvre's paintings) to the château de Chambord,¹⁴⁴ it was recognised that many of the best pastels were too fragile to travel any distance. An attempt to store several dozen of them in two climate-controlled underground vaults of the Banque de France (which had been leased from 1938 for this purpose) had to be abandoned in 1940 due to detrimental conditions (especially humidity control after the bank's air-conditioning system broke down) and difficulty in monitoring them. There are conservation reports noting the resulting damage, mostly minor spots of mould. The Banque de France was also used to store pastels belong to Jewish private collections before being confiscated by the Germans.¹⁴⁵ The National Gallery in London made use of the Manod slate quarry in Wales for their more important pictures. They also looked after two major La Tour pastels belonging to Gulbenkian. His pastel of Marie Sallé was sent to Manod, while Duval appears to have remained in Trafalgar Square.¹⁴⁶

Among less frequently noted conservation issues, a letter from Marie Fel to La Tour's brother, dated 5.I.1785,¹⁴⁷

referred to a report by the enamellist Pierre Pasquier concerning "les dangers, et le damage que la fumée pourroit causer aux pasteles de M. de La Tour": it perhaps refers to those in his house at Chaillot, and invited the chevalier to visit and "faire fermer les écartemens du mur".

As an indication of different attitudes to conservation in earlier periods, it is worth citing the suggestion by Philippe de Chennevières (1888, p. 333) concerning the La Tour pastels of Restout (J.46.2687) and Dumont le Romain (J.46.1681), "en assez fâcheux état": namely that "si détériorés qu'ils soient par le temps et l'abandon, j'imagine qu'un adroit pastelliste, — et il n'en manque pas dans notre temps, — les pourrait remettre en état de figurer dans la série de nos portraits d'artistes." Fortunately this wasn't pursued.

In 1910, Émile Théodore, conservateur au palais des Beaux-Arts de Lille, gathered information on international museums' practices for conserving old master drawings. The response from Théodore Eck, conservateur at Saint-Quentin, is worth reproducing at length:¹⁴⁸

Nous avons constaté, et cela à deux reprises, de très légers champignons blancs dans les parties sombres de deux de nos La Tour. Nous les avons fait disparaître sans nuire à l'œuvre. Pour ce faire, il faut avoir la main légère; il suffit de l'extrémité du petit doigt qui effleure à peine le pastel.

Dans les années 1900, le musée de Saint-Quentin a procédé à un nouvel encadrement des pastels dans leurs anciennes bordures, en employant les mêmes verres protecteurs; en somme, a été refait un travail effectué en 1849, sans aucun apport nouveau, soit de cadre soit de glace, soit de carton.

Dans la feuillure des cadres ont été placées des bandes de carton suffisamment épaisses pour isoler d'un centimètre au moins le pastel proprement dit du verre appelé à le protéger. En raison de la valeur des pastels, nous avons scellé au dos avec huit carnets de cire rouge de larges bandes de toile.

Quant au mode de conservation de nos La Tour, je n'en connais pas de plus efficace qu'une visite journalière des salles, et 18° de chaleur la nuit comme le jour. L'été, des jalousies de fer à lames mobiles, dont on peut graduer l'inclinaison suivant la marche du soleil, nous permet de les protéger de façon heureuse.

III.8 Questions

There remain many unanswered questions about La Tour's work and methods. Some are questions to which modern science might provide answers but for others our information is adequate only to offer uncertain or incomplete replies – despite the evidence to be found in La Tour's own correspondence (i.e. far more than we have for other pastellists). Where did he work? What lighting system did he use? How did he arrange his canvas or support his loose sheets for preparations? Why are so many of the pastels on cardboard? What sort of container did he hold his pastels in? Where did he obtain his materials? Which of the portraits were fixed, and by what methods? How long did each portrait take ("seven days" for Frémin, *v.* *supra*, scarcely seems credible), over how many sittings, where? Is it safe to extrapolate from the single testimony of Belle de Zuylen?

¹⁴⁰ See the anonymous article in the *Journal de Saint-Quentin*, 3.II.1899 (reproduced in [CRITICAL FORTUNE](#)), attributed to Fleury in Cabezas 2009a.

¹⁴¹ Gillet 1919, p. 133.

¹⁴² See also Kott 2006; Cabezas 2009a and references therein.

¹⁴³ See Coural & al. 2008 and especially the note by Hervé Cabezas on p. 183.

¹⁴⁴ See Gerri Chanel, *Saving Mona Lisa*, London, 2018, based on archival research. I am most grateful to the author for sharing details of these documents, principally from the Archives des musées nationaux ser. R6, which includes the list of 23 eighteenth century Louvre pastels deposited with the Banque de France on 28–30.VIII.1939.

¹⁴⁵ Thus the Hirsch family lost three La Tour pastels: Belle-Isle and his wife and an inconnu: see Meaux 2018. Similarly a pastel by Huet was taken from Georges Wildenstein's vault in the Banque de France: see New York 2005a, no. 139. Arthur Veil-Picard's Mlle de La Boissière (J.46.2926, now in the Louvre) was taken from vault 63 in the Banque de France; transferred to the Jeu de Paume on 29.X.1940 before being taken to Germany (errproject.org database, consulted 2018).

¹⁴⁶ See my [ESSAY](#).

¹⁴⁷ Reprinted in chronological table of La Tour [DOCUMENTS](#).

¹⁴⁸ Transcription by Florence Raymond in Coural & al. 2008.

How much work could be done without the sitter present? What role did assistants play in the primary versions? Where and how were the replicas and copies made? What were the finances of his business? Between the much-quoted prices asked for a handful of specific works and the size of his fortune at death are a host of missing accounting details from overheads to the simplest of all questions – how many pastels did he produce?

IV. CRITICAL FORTUNE

IV.1 The vogue for pastel

Although Joseph Vivien had provided all the necessary artistic ingredients, the great vogue for pastel only took hold some years after his success (notably the salon of 1704, where he exhibited two dozen pastels), when the Venetian pastellist Rosalba Carriera made her famous trip to Paris in 1720–21 and carried off the prizes, not so much by superior talent, but by winning over important patrons all the way up to the new king. No further technical developments were required: but there is no more striking example in the history of art of a medium becoming fashionable so suddenly. The call was made for French artists to emulate her – for reasons perfectly articulated sixty years before by the founder of French opera, Pierre Perrin, in the dedication to Colbert of his *Recueil de paroles de musique*:¹⁴⁹

En vérité Monseigneur, j'ose vous dire qu'il y va de la gloire du Roy et de la France de ne pas souffrir qu'une Nation, par tout ailleurs victorieuse, soit vaincue par les étrangers en la connaissance de ces deux Beaux-Arts, la Poesie et la Musique.

One of the immediate responses was by the painter Jean-Baptiste Van Loo, who, as Dandré-Bardon explained,¹⁵⁰ presented to the Académie in 1722, along with a history painting–

aussi les portraits de *Mesdames de Prie et de Sabran* qui lui avoient déjà fait dans le public, un honneur infini, autant par la variété, la ressemblance, l'ars qui règnent, que par la multitude des copies qui en furent répandues. Ces ouvrages au pastel étoient au pair des plus beaux que nous conussions alors en France dans ce genre. Nous voyons avec plaisir combien ce talent s'est perfectionné de nos jours. Preuve bien sensible, que le progrès du génie sont illimités et que la France se charge du soin d'en donner l'exemple à l'Univers et à la posterité!

Van Loo however quickly reverted to oil, leaving the scene to others – most notably to La Tour. Not long after his portrait of Voltaire, La Tour was commissioned by the président de Rieux, son of the famous financier who himself was the son of a minor painter, to produce a portrait in pastel that is surely one of the marvels of western art of any age.¹⁵¹ Shown in 1741, it was described by Mariette as an “ouvrage de la plus longue haleine et qu'on n'en avoit point vu au pastel de pareille taille.” Here was no suggestion that the président had overstepped his social position: the quality and sophistication of the picture simply disarmed any such criticism.¹⁵²

IV.2 Responses to La Tour at the salons

In each salon¹⁵³ from 1738, La Tour was always the object of critical discussion, and almost always praised beyond his rivals. Mariette went on to describe the portrait of Duval de l'Épinoy shown at the 1745 Salon as “le triomphe de la

peinture en pastel”. Generally the praise was lavish, with occasional reservations, as when Gautier-Dagoty 1753b questioned the “affectations de joye” of Manelli (*v. supra*), its juxtaposition with the academicians and philosophers merely exacerbating the incongruity.

Some care is needed in reading these critiques, whose main value in some cases is the information they provide about lost pastels not described in the livret. For example, the abbé Le Blanc's extravagant praise in the salon de 1747 was noted by abbé Gougenot (1748) cynically as having been “dictées autant par des principes de reconnaissance que d'équité”. Mariette went further: his annotation on his copy of Le Blanc 1747 implied that La Tour was rumoured to have bribed Le Blanc with his own portrait to induce him to attack La Font de Saint-Yenne's *Réflexions*.¹⁵⁴

One widely overlooked salon critique, an anonymous letter in the *Jugemens sur quelques ouvrages nouveaux*,¹⁵⁵ even alleged that a cabal of académiciens had formed; jealous of La Tour's success, they had propagated the idea that pastel was an inferior medium.

Also overlooked until recently (*v. Jeffares 2017g*) are the references to La Tour in the correspondence of Mme de Graffigny with her friend Devaux. Writing of the Salon de 1742 (which she visited with Nicolas Vennevault, *q.v.*), she picked out La Tour pastels as masterpieces, “surtout le sien, peint avec un chapeau à point d'Espagne, detroussé d'un coté, qui lui fait un ombre sur le visage. C'est un morceau parfait: je ne pouvois m'en arracher.” The anonymous critic in the *Mercur*¹⁵⁶ picked out this “portrait inimitable de l'Auteur, dans le goût du Rimbrand.” Six years later Graffigny was horrified when she asked him about the piece: it had been intended for the Uffizi, he told her (this appears to be the only mention of this plausible commission; the pastel there [J9.1992](#) purporting to be of and by La Tour is unconvincing), but he had foolishly shown it to Louis XV, whose enthusiasm was not what La Tour hoped for; accordingly he tore it to pieces. (It is notable that this is the portrait Diderot mentions – in his Salon de 1767 – as having been shown in the famous confrontation between La Tour's self-portrait and Perronneau's; later authors have all assumed it was the autoportrait au jabot shown in 1750.)

At the same encounter (7.VII.1748), Graffigny asked to see La Tour's large pastel of Mme de Pompadour, which had already (earlier than most researchers had known) become famous. La Tour told her that he had also destroyed that (“Il l'a encore brulé parce qu'il avoit donné un faux trait”), although it was of a size to have commanded a fee of 10,000 livres. Whether La Tour should be taken literally is unclear (it is notable that when he told Mariette that he had burnt his portrait after attempting unsuccessfully to fix it, Mariette didn't completely believe him). The pastel now in the Louvre was not exhibited until 1755; it shows the addition of a new head on a separate sheet.

La Tour's willingness thus to destroy his work (even if it had reached an advanced stage) out of a sense of perfectionism was legendary at the time. Duplaquet noted,

¹⁴⁹ Pierre Perrin, *Recueil de paroles de musique*, 1662: dedication, 1660 to Colbert, avant-propos: reprinted Louis Auld, *The “lyric art” of Pierre Perrin, founder of French opera*, Henryville, 1986, III.

¹⁵⁰ In his éloge delivered in 1753; reprinted in the catalogue Nice 2000, pp. 29–39.

¹⁵¹ For more about this pastel, see [Jeffares 2010c](#) and the sources cited there.

¹⁵² The président de Rieux is now in Los Angeles, but the potency of its magic ability to confer nobility has not been lost.

¹⁵³ Some of the documents mentioned here and in the next sections are reproduced in [CRITICAL FORTUNE](#); others will be found in [DOCUMENTS](#).

¹⁵⁴ Crow 1985, p. 7.

¹⁵⁵ “Lettre à l'Auteur”, *Jugemens sur quelques ouvrages nouveaux*, IX, 1745, pp. 291–94.

¹⁵⁶ Omitted from B&W and ignored in the subsequent literature, such as the discussion of Perronneau's Rembrandtism in Arnould 2014.

straightforwardly, that “Cette sévérité met un prix infini à ses Portraits”; it is possible to read this with modern art-world cynicism as an early example of an artist manipulating the market value of his work.

Diderot admired La Tour and his unrivalled ability to understand the mechanism of physiognomy and gaze; but his phrase, “machiniste merveilleux”, has been repeated uncritically. The full sentence was “Ce peintre n’a jamais rien produit de verve, il a le génie du technique, c’est un machiniste merveilleux”; Diderot thus hints at an emotional vacuum. His biblical rebuke to La Tour, “Memento, homo, quia pulvis es, et in pulverem reverteris”,¹⁵⁷ can be read today on various levels.

We should note too that La Tour’s work was also shown outside the formal salons. Diderot was not the only visitor to gain admittance to the artist’s studio to get a preview. For example, the portrait of d’Alembert, intended for the 1753 salon, and presumably still in La Tour’s studio, was shown to all the writer’s friends who competed to compose verses to put below it, as we learn from d’Hémery’s journal, 30.III.1753. During his 1753 visit to Paris, the young Stanislaw Poniatowski was it seems one of many anxious to visit the artist: “Le peintre en pastel, La Tour, tout difficile qu’il est, m’avait accordé l’entrée dans son atelier.”¹⁵⁸

IV.3 Contemporary reputation

During his lifetime La Tour enjoyed an unequalled reputation (although among foreign and provincial academies, curiously only the Académie d’Amiens elected him an honoraire). Already by 1742 his celebrity was such that the visiting Ottoman ambassador Mehmed Said Paşa (who had been portrayed by Coppel on his 1721 trip with his father) demanded a portrait by him (the report in the *Mercur* noted already the patience the sitter required to sit for La Tour). In a letter of 7.IX.1749, the English antiquary Daniel Wray wrote to his friend Philip Yorke to advise him on things to be done in Paris: “Call in too at Chardin’s, who paints little pieces of common-life, and upon Liotard (but he is the Colonel’s painter), admirable in crayons”, acknowledging however that they were more expensive than British artists like Pond. Several weeks later Wray added: “Give me leave to correct a mistake in my last letter. The Crayonnist whom I meant to commend (from Hogarth’s testimony) is La Tour. I confounded him with Liotard the Miniature-painter.” Among those who did were the Earl of Coventry and his bride, Maria Gunning, who stayed in Paris for at most three months in the summer of 1752, long enough for La Tour to paint both their portraits (but perhaps not long enough for the artist not to need to base the faces on his pastels of Maurice de Saxe and La Camargo – leading Franche 1906 to imply that the pastels were fake).

By 1762, when the Scottish painter Allan Ramsay (*q.v.*) published his fictional *Dialogue on taste*, a La Tour portrait had become a byword in England for “vastly natural” resemblance:¹⁵⁹

I have reason to be convinced by a thousand experiments, that the leading principle of criticism in poetry and painting, and that of all the learned principles which is the most unexceptionably true, is known to the lowest and most illiterate of people. Your Lordship has only to hide yourself behind the screen in your drawing-room, and order Mrs. Hannah to bring in one of your tenant’s daughters, and I will venture to lay a wager that she shall be struck with your picture by La Tour, and no less with the view of your seat by Lambert, and shall, fifty to one, express her approbation by saying, they are *vastly natural*.

It is perhaps surprising that relatively few English Grand Tourists stopped to have their portraits painted by him: apart from the Coventrys and Henry Dawkins, perhaps Lady Hervey (146.1891). But war between the countries was a barrier during much of La Tour’s career.

In 1752 the marquis d’Argens was able to write “nous possédons aujourd’hui un artiste, qui est infiniment supérieur dans l’art de peindre au Pastel, à tous les peintres qui l’ont précédé, & qui vivent aujourd’hui; c’est le célèbre la Tour, dont les portraits ont la force & la vérité de ceux de Vandeeck.”

In contrast to his rivals, even those of the stature of Perronneau and Liotard, La Tour was able to remain in Paris virtually throughout his career. (The prince de Ligne 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 by the end of his life, La Tour’s work had lost its dominance. When d’Alembert died (1783), his posthumous inventory (carried out with Watelet in attendance) valued the famous La Tour portrait of him together with another picture, also unattributed, at just 20 livres, while a large pastel of Friedrich der Große (perhaps by Cunningham) was valued at 120 livres; it, and other portraits (such as the Mlle Lusurier oil), were specifically bequeathed in d’Alembert’s will, but the La Tour was not mentioned explicitly and fell into the residual estate.

IV.4 Posthumous reputation

La Tour’s reputation suffered after his death, except perhaps in his native city of Saint-Quentin (La Tour is to that town what Shakespeare is to Stratford-upon-Avon). Although the École gratuite de dessin fell into desuetude during the Revolution, the inhabitants launched a petition in 1801 to reestablish it, as happened in 1805; the chevalier Coupé de Saint-Donat published an obituary in the *Journal des arts*. But elsewhere neglect was profound: when some of the pastels from La Tour’s studio were offered for sale in 1810 after his brother’s death, the prices achieved were derisory (for details of this confused sale and his brother’s previous attempts to dispose of the collection, *see* DOCUMENTS).

Lecarpentier included La Tour in his *Galerie des peintres célèbres*, 1821, despite his disapproval of the medium of pastel; while Jarry de Mancy 1841 included him in his dictionary of

¹⁵⁷ Genesis 3:19 (echoed in Milton, *Paradise lost*, x:208), cited Salon de 1767 in relation to La Tour, but Diderot also used the phrase in the “Entretien entre d’Alembert et Diderot”, *Œuvres complètes de Diderot*, Paris, 1875, II, pp. 105–21; it was popularised in secondary sources (e.g. Ratouis de Limay 1946, p.13f; Dayot 1904) deriving from Dréolle de Nodon’s *Éloge*. See also Ecclesiastes 12:6–8: “antequam rumpatur funis argenteus et recurat vitta aurea et conteratur hydria super fontem et confringatur rota super

cisternam/et revertatur pulvis in terram suam unde erat et spiritus redeat ad Deum qui dedit illum/vanitas vanitatum dixit Ecclesiastes omnia vanitas.”

¹⁵⁸ *Mémoires du roi Stanislas-August Poniatowski*, St Petersburg, 1914, I, p. 101.

¹⁵⁹ *A dialogue on taste*, 1762, pp. 56f; see FLORILEGEUM. It is curious that Alastair Smart’s 1992 monograph on Ramsay, which has multiple references to La Tour’s influence on his subject, chose to illustrate this with two La Tour works: one a print after Mlle de Fontane Solare, and the other an oil copy of his autoportrait à l’index.

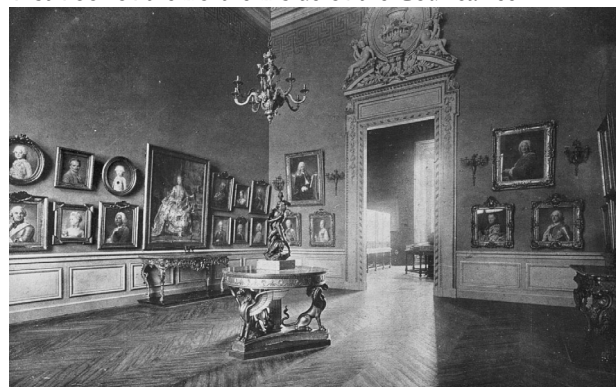
philanthropists, considering that the pastellist “ne peut être compté parmi les grands peintres français.” Yet his importance was not lost on artists: Gérard is reputed to have told the miniaturist Auguste-Joseph Carrier, on seeing a La Tour *préparation*, “On nous pilerait tous dans un mortier, Gros, Girodet, Guérin & moi, tous les G, qu’on ne tirerait pas de nous un morceau comme celui-ci.” (Blanc 1865).

When eleven *préparations*, including portraits of Voltaire, Rousseau and Mme de Pompadour, were offered to the Louvre in 1835, Alexis-Nicolas Pérignon (1785–1864), commissaire expert des Musées royaux, reported (Archives des musées nationaux) that they were difficult to value as they could only have been of use to the artist himself. Earlier (29.X.1829), in another report, Pérignon noted that “les ouvrages de Latour n’ont pas un cour élevé dans le commerce”, and that if conserved the portrait of Maria Theresia¹⁶⁰ he was offered would only be worth Fr300–400. But “les portraits au pastel tels beaux et tel bien exécutés qu’ils soient, sont d’une très petite valeur quand ils ne représentent pas des personnages connus.”

This echoed an earlier report (24.VI.1825) on the offer by Pierre-Louis-Alexis Duliège (nephew of La Tour’s executor, abbé Duliège; his son Émilien left a group of pastels to his partner, Flore-Joséphine Warluzèle, seen by Desmaze in 1873: *v. supra*) to the Louvre of a group of head studies, “faites presto”, among them heads of Louis XV and the dauphin, which would hardly fetch Fr10 each at auction and were deemed “sans valeur commerciale.” Again, on 14.VI.1817, Pérignon commented on three pastels by La Tour offered by the marquise de Ferrières, that they had “beaucoup de mérite comme tous ceux de Latour, mais ce genre de peinture étant peu en faveur dans ce moment”, the value of all three was at most Fr150–200. Nor was this view confined to the saleroom: in a review of marine paintings in the 1836 salon, an artist’s obscurity was blamed on his choice of the pastel medium, just as had happened to La Tour, “dont quelques beaux pastels on été exhumés des greniers du Louvre, où la moisissure avait épargné Mme de Pompadour et quelques autres, pour l’ornement du musée historique de Versailles.”¹⁶¹

With the help of the Goncourts and other enthusiasts for the dix-huitième, La Tour’s importance was reestablished by the end of the nineteenth century. There is no doubt that a key role in the reevaluation of the ancien régime pastel was played by the collection in the Louvre, which has always been dominated by La Tour. In the 1824 inventory listing 69 pastels in the Louvre, 11 were given as by La Tour (two of these were in fact by Lundberg, while two other La Tours were listed among the maîtres inconnus). (Of the 156 numbers in Salmon’s 2018 catalogue, 20 are given to La Tour.¹⁶²) Among those displayed in the prestigious Galerie d’Apollon were the La Tour pastel of Chardin^{146.1436}, so bold

that it was later mistakenly thought to be damaged beyond displayability. Originally a few pastels were interspersed with other pictures in the Grand galerie, but an arrangement which persisted into the twentieth century seems to have been in place from the reorganisation¹⁶³ of 1834, the Grande salle des pastels being no. 14 of the salles des dessins, on the first floor of the northern side of the Cour carrée.¹⁶⁴



This process commenced in the middle of the century, with enthusiastic descriptions of the pastels in the Louvre by Arsène Houssaye (1849), Julien de La Rochenoire (1853), Champfleury (1853), Théophile Gautier (1855) and the Goncourts (1867), all of which emphasised the dominance of La Tour and the portrait of Mme de Pompadour in particular.

In 1837 the musée de Saint-Quentin opened, and started to exhibit the collection of La Tour pastels left to the École de dessin. It was located in the former Fervaques church in Saint-Quentin, a multi-purpose space which housed the town library, the Société académique, the chambre des notaires etc.¹⁶⁵ In 1849 an inventory was taken, published in catalogues issued from 1856 (many of the sheets still bear the paraph “Mt” here identified as that of Félix Mennechet, the school’s administrator). The entry in Gulhermy’s *Description des localités de la France* for Saint-Quentin, which he visited in 1855, records that the salle du musée “renferme plus de cent portraits au pastel de la main de Latour.”¹⁶⁶ Visits to Saint-Quentin were noted by artists such as Gauguin, Matisse and Mary Cassatt and writers including Maurice Barrès and Anatole France.¹⁶⁷ The young art historian Anatole de Montaiglon wrote an impassioned letter to his friend Robert Wheaton from Saint-Quentin in 1845.¹⁶⁸ Degas copied La Tour; Jacques Doucet is said to have been inspired to collect eighteenth century pastels by seeing some La Tour heads at Degas’s. For Matisse, “les deux plus grands portraitistes sont Rembrandt et La Tour, pour la vérité. Les autres, c’est toujours un peu du théâtre.”

¹⁶⁰ This was not on grounds of inauthenticity, although it is most unlikely that La Tour portrayed the Empress.

¹⁶¹ A. Jal, “Des marines exposées au Louvre”, *Annales maritimes et coloniales*, p. 777f.

¹⁶² For a concordance of all the Louvre pastels with the *Dictionary*, see [here](#). For a concordance with La Tour works in the Louvre and Saint-Quentin, see [here](#).

¹⁶³ See Salmon 2018, p. 36 (and [Jeffares 2018g](#) for further comments on pastels in the Louvre). For other accounts of the hang of pastels in the Louvre at earlier stages, see Guérin 1715 and Dezallier d’Argenville 1781. Although Reiset 1869 provides the name of some of the artists whose pastels hung in various rooms, only O’Shea 1874 gives specific pastels for each.

¹⁶⁴ The position is now occupied by room 52 of the Napoléon III apartments.

¹⁶⁵ Alexandre-Eusèbe Poquet, *Histoire de l’abbaye de Fervaques à Saint-Quentin*, Paris, 1878, p. 53.

¹⁶⁶ Manuscript, BnF, NAF 6108, tom. XV, f° 303 verso. Among the historical portraits he noted was the portrait of the dauphine with her son, the duc de Bourgogne, whom he confused with the earlier generation of the Grand Dauphin’s wife and son.

¹⁶⁷ Among the enormous volume of travel writing, one might note Vleeshouwer 1913, pp. 185–87.

¹⁶⁸ Manuscript, Morgan Library (there is an incomplete translation in *Memoir of Robert Wheaton*, 1854, pp. 45ff); for text, *v. CRITICAL FORTUNE*; where there are also references for the other passages cited above.

The Louvre continued to exercise its influence. Marcel Proust, according to his friend Reynaldo Hahn¹⁶⁹, visited in 1895, and found, by comparison with the pastels by Chardin, “La Tour moins profond et plus séduisant.” Proust nevertheless advised another friend – Douglas Ainslie – to visit Mme Straus and not to miss her La Tour masque (of Voltaire J.46.3121).

Among the numerous great collectors of pastels of this era, Camille Groult and Jacques Doucet stand out. The watercolours made by Karbowski in 1905 to record the celebrated collection of Jacques Doucet in the rue Spontini (later broken up at auction¹⁷⁰ in 1912) show us the famous couturier’s approach; as figs. 1 and 2 reveal, pastels by La Tour were again hung with paintings by Chardin and Reynolds.¹⁷¹

Since the revival of interest in pastel, the literature has burgeoned, with innumerable articles in French journals (among many examples, Jean-Louis Vaudoyer, *Le Gaullois*, 7.VI.1919: “Il n’y a pas...un peintre qui soit plus foncièrement français que Maurice-Quentin de La Tour”, arguing for the supremacy of La Tour over Perronneau notwithstanding the attempt to prove otherwise in the Cent pastels exhibition of 1908, where notoriously a good many of the “La Tour” pastels were not autograph) and tributes ranging from serious scholarship to ephemera such as Arsène Houssaye’s plays, a long poem by Herni Galoy (*Visite nocturne au musée de Saint-Quentin*, 1905; 2^e éd., 1933) and even several novels inspired by La Tour (from *Pastel vivant*, by Paul Flat, 1904, to *Marquise au portrait*, by Barbara Lecompte, 2014). Typical perhaps is a piece by Ouida (1862) based on a story told by the La Tour pastel on her wall (evidently modelled on the Marie Fel in Saint-Quentin): La Tour’s reputation for psychological enquiry lends itself to this once popular genre. Henri Lavedan’s *Les Portraits enchantés* (1918) even served a political role, depicting an imbecilic Kaiser encountering the La Tour portraits at Saint-Quentin (the German seizure of the works during the war was inevitably felt deeply in France).

Ratouis de Limay, responding to Diderot’s criticism, admits that La Tour excelled at capturing the outer life of his subjects, their “mondanité” rather more than their thoughts; others will grant that La Tour made his sitters appear to be talking, or just about to do so. This trope is found also in Hourticq’s 1943 text in an exhibition catalogue, while Starobinski cleverly contrasted this with Perronneau’s sitters, who appear to be listening to music. Hourticq also took up the comparison with Perronneau, whom he acknowledged as a more elaborate colourist, while La Tour’s strength was in capturing a taste for the XVIII^e, by seeing two pastels by La Tour in Degas’s studio, see Félix Fénéon, *Œuvres plus que complètes*, Geneva, 1970, I, p. 393.

There remains a group of influential art historians, from Roberto Longhi on, who prefer Perronneau to La Tour (for example Pierre Rosenberg, in his *Dictionnaire amoureux du Louvre*, 2007: “Je

suis de ceux qui préfèrent les pastels de Perronneau à ceux de Maurice Quentin de La Tour”), hinting that there is something stilted, tricky or even false about La Tour; there are others no doubt who find this a fashionable view to espouse.¹⁷²

What then are we to make of La Tour? Without accepting Brieger’s assessment of La Tour as the finest French painter (Rosenberg would name Poussin, with which it is impossible to disagree), one recognises in him the portraitist who brought the most virtuosity, the most verve (*pave* Diderot) to the interpretation of human physiognomy. Michael Levey (1993) was in no doubt about the importance of his portraits, “virtuoso achievements...which retain an impact of vivacity and vitality, unequalled except by the busts of Lemoyne.”

After a period of intense study, how do we answer Diderot’s essential question: “Obtiendrait-on d’une étude opiniâtre et longue le mérite de La Tour?” As we sift through pages of contemporary salon critiques, detailed enquiries into sitters’ biographies and social standing, followed by acres of what is termed “critical fortune”, are we any the wiser? Perhaps to some extent what is absent tells us as much. Searching through the broadest possible literature, the surprise is not that there is so much discussion of La Tour in certain (mostly French) circles, but that he doesn’t always make it into the very top tier, even of portraitists. No history of world culture would omit Chardin, Fragonard or David – but many mention La Tour only as a footnote if at all. This is not the place he would have expected for himself, nor that which his contemporaries would have anticipated.

To some degree this can be attributed to the disregard in which portraiture, and pastel in particular, is regarded in most academic spheres, a topic I have discussed elsewhere (*v. PROLEGOMENA*). That is the only way in which one can explain the nearly complete omission¹⁷³ of his name from the 2014 colloquium proceedings *Delicious decadence: the rediscovery of French eighteenth century painting in the nineteenth century* – a work devoted to the legacy of the Goncourts (while Boucher, Chardin, Fragonard, Greuze, Watteau and even Lancret each appear dozens of times). But that isn’t a complete explanation. Even the competitions with his best rivals, which seemed settled in his favour so decisively in his lifetime, are no longer agreed: if it is easier (for some) to admire La Tour than Perronneau, it is easier (for others) to love Perronneau than La Tour. And the charlatany that disqualified Liotard from serious consideration in the Paris of the mid-eighteenth century is no obstacle to the pedestal he now occupies in many serious circles. This of course is to accept the tyranny art history imposes of hierarchies and rankings, with the consequential legitimisation of oblivion for the also-rans. Again I have written elsewhere about the narrow-mindedness of this approach which closes our minds to the astonishing depth of talent among the pastellists in ancien régime Paris.

¹⁶⁹ See [CRITICAL FORTUNE](#) for text.

¹⁷⁰ At Galerie Georges Petit, officiated by the legendary commissaire-priseur Fernand Lair-Dubreuil (1866–1931). See *Gazette Drouot*, 13.I.2017, pp. 138–43, with a photograph of the Doucet sale. For an account of how Doucet developed a taste for the XVIII^e, by seeing two pastels by La Tour in Degas’s studio, see Félix Fénéon, *Œuvres plus que complètes*, Geneva, 1970, I, p. 393.

¹⁷¹ The Karbowski watercolours are now in the bibliothèque de l’INHA. A photograph of the grand salon appeared in Doucet’s Far East sale, Georges Petit, 28.XI.1903 (reproduced Nogent sur Marne, Libert, 26–30.VII.2005, Lot 133). Another photograph appeared in *L’Illustration* in 1907.

¹⁷² Fleury 1911 commented: “Depuis quelques temps, les pastels de De La Tour ne sont pas en hausse dans les ventes publiques et il y a une tendance à pousser Perronneau, ‘son rival’, comme disent les critiques mal renseignés. Perronneau n’a jamais été le rival du pastelliste saint-quentinois.” He went on to attribute the relative performance in the saleroom to the preponderance of fake La Tours.

¹⁷³ The only mention (p. 147, passed over for the index) is in an article in the *Daily Telegraph* of 23.VI.1900, noting the absence from the newly opened Wallace Collection of La Tour, “the greatest of the pastellists”.

But there are other factors which have worked against La Tour, some perhaps in ways that might not have been anticipated. He published nothing. He barely travelled. Until relatively recently, no substantial body of his work has been visible in public collections outside Paris and Saint-Quentin (and being in pastel not always on view). The fog of anecdotes, much of which I argue was at least heavily embellished by his own vanity, has been at best a diversion from an intense study of the portraits themselves. Admirable though his quest for perfection may have been, it has resulted in a rather smaller œuvre than might have been expected, and this has become submerged under the masses of versions and copies that encumber a catalogue that has any pretension to completeness.

La Tour's ability to create very powerful portrait imagery – sufficient to allow weaker versions to be taken for originals – is the trap that has clouded our assessment of his genius. For ultimately he is to be judged not by his intellectual pretensions, his eccentricities, his philanthropy nor even his reputation or influence as an artist, but by his ability to put in front of us pictures that stop us in our tracks, force us to look and to think, and make us reflect on the magnificence of portraiture as a testament of human interaction at its most sensory.

IV.5 Prices since 1800

Much of the discussion about collecting and taste in the period after 1800 can be found reflected in the prices achieved by pastels at auction. This is discussed in more detail and in a broader context in §XIII of the [PROLEGOMENA](#).

Prices for pastels collapsed at the end of the eighteenth century. After the death of La Tour's brother in 1807 it proved practically impossible to sell his pastels at auction¹⁷⁴ over the next few years – just as Pérignon had indicated: Rousseau was bought in at 30 francs against an estimate of 150 francs. The explanation of the poor result reported to the École gratuite de dessin (the vendors) was that “la nature des tableaux au pastel avait été un obstacle insurmontable à une plus haute élévation des prix. Ces tableaux sont actuellement également dédaignés par le marchand et par l'amateur.” The three La Tour pastels in the 1867 Laperlier sale reached sums between 200 and 225 francs. The first real signs of revival in prices were in the Mme Denain sale (Paris, 6–7.IV.1893), where La Tour's Mlle Sallé reached Fr18,000. Four years later Mme Rouillé achieved Fr31,550, reaching Fr365,000 in the Bardac sale in 1920 and, in 1926, Fr1 million (equivalent today to over £2 million in inflation-adjusted money). La Tour's value was already well known by 1896, when General Pitt-Rivers asked for information about prices of a pastel attributed to him; he was told “this is very valuable because De la Tour is quoted very well in Paris – about a thousand pounds.”¹⁷⁵

As noted above other La Tour pastels achieved high relative prices at the same time. The splendid La Tour Duval de l'Épinoy was not immediately recognised when it was originally sold locally in Beaumont-la-Ronce, 26–28.IV.1903,

Fr5210; but it was acquired soon after by Jacques Doucet for Fr120,000. In the Doucet sale in 1912, it sold for Fr600,000 (equivalent today to perhaps £3 million), double the estimate, and reported at the time as the highest price ever paid for a pastel. (Its subsequent purchase by Calouste Gulbenkian was for an even higher sum.¹⁷⁶) Writing in the *Burlington magazine*, Robert Dell, its first editor, revealed typically British fury:

Is it in accordance with common sense that a masterpiece by Fragonard [le songe du mendiant] should fetch 137,500 francs, and a masterpiece by Latour, who can hardly be counted the equal of Fragonard, 660,000? The truth is that prices have no sort of relation to artistic value.

Prices relative to other pictures reached a zenith in the first quarter of the twentieth century, when works by La Tour fetched prices comparable with canvases of Fragonard or Watteau, and in excess of fine paintings by Rembrandt or Chardin.¹⁷⁷

Another spectacular price was the £48,000 (Fr1.2 million at the time) agreed by Nathan Wildenstein with the Greek shipowner Nicolas Ambatielos for La Tour's président de Rieux in 1919 (Georges Clemenceau saw it earlier that year, and said “c'est le plus beau pastel que j'aie vu...il devrait rester en France”); however, Ambatielos became bankrupt before payment was made, and the picture returned to Wildenstein where it remained until Maurice de Rothschild bought it for an undisclosed sum in 1930. It was sold to the Getty in 1994, also for an undisclosed sum.

By 1959 even La Tour's préparations were saleable (at the Chrysler-Foy sale one sold for \$11,000).

Today La Tour remains in demand, although his rival Liotard sometimes outpaces him in the saleroom. And neither achieves the prices seen for old master oil paintings, let alone contemporary art. Perhaps Robert Dell was right.

¹⁷⁴ See the Régistre des délibérations de l'École gratuite de dessin de Saint-Quentin in [DOCUMENTS](#), 11.V.1810; inaccurate summaries in Dréolle de Nodon, pp. 119–20; Brière 1932a etc.

¹⁷⁵ By M. Cavini, of 24 King Street, St James's, enclosed with letter of Sir Thomas Grove, 11.X.1896. The pastel from the Pitt-Rivers collection may in fact have been the Perronneau once identified as of M. Miron.

¹⁷⁶ See [ESSAYS, Duval](#) where we estimate that the apportioned 1943 purchase price equates to some £4 million in modern money.

¹⁷⁷ The appendix in Gimpel 1963 includes paintings such as Fragonard's *Le Billet doux* (Fr420,000 at the Cronier sale in 1905, \$250,000 in 1919); Watteau's *Deux consines* (Fr220,000); and Rembrandt's *Titus* (\$40,000 in 1919).

Exhibitions, general references etc.

Salon critiques and other texts will be found in [DOCUMENTS](#), [CONTEMPORARY BIOGRAPHIES](#) or [CRITICAL FORTUNE](#). For full reference details to other sources cited, see the [Dictionary BIBLIOGRAPHY](#) and [EXHIBITIONS P.1800](#).

Monographic exhibitions

La Tour 1917, v. Maubeuge 1917

La Tour 1930: *Exposition des pastels de M. Q. de la Tour (1704–1788) appartenant au musée de Saint-Quentin et au musée du Louvre*, La Société du XVIII^e siècle, Paris, Salle de l'Orangerie, 12.VIII.–25.IX.1930

La Tour 1981: *Pastels de Maurice-Quentin de La Tour*, Paris, musée du Louvre, cabinet des dessins [no cat.]

La Tour 2004a: *Maurice-Quentin de La Tour, le voleur d'âmes*, Versailles, 13.IX.–10.XII.2004. Cat. Xavier Salmon

La Tour 2004b: *Une vie et une œuvre dans un fonds d'atelier*, Saint-Quentin, musée Antoine-Lécuyer, 16.VI.–13.XII.2004. Cat. Hervé Cabezas, in Salmon & al. 2004

La Tour 2004c: *Maurice-Quentin de La Tour au musée du Louvre*, Paris, musée du Louvre, 15.IX.2004 – 10.I.2005. Cat. Jean-François Méjanès, in Salmon & al. 2004

In addition La Tour pastels made up a substantial proportion of a number of other exhibitions: groups of at least 20 appeared in Paris 1878, Paris 1885a, Paris 1908a, Paris 1927a, Paris 1949 and Paris 2018.

Selected bibliography

Anon., “Account of M. De Latour, late painter to the King of France...”, *World*, 6.VII.1790, repr. *Times*, 7.VIII.1790, p. 4, *European magazine and London review*, XVII, 1790, p. 423f; *La Tour. Masters in art*, 1907; Jean-Baptiste de Boyer, marquis d'Argens, *Reflexions critiques sur les différentes écoles de peinture*, 1752, p. 239 [repr. *Histoire de l'esprit humain*, Paris, 1768, XIII, p. 520]; Barrès 1891; Bauchart 1899; Beaudemont 1856; Bellier de La Chavignerie & Auvray; Bénézit; Bengesco 1913; B&W; Brazier 1956–61; Brière & al. 1908; Brière 1932a; Brière 1932b; Bucelly d'Estrées 1834; Bury 1971; Cabezas 2006; Cabezas 2009a; Cabezas 2009b; Champfleury 1853; Champfleury 1855; Chatelus 1991, pp. 132, 139, 172, 257f; Clément de Ris 1882; Clermont-Tonnerre 1914; Coupé de Saint-Donat 1805; Debie 1991; Debie 1998; Debie & Salmon 2000; Denk 1998; Desmaze 1854; Desmaze 1874; Dilke 1899, pp. 158–67; Dréolle de Nodon 1856; Dubois & Dubois 1993; du Colombier 1948; Dumont-Wilden 1909; Duplaquet 1789; “Etwas über den berühmten Herrn de la Tour”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, XLII/2, 1790, pp. 258ff; Dussieux 1876, pp. 221, 223, 232, 234, 276, 322; Engerand 1900; Erhard 1917; Fleury & Brière 1954; Fourcaud 1908; Gault de Saint-Germain 1808, p. 254f; Gimpel 1963; Gimpel 2011; Gombaudo & al. 2017; Goncourt 1880; E. & J. de Goncourt 1867; Goodman 2000; Graffigny 1985–2018; Grandin 1894a–b; Grandin 1896; Guiffrey 1908; Guillaume 2004; Harduin de Grosville 1892–94; Haye 1978; Henley 1887; Hoisington 2006; Hordret 1781; Jal 1872; Jeffares 2001; Jeffares 2014h; Jeffares 2016g; Jeffares 2017s; [Jeffares 2018g](#); Jeffares 2018h; Jeffares 2019e; [Jeffares 2019g](#); [Jeffares 2019h](#); [Jeffares 2021a](#); Jeffares 2022e; Klingsöhr-Leroy 2002; Kofman 1984; Lahalle 2006; Laing 2005; Lapauze 1899; Lecarpentier 1821; Le Clerc 1972;

Lemoine-Bouchard 2008; Leroy 1933; Leroy 1938; Leroy 1940; Leroy 1953; Levey 1993; Lüthy 1959–61, II, pp. 219ff; Mantz 1854; Marandet 2002; Mariette 1851–60, III, pp. 66–78; Marsy 1875; Michel 1908; Monnier 1972, nos. 61–79; Geneviève Monnier, in Grove 1996; New York 1999a; Nolhac 1930; Nougaret & Le Prince 1776, II, pp. 246ff; Paris 1930; Paris 1949; Patoux 1880; Percival 1999; Pilkington 1852; Piot 1863, pp. 14–16; Popelin 2020; Rambaud 1965, I, p. 180; Ratouis de Limay 1929b; Ratouis de Limay 1946; Ronot 1932; Rosenberg 2007; Saint-Quentin 2007; Salmon 1997a; Salmon 2004a–e; Sanchez 2004; Scott 2018, pp. 219–23, 250; Shelley 2005; Simon 2007; Smentek 2014; Snyers 2004; Staring 1924; Tarabra 2008, pp. 293ff; Thiébault-Sisson 1905; Thieme & Becker; Tourneux 1904a; Archives Tourneux, Bibliothèque INHA, PATR-2019-70; Waterhouse 1981; Frederick Wedmore, in Foster 1905–07, II, pp. 125–36; Whitley 1928, pp. 28–31; Wildenstein 1919; Wildenstein 1921, pp. 108ff; Daniel Wray, letters to Philip Yorke, British Library Add. MS 35401 f121v, 7.IX.1749; f123, 27.IX.1749; Wright 1992; Золотов 1960

Salon critiques: 1738, 1739, 1741, 1742, 1745, 1746, 1747, 1748, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1767, 1769, 1771, 1773

GENEALOGIES [La Tour](#), [Deschamps](#), [Duliège](#), [Garbe](#), [Havart](#), [Joret](#), [Masse](#); [SCHEMATIC TREE](#)

I. Autoportraits

Autoportrait à l'index 1737

“L’auteur qui rit”, autoportrait “à l’index”, “à la croisée”, “à l’œil-de-bœuf” ou “en Démocrite” (laughing, with index finger, in oval stone opening). La Tour must have kept either the original or a version, as he made repetitions, some far later. The Louvre version alone seems indisputably autograph. Although recorded as being given to Jacques Neilson in 1776, it may have been made earlier, and could conceivably have been the original. Although presented in 2018 as unpublished, the Neilson version (when in the Lorin collection) was mentioned as original in several publications by Fleury and reproduced in Tourneux 1904a; the correct provenance details are given below. One hesitation in regarding it as the prime version concerns the very awkward handling of the sitter’s proper left elbow, flattened by the edge of the paper in a way not seen in the other versions: but this may simply reflect La Tour’s uncertainties in 1737.

There are a great many later copies (a few of astonishingly high competence, e.g. J.46.104), some probably made by pupils in the studio during the artist’s lifetime (e.g. Mme Roslin’s), and possibly also some by other contemporary artists (v. e.g. lettre du duc d’Aumont, 19.II.1740, which might refer to this pastel). It is today impossible to be sure which of these was autograph or even contemporary.

It is arguable that the composition was inspired to some degree by the famous Rosalba *Nympe de la suite d’Apollon* that La Tour had copied (J.46.3792). See also the discussion below of the portrait of Dupouch, wearing an identical cap.

According to Crayen’s 1789 catalogue of Schmidt’s work (the entry for no. 89 also adds that the abbé referred to in this entry is the one shown in the picture on the wall in no. 89, i.e. Huber, as picked up later by Goncourt 1881, I, p. 356), the picture depicts a practical joke in which La Tour observes Huber’s consternation as he is prevented from entering the studio:

M. de la Tour avoit parmi ses amis un certain abbé, qui venoit le voir très-fréquemment & passoit souvent une partie de la journée chez lui, sans s’apercevoir qu’il l’incommodoit quelquefois. Un jour notre peintre, résolu de faire son propre portrait, avoit fermé la porte au verrou afin d’être seul. L’abbé ne tarda pas à venir & à frapper à la porte. M. de la Tour, qui l’entendoit & qui étoit dans l’attitude de dessiner, fit le geste de pantomime que nous voyons dans son portrait. Il semble se dire en lui-même: voilà l’abbé, il n’a qu’à frapper il n’entrera pas. Cette attitude ayant plu au peintre, il prit le parti de s’y peindre. ... On a fait en Angleterre une copie plus petite de ce portrait, en manière noire. Elle est assez fidèle, excepté dans les accessoires; au lieu d’une porte fermée, elle offre une femme vue par le dos, levant sa chemise & montrant le derrière. Nous laissons au lecteur à juger ce trait de satire. On aperçoit aussi sur le canevas du chevalet l’esquisse d’une femme qui leve sa chemise & montre son devant, ce qui n’est pas dans l’original. ... Nous avons cru faire plaisir aux curieux de leur donner des éclaircissements sur ce portrait.

No salon critiques appeared in the year the pastel was exhibited at the Salon. The idea that it represents the artist as Democritus, rather than the somewhat banal explanation offered by Schmidt, does not appear in the documentation until the verses by Pesselier published in the *Mercure* in .IX.1747 to accompany an engraving (confusingly the print is lettered as by Petit for Desrochers, but the *Mercure* suggests it was by Lépicie, who had also worked for La Tour); the reference was later made by biographers and appears also in the description of the version Montjoye exhibited in the Salon de la Correspondance in 1787 – as well as in Jean-François de La Tour’s list of his brother’s pictures, where the phrase applies to the autoportrait à la toque d’atelier, J.46.1101.

Thus we must question the association with Antoine Coypel’s 1692 portrait of the laughing philosopher with a pointing (left) hand (Louvre, inv. MI 1048; Nicole Garnier, *Antoine Coypel*, 1989, no. 46, although it is more likely that La Tour knew the print rather than the painting if at all).

However the position is further complicated by the existence of another painting by the curious artist and writer Jacques Autereau (1657–1745). At the age of 80 he painted an allegory showing Democritus holding a lamp in one hand, pointing with the other to a version of Rigaud’s portrait of cardinal de Fleury. It is described in the *mémoires* of the duc de Luynes, 14.IX.1737, when the work was presented at court to support the artist’s application to enter the hospice des Incurables (it was subsequently engraved by Thomassin, Houbraken and others). While La Tour’s pastel isn’t visually closely related, the prominence of the oval, the pointing hand are notable; and it is also remarkable that La Tour’s pastel called Democritus J.46.3785, which adapts a Rubens painting of Gaspard, substitutes for the magus’s attribute a lantern of a similar style to the one in Autereau’s picture; while the face of Autereau’s cynic resembles closely, without being a copy, the early La Tour man J.46.3229 for which no other source has been identified.

La Tour’s autoportrait was exhibited before Autereau’s painting was submitted, so it is more likely that there was no direct influence; rather, contemporary critics might have been struck by these similarities which influenced their interpretation of the La Tour as Democritus.

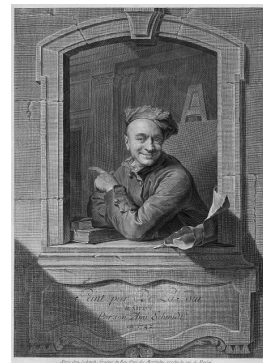
Given Montjoye’s skill in reproducing the later La Tour autoportrait au jabot it is not unreasonable to assume that some of the versions of the 1737 pastel hitherto assumed to be autograph may well be by him.

The pastel’s influence was considerable, as gauged by the number of copies, prints and pastiches. It inspired Mme Roslin’s famous self-portrait painting an oval version of her master’s icon J.63.101, and no doubt Ducreux’s various laughing self-portraits. Katherine Read made an oil self-portrait in which she adopted the same pose. Numerous Liotard portraits (Garrick J.49.1563, Constable J.49.1278 and the late self-portrait in numerous versions – arguably even the Liotard Rousseau J.49.2221), with a prominent arm in the foreground, pointing, all make reference to it. Even Boilly, in an oil of c.1810, adopted the pose in an Autoportrait en *Jean qui rit*.

J.46.1001 L’AUTEUR qui rit, Salon de 1737. Lit.: Duplaquet 1789, p. 27; B&W p. 147; La Tour 2004a, pp. 48ff n.r.

J.46.10011 ~cop. Schmidt, sanguine, 45.4x30, sd v. “G.f.Schmidt f/1742” (Paris, Tajan, 26.XI.1998, Lot 167). Lit.: La Tour 2004a, p. 54, fig. 2

J.46.10012 ~grav. Georg Friedrich Schmidt, 48x35, lettered “Peint par De La Tour/& Gravé/Par son Ami Schmidt/en 1742” (FD 2153). Lit.: abbé Mangelot, “Admirez jusqu’où l’art atteint/La Tour est gravé comme il peint”, cited Hordret 1781 [attached erroneously by B&W to the autoportrait au chapeau en clabaud]; Thomas Laffichard, “De ta main, cher la Tour...”, *Mercure de France*, .XII.1743, p. 2615; Crayen 1789, no. 50; Joseph Eduard Wessely, *Georg Frederic Schmidt: Verzeichniß seiner Stiche und Radierungen*, Hamburg, 1887, no. 55; Fleury 1904, pl. X; Erhard 1917, no. 88 repr.; B&W fig. 4; La Tour 2004a, p. 54, fig. 1



J.46.10012

J.46.100122 [olim J.46.1198] SELBSTBILDNIS. In violettem Rock und schwarzer Mütze ohne Perücke, an einem Tisch sitzend, mit der linken auf eine Frau im Hintergrund weisend. Vor ihm auf dem Tisch Bücher und ein Weinglas,

pnt., 65x53, a/r Schmidt grav., Eckhard 1918 fig. 88 (Munich, Adolf Weinmüller, 3–5.XII.1942, Lot 969 n.r.)

J.46.10013 ~grav. Gilles-Edme Petit, lettered “Maurice de la Tour/Peintre ordinaire du Roy, et de son/Academie Royale de Peinture et/Sculpture”, “Suite de Desrochers”, “Tandis que Spectateur de ce vaste univers,/Il a sur nos défauts des yeux de Democrites;/De ses fameux crayons les Chef d’œuvres divers,/Changent tous ses rivaux en autant d’Heracles./Par M Pesselier”, “Gravé par Petit rue S Jacques pres les Mathurins”, *Mercur de France*, .IX.1747, p. 124, continuation de la suite des *Hommes illustres* de Desrochers (IFF 322, s.v. Desrochers), apparently as by Lépicié. Lit.: Fleury 1904, pl. XII

J.46.10014 ~grav., satirical mezzotint, 33x22.5, anon. English printmaker, the artist pointing to a woman exposing her bottom in the background, 1751, published Thomas Bowles, “Peint par De La Tour,/& Gravé/Par son Ami Smith./ en 1751.”, Printed for Tho. Bowles in St. Paul’s Churchyard & Jn° Bowles & Son at the Black Horse in Cornhill”. Lit.: Crayen 1789, p. 26; Fleury 1904, pl. XI

J.46.10015 ~grav. John Kay (1742–1826), “The FAVOURITE CAT and DE LA TOUR PAINTER”, satirical etching, 11.8x15.3, the artist pointing to a picture of a cat wearing spectacles, 1813

“J.46.1003” ~version, ov.; & “J.46.1004” cop. Mme Roslin, inachevé, both as shown in Mme Roslin’s autoportrait, a.1772 (*p. J.63.101*)

J.46.1007 ~ version, pstl/ppr bl., 61.5x48.5, [p]1737 (Geneva, MAH, inv. 1917–0027. François-Paul Sarasin (1779–1850), député du Conseil représentatif de Genève; son fils, Charles Sarasin (1806–1876), juge; son fils, Edouard Sarasin (1843–1917); legs 1917). Exh.: Liotard 1886, no. 12, as by Liotard; Lausanne 2018, no. 13, repr. p. 32. Lit.: “Les pastels de Genève”, *Journal de la ville de Saint-Quentin*, 5.III.1912, p. 1 n.r., cop.; Gielly 1924a, trouvé par Ed. Sarasin dans un grenier; B&W 212, fig. 3; Loche 1996, pp. 429ff; Denk 1998, pl. I; Debric & Salmon 2000, p. 59, ill. 19, “meilleure version connue”; Salmon 2004a, p. 54, fig. 14; detail repr. p. 42, as autograph; Fumaroli 2005, frontispiece & p. 23 repr.; Joachimedes 2008, fig. 45; R&L, p. 587, fig. 662; Burns & Saunier 2014, p. 67 repr.; Koos 2014, fig. 120; Liotard 2015a, fig. 45; Harriet Stratis, “A practised touch: Edgar Degas and the art of pastel”, in *Drawn in colour: Degas from the Burrell Collection*, National Gallery, London, 2017, fig. 14; [Jeffares 2018m](#) φβσ



J.46.1007 ~

J.46.1009 ~repl., pstl/ppr bl./toile/châssis, 60x49.7, inscr. *verso* “portrait de Mr Delatour (peintre du Roi) peint par luy même Et donne a son Ami Mr Neilson Entrepreneur de la manufacture Royale des Gobelins 1776” (Louvre inv. RF 54298. Don: Jacques Neilson (1714–1788); sa fille, Mme Marie-Geneviève-Dorothee Curmer (1745–1826); sa petite-fille, Mlle Alexandrine-Clémence Fernel (1803–1872), 1826; son cousin à la mode de Bretagne, Antoine-Jean-Baptiste-Eugène Lorin (1819–1876), 1869; son fils Henri Lorin (1857–1914), 1871; son neveu Hector Gautier de Charnacé (1882–1954), 1914; desc.: London, Christie’s, 5.VII.2005, Lot 162 repr., est. £200–300,000, £580,000 [=£657,600]; acqu. Société des Amis du Louvre). Tech.: unframed 2013; simple pine strainer with dark brown canvas; conserved 2014, by Sophie Chavanne and Valerie Luquet refitted to box frame. Exh.: Paris 2006h; Paris 2018. Lit.: Fleury 1904, pl. IX, as autograph, Salon 1737; Tourneux 1904a, p. 36, repr. p. 13, as =Salon 1737; Fleury 1911,

“qui pourrait être le bon [parmi autres versions]”; Marc Fumaroli, “Son coup de foudre pictural. ‘Autoportrait’ par Quentin de La Tour”, *Figaro magazine*, 12.VIII.2005, p. 53; Fumaroli 2007, repr.; Cabezas & al. 2008, p. 35, detail repr.; J.-Fr. Méjanès, “Société des Amis du Louvre, 2000–2010, dix ans d’acquisitions”, *Grande Galerie*, 2010, p. 32 repr.; Burns 2017, fig. 2, *verso*; Salmon 2018, no. 78 repr.; [Jeffares 2018g](#), with corrected provenance (see also [Neilson](#) genealogy) and literature; [Jeffares 2018m](#); Gutowska-Dudek 2019, p. 20 repr.; Popelin 2020, fig. 1 Φσ



J.46.1009 ~
[LARGER IMAGE](#)

Photo courtesy Christie’s

J.46.1011 ~cop., pstl/board, 55.2x46 (Toledo Museum of Art, inv. 1955.9. Charles-Adolphe Bonnetgrâce (1808–1882); Auguste Delambre; desc.: M. & Mme Colson, née Delambre; Wildenstein, New York; acqu. with funds from the Libbey Endowment, don Edward Drummond Libbey). Exh.: Toledo 2004. Lit.: “French painting: for a new gallery in the Toledo Museum, Ohio”, *Illustrated London news*, CCVII, 13.VIII.1955, p. 271 repr.; “The age of Versailles for Ohio”, *Art news*, LIV, .XI.1955, p. 31 repr.; Raymond Charmet, “L’art français au musée de Toledo”, *Arts, spectacles*, 556, 22.II.1956, p. 14 repr.; P. L. Grigaut, “Baroque and Rococo France in Toledo”, *Art quarterly*, XIX, 1956, p. 53, fig. 3; “French Art (1600–1800)”, *Toledo Museum of Art Museum news*, III/4, 1960, p. 82 repr.; Watson 1967, fig. 18; A. C. Sewter, *Baroque and rococo art*, London, 1972, p. 167, repr. p. 166; *The Toledo Museum of Art, European paintings*, Toledo, 1976, p. 91f, pl. 198, as ex Saint-Quentin; Loche 1996, p. 432; New York 1996a, fig. 30, as oil pnt.; Debric & Salmon 2000, p. 68, n. 91, repl./cop.?, ??ex Saint-Quentin; La Tour 2004a, p. 49, cop. φκ

J.46.1011



J.46.1013 ~“le portrait de M. de la Tour”, m/u (M. [Chevalier]; Paris, hôtel d’Aligre, Florentin, Paillet, 26–27.XI.1779, Lot 39, 13 livres). Lit.: Hoisington 2016, p. 60 n.r., n.115 suggests this was a preparation, but the Saint-Aubin sketch reveals a full-size work [sketch Saint-Aubin 1779 cat.]

J.46.1013



J.46.1015 ~version, L’auteur en Démocrite, esquisse au pastel, Salon de la Correspondance, 1787 (M. de Montjoye 1787). Lit.: B&W 216, n.r.

J.46.1016 ~version, “en buste, la figure souriante, le coude appuyé, et de la main dr. faisant un geste d’indication”, pstl, 57x47 (Couvreur; vente p.m., Paris, Delbergue-Cormont, Pillet, 26–28.V.1875, Lot 244). Lit.: B&W 218, ?attr.

J.46.1017 ~version, 52x43 ov. (Jules Carré, Paris, 1878). Exh.: Paris 1878, no. 607. Lit.: B&W 224 (=B&W 223, [J.46.1028](#))

J.46.1018 ~cop., Autoportrait en costume d'atelier (Laurent Laperlier; Paris, Drouot, 17–18.II.1879, Lot 55 n.r., a/r La Tour, H155). Lit.: B&W 220, ?attr.

J.46.1019 ~version (Wildenstein; Paris, Lair-Dubreuil, 11.XI.1884, Lot 38). Lit.: B&W 221, ?attr.

J.46.102 ~cop., pstl, 32x25 ov. (Camille Marcille; vente p.m., Paris, Drouot, Pillet, Féral, 6–7.III.1876, Lot 151, H500. Henri Rouart; vente p.m., Paris, Galerie Manzi Joyant, Lair-Dubreuil, Baudoin, 16–18.XII.1912, Lot 146 n.r., as Éc. fr. XVIII^e, a/r La Tour). Exh.: Chartres 1858, no. 41. Lit.: Duplessis 1876, p. 435 n.r.; Goncourt 1880, “faux”; B&W 219, ?attr.

J.46.10202 =?AUTOPOTRAIT, pstl (Eudoxe Marcille 1885). Exh.: Paris 1885a, no. 13 n.r.

J.46.1021 ~version, pstl, 60x50 ([Wildenstein]; Paris, Drouot, Lair-Dubreuil, 19.V.1911, Lot 4 repr.; est. H7000, H10,600; Jules Féral. Kraemer; Paris, Georges Petit, 5–6.V.1913, Lot 6 repr., est. H10,000, H4500; Stettiner pour M. de Wend). Lit.: Fleury 1911, cop.; B&W 225, ?attr. = B&W 226, ?attr.; La Tour 2004a, p. 49 n.r. Φκν

J.46.1021



J.46.1023 ~cop., pnt., 45x34 (princesse de Faucigny-Lucinge, née Alix-Sophie-Louise de Choiseul-Gouffier (1835–1915); vente p.m., Paris, Drouot, Dubourg, Couturier, Féral, 26–30.XI.1917, Lot 82 n.r.)

J.46.1025 ~version, pstl, 60x53 (marquise de Ganay; Paris, Georges Petit, Lair-Dubreuil, 8–10.V.1922, Lot 26 repr., “l’une des bonnes répétitions”, est. H30,000, H48,000; Stettiner). Lit.: B&W 228, ?attr. Φκ

J.46.1025



J.46.1027 ~version (*olim* musée de Leipzig, no. 66, 1928 [not located in either Museum der bildenden Künste or Stadtgeschichtliches Museum 2005]). Lit.: B&W 217, ?attr.

J.46.1028 ~cop., pstl, 51x41 ov. (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 99 n.r., H500. G. Mühlbacher; Paris, Georges Petit, Chevallier, 15–18.V.1899, Lot 156 repr., est. H6000, H9200; Sedelmeyer; Henri Rosenheim, Paris, 1900). Exh.: Paris 1874a, no. 890, as l’auteur à 84 ans; Paris 1900a, no. 164. Lit.: B&W 223, n.r. Φκ

J.46.1028



J.46.103 ~cop., pstl/ppr/carton, 64x50 (acqu. Marius Paulme, near Saint-Quentin, a.1896; R. de Madrazo [Raimundo de Madrazo y Garreta (1841–1920), artist]; Wildenstein; Ernest Gimpel; Ernest Cronier, acqu. 1903, H75,000; Paris, Georges Petit, Lair-Dubreuil, 4–5.XII.1905, Lot 36 repr., H70,100; Sortais; la marquise de Polignac, née Louise Pommeroy 1909; son fils, comte Jean de Polignac 1928; comtesse Jean de Polignac; Paris, Drouot, Libert, 5.XII.2008, Lot 9 repr., attr., €110,000). Exh.: Paris 1908a, no. 49, pl. 37; Paris 1927a, no. 27, pl. XXI–30. Lit.: Daurel 1905; Fleury 1911, cop.; Ratouis de Limay 1927, p. 328 n.r.; B&W 213, fig. 5; Gimpel 1963, p. 310; Bury 1971, pl. 8; La Tour 2004a,



p. 104; *Gazette Drouot*, 12.XII.2008, p. 64f repr. Φκσ

J.46.103

[LARGER IMAGE](#)

J.46.1032 ~cop., 58x48 (M. C. [Pierre Chévrier], Paris, 1928). Lit.: B&W 215, fig. 2 Φκ

J.46.1032



J.46.1034 ~cop., pstl, 55x50 (Marius Paulme; vente p.m., Paris, Georges Petit, Lair-Dubreuil, 13–15.V.1929, Lot 119 repr., autographe, H172,000. PC 2004; Paris, Drouot, Beaussant-Lefèvre,

7.XI.2011, Lot 55 repr., atelier, est. €4–6000). Exh.: Paris 1908a, no. 47. Lit.: B&W 214, fig. 1; La Tour 2004a, p. 49, repr. clr, fig. 2, cop. ancienne; Salmon 2004a, p. 55, fig. 16, ?autographe ou cop. Φκσ



J.46.1034

[LARGER IMAGE](#)

J.46.1036 ~cop., pstl, 65x54 ([Pierre-Henri] Tondu-Lebrun (1754–1793), ministre des affaires étrangères; [desc.: sa petite-fille] Mme [François-Paul] Plercheron, née [Émilie] Tondu-Lebrun [(1828–1913)]; Paris, Drouot, Marlio, 29.V.1914, single lot sale, repr., est. H6000, H12,000; Felix [?]Gerard; J....; Paris, 26.XI.1930, Lot 17 repr.; Armand Esders; vente p.m., Paris, Drouot, Ader, 28.V.1941, Lot 12 repr., H50,000. Bayeux, Bailleul, 11.XI.1992, repr., attr. Paris, Drouot Richelieu, Renaud, 14.V.1997, Lot 6 repr., est. H20–25,000, H62,500; Saint-Quentin PC 2000). Lit.: B&W 227, ?attr.; Debrie & Salmon 2000, p. 68, n. 91, cop. ancienne; La Tour 2004a, pp. 49, 50, repr. clr, fig. 1 Φκ

J.46.1036



J.46.1038 ~pastiche, with altered bonnet, pstl/ppr, 57x47 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.24. Paris, Drouot salle 6, Bondu, 21.III.1960, attr. Don Yves Carlier de Fontobbia). Lit.: Debrie 1985, no. 62 n.r. Φπ

J.46.104 ~version, pstl/ppr, 53.9x48.2 (French PC. [Leonard Noble; his nephew,] Capt. Eric Noble, Park Place, Henley-on-Thames; London, Christie's, 5.X.1945, Lot 68 n.r., 300 gns; [Percy Moore] Turner; Earl of Hardwicke; Arthur Tooth; Lord Iliffe 1968; Lady Iliffe, née Renée Merandon du Plessis (1916–2007); legs: Alec Cobbe; dep.: Hatchlands 2014, National Trust, inv. 1166242). Tech.: examined out of frame 2014; paper laid on another sheet, ?cardboard, with narrow border along right edge exposed. Exh.: London 1968a, no. 415 n.r. Lit.: Bury 1971, p. 196 n.r. φβσ



J.46.1042

J.46.1042 ~cop., tenant un porte-crayon, pstl, 55x44 (Jules Burat; vente p.m., Paris, Georges Petit, Chevallier, 28–29.IV.1885, Lot 115 n.r., Fr1600. Versailles, Palais des congrès, 6.V.1971, Lot 29 repr.). Lit.: B&W 222, ?attr. Φκ

J.46.1042



J.46.1044 ~version, pstl, 69x52.7 ov. (London, Sotheby's, 3.VII.1996, Lot 182 n.r., est. £4–6000)

J.46.1045 ~cop., 49x38.5 (Paris, 20.XII.2002 [?], Lot 10 repr., as La Tour et son atelier) Φκ

J.46.1045



J.46.1047 ~version, pstl, 49x38.5 (Paris, Drouot, 20–21.XII.1982, Lot 10 repr.)

J.46.1048 ~version, pnt., 47x36 (Paris, Drouot, 29.VI.1984, Lot 20 bis, repr.)

J.46.1049 ~version, pnt., 48.2x40 (London, Christie's, 19.VI.1987, Lot 94 repr.)

J.46.105 ~version, pstl, 41x32.5 (Köln, Lempertz, 27.V.1991, Lot 68 repr.)

J.46.1052 ~pastiche, pnt., 29x24 (Veile, Bruun Rasmussen, 18.V.2000, Lot 1124 repr., anon., inconnu)

J.46.1053 ~version, pstl, 70x60 (Bayeux, Bailleul-Nentas, 11.XI.2002; Paris, Drouot, Bailly-Pommery, 25.IV.2003, .XII.2003, Lot 54)

J.46.1054 ~cop. XIX^e, pstl/ppr, 58x49 (Monaco, Sotheby's, 26.V.1980, Lot 544 repr., Fr200,000; PC; Paris, Sotheby's, 25.VI.2003, Lot 29 repr., est. €100–150,000, €125,000 [=€145,375]). Lit.: La Tour 2004a, p. 49, fig. 3, cop.; Salmon 2004a, p. 54, fig. 15; detail repr. p. 43, cop. Φκ

J.46.1054

Photo courtesy Sotheby's



J.46.1057 ~cop., pstl, 57.2x47.7 (Paris, Christie's, 15.XII.2004, Lot 132 repr., entourage de La Tour, est. €8–12,000, €8225). Lit.: Salmon 2004a, p. 55, fig. 17 Φκσ

J.46.1057

Photo courtesy Christie's



J.46.1058 ~cop., pnt., 61.5x51, in a Maratta frame (Earl of Mansfield, Scone Palace, 1992; Scone Palace and Blairquhan sale, London, Christie's, 24.V.2007, Lot 230 repr., as circle of La Tour). Lit.: Smart 1992, p. 101, pl. 81 repr., as autograph [??]

J.46.1061 ~?AUTO PORTRAIT, pstl, 56x45.5 (Paris, Drouot, Millon & Robert, 28.VI.1995)

J.46.1062 ~cop., pstl/ppr, 53x42 (Geneva, Hôtel des ventes, 12–15.III.2012, Lot 1311 repr., est. Swfr500–700) Φκ

J.46.1062



J.46.1063 ~pastiche Louis-François Durrans (1754–1847), pnt., as of François Rabelais (Tours, musée de l'Hôtel Gouin)

Autoportrait à l'index, à l'inverse

J.46.1066 AUTO PORTRAIT à l'index (M. Manguin c.1853)

J.46.10662 ~grav. F. Legrip, in reverse. Lit.: Chennevières 1853–62, repr. Φ

J.46.10662



J.46.1067 ~cop., in blue coat and yellow cap, pnt., 88.8x68.6 (London, Christie's, 13.VII.1979, Lot 195 repr., as Roslin, auto φ

J.46.1068 ~?~cop., pnt., 89x69, "sd" (English art market) [direction reversed] φπ

J.46.1069 [olim J.46.1051] ~pastiche, reversed, with books and scroll on stone ledge, pnt., 64.8x54 (New York, Sotheby's Arcade, 20.VII.1994, Lot 65 repr., manner of Ducreux; Billingshurst, Sotheby's, 14.I.1997, Lot 924) φπ

J.46.1071 ~pastiche with same elements, pnt., 66x50.7, inscr. "L.T" monogram (Saint-Dié-des-Vosges, 22.VI.1980, repr. London, Christie's, 6.VII.1995, Lot 528 repr., est. £600–800) φπ

J.46.1074 ~cop., le peintre devant son chevalet, pstl, 63x52 (Versailles, Chapelle, 11.XII.1977, Lot 69 n.r.; 22.I.1978, Lot 165, H3500) Φπ

J.46.1074



Autoportrait à l'index – préparations

J.46.1079 ~version, préparation, trois cr., pstl, 30.6x23 ov. (Richard de Lédans; Paris, Benou, Regnault-Delalande, 3–18.XII.1816, Lot 546 n.r., H5; Servilliers). Lit.: B&W 232, ?attr.

J.46.1081 ~version, préparation, 39x30 (H. M. L. [Henri Michel-Lévy]; Paris, Drouot Salle 9, Chevallier, Jules Féral, 25.V.1905, Lot 36 n.r., H410; Ackerman). Lit.: B&W 234, ?attr.

J.46.1082 ~version, préparation, pstl/ppr br., 26x21.5 (Veneau, Paris; acqu. 26.IV.1909, Kleinberger, stock no. 8257; sold 27.IV.1909, H12,000; Francois Flameng; Paris, 26–27.V.1919, Lot 27 repr., H43,500. Paris, Drouot, Tajan, 21.XI.1997, Lot 145 repr., est. H300–350,000, b/i. London, Christie's, 7.VII.1998, Lot 202 repr., est. £20–30,000, £23,000; Jan Krugier & Marie-Anne Poniatowski, inv. JK 5591). Exh.: Berlin 1910, no. 182 n.r., inconnu; Venice 1999, no. 61; Paris 2002a, no. 66. Lit.: B&W 251, fig. 250; Debie & Salmon 2000, p. 69, n. 91; Colin Jones, *The smile revolution*, Oxford, 2014, fig. 5.1 Φβσ



J.46.1082

Photo courtesy Christie's

J.46.1083 ~dessin préparatoire de Schmidt, sanguine, 45.4x30, sd v "G. f. Schmidt f./1742" (Paris, Drouot, Desvougues, Baudoin, 29.XII.1921, Lot 184 n.r. Paris, Drouot, Tajan, 26.XI.1998, Lot 167 repr.). Lit.: École gratuite de dessin à Saint-Quentin, registre des délibérations, VI, p. 32, 30.I.1922, price exceeded their budget; Debie & Salmon 2000, p. 59, n. 89 n.r.; La Tour 2004a, p. 54 repr.

Autoportrait au chapeau clabaud 1742

Among the salon critiques, Desfontaines signalled this pastel out: "le Peintre s'est si bien représenté lui-même, qu'en regardant son portrait on évite de le louer trop, de peur de louer l'original en face, & de blesser sa modestie," while the *Mercure* critic identified its Rembrandtism. According to Mme de Graffigny (two letters, from 1742 and 1748), it was originally intended for Uffizi, but shown to Louis XV, after which La Tour repainted it, then declared it "perdu". (One wonders if the abbé Le Blanc had this in mind when he reported to La Tour on the pastel self-portraits by Liotard and Rosalba in the Uffizi in his famous letter of 1751.)

J.46.1087 AUTOPORTRAIT, pstl, Salon de 1742, no. 131 ("perdu", détruit? a.1748). Lit.: Anon. 1742 ("Un petit Buste de l'Auteur, ayant le bord de son chapeau rabatu"; "Portrait inimitable de l'Auteur, dans le goût du Rimbrand"; vers de Laffichard); Desfontaines 1742; Mme de Graffigny, lettre, 14.IX.1742 ("peint avec un chapeau a point d'Espagne, detroussé d'un coté, qui lui fait un ombre sur le visage. C'est un morceau parfait: je ne pouvois m'en arracher"), Graffigny 1992, III, p. 356; lettre, 8.VII.1748, Graffigny 2004, IX, pp. 175f, p. 178 n.4f; ("Il avoit d'abord fait cette tete pour la galerie de Florence, où sa place est marquée..."); Diderot 1767, as in Perronneau confrontation; B&W 243; Debie & Salmon 2000, p. 59; La Tour 2004a, p. 48 n.r.

J.46.10871 ~cop. Schmidt, sanguine, 34x25, sd v "g.f.Schmidt fec/1772" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 131. Paris, Drouot, Desvougues, Baudoin, 29.XII.1921, Lot 185 n.r., H1100; acqu.). Exh.: La Tour 1930, no. 108; Paris 1949; Saint-Quentin 1950, no. 13; La Tour 2004a, no. 3 repr. clr; Saint-Quentin 2005, no. 15 repr. Lit.: Fleury 1904, pl. XIII; École gratuite de dessin à Saint-Quentin, registre des délibérations, VI, p. 32, 30.I.1922; B&W p. 149; Debie 1991, p. 106 n.r.; Debie & Salmon 2000, pp. 59, 60, 69 n.93, ill. 21 [unclear from what source Schmidt copied a pastel allegedly destroyed 24 years earlier, nor which version of the abbé Huber was used for the background added to the print]

J.46.10872 ~grav. Georg Friedrich Schmidt, in reverse, 32.7x25, lettered "Maurice Quentin de la Tour/Peintre du Roy et Conseiller en son Academie

Royale de Peinture et Sculpture" [sur le papier], "Peint par lui même. Gravé par son ami G. F. Schmidt, graveur du Roy en 1772.", "ABerlin chez l'Auteur, a la nouvelle Cologne sur le Canal", 1772 (FD 2154). Lit.: Crayen 1789, no. 89; Joseph Eduard Wessely, *Georg Frederic Schmidt: Verzeichniss seiner Stiche und Radierungen*, Hamburg, 1887, no. 56; B&W, repr. frontispiece; Antony Griffiths & Frances Carey, *German printmaking in the age of Goethe*, London, British Museum, 1994, no. 17; Graffigny 1992, III, p. 359 repr.; La Tour 2004a, p. 56, fig. 1; Henning & Marx 2007, p. 113 repr.



J.46.10872

J.46.1088 ~grav. to right, for Lavater, *Physiognomische Fragmente*, III, Leipzig, 1777, p. 181

~version, pstl, Ø13.3, sd 1736 (London, Christie's, 1.VII.1952, as ?La Tour, self-portrait), v. Schmidt, J.66.111

J.46.1093 ~cop., pstl, 42x34 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.25. Labels verso: Monsieur de Foncolombe. Mme Alfred de Surian, née Angèle de Paul (1806–1890), of 77 rue Saint-Ferréol, Marseille. "Collection de Mme de S***. Tableaux, aquarelles, pastels, dessins... [Louis Mante; Paris, Ader, 28.XI.1956, Lot 28.] Yves Carlier de Fontobbia). Exh.: Marseille 1879. Lit.: Perrier 1897, p. 405; B&W 249, ?attr.; Debie 1985, no. 78 n.r., anon.; Debie 1993, repr.; Debie & Salmon 2000, p. 69, n.93 [Pastiche incorporating wig and face of an older La Tour with elements from the Schmidt print] Φπσ



J.46.1093

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1094 ~pastiche, as of comte de Lombillon d'Abacourt, pstl, 46x39 (Paris, Drouot, Pierre Bergé, 14.XII.2016, Lot 214 repr., est. €600–800) φπ

J.46.1096 ~préparation, pstl/ppr, 27x22 (Dijon, mBA, inv. CA 362. Don Hoin 1817). Tech.: extensive restoration in mid-twentieth century in Lepeltier studio; originally presented as oval. Exh.: Dijon 1960, pl. XIII; Dijon 2000, Cat. B 27, p. 150. Lit.: Gonse 1900, repr. p.109; Dayot 1904, p. 321 repr.; Fleury 1904, pl. VIII, in ov. frame; Chabeuf 1913, p. 92, pl. XXXIV; Moreau-Vauthier 1913, pl. xii, opp. p. 104; Joliet & Mercier 1925, repr. p.55; Schneider 1926, fig. 64; B&W 247, fig. 9, ?attr.; Magnin 1933, p. 106; Lavallée 1943, p. 79, pl. 49; Boucher 1952, no. 60, repr.; Quarré 1958, repr.; Bonafoux 1985, repr. p. 58; Denk 1998, fig. 13; Debie & Salmon 2000, p. 54, ill. 15; Fumaroli 2005, p. 25 repr. φσ



J.46.1096

J.46.1097 ~grav. Serge Santucci, médaille, 1978, obverse, inscr. "1704/1788/Maurice-Quentin de La Tour /Santucci 76", reverse with model of La Tour painting the dauphine et son fils (J.46.2259), inscr. "La perfection que je cherche est au dessus de l'humanité" (Leroy 1933, p. 209, paraphrasing 1770 letter to Belle de Zuylen). Lit.: Haye 1978, p. 6 repr.; Debie 1991, p. 60 n.r.

J.46.1098 ~cop., pstl/ppr bl., 24.9x21, inscr. ↓ "Dessiné au pastel par De La Tour d'après luy meme" (Cambridge, Fogg Art Museum, inv. 1955.183. Dresden, estampes du prince Georg, 1904-a.1928, v. Lugt 971. Don Charles E. Dunlap 1955). Lit.: Fleury 1904, pl. VII; B&W 248, fig. 259, ?attr.; Золотов 1960, pl. 22, as autograph, in Dresden; Debie & Salmon 2000, p. 69 n. 95, ?cop. φκνσ

J.46.1098



J.46.1099 ~repl., masque, préparation, pstl/ppr, 32.5x24, c.1737 [?] (Chicago, Art Institute, inv. 1959.242. Mme Becq de Fouquières, 1908/9; David David-Weill, 1912, 1928; Wildenstein, New York, 1938. Mrs Thelma Chrysler Foy, New York and Locust Valley, Long Island; New York, Parke-Bernet, 22-23.v.1959, Lot 633 repr., \$11,000; French & Co., New York; acqu. with funds from Joseph & Helen Regenstein Foundation). Exh.: Paris 1908a, no. 29, pl. 21; New York 1938, no. 8; New York 1963a, no. 50, pl. XXII; Chicago 1974, no. 46 repr.; Chicago 1976, no. 46 repr.; Chicago 1985b; Chicago 1999. Lit.: Lapauze 1905, p. 103 repr.; Tourneux 1908b, pp. 7, 9, repr.; Dacier 1912, repr.; Henriot 1925, p. 11, pl. XX; Henriot 1927, II, pp. 25f repr.; B&W 246, fig. 7; Frankfurter 1938, p. 11, repr. cvr; Leroy 1933, pl. II; Fleury & Brière 1954, p. 33, conflated with J.46.10991, as assez jeune, avant l'âge de l'auto à la toque d'atelier; *Art Institute of Chicago quarterly*, XLIX/4, XI.1955, p. 61 repr.; Edwards 1961, pp. 2-4, repr. cvr; Joachim 1977, p. 34, no. 1G3; Richards 1984, pp. 344f, fig. 5; McCullagh & Rosenberg 1985, fig. 9; Méjanès 2004, p. 47 repr. Φ

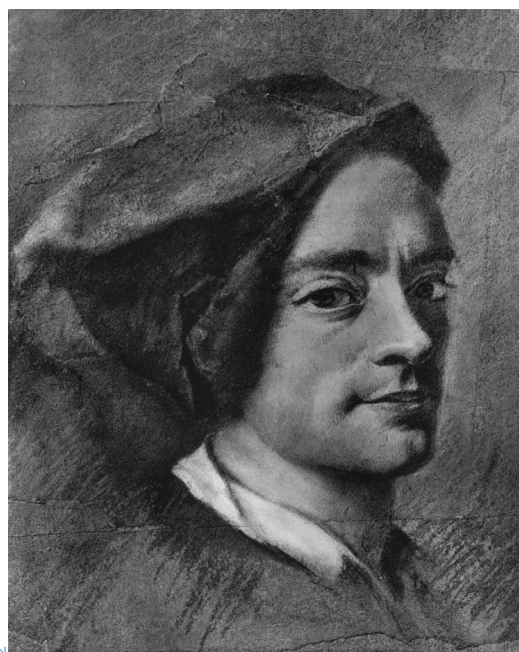


J.46.1099

LARGER IMAGE

J.46.10991 =?version, préparation (Joseph-Auguste Carrier; vente p.m., Paris, Drouot, Pillet, Féral, 5.v.1875, Lot 10 n.r., "jolie étude d'après nature", H410). Exh.: Paris 1860a, no. 34 bis. Lit.: B&W 233, ?attr.; Joachim 1977 & other sources have as =J.46.1099 but the evidence is unclear; the confusion seems to arise from Fleury & Brière 1954, p. 33, where J.46.1099 and J.46.10991 pastels are conflated

J.46.11 [=J.46.1182] ~repl., masque, préparation pour J.46.1087 ou J.46.1101, pstl, 34x26 ([Beurnonville & al.; Paris, 20-21.v.1873, Lot 101 n.r., en buste, de ¾ tourné vers la dr., une étoffe de soie bleue lui entoure la tête, il porte un habit marron avec col blanc rabattu, H185. [Auguste de Gas;] [Camille Groult; desc.: Jean] Groult 1928). Lit.: B&W 245, fig. 11, =B&W, s.no. 254 φβ



J.46.11

Autoportrait à la toque d'atelier c.1742

Traditionally linked to the lost autoportrait au chapeau en clabaud, perhaps because of the half-shadowed face, the composition and orientation of the head differ and have more in common with the Chicago préparation J.46.1099. (The precise association of the various préparations with either portrait, which he worked on at the same

time, is inevitably aleatory.) There seem to be echoes of Rigaud's famous autoportrait au turban (Perpignan; James-Sarazin P.616): although painted in 1698, and perhaps known from the Drevet engraving, the original was only bequeathed to the Académie royale in 1743 – possibly the time when La Tour's pastel was made (La Tour might have seen at Jullienne's the later Rigaud autoportrait au portemine: Versailles; James-Sarazin P.1195).

Advanced in the development of the proper right eye, there remain major uncertainties about the orientation of the body and the neck. The pastel is applied thinly, the chain marks of the paper prominent. The marks left by fixative are also clearly visible.

The pastel has been repeatedly restored. It is executed on a thick sheet of blue paper pasted to an old, presumably original, sheet of cardboard, the edges of which have been roughly hacked, perhaps to fit the pastel into a replacement frame.

During conservation in .xI.2020, a small area over the sitter's proper right eyebrow was noted where the pastel had clearly been applied with a brush; it is difficult to be sure if this was autograph or the legacy of subsequent restoration.

Justly celebrated, the pastel has been reproduced as a stamp, on a bank note, and even on chocolates.

J.46.1101 AUTO PORTRAIT à la toque d'atelier, pstl/ppr bl./carton, 39x31, c.1742 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 3 [inv. 1849, no. 68]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 25, "Delatour, en Démocrite"; son testament 20.IX.1806, ?parmi no. 113 ou 122; legs 1807). Tech.: "taches de moisissures dans le beret; pastel désagrégé sur la partie frontale de gauche", rapport du 23.XI.1945 after return from Souches. Frequently conserved, most recently by Leila Sauvage in 2020 when glass changed to Mirogard; for discussion of partial fixing, *v.* Shelley 2005. Exh.: Paris 1878, no. 606; Maubeuge 1917, no. 93; La Tour 1930, no. 2; La Tour 2004a, no. 1 repr. clr. Lit.: Lapauze 1899, no. 68 repr.; Fleury 1904, no. 68, pl. III; Moreau-Vauthier 1913, pl. xii, opp. p. 104; Erhard 1917, no. 1 repr. clr; Henderson 1922, p. 523 repr.; B&W 244, fig. 12; Fleury & Brière 1932, no. 14; Leroy 1933, pl. I; *L'Aisne nouvelle*, c.II.1947, conserved by Léon Lepeltier; E. & J. de Goncourt 1948, pl. 48; Fleury & Brière 1954, no. 14; p. 33, no. I, pl. I; Bury 1971, pl. I; Debré 1971, pp. 106f repr.; Debré 1982, repr. cvr; Debré & Narbonne 1993, p. 32 repr.; Denk 1998, fig. 9; Debré & Salmon 2000, p. 59, ill. 20; Salmon 2004d, p. 10 repr.; Fumaroli 2005, pp. 2, 24 repr.; Cabezas & al. 2008, p. 16, detail repr.; Coural 2009, fig. 1; Burns & Saunier 2014, p. 60 repr.; Saint-Quentin 2021, p. 6 repr. Φ



J.46.1101 [LARGER IMAGE](#)

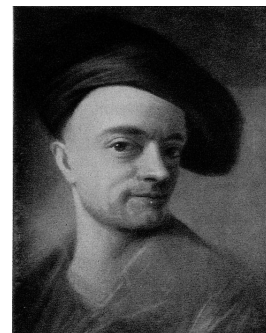
Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.11012 ~grav. Jean Pheulpin 1957, pour le timbre-poste français no. 1110
J.46.11014 ~grav. pour le billet de banque de Fr50, 1976–2001
J.46.11017 ~cop. 1874 (comm. Charles Desmaze). Lit.: lettre du président Sérot à Champfleury, 30.IV.1874, Bibliothèque INHA, Autographes 54/7
J.46.11018 ~cop., pstl (Paris, Drouot, Dubourg, 6.VI.1916, Lot 123 n.r., Fr40)

J.46.11019 ~cop., Jules Degrave, pstl, c.1929 (présenté par le Bureau d'Administration de l'école gratuite de dessin à Maurice Mathieu, sous-préfet, président d'honneur du bureau, séance du 20.VI.1929)

J.46.1102 ~cop., pstl/pphm, 39.7x30.5 (Herbert M. Gutmann, Berlin; Berlin, Graupe, 12.IV.1934, Lot 16 repr., cop. 18. Jhr) Φ κ

J.46.1102



J.46.1104 ~cop., pstl (Bar-le-Duc, Vaxelaire, 21.X.2007, Lot 1k repr.) Φ κ

J.46.1104



J.46.1106, *v.* **J.46.1093**

J.46.1107 ~cop. Raphaël Bouquet, pstl, 42x33, sd "Raphaël Bouquet 1917" (Hannover, Kunst & Auktionshaus Kastern, 29.IV.2006, Lot 2 repr., est. €2000–2200) Φ κ

J.46.1108 ~cop. Raphaël Bouquet, pstl, 42x33 (Paris, Drouot, Binoche & Giquello, 4.V.2011, Lot 23 repr., est. €800–1000) Φ κ

J.46.1109 ~cop. Raphaël Bouquet, pstl/ppr, 40x32 (Sanilhac, château, Étude de Provence, 17.IV.2016, est. €200–250) Φ κ

J.46.1111 ~cop., pstl, 40x31 (Cannes, Issaly, Pichon, 12.IV.2007, Lot 241 repr., Éc. fr. XIX^e, est. €2–3000) Φ κ

J.46.1112 ~pastiche, with red coat, attr. Jean-Joseph Weerts (1847–1927), pstl, 41x33 (Lons-le-Saunier, Brigitte Fenaux, Jura Enchères, 25.VII.2011, anon., inconnu. Brest, Adjug'Art, 13.X.2021, Lot539 repr., inconnu, attr. Weerts, est. €150–200) Φ πν

J.46.1114 ~cop., pstl, 40.5x30 (Paris, Drouot, Artcurial, 1.II.2012, Lot 194 repr., c.1800, est. €800–1200) Φ κ

J.46.1116 ~cop., pstl, 40.5x30.5 (Bruxelles, Vanderkindere, 12.VI.2012, Lot 43 repr., est. €800–1200) Φ κ

J.46.1118 ~cop. Raymond Casez, XX^e, pstl, 41x32, printed label *verso* (Quercy Antiquités, Floriac, 2014; Lille, Mercier, 25.VIII.2014, inconnu, repr., with 3 others. Dijon, Sadde, 7.VII.2016, Lot 316 repr., as of Henri Fantin de La Tour, est. €100–120) Φ κ

J.46.112 ~cop., pstl, 39x31 (vente IDDD, 1933, Lot 501. Munich, Rütten, 18.IV.2015, Lot 147 repr., est. €1000) Φ κ

J.46.1122 ~cop. XX^e, pstl, 38x29.5 (Saint-Étienne, Carlier Imbert, 28.IV.2016, Lot 141 repr., est. €80–100) Φ κ

J.46.1124 ~cop. Denise Lesénécal-Albert, c.1937, pstl, 38x29.5, s "D Lesénécal/d'après M Q de la Tour", inscr. *verso* (Coulommiers, Dapsens-Bauve, Bouvier, 13.V.2016, Lot 98 repr., est. €80–100) Φ κ

J.46.1125 ~cop. Jules Degrave, XIX^e, pstl, 38x31, inscr. *verso* "copie pastel de Degrave" (eBay, Vannes, 2017) Φ κ

J.46.1126 ~cop., pstl/ppr, 39x30 (Stuttgart, Nagel, 22.II.2017, Lot 722 repr., est. €500) Φ κ

J.46.11261 ~cop., pstl/ppr, 39x31 (Paris, Drouot, Millon, 23.III.2018, Lot 135 repr., est. €500–600) Φ κ

J.46.11262 ~cop. Jules Degrave, XIX^e, pstl, 39x31, inscr. *verso* "J A Degrave" (Beaune, Herry, Muon, 31.III.2019, Lot 80 repr., est. €300–400) Φ κ

J.46.11263 ~cop., pstl/ppr, 38x29.5 (Le Puy-en-Velay, Casal, 5.VIII.2019, Lot 154 repr., est. €300–500) Φ κ

J.46.11264 ~cop. Raymond Casez, XX^e, pstl, 40x30, sans cadre (Louis-René & Suzanne Astre; Paris, Rossini, Millon, 20.IX.2019, Lot 9 repr., est. €100–150) Φ κ

J.46.11265 ~cop., pstl, 40x30 (Paris, Drouot, Blanchet, 28.I.2020, Lot 54 repr., est. €200–300; Paris, Drouot, Blanchet, 30.VI.2020, Lot 15 repr., est. €200–300) Φ κ

J.46.11266 ~2^e cop. Raymond Casez, pstl/ppr, 42x32 (Deuil La Barre, 21.IV.2020, Lot 40 repr., with 2 more, est. €60–80) Φ κ

- J.46.11267 ~cop. Léone Flamant, pstl/ppr, 39x31 (Saint-Quentin, Hôtel des ventes, 7.V.2020, Lot 247 repr., est. €30–50) $\Phi\kappa$
- J.46.11268 ~cop., pstl, 40x31 (Doullens, Herbet, 27.IX.2020, Lot 5 repr., est. €300–400) $\Phi\kappa$
- J.46.11269 ~cop., pstl/ppr, 38x30 (Le Puy-en-Velay, Casal, 15.III.2021, Lot 89 repr., est. €400–600; Le Puy-en-Velay, Casal, 16.VIII.2021, Lot 246 repr., est. €400–600) $\Phi\kappa$
- J.46.112691 ~3^e cop. Raymond Casez, pstl/ppr, 41.5x33 (Lyon, Artenchères, 7.IV.2021, Lot 14 repr., as of Henri Fantin de La Tour) $\Phi\kappa$
- J.46.112692 ~4^e cop. Raymond Casez, pstl/ppr, 36x29 (Laval, 8.IV.2021, Lot 123 repr., anon., inconnu, est. €10–50) $\Phi\kappa$
- J.46.112693 ~5^e cop. Raymond Casez, pstl, 41x32 (Saint-Quentin, Hôtel des ventes, 22.V.2021, Lot 57 repr., est. €30–50) $\Phi\kappa$
- J.46.112694 ~6^e cop. Raymond Casez, pstl, 39.5x30, *verso* étiquette (Fontainebleau, Osenat, 3.X.2021, Lot 82 repr., est. €300–600) $\Phi\kappa$
- J.46.112695 ~7^e cop. Raymond Casez, pstl, 40x31 (Dijon, Hôtel des ventes Victor Hugo, 30.X.2021, Lot 364 repr., est. €150–200) $\Phi\kappa$
- J.46.112696 ~cop. [Léon Delvigne], pstl, 45x35, s v “LD” (Joigny Enchères, 16.I.2022, Lot 289 repr., est. €120–150) $\Phi\kappa$

La Tour au jabot 1750

Reputedly the self-portrait confronted with Perronneau's J.582.1473, but the evidence is circumstantial; Diderot 1767 explicitly talks of the autoportrait au chapeau rabattu, J.46.1087; while Duplaquet cites the autoportrait à l'index. The Amiens pastel, long assumed to be autograph and widely reproduced with iconic significance, appears to be a copy by Montjoye: see [Jeffares 2019h](#) for a full discussion of the arguments and versions.

Bitton's note on the provenance corrects errors in earlier sources, but has subsequently been overlooked. He notes that the pastel must have been given to abbé Mangelot, author of the couplet attached to J.46.1001. Further he suggests that the role of Léon Lagrange, critique d'art, whom B&W have as owner/vendor in 1866/67, was that of agent for the Lorne family; suggesting that the pastel may have been bought in 1867 and sold directly to the museum in 1878 for Fr1700 (rather than Fr6000 as reported in Boinet 1928). In 1867 the pastel was in a “charmante bordure du temps” and carried a label indicating that it was made in 1751; it is probably one of the other versions, perhaps J.46.1132. Fleury 1900a notes that he had not initially been persuaded of the authenticity of the Amiens pastel, but changed his mind when the inscription and provenance were revealed.

It is only the *Mercury* article of 1755, noticed first here in 2019, that identifies the pastel given to Mangelot as a copy by Montjoye. The implication is highly significant as an indication of the quality of workshop versions which may hitherto have been taken as originals. (Although his original creations were fairly modest, Montjoye was one of the three artists La Tour named in his 1768 will to divide his pastels and unframed studies.) It seems most likely that there was a full-scale version of the Autoportrait au jabot, now lost or destroyed, and that the Cognacq-Jay version is an autograph replica as its superb quality dictates. The Norton-Simon version is weaker.

- J.46.1127 AUTOPOURTRAIT au jabot, Salon de 1750?, hors cat.
~cop. Montjoye, J.543.104 q.v. [the 1755 *Mercury* article implies that the version given to abbé Mangelot, now in Amiens, is a copy by Montjoye]
- J.46.1128 ~?pstl/ppr/toile, 64x53, inscr. *verso* “J’ai fait présent du portrait de M^r de Latour à M^r Savary curé de S^{te}-Colombe le 19 du mois de décembre 1770, en foi de quoi j’ai signé les jour et date ci-dessus, à Sens. Marie-Louise Mangelot”, inscr. sur l’ancien cadre “Super omnes docentes se intellexit” (St Augustine commentary on Psalm 119, v.100), c.1750 (Amiens, musée de Picardie, inv. MP 226 [Boyer] [Por M.P. P118]. L’artiste; don: abbé Louis Mangelot (1694–1768), chanoine du Temple à Paris, poète, son ami; sa sœur Marie-Louise Mangelot (1702–1782); don: abbé Charles Savary (1731–1810), curé de Sainte-Colombe-lès-Sens, rue de l’Écrivain en 1766, curé à Perceneige, Yonne, 1775–89], 1770; acqu. 1796 François-Théodore Clément Lorne (1768–1854), commerçant en gros de sel à Sens, ∞ 1^{er} Sens 31.XII.1795 Marie-Catherine Gonzal (1775–1800), nièce de l’abbé Savary; sa veuve (∞ 2^o 1807), née Anne-Marguerite-Adélaïde Charier (1775–1864); sa bru, Mme Hippolyte-François Lorne, née Clarisse Delacour; son fils, Maurice-Rémond Lorne (1843–), docteur en médecine; [vu par Léon Lagrange, critique d’art, Sens, 1866]; famille Lorne; acqu. 1878, Fr1700). Tech.: unframed by Valérie Luquet for travel to 2017 exhibition. Exh.: Paris 1927a, no. 26, pl. 1-1; Paris 1937a, no. 183; Amiens 1997, no. 21 repr.; Perronneau 2017, no. 36 repr. Lit.: *Mercury de France*, v.1755, pp. 26, as by Montjoye; Delambre 1899, no. 174; Fleury 1900a; Élie Fleury, letter to

Tourneux, 15.I.1904, identifies inscription from Psalm 118; Fleury 1904, pl. VI; Tourneux 1904a, p. 48, repr. p. 73; Gonse 1910, as having been missed by Louvre; *Catalogue des tableaux et sculptures du musée de Picardie*, 1911, no. 212; Alfassa 1919, p. 129 repr.; Baschet 1927, p. 579 repr.; Ratouis de Limay 1927, p. 326 repr., “magistrale...avec un virtuosité que le pastelliste a rarement dépassée”; B&W 235, fig. 13, as = J.46.1131, in 1867 sale; Boinet 1928, p. 47, no. 212 repr.; Jamot 1931, pl. XXV; Bitton 1936; Guenne 1937, repr.; Ratouis de Limay 1946, pl. 1/1; E. & J. de Goncourt 1948, pl. 50; Золотов 1960, pl. 1; Vergnet-Ruiz 1966, no. 20, p. 93f, as ex Gougenot; Губер 1967, fig. 93; Bury 1971, pl. 9; Wakefield 1984, fig. 76; Huchard 1995, p. 102 repr.; Boyer 1997, no. 21 repr.; Denk 1998, pl. IV; Debré & Salmon 2000, ill. 14; Bell 2000, p. 207 repr. clr; Columbia 2000, p. 41 repr.; Walther 2002, p. 362 repr.; Renard 2003, p. 76 repr. clr; Salmon 2004a, part repr. p. 44; Salmon 2004d, p. 11 repr.; Fumaroli 2005, p. 32 repr.; Calabrese 2006, fig. 179; Laine & Brown 2006, fig. 20; Joachimes 2008, fig. 47; Tarabra 2008, p. 293 repr.; Cumming 2009, p. 158 repr.; Williams 2009, fig. 3; Kaufmann-Khelifa 2013, p. 21 repr., confused with J.46.113; Arnould 2014, pp. 10, 97 repr.; Warsaw 2015, p. 29 repr.; Williams 2015, fig. 6.17; Prat 2017, fig. 386; Lajer-Burchard 2018, fig. 2.90; [Jeffares 2019h](#); Popelin 2020, fig. 6 $\Phi\kappa\sigma$



J.46.1132 ~
LARGER IMAGE

Photo courtesy musée de Picardie, Amiens

- J.46.11282 [olim J.46.11815] ~cop., émail, 4.20 rnd. (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 85. Desc.: Duliège; Mme Sarrazin, née Flore-Joséphine Warluzèle, Paris, 1873; Charles Desmaze; don: ville de Saint-Quentin 1891, liste, 4.XII.1900, no. 3, as autoportrait, m/u). Lit.: Desmaze 1873a, p. 23 [=Desmaze 1873b, p. 9] n.r., en possession de Mme Varenne [sic], as autoportrait, m/u; Fleury & Brière 1954, no. 105 [v. [ESSAY](#) and entry for abbé Duliège J.46.1672 for provenance; ?a/r J.46.113]
- J.46.11283 ~cop., miniature, 5.5 Ø rnd., inscr. *verso* “Portrait de / Maurice Quentin Delatour / peintre au pastel sous Louis XV / fait par lui-même et offert / en 1786 à la famille / Flamand Colliette” (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 87. Don 1786: Mme Louis-Momble-François Flamand, née Marie-Anne-Françoise-Henriette Colliette (1764–1847); sa fille, Mme Prudent-Louis Gillerond, née Louise-Virginie Flamand (1793–1874); sa fille, Mme Louis-Gustave Beudeker, née Louise-Anaïs Gillerond (1817–1888); sa fille, Mme Ernest-Eugène Carez, née Louise-Félicie Beudeker (1854–1938); legs Mme Carez-Beudeker 1950). Exh.: Saint-Quentin 1932, no. 144 n.r. Lit.: Fleury & Brière 1954, no. 104; Saint-Quentin 2021, p. 5 repr. [?a/r J.46.1128]
- J.46.11284 ~cop., miniature, inscr. *verso* “Portrait de Monsieur Maurice Quentin de La Tour, peintre du Roy et de son Académie de peinture et sculpture, honoraire de l’Académie d’Amiens, né St-Quentin le 4 sept. 1704, revenue audit lieu le 21 juin 1784, où il est more et enterré au cimetier de la paroisse St-André, le 18 février 1783, peint par lui-même” (M. Opigez; acqu. .XI.1865 princesse Mathilde). Lit.: Jal 1872, col. 744; Marsy 1875, p. 7f
- J.46.113 ~repl., pstl/ppr, 45x37, c.1750, inscr. *verso* “Mr Maurice-Quentin Delatour peint par lui-même” (Paris, musée Cognacq-Jay, inv. J.121/B.117. Pierre Decourcelle; Paris, Georges Petit, Lair-Dubreuil, Baudoin, 29–30.V.1911, Lot 118 repr., est. Fr50,000, Fr61,000; Stettiner pour Cognacq; acqu. Ernest Cognacq, Fr67,100; legs 1928, prisé Fr75,000). Exh.: Paris 1908a, no. 31, pl. 23; Paris 1925b; Paris 1938, no. 362; Paris 1952a, no. 50;

Paris 1989c, no. 144; Paris 2004b, no. 2 repr. clr. Lit.: Lemoisne 1908, p. 26 repr.; Fleury 1911, as cop.; Vaudoyer 1911, p. 1 repr.; Feuillet 1925, p. 68; B&W 236, fig. 85; Ricci 1929, no. 121; Jonas 1930, no. 121; Guth 1952, repr. p. 46; Burrollet 1980, no. 146 repr.; Debric & Salmon 2000, p. 54, ill. 16; Brunel 2003, p. 62 repr.; Brunel 2004b, p. 49 repr.; Burrollet 2008, no. 50 repr., as ex Laperlier [??] φσ



J.46.1132
LARGER IMAGE

J.46.1131 ~version, en habit de velours, poudre et dentelles, pstl, 1750 ([Sosthène-Louis-Félix Cambray (1819–1905), homme de lettres]; Paris, Drouot, Delbergue-Cormont, 8.XI.1867, Lot 146, as 1750 in introduction, as inscr. verso 1751, H650 [Pb/i; Laperlier bid 400]). Lit.: Goncourt 1880, p. 284 n.r., as ex Lagrange, repeating 1867 description; B&W, as = J.46.1128 [??; = J.46.1113 or J.46.1132] [Fr650 annotated against the lot is not matched in the list of bordereaux in the priced copy of the sale cat. Overleaf, what seem to be bids, including “Lap.400” suggest that Laperlier may well have bid and perhaps bought post sale, so this might = J.46.1132]

J.46.11315 ~?version [Symphorien Boittelle, ancien préfet de police, sénateur; Paris, Drouot, Pillet, 24–25.IV.1866, Lot 70 n.r., H530; Jacques Reiset; inv. p.m., 2.IX.1869, “portrait d’homme attribué à Latour”; vente p.m., Paris, Drouot, 29–30.IV.1870, Lot 39 n.r., H630; Eugène Féral-Cussac] [? = J.46.113 or J.46.1132]

J.46.1132 ~version, pstl/ppr, 45.7x38.1, inscr. verso “peint per lui-même en 1754”, avec vers de l’abbé Violette écrits p.1788 (Pasadena, Norton Simon Museum, inv. M.2011.1.2.P [olim F.1969.38.09.P]. Laurent Laperlier; Paris, Drouot, 17–18.II.1879, Lot 52 n.r., H1305. Camille Groult; son fils, Jean Groult; Paris, Galerie Charpentier, Ader Laurin, 21.III.1952, Lot 67 repr., with Violette verses, H1,400,000, H. E. Señor A. Costa du Rels, Bolivia; adv. *Burlington magazine*, CIX/771, .VI.1967, p. xxi repr.; London, Sotheby’s, 5.VII.1967, Lot 99 repr., £20,000; S. Brand; Robert Ellis Simon, Los Angeles; legs 1969). Exh.: San Francisco 1976, no. 9. Lit.: B&W 238 (Boittelle sale; Pattr.) = B&W 239 (Laperlier sale; = 238?; Pattr.); Maurice Monda, *Le Figaro*, 23.III.1952; *Art at auction, Sotheby’s, 1966–67*, p. 7, as 1754; “Portraiture à la mode”, *Time*, XC, 14.VII.1967, pp. 64f; Bury 1971, p. 76, 196 n.r.; *Selected paintings at the Norton Simon Museum, Pasadena, California*, 1980, p. 76 repr., as 44.5x36.8, 1764; *Masterpieces from the Norton Simon Museum*, Pasadena, 1989, p. 108f; Debric & Salmon 2000, pp. 54, 67, nn. 77, 78, ill. 8; James Gardner, “A tour de force...”, *Wall Street Journal*, 4.VI.2011, repr., as 1764 φβv



J.46.1132

J.46.1135 [=J.46.11281] ~cop., pnt., 46x36.5 ov., a/r La Tour (Geneva, mAH, inv. 1911-0067. Ernest Saladin 1906; legs 1911). Exh.: Geneva 1906, no. 45 n.r. Lit.: B&W 237, ?attr.; Dubois & Dubois 1993, p. 224 repr. *Olim* attr. Ducreux φp

J.46.1137 ~pastiche, en habit brun, col noir, gilet rose, tenant une portefeuille et porte-crayon, pnt. (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.7.29. Don Yves Carlier de Fontobbia)

J.46.1142 ~cop., pstl (France PC 1991) φπv

J.46.1142



J.46.1144 ~cop., pstl, 64x52 (Lons-le-Saunier, Brigitte Fenaux, Jura Enchères, 25.VII.2011, anon., inconnu) φκ

J.46.1145 ~cop. Charles Nottelet, artiste amateur, pstl/ppr, 1900–1910 (Amiens, archives, fonds Nottelet, inv. 52FI162) φκ

J.46.1146 ~cop., XIX/XX^e, pstl (Paris, Drouot, Binoche, Giquello, 14.III.2014, Lot 45) φκ

J.46.1148 ~cop., pstl, 62x21 (Lille, Mercier, 25.VIII.2014, inconnu, repr.) φκ

J.46.1149 ~cop. Raymond Casez, pstl, 46x37, s (Bordeaux, Jean dit Cazaux, 7.VII.2016, Lot 134 repr., as by Casre, est. €100–120) φκv

J.46.114909 ~cop., in red coat, with braided edging, sea green background, miniature, 8.3x6.7 ov., inscr. v “De La Tour” (acqu. Paris c.1922; William Barclay Parsons, New York, 1927)

J.46.11491 ~cop., in red coat with gold edging, XIX/XX^e, min./iv., 9x7.3 ov. (Hildrizhausen, Sigalas, 17.XI.2015, Lot 72 repr., as of Louix XV)

J.46.11492 ~cop. XX^e, pstl/ppr, 61x47 (Abbeville, Arcadia, 11.III.2017, Lot 162 repr., est. €150–200; Abbeville, Arcadia, 23.III.2019, Lot 202 repr., est. €100–150) φκ

J.46.11493 ~cop. Raymond Casez, pstl, 61x47.5 (Argenteuil, 25.IX.2018, Lot 49 repr., est. €100–150) φκv

J.46.11494 ~cop. (*tête*), pstl, 27x21 ov. (Nice, Hôtel des ventes, 6.XI.2020, Lot 156 repr., as of Voltaire, est. €30–40) φκv

J.46.114941 ~cop., pstl, 61x47 (Saint-Quentin Enchères, 15.I.2022, Lot 316 repr., est. €150–180) φκ

J.46.114942 ~cop. Raymond Casez, pstl/ppr, 63x51.5 (Compiègne, Acteon, 26.III.2022, Lot 99 repr., anon., est. €100–150) [new attr.] φκv

J.46.11495 ~grav. for H500 postage stamp, issued by Polynesian republic of Wallis et Futuna, 1988

La Tour vieux, de face c.1755–60

The dating of “La Tour vieux”, as it is often called, is hotly debated and cannot be satisfactorily resolved. Handling and approach seem consistent with a later date than Méjanès envisaged, and if there are echos of the 1737 autoportrait à l’index, that may merely have served as a model (the Neilson version remained in La Tour’s studio until 1776).

J.46.115 AUTO PORTRAIT, pstl/ppr bl./toile/châssis, 60.4x51.3, c.1760; conservation 2004 (Louvre inv. 27622. Magasins de Versailles [not *olim* Académie royale] c.1797; Louvre inv. 1815–24, no. 53, direction du musée royal). Tech.: restored 2004 by Marianne Bervas and Valérie Luquet. Exh.: La Tour 1930, no. 3; Paris 1949, no. 42; Paris 1957a, h.c.; Paris 1965b, no. 78; Paris 1967a, no. 59; Paris 1989e, no. 1; La Tour 2004c, no. 11 repr. clr; Paris 2018. Lit.: Champfleury 1855, pp. 92f (“le meilleur des pastels de La Tour”); Dréolle de Nodon 1856, p. 133 (“[portrait] frappant; celui de Péronneau n’est que ressemblant”); Goncourt 1867, p. 350 (“ressemble...à un portrait de fantôme ironique...”); Reiset 1869, no. 823; Fontaine 1910, p. 124; Fleury 1904, pl. IV; Ratouis de Limay 1925, p. 31, pl. 20; Ratouis de Limay 1927, p. 328 n.r.; B&W 250, fig. 6; Bouchot-Saupique 1930, no. 53; Золотов 1960, pl. 31; Золотов 1968, pp. 103, 105 repr.; Елена Федоровна Кожина, *Искусство Франции восемнадцатого века*, Leningrad, 1971, fig. 32; Monnier 1972, no. 79; Richards 1984, fig. 1; Debie 1998, repr.; Denk 1998, fig. 85; Lajer-Burchard 1999, p. 36, fig. 14; Debie & Salmon 2000, p. 61, ill. 22; Méjanès 2002, p. 33, fig. 23, as c.1740; Méjanès 2004, p. 36 repr.; Hoisington 2006, p. 79, pl. 40, as preliminary to autoportrait à l’index; Salmon 2018, no. 93 repr., “daté fort légitimement des années 1755–1760”; Salmon 2018, no. 93 repr.; [Jeffares 2018g](#), discussing provenance φσ



J.46.115 N
[LARGER IMAGE](#)

J.46.1151 ~cop., pstl, 53x44 (Biarritz Enchères, 27.X.2019, Lot 91 repr., anon., inconnu, est. €80–100, b/i; Biarritz Enchères, 19.VII.2020, Lot 226 repr., anon., inconnu, est. €80–100) φκν

J.46.11515 ~cop., without hand, pnt./ppr, 45x35, inscr. “Maurice Quentin Latour. 1769” (Frankfurt am Main, Prestel, 10.V.1915, Lot 9 repr., as autograph) φκ

J.46.1152 ~cop., without hand, pstl, 41.5x33, s. verso illisible, ?Laura Parauw (Stockholm, Bukowskis, 12.V.2016, Lot 791531 repr., est. SwKr2500) φκ

J.46.1153 ~cop., pstl, 47x38, sd “A. Sifflet/1895” (Albi, hôtel des ventes du Tarn, Philippe Amigues, 22.VII.2021, Lot 219 repr., inconnu, est. €50–80) φκν

J.46.1154 ~préparation, cr. noir, blanc/ppr bl. (Paris, Drouot, Delbergue-Cormont, 19.III.1870, Lot 169 n.r., H17). Lit.: B&W 253, pattr.

J.46.1155 ~préparation, pierre noire, reh. pstl, cr. blanche, 28x18 (Louvre inv. RF 4098. Paris, Drouot, Delbergue-Cormont, 28.III.1860, Lot 17, H42; Goncourt; Paris, Drouot, 15–17.II.1897, Lot 154, H11,100; Boulet, pour le comte Isaac de Camondo; legs 1911, no. 142). Tech.: a comparison with 1904 photo suggests extensive losses of white chalk and restorations. Exh.: Paris 1879, no. 528 n.r.; Paris 1927a, no. 28, pl. XLI-59; La Tour 1930, no. 1; Paris 1933, no. 220; Paris 1946b, no. 106; Paris 1946c, no. 395; London

1952a, no. 100; Chicago 1955, no. 67; Paris 1958b, no. 31; Paris 1963b; La Tour 1981; Paris 1985; La Tour 2004c, no. 12 repr. clr; Paris 2018. Lit.: Chennevières 1879, p. 205 repr.; Goncourt 1881, I, p. 93; Fleury 1904, pl. V; Alexandre 1908, p. 11, repr. p. 2; Guiffrey & Marcel 1907–75, VII, 1912, p. 107, no. 5709, repr. p. 106; Vitry & al. 1914, no. 142 repr.; B&W 231, fig. 10; [=B&W, s.no. 254, pattr.]; Ratouis de Limay 1925, p. 30, pl. 19; Bouchot-Saupique 1930, no. 52, pl. VII; Vallery-Radot 1964, pl. 53; Sérullaz 1968, no. 51 repr.; Launay 1991, no. 170, pl. 19; Debie & Salmon 2000, p. 63, n. 98; Méjanès 2002, p. 33, fig. 24, as c.1740; Fumaroli 2005, p. 25 repr. in reverse; Hoisington 2006, p. 79, pl. 40, as preliminary to autoportrait à l’index; Prat 2017, fig. 387; Salmon 2018, fig. 53 [eye colour differs from **J.46.115**] φσ



J.46.1155 N
[LARGER IMAGE](#)

J.46.11552 ~cop., pierre noire, ?34x25.8 (Lille, mBA, inv. W2409). Lit.: Raux 1995, no. 104 n.r.

J.46.1156 ~cop., pstl, inscr. “Zoe ’73” (Beeston Auctions, 10.IV.2019, Lot 186 repr., as by Geoffrey Rawlins, of Zoe, est. £20–40) φκν

La Tour vieux et riant c.1770

The magnificent Groult sheet is the last of the La Tour self-portraits, and may perhaps be some 10 or more years later than the Louvre pastel **J.46.115**. It has been suggested as the inspiration for some of Ducreux’s laughing self-portraits. Doubts about its authenticity are not shared here: La Tour’s strokes are bolder and more emphatic with a purpose, of even deeper exploration regardless of finish. The San Francisco version, once thought to be autograph, does not bear comparison with **J.46.1158**; each stroke is carefully copied in a manner inconsistent with an autograph réplique.

J.46.1158 AUTO PORTRAIT, pstl/ppr br., 44x34.3, c.1770 (Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 190, H40.50; Hippolyte Walferdin; vente p.m., Paris, Drouot, Escribe, 12–16.IV.1880, Lot 353 n.r., as 45x33 ov., H2000; Malinet. Auguste Courtin, Paris, Drouot, Escribe, 29.III.1886, Lot 77 n.r., as 45x33 ov., H2400; Camille Groult; Jean Groult 1928. PC 2004). Exh.: La Tour 2004a, no. 6 repr. clr, as fin des années 1750. Lit.: B&W 252, fig. 8; Bury 1971, pl. 11; Debie & Salmon 2000, p. 69, n. 100; Laing 2005, repr. clr; Fumaroli 2005, p. 38 repr.; Hoisington 2006, p. 79, n.15 as later pastiche, as long strokes above and below eyes are too heavily and awkwardly drawn; Fumaroli 2007, repr. φσ



J.46.1158
LARGER IMAGE

J.46.116 ~cop., pstl/ppr, 48.0x32.7, cartouche on frame "Matinées Littéraires de M^r H. Ballande / a M^r Talbot / Sociétaire de la Comédie Française / Souvenir Affectueux de son / Quadruple Succès dans / Lisimon du glorieux 3, 9^{bre} 1872 / Géronte du philosophe Marié 1 D^{bre} 1872 / Chrysale des Femmes Savantes 29 D^b 1872 / H. Ballande" (San Francisco, FAM, inv. 1978.2.13. Don de Jean-Auguste-Hilarion Ballande (1820–1887) à Denis-Stanislas Montalant, dit Talbot (1824–1904), 1872–73. André Seligmann, Paris, c.1928; Mrs Alexander Hamilton, née Grace Spreckels 1934; Mr & Mrs Bruce Kelham; legs Grace Hamilton Kelham). Exh.: San Francisco 1934, no. 40 repr.; Los Angeles 1958, no. 19 repr.; San Francisco 1978; San Francisco 1979a; San Francisco 1979b; San Francisco 1981; San Francisco 1985, no. 44; San Francisco 1987; San Francisco 1995, no. 80, all as autograph; San Francisco 2021, no. 10 repr., as early 19th century copy, n.e. Lit.: Hattis 1977, no. 74, p. 116, repr., p. 119, as c.1760; Johnson 1980, p. 130 repr.; Debré & Salmon 2000, p. 63, ill. 24, as autograph; La Tour 2004a, p. 62 n.r., pourrait être cop.φκ

J.46.116



J.46.1161 ~cop., préparation, gch./pchl, 42x34 (comte de Robiano; Amsterdam, Frederick Muller, 15–16.VI.1926, Lot 462 repr., Df4500. Anton W. M. Mensing (1866–1936): Amsterdam, Frederik Muller, 27–29.IV.1937, Lot 330 repr.). Lit.: B&W 229, ??attr. φκ

J.46.1161



J.46.1162 AUTO PORTRAIT, pstl/pchl, 37x29 (comte de Robiano; Amsterdam, 15–16.VI.1926, Lot 463 repr.; Albert Blum, New York, 1928; Mrs Albert Blum, New York, 1950; Rosenberg & Steibel, New York; New York, Parke-Bernet, 2.III.1967, Lot 44 repr., \$8250; Acquavella Galleries, New York; John T. Dorrance, Jr; New York, Sotheby's Arcade, 17.VII.1991, Lot 19 repr., est. \$500–700, all as autograph). Lit.: B&W 230, ?attr.; Shoolman & Slatkin 1950, pl. 39 [?cop.] Φβ

J.46.1162

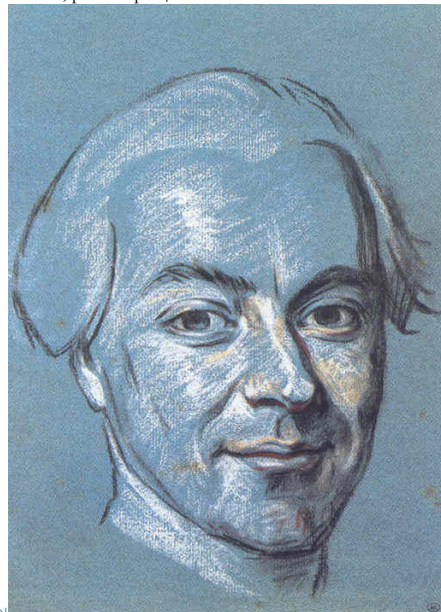
Photo courtesy Sotheby's



Other autoportraits

J.46.1163 ??AUTO PORTRAIT, ?Tom Paine (1737–1809), bl., wh. chl/ppl, 22x17.1, inscr. verso "Q. Latour/par soi meme" (Cambridge, Fitzwilliam Museum, inv. PD.101-1961, as by Augustin de Saint-Aubin. Sturges, Paris. Agnew; acqu. 6.V.1924, Louis Colville Gray Clarke; resold to Agnew; acqu. 1925 Charles B. O. Clarke; legs). Exh.: Cambridge 1992, as by Augustin de Saint-Aubin. Lit.: Ingamells 2004, p. 373, as ?Paine [?attr.; cf. Jean-Baptiste-Jacques Augustin; ??Paine] φφδ

J.46.1164 ??AUTO PORTRAIT, ??d'Alembert, tête d'homme, vue de ¾, tournée vers la dr., pierre noire, reh. de pstl blanc et jaune, touches d'ocre, de sanguine/ppr bl., 28.1x20.5 (Louvre inv. RF 3741. Don de la Société des Amis du Louvre 1909). Exh.: Paris 1922e, no. 27 n.r.; La Tour 1930, no. 97; Copenhagen 1935, no. 418; Paris 1946c, no. 397; Paris 1947b, no. 139; Paris 1997b, no. 310 repr., inconnu; La Tour 2004c, no. 19 repr. clr, ?autoportrait, très proche de l'autoportrait au chapeau en clabaud. Lit.: Guiffrey & Marcel 1912, VII, no. 5710 repr.; Jean-François Raffaëlli, *Mes promenades au musée du Louvre*, Paris, 1913, p. 58 repr.; B&W 557 [not 551], fig. 260, ?d'Alembert; Méjanès 2004, p. 47 repr. φδσ



J.46.1164 AUTO PORTRAIT (Uffizi, inv. 9503. Charles Blanc, 1843). Lit.: Berti 1979, repr. [v. Éc. fr.]

J.46.1167 AUTO PORTRAIT (Chevalier; Paris, Florentin, Paillet, 26–27.XI.1779, Lot 39, 13 livres 5 sols). Lit.: B&W, s.no. 254, ?attr.

J.46.1168 AUTO PORTRAIT, pstl (Poismenu [Poixmenu]; Paris, Grands Cordeliers, Copreaux, 20.III.1780, Lot 113 n.r.). Lit.: B&W, s.no. 254, ?attr.

J.46.1169 AUTO PORTRAIT, pstl (Jean Paris de Montmartel; hôtel Mazarin, description, 9.IX.1778, 150 livres; inv., 26.IV.1781). Lit.: Dubois-Corneau 1917, p. 317 n.r.; La Tour 2004a, p. 154 n.r., as in inv. p.m. 23.IX.1766

J.46.117 AUTO PORTRAIT, cop. à l'huile, d'après le pstl, 57x46 (abbé Jean-Bernard Le Blanc; Paris, Le Brun, 14.II.1781 & seq., Lot 53, 9 livres 1). Lit.: B&W, s.no. 254, ?attr.

J.46.11704 HIS OWN PORTRAIT, a singular and capital head, as grav. Schmidt, crayons (Robert Alexander, Esq., (–1774), Edinburgh; sale p.m., London, Christie's, 31.III.–1.IV.1775, Lot 71, 70 gns; [?][Martin [b/i]; Alexander; London, Christie's, 6–7.III.1776, Lot 43, b/i; Robert Alexander, Esq.; London, Denew & Squibb, 3.IV.1787, Lot 63) [?version of J.46.1001 or

- J.46.1087; Alexander's brother had been in Paris 1777–78, and the family were close to Benjamin Franklin]
- J.46.11705 ?AUTO PORTRAIT, m/u [=one of above]
- J.46.1170505 Portrait de Latour, cr. noir (abbé François-Xavier Thery de Gricourt; Douai, 21.vii.1788, Lot 233 [part], ?attr., 1 livre 15)
- J.46.117051 ~cop. Humblot, crayon noir (Pierre-Michel Lamy, libraire; Paris, salle Silvestre, 11.i.1808, Lot 2089, with Rousseau)
- J.46.11706 AUTO PORTRAIT, pstl (la marquise de Ferrières [née Henriette de Monbielle d'Hus (1744–1837)]; offert au Louvre, avec deux autres; rapport de M. Pérignon, 14.vi.1817, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins
- J.46.1171 AUTO PORTRAIT, pstl (Louis-Joseph Maurice, peintre des impératrices de Russie; vente p.m.; Paris, Chariot, Paillet, 8.xi.1820 & seq., Lot 191, “très beau”, ff15.95). Lit.: Mireur; B&W, s.no. 254, ?attr.
- J.46.1172 =?AUTO PORTRAIT, inachevé, pstl (Ballande; don: Talbot, comédien. M. T...; vente p.m., Paris, Thouroude, 17.ii.1905, attr., ff850; ?Paquin, couturier). Lit.: Jacques Daurel, *Mercur de France*, 1.iii.1905, p. 152 n.r.
- J.46.1173 AUTO PORTRAIT (Nyon, libraire; vente p.m., Paris, Commendeur, 11–12.iv.1832, Lot 96; =? Nyon, libraire; vente p.m., Paris, Commendeur, 23–24.xii.1833, Lot 87). Lit.: B&W, s.no. 254, ?attr.
- J.46.11735 AUTO PORTRAIT, chlks, glazed (London, Edward Foster, 21.iii.1836, 56 gns, b/i)
- J.46.1174 AUTO PORTRAIT (Webbe; vente p.m., Paris, Simonet, 13–14.iv.1849, Lot 172). Lit.: B&W, s.no. 254, ?attr.
- J.46.1175 AUTO PORTRAIT, beau portrait avec des mains, pstl (Manuel de Godoy, prince de la Paix (1767–1851); vente p.m., Paris, Hôtel des ventes, place de la Bourse, Genevoix, Gérard, 22.v.1852, Lot 19 n.r.). Lit.: B&W, s.no. 254, ?attr.
- J.46.1176 AUTO PORTRAIT, pstl (desc.: M. E. Pousset, 187 faubourg Saint-Honoré; offert au Louvre, 16.iii.1854, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins
- J.46.11765 AUTO PORTRAIT, pstl (Lambert Devère, officier supérieur d'État-Major; Paris, Drouot, Pouchet, 17.iii.1855, Lot 65 n.r., ff122)
- J.46.1177 [olim J.46.374] AUTO PORTRAIT, pstl (Adrien Jarry de Mancy (1796–1862), professeur d'histoire; desc.: sa fille, Mlle de Mancy; offert au Louvre par A. Lenoir, secrétaire perpétuel de l'École des beaux-arts, 16.i.1863, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins
- J.46.1178 L'ARTISTE (Paris, 8.ii.1868, Lot 41)
- J.46.1179 AUTO PORTRAIT en buste, le chapeau sur la tête, pstl (Fourau; Paris, Drouot, Pillet, 1–2.iii.1869, Lot 123 n.r.). Lit.: B&W, s.no. 254, ?attr.
- J.46.11791 ~?cop., Hugues Fourau (1803–1873), pstl (Fourau; Paris, Drouot, Pillet, 1–2.iii.1869, Lot 60 n.r., “portrait de Latour”)
- J.46.1181 AUTO PORTRAIT, pstl (Alexandre-Joseph-Hidulphe Vincent (1797–1868), de l'Institut, mathématicien; sa fille et beau-fils Maurice; vente p.m., Paris, Drouot, Delbergue-Cormont, Gauthier, 25–29.vii.1871, Lot 14 n.r.). Lit.: B&W, s.no. 254, ?attr.
- J.46.1182 [≠J.46.11282] AUTO PORTRAIT, pstl, cop. par Charles Escot (l'artiste; offert: Charles Desmaze; don: ville de Saint-Quentin, liste, 4.xii.1900, no. 3; perdu). Lit.: Desmaze 1874, p. 3, as by Escot, offered by him to Desmaze directly; *Journal de Saint-Quentin*, 4.i.1901, as cop. by Escot
- J.46.1183 AUTO PORTRAIT (Paris, Drouot, Escribe, 13.i.1874, Lot 45 n.r., ff16; Surbled). Lit.: B&W, s.no. 254, ?attr.
- AUTO PORTRAIT; pstl, 63x53 (*président Sérot 1874*). Exh.: Paris 1874a, no. 637 n.r., as by La Tour [v. Ducreux, *autoportrait* J.285.149]
- J.46.1185 AUTO PORTRAIT, pstl (Mme veuve ***; Paris, Drouot, Lechat, 7–8.iv.1875, Lot 98). Lit.: B&W, s.no. 254, ?attr.
- J.46.1186 AUTO PORTRAIT, étude, pstl (Paris, Drouot, Delestre, 31.i.1879, Lot 371 n.r., ff16; Delestre). Lit.: B&W, s.no. 254, ?attr.
- J.46.11865 AUTO PORTRAIT, en buste, la tête coiffée d'une toque, le regard tourné vers l'épaule dr., vêtement de velours rouge foncé, pnt., 79x64 (M. Olivier, Montauban, 1878). Exh.: Paris 1878, no. 946, attr. Lit.: B&W, s.no. 254
- J.46.1187 AUTO PORTRAIT, en buste, de ¾ vers la g., cheveux poudrés, cravate blanche, jabot, gilet rouge, habit violet, pstl, 54x44 (baron de Beurnonville; Paris, Drouot, Chevallier, 21–22.v.1883, Lot 26 n.r., ff230). Lit.: B&W 240, ?attr.
- J.46.1189 AUTO PORTRAIT, pstl (Paul Michel Lévy 1885). Exh.: Paris 1885a, no. 15 n.r. [≠ J.46.1191]
- AUTO PORTRAIT, pnt. (*Montgermont*). Lit.: B&W 241, ?attr. [pstl a/r Perronneau, q.v.]
- J.46.119 AUTO PORTRAIT, ?min. (Jeffery Whitehead 1889). Exh.: London 1889a, no. 5. Lit.: B&W 256
- J.46.1191 AUTO PORTRAIT, de ¾, cheveux poudrés, en habit bleu, min., ov./cuivre (Delaherche, de Beauvais, 1881; vente p.m., Paris, Drouot, Chevallier, 28–29.iii.1888, Lot 36 n.r., portrait de La Tour, anonyme, ff360; Paul Michel Lévy; Paris, Drouot, Chevallier, 16–17.x.1889, Lot 51 n.r., as ex Delaherche). Exh.: Paris 1878, no. 608 n.r.; Versailles 1881, no. 370. Lit.: B&W 255 [probably a/r Autoportrait au jabot]

- J.46.1192 AUTO PORTRAIT, pstl, cadre sculpté (Mazaroz-Ribalié; Paris, Drouot, Tual, Chevallier, 1–3.xii.1890, Lot 49 n.r., attr.). Lit.: B&W, s.no. 254, ?attr.
- J.46.1193 AUTO PORTRAIT (H***; Levallois-Perret, 20.iii.1904, Lot 13, ff900; Boudillé). Lit.: B&W, s.no. 254, ?attr.
- J.46.1194 AUTO PORTRAIT, dessin sanguine, cadre Louis XIII, bois sculpté (Paris, Drouot, Lair-Dubreuil, 20–21.vi.1907, Lot 40, genre de La Tour). Lit.: B&W, s.no. 254, ?attr.
- J.46.11945 AUTO PORTRAIT, préparation, pstl (Jacques Doucet; valuation, c.1910, p. 14, en réserve, non encadré, ff1200)
- J.46.1195 AUTO PORTRAIT (Mlle Grand de Dedem; vente p.m., Paris, Drouot, Baudoin, Carpentier, 27–28.v.1921, Lot 7). Lit.: B&W, s.no. 254, ?attr.
- J.46.1196 AUTO PORTRAIT (Mme H***; Paris, Drouot, Lair-Dubreuil, 30.iv.1927, Lot 1 n.r., a/r La Tour). Lit.: B&W, s.no. 254, ?attr.
- J.46.1197 AUTO PORTRAIT, pstl, 59x49 (M. B...; Paris, Drouot, 5.xii.1936, Lot 50 n.r.)
- J.46.1203 AUTO PORTRAIT, pstl/pchm, 36.7x28.5 (Vienna, Dorotheum, 9.iii.1993, Lot 139 repr., ÖSch. 65,000)
- J.46.1204 AUTO PORTRAIT en buste, pstl, 65x54 (Paris, Drouot, Kahn, 29.xi.2004, Lot 6 n.r., a/r La Tour, est. €600–800)
- J.46.12041 [?] AUTO PORTRAIT à la palette, miniature/pchm, 18.8x14 (Paris, Drouot, Pierre Bergé, 17.vi.2019, Lot 29 repr., as autograph La Tour, as exh. Leeds 1868 [?]). ??Attr.; cop. a/r François de Troy, autoportrait, pnt. (Châlons-en-Champagne, musée municipal, inv. 861-1-155). Exh.: Nantes 1997, no. 104. Grav. Drevet (FD 483) pp

Part II: Named sitters A–D

Madame Adélaïde de France

Marie-Adélaïde de [France](#), **Madame ADÉLAÏDE** (1732–1800). As with all the daughters of Louis XV, there is a rich iconography, with portraits in oil by Belle, Heinsius, Largillière, Nattier, Vallayer-Coster and Vigée Le Brun; busts by Lemoyne and Houdon; and pastels by Ducreux, Frey, Labille-Guiard, Liotard, Mérielle etc.

Madame Adélaïde herself was eight when the duc d'Aumont wrote to La Tour to inform him that the princess had borrowed his portrait for several days, and had promised to take good care of it; she may well have copied it. A tabatière with miniatures by Dailly (Baltimore, Walters Art Museum) combines various portraits by Liotard (executed c.1750–52), in one of which Madame Adélaïde is shown drawing Madame Victoire in chalk or pastel. A chalk sketch of Jean-Baptiste Le Moyne modeling the bust of Madame Adélaïde, drawn on a sheet bearing the royal arms, was inscribed in the sculptor's hand “Par M^{me} Adélaïde de France, 1770” (Yves Le Moyne sale, Paris, 5.ii.1912, Lot 31). She was thus an informed client. Whether she is the subject of the *préparation* J.46.121 is however uncertain.

- J.46.1206 Madame ADÉLAÏDE, une des quatre têtes de Mesdames de France (l'artiste; legs: marquis de Marigny, testament de 1768). Lit.: B&W, p. 75; La Tour 2004a, pp. 34, 37, n.46
- Madame ADÉLAÏDE (*Chantilly 384B*). Lit.: B&W 1 [v. Valade, J.74.102]
- J.46.1208 Madame ADÉLAÏDE (Paris, de Perthuis, 20.ii.1852, Lot 1). Lit.: B&W 2, ?attr. [cf. Frey]
- J.46.1209 =?une des filles de France (chevalier de La Tour 1787, vu par Duplaquet)
- J.46.121 ?Madame ADÉLAÏDE, pstl, 29.5x22.5 [c.1750] (Paris, Ader, Picard, Tajan, 21.iv.1977, Lot 26 n.r., atelier, ?sujet, ff6100. Monaco, Sotheby's, 13.vi.1982, Lot 88 repr., ff110,000. New York, Sotheby's, 21.i.2003, Lot 86 repr., est. \$30–40,000). Lit.: La Tour 2004a, p. 37, n.46, as =? J.46.1206. [The identification is plausible, although the basis may simply be resemblance. Parts are unusually highly finished for a *préparation*] Φαδ



J.46.1206

Photo courtesy Solihby's

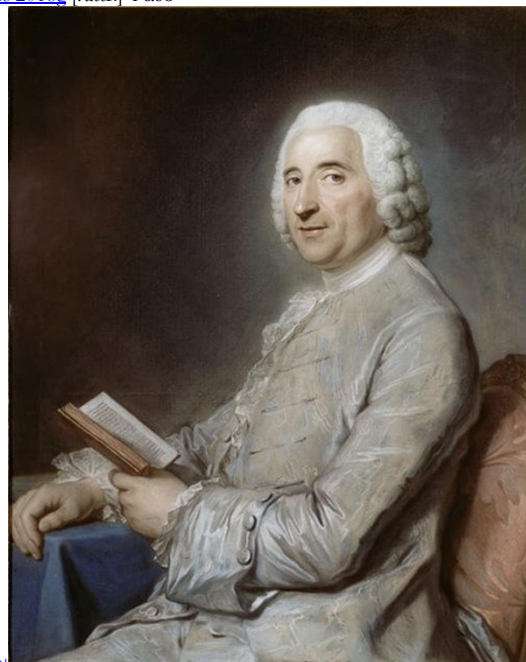
Charlotte-Élisabeth Aïcha, dite Mlle AÏSSÉ, pstl (château de Bonnevall) [v. Coypel, J.21.0192]

M. d'Albépierre c.1750

"M. d'ALBÉPIERRE" remains obscure, the identity suggested in 1919 presumably derived from a label which is now lost. A vague similarity with Pierre-Claude Nivelles de La Chaussée can be dismissed, as can the simple confusion in Monnier 1972 where the photograph of this pastel is reproduced as of M. de Rozeville (J.47.1124). Spellings d'Albépierre, d'Albespierre and d'Albépierre appear; Salmon 2018 conjectures Albespeyre, a family of lawyers and an architect, but no individual seems to fit or to justify the difference in spelling. It seems more likely that the sitter is a member of the Dalbépierre family from Lyon, which included a receveur des loteries (*Almanach de Lyon*, 1791). Dugas de Bois Saint-Just relates the story of a M. d'Albépierre (–1803), from Lyon, a poor relation of a "M. Rollin, fermier général", who inherited his fortune before retiring to Oullins. This was no doubt Jean Dalbépierre, bourgeois de Paris, from a Lyon family, cousin, secretary, executor and universal heir to Jean Rolin de Montoux (1681–1763), secrétaire du roi, de Lyon (v. Roger Graffin, *Les Rast, notice généalogique sur une famille lyonnaise au XVIII^e siècle*, 1893; a portrait of Jean Dalbépierre, undescribed, descended in the family to Graffin). Salmon has also rejected the attribution to La Tour on stylistic grounds, but composition, with its similarities to Duval de l'Épinoï, facial expression and especially the vigorous treatment of the moire silk coat, which shows parallels with J.46.1829, justify retaining the work as by La Tour, while noting some similarities with Lenoir.

J.46.1214 ?M. d'ALBÉPIERRE [receveur des loteries], lisant, pstl/ppr gr.-bl., 92x72, [c.1750] (M. X... [Zélikine]; Paris, Drouot, Baudoin, 8–9.XII.1919, Lot 33 n.r., attr., ?d'Albépierre, H24,000; Marchand; Léonino 1933. Baron Emmanuel Léonino; Paris, Galerie Jean Charpentier, 18–19.III.1937, Lot 5, attr., ?M. d'Albépierre, H27,000. Acqu. Dr Hildebrand Gurlitt for Kölnischer Kunstverein, 1943, RM35,000; Wallraf-Richartz-Museum, Köln; Schloß Langenau; CCP, Baden-Baden; returned .VII.1947; Office des Biens, 23.XII.1949; Louvre inv. REC 7; restituted to heirs of baron Léonino .V.2018). Exh.: Paris 1933b, no. 23 repr.; Paris 1963b, as by La Tour; Paris 1965b, no. 79, attr. La Tour; Paris 1997a. Lit.: B&W 3 n.r., ?attr.; *Répertoire des biens spoliés*, item *196, OBIP no. 32.475 n.r., erroneously as of Mme

d'Alpierre; Monnier 1972, s.no. 72, repr. in place of M. de Rozeville (RF 29662); Salmon 2018, p. 312f repr., "comme de La Tour", ??La Tour; Jeffares 2018g [?attr.] Φαδσ



J.46.1214

J.46.1215~cop., pnt., 60x52 (Battle, East Sussex, Burstow & Hewett, 24.II.2010, Lot 8 repr., anon., inconnu; Miles Barton 2010)

D'Albessard, v. Puigné

D'Alembert 1753

Jean Le Rond d'ALEMBERT (1717–1783), de l'Académie française 1754, secrétaire perpétuel 1772 (succeeding Duclos, another La Tour subject), member of the academies at London and Berlin, illegitimate son of Mme de Tencin and Louis Camus, chevalier Destouches (a lieutenant général de l'artillerie) abandoned on the steps of the chapelle Saint-Jean-le-Rond, mathematician, writer, co-editor with Diderot of the *Encyclopédie* 1747–58; a friend of Voltaire, well known among the salons of Mmes Geoffrin (who left him an annuity of 1275 livres), Du Deffand and Lespinasse (with whom he lived for many years).

D'Alembert joined the Académie des sciences aged just 23, and was subsequently appointed to most of the learned academies in Europe.

D'Alembert's letter to Mme du Deffand of 27.I.1753 mentions the commission: "*La Tour* a voulu absolument faire mon portrait, et je serai au salon de cette année avec la Chaussée, qu'il a peint aussi, et un des bouffons italiens: je serai la en gaye et triste compagnie."

It was evidently completed well before the Salon, as we learn from the journal of the police inspector Joseph d'Hémery, entry for 30.III.1753 (BnF, f. fr. 22158, f.125r):

Le peintre La Tour fait le portrait de d'Alembert, et tous ses amis s'évertuent pour mettre des vers au bas de ce portrait. La Condamine a fait ceux-ci qui sont assés droles.

De la geometrie il vit le non plus outre;
Il se fout... de tout, et se passa de f...

Pour ent[en]dre le dernier vers, il faut que vous scachiés que d'Alembert est presque impuissant. Il est tres froid vis a vis des femmes, et il ne conçoit pas le plaisir qu'on peut prendre avec elles.

D'Hémery also provided a physical description of this "homme charmant pour le caractère et l'esprit" as he termed him in a police report, 6.V.1751: "petit homme d'une physionomie assez commune."

D'Alembert left the pastel to Condorcet (although Gasté thought the will itself was lost, it was deposited in the Archives nationales on 29.X.1783, where it remains at MC/RS//504, together with d'Alembert's posthumous inventory, carried out in his apartment at the Louvre, 1.XII.1783, MC/RS//505). The documents are of some

interest as they indicate the obscurity into which La Tour's work had fallen, even though one of the executors who assisted at the inventaire was Watelet. Most of the pictures, including the La Tour, were found "dans la chambre ou led. feu d'Alembert couchoit & ou il est décédé". The pastel was valued together with another undescribed oil painting, 20 livres together, and fell into the residual estate, which did indeed go to Condorcet. But many of the other portraits were singled out: in the valuation Mlle Lusurier's oil portrait was explicitly described, and specifically bequeathed by d'Alembert to Remy; Watelet was given d'Alembert's portrait of Descartes. Pride of place however was given to another portrait – a portrait of Friedrich der Große "en Grand & en Pastel", which had been valued at 120 livres in the inventaire, and was left to Mme Michel Camus Destouches, née Jeanne Mirey (it reappeared in her posthumous inventory a few years later). The artist isn't named, but might perhaps have been Cunningham.

One further confusion may be easily cleared up. Condorcet's widow left it to her friend Mme Harou-Romain, wife of the architect who was also her landlord, and to whose daughter she was marraine (in 1805), and it was through that daughter, Sophie-Clémentine, that it passed to her son Daniel Danjon (*v. Fleury* 1904, p. 69f).

The most interesting question concerns the preparatory study J.46.1238, formerly in the Doucet collection, and which bears a striking resemblance to the Louvre pastel: indeed the orientation is far closer to that finished portrait than the better-known Saint-Quentin préparation J.46.1227. The identity of the Doucet sheet has been questioned because it clearly relates to the second Saint-Quentin préparation LT 42 (J.46.1235): this latter subject has blue eyes, and so cannot be d'Alembert whose eyes were brown. But there is arguably a different possible explanation: J.46.1235 is exceptionally weak, and has a number of atypical features (such as the green outline). Condition prevents a final decision as to whether this might be a copy by another hand. While apparently belonging to the "ancien fonds de l'atelier", the DOCUMENTS leave room for doubt. And if that sheet is set aside as a later copy, there is no longer any objection to J.46.1238 as of d'Alembert.

D'Alembert is the subject of an extensive iconography (see Luna & Reynes 1984), including portraits in various media by Alix; Cochin, 1754 (engraved by Watelet 1754 and by Cathelin 1777/79); Greuze; Jollain; Lecomte; Lusurier; Pesez; Tocqué; Tournières; Vincent de Montpetit. Of these the drawing by Cochin, the busts by Houdon and the 1778 painting by Catherine Lusurier (Carnavalet) are the most significant. La Tour's image seems to make him look more like La Tour himself than the others.

J.46.1218 Jean Le Rond d'ALEMBERT, pstl/ppr bl./toile/châssis, 56.3x46, c.1752, Salon de 1753, no. 89; conservation 2004, 2017 (Louvre inv. RF 3893. Le sujet; inv. p.m. 1.XII.1783, "dans la chambre ou led. feu d'Alembert couchoit & ou il est décédé", pstl, bordure de bois doré, 20 livres avec un autre portrait; legs, suivant son testament 23.VII.1782: marquis de Condorcet; sa veuve, née Sophie de Grouchy; don: Jean-Baptiste-Philippe Harou dit le Romain (1761–1822), architecte à Caen; sa fille Sophie-Clémentine-Cornélie (1805–1877), filleule de Mme Condorcet, Mme Charles-Numa Danjon-Paisant; son fils Romain-Numa-Daniel Danjon (1848–1926), Caen 1896; don 1910 en mémoire de René Danjon (1885–1909), son fils. Dep.: Banque de France 1939–40). Tech.: restored 2004 by Marianne Bervas and Valérie Luquet, and 2017 by Cécile Gombaud and Leila Sauvage. Exh.: La Tour 1930, no. 64 repr.; Paris 1946b, no. 108; Paris 1949, no. 34; Paris 1951b, no. 136, pl. III; Paris 1957a, no. 49, pl. XVIII; Paris 1962a, no. 227; Paris 1964b, no. 323; Paris 1980b; La Tour 2004c, no. 9 repr. clr; Paris 2018. Lit.: d'Alembert, lettre à Mme du Deffand, 27.I.1753, "Latour a voulu absolument faire mon portrait, et je serai au salon de cette année"; Fréron 1753 ("étonnant pour la ressemblance"); Grimm 1753; *Journal d'Hémery*, entry for 30.III.1753; Archives des musées nationaux, sér. D–Da, cabinet des dessins, 21.XI.1910; Gasté 1896, pp. 290ff, pl. XIX; MacFall 1909, repr., as in Danjon collection; Gonse 1910, pl. VI; Tourneux 1911; Ratouis de Limay 1925, p. 34, pl. 28; B&W 4, fig. 65; Gillet 1929, pp. 16–18, pl. 12; Bouchot-Saupique 1930, no. 45; Золотов 1960, pl. 15; V. & L. Adair 1971, p. 83 repr.; Bury 1971, pl. 21; Monnier 1972, no. 73; Luna & Reynes 1984, no. B1 repr.; Denk 1998, fig. 11; Debie & Salmon 2000, p. 179, ill. 95; Méjanès 2002, fig. 19; Conisbee 2003, fig. 13; Méjanès 2004, p. 44 repr.; Tarabra 2008, p. 91 repr.; J. B. Shank, *The Newton wars and the beginning of the French enlightenment*, Chicago, 2008, fig. 25; Nicolas Bacaër, *A short history of mathematical population dynamics*, London, 2011, p. 28 repr.;

Salmon 2018, no. 92 repr.; Jeffares 2018g; Jeffares 2018m; Popelin 2020, fig. 5; Fripp 2021, fig. 2.8 Φσ



J.46.1218
LARGER IMAGE

J.46.121811 ~grav. Jacques-Fabien Gautier-Dagoty, tétrachrome, pour la *Galerie universelle*, 1772. Lit.: Luna & Reynes 1984, no. B7 n.r.

J.46.121812 ~grav. Maviez 1788. Lit.: Luna & Reynes 1984, no. B8 n.r., as début XIX^e

J.46.121813 ~grav. XIX^e: Belliard. Lit.: Luna & Reynes 1984, no. B9 n.r.

J.46.121814 ~grav. XIX^e: Delpech. Lit.: Luna & Reynes 1984, no. B10 n.r.

J.46.121815 ~grav. XIX^e: Geoffroy. Lit.: Luna & Reynes 1984, no. B11 n.r.

J.46.121816 ~grav. XIX^e: Hopwood. Lit.: Luna & Reynes 1984, no. B12 n.r.

J.46.12182 ~cop., pnt., 63x52, a.1797 (Versailles, collection de l'Académie française, MV 2995). Lit.: Luna & Reynes 1984, no. B3 n.r.

J.46.121821 ~grav. Pierre-Michel Alix, lettered "Gravé par P. M. Alix, d'après le Tableau original qui était à la cidevant Académie Française"/"D'Alembert", 1797. Lit.: Luna & Reynes 1984, no. B5/B6 n.r.

J.46.12183 ~cop., pnt. a/r pnt. (Institut de France) (London, Christie's, 23.II.1838, Lot 3, £1/13/- with another; Horatio Rodd)

J.46.12184 ~cop., pnt, 64x52 (château d'Azay-le-Rideau; 13–14.V.1901, Lot 85. M. P.; Paris, 22.XI.1923, Lot 58 repr. Armand Esders; vente p.m., Paris, Drouot, Ader, 28.V.1941, Lot 13 n.r., attr.)

J.46.1219 ~version, m/u (US PC 2018). Lit.: *Art newspaper*, 20.IV.2018, repr. display re Modigliani

J.46.1221 ~cop., min./ivoire, 4.5x3.8 ov. (Louvre inv. 35245). Lit.: Luna & Reynes 1984, no. B2 n.r.

J.46.1227 Jean Le Rond d'ALEMBERT, préparation, pstl/ppr, 32x21, [c.]1753 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 13 [inv. 1849, no. 80]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 92; Paris 1927a, no. 52, pl. XXIII–33; La Tour 1930, no. 63; London 1932, no. 245; Paris 1935b, no. 129. Lit.: Gasté 1896, pp. 290ff, pl. XX; Bengesco 1898, p. 11 repr.; Lapauze 1899, no. 80 repr.; Fleury 1904, no. 80; Tourneux 1904a, repr. p. 89; Erhard 1917, no. 34 repr.; Henderson 1922, p. 527 repr.; B&W 5, fig. 223; Fleury & Brière 1932, no. 1; 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"; Fleury & Brière 1954, no. 1; Золотов 1960, pl. 18; Золотов 1968, repr. p. 90; Bury 1971, pl. IV, Gagnebin 1976, fig. 84; Luna & Reynes 1984, no. B17 repr.; Debie 1991, p. 87 repr.; Debie & Salmon 2000, p. 179, ill. 96; Cabezas 2009a, fig. 8; Salmon 2018, fig. 52; Saint-Quentin 2021, p. 20 repr. Φσ



J.46.1227
LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.123 ~cop., pstl, 49x39 (Rennes, Livnec, Gauducheau, Jezequel, 18.X.2010, Lot 19 repr., éc. fr. XIX^e, inconnu, est. €400–600) φκν

J.46.123



J.46.1232 ~version, trois cr./ppr beige, 33x25 (London PC 1972). Lit.: Luna & Reynes 1984, no. B18 n.r.

J.46.1233 ~cop. Raphaël Bouquet, pstl, 31x24, c.1920 (London, Bloomsbury Auctions, 16.II.2012, Lot 187 repr., with 4 pendants, est. £1000–1500; Oxford, Bonhams, 27.III.2013, Lot 32 repr., est. £800–1200, £10000; Rohan Grey Fine Art) φκσ

J.46.1233



J.46.12332 ~cop., pstl (Nîmes, Champion, 8.VIII.2020, Lot 96 repr., attr. Bouquet, est. €80–100) φκ

J.46.1234 ~cop. Raymond Casez, pstl, 39x30 (Paris, Drouot, Coutau-Bégarie, 6.XI.2018, Lot 180 repr., est. €120–150) φκ

J.46.123401 ~cop. Yves Mougeot, pstl (Saint-Quentin, Hôtel des ventes, 17.IX.2021, Lot 290 repr., est. €20–30) φκ

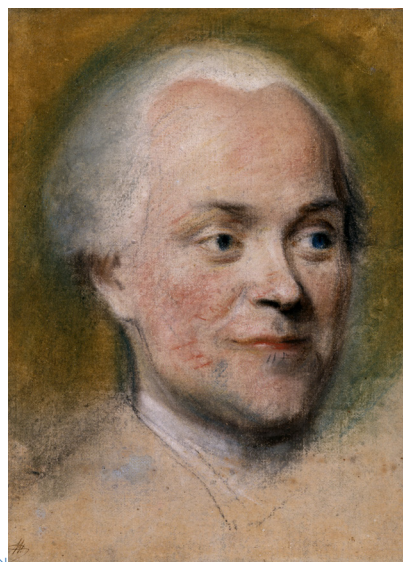
J.46.12341 ~grav. XIX^e Lalauze. Lit.: Luna & Reynes 1984, no. B19 n.r.

J.46.12342 ~grav. XIX^e Dujardin. Lit.: Luna & Reynes 1984, no. B20 n.r.

J.46.12343 ~grav. XIX^e anon. Lit.: Luna & Reynes 1984, no. B21 n.r.

J.46.12344 ~cop. Henri Konecki, pstl, 35x27 (Bertrée, Legia, 7.X.2021, Lot 81 repr., est. €120–150) φκ

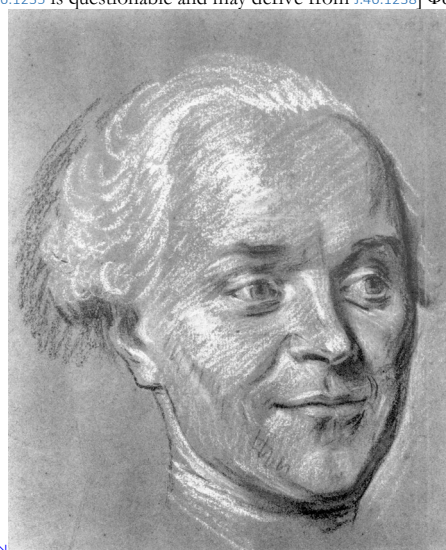
J.46.1235 ?Jean Le Rond d'ALEMBERT, préparation, pstl, 32x24, paraphe ✓ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 42 [inv. 1849, no. 33]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 65. Lit.: Lapauze 1899, no. 33 repr., inconnu; Fleury 1904, no. 33; identification with Doucet subject, but not d'Alembert, suggested Jules Hachet, lettre à Tourneux, 23.XII.1904; Erhard 1917, no. 33 repr., inconnu; B&W 569, fig. 258; Fleury & Brière 1932, no. 2; Fleury & Brière 1954, no. 2; Luna & Reynes 1984, no. G6 n.r., ??d'Alembert; Debré 1991, p. 86, ?identity, ?attr.; Debré & Salmon 2000, p. 216, n. 24; p. 220, ill. 141; Jeffares 2018g, s.no. 92 Φαδσ



J.46.1235

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1238 ~?same subject, preparation, pstl, crayon noir/ppr gr., 27x23 (Hippolyte Walferdin 1878; vente p.m., Paris, Drouot, Paul Rain, 3.IV.1880, Lot 78 n.r., fr265. Jacques Doucet; valuation, c.1910, p. 6, fr2500; Paris, Georges Petit, 5–8.VI.1912, Lot 84 repr., ?d'Alembert; fr8,100; Stettiner; Gabriel Cognacq; seen 4.VI.1930 by Germain Seligman, "magnifique de qualité", inconnu; Paris, Galerie Charpentier, 11–13.VI.1952, Lot 59 repr., ?d'Alembert, fr850,000; William H. Schab Gallery, New York, 1969; PC). Exh.: Paris 1878, no. 542, as of d'Alembert; Paris 1925b; Paris 1945a, no. 66 n.r.; New York 1969, no. 6. Lit.: B&W 600, fig. 222; Tourneux 1904b, p. 6 repr.; Dacier 1912, repr.; Guth 1952, repr. p. 46; Bury 1971, p. 196 n.r.; Luna & Reynes 1984, no. G7 n.r., as ??d'Alembert; Debré & Salmon 2000, p. 216, n. 24; Salmon 2018, p. 194 n.r. Jeffares 2018g, s.no. 92. [striking resemblance to J.46.1218: indeed the orientation is far closer to that finished portrait than J.46.1227; XS dismisses as not of d'Alembert because related J.46.1235 has blue eyes, and so cannot be d'Alembert whose eyes were brown. But J.46.1235 is questionable and may derive from J.46.1238] Φδ



J.46.1238

J.46.1239 Jean Le Rond d'ALEMBERT, m/u (vente E...; 3.XI.1832, Lot 19). Lit.: B&W p. 132 n.r. [cat. not traced]

Mme d'Angerville

Niece of the ministre d'État, Victoire [TURGOT](#) married (on 26.VIII.1775) Henri-René, vicomte d'Angerville from an old family from Calvados. Doubtless correctly identified in her descendant's collection in 1899, she was almost certainly too young to have sat to La Tour, unless as a child; the attribution seems improbable, and it is likely that the pastel referred to was [J.9.10205](#) (q.n.), which must date to around the time of her marriage. For a different portrait of her by Marie-Victoire Lemoine, v. Baillio 1996, fig. 25.

J.46.124 La vicomtesse d'ANGERVILLE [(∞ 1775)], née Renée-Marie-Victoire Turgot [(1758–1840)], pstl [(desc.: son arrière-petit-fils Eric de Thomas,]

comte de Labarthe [(1835–1919)], château de Saint-Vaast 1899). Lit.: Harduin de Grosville 1892, p. 432 n.r., “authenticité certaine”; Tourneux 1899; B&W 6, 2attr. [J.9.10205](#)

Angrand, v. Fontpertuis

Le prêtre André ANIMÉ (Maurice de Rothschild; seized ERR, inv. R1227, as La Tour. Paris, Drouot, 24.VI.1948), v. Éc. fr., J.9.1021

Argenson, v. Voyer

Sophie Arnould

Madeleine-Sophie ARNOULD (1744–1802), cantatrice de l'Académie royale de musique. It is unlikely any of these portraits of the famous singer (and pupil of Marie Fel, *q.v.*) relates to La Tour, despite the lettering on the Bourgeois de La Richardière print, which (“peintre du roi”) does however exclude a homonym (although it may be noted that Leclercq’s sister-in-law was the miniaturist Mme Philippe de Latour, née Marie Simons (1750–1834)).

[J.46.125](#) Sophie ARNOULD, rôle de Zirphée dans *Zélindor, roi des sylphes* par Francaeur & Rebel, en habit blanc, avec un feston de fleurs, inscrite dans un ovale, pnt., 40x31, sd “Leclercq 1676” [sic] (Lord Carnarvon 1897. London, Christie’s, 22.V.1925, Lot 63, as sd 1778; £147; Leggatt). Exh.: Paris 1897, no. 138. Lit.: B&W 10, 2attr.; Salmon 2003, p. 178 n.r., ??La Tour, pnt. par Le Clercq [closely related also to Dr Molloy’s pnt., v. Éc. fr., [J.9.1029](#)]

[J.46.1251](#) ~grav. Bourgeois de La Richardière, “Peint par de La Tour, peintre du Roi”, for Albéric Deville, *Arnoldiana*, 1813. Lit.: B&W, fig. 245

[J.46.1252](#) ~grav. A. Riffaut. Lit.: L’Artiste, 1, 1844

[J.46.1256](#) Sophie ARNOULD, pntl (Mme A. R...; Paris, Laneuville, Ridet, 7.III.1854, Lot 37, as La Tour). Lit.: B&W, s.no. 10 n.r.

=?Sophie ARNOULD (Dr Molloy). Lit.: B&W, s.no. 10 n.r. [v. Éc. fr., [J.9.1029](#)]

Sophie ARNOULD (Ducreux; Mlle Gendron; Paris, 16–17.I.1865, Lot 91, as La Tour) [v. Ducreux; Alexandrine de Brancas, fille de Sophie Arnould, [J.285.228](#)]

Les d’Artois

Charles-Philippe de Bourbon, comte d’ARTOIS (1757–1836), and his wife, née Marie-Thérèse de Savoie (1756–1805). None of these records seems reliable.

[J.46.1259](#) Charles-Philippe de Bourbon, comte d’ARTOIS (1757–1836), de ¾, au cordon bleu, col blanc, plissé, jabot de dentelle jeté hors de l’habit sur le col, cheveux poudrés attachés derrière la tête, pntl, 45x42, c.1774 (Eugène Bréauté, Vernon, 1872). Lit.: Jal 1872, p. 1318f; B&W 11, 2attr. [cf. Ducreux]

[J.46.126](#) Le comte d’ARTOIS, dessin (François-Martial Marcille; Paris, Pilet, 4–7.III.1857, Lot 247). Lit.: B&W 12, 2attr.

[J.46.1261](#) La comtesse d’ARTOIS, née Marie-Thérèse de Savoie (1756–1805), pntl, 45x42 (Eugène Bréauté, Vernon, 1872). Lit.: Jal 1872, p. 1318f; B&W 13, 2attr. [cf. Ducreux]

Jacques-Charles AUBRY (Hermitage inv. OP-40744). Exh.: St Petersburg 2001, no. 23 repr., as La Tour [v. Éc. fr., [J.9.1045](#)]

Auguste de Saxe, v. Friedrich August II.

Mme d’Authier de Saint-Sauveur

Mme d’AUTHIER de Saint-Sauveur would appear to be the second wife (∞ 1724) of Jean-Baptiste d’Authier de Saint-Sauveur, écuyer, fils d’un garde du corps du duc d’Orléans, puis prévôt-lieutenant des maréchaux de France au Puy; she was née Madeleine Pagès, fille de Pierre Pagès de l’Herm, avocat et conseiller du roi au Puy. While the poor condition precludes a definitive classification, the construction and similarities to other La Tour portraits suggest this is not autograph.

[J.46.1264](#) ?Mme d’AUTHIER de Saint-Sauveur, pntl/carton, 59.5x48 (château de Saint-Michel, Yonne; Paris, Drouot-Richelieu Salle 15, Le Roux & Morel, 22.XI.1999, Lot 25 repr., attr., est. fr60–80,000; Paris, Drouot, Leroux & Morel, 9.VI.2004, Lot 8 repr., €4500–7500; Paris, Drouot, Baron Ribeyre, 24.III.2005, Lot 125 repr., attr., est. €4500–7500, b/i; Paris, Drouot, Baron Ribeyre, 28.III.2007, Lot 46 repr., est. €4500–7500, b/i). Lit.: *Gazette Drouot*, 12.XI.1999, repr. p. 69 [2attr.] φ?πσ

[J.46.1264](#)



d’Ayen, v. Noailles

Bachauumont, v. Petit

Baillon 1751

Jean-Baptiste-Albert BAILLON (1702–1772), maître 1727, horloger premier valet de chambre de la reine 1751. Identified as “Baillon, horloger du roi” among the “plusieurs têtes” in the annotated livret, but not otherwise mentioned by the critics.

From a dynasty of clockmakers, Baillon’s father and grandfather were both called Jean-Baptiste: La Tour’s sitter could possibly be the father who died in 1757, but is far more likely to be the son, who was clockmaker to Marie Leszczyńska and later to Marie-Antoinette. His boutique on the place Dauphine was renowned, and mentioned in Berthoud’s *Lettre sur l’horlogerie...*, 1753:

Sa maison est un Magasin de l’Horlogerie la plus belle et la plus riche. Le Diamant sert non seulement à décorer ses montres, mais même des Pendules; il en a fait dont les Boetes étoient de petits Cartels d’Or, ornés de fleurs de Diamans imitant la Nature.

An article in the *Journal helvétique...* (v.1753, pp. 500–503) explained that Baillon’s particular skill was not individual invention or technical skill but his ability to manage a team of those with these talents. It may well be that a portrait by La Tour was part of a conscious public relations programme.

Baillon’s clientèle was evidently of the highest quality; his products often appear specifically mentioned in inventaires (e.g. that of the duc de Chevreuse, 1771) or other invoices (e.g. a “montre à chaîne garnie de diamants & cachets, fournie pr le corbeille de mariage du prince de Condé” for 4614 livres: AN MC/XCII/582, 10.V.1753). At his death his estate was valued at 384,000 livres. A sale took place in his house, rue Dauphine, on 16.VI.1772 and included pictures by Poussin, Le Brun, Watteau, Teniers as well as numerous sculptures etc.

Baillon was married twice; on 10.XI.1750 to Elisabeth Basire and, before 1757, to Marie-Élisabeth de La Porte, a niece of Charles Binet de la Bretonnière, receveur général des domaines (*q.v.*) and of Louis-Michel Roch de La Porte, commissaire au Châtelet (appointed tuteurs to their son Jean-Baptiste-Albert-Bruneau Baillon (1757–)). Baillon was the nephew of Étienne Baillon, another clockmaker, who married Blin de Fontenay’s daughter and was thereby connected to the Lemoyne family of sculptors.

[J.46.1267](#) M. BAILLON, horloger du roi, pntl, Salon de 1751, no. 48. Lit.: B&W 17

Balletti, v. Silvia

Barentin

[J.46.1269](#) Charles-Jean-Pierre de BARENTIN, comte de Montchal, vicomte de la Mothe (1705–1763), chevalier, brigadier des armées du roi 1745, en buste, pntl (château de Cumignat). Lit.: Paul Olivier, *Bulletin historique...Société académique du Puy et de la Haute-Loire*, 1953, p. 24 n.r., attr.

Alexandre-Joseph de BASSINET (1733–1813), (Avignon, musée Calvet. Don du comte Fourier de Bacourt 1894, as by La Tour), v. Éc. fr., [J.9.1085](#)

Mlle de Beaupré 1743

The Mademoiselle de *** (annotated Beaupré in the Collection Deloynes livret) intended for, but not exhibited in, the Salon de 1743 has not been identified. The name is used in later fiction, and an actress (Pétronille-Rosalie Beaupré (c.1748–), de la Comédie-Italienne) is known, also much later. The title was however used in the Choiseul family: Gabrielle-Marguerite-Charlotte de Choiseul (1672–1754) was Mademoiselle de Beaupré. The daughter of a lieutenant-général, she was a cousin of Claude-Antoine de Choiseul, évêque de Châlons and of cardinal de Choiseul, archevêque de Besançon, but she ended her days in a convent at Châlons-sur-Marne, making her an unlikely subject for the pastel (she is surely too old to be the nun in [J.46.2183](#)). An alternative, probably too young, is Louise-Suzanne Le Pelletier, demoiselle de Beaupré (1737–1762), daughter of Charles-Étienne Le Pelletier de Beaupré (1702–1785), and his wife Catherine-Suzanne de Cotte, granddaughter of the architecte du roi; in 1755 she married her cousin Michel-Étienne Le Pelletier de Saint-Fargeau.

[J.46.127](#) Mlle de BEAUPRÉ, Salon de 1743, no. 105, n.e. Lit.: B&W 19

Le marquis de BELLECOMBE (Morlanne, château). Exh.: Montauban 1877, as by La Tour [v. Ducreux, [J.285.195](#)]

Les Belle-Isle 1748

Charles-Louis-Auguste [Fouquet](#), maréchal-duc de BELLE-ISLE (1684–1761), chev. Toison d'or 1742, chev. Saint-Esprit 1735, gouverneur de Metz 1733, maréchal de France 1741, duc de Gisors, de l'Académie française 1749, secrétaire d'État pour la guerre 1758; & sa 2^e épouse (∞ 1729), née Marie-Casimire-Thérèse-Geneviève-Emmanuelle de Béthune (1709–1755). He was the grandson of the disgraced Nicolas Fouquet (1615–1680), surintendant des finances. Saint-Simon said of him: “Ce qu'il pratiqua dans tous les temps de sa vie fut une application infatigable à discerner ceux dont il pouvait avoir besoin, à ne rien oublier pour les gagner.”

Mousquetaire at the age of 17, he became capitaine in the régiment Royal-Cavalerie in 1702, served with distinction in the War of the Spanish Succession, and by 1709 was mestre de camp général des dragons. Appointed governor of Huningue in 1719, he became conseiller to Le Blanc, secrétaire d'État à la Guerre, whose disgrace was only a temporary halt to Belle-Isle's progression. By 1727 he was appointed commandeur des Trois-Evêchés.

The duc de Belle-Isle was prodigiously wealthy; his inv. p.m. (AN MC/ET/LVIII/563/1, 17.II.1761) runs to 409 pages (while it contains a large number of pictures, amounting to 3915 livres, including many portraits of monarchs etc., there is nothing identifiable as the La Tour pastel of him or his wife). Among this is the evidence that he believed court dress to be an instrument of prestige – the “Ansehen und Pracht” discussed in Jeffares 2012b. His promotion to maréchal de France was to give him the status required as French ambassador to the Diet of Frankfurt conducted to choose the next Holy Roman Emperor: the candidate favoured by the French, Karl Albrecht von Bayern, was successful due to Belle-Isle's efforts – and perhaps the expenditure of some 6 million livres he lavished on his embassy, including the “habit de velours bleu brodé d'or, plaque du Saint-Esprit d'argent brodée sur la poitrine, garnie de diamants” with which he entered the city of Frankfurt on 18.I.1742 (Surreaux 2012).

La Tour, six years later, showed him in this costume, together with the Toison d'or awarded by the king of Spain 5.IV.1742; Louis XV made him duc de Gisors, and the new Kaiser made him a prince of the Empire. Wakefield 1984 (p. 58) notes that there is nothing in La Tour's pastel to reveal his recent elevation, or to distinguish him from a genuine aristocrat like the marquis de Lüker (a curious comment since Lüker was the grandson of an Irish immigrant). The pastel was no doubt conceived together with those of the Dresden version of Maurice de Saxe and Löwendal, as a parade of the three most famous French soldiers, all maréchaux de France, with Saxe on the left and

Belle-Isle on the right, Löwendal facing us directly. The salon opened just months after the preliminary treaty of Aix-la-Chapelle was signed (by France, Britain and the Dutch Republic) on 20.IV.1748.

Debric (in Debric & Salmon 2000, p. 131) observes that the pendant duchesse is inferior in quality (and the second version, which had belonged to the Goncourts, may not even be an autograph replica); she added that the duchesse was executed several months earlier, but it is unclear why she believed so. But it is perhaps worth noting that her sister, Marie-Armande de Béthune ([J.46.2466](#)), who married Paris de Montmartel, was exhibited in 1747, a year after her husband, and may have been the route to this commission for La Tour (Paris de Montmartel owned a pastel of the maréchal de Saxe, albeit probably a copy).

Belle-Isle's subsequent career saw him made a ministre d'État in 1756, and two years later, secrétaire d'État at the Guerre where he was responsible for extensive reforms, and for introducing the Mérite militaire for Protestants in the French service. Despite two marriages, there was an only son, who, wounded at Crefeld in 1758, predeceased him.

Belle-Isle has a rich iconography, of which the 1713 painting by Rigaud is perhaps the most important, showing the far younger head of the duc in exactly the same pose as the La Tour pastel. There are a number of versions of the Rigaud, including a print by Wille made c.1743 after an introduction by Johann Georg Schmidt (v. James-Sarazin 2016, II, p. 416): La Tour would have been familiar with this. Among the vast number of repetitions are hybrid paintings such as those by Anne Nivelon combining La Tour's face with the background of the Rigaud. There is also a bust by Jean-Baptiste Lemoyne, a study for a family funerary monument by Pajou, 1761 (which bears no relationship to the subjects' faces) and an oil allegorical portrait by Valade (MV 4400) which inserts an oval version of the La Tour pastel directly into a larger composition which may have inspired Pajou's idea (whether the Valade is dated 1758 or 1767 is discussed in Valade 1993, p. 59f). A coin minted by J. C. Roettiers in 1760 shows remarkable similarities to the medallion he made two years later of La Tour (v. [ICONOGRAPHY](#)).

La Tour exhibited Belle-Isle's secretary, Louis Patiot, in 1769: [J.46.2473](#). He owned a fine version of the duchesse, [J.46.1303](#), with a pendant of the duc, perhaps not autograph, according to an 1864 report, when they belonged to Patiot's great-great-nephew, Louis-Charles-Émile Thiériet (1820–1898); the pastels were offered to the Louvre a few years later, but rejected. The provenance of the Doucet/Hirsch versions is reported (in the Doucet catalogue, but with no clear basis) to be from Thionville – where Thiériet was living (Guentrange, a suburb of the town). They may perhaps be the same, but if so it is odd that the pendant of the duc, the more brilliant of the two Doucet pastels, was not thought so in 1864 (but the article was devoted to the duchesse, and the author a historian).

[J.46.1272](#) Charles-Louis-Auguste Fouquet, maréchal-duc de BELLE-ISLE, pstl/ppr, 60x49, Salon de 1748, no. 81 (Thionville. Jacques Doucet, rue Spontini, a.1905; valuation, c.1910, p. 12, F18,000; Paris, Georges Petit, 5–8.VI.1912, Lot 76 repr., est. F50,000, F46,000; Jules Strauss, pour Louis Hirsch; Mme Louis Hirsch, 1933; dep.: Banque de France; seized ERR, inv. Hir 12; Louvre 16.X.1941; Jeu de Paume; Munich CCP, Mü-Nr 550/3; repatriated 19.VI.1946; restituted. Monaco, Sotheby's, 18–19.VI.1992, Lot 60 repr., est. F2–3,000,000, F2,000,000 [=F2,220,000]; Mrs Phoebe Cowles, San Francisco; New York, Christie's, 23.I.2004, Lot 63 repr., est. \$350–450,000, \$340,000 [= \$388,300]. Exh.: Paris 1908a, no. 40 pl. 30; Paris 1927a, no. 42, pl. XXXIV-49; Paris 1933b, no. 28 n.r.; Paris 1934a, no. 63; Paris 1937a, no. 181; New York 2011, no. 16 repr. Lit.: Baillet de Saint-Julien 1748 (“parfaitement ressemblant”); Anon. 1748; Tourneux 1904b, p. 7 repr.; visible in watercolour by Adrien Karbowsky, c.1905; Fleury 1908; Fourcaud 1908, p. 119 repr.; Lemoisne 1908, p. 23 repr.; B&W 20, fig. 28; Leroy 1940, p. 51 repr.; Debric & Salmon 2000, p. 131, ill. 58; La Tour 2004a, p. 14 n.r.; Jeffares 2011, p. 500; Meaux 2018, citing letter of André Louis-Hirsch, 19.VII.1945: trois portraits de La Tour, Belle-Isle, sa femme, inconnu [*Éc. Jr.*, [J.9.3219](#)], taken by Germans while at Banque de France; Surreaux 2012, fig. 1; James-Sarazin 2016, II, p.415 n.r. Φσ



J.46.1272 [LARGER IMAGE](#) [Zoomify](#)

Photo courtesy Christie's

J.46.1273 ~pstl (Patiot; desc.: son arrière-petit-neveu, Louis-Charles-Émile Thiérier (1820–1898), propriétaire à Guentrange, receveur des postes à Gray, offert au Louvre, avec pendant J.46.1292, 4.X.1869, refus). Lit.: L. Leclerc, "Notice sur la duchesse de Belle-Isle", *Mémoires de l'Académie nationale de Metz*, XLV, 1864, p. 235 n.r., la duchesse "fort beau", le duc, "d'après Latour, s'il n'est pas de ce célèbre peintre"; Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.46.12731 ~grav. Pierre-Étienne Moitte, en pied, la tête seul a/r La Tour, 56.1x40.1, lettered "De la Tour Effigiem Pinx^t | Moitte Sculptor Regis Tabulam Integram delin. Et Sculp." "Charles Louis Auguste Fouquet de Belle-isle, Duc de Gisors/Pair et Maréchal de France Prince du S^t Empire &c." (FD 1566)

J.46.12732 ~grav. Carlo Domenico Melini, 35.6x24.1, lettered "LE MARECHAL DE BELLE-ISLE.", "de la Tour Pinxit/Mellini Sculp.", pour Jean-Baptiste Collet de Messine & Jacques Restout, *La Galerie française*, V, 1771

J.46.12733 ~grav. Sergent

J.46.12734 ~grav. Vangelisty 1775

J.46.12738 ~cop., pnt. (Le Palais, Belle-Île-en-Mar, musée de la citadelle Vauban 2008)

J.46.1274 ~cop., pnt., 58x49 (Madrid, Museo Cerralbo. Juan Cabré, inv. 1924, as by Carle Van Loo)

J.46.1275 ~cop., pnt. (Gladys, Lady Ripon; her daughter, Lady Juliet Duff, Bulbridge House, Wilton, 1956). Lit.: *Connaissance des arts*, .V.1956, p. 29 n.r., with discussion of other portraits of Belle-Isle

J.46.1276 ~cop. (in oval supported by Minerva and Victory under Fame, within allegorical composition) Valade, pnt., 100x80, sd 1758 [?] (MV 4400). Exh.: Valade 193, no. 8 repr.

J.46.1277 ~cop., pstl, 58x48 (Metz, musée de la Cour d'or, inv. 12334. [Francois de Chabert (1695–1769), lieutenant general, inv. p.m., anon., with pstl of Maurice de Saxe; desc.:] M. F.-M. Chabert, don: Académie impériale de Metz 1856). Lit.: Cat. 1876, p. 15, no. 32, as Duplessis; Belleudy 1937, p. 31 [cop. a/r La Tour] φκ

J.46.1277



J.46.128 ~cop., pstl, 60x49 ov. (Saumur, de La Péraudière, 25.III.2006, Lot 102 repr., est. €3–4000; Saumur, de La Péraudière, 16.XII.2006, Lot 108 repr., est. €3–4000) φκ

J.46.128



J.46.1281 ~cop., pstl, 58.4x49 (PC 2011) φκ

J.46.1282 ~cop. Franque, pnt. (MV 8247G)

J.46.1283 ~tableau dérivé, Nivelon, pnt. (Versailles MV 1085)

J.46.12831 ~tableau dérivé, Nivelon, pnt. (Versailles MV 3829)

J.46.1284 ~cop., pnt., 132x100 (Dukes of Hamilton, Hamilton Palace, sale 1.VII.1882, Lot 694, anon., as a General in armour, with the Golden Fleece, 22½ gns; C. H. Waters. Mentmore sale, Sotheby's, 25.V.1977, Lot 2405 repr., attr. Carle Van Loo). Lit.: Soulange Bodin, *La Revue de l'art*, LXIV, 1933, p. 86, p. 79 repr.

J.46.1285 ~cop., pnt., 63x52 (Versailles, collection de l'Académie française, MV 2993). Exh.: Vienna 1980, no. 12,11 repr.

J.46.1286 ~pnt., 55x46 (Paris, musée Carnavalet, inv. P.211. Jubinal-Saint-Albin; acqu. 1884). Lit.: Bruson & Leribault 1999, p. 261 repr.

J.46.1288 ~cop., m/u (Prague, Palais Buquoy)

J.46.1289 ~cop., pnt., 81x65 ov. (château de Chambord; dep.: château de Compiègne, inv. C 32 D 87/3163). Exh.: Chambord 2002, no. 4 repr. p. 17

J.46.12891 ~cop., pnt., 91x79 (Versailles MV 6403)

J.46.12892 ~cop., pnt., 128x94 (Versailles MV 6404)

J.46.12893 ~cop., pnt., 92x74 (Versailles MV 7526)

J.46.12895 ~cop., pnt., 60x50 (?London, ?Christie's, 20.VII.1990. Lucerne, Fischer, 16.V.1991, sale 324, Swfr12,500)

J.46.12897 ~cop., pnt., 60x50.5 (Paris, Tajan, 22.III.2002. Blois, Pousse Cornet Valoir, 27.X.2018, Lot 37 repr.)



J.46.1291 [LARGER IMAGE](#)

Photo courtesy Sotheby's

J.46.1291 La maréchale de BELLE-ISLE, née Marie-Casimire-Thérèse-Geneviève-Emmanuelle de Béthune (1709–1755), pstl, 59x50 (Thionville. Jacques Doucet, rue Spontini, a.1905; valuation, c.1910, p. 14, en réserve, non encadré, fr1200; Paris, Georges Petit, 5–8.VI.1912, Lot 77 repr., est. fr50,000, fr40,000; Jules Strauss, pour Louis Hirsch; Mme Louis Hirsch, 1933; seized ERR, inv. Hir 11; Louvre 16.X.1941; Jeu de Paume; Munich CCP, Mü-Nr 550/2; repatriated 19.VI.1946; restituted. Mrs Phoebe Cowles, San Francisco; Monaco, Sotheby's, 18.VI.1992, Lot 61 repr., est. fr2–3,000,000, b/i; New York, Sotheby's, 14.I.1994, Lot 133, est. \$120,000, b/i; Paris, Drouot Richelieu, Binoche, 26.VI.1996, Lot 24 repr., est. fr600–800,000, fr500,000). Exh.: Paris 1927a, no. 43, pl. XXXIV–48; Paris 1933b,

no. 29 n.r.; Paris 1934a, no. 119; Paris 1937a, no. 182. Lit.: Tourneux 1904b, p. 8 repr.; visible in watercolour by Adrien Karbowski, c.1905; B&W 21, fig. 27; Debie & Salmon 2000, p. 131, n. 100, ill. 59; Meaux 2018 Φ

J.46.1292 =?pstl (Patiot); desc.: son arrière-petit-neveu, Louis-Charles-Émile Thiérier (1820–1898), propriétaire à Guentrange, receveur des postes à Gray, offert au Louvre, avec pendant J.46.1273, 4.X.1869, refus). Lit.: L. Leclerc, “Notice sur la duchesse de Belle-Isle”, *Mémoires de l'Académie nationale de Metz*, XLV, 1864, p. 235 n.r., la duchesse “fort beau”, le duc, “d’après Latour, s’il n’es pas de ce célèbre peintre”; Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.46.1294 ~cop., pstl, 57x48 (Jacquinot; acqu. [entre 29.V. & 11.XI.]1861, F70, Goncourt frères; visible in Fernand Lochar photograph of Goncourt cabinet, 1886; Paris, 15–17.II.1897, Lot 153; F4200; Thibault; Mme Thibault 1933–36). Exh.: Paris 1879, no. 527 n.r., inconnue; Paris 1933e, no. 219; Paris 1936b, no. 71; Paris 1946c, no. 393. Lit.: B&W 22, n.r.; Launay 1991, no. 169, repr. p. 347; Debie & Salmon 2000, p. 131, n. 101; Andrew McClellan, “*Vive l’amateur!* The Goncourt house revisited”, in Melissa Lee Hyde & Katie Scott, *Rococo echo*, Oxford, 2014, fig. 4.5 [identity of sitter not known to Goncourt] Φκ



J.46.1294

J.46.1297 ~cop., ?later, pstl, 55x47 (Stuttgart, Hermann Combé, 19–20.IV.1961, as Vestier, inconnue). Lit.: *Weltkunst*, 1961/7, p. 22 repr. [new attr., identification] φπν

J.46.1297



J.46.1301 ~cop., pnt., 62x52 (Pau, Espace de Bourbon, 29.III.2003). Lit.: *Gazette Drouot*, 14.III.2003, repr. p. 227

Marie-Françoise-Casimire, marquise de Sassenage [??BÉRENGER]/(Cognacq-Jay 119). Lit.: *Burollet* 1980, no. 192 [v. Éc. fr., J.9.2709]

Béranger, v. Sassenage

??Mme Beretti-Landi

J.46.1305 ??La marquise de BERETTI-LANDI, femme de l’ambassadeur d’Espagne à Cambrai, m/u, Cambrai 1725. Lit.: Lapauze 1919, p. 13 [?? Lorenzo Veruso, marquis de Beretti-Landi (1651–1725) was never married; ?confusion with Birochon’s pastel, J.155.101]

Berger

J.46.1306 M. BERGER [?François Berger (1683–1747), receveur des finances, directeur de l’Opéra; ou ?L. Berger (fl. 1733–65), secrétaire du prince de Carignan], m/u (Général T***; Paris, rue des Jeûneurs, Bonnefons, Defer, 17–19.III.1851, Lot 133 n.r.). Lit.: B&W 23, ?attr. [?cf. Carriera; v. DOCUMENTS, 3.VII.1738 on Voltaire’s enigmatic correspondent.]

Mme de Bermont

J.46.1307 La comtesse de BERMONT, m/u [?pnt.], 61x48 ov. (Edward Brandus; New York, Waldorf-Astoria, Fifth Avenue Art Galleries, 12–14.III.1906, Lot 31 n.r.; \$580; C. Anderson). Lit.: B&W 24, ?attr. [a portrait said to be of la marquise d’Humières, mère du comte de Bermont, by F.H.- Drouais was in the Eugene Fischhof sale, Boston, 9–11.II.1899, perhaps suggesting the identity]

Mme Bernard

J.46.1308 Mme [Jean] BERNARD [(∞ 1755), de Lyon, née Marie-Julie Matton (–1810)], mère de Mme Récamier, de profil, crayon, 58x45 (J. Ducreux; Mlle Gendron; Paris, 16–17.I.1865, Lot 93, F20; Vidal; Paris, 3–5.II.1868, Lot 139). Lit.: B&W 25, ?attr.; Lyon 1958, pp. 124, as pastel de La Tour; p. 172, as by Ducreux, q.v., 1795

Bernard, v.q. Rienx

Berry, v. Louis XVI

Bertin 1761

Auguste-Louis BERTIN de Blagny (1725–1792), receveur général des Parties casuelles 1742–87, conseiller d’État, trésorier général, associé de l’Académie des inscriptions 1749. Bridard de La Garde’s comment identifies the sitter precisely: Bertin de Blagny was appointed to the honorific position of intendant des deniers des ordres du roi on 5.I.1758, while the Bertin known from Roslin’s portrait, Henri-Léonard-Jean-Baptiste Bertin (1720–1792), only became trésorier de l’ordre de Saint-Esprit in 1762 (he was a witness at Blagny’s marriage in 1764).

A notorious libertine, Blagny was best known for his affair with the actress Adélaïde Hus and their anti-Enlightenment salon attacked by Diderot in *Le Neveu de Rameau*. In 1757 Blagny bought a country house at Passy from Jean de Jullienne, for 48,000 livres. Blagny’s estate passed to his brother, but was complicated both by the Revolution and by the claims of his illegitimate children: Nicole-Françoise-Adélaïde, his daughter by Hus, married Auguste Robineau. Blagny owned a pastel by Greuze (J.361.269).

A pastel J.47.103 identified by Cailleux as La Tour’s portrait of Bertin from the salon bears no resemblance to the Saint-Aubin sketch and is not by La Tour.

J.46.131 M. BERTIN, pstl, Salon de 1761, no. 47. Lit.: Bridard de La Garde 1761 (le sujet “remarquable par la décoration d’une Charge dans les Ordres du Roi”); Le Blanc 1761; B&W 29, fig. 265 (Saint-Aubin sketch)

J.46.131



Auguste-Louis BERTIN de Blagny (Cailleux). Exh.: Paris 1984c [v. Lefèvre, J.47.103]

Bertinazzi, v. Carlin

Bertout, v. Restout

La duchesse de Berwick p.1738

J.46.1313 La duchesse de BERWICK, née Maria Teresa de Silva y Álvarez de Toledo (1716–1790), buste de face, la main dr. sur la poitrine, vêtement bleu garni de fleurs, mante rose, chevelure poudrée ornée d’un ruban bleu, 68x49, p.1738 (Madrid, duque de Alba, 1911). Lit.: *Catalogue de la collection de peintures de SE le duc de Berwick et d’Albe*, 1911, p. 30; B&W 486, ?attr.

??La marquise de Biencourt c.1740

The full discussion Xavier Salmon devoted to the pastel given to the musée des Arts décoratifs at Lyon in 1943 raised a number of questions. The traditional attribution to La Tour, which had been discussed in previous literature but reaffirmed by Salmon, was denounced by Laing and Hoisington, unjustifiably in my view: the work is entirely typical of La Tour’s pastels from the 1740s, the composition so similar to J.46.2038 (and any differences in the facture attributable to the condition of the latter, and its status as a studio *ricordo*). Perhaps the confusion arose from the date implied by the suggested identity of the sitter. Reported by family tradition as of the marquise de Biencourt, a daughter of Germain-Louis Chauvelin, the minister with whom La Tour had many contacts (notably through abbé Huber, q.v.), Salmon pointed out (see CHAUVELIN genealogy)

that the marquise de Biencourt from this family was far younger, née Marie-Jeanne Chauvelin (1749–1773). That, implying a date of execution of 1770–73, seems simply wrong: the subject of this pastel, and the husband shown on the miniature she has removed, are surely earlier members of the Chauvelin or Biencourt families. One possible clue arises in a letter by Marie Fel (*v.* [DOCUMENTS](#), 5.1.1788) recalling a shared recollection with La Tour of a concert given when Jacques-Bernard Chauvelin de Beauséjour (1701–1767) was intendant de Picardie 1731–51: Beauséjour's wife, née Marie Oursin (1714–1781), was the right age for the sitter in this pastel, came from a wealthy background (Mouffle d'Angerville noted that Jean Oursin, her father, was taxed 2.6 million livres in 1716), and was the donor's great-great-grandmother. She was the mother of the sitter named in La Tour 2004a. Nothing could explain more easily the confusion arising perhaps from a torn label obscuring “mère de” la marquise de Biencourt.



J.46.1314
LARGER IMAGE

J.46.1314 ??La marquise de BIENCOURT, née Marie-Jeanne Chauvelin (1749–1773) [?ou sa mère, Mme Jacques-Bernard Chauvelin, née Marie Oursin (1714–1781)], pstl, 58x49, [c.1740] (Lyon, mAD, inv. MAD 1416, attr. Desc.: comtesse de Cossé-Brissac, née Charlotte-Nathalie-Marie de Biencourt (1865–1957), don 1943). Exh.: La Tour 2004a, no. 35 repr., La Tour; Lyon 2011. Lit.: Micheaux 1959, fig. 2, as c.1770, ??La Tour; Valade 1993, no. R2, ??Valade; Salmon 2004c, p. 3 repr.; Fumaroli 2005, p. 36 repr.; Laing 2005, ??attr.; Hoisington 2006, p. 11 n.14 n.r., ??attr.; Fumaroli 2007, p. 359 repr.; Privat-Savigny 2011, p. 120, no. 1 repr., attr. La Tour [auto] φδσ

Le marquis de Bièvre

J.46.1316 Nicolas Maréchal [Georges-François Mareschal], marquis de BIÈVRE (1747–1789), litterateur, [pnt.] (Legrand, marchand; vente cessation de commerce, Paris, Petit, Paillet, 21.XI.1827, Lot 54). Lit.: B&W 30, ?attr. [?pnt.; if pstl, ?confusion with Vigée Le Brun, [J.76.286](#)]

Binet 1747

Identified only in the abbé Le Blanc's list of sitters in the salon, it is impossible to tell whether of the father or son, both royal valets: Georges-René [BINET](#), baron de Marchais (1688–1761), premier valet de chambre du dauphin, contrôleur général de la maison de la dauphine, or Gérard Binet, baron de Marchais (1712–1780), major du régiment de Corse 1739 (where he might have encountered La Tour's brother Charles), gouverneur du château du Louvre, premier valet du roi 1747 (the year in which he was married to Élisabeth-Jeanne-Josèphe de Laborde, who much later was remarried to comte d'Angiviller); or the not-closely-related Charles Binet de La Bretonnière (1713–1784), receveur général des domaines et bois de Paris, whose wife, née Jeanne-Marie Darnay, was a cousin of Mme

de Pompadour and who would later (1767) purchase the house at Auteuil adjoining La Tour's; his niece married Jean-Baptiste-Albert Baillon (*q.v.*).

J.46.1317 M. BINET, pstl, Salon de 1747, no. 111. Lit.: B&W 31

Thomas BLANE; & pendant: James Blane (*Lostwithiel, Cornwall, Jefferys, 5.VII.2017, Lot 667 repr., as by Maurice-Quentin de La Tour*), *v. British sch.*, [J.85.1071](#), [J.85.10712](#)

Mme Boët de Saint-Léger c.1750

The identification of the Saint-Quentin préparation rests on the slip of paper the artist left in the frame, and Champfleury's report of an Anne-Julie **BOËT de Saint-Léger** in a 1793 residence certificate in Ham (the discovery was in fact made by Gomart 1864, p. 231). There matters rested until [Jeffares 2018o](#); e.g. Debie 1991 concluded “On ne sait rien de plus de cette agréable personne.” However a proper analysis reveals that the sitter could equally well be her sister-in-law.

Anne-Julie (Julie was her preferred name) was the daughter of Louis Boët de Saint-Léger (–1741), an avocat au conseil du roi in Paris (reçu 1692: successive Almanachs record various addresses including the rue Saint-André). He also held a position as conseiller au présidial de Caudebec. The family may well have had its origins in Normandie. She is likely to have been born c.1720, as she married in 1738 (minutes of the notary Pierre Laideguive, AN MC/XXIII 3.VII.1738). Her husband was Charles Buterne (–1752), gendarme de la Garde ordinaire du roi, as well as a musician and composer. He was the son of Jean-Baptiste Buterne (–1727), composer, organiste de la chapelle du roi, maître de clavecin de la duchesse de Bourgogne and a former capitoul of Toulouse. Charles's conversion from a military career to music is hinted at in the preface to the sonatas and method for the publication of which he obtained a royal warrant in 1745.

Following the birth of three children, Julie obtained a séparation de biens from Charles, registered in 1742, after suing her husband for reasons that are not now clear. Charles's death in 1752 would have simplified her legal position, and the Archives nationales include deeds for a number of property transactions in Paris until the move to Ham for which no other document has been found. It does not seem that Julie was particularly wealthy. But at the time of the pastel she is likely to have been known as Julie Boët de Saint-Léger, femme Buterne.

La Tour's inscription therefore suggests that the sitter may have been confused. An analysis of the family suggests that her sister-in-law was the only other possibility. Julie's brother, Gabriel-Louis Boët de Saint-Léger (1705–1779), was a wealthy financier with connections in international trade in connection with which he knew two other La Tour subjects, Duval de L'Épinoy and Jean-Baptiste Philippe: all three were implicated in a financial scandal in the 1740s.

At some stage before 1734 Gabriel-Louis married Charlotte Courtois, the daughter of François Courtois, chef d'échansonnerie and pâtissier du roi (her date of birth is not known precisely, but she was probably several years older than Julie). There were at least three children, but by 1749 Charlotte obtained a séparation de biens from Gabriel-Louis.

We do now know if the main pastel was ever completed, nor is it possible to establish a reliable date for the préparation.

J.46.13179 [?Mme Charles Buterne (∞ 1738), née] Anne-Julie BOËT DE SAINT-LÉGER (a.1720–p.1793), [?ou sa belle-sœur Mme Gabriel-Louis Boët de Saint-Léger, née Charlotte Courtois], pstl (lost or never completed)

J.46.1318 ~préparation, pstl/ppr, 32x24, paraphe ✓ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 50 [inv. 1849, no. 34]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 50; La Tour 1930, no. 32. Lit.: Charles Gomart, *Ham, son château et ses prisonniers*, 1864, p. 231 n.r.; Champfleury 1886, p. 38; Lapauze 1899, no. 34 repr.; Fleury 1904, no. 34; Erhard 1917, no. 37 repr., p. x (“Die munter-selbstgefällige Frau Boëtte de Saint-Léger stattet er mit einer fast belustigenden Gesundheit aus”); Fleury 1918, p. 308, citing Erhard (“A l'aimable et indulgente Mme Boëtte de Saint-Léger il donne une santé exubérante”); B&W 32; Fleury & Brière 1932, no. 4; Fleury & Brière 1954, no. 4; Bury 1971, pl. 31; Debie 1991, p. 90 repr.; Debie & Salmon 2000, p. 221, ill. 147; Jeffares 2018o φδσ



J.46.1318

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

[LARGER IMAGE](#)

J.46.1319 ~cop. Henri-Patrice Dillon, dessin. Lit.: Champfleury 1886, p. 39 repr.
 J.46.13192 [olim J.46.23532] ~cop., pstl, 32x24 (Regensburg, Keup, 12.XII.2020, Lot 98 repr., anon., inconnue, est. €100) ϕκν

Boisroger

J.46.1321 M. [?] Jacques-François Vallou de] **BOISROGER** [(1705–1800), de Chartres, inspecteur des manufactures, secrétaire du roi, ou son fils Nicolas-Germain Vallou de Boisroger (1740–1782), maître des eaux et forêts], en habit gris à brandebourgs (desc.: [Jean-Baptiste-]Alexandre [Billard] de Saint-Laumer [(1814–1892), maire de Chartres] 1869). Exh.: Chartres 1869, no. 156. Lit.: Goncourt 1880, p. 284f n.r., “d’une facture large et puissante”; B&W 33, ?attr.

Mme BONNET (L. Morillot 1895). Exh.: Reims 1895, no. 875. Lit.: B&W 34, ?attr. [p. Valade, J.74.143]

Bordeu

J.46.1323 Théophile de **BORDEU** (1722–1776), médecin. Lit.: B&W 35, ?attr.

J.46.1324 ~?grav. Charles-Théodore Deblais, 7x5, a/r min. de La Tour, for Bordeu, *Recherches sur l'histoire de médecine*, Paris, 1882, ed. Lefeuve. Lit.: René Flurin *Histoire de Cauterets des origines à nos jours*, 2006, p. 78 repr. [?attr.]

J.46.1323



François Boucher 1723

François **BOUCHER** (1703–1770), peintre. The miniature, whose date of accession to Saint-Quentin is uncertain (it does not come from the fonds de l'artiste), has a (much later) inscription which is rightly rejected in La Tour 2004a: La Tour was never in Rome. The suggested resemblance with a Birochon pastel J.155.15 is not compelling; the faces are different.

J.46.1326 ?François **BOUCHER**, en habit prune, pnt., miniature, inscr. *verso* “fran^c Boucher/1^{er} Peintre du Roy,/et directeur en son/académie de Peinture/mort à Paris en 1770./Peint à l’âge de 19 ans./Par Latour, de la même académie, Etant alors/tous deux à Rome/pensionnaires et pour/se perfectionner dans/leur art. Après avoir/Remportés les p^{ers} prix de peintures à Paris” (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 90). Lit.: La Tour 2004a, p. 68ff, fig. 9 ϕφ

Mme Boucher 1737

Mme François **BOUCHER**, née Marie-Jeanne Buzeau (1716–1796), femme du peintre. The 17-year-old girl married Boucher at Saint-Roch in 1733; she signed the register “Jane Buseau” (her mother was illiterate). She was however said to have made portraits in chalk and miniature, and to have engraved (although Bailey 2005 notes that only one drawing and two prints can safely be given to her; the basis of the attribution to her of a pastel *Jeune femme* J.1732.101 seems speculative).

Her beauty however was legendary, even if (as Bailey points out) her husband did not himself portray her (she remains a name frequently applied carelessly to portraits of pretty inconnues).

The best known portrait of her is by Roslin, in oil, holding a music brochure (Salon de 1761; Neues Schloß, Bayreuth; Lundberg 1957, no. 138); it may have been copied by Mlle Houdon in a lost pastel J.4052.101 before 1772. Roslin also portrayed her in earlier, but lost, portrait, “en habit de bal”, from the Salon de 1753, no. 171 (Lundberg 1957, no. 49: “peint en Domino allant au Bal et achevant sa toilette” in Sparre’s letter to Tessin, 31.VI.1753). Gustaf Lundberg also exhibited a lost pastel in 1743, while a sanguine drawing of her by Jean-Baptiste Lemoyne was recorded in his son’s sale (19–22.V.1828, Lot 146 part, together with two of the comtesse de Feuquières: as Lemoyne made a bust of the latter, 1738, and a medallion of Mme Boucher’s daughter Mme Baudouin, 1765, one speculates whether he also sculpted Mme Boucher).

No inventory was drawn up after Boucher’s death; Mme Boucher’s inv. p.m. was carried out 5.I.1797 (AN MC/XXVIII/578) but no pastel seems to be mentioned, nor were there any in that of her daughter Mme Cuvillier.

No trace can be found either of the anonymous pastel of Mme Boucher (J.9.1186) which comte Tessin shipped back to Stockholm in 1741, valued at 150 livres (including “glace et cadre”). Bailey assumes this portrait of the woman with whom he had become infatuated was a new commission by Tessin, but is it not also possible that he bought the pastel La Tour had already made before the ambassador’s arrival in Paris (in 1739)?

In the course of an otherwise thorough investigation of the portraits of Mme Boucher (see also Boucher 2003), Bailey proposed to recognise a copy of the lost 1737 submission in a feeble pastel J.103.188 attributed in a 1925 sale to La Tour. That pastel, possibly by Allais (the suggestion, in Jeffares 2006, related only to J.103.188, not to J.46.133 discussed below, as d’Arnoult 2014 seems to have inferred), has nothing to do with La Tour or with Mme Boucher, and does not even match the description given by Desmaze (which Bailey cites) of a pastel belonging to Mme Fozembas, who was said to be a descendant of the sitter.

At first sight the Rothschild pastel J.46.133 (unknown to Bailey) looks like an unconvincing pastiche (although the quality of the photograph is too poor to be decisive), while Desmaze’s story about David updating the hairstyle to match that of a second pastel, of Mme Boucher’s daughter Mme Cuvillier, also sounds improbable. Apparently (according to Desmaze) Mme Boucher–

était contrariée de voir son beau portrait coiffé à la mode du temps passé. Elle pria David, qui était de ses amis intimes, de retoucher sa coiffure et de la mettre à la mode du jour. David céda au désir de sa vieille amie et il copia la coiffure de Mme Cuvillier.

The genealogy connecting the sitter to Mme Fozembas was only established here in 2019 (Desmaze mentions both a Mme Fozembas and a “Mme Nata Roux”; Goncourt pick up latter as different person: she was Alphonse Cuvillier’s step-daughter by a second marriage of his third wife; see [GENEALOGY](#)); in previous editions of the *Dictionary* the story had been noted but doubted. However the exact

correspondence with Desmaze's description, together with the second pastel [J.46.158](#) in the same collection which matches Desmaze's account of Mme Cuvillier ([J.46.1579](#)), merits fuller discussion; even the different dimensions of the two are in agreement (allowing for frame rebates). At the very least it seems highly probable that the two Rothschild pastels are those Desmaze saw. But are they of the stated sitters, and are they by La Tour?

It is clear that the sitter in [J.46.133](#) bears a strong resemblance to Roslin's 1761 portrait, and the incongruity of her costume with her coiffure supports some sort of "mise à jour" (a procedure of which there are other known examples: *v.* [PROLEGOMENA](#), §VI.2). It is also clear that the sitter in the second pastel looks a good deal more like the mother than like the Mme Cuvillier in Roslin's 1779 painting of her (Lundberg 1957, no. 514) – although both pastels have a hairstyle that matches that portrait and date. The fact that the second pastel shows the sitter en costume de bal also raises the possibility that it is somehow linked to Roslin's earlier (1753) lost portrait of Mme Boucher. Indeed Bailey assumed that the two were the same, Desmaze having confused artist, sitter and medium – while in fact the work he describes is surely [J.46.158](#) (but would a critic have described that sitter as "achevant sa toilette"?). Tempting though it is to suggest that this is a second pastel of Mme Boucher, the sitter has blue eyes. So too does the *préparation* [J.46.3629](#) whose authenticity has not been questioned: but does it confirm that [J.46.158](#) is by La Tour, or was it (with its ambiguously dated coiffure) merely the source drawn on by the pasticheur? Another difficulty with Desmaze's account is when La Tour is supposed to have made the pastel of the daughter: the sitter looks far younger than in Roslin's 1779 portrait (although the coiffure is right), but too young for his 1753 picture.

Yet another layer of confusion arises because, apart from the face (and hair), [J.46.133](#) corresponds almost exactly to a pastel by Perronneau, of Mme de Tourolle, [J.582.1765](#). The only difference is that the *nœud* and matching lining of the gloves is pink in the "La Tour" and blue in the Perronneau. This could be seen as proof that [J.46.133](#) is a pastiche; but it is also arguable that Perronneau saw, and copied, a pastel which was after all the one La Tour exhibited in 1737. The Perronneau is not known before 1930 (and was presumably in a private collection, and not obviously accessible to a pasticheur). A third pastel should also be mentioned: a portrait [J.103.041](#) said to be of Mme Baguenault d'Hauterive ([J.103.041](#); now attributed to Allais): with yet another head, and slightly more extensive changes to the costume, it could also be taken as evidence of La Tour's influence – or of the pasticheur's industry. Further evidence of the latter is in an oil portrait, said to be by Francois-Hubert Drouais and of Rosalie Duthé, c.1768, identified as such in Blanc 2006, p. 329): from neck to cushion it is a direct copy, but the head is applied awkwardly.

It is perhaps worth noting that Mme Roux's brother, Étienne-Charles Fozembas (1815–1893), was a painter, a pupil of Delaroche (whose master was Gros, a pupil of David), only admitted to the Salon in 1848 after numerous attempts.

In summary while the two surviving pastels are probably those Desmaze found, in view of the difficulties with his account, notwithstanding the provenance, they are more likely to be pastiches or derived copies than original pastels by La Tour. The 1737 pastel is probably lost (or may even be that sent to Sweden in 1741), and there is no certainty that La Tour ever painted the daughter.

For a discussion of the general Rembrandtesque influence on the composition (but not of the precise correspondence of the hands etc. discussed above), see [J.46.2926](#) and the main [essay](#).

[J.46.1328](#) Mme François BOUCHER, née Marie-Jeanne Buzeau (1716–1796), femme du peintre, Salon de 1737

[J.46.1329](#) =?Mme Boucher, de face, les bras appuyés sur un coussin ou draperie en velours bleu, comme sur le devant d'une loge. Elle est en robe de satin blanc, décolletée carrée, garnie d'une ruche de satin blanc, les manches à jabot sont garnis d'une ruche et d'un double rang de dentelles. Une étroite écharpe de dentelles est nouée autour du col; deux adorables mitaines blanches doublées de soie rose, sans doigts, et retournant légèrement sur la main, complètent cette toilette délicate; le bras droit est appuyé sur le coussin, le bras gauche le croise et la main gauche tient négligemment un éventail fermé, pstl/pchm, 66x50 (desc.: petit-fils du sujet, Alphonse-Jean-Nicolas Cuvillier (1773–1854); sa veuve, née Louise-Florentine Vergniaud

(1797–), mère de Mme Marc Roux, née Marie-Nathalie Fozembas (1823–), Bordeaux, 1874). Lit.: Desmaze 1874, pp. 73ff, story that hair updated by David to match that of daughter; Goncourt 1881, I, p. 254; B&W 36; Boucher 1986, p. 219 n.r.; Debie & Salmon 2000, p. 15; Boucher 2003, p. 239, n.57; Bailey 2005, suggesting *Dame en rose* [J.103.188](#) [*v.* Allais] as cop.; Jeffares 2006, p. 283, as ?= [J.46.133](#); Arnould 2014, p. 205 n.r.; Priebe 2021, p. 68 n.r., as known through a photo of a copy of the original

[J.46.133](#) =?pstl, 68.8x52.8 (Edmond de Rothschild; Alexandrine Rothschild, Boulogne; seized ERR, inv. R876, as La Tour; sent to Lager Peter; restituted 1946, Munich CCP, Mü-Nr 725/3). Exh.: Paris 1927a, no. 147, no pl., as Éc. fr., ?Mme Baudouin. Lit.: Jeffares 2006, p. 283, as ?= [J.46.1329](#); Arnould 2014, p. 205 n.r., as by La Tour or Allais [cf. Perronneau, Mme Tourolle, [J.582.1765](#)] φρν

[J.582.1765](#)



Boudot

L'abbé Pierre-Jean BOUDOT (1689–1771), censeur royal, attaché à la bibliothèque du roi, bibliographe et auteur.

[J.46.1332](#) L'abbé BOUDOT, pstl (H. M. [?Henri Monnier]; Paris, Drouot, Delestre, 3.V.1899, Lot 79 n.r.). Lit.: B&W 37, ?attr.

Daniel BOUETTE (*baron Jean Héron de Villefosse; desc.; Monaco, Christie's, 15.VI.1986, Lot 18 repr., attr.*) [*v. Vivien*]

Bouguer

[J.46.1334](#) Pierre BOUGUER (1698–1758), mathématicien et géographe, a.1753. Lit.: La Font de Saint-Yenne 1754, name appears in list of subjects in 1753 salon; B&W 38 [?confusion with Perronneau, [J.582.1107](#)]

"Mme de Boulainvilliers" c.1740

[J.46.1335](#) ?[?]Mme de BOULAINVILLIERS [?née Marie-Madeleine-Adrienne de Dromesnil de Hallencourt (1725–1781)], assise devant une table, les cheveux poudrés et bouclés, les yeux bruns, les lèvres souriantes, vêtue d'une robe blanche garnie de rubans roses, le visage appuyé sur la main d., méditant, pstl, 64x52 (Ernest Cognacq 1925; Gabriel Cognacq; seen 4.VI.1930 by Georges Seligman, "beau", as by La Tour; Paris, Galerie Charpentier, 11–13.VI.1952, Lot 61 n.r., éc. de La Tour). Exh.: Paris 1925b; Paris 1945a, no. 63 n.r., as La Tour. Lit.: *Le Figma artistique*, 1925, repr., inconnue Φα?δν



[J.46.1335](#)

Boulanger

J.46.1336 Nicolas-Antoine **BOULANGER** (1722–1759), philosophe, m/u [?attr.]
J.46.13362 ~grav. Massard (Lille, Bibliothèque municipale). Lit.: John R. Hampton, *Nicolas-Antoine Boulanger et la science de son temps*, 1955, p. 43, repr. frontispiece

J.46.1336



Les Boullongne

J.46.1337 Mme Jean de **BOULLONGNE** (∞ 1719), née Charlotte-Catherine de Beaufort (–1763), m/u, a.1733 (mentioned in letter of Marie Fel). Lit.: Desmazière 1874, p. 61; Cabezas 2009b, p. 176 [Fel offers no date beyond La Tour's arrival in Paris; its execution prompted praise from the sitter's father-in-law, Louis de Boullongne, who died in 1733, as Mariette noted.]
Jean de BOULLONGNE, comte de Nogent (E. du Bourg de Bozas, Paris, 1928). Lit.: B&W 39 [r. Valade, Lamoignon]

La princesse de Bourbon

J.46.1339 La princesse de **BOURBON**, in a white dress, in a painted oval, pstl, 52x42 (a nobleman; London, Christie's, 12.XII.1924, Lot 141 n.r., 20 gns; Mason)

Le duc de Bourgogne 1761

Louis-Joseph-Xavier de [France](#), **duc de BOURGOGNE** (1751–1761). The eldest son of Louis le dauphin and Marie-Josèphe de Saxe, born at Versailles, 13.IX.1751; the series of pastels by Frédon show the prince before and after the accident from the effects of which he died on 22.III.1761. La Tour's pastel, recorded only in Saint-Aubin's livret sketch, was thus exhibited posthumously. It was mentioned in passing by Floding, and more explicitly by the abbé Le Blanc (the portrait “a renouvelé dans tous les cœurs la douleur dont la France a été pénétrée à la mort de ce Prince”).

The préparation from the Rothschild collection (**J.46.1351**) is doubtful, while that in Saint-Quentin (**J.46.1342**) is not of him. Originally listed among the unidentified têtes d'étude in Jean-François de La Tour's a.1806 list, the traditional identification as Bourgogne, and as an étude for **J.46.2259**, emerged by 1849; Fleury & Brière 1954 retained the identification, but thought it must be a study for **J.46.134**. This must be rejected, as duc had blue eyes, and the pose and age do not match the double portrait, nor closely the 1761 salon exhibit. The préparation is quite advanced in some respects, but not yet to the point of adding highlights to the eyes. A near horizontal crease across the top suggests it may once have been folded.

See also the double portrait **J.46.2259** of Marie-Josèphe with one of her sons who may or may not be the duc de Bourgogne.

J.46.134 Louis-Joseph-Xavier, duc de BOURGOGNE, pstl, tenant une toque de fourrure ou un petit tambour, Salon de 1761, no. 47. Lit.: Floding 1761; Le Blanc 1761; B&W 42, fig. 264, 265 (Saint-Aubin sketch p. 14, annotated “Monseigneur le duc de Bourgogne”, & larger on title page); La Tour 2004a, p. 33 n.r.

J.46.134



J.46.1342 [?][?] Louis-Joseph-Xavier, duc de BOURGOGNE, préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 31 [inv. 1849, no. 51]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 71; Paris 1878, no. 365; La Tour

1930, no. 20. Lit.: Lapauze 1899, no. 51 repr.; Fleury 1904, no. 51; Erhard 1917, no. 30 repr.; B&W 40, fig. 129; Fleury & Brière 1932, no. 30; Fleury & Brière 1954, no. 31; Bury 1971, pl. v; Debré 1982, p. 20 repr.; Debré 1991, p. 90 repr.; Debré & Salmon 2000, p. 219, ill. 136; La Tour 2004a, p. 30, fig. 14 Φ?δσ



J.46.1342

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

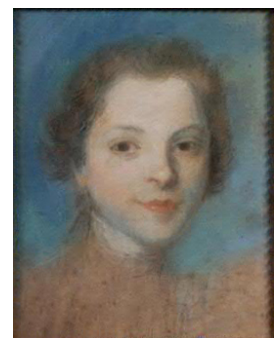
J.46.1345 ~cop., pstl, 31x24 ov. (Boynton Beach, Florida, Elite Decorative Arts, 8.I.2011, Lot 136 repr., mounted with pendant Mme du Châtelet, as autograph, inconnus, est. \$3–5000) φκν

J.46.1345



J.46.1347 ~cop., pstl, 35x28 (Reims, Châtivesle, 16.XII.2012, Lot 372 repr., est. €150–200) φκ

J.46.1347



J.46.1349 ~cop., pstl, 36x28 (Orléans, Pousse-Cornet, Valoir, 7.XI.2015, Lot 42 repr., est. €150–200) φκ

J.46.135 ~cop. Denise Lesénécal-Albert, c.1937, pstl, 33.5x25.5 (Saint-Quentin, 2.VII.2015, Lot 212 repr., with another, est. €50–80) φκ

J.46.13501 ~cop., pstl/ppr, 30x25 (Paris, Drouot, Leclerc, 26.III.2018, Lot 89 repr., with pendant Marie Fel, est. €1200–1500. Paris, Millon, 14.VI.2021, Lot 101 repr., pendant separated, est. €150–200) φκ

J.46.13502 ~cop., pstl, 33x24 (Agen, Guyenne, 4.XII.2021, Lot 49 repr., with pendant Puvigny **J.46.266421**, est. €200–300) φκ

J.46.1351 [P]Louis-Joseph-Xavier, duc de BOURGOGNE, 33x27 (Edmond de Rothschild, Paris, 1909; seized. ERR, inv. R877, Jeu de Paume; Lager Peter 27.X.1944, Munich CCP, Mü-Nr 1085/1; repatriated 25.VI.1946; restituted). Exh.: Paris 1908a, no. 50, no pl. Lit.: B&W 41 [Eye colour unknown, but apparently dark; the basis of the identification is uncertain; if by analogy with J.46.1342, it must be treated with caution; the sitter looks too old] φδ

J.46.1351



J.46.1353 Le duc de BOURGOGNE, pstl (Richard de Lédans; Paris, Benou, Regnault-Delalande, 3–18.XII.1816, Lot 520 n.r. with 11 others). Lit.: B&W s.no. 42, ?attr.

J.46.1354 Le duc de BOURGOGNE (veuve Barlier; Paris, 13–14.III.1881, Lot 302, attr.). Lit.: B&W s.no. 42, ?attr.

Mme de Boury

J.46.13545 La marquise de BOURY (∞ 1760), née Marie-Anne-Thérèse Blanchard, plus tard comtesse d'Algo, pstl, c.1760–73 (château de Boury a.1800). Lit.: *La Correspondance historique et archéologique*, v–vi, 1898, p. 95 n.r., citing L. Régnier, *Statistique monumentale du canton de Chaumont-en-Vexin*, Paris, 1897 [?confusion with Coypell]

??Brémontier

Nicolas-Thomas BRÉMONTIER (1738–1809), inspecteur général des Ponts et Chaussées. However this is something of a problem picture: the traditional identification (in 1905 it was “présumé de l'ingénieur Brémontier”) does not seem possible, as the style, wig and costume point to a date of the 1750s. The basis of the identification is unclear, but probably rests on a superficial resemblance with the engraved frontispiece to Brémontier's *Recherches sur le mouvement des ondes*, 1809: although the sitter has a similarly prominent straight nose, the proportions of the face are completely different.

The unknown sitter in the pastel wears a coat with galons identical to that worn by the comte d'Argenson in a portrait exhibited by Nattier in the Salon de 1750; it may be that of an intendant des armées. While the portrait has strong indications of La Tour, it seems too weak to be given to him, but may be a réplique of a lost portrait.

J.46.1355 ??Nicolas-Thomas BRÉMONTIER, inspecteur général des Ponts et Chaussées, en habit gris avec tricorn, pstl, 60x52 (Mme E. Warneck; Paris, Drouot, 10–11.V.1905, Lot 111 repr., as autograph, ?Brémontier, fr4600; son gendre, Arthur Sambon. [Mme Anselme Léon 1931.] Paris, Galliera, Ader, 26.V.1972, Lot 4 repr., inconnu, by La Tour, fr32,000. London, Christie's, 7.IV.1981, Lot 161 repr., inconnu. Paris, Christie's, 16.XI.2008, Lot 528 repr., entourage de La Tour, est. €5–7000; Paris, Christie's, 1.IV.2011, Lot 91 repr., entourage de La Tour, est. €3–5000, €4000). Lit.: B&W 43, ?attr. [?B&W 715]; *Bulletin of the international committee of historical sciences*, 1931, p. 80 n.r. [?attr.] Φα?δνσ



J.46.1355N

Photo courtesy Christie's

Le bailli de Breteuil ?1757

Jacques-Laure Le Tonnelier, dit le bailli de BRETEUIL (1722–1785), grand-croix de l'ordre de Saint-Jean-de-Jérusalem, capitaine des galères de l'ordre de Malte, ambassadeur de l'ordre auprès du Saint-Siège 1758–77, amateur de l'art, honoraire associé libre de l'Académie royale 1780. His first collection was sold in Paris, 9–20.VI.1760 (and included an undescribed pastel by Rosalba) to fund the expenses of his embassy to the Vatican 1758–77, but he formed a second collection in Rome. His posthumous sale (Paris, Le Brun, 16.I.1786) included no pastel.

The suggestion that he was one of the sitters exhibited in 1757 seems to be a simple confusion. The Saint-Quentin préparation J.46.1359 was an unidentified tête d'étude in Jean-François de La Tour's a.1806 list; it is unclear where the suggested identity came from; no autograph label is recorded, although the 1849 inventory presumably had some reason for suggesting “M. de Breteuil”; Lapauze's inference that this is of the bailli de Breteuil, exhibited in 1757, seems to have no foundation – the sitter bears no resemblance to known portraits of him (e.g. the 1752 profile by Cochin engraved by Watelet); Debrie's suggestion of another member of the Breteuil family rests on the unsound assumption that the 1849 name has some solid basis. A fragment of writing on the left suggests that the sheet was reused; not enough remains to decipher, but the hand does not seem to be La Tour's.

It is unclear if the Louvre sheet J.46.1362 depicts the same model.

J.46.1358 Jacques-Laure Le Tonnelier, dit le bailli de BRETEUIL, pstl, ?Salon de 1757, no. 40. Lit.: B&W 45, reporting unverified claim by Lapauze [?confusion with Lundberg exh. 1767]

J.46.1359 ??Jacques-Laure Le Tonnelier, dit le bailli de BRETEUIL, préparation, pstl/ppr, 38x30 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 38 [inv. 1849, no. 57]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: “taches d'humidité dans le fond, crquelure sur le front”, rapport du 23.XI.1945 after return from Sourches. Exh.: Maubeuge 1917, no. 41; La Tour 1930, no. 29. Lit.: Cat. 1856, no. 57, as M. de Breteuil; Lapauze 1899, no. 57 repr., as Salon de 1757; Fleury 1904, no. 57, as préparation pour un portrait au Salon de 1757; Erhard 1917, no. 14 repr.; B&W 44, fig. 199; Fleury & Brière 1932, no. 5; Fleury & Brière 1954, no. 5; Bury 1971, pl. 13; Debrie 1991, pp. 92f repr.; Debrie & Salmon 2000, p. 220, ill. 138 Φ?δνσ

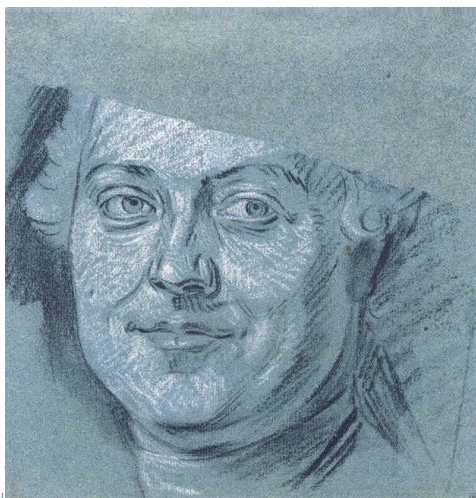


J.46.1359

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.13591 ~cop. Léon Delvigne, pstl (PC 2016) φκ

J.46.1362 ~?related, Tête d'homme, à g., souriant, pierre noire, reh. cr. blanche/ppr bl., 23x22.4 (Louvre inv. RF 3744. Don de la Société des Amis du Louvre 1909). Exh.: Paris 1922e, no. 27 n.r.; Paris 1947b, no. 142; Paris 1997b, no. 313 repr., inconnu; La Tour 2004c, no. 20 repr. cl., as ?Breteuil. Lit.: Guiffrey & Marcel 1912, VII, no. 5714; B&W 561 [not 555], fig. 263 φδνσ



J.46.1362

J.46.1364 ~?verso, petit croquis d'une autre main, à la mine de plomb

J.46.1365 ~cop., fusain, craie blanche, 22.2x16.5 (Kunsthändler Michael Voggenauer, Köln, *Französische Zeichnungen des 18. und 19. Jh.*, IV.–VI.1980, no. 4. Paris, Drouot, Boissigard, 19.X.2011, Lot 37 repr., a/r La Tour, est. €600–800) φκ

Mme de Brionne

J.46.1366 Mme [?la comtesse] de **BRIONNE** [?née Louise-Julie-Constance de Rohan-Rochefort-Montauban (1734–1815)] (PC du Midi de la France; Paris, Bonnefons, 22–24.XI.1847, Lot 19, F2.50). Lit.: B&W 46, ?attr.

Briseux 1742

Charles-Étienne **BRISEUX** (1680–1754), architecte. He was known for his collaboration with Nicolas Pineau, and as a theoretician: his *Traité du beau essentiel dans les arts...*, Paris, 1752 was influential, and the earlier *L'Art de bâtir des maisons de campagne* was published in Paris by Prault, 1743.

All that remains of this portrait (apart from an unillustrated 1836 sale record for a pastel said to be the source) is the Wille engraving,

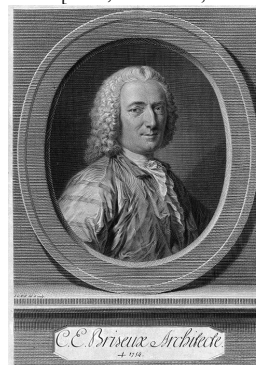
dated to 1742 by Le Blanc; no artist is mentioned for the original. It is unclear why B&W gave this an unqualified attribution to La Tour: the attribution is neither impossible nor compelling. The architect is shown in a robe de chambre that would fit the group of pastels of the Pineau or Prault families that may be by Nattier or Méréelle.

J.46.1368 BRISEUX, m/u, a.1742

J.46.1369 ~?pstl (N..., amateur de Province; vente p.m., Paris, Bonnefons, 25–26.IV.1836, Lot 98, as by La Tour). Lit.: B&W 47 [?attr.; cf. Nattier, Méréelle]

J.46.137 ~grav. Johann Georg Wille, for *Traité du beau essentiel dans les arts...*, Paris, 1752, frontispiece. Lit.: Le Blanc 1847, no. 135, as 1742; P&B, as 1742; Firmin-Didot 2422, La Tour not identified

J.46.1369



Jean-Baptiste Britard, dit BRIZARD, en roi Lear. Exh.: Paris 1861. Lit.: B&W 48, ?attr. [v. Labille-Guiard, J.44.144]

Buffon

Georges-Louis Leclerc, comte de **BUFFON** (1707–1788), de l'Académie des sciences 1733, intendant du jardin du roi, auteur de *l'Histoire naturelle*. The iconography of the most famous naturalist of his generation includes the much-reproduced 1761 portrait by François-Hubert Drouais (Montbard, musée Buffon) as well as a 1783 bust by Houdon (Louvre), a 1776 portrait by Pujos (engraved Vangelisty) and a profile by Carmontelle; there is however nothing to suggest that La Tour portrayed him, and J.46.1374 bears very little resemblance to these portraits.

J.46.1374 [??]BUFFON, pstl, 57x45, inscr. verso "Portrait de Monsieur de Buffon. Peint par moi De la Tour 1764" (A. Maillard [?Auguste Maillard (1864–1944), sculpteur] 1895. PC 2005) [?attr.; cf. Bernard; ??identification. The inscr. was uncovered by Maillard in 1895, but the writing is not autograph; the attr. is not impossible, but the sitter does not resemble Buffon] φα?δν

J.46.1374



J.46.1376 ~cop. Marguerite Maillard (1874–1911), pstl, 69x58, inscr. verso "Copie du portrait du Comte de Buffon peint par La Tour en 1764, pastel original que nous possédons" (Antiquités Jouberton 2012) φκ
Georges-Louis Leclerc, comte de BUFFON, v.g. Duval de l'Épinois

Buterne, v. Boët

Mlle Buxi

J.46.1377 Mlle **BUXI**; & pendant: J.46.1378 ?sœur, Mlle Buxi, pstl/pchm, inscr. verso "Demoiselles de Buxi, 1781, 4 mars. Payé à M. De La Tour pour chaque portrait, quatre cent livres. de Busseu" (Lambert Devère (1785–1872), officier supérieur d'État-Major, fils de Joseph et d'Anne-Madeleine Duval Destin; Paris, Vautier, 5.III.1853, Lot 81/82; Paris, Drouot, Pouchet, 17.III.1855, Lot 66/67, F195/160). Lit.: B&W 50/51, ?attr., as Busseu [it is highly unlikely that La Tour would have made such portraits in 1781 for this price]

Mme Cailloux c.1760

[J.46.1379](#) [?]Mme **CAILLOUX**, pstl/ppr/toile/châssis, 63.7x51.8, [c.1760] (English PC; New York, Christie's, 30.I.1998, Lot 250 repr., as traditionally identified as Mme Cailloux, as c.1750, est. \$60–90,000, \$110,300; French? PC; Paris, Drouot, Rieunier, Bailly-Pommery, 3.XII.2001, Lot 60 repr., est. Fr400–600,000; Galerie Heim; acqu. 2002 Swiss PC). Tech.: reverse of strainer photographed 2019. Exh.: Lausanne 2018, no. 14, repr. p. 33, as 1740–50 [the hairstyle suggests a late date] [=? [J.46.3627](#) or [J.46.3635](#) or [J.46.367](#)] Φδσ



[J.46.367](#) \

Photo courtesy Christie's

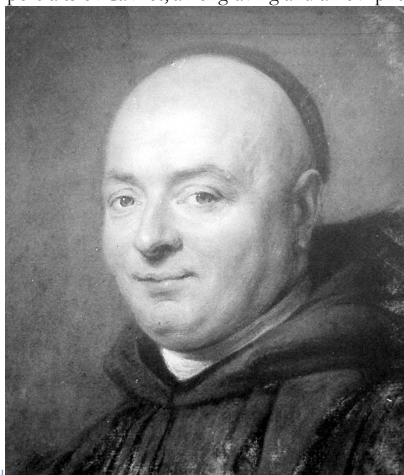
[LARGER IMAGE](#)

~pseudopendant, M. Cailloux, a.1998, *Éc. fr.*, [J.9.1265](#)

Dom Calmet

[J.46.1382](#) Dom Antoine-Augustin **CALMET** (1672–1757), abbé de Senones, bénédictin en la congrégation de Saint-Vanne, grand érudit (Richard de Lédans; Paris, Benou, Regnault-Delalande, 3–18.XII.1816, Lot 520 n.r. with 11 others). Lit.: B&W 52, ?attr.

[J.46.1383](#) [=?]Bénédictin, 42x35 (P. Mersch; Paris, Georges Petit, Lair-Dubreuil, 28.V.1909, Lot 47 n.r., Fr2100. [=?Paris, 18–20.XI.1909, Lot 79, as tête de moine, souriant]). Lit.: B&W 885, fig. 248, ?attr.; Jeffares 2006, p. 311Ai, inconnu [This unidentified Benedictine bears a strong resemblance to the known portraits of Calmet, an engraving and an ov. pnt.] Φδν



[J.46.1383](#) \

La Camargo c.1750

Marie-Anne Cupis, dite La **CAMARGO** (1710–1770), danseuse de l'Opéra, maîtresse du comte de Clermont & al. For the family

background, *n.* Cupis [J.46.1575](#), the pastel of her brother exhibited at the 1747 salon.

Camargo, who was born and raised in Brussels, was sent to Paris in 1720 to be taught by Françoise Prévost: a fellow pupil, and later rival, was Marie Sallé (*q.v.*); both were also portrayed by Lancret. La Camargo's fame and technical innovations in dancing and costume are widely rehearsed. She made her Paris debut in 1726, retiring in 1751. She also performed in Bayreuth 1747–49 and Lyon 1749–50. She was mistress of the comte de Clermont, and had two children by him. Meunier's police report (5.XII.1753, BnF MS-10235), which commented on her "figure aussi laide et aussi ingrate", noted that she "passoit pour la fille la plus lubrique de Paris", listing the previous attentions of the prince de Melun, as well as those of "les trois plus beaux cavaliers de ce tems – le duc de Richelieu, le marquis de Finarcin et le S. Vitry."

Lancret's 1730 painting (versions in Wallace; Washington) show her still in heeled shoes rather than the slippers she pioneered. Several miniatures are identified as of her but with questionable reliability. Numerous other portraits are known, and she was also commemorated in verse by Voltaire and in later operas.

There is little to guide us as to the date of La Tour's pastel (which was never exhibited and may have been a private commission for an admirer), but the sitter's apparent age, as well as the re-use of the face in compositions such as the 1752 Countess of Coventry, are consistent with a date of c.1750. The *préparation* [J.46.1386](#) is executed on a much larger sheet, the two sides of which have been folded behind the central panel; the sitter's name is written on a rectangular piece of paper cut out from one of the folded blank sides, and placed loosely in front of the preparation where it is visible in old photographs.

Camille Groult owned what must be a copy, [J.46.1399](#), of the Saint-Quentin *préparation*. There is some confusion over a second *préparation* he also owned, [J.46.1404](#); the face is so similar that it might be assumed (as it has been) also to represent Camargo: but if so the features must have been softened by a pasticheur, while its quality appears to be autograph. Thus it is probably an independent study of a different face. It has not been possible to examine it *de visu* to reach a final decision.

[J.46.1385](#) La CAMARGO, pstl, existence inferred from *préparation*



[J.46.1386](#) \

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

[J.46.1386](#) ~*préparation*, pstl/ppr bl., 32x24, paraphe ✓ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 27 [inv. 1849, no. 60]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: conserved Florence Herrenschmidt 2004: executed on a large sheet of blue paper,

c.52x32, with two generous borders left and right folded over, mounted loose, the name inscribed on a sheet cut from the right border. Exh.: Maubeuge 1917, no. 96 repr.; La Tour 1930, no. 46; London 1932, no. 256; Paris 1949; La Tour 2004a, no. 46 repr. cl. Lit.: Lapauze 1899, no. 60 repr.; Fleury 1904, no. 60; Erhard 1917, no. 12 repr. cl.; B&W 53, fig. 220; E. & J. de Goncourt 1948, pl. 53; Fleury & Brière 1954, no. 6; Золотов 1960, pl. 30; Золотов 1968, repr. p. 97; Bury 1971, pl. 38; Machard 1980, repr.; Debrie 1991, pp. 93f repr.; Debrie & Salmon 2000, p. 187, ill. 102; Herrenschmidt 2009, fig. 11 Φσ

J.46.1387 ~cop. Henri-Patrice Dillon, dessin. Lit.: Champfleury 1886, p. 61 repr.

J.46.1389 ~cop., m/u (Paris, Bibliothèque-musée de l'Opéra. Charles Desmaze; don 1878). Lit.: *L'Art*, 1878, XIV, p. 238; *La France*, 25.VIII.1878; *Le Charivari*, 26.VIII.1878; B&W, s.no.53

J.46.139 ~en buste, la tête presque de face, les cheveux blonds très-légèrement frottés, préparation, 31x23 (M. de Saint-Rémy; vente p.m., Paris, Drouot, Pillet, 18–20.III.1878, Lot 98 n.r., H260). Lit.: B&W, s.no. 55

J.46.1391 ~préparation (Paris, 18–19.XI.1892, Lot 558?). Lit.: B&W, s.no. 55 [not verified]

J.46.1392 ~cop. (M. Blain 1897). Exh.: Abbeville 1897, no. 205. Lit.: B&W, s.no. 55

J.46.1399 ~cop., 32x21 ([Camille Groult; desc.: Jean] Groult 1928). Lit.: B&W 54, fig. 146 Φκ

J.46.1399

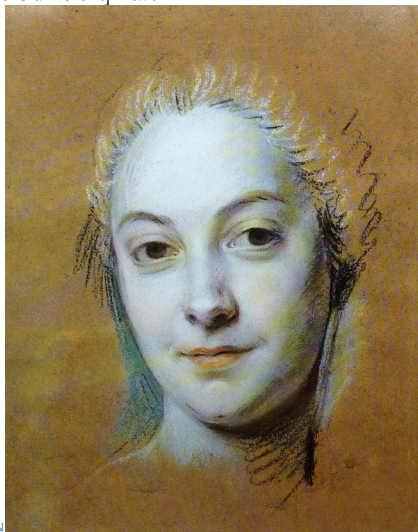


J.46.1401 ~cop. Raphaël Bouquet, pstl/ppr, 34x25 (Sanilhac, château, Étude de Provence, 17.IV.2016, est. €200–250. Nîmes, Champion, 8.VIII.2020, Lot 32 repr., attr. Bouquet, est. €80–100) φκ

J.46.1402 ~cop., pstl, 32x23 (Oxford, Mallam's, 27.II.2019, Lot 393 repr., studio of La Tour, with pendant Puvigny, est. £1000–1500) φκ

J.46.1403 ~cop., pstl, 26x19 (Roanne, Ingels, 29.VI.2016, Lot 32 repr., éc. fr., est. €100–150) φκν

J.46.1404 [olim J.46.1393] ~inconnue, dite la Camargo, ?préparation, 30.2x24 (Alfred Saucède 1874; Paris, Drouot, Pillet, Féral, 14.II.1879, Lot 80, repr. grav. Ed. Yon, H5400. Camille Groult 1908; Jean Groult 1928. M. & Mme André Meyer 1962. New York, Parke-Bernet, 22.X.1980, Lot 8 repr., \$60,000). Tech.: restored in mid-twentieth century in Lepeltier studio (photo). Exh.: Paris 1874b, p. 97 n.r.; Paris 1878, no. 718; Washington 1962. Lit.: Henry Jouin, *Revue de l'art français ancien et moderne*, 11, .XI.1885, p. 172 n.r., as of Camargo, as still with Saucède; Flament 1908, pp. 52, 54 repr.; B&W 55, fig. 221 [?attr.; ?identification: despite similarities with J.46.1386 the face is different] Φα?δ



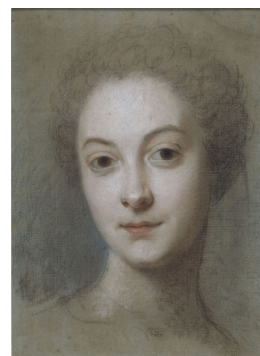
J.46.1404

Photo courtesy Sotheby's

J.46.1405 [olim J.46.1396] ~cop., pstl, 33x25 (Paris, musée Carnavalet, inv. D.4354. Don Jules Maciet 1903). Exh.: Paris 1984a. Lit.: Montgolfier 1982, no. 38 repr., Éc. fr., olim attr. La Tour Φκσ

J.46.1396

Photo courtesy musée Carnavalet



André CARDINAL DES TOUCHES (Paris, Bibliothèque-musée de l'Opéra, inv. MUS. 1203) [v. Éc. fr., J.9.1282]

~variant (Pierre Decourcelle; Paris, 29–30.V.1911, Lot 120 repr., attr. La Tour, Destouches. Paris, Poulain-le-Fur, 7.XII.1992, Lot 44 repr., attr. La Tour, Antoine Dauvergne). Lit.: B&W 100, ?attr. [v. Éc. fr., J.9.128]

Charles-Antoine Bertinazzi, dit CARLIN (Louvre inv REC 8). Lit.: B&W 56, ?attr. [v. Vigée, J.748.138]

Mme Carlo Bertinazzi, dite CARLINE (Lille, mB.A, inv Pl. 1502) [v. Valade, J.74.135]

Caron de Beaumarchais

J.46.1407 Pierre-Augustin CARON DE BEAUMARCHAIS (1732–1799), auteur dramatique, pstl (Paris, Mony, Bellavoine, 9–10.XI.1846, Lot 135). Lit.: Henry Jouin, "Le musée des portraits d'artistes", *Revue de l'art ancien et moderne*, .X.1885, p. 157 n.r.; B&W 18, ?attr. not seen or described

J.46.1408 =?pstl (Paris, Drouot, Chevallier, 8.IV.1890, Lot 119 n.r., attr.)

J.46.1409 =?pstl (la princesse de Hesse-Homburg; vente succession, Paris, Drouot, Aulard, 26.IV.1890, Lot 18 n.r., attr.). Lit.: B&W, s.no. 18

[?pstl (Gaston Le Breton collection as he had it from 1887, olim attr. Perronneau), v. Éc. fr., J.9.1284]

=?pstl (Paris, Drouot, Kahn-Dumoussat, 10.VII.2015, Lot 11), v. Éc. fr., J.9.1286

?Cars

J.46.141 [?]Laurent CARS (1699–1771), graveur, Salon de 1769, no. 37. Lit.: B&W 58, fig. 266 (Saint-Aubin sketch); Jeffares 2018i [?identified only by Saint-Aubin's annotation; name looks like Cangy]

J.46.141



Casembroot, v. Teyll

Cassané de Mondonville 1747

Jean-Joseph CASSANÉ de Mondonville (1711–1772), compositeur. The famous composer and violinist Jean-Joseph Cassanea or Cassané de Mondonville came from a family of capitouls in Toulouse; he was the son of a musician in Narbonne, where he was baptised on Christmas day, 1711. He moved to Paris in 1733 where he played at sight for Rameau, who (according to Pahin de La Blancherie's 1782 account: v. DOCUMENTS), told him that "vous commencez par où les autres finissent, vous serez un grand homme", later adding "cet homme ne m'a pas trompé."

As violinist in the Chapelle royale, he attracted patronage from Mme de Pompadour. In 1747 his one-act opera *Erigone* was performed in Mme de Pompadour's Théâtre des petits cabinets, with the marquise in the title role, and the duc d'Ayen J.46.2422 as Bacchus, to the delight of the duc de Luynes.

His output included instrumental pieces for violin or keyboard, or both; nine grands motets; three oratorios; and, between 1742 and

1771, nine operas, including *Le Carnaval du Parnasse*, *Titon et l'Aurore* and *Daphnis et Alcimadure*. He joined the Concert spirituel, of which he became director in 1755 when Pancrace Royer died.

He sat for his portrait, aged 36, in 1747, the year in which he married Anne-Jeanne Boucon, who was 39. At the 1747 salon, abbé Le Blanc noted that the portrait of Mondonville was “un des plus picquans. Celui-ci est un chef-d'œuvre dont il seroit difficile de donner l'idée à ceux qui ne l'ont pas vu.”

There is a 1768 profile of Mondonville by Cochin (engraved Augustin de Saint-Aubin 1768, as well as by Delattre in the opposite sense) showing a far older man: the wig slightly shorter, but the costume very similar. Cochin emphasises with severity the undulating profile of both nose and the unusually high domed forehead, while La Tour's face is benign and blander, relying entirely on the brilliant eyes to convey the sitter's intelligence. A larger drawing by Cochin is also known from an engraving made when it belonged to the Société des Enfants d'Apollon (Antoine Vidal, *Les Instruments à archet*, 1877, II, p. 147, pl. LXIV repr.): again the convexity of the nose is more obvious than in La Tour's pastel.

The pastel of him by Charles Coypel [J.46.141](#) in the artist's sale is lost; it was purchased in 1753 by a Sieur Philippe (possibly connected with La Tour's sitter [J.46.2508](#)). It is impossible to say if the anonymous pastel [J.46.1417](#) of Mondonville in a 1778 sale (Ménageot was one of a number of unidentified vendors) was the Coypel or a version of the La Tour.

The studio version of Mondonville [J.46.1414](#) seems to be autograph (and has no companion piece), and rather livelier than [J.46.1415](#), although the latter's pseudo-pendant [J.46.1423](#) is more convincing (they are not the same size, and the male portrait is on board while the female is on canvas with additions characteristic of autograph involvement). A *préparation*, [J.46.3226](#) (inconnu no. 21), has a very similar face and orientation, but the correspondence is not precise enough to be sure it relates to Mondonville.

The provenance of [J.46.1414](#) is a little confusing. It was bought in at the 1807 sale but acquired by the expert, Paillet; in a letter from Théophile Eck cited by Hellouin 1902: “Ce portrait...a été donné à la ville de Saint-Quentin, le 29 avril 1848, par M. Paillet, ancien commissaire-expert du Musée royal. Par suite d'une cause que je ne puis m'expliquer, et quoique la municipalité d'alors ait accepté avec reconnaissance ce don, le portrait ... n'est jamais venu à Saint-Quentin.” That was put right finally in 1911.

It has been suggested that the Chicago pseudo-pendants, the only pair, must be the versions that passed to the sitters' son (the musician and amateur pastellist, Maximilien-Joseph Cassanéa de Mondonville, *q.v.*): the provenance is discussed in a 1904 letter from the owner of one, who revealed its existence to Maurice Tournoux after seeing his monograph, together with the companion that belonged to his brother-in-law: they had come to the family some 40 years earlier from an antiquaire-armure (Fleury 1922 provides further details, including that they were exhibited at the time of the Liège 1905 exhibition). But although together at least since the mid-nineteenth century, these pseudo-pendants are of different sizes, different supports and of different quality, and so are unlikely to be those exhibited in 1782. After that exhibition (which Tessier 1926 presumed was the occasion of their sale, the Salon de La Correspondance being in his view nothing but a commercial venture) and following his divorce in an *V* (leading to an expensive settlement with his former wife, resulting in the sale of the house in the rue des Vieux-Augustins in 1806) Mondonville fils moved to a small apartment before being sent to the mental asylum at Charenton (where he died a year later), and the pastels do not appear in his posthumous inventory.

[J.46.1412](#) Jean-Joseph CASSANÉA de Mondonville, pstl, Salon de 1747, no. 111; Salon de la Correspondance, .VI.1782 (son fils, Maximilien Cassanéa de Mondonville 1782). Lit.: Le Blanc 1747 (“un des plus picquans”); Mariette 1854–56, III, pp. 73f; ; Goncourt 1867, p. 134, 141, 144, 150; Goncourt 1880, I, pp. 229; Goncourt 1881, I, pp. 331, 337, 347, 361, 400; Dilke 1899, p. 160 n.r.; B&W 344

[J.46.1414](#) ~repl., pstl/ppr, 65x55 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 18. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 5; son testament 20.IX.1806, no. 8; legs 1807, vente

Paris, Paillet, 110, Lot 3; Alexandre-Joseph Paillet (1743–1814), l'expert de la vente; desc.: son fils Charles Paillet (1780–1848); ?legs: ville de Saint-Quentin, avec usufruit de sa fille Henriette-Caroline (1813–1861) et de son mari, Alphonse Mennechet de Barival (1812–1903); testament, 24.VI.1903, no. 52; inv. p.m., 29.X.1903, no. 51, prisé Fr15,000; musée de la Ville de Saint-Quentin 1904, 1908; legs à la ville de Saint-Quentin 1911). Exh.: Paris 1927a, no. 41, pl. XXXIII–47; La Tour 2004b, no. 4 repr. clr. Lit.: Duplaquet 1789, p. 24; Dréolle de Nodon 1856, p. 134 n.r.; Goncourt 1881, I, p. 397; Sir George Grove, *Dictionary of music and musicians*, London, 1900, II, p. 353 n.r., as in the possession of Ambroise Thomas, a friend of Mme Mennechet de Barival, in 1st ed.; replaced by Saint-Quentin version in subsequent editions; Hellouin 1902, p. 316 n.r.; Thiébauld-Sisson 1905; Fleury 1905, as cop.; L. de La Laurencie, *Le Mercure musical*, 1905, pp. 404f; Jullien 1908, as in musée municipal de Saint-Quentin; acqu. mentioned in note from Fleury to Tournoux, s.d. [?1917]; Tessier 1926, repr. opp. p. 8; Ratouis de Limay 1927, p. 329 n.r., autograph, not a copy as traditionally thought; Tessier 1927; B&W 344, fig. 74; J.-M. Chartrou, “La vie précaire des pastels de Saint-Quentin”, *Saint-Quentin soir*, 29.VI.1930, p. 5; Arthur Devigne, “Une œuvre de Quentin de La Tour”, *Le Matin*, 12.II.1939, considered in 1911 as a fake, used to decorate the office of the maire; lost during World War I; rediscovered by André Tessier; Arthur Devigne, *Saint-Quentin soir*, 23.VI.1932, p. 1 repr.; Fleury & Brière 1932, no. 37; Fleury & Brière 1954, no. 38; Bury 1971, pl. 54; Machard 1980, frontispiece, repr. clr; Debie 1991, pp. 144f; Debie & Salmon 2000, p. 188, ill. 105; Goodman 2000, fig. 61; Cabezas 2004, p. 31 repr.; La Tour 2004a, p. 123, fig. 3; Fontainebleau 2005, p. 116 repr.; Cabezas 2009c, p. 72, repr. p. 73; Benoît Dratwicki, *Antoine Dauvergne (1713–1797)*, Wavre, 2011, p. 60 repr.; Saint-Quentin 2021, p. 16 repr. $\Phi\sigma$



[J.46.1414](#) ~repl., pstl/ppr, 65x55 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 18. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 5; son testament 20.IX.1806, no. 8; legs 1807, vente Paris, Paillet, 110, Lot 3; Alexandre-Joseph Paillet (1743–1814), l'expert de la vente; desc.: son fils Charles Paillet (1780–1848); ?legs: ville de Saint-Quentin, avec usufruit de sa fille Henriette-Caroline (1813–1861) et de son mari, Alphonse Mennechet de Barival (1812–1903); testament, 24.VI.1903, no. 52; inv. p.m., 29.X.1903, no. 51, prisé Fr15,000; musée de la Ville de Saint-Quentin 1904, 1908; legs à la ville de Saint-Quentin 1911). Exh.: Paris 1927a, no. 41, pl. XXXIII–47; La Tour 2004b, no. 4 repr. clr. Lit.: Duplaquet 1789, p. 24; Dréolle de Nodon 1856, p. 134 n.r.; Goncourt 1881, I, p. 397; Sir George Grove, *Dictionary of music and musicians*, London, 1900, II, p. 353 n.r., as in the possession of Ambroise Thomas, a friend of Mme Mennechet de Barival, in 1st ed.; replaced by Saint-Quentin version in subsequent editions; Hellouin 1902, p. 316 n.r.; Thiébauld-Sisson 1905; Fleury 1905, as cop.; L. de La Laurencie, *Le Mercure musical*, 1905, pp. 404f; Jullien 1908, as in musée municipal de Saint-Quentin; acqu. mentioned in note from Fleury to Tournoux, s.d. [?1917]; Tessier 1926, repr. opp. p. 8; Ratouis de Limay 1927, p. 329 n.r., autograph, not a copy as traditionally thought; Tessier 1927; B&W 344, fig. 74; J.-M. Chartrou, “La vie précaire des pastels de Saint-Quentin”, *Saint-Quentin soir*, 29.VI.1930, p. 5; Arthur Devigne, “Une œuvre de Quentin de La Tour”, *Le Matin*, 12.II.1939, considered in 1911 as a fake, used to decorate the office of the maire; lost during World War I; rediscovered by André Tessier; Arthur Devigne, *Saint-Quentin soir*, 23.VI.1932, p. 1 repr.; Fleury & Brière 1932, no. 37; Fleury & Brière 1954, no. 38; Bury 1971, pl. 54; Machard 1980, frontispiece, repr. clr; Debie 1991, pp. 144f; Debie & Salmon 2000, p. 188, ill. 105; Goodman 2000, fig. 61; Cabezas 2004, p. 31 repr.; La Tour 2004a, p. 123, fig. 3; Fontainebleau 2005, p. 116 repr.; Cabezas 2009c, p. 72, repr. p. 73; Benoît Dratwicki, *Antoine Dauvergne (1713–1797)*, Wavre, 2011, p. 60 repr.; Saint-Quentin 2021, p. 16 repr. $\Phi\sigma$

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

[J.46.1415](#) ~version, pstl/ppr bl.-gr./board, 61.2x49.4 (Chicago, Art Institute, inv. 2001.52. Crahay [Louis-Joseph Crahay (1795–1882), horloger], gunsmith and antiquary in Liège, c.1850; acqu. PC; desc.: Édouard Brahy-Prost (1847–1914), de l'Institut archéologique liégeois, collectionneur, 126 rue Féronstrée, Liège, 1904; Paris PC a.1921 => Watel-Dehaynin c.1922–2001. Galerie Emmanuel Moatti; acqu. 2001, Charles H. & Mary F. S. Worcester Collection). Exh.: Hôtel d'Ansembourg, Liège, 1905 [not in Liège 1905 exh.]. Lit.: lettre de Brahy-Prost à Tournoux, 17.VIII.1904; Tournoux 1904, pp. 52, 99; Fleury 1922, p. 26 n.r.; Tessier 1926; Tessier 1927; B&W 345, ?= B&W 344; Leroy 1953, p. 41; *Chronique des arts*, III.2002, no. 191; McCullagh 2004, pp. 76f repr.; McCullagh 2006, fig. 11 [attr.] $\Phi\beta\nu$



J.46.1415

J.46.1417 ~?version, le portrait de M. Mondonville, pstl ([?Augustin Ménageot]; Paris, Chariot, Paillet, 17.III.1778, Lot 245, anon., b/i) [new attr., ?]

J.46.1419 ~version (Mme Henri-Pierre Jahan, née Marie-Françoise-Eudoxie Marcille, Paris, 1909). Lit.: Dumont-Wilden 1909, p. 210, lists both pendants [?confusion with J.46.1427]

J.46.142 ~cop., pstl, 68x56 (Toulouse, Fourné, 27.II.2008, Lot 267 repr., est. €3–4000; Toulouse, Fourné, 23.X.2008, Lot 151 repr., est. €2500–3500; Toulouse, Marc Labarbe, 17.XI.2010, Lot 401 repr., est. €1500–2500. Saint-Jean-de-Luz, 8.XI.2014, Lot 93 repr. est. €300–500) φκ

J.46.142



J.46.1421 ~cop. Yves Mougeot, pstl, 69x53.3 (Saint-Quentin, Hôtel des ventes, 22.V.2021, Lot 24 repr., est. €50–80) φκ

~?préparation, v. infra, Inconnu no. 21, J.46.3226

Mme Cassanéa de Mondonville 1753

Mme **CASSANÉA DE MONDONVILLE**, née Anne-Jeanne Boucon (1708–1780), musician and amateur pastelist: v. [ARTISTS](#) for her biography, and entry for pendant, above.

Her father, Étienne Boucon (–1735), married Anne-Claude Nolson or Nollsson in Paris in 1704. Bourgeois de Paris, he held a licence of agent de change until 1714, and was also chevalier de Saint-Jean de Latran et de Saint Lazare and comte palatin. He is mentioned several times in Rosalba Carriera's journal: on 13.VI.1720 she had lunch with him, and met him again on 10 and 24.IX.1720; on the second occasion he was with "une illustre dame". He is also credited with some verses printed in the *Mercur* in .XI.1719, *Alla virtuosissima Signora d'Argenon, Homaggio debito*; she, who lived at Crozat's and was the subject of a pastel by Rosalba, was Anne-Marguerite de La Pierre d'Argenon, an amateur singer, great-niece and adopted daughter of Charles de La Fosse.

Étienne Boucon's patronage of the arts extended to lending money to musicians to have their work engraved. He lived rue du Temple in 1708, rue des Bons Enfants by 1719, before purchasing in 1719, for 31,000 livres, a house on the rue des Vieux-Augustins which had previously belonged to surintendant Fouquet. He died in Paris 20.II.1735, leaving his estate in a will made .IX.1734 to Anne-Jeanne, including "tous les tableaux en pastel" [qui sont] "ouvrages de ses mains, et le fruit de ses études." In 1732 his sister-in-law Jeanne Nolson married the musician Jean-Baptiste-Antoine Forqueray; among the witnesses were Boucon, his son and daughter, members of the Bonnier de La Mosson family; and the painter André Bouys (Louis Forqueray, *Les Forqueray et leurs descendants*, Paris, 1911).

Anne-Jeanne was herself a gifted musician: the attribute with which La Tour embellished her was commemorated also by Rameau, who entitled one of the *Pièces de clavecin en concerts* (1741) "La Boucon". Her talent was recognised also by pieces with the same title from two other significant composers, Jean-Baptiste Barrière (Livre VI, privilège granted 1739) and Jacques Duphly (1744). Boucon herself

seems never to have published, nor has any piece survived in manuscript (exhaustive searches of pièces de clavecin published in Paris have been conducted by Bruce Gustafson and others).

Her name appears on the subscription lists for music at the time, for example, Telemann's *Nouveaux quatuors en six suites à une flûte traversière*, 1740. She was among his earliest performers in France, and was responsible for inviting the German composer to Paris to play at the Concert spirituel.

In 1747, at the age of 39, she married the virtuoso violinist and composer Jean-Joseph Cassanéa de Mondonville (1711–1772). Unusually they married without communauté des biens, so her considerable wealth was kept separate.

Pierre-Louis d'Aquin de Château-Lyon (*Lettres sur les hommes célèbres, dans les sciences, la littérature & les beaux-arts, sous le règne de Louis XIV*, Amsterdam, 1754) offered this summary of her gifts, shortly after her marriage:

Que dirai-je de Madame de Mondonville, autrefois Mademoiselle Boucon? De qu'elle expression se servir à son sujet? La seule convenable est celle-ci, Madame de Mondonville est ravissante. Apollon & L'Amour, pouvoient-ils mieux faire que d'unir ensemble deux de leurs plus intimes favoris? Heureux les Amateurs qui sont admis dans leur société, ils goûtent ces beautés sublimes dont les Muses seules avoient le secret.

The level of improvisation required of performers at this time means that, although she never published any composition, she may well have written "pièces de clavecin de Madame de Mondonville" as inscribed on the pastel: but any manuscript volume is likely to have been in landscape format rather than the upright quarto depicted by La Tour, normally used for printed music. Mme de Mondonville is also curiously shown seated at only a modest single-manual instrument: in fact she inherited two fine double-keyboard harpsichords, by Blanchet and Water, from her father in 1735 (Gétreau & Herlin 1997). Both these anomalies were no doubt dictated by the visual requirements of La Tour's composition, which is close to a number of other female portraits around this time, most notably Marie Fel [J.46.1763](#), and Mlle Ferrand [J.46.1798](#) (where again La Tour has adapted the format of printed volumes to fit his composition).

The compositions of the pendants, with both figures leaning in towards each other, are highly unusual in La Tour's work, and possibly echo those of the Nattier pastels of Pancrace Royer and his wife (Jeffares 2018b). However the six-year interval between the salon exhibitions suggests they were not executed at the same time. This indeed is confirmed by the story (perhaps apocryphal as it no doubt came from La Tour himself) recounted by Mariette (who might have added that his sitter was notably wealthy):

M. de Mondonville, célèbre musicien, est un de ceux chez qui il [La Tour] va plus familièrement. Il a fait son portrait. M^{me} de Mondonville, qui joint au goût de la musique celui de la peinture, dans laquelle elle s'est quelquefois exercée, désire avoir pareillement le sien; mais, avant que de rien entreprendre, elle lui a fait l'aveu qu'elle n'a que vingt-cinq louis à dépenser. Là-dessus, M. de La Tour la fait asseoir et fait un portrait qui a plu à tout le monde; il a enchanté M^{me} de Mondonville, qui, sans perdre un moment, tire l'argent de sa cassette, et, le mettant dans une boîte sous des dragées, l'envoie à son peintre. M. de La Tour garde les dragées, renvoie l'argent. M^{me} de Mondonville imagine dans ce jeu une galanterie, et que, ne s'étant pas autrement expliqué lors de la première proposition, M. de La Tour veut lui faire présent du portrait, et, comme elle ne veut pas lui céder en générosité, elle lui fait remettre un plat d'argent qu'elle s'est aperçu manquer dans son buffet et qu'elle a payé 30 louis. Le nouveau présent éprouve le sort du premier; il est renvoyé, et M^{me} de Mondonville apprend que M. de La Tour a mis à son portrait sa taxe ordinaire de douze cens livres, et qu'il ajoute à cela qu'il ne doit avoir aucuns égards pour des gens qui ne pensent comme lui sur le compte des bouffons, dont la musique et les représentations comiques divisoient dans ce moment tous ceux qui, dans Paris, se piquoient de se connaître en musique, et M. de La Tour avoit le faible de vouloir s'en mesler, et ne s'apercevoit pas qu'il donnoit au public une scène encore plus comique.

At the 1753 salon, Pierre Estève commented that that of Madame Mondonville was "étonnant pour la ressemblance"; for Fréron she was "la personne même"; while for Jacques Lacombe, she "paraîtra encore enchanter par ses belles pièces de Clavessin." A modern critic (Goodman 2000, p. 110) considers that, by showing Mme de

Mondonville displaying her music rather than performing, the portrait is “gendered” (does the same not apply to her husband, holding not playing his violin?), and her “studied casualness...conforms to the period comportment of *bonnêteté*.” But the audience of the day, as with Mlle Ferrand J.46.1798, were fully aware of her professional abilities.

A lady, dressed similarly to La Tour’s subject, seated at a double-manual harpsichord, decorates the title page of Mondonville’s *Pièces de clavecin*, op. V, 1748, in an engraving by Aubert.

The couple had one son, Maximilien-Joseph (q.v.). He was contrôleur des rentes de l’hôtel de ville de Paris, as well as a violinist and oboist, and like his mother an amateur pastellist; he witnessed her death in the house in the rue des Vieux-Augustins. Two years later he lent the portrait and its pseudo-pendant to the Salon de la Correspondance in 1782. Pahin de La Blancherie’s praise extended to a short biography of the husband, and in his catalogue of living painters the following year he singled out from the artist’s œuvre the two portraits (along with Laideguive J.46.1969). Maximilien-Joseph subsequently gave up the house in the rue des Vieux-Augustins, moving to a much smaller apartment before finally being confined to the mental asylum at Charenton, and the pastels do not appear in his estate inventory. It is no longer clear which, if any, of the surviving versions were his.

The keyboard in only one version of *Madame*, J.46.1423, shows even approximately accurate spacing of the keys (all versions err in showing the unaligned reflections of the keys in the correctly varnished backplate, but La Tour’s command of geometry was never perfect). In this version J.46.1423, the music seems barely sketched in at all (however there seem to be traces indicating that the whole passage has been erased – similar to the erasure of the words in the music in J.46.273); but in J.46.1427 and the derivative J.46.14275, the stave is clearly shown with four instead of five lines, and is musically illiterate (perhaps this suggests that the sitter objected to the passage in J.46.1423, and had it removed from what may have been her version). In both J.46.1427 and J.46.14275, the angle of the music book is not parallel to the keyboard, although it is in J.46.1423. The problems stem from the imperfect perspective in J.46.1423: as the top of the instrument and the line of the keys recede, the angle of convergence is a little too large for the angle shown; but in J.46.1427, what may have been an attempt to correct this minor issue has resulted in the receding lines actually diverging, quite incorrectly.

The other two versions are very close to one another: J.46.14275 seems to be a weak copy directly following J.46.1427, not necessarily contemporary (J.46.14275 was reported soon after its acquisition by Pierpont Morgan as being the Marcille version J.46.1427, and the suspicion must arise that a copy was created at the time of his purchase c.1904; it is also possible that it is the anonymous copy sold at Drouot J.46.1428). The differences in technique between J.46.1427 and J.46.1423 are hard to reconcile: the lace is particularly revealing, with that of J.46.1423 close to earlier works such as Mme Restout J.46.2708; arguably the short, strong strokes of J.46.1427 are similar to those found in Marie Fel J.46.1763. There are also differences in the face, notably the small mole on her chin discreetly indicated on the Chicago version but omitted entirely in the other versions; and while the bold hatching on the cheeks of J.46.1427 looks very *latourien*, it is absent in J.46.1423 as from other La Tour female portraits where he preferred a less aggressive appearance. The bright red, short zigzag chalk on the lips of J.46.1427 is also unusual in La Tour’s female portraits.

The Goncourt described the Marcille version as “vêtue d’un mantelet bleu garni de fourrure, et d’un corsage à *coques jonquilles*”; the daffodil colour, notoriously unstable in eighteenth century pastels (it was most likely *stil de grain*), seems to have faded in both versions J.46.1427 and J.46.1423, but less so in J.46.14275 consistent with the latter being made at a later time, or at least with different materials.

For the silly confusion about the sitter’s identity, v. entry for Mme de La Pouplinière J.46.2038. A further inexplicable confusion arose in a contemporary newspaper report of the Dr Véron sale in 1858, where the writer “corrected” the identity of the portrait of Mme de

La Reynière J.46.188 as of Mme de Mondonville. The resemblance with J.46.1722 is far too slight to be taken seriously.

J.46.1422 Mme CASSANÉA de Mondonville, née Anne-Jeanne Boucon, appuyée sur un clavecin, pstl, Salon de 1753, no. 76; Salon de la Correspondance, .VI.1782 (son fils, Maximilien Cassanéa de Mondonville 1782). Lit.: Estève 1753 (“étonnant pour la ressemblance”); Fréron 1753; Mariette 1854–56, III, pp. 73f; Dréolle de Nodon 1856, p. 71f; Goncourt 1867, pp. 135, 151; Goncourt 1880, I, pp. 239ff; Goncourt 1881, I, *passim*; Dilke 1899, p. 160 n.r.

J.46.1423 ~repl., pstl/ppr gr.-bl./canvas, 66x55, extended by strip 3 cm high, c.1752 (Chicago, Art Institute, inv. 2001.53. Deloynes, France. Crahay, gunsmith and antiquary in Liège, c.1850; acqu. PC; desc.: Amédée-Auguste Adam-Prost (1843–), beau-frère d’Édouard Brahy-Prost, Liège, 1904; Paris PC a.1921 =? Watel-Dehaynin c.1922–2001. Galerie Emmanuel Moatti; acqu. 2001, Charles H. & Mary F. S. Worcester Collection). Exh.: Hôtel d’Ansembourg, Liège, 1905 [not in Liège 1905 exh.]. Lit.: Goncourt 1885, II, pp. 238–40; lettre de Brahy-Prost à Tourneux, 17.VIII.1904; Tourneux 1904, pp. 52, 99; Fleury 1922, p. 26 n.r.; Tessier 1926; Tessier 1927; B&W 347 = 348; Leroy 1953, p. 41; Roberte Machard, *Jean-Joseph Cassanéa de Mondonville*, Béziers, 1980, p. 63; *Chronique des arts*, .III.2002, no. 190 repr.; McCullagh 2004, pp. 76f repr.; McCullagh 2006, fig. 10; Stephen Gutman, “Reflections on playing Rameau...”, *Early music*, XLIV/4, pp. 567ff, fig. 7 repr. chr φν



J.46.1423 ~LARGER IMAGE

J.46.1427 ~cop., pstl/ppr/toile/châssis, 64x53 (Eudoxe Marcille (1814–1890) 1860; sa fille, Mme Henri-Pierre Jahan, née Marie-Françoise-Eudoxie Marcille (1850–1917), Paris, 1909; son gendre, M. C. [Pierre Chévrier (1865–1938)], Paris, 1928; son fils, Pierre-Adolphe Chévrier (1899–1962); Paris, Christie’s, 22.XI.2021, Lot 9 repr., attr., est. €40–60,000, b/i). Exh.: Paris 1860b, no. 28; Paris 1884, no. 435 n.r.; Paris 1885a, no. 31 n.r.; Paris 1897, no. 222; Paris 1908a, no. 44, pl. 34; Paris 1927a, no. 49, pl. XXXIII-46; Paris 1937a, no. 184. Lit.: Lacroix 1862b, p. 135 n.r.; Goncourt 1867, p. 359; Goncourt 1880, I, pp. 280, 285, héliogravure Dujardin repr. opp. p. 238; Goncourt 1881, I, pp. 402, 409; Chennevières 1890, p. 304 n.r.; Dilke 1899, p. 164 n.1 n.r.; Hellouin 1902, p. 317 n.r.; Tourneux 1904a, repr. p. 97; Ward & Roberts 1907, as sold to Pierpont Morgan; Brière & al. 1908, p. 230; Guiffrey 1908, p. 640; Jullien 1908, n.r.; Lemoisne 1908, p. 24 n.r.; Tessier 1926, repr. opp. p. 8; Ratouis de Limay 1927, p. 330 n.r., repl.; B&W 349, fig. 73; Bury 1971, pl. 55; Debric & Salmon 2000, p. 217, n.44 Φκ



J.46.1427
LARGER IMAGE

J.46.14275 [olim J.46.1424] ~cop., pstl/ppr, 63x55 (Saint Louis Art Museum, inv. 308.1925. Acqu. J. Pierpont Morgan, London, c.1904; shipped to US on the *Majestic*, 14.VIII.1912, no. 1869; his daughter, Anne Morgan; Marie Sterner [Mrs Albert Sterner, née Marie Walther (1880–1953)], New York dealer; acqu. 1925). Exh.: New York 1913; New York 1914b, both incorrectly as from Marcille collection; Toledo 1946, no. 7; Pittsburgh 1951, no. 85; Kansas City 1960, no. 65, fig. 9. Lit.: Ward & Roberts 1907, as recently acqu. from Marcille collection [por = J.46.1428]; Brière & al. 1908, p. 230; Bryson Burroughs, “A loan exhibition of Mr. Morgan’s paintings”, *The Metropolitan Museum of Art bulletin*, VIII/1, .1.1913, p. 7 repr.; B&W 350; James B. Musick, “A portrait by La Tour”, *Bulletin of the City Art Museum of St Louis*, XI/2, .IV.1926, pp. 23–26; Huisman 1937, I, no. 104; Machard 1980, repr.; Thelma R. Stockho, “French paintings of the 17th and 18th centuries”, *Bulletin of the Saint Louis Art Museum*, XVI/1, 1981, pp. 18–19 repr.; Gétreau & Herlin 1997, fig. 4; Debrie & Salmon 2000, p. 189, ill. 104, as répl.; Goodman 2000, pl. 8 [attr.; possibly a later copy made from J.46.1427] Φκν



J.46.1428

Photo courtesy Saint Louis Art Museum

J.46.1428 [?= J.46.14275] ~[cop., pstl (Paris, Drouot, Garnaud, 28.I.1904, Lot 13 n.r., a/r La Tour)

Mme CASSANÉA de Mondoville, v.g. Duthé

Castanier, v. Chastagner

Charles-Eugène-Gabriel de la Croix, marquis de CASTRIES (1727–1801), maréchal de France, v. Laperche, J.4502.105

Chamfort

Sébastien-Roch Nicolas de **CHAMFORT** (1740–1794), écrivain. The records of later copies said to be after a pastel by La Tour are unconvincing.

J.46.143 CHAMFORT, m/u, ?existence inferred from cop.

J.46.1431 ~cop. Nicolas-Auguste Laurens, pnt., 1860 (Mandet de Riom Museum. Don Boudet de Bardou). Lit.: Claude Arnaud, *Chamfort*, Chicago, 1992, pp. 274f, doubtful, n.r.

J.46.1432 ~grav. Larcher, XIX; Mercier. Lit.: Arnaud, *op. cit.*, p. 275

Channe Maron c.1765

Nicolas de **CHANNE MARON** (1734–1782), avocat au parlement 1764. Traditionally called “Charles Maron, avocat au parlement” based on

J.-F. de La Tour’s list of works in his will (now lost), his writing (or that in his source – the copy recorded in the *Délibérations de l’École gratuite* has the version followed by all sources) must have been misread – no forenames are given for other sitters in the list; Lapauze and Fleury also ignore the distinction between “au parlement”, i.e. a practising lawyer rather than the honorific title of “avocat en parlement”, i.e. a bachelier en droit, called but not practising. Only one name makes sense, as proposed here in 2018.

The sitter was the grandson of Nicolas de Channe Maron and his wife, née Edmée-Simone Régley; his parents were Charles de Channe Maron and Marguerite Gerard. Nicolas was baptised at Les Riceys (Aube), 26.III.1734, his parrain being Nicolas Régley; Charles de Channe Maron has been parrain to the abbé Charles-Louis Régley (q.v.) in 1719.

Channe Maron married Françoise-Charlotte Rocque (1733–1796); she disclaimed his estate at his death, 19.VII.1782, rue des Mauvaises-Paroles (inv. p.m., 25.VII.1782, AN MC/RE/LII/7); the inventory recorded merely (in the bedroom) “deux tableaux dans leurs cadres de bois doré”, noted “pour mémoire... comme portraits de famille”. If one of those was the La Tour of Channe Maron, it is tempting to speculate that the other was of his wife. At her own death however she left an annuity of 1281 livres (on a principal of 25,620) to her sister, Jeanne-Louise Rocque (1725–1818), wife of Pierre-Jean-Baptiste Demay, secrétaire du roi. In a notoriété of 7.V.1796 (AN MC/XIX/912) correcting the spelling of her name from Roque to Rocque, evidence was given by Jacques-Théophile-Sophie Régley, who knew her well and was a member of the same family from Les Riceys.

The portrait is likely to date to soon after his appointment in 1764. He practised from cloître Notre-Dame. Presumably the Saint-Quentin pastel is a version of a work delivered to the sitter; it is fairly loosely finished.

J.46.14328 Nicolas de CHANNE MARON, avocat au parlement; & [pendant: J.46.14329 épouse, née Françoise-Charlotte Rocque (1733–1796)], pstl, c.1765 (le sujet, ? inv. p.m., 25.VII.1782) [inference]

J.46.1433 [olim J.46.2338] ~repl., as “Charles Maron”, pstl, 45x35, c.1765 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 35 [inv. 1849, no. 17]. 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. 31; legs 1807). Tech.: “taches dans l’habit”, rapport du 23.XI.1945 after return from Sourches. Exh.: Maubeuge 1917, no. 82; La Tour 1930, no. 38. Lit.: ?Desmaze 1874, p. 70 (“un homme de loi”), p. 72 (“Charles Moron”); Lapauze 1899, no. 17 repr., as “Charles Marron, avocat au parlement”; Fleury 1904, no. 17; Erhard 1917, no. 13 repr.; B&W 335, fig. 88; Fleury & Brière 1932, no. 35; Fleury & Brière 1954, no. 36, as “Charles Maron, ancien avocat en parlement”, noting that no such avocat is listed; Debrie 1991, pp. 140ff repr.; Debrie & Salmon 2000, p. 220, ill. 139, all as of Charles Maron; Jeffares 2018a [new identification, 2018] Φνσ



J.46.1433

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1434 ~cop., sanguine, 46x38, inscr. "boucher del 173[?] ...Messire B cte de Monchy" (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.9.3. Don Carlier de Fontobbia). Lit.: Debré 1985, no. 85 ?Boucher; Saint-Quentin 2005, p. 119, attr. Boucher, portrait of comte de Monchy [new attr., identification 2020]

J.46.1435 ~cop. P. Flayelle, pstl/ppr, sd v "P Flayelle/1933" (Saint-Quentin, Moro-Delobea, 21.vii.2017, with pendant, est. €30–50) φκ

Chardin 1761

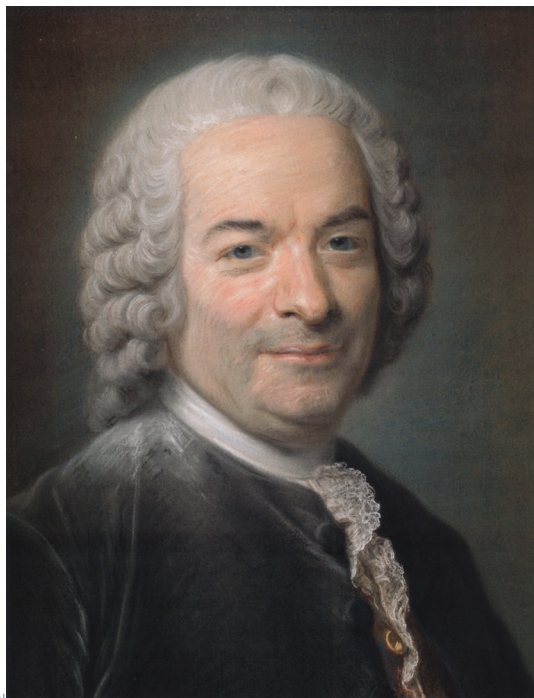
Jean-Siméon **CHARDIN** (1699–1779), peintre de l'Académie royale, pastelliste, tapissier des salons 1761–73, ami de La Tour. The painter needs no introduction here: today he is recognised as the towering giant of French eighteenth-century art, and his late pastels, including his own self-portrait in several versions, are arguably the only works in that medium that seriously threaten La Tour's claims to dominance (for Diderot, "On parlera de La Tour, mais on verra Chardin."). He was also portrayed by their mutual friend Cochin. Another friend of all three was the abbé Pommyer (*q.v.*).

Not quite his contemporary, Chardin was among the academicians at La Tour's reception in 1746, but as a genre painter Chardin was soon outranked by his junior. When La Tour was awarded a royal pension of 1000 livres in 1752, Chardin received one of 500 livres. Both acted on the commission into Rouquet's lunacy in 1754.

As tapissier at the Salon, Chardin no doubt incurred the wrath of many artists, and La Tour's dissatisfaction, both with the initial location of Mme de Pompadour in 1755 and with the hang ten years later when he did not exhibit, but this did not interrupt their friendship, any more than Chardin's role in recommending that La Tour reduce the price sought for the pastel of the marquise.

La Tour seems only to have made this one portrait, shown in 1761. (A preparation J.46.1442 for a different portrait does not appear to be correctly identified.) When Chardin retired from the Académie royale in 1774, he presented the pastel to the institution. Curiously it seems not to have attracted the attention of the critics, perhaps because of its small size, but it is one of the boldest examples of La Tour's most aggressive technique, making no attempt to smooth his strokes (presaging the technique Chardin himself would employ a decade later): perhaps the closest example is the portrait La Tour's confessor, Père Emmanuel J.46.1742 – both portraits of sitters where there was a high degree of personal intimacy. *Chardin* was clearly aimed at the connoisseur rather than the general public, the small dimensions making it unlikely that viewers would stand far enough away for the strokes to blend optically. The effect is so severe that a 1943 conservation report assumed it was damaged beyond repair (just as Père Emmanuel was denounced as a fake). Nevertheless, as the draft 1824 inventory reveals, it was then displayed in the Galerie d'Apollon.

J.46.1436 Jean-Siméon CHARDIN, pstl/ppr bl./toile/châssis, 47.8x39.4, 1760, Salon de 1761, no. 47, Saint-Aubin sketch, inscr. *verso* "Peint en 1760 par M. De La Tour et donné à l'Académie par M. Chardin au mois de juillet 1774"; conservation 2004, 2016 (Louvre inv. 27612. Le sujet, don: Académie royale 1774; entra 7.1.1775; dep.: Louvre an V; Louvre inv. 1815–24, no. 52, Galerie d'Apollon. Dep.: Banque de France 1939–40). Tech.: in 1940 "quelques retouches insignifiantes" were noted; conservation report 12.ii.1943, Archives des musées nationaux ("les zébures noirâtres qui balafrèrent la figure et lui donnent un aspect très désagréable paraissent dues à deux causes: des restaurations au blanc dit d'argent qui ont noirci et d'autre part l'usure qui a fait apparaître l'ébauche en ton grisaille. Il semble qu'il soit impossible de remédier à cet état"); restored 2004 by Marianne Bervas and Valérie Luquet and 2016 with Sophie Chavanne when additional sheet Mirogard glass added. Exh.: Paris 1797, no. 340; Paris 1802, no. 469; Paris 1811, no. 640; Paris 1815, no. 503; Paris 1838–45, no. 1080; La Tour 1930, no. 72; Paris 1949, no. 38; Paris 1965b, no. 76; Paris 1988, no. 73; La Tour 2004c, no. 14 repr. clr; Paris 2018. Lit.: Dezallier d'Argenville 1781, p. 46 (in salle de portraits); Mariette 1851, I, pp. 355f, n.2, with transcription of étiquette *verso* as Chardin holograph; Champfleury 1855, pp. 88f; Reiset 1869, no. 821; Tourneux 1904a, repr. p. 117; Fontaine 1910, p. 184; B&W 59, fig. 59; Ratouis de Limay 1925, p. 35f, pl. 31; Bouchot-Saupique 1930, no. 48; Bury 1971, pl. 50; Monnier 1972, no. 75; McCullagh & Rosenberg 1985, fig. 10; Roland Michel 1994, pp. 20, 27, repr. p. 28; Denk 1998, pl. VII; Prigent & Rosenberg 1999, p. 25 repr.; Denk 2001, p. 291, fig. 6; Conisbee 2003, fig. 14; Williams 2009, fig. 4; Prat 2017, fig. 752; Lajer-Burchard 2018, fig. 2.86; Salmon 2018, no. 95 repr.; Jeffares 2018g; Jeffares 2018m; Fripp 2021, fig. 2.15 φσ



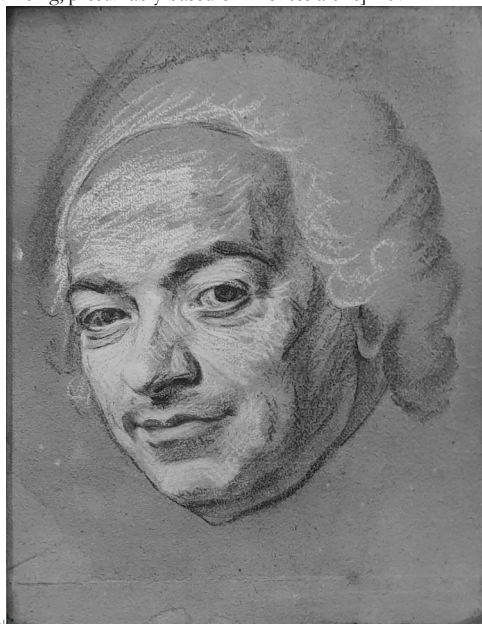
J.46.1436 v

J.46.1439 CHARDIN (Justin Courtois, Paris, 1858). Exh.: Chartes 1858, no. 174. Lit.: B&W 60, ?attr. [= Michel 1906, no. 1050, as Boucher pnt. of La Tour; =? J.46.1442]

J.46.144 CHARDIN, étude (M. A., professeur de dessin; vente p.m., Paris, Moulin, 3.xi.1847). Lit.: B&W 61, ?attr.

J.46.1441 ~cop. (Egmont Massé, conservateur du musée de Strasbourg; Strasbourg, 15.ii.1864, Lot 94). Lit.: B&W, s.no. 61, ?attr.

J.46.1442 [?]CHARDIN, préparation, cr. noir et blanc/ppr gr., 32x25 (Eudoxe Marcille 1862; desc.: Mme Jahan 1907; M. C. [Pierre Chévrier], Paris, 1928). Exh.: Paris 1879, no. 529 n.r.; Paris 1884, no. 440 n.r.; Paris 1885a, no. 12 n.r. Lit.: Lacroix 1862b, p. 135 n.r.; Philippe Bury, *L'Art*, 1879, XIX, pp. 64–66; *Nouvelles archives de l'art français*, I, 1885; Dayot 1907; B&W 62, fig. 138; Rosenberg 1983c, p. 68, n.71 n.r., "little-known but lovely" [= Michel 1906, no. 1050, as Boucher pnt. of La Tour, =? J.46.1439] [identification unconvincing, presumably based on likeness alone] Φδν



J.46.1442 v

J.46.1443 ~grav. (in reverse) Jules de Goncourt, etching, for *L'Art CHARDIN (Saint-Quentin)* [v. *Inconnu* no. 15, *infra*]

??Chardin père

J.46.1445 [??]Le père de **CHARDIN** [Jean Chardin (–1731), maître-menuisier], de face, les cheveux poudrés, préparation, pstl, 31x25 (Alexis-Joseph Febvre, expert; vente p.m., Paris, Drouot, Lechat, Chevallier, 17–

20.IV.1882, Lot 23 n.r., ff250). Lit.: B&W 63, ?attr. [the identification most likely speculative]

Charles Edward Stuart 1747

Prince **CHARLES Edward Stuart** (1720–1788), grandson of James II, known as the Young Pretender or Bonnie Prince Charlie. In 1743 his father, claiming to be James III, named him Regent, and he proceeded to lead a French-based rebellion to reinstate the Stuart line on the thrones of England and Scotland. He landed with meagre forces in Scotland on 23.VII.1745. Reaching Derby later that year the rebels retreated for insufficient support; the final defeat was at Culloden 16.IV.1746. He escaped back to France by .IX.1746. Most of the years of his long exile were spent in Italy.

The confusions between the La Tour portraits of Charles and Henry, Cardinal York (J.46.3158; q.v. for discussion) entail further confusions among the various copies and derived images.

A pastel of Charles Edward Stuart was exhibited in 1748 (as “prince Edouard”, to distinguish him from prince Charles de Lorraine) but lost: it was last recorded in the prince’s inventory in 1785. As Corp 2009 argues, it should have passed to his daughter, the Duchess of Albany, and on her death in 1789 to Cardinal York: but it is not specifically documented.

The numerous copies show that the portrait must have been extremely similar to the earlier pastel of his brother, with which it has been repeatedly confused until Grosvenor 2008. However the 1779 inventory provides dimensions of 78x67 cm, larger than the pendant’s support size (61x51), but smaller than the latter’s frame (86x76): it may thus be that the pastel of Charles was larger.

As with the pendant, its timing too was curious: when the salon opened, Charles was to be expelled from France under the terms of the treaty of Aix-la-Chapelle (although not signed until 19.X.1748, its terms were already known). Both pastels are close to La Tour’s portraits of Louis XV: that of Henry, with the raised arm reminiscent of Rigaud, closer to the 1745 pastel of the French king (J.46.2069, while Charles follows the more conventional pose of the 1748 pastel J.46.2089.

Lemoyne exhibited a terracotta bust in 1747 (Réau 1927, no. 73), and a bronze medallion was listed in his atelier in 1778. The iconography of the prince has been the subject of a vast literature; there are records in pastel alone of portraits by Rosalba, Fratellini, Hamilton and Liotard.

J.46.1447 Prince CHARLES Edward Stuart, ?aux rubans de l’ordres de la Jarretière et du Chardon, pstl, ?78x67 [from 1779 inv.], 1747–48, Salon de 1748, no. 80, “prince Edouard” (comm. 1200 livres, paid 13.I.1749; the sitter –1748; Waters, his banker in Paris, lent to Marie-Anne Jablonowska, princesse de Talmont for copies to be made, .IX.1751–.III.1752, returned to Waters, –.III.1752; ?sent to Charles in Rome; sent to Florence 1779, “alto palmi 3½, largo palmi 3 ance due con cornice intagliata alla Francese e suo cristallo avanti rappresentante il retratto di S.M. dipinto a Pastell”, *Inventario delle due Camere d’esistono nell’Appartamento di S.M. in Rome, e spedito in Firenze, li 11 Agosto 1779*; sent to Palazzo di San Clemente, Florence, 17.IX.1785, “il Ritratto di S.M. con suo cristallo avanti fatto in Parigi”, *Inventario di tutte le robe di S.M.B. imballate per spedirsi in Firenze* ...). Lit.: Royal Archives, Stuart Papers 296/161; 496/167; 4/2/69; Clare Stuart-Wortley, *Extracts from the Stuart Papers*, typescript, IV, p. 4; B&W 135; Corp 1997; Stuart Wortley 1948; Grosvenor 2008; Corp 2009; Jeffares 2016g

≠pstl (Edinburgh, SNPG, inv. PG 2954), v. York J.46.3158 infra

J.46.1448 ~grav. Michel Aubert, reverse, “De la Tour Pinx.”, “M. Aubert Sc.”, “Carolus Walliae/Princeps &c. &c.&c.”, “A Paris chès Buldet rue de Gesvres au grand Cœur”. Lit.: Bénard 1810, no. 8428; B&W 64 n.r.; Nicholas 1973, p. 35G repr.; Kerslake 1977, pl. 119; Sharp 1996, no. 229; Grosvenor 2008, fig. 5; Corp 2009, fig. 2

J.46.1448



J.46.1449 ~cop. [?]Philippe [?]ou Claude] Mercier, pnt. (Colonel Sir John William O’Sullivan 1753. Lost)

J.46.14491 ~grav. Gilles-Jacques Petit, “Ab Obice Major/1753”..., “Gravé par Petit fils d’après le Tab. qui est au Cabinet de M^r le Chev^r Sullivan Peint par Mercier”. Lit.: Jal; Corp 1997, fig. 36, as a/r Philip(?) Mercier; Sharp 1996, no. 228 n.r.; Corp 2009, p. 53f n.r.

J.46.14492 ~grav. mezzotint, lettered “Ab obici major”/“Depictum per Mercier un armorio Equitis ô Sullivan”/“1754” (Royal Collection RCIN 603606–8). Lit.: Nicholas 1973, p. 35F repr.; Sharp 1996, no. 227 n.r.

J.46.1451 ~grav. Jean Ouvrier (1725–1784) (Royal Collection RCIN 603636). Lit.: Nicholas 1973, p. 37H repr., anon.

J.46.1455 ~cop., pstl/ppr, 57.2x42.2, 1748 (London, NPG 2161). Lit.: Kerslake 1977, II, pl. 122; Wine 2018, p. 216 n.r. [cf. Saunders] Φπσ

J.46.1455

Photo courtesy National Portrait Gallery, London



~?cop., pstl, a.1751, Louis-François Aubry, q.v.

J.46.14551 ~?cop. [Louis-Michel Brun, dit] Lebrun, min. Lit.: Stuart Wortley 1948, referring to letter by princesse de Talmont, 3.IX.1759 to sitter requesting loan of pastel for 3 days for Le Brun to copy; Corp 2009, letter not located

J.46.14552 ~cop. [Jean-Frédéric] Kamm, min., ov., sd verso “J Kamm 1750” (Donald Nicholas 1973). Lit.: Stuart Wortley 1948, V, p. 4, referring to 1749 letter by George Waters mentioning copies by “Jean Daniel Kemm”; Nicholas 1973, p. 35C repr., as by John Daniel Kamm; Jeffares 2016g [?; new attr. 2016, ?]

J.46.14553 ~?min. (Rev. John Hamilton Gray, Bolsover Castle, 1856)

J.46.14554 ~version, min., ov. (London, Christie’s, 10.XII.2002, Lot 52 repr.)

J.46.14555 ~min. (London, Bonhams, 17.XI.2004, Lot 11 repr., as circle of John Daniel Kamm; Edinburgh, Lyon & Turnbull, 14.VIII.2019, Lot 465 repr.)

J.46.14556 ~min., ov. (PC 2006). Exh.: Edinburgh 2006b, no. 43

J.46.14557 ~min., rect. (Geneva, Christie’s 12.XI.1975, Lot 90, as by B. Arlaud; Geneva, Christie’s, 9.XI.1976, Lot 1717, as by Jean-Daniel Kamm. London, Christie’s, 25.V.2004, Lot 63. Harrogate, Morphets, 6.III.2014, Lot 56, as circle of Jean-Daniel Kamm; Philip Mould, as by Jean Daniel Kamm). Lit.: Nicholas 1973; Walker 1992, p. 40 n.r.; Grosvenor 2008, fig. 6; Corp 2009, fig. 3

J.46.1456 ~cop., [with more angular nose], pnt., 58.5x49 (Mrs L. G. Swinburne 1931. London, Sotheby’s, 24.I.1962, Lot 57, £100; D. Nicholas). Exh.: London 1931, no. 1164. Lit.: Nicholas 1973, repr. clr, between pp. 27, 28

J.46.1457 ~cop. Cosmo Alexander, pnt., 77.5x64.9, 1752 (Drambuie collection). Lit.: Corp 2009, fig. 4

J.46.14571 ~cop., attr. John Medina III (1721–1796), pnt., 68.9x54.5 (Edinburgh, SNPG, inv. PG 1535; dep.: Thirlestane Castle, Lauder, inv. H.4714, 2022. Earl of Abingdon, Highcliff Castle. Acqu. 1949). Lit.: Nicholas 1973, p. 35B repr.; Smailes 1990, repr.; Maskill 2004, p. 63 repr. clr, as pstl I [an attr. to John Medina III (1721–1796) has been suggested but seems speculative]

J.46.14572 ~cop., pnt. (Swinburne family. Donald Nicholas 1973). Lit.: Nicholas 1973, p. 35, s.n. 35B n.r.

J.46.14572 ~cop., pnt. 52x39 (Philip Mould c.2015; French PC)

J.46.14573 ~cop., pnt., 62.5x48.9 (Frederick, Prince of Wales; don: Henry Dawney, 3rd Viscount Downe, Lord of the Bedchamber; desc.: Charles Dawney, Benninborough Hall; Glasgow, Christie’s, 12.VI.1996, Lot 189 repr., attr. Katherine Read; New York PC; New York, Christie’s, 8.X.2020, Lot 60 attr.). Lit.: Morgan 1999, p. 15 n.r. [basis for attr. unclear; with more concave nose]

J.46.14574 ~cop., min., 4.4x3.7 ov., c.1750 (Royal Collection, inv. RCIN 420133. Acqu. a.1750). Lit.: Walker 1992, no. 82 repr.

J.46.14575 ~cop. Joseph Lee, enamel, 1844 (RCIN 421764)

J.46.14576 ~cop., min. (Badminton). Lit.: Walker 1992, p. 40

J.46.14577 ~cop., min. (Traquair House). Lit.: Walker 1992, p. 40

J.46.14578 ~cop., min. (Prestonfield House). Lit.: Walker 1992, p. 40

J.46.14579 ~cop., min. (Bucleuch collection). Lit.: Walker 1992, p. 40

J.46.14581 ~cop., pnt., in fictive ov., 66x48 (Stanford Hall)

J.46.14582 ~cop., min., s “RS” [?Robert Strange] (Donald Nicholas 1973). Lit.: Nicholas 1973, repr. clr between pp. 27–28

J.46.14583 ~cop. Noah Seeman, enamel (London, Christie's, 24.XI.1981, Lot 57). Lit.: Walker 1992, p. 40

J.46.14584 ~cop. Jean-Adam Mathieu, min., 5.8x5 ov. (London, Bonhams, 19.XI.2014, Lot 35 repr., as a/r La Tour pstl, SNPG)

J.46.14586 ~cop., pstl/ppr, 60x49.5, inscr. \propto "Perronneau/1743" (Edinburgh, Bonhams, 18.V.2022, Lot 1 repr., follower of La Tour, est. £4–5000) $\Phi\kappa\nu$
J.46.14586



J.46.1459 ~?cop., sans rubans [combines elements of Charles and Henry portraits], pstl, 57x47.5 (Lennoxlove. [?The sitter; don: Lady Mannock; don Mrs Lucy Harding; don 1822: member of the Huddleston family, as by "La Tocq*" (Tocqué)]. Hamilton collection in 19th century). Lit.: Godfrey Evans, in Corp 2003, p. 148; Grosvenor 2008, fig.7, circle of La Tour. *Olim* attr. Van Loo [?]; a/r La Tour [?] $\Phi\kappa\nu$
J.46.1459



J.46.1461 ~cop. Patrick McMorland (1741–p.1809), min./iv., 5x4 ov., s "PMcM/pin." (Jacques Malatier; Paris, Drouot, Ader, 10.X.2018, Lot 56 repr., as Éc. autrichienne, inconnu)

J.46.1462 ~?cop., with different armour, cloak, garter ribbon over proper right shoulder, min./ivoire, 9.8x7.2 (Paris, Drouot, Binoche & Giquello, 17.V.2019, Lot 87 repr., anon., inconnu)

Charolais, v. Madame Louise

Charpentier, v. Laleu

Mme de Charrière 1766–71

Mme Charles-Emmanuel de **CHARRIÈRE** de Penthaz, dite **Belle de Zuylen**, née Isabella-Agneta-Élisabeth van **Tuyll** van Serooskerken (1740–1805), écrivain, pastelliste (v. [ARTISTS](#)). Born to an eminent family in the province of Utrecht, her marriage in 1771 to an obscure Swiss noble connected her to the two realms with which many Huguenots were linked (Liotard, Tronchin, abbé Huber etc.). For many, Paris and Versailles remained their cultural capital, and Belle de Charrière's first language was French.

The literature on Mme de Charrière is enormous, demonstrating that the fascination she exercised on La Tour (and others from James Boswell to Benjamin Constant) continues today. Was it mere coincidence that, long after the pastellist's death, she adopted the pseudonym "abbé de La Tour" for some of her fiction?

For their relationship and the precious correspondence they exchanged, setting out the difficulties La Tour encountered in her portrait in far more detail than for any sitter other than Mme de Pompadour, see the letters for 1766, 1770 and 1771 in [DOCUMENTS](#). The 1766 Geneva portrait [J.46.1482](#) (made during La Tour's trip to Holland) and the 1771 Saint-Quentin preparation [J.46.149](#) are well known, but the beautiful and vigorous study [J.46.1487](#) that emerged in 2015 illuminates those difficulties further.

The relationship went back much earlier: as a child Belle dined with La Tour in Bercy on an occasion of which her governess, Mlle Prévost, reminded her charge when, passing through Paris herself in 1753, the governess encountered La Tour through their mutual friend Mme Vernet; she described his conversation on art and music in terms that can only have inspired the 13-year old to idolize the pastellist.

The exact reasons for La Tour's lengthy trip to Holland in 1766 are unclear, but it is unsurprising that while there he would visit the family, initially at Middachten. La Tour saw in her face the features

first of la Pompadour, then those of the princesse de Rohan. The destruction of the first version and the quest for perfection are set out in Belle's secret correspondence with Constant d'Hermenches.

Some four years later, La Tour wrote to her at length in reply to a letter which presumably announced a visit to Paris of her relatives, but which had missed La Tour who had been out of town. In a postscript he describes his difficulties with the pastel of Restout, and offers some practical tips for her attempts in the medium (a handful of her works survive, v. [ARTISTS](#); but it cannot be said that she was particularly accomplished as a pastellist). The following year, after (having rejected many suitors) her marriage to M. de Charrière, she arrived in Paris for a two-month honeymoon, during which she had lessons from La Tour and sat to him again (and to Houdon). The main portraits by other hands are the oils of Guillaume de Spinny and Juel.

It is clear that Belle was an informed sitter, not only from her comments about La Tour, but the incident in 1771 when her husband was being portrayed by Duplessis, under, it seems, the supervision of La Tour: she commented on Duplessis's tendency to give all his sitters the same lower lip. The letters go beyond portraiture: the moonlit outing to Zyst in 1766 is described as, or more, vividly as La Tour's visit to Ermenonville.

J.46.1482 Mme de CHARRIÈRE, née Isabella-Agneta-Élisabeth van Tuyll van Serooskerken, pstl/ppr/carton, 41.8x34.5, inscr. *verso* "Isabella Agneta Elisabeth, Baronne van Tuyll van Serooskerken/ (connue aussi sous le nom de Belle de Zuylen), née le 20 Octobre 1740 au / Château de Zuylen, Province d'Utrecht, Pays-Bas: épouse le 17 Février 1771/ à l'église de Zuylen Charles Emmanuel de Charrière seigneur de Penthaz / (Vaud, Suisse) né à Colombier (Neuchâtel) le 28 avril 1735. / Morte sans enfants à Colombier le 26 décembre 1805. / Ce pastel a été fait par La Tour pendant un séjour qu'il fit à Utrecht / en Octobre 1766. / -/ N.B. Ce portrait fut donné par la Baronne de Tuyll de Serooskerken née Weede (de Zuylen) / à la Comtesse de St. George, née baronne de Tuyll de Serooskerken sa nièce à la mode de / Bretagne", 1766 (Geneva, mAH, inv. 1915-0091. Baronne de Tuyll, château de Zuylen, don: sa nièce; Sophie-Adrienne-Henriette, comtesse de Saint-Georges, née van Tuyll; legs). Exh.: Geneva 1951, no. 40; Geneva 1953, no. 102. Lit.: *Revue des deux mondes*, CV, 1891, pp. 616f; Moes 1897–1905, II, no. 8127/1; Philippe Godet, Neuchâtel, lettre à Maurice Tournoux, 4.XI.1903; Godet 1905; Godet 1906, I, p. 181 n.r.; Mareuse 1908; B&W 513, fig. 143; Staring 1924, p. 175 n.r.; Staring 1947, pl. 29; Золотов 1960, pl. 27; Гудер 1967, fig. 94; Bury 1971, pl. 30; Liotard 1985, fig. 23; Dubois & Dubois 1993, p. 19 repr.; Goes & de Meyere 1996, p. 9 repr.; Loche 1996, no. 127; Debré 1998; Pommier 1998, fig. 90; Debré & Salmon 2000, p. 174, ill. 90; Bolomey 2001, fig. 40; Salmon 2004d, p. 23 repr.; Gaggera Dalaimo 2011, fig. 1; Richard Holmes, *The long pursuit*, 2016, repr.; Amsterdam 2018, p. 13 repr. $\Phi\sigma$



J.46.1482 ~cop. **LARGER IMAGE**
~cop. Mme de Charrière, pstl, v. [J.22.101](#)

- J.46.1484 ~cop., pstl, 45x36.5 (baron van Bogaerde van Terbrugge, Kasteel Heeswijk). Exh.: Paris 1961; Amsterdam 1961, no. 10. Lit.: Loche 1996, p. 455; Gaggetta Dalaimo 2011, p. 58 n.r., as by Mme de Charrière
- J.46.1485 ~cop. Jean Humbert (1734–1794), with changes, pnt., 44x34 ov., 1774 (comte Godard d'Aldenburg Bentinck, château d'Amerongen). Lit.: Staring 1924, p. 175 n.r.; Gaggetta Dalaimo 2011, fig. 3
- J.46.1486 ~cop. Jacob Maurer (1737–1780), pnt., 45x34 ov. (Slot Zuylen). Lit.: Staring 1924, p. 175 n.r.; Goes & de Meyere 1996, no. 32, pp. 12, 117 repr.
- J.46.1487 Mme de CHARRIÈRE, préparation, pstl/ppr, 25.8x18.7 (Alençon, Orne, Biget, Nowakowski, 25.IV.2015, Lot 90 repr., goût de La Tour, est. €400–500, €9200 [=€11,047]). Tech.: examined out of frame 2015; executed on brown paper before being folded; *verso* female head by another hand? a/r Guillaume de Spinney, H J de Vicq; [new attr., identification] φσ



- J.46.1487 ~Mme de CHARRIÈRE, pstl (succession de La Tour; Paris, Douchet, Defer, 28.II–I.III.1842, Lot 22 n.r., as of “Mme Charrière de Colombier, près de Neufchâtel, peint au pastel”). Lit.: Brière 1932a, p. 95f

- J.46.14891 ~Mme de CHARRIÈRE, pnt. (Geneva, musée Ariana, inv. CR 0451. Un brocanteur; acqu. [Louis-Henri-Eusèbe] Gaullieur de Lausanne [épouse d'Henriette l'Hardy, amie du sujet]; don: Gustave Revilliod; legs: ville de Genève 1890). Lit.: Sainte-Beuve, *Revue des deux mondes*, VI, 15.IV.1844, p. 198, citing letter of Gaullieur, comme de La Tour; Dréolle de Nodon 1856, p. 134 n.r., as by La Tour, m/u; mentioned by Godet in 1903 letter to Tournoux, 4.XI.1902 as pstl, not of Charrière; Godet 1906, p. 181 repr., as pnt., ??Charrière; van der Goes 1996, p. 86, as a/r Guillaume de Spinney pnt.

- J.46.14895 ~cop., pstl (Paris, Drouot, Garnaud, 28.I.1904, Lot 14 n.r., a/r La Tour)

- J.46.149 Mme de CHARRIÈRE, préparation, pstl/ppr bl., 32x24, 1771, paraphe ✓ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 43 [inv. 1849, no. 47]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: executed on a large sheet of blue paper, c.44x33, with generous folds on all sides to present as 32x24, resting on board; acidic card fillets formerly glued to front of drawing have been removed leaving damaged surface to hidden areas; La Tour's yellow wash clearly visible. Restored .XI.2020, Leila Sauvage. Exh.: Maubeuge 1917, no. 39 repr.; La Tour 1930, no. 65; La Tour 2004a, no. 49 repr. cl. Lit.: Lapauze 1899, no. 47 repr.; Fleury 1904, no. 47; Philippe Godet, “Un portrait inédit de La Tour”, *Gazette des beaux-arts*, .IX.1905, pp. 207–19 repr.; Mareuse 1908; Erhard 1917, no. 47 repr.; Staring 1924, pp. 178f; Geoffrey Scott, *The portrait of Zélide*, 1925; B&W 514, fig. 218; Fleury & Brière 1932, no. 58; Fleury & Brière 1954, no. 57; Debrie 1982, p. 12 repr.; Debrie 1983, p. 45 repr.; Debrie 1991, pp. 95ff repr.; Dubois & Dubois 1993, p. 326 repr.; Debrie & Salmon 2000, p. 176, ill. 91; Gaggetta Dalaimo 2011, fig. 2; Richard Holmes, *The long pursuit*, 2016, repr. φσ



J.46.149

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

Mlle Chastagner de Lagrange c.1755

Mlle CHASTAGNER DE LAGRANGE. ?Marie-Suzanne-Marguerite-Elisabeth [Castanier](#) de La Grange (1742–1763), fille de Jean-Pierre Roch de Castanier, sgr de La Grange et de Labruyère, & de Marie-Élisabeth de Mirman de La Tour. The spelling Castanier de La Grange is preferred; Chastanier is also found, but Chastagner, adopted by Fleury & Brière from a descendant, does not seem to be correct. Three daughters are recorded, Marie-Suzanne-Marguerite-Elisabeth (1742–1763), Jeanne-Thérèse (1744–) and Marie-Angélique (–p.1783). Based on hairstyle, the portrait cannot be much later than 1755, so the eldest sister is most likely. There is no evidence of their being in Paris. J.-F. de La Tour's cat. a.1806 does not give any identity, which was provided to Fleury & Brière by a certain capitaine P. Monet, citing a related portrait in the Chastagner de Lagrange family in 1920; if that is the pastel then belonging to Mme Plisent J.46.15326, it is probably a later pastiche, so that any version of the sitter's name should be treated with caution. It is of course her radiant beauty rather than her identity which has caused the Saint-Quentin préparation to be copied so often.

- J.46.1493 Mlle de CHASTAGNER DE LAGRANGE, m/u, inferred from preparations, c.1760

- J.46.14931 ~portrait “légèrement différent”, m/u (desc.: famille Chastagner de Lagrange 1920). Lit.: B&W 67 n.r.; as ?= J.9.1316, ??attr.; Fleury & Brière 1954, p. 48

- J.46.1494 ~préparation, pstl/ppr, 38x30, c.1755 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 15 [inv. 1849, no. 56]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: “quelques piqures dans le fond”, rapport du 23.XI.1945 after return from Sourches; restored in mid-twentieth century in Lepeltier studio (photo). Exh.: Maubeuge 1917, no. 86; Paris 1927a, no. 59, pl. XXVIII-40; La Tour 1930, no. 34; London 1932, no. 247; Copenhagen 1935, no. 273. Lit.: Bauchart 1899, p. 220 repr.; Lapauze 1899, no. 56 repr., inconnue; Fleury 1904, no. 56; *Figaro illustré*, 249, .XII.1910, repr. cl., inconnue; Erhard 1917, no. 49a repr., inconnue; B&W 66, fig. 181; Fleury & Brière 1932, no. 7; Fleury & Brière 1954, no. 7; Bury 1971, pl. 33; Debrie 1991, p. 98 repr.; Debrie & Salmon 2000, p. 23; Cabezas 2009a, fig. 1; Burns & Saunier 2014, p. 63 repr. φσ



J.46.1494
LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

- J.46.1495 ~cop. Léon Delvigne, pstl (PC 2016) φκ
 J.46.1486 ~cop. Henri-Patrice Dillon, dessin. Lit.: Champfleury 1886, p. 65 repr.
 J.46.1497 ~cop., pstl, 34.4x27.2 (Dijon, musée Magnin, inv. 1938 DF 593. M. Magnin, Paris, 1928). Lit.: Catalogue 1922, no. 327 *bis*, attr.; cat. 1938, no. 593, attr.; B&W 68, ?attr.; Fleury & Brière 1954, p. 48, "copie très médiocre"; attr. rejected musée 2003 φκσ

J.46.1497



- J.46.1498 ~cop., pstl (Dronero, Museo civico Luigi Mallè, as anonyme, inconnue) φν

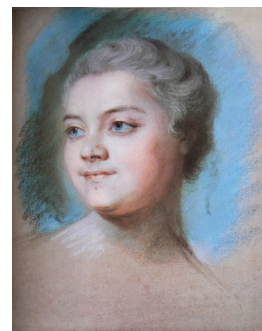
J.46.1498



- J.46.1499 ~cop., pstl, inscr. "dT/1761" (Galerie de Beisac, Wiesbaden, adv. *Weltkunst*, 1965, p. 919 repr., as autograph, expertise des Museums von St Quentin) [?attr.; later] φπ
 J.46.15 ~[cop.] (comte de B..., Paris 1967). Lit.: *Connaissance des arts*, .1.1967 [visible in display]
 J.46.15005 [olim J.46.3676] ~cop., young woman, head, pstl, 30.5x23 (John S. Thacher; London, Sotheby's, 10.v.1961, Lot 72 n.r., as ex château Chasteignière de La Grange at Genolhac, near Nîmes, £500; Eisemann) [new identification, ?]

- J.46.1501 ~[cop.], pstl, 37x28 (Monaco, Sotheby's, 14.II.1983, Lot 660 repr., est. £100–120,000, £150,000) Φκν

J.46.1501
Photo courtesy Sotheby's



- J.46.1504 ~?version, pstl, 38.1x30.5 (New York, Doyle, 24.x.1990, Lot 89, \$1700)

- J.46.1505 ~version, pstl, 39x38.5 ov. (Rouen, d'Anjou, 10.III.1991, Lot 59 repr., £21,000) φκ

J.46.1505



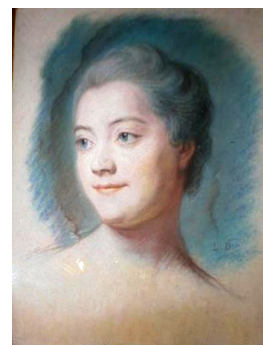
- J.46.1507 ~cop., pstl/ppr bl., 41x33 (La Rochelle, Lavoissière Gueilhiers, 13.XII.2003; Paris, Drouot, Blanchet, 26.V.2004, Lot 167 repr., inconnue, suiveur de La Tour, est. €1300–1500, €1300). Lit.: *Gazette Drouot*, 5.XII.2003, p. 248 repr. φκ

J.46.1507



- J.46.1509 ~cop., pstl (Coulommiers, Dapsens-Bauve & Bouvier, 17.XI.2007 repr., as of Mme de Pompadour, est. €200–250) φκ

J.46.1509



- J.46.1511 ~cop., pstl (Auxerre, Frédéric Lefranc, 3.VII.2009 repr., anon., inconnue) φκ

J.46.1511



- J.46.1513 ~cop. Raymond Casez, XX^e, pstl, 39x30 (Valence, 21.X.2010, Lot 79)

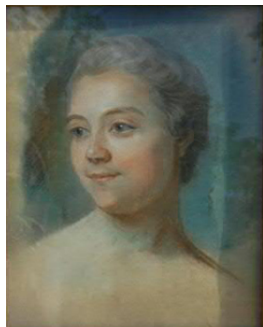
- J.46.1514 =? (Douai, Patrick Declerck, 19.I.2015, Lot 266 repr., est. €150–200; La Rochelle, 24.IV.2015, Lot 138 repr., with 3 others, est. €180–220; Lille, Mercier, 25.VIII.2014, inconnu, repr.) φκ
 J.46.1515 ~cop., pstl (Rouen, Hôtel des ventes de la Seine, 30.X.2010, éc. fr. XIX^e) φκ

J.46.1515



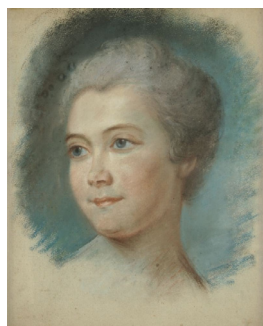
- J.46.1517 ~cop., pstl, 38x30 (L'Isle Adam, 10.VII.2011) φκ

J.46.1517



- J.46.1519 ~cop., pstl, 33.5x27.5 (Paris, Drouot, Ader, 8.VI.2013, Lot 52 repr., XIX^e, est. €150–200) φκ

J.46.1519



- J.46.1521 ~cop., pstl/ppr, 30.8x24 (PC 2013) φκ
 J.46.1523 ~cop. Raphaël Bouquet, pstl, 39x31, sd left edge of ppr, "Raphaël 1920/.../Bouquet/.../St Quentin/.../45 bd Gambetta" (London, Bloomsbury Auctions, 16.II.2012, Lot 187 repr., with 4 pendants, est. £1000–1500; Oxford, Bonhams, 27.III.2013, Lot 32 repr., est. £800–1200; Rohan Grey Fine Art) φκσ

J.46.1523



- J.46.1525 ~cop., pstl/ppr, s ✓ "Marianne Maigret/...respectueux reconnaissant" (PC 2014) φκ

- J.46.1527 ~cop., XX^e, pstl, 33x25 (Le Mans, Sanson, 25.VI.2016, Lot 208 repr., with Dupouch, est. €900–950) φκ

J.46.1527



- J.46.1528 ~cop., XIX^e, pstl, 41x32.5 (Enghien, Goxe, Belaisch, 2.X.2016, Lot 11 repr., anon., inconnue, est. €300–400) φκν
 J.46.15281 ~cop., pstl, 58x44 (Doullens, Herbet, 12.XI.2017, Lot 5 repr., éc. fr. XIX^e, est. €100–150) [new attr.] φκν
 J.46.15282 ~cop., XIX^e/XX^e, pstl, 39x30 (Paris, Drouot, Libert Damien, 8.XI.2018, Lot 39 repr., anon., inconnue, est. €300–400) φκν
 J.46.15283 ~cop. Emile-Jean Armel-Beaufils (1882–1952), pstl, 30x23, s (Lorient, Galludec, Arvor, 7.III.2020, Lot 38 repr., est. €80–120; Lorient, Galludec, Arvor, 9.VI.2021, Lot 235 repr., est. €50–80; Lorient, Galludec, Arvor, 9.VII.2021, Lot 28 repr., est. €50–80) φκ
 J.46.15284 ~cop., XX^e, pstl (Rustington Galleries. Eastbourne, 12–14.III.2020, Lot 879 repr., with a pastel of Bismarck, anon., inconnue, est. £40–60; Eastbourne, 13–15.V.2020, Lot 1257 repr., part, anon., inconnue, est. £40–60) φκν
 J.46.15285 ~cop., XIX^e, cr. clr, 52x39 (Brescia, Capitolium Art, 7.VII.2020, Lot 141 repr., anon., inconnue, est. €100–200; PC) φκν
 J.46.15286 ~cop., XIX^e, cr. clr, 52x39 (Marseille, Ribière, 15.V.2022, Lot 534 repr., est. €100–200) φκ

??Mlle de CHASTAGNER DE LAGRANGE, tournant à g. (*Infante Don Sebastian; Duchesse de Villafranca; London, 17.VII.1925, Lot 146; London, Christie's, 31.VII.1925, Lot 187*). Lit.: B&W 69 = B&W 899, ?attr. [v. Éc. fr., J.9.1318]

J.46.153 Mlle CHASTAGNER de Lagrange, en buste, pstl, 38.7x30.5 (London, Christie's, 6.VII.1993, Lot 252 n.r., follower of La Tour, est. £400–600, £345)

?Mlle CHASTAGNER de Lagrange, de face, pstl (*Infante Don Sebastian; Duchesse de Villafranca [not Ednam]; London, 17.VII.1925, Lot 146; London, Christie's, 31.VII.1925, Lot 187. London, Phillips, 22.IV.1998, Lot 49 repr.*). Lit.: B&W 69 = B&W 899, ?attr. [v. Éc. fr., J.9.1326]

J.46.1532 Mlle de CHASTAGNER DE LAGRANGE, pstl (desc.: famille Chastagner de Lagrange 1920). Lit.: B&W 67, ?attr.

J.46.15325 =?Mlle Chastagnier de La Grange, bust length, pstl/ppr, 45x36.5 (Mme Plesant [recte Plisant], Nice. Seligman, New York. Florence E. Dickerman; sale p.m., New York, Christie's, 10.VI.1983, Lot 96 n.r., attr., \$1500)

J.46.15326 [olim J.9.1316] =?Mlle de CHASTAGNER DE LAGRANGE, collier de perles, 58x48 ov. (Mme Plisent, née Chastagner de Lagrange, Nice; William Salomon p.1920; New York, 4–9.IV.1923, Lot 389 repr., \$1700; P. Towne; Mrs William Salomon; New York, American Art Association, 4–7.I.1928, Lot 765, \$850). Lit.: B&W 67, not La Tour φπδ



J.46.15326

CHASTAGNER, sgr de Lagrange, v. Manelli

M. CHATEAUROUX, en habit bleu; & pendant Mme, en robe jaune, pstl, 28x20 ov., s "de la Tour" (Hamburg, Stabl, 28.XI.2020, Lot 414/415 repr., attr.) [later pastiches a/r Schilly, duc d'Enghien, with costumes c.1790, J.6594.106, J.6594.107]

Chaumont de La Galaizière

Henry-Ignace de **CHAUMONT**, abbé de La Galaizière (1706–1784), docteur en théologie, grand vicaire de Toul, prieur et seigneur de Margerie en Champagne, abbé commendataire des abbayes de Bégard (1742), de Genlis et de Saint-Avoid, premier aumônier du roi de Pologne 1751. His brother, Antoine-Martin, marquis de La Galaizière, was chancelier de Lorraine.

A particular friend of Mme de Graffigny (she had converted his attraction to her to a platonic friendship which lasted several decades, and included his financial support for her), the abbé was referred to by his nickname of Disenteuil in her correspondence. At the Salon de 1745, she commented (in a letter to Devaux, 7.IX.1745), having remarked on Duval de l'Épino, on another pastel evidently among the “Plusieurs autres portraits, sous le même numéro”, no. 168 in the livret (and not hitherto noted in La Tour scholarship): “Disenteuil y est de sa façon, si singulièrement ressemblant que je pensai lui aler parler.”

The abbé's brother was married to the half-sister of Philbert Orry, *q.v.*, whose portrait La Tour also exhibited that year (no. 166, J.46.2431). In 1742 (according to a letter of Mme de Graffigny of .X.1742) the abbé actually lived with Philbert Orry: “il ne quitte pas le ministre chez qui il demeure” (Graffigny correspondance, lettre 466, .X.1742), and in Orry's inventaire, a bedroom was reserved for the abbé in the hôtel de Beauvais (although when, as executor, the abbé lodged Orry's will and ordered the posthumous inventory, 11.XII.1747, his address was given as rue de Thorigny). When the abbé's nephew (and Orry's) emigrated, his goods were seized by the state in 1798 including “un grand portrait d'Argenson, fait au pastel par Latour, monté sous glace, hauteur 3 pieds 6 pouces sur 2 pieds 7 pouces environ.” It was apparently deposited in the Muséum central, and it has for long been regarded as the portrait of Orry now in the Louvre (the known La Tour portraits of d'Argenson are smaller, and done when he had abandoned the larger format): the Orry pastel measures 116.7x89.5 cm, near enough to the 114x84 of the saisie de l'émigré; but could the latter not equally well be of the abbé (unless we believe that its entry to the Muséum central was definitive)?

A marble bust by Luc-François Breton, 1776 (Nancy, Musée lorrain), is reproduced in an article by Pierre Boyé, “Le chancelier Chaumont de La Galaizière et sa famille”, *Le Pays lorrain*, XXVIII, 1936, p. 441. (The portrait of an abbé, signed and dated by Aved 1738, probably that exhibited in the Salon of 1738, no. 41, listed as of him by Wildenstein 1922 is in fact of another brother.)

He died in the rue Saint-Honoré in Paris, the seals affixed 29.XII.1784; an inventaire après décès was conducted 10.II.1785 (not seen).

J.46.1533 Henry-Ignace de CHAUMONT, abbé de La Galaizière, pstl, Salon de 1745, no. 168 h.c. Lit.: Mme de Graffigny, lettre du 7.IX.1745, identified, Graffigny 2000, VI, p. 577; Jeffares 2017g [?pstl, Antoine Chaumont de La Galaizière, saisie d'émigré, 4.I.1798, *v.* Orry, J.46.2431]

Chauvelin, *v.* Biencourt

Choiseul

J.46.1534 [Étienne-François, duc de] **CHOISEUL**-Stainville (1719–1785), dessin (François-Martial Marville; Paris, Drouot, Pillet, 4–7.III.1857, Lot 241). Lit.: B&W 70, ?attr.

J.46.15345 **CHOISEUL**, pnt. (Paris, 28–29.II.1828, Lot 43). Lit.: B&W, *s.no.* 70, ?attr.

[??]Gabriel, duc de CHOISEUL [(1760–1832)], garçon en habit bleu (PC 2020, as by La Tour), *v.* Vigée Le Brun, J.76.164

Mlle Clairon?

Claire-Josèphe-Hippolyte Legris de Latude, **Mlle CLAIRON** (1723–1803), actrice. Of humble origin, she acted at the Comédie-Italienne aged 12 before going to Rouen. Gifted also as a singer, she joined the Opéra in 1743 but transferred to the Comédie-Française as understudy to Mlle Dangeville (*q.v.*). Daringly she chose Racine's

Phèdre for her début, a role which Mlle Dumesnil had made her own; Clairon's triumphant performance ensured her supremacy on the Paris stage for the next two decades. Noted for her diligence, her insistence on historically appropriate costumes and a more natural style of acting, she worked with Lekain and was supported by Voltaire and Marmontel (*qq.v.*).

In 1765 she withdrew from the Comédie-Française in protest about the conduct of another actor (Dubois), and she refused to return to the stage. Instead she joined Voltaire in Ferney. Among her numerous liaisons (Meunier's police report, 5.VII.1753, BnF MS-10235, lists no fewer than 36) should be mentioned those with the marquis de Ximènes (for Arsène Houssaye's apocryphal story about his returning her portrait, *v.* **FLORILEGIUM**), the comte de Valbelle, followed by the Markgraf von Anspach-Bayreuth. In 1773 she went to the court at Ansbach, returning to Paris penniless at the outbreak of the Revolution.

Among a rich iconography the Carle Van Loo painting of her as Médée (Cornéille) is best known (and since La Tour owned Van Loo's sketch for it, no doubt the basis of many confused records); it was engraved by Laurent Cars in 1764 and by Beauvarlet. A derived portrait, possibly in pastel, was engraved by Jean-Baptiste Michel after Pougin de Saint-Aubin. Benoist engraved a profile after a wax model by Lumberger. Georg Friedrich Schmidt engraved Cochin's portrait in 1755. Dupin after Desrais showed Clairon, in the role of Irène, before Voltaire. Le Mire engraved an allegorical portrait after Gravelot. Lemoyne made a bust of her in Melpomène in 1761 (Comédie-Française: Réau 1927, no. 137) and a medallion (Réau 1927, no. 138). But a great many other portraits of inconnues are called Clairon – even extending to a pastel copy of a Roslin painting of Apollo (J.629.262).

None of the identifications below seems reliable.

J.46.1535 Mlle CLAIRON, la tête encapuchonnée de dentelles noires, les mains – où l'on trouve des traces très curieuses de petits coups de pinceau légèrement donnés, on dirait les coups d'une barbe de plume – chiffonnent les plis de la robe et tiennent un éventail fermé, pnt. (M. Rigaut, marchand de couleurs, Saint-Quentin, 1856). Lit.: Dréolle de Nodon 1856, p. 138f, la figure gravé par Surrugue fils, dans une fenêtre [the print listed is of Silvia Balletti, but the image described is not the same]; B&W 71, ?attr.

J.46.1536 Mlle CLAIRON, tête, pstl (Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, ?parmi les inconnues; son testament 20.IX.1806, ?no. 23, dame peinte en bleu; legs 1807; vente Paris, Paillet, 1810, Lot 5, as Mlle Clairon). Lit.: Desmaze 1853, p. 28; B&W 669, ?attr.; B&W, *s.no.* 71; Brière 1932a, p. 95; Fleury & Brière 1954, p. 28 n.r.; Cabezas 2009c, pp. 70, 72

J.46.1537 ≠Mlle CLAIRON, esquisse, pnt. (Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, autres tableaux, no. 24, esquisse de Jason et Médée, par Carle Wanloo; son testament 20.IX.1806, no. 33; legs 1807; vente Paris, Paillet, 1810, tableaux, La Clairon dans le rôle de Médée, esquisse par Carle Van Loo). Lit.: Desmaze 1853, p. 28; B&W, *s.no.* 71; Fleury & Brière 1954, p. 28 n.r. [pnt. de Van Loo]

J.46.1538 =Mlle CLAIRON, pstl (La Tour, de Saint-Quentin; vente p.m., Paris, Douchet, Defer, 28.II.–1.III.1842, Lot 22 n.r., part, “peint au pastel”). Lit.: Brière 1932a, p. 95f

J.46.1541 =?Mlle CLAIRON, pstl (M. Naigeon, conservateur de la galerie du Luxembourg; don: Saint-Prix, de la Comédie-Française, 1810–19). Lit.: G. Monval, *L'Intermédiaire des chercheurs et curieux*, XVIII, 1885, 230; E. de Goncourt, *Mademoiselle Clairon*, 1890, p. 485 n.r.; B&W, *s.no.* 72

J.46.1542 Mlle CLAIRON, en une sorte de bergère d'opéra-comique, coiffée d'un chapeau de paille, posé sur ses cheveux relevés, ayant au cou un petit cordonnet noir, dont la double ganse se perd dans l'entre-deux de ses seins; décolletée, les bras nus, vêtue d'un corsage lacé, au-dessus duquel une chemisette de gaze, aux rayures argentées, se tuyaient en plis mous, portant au côté g. un énorme bouquet de roses, que touche sa main dr., pstl (Mauduit de Larive, acteur; desc.: son arrière-petit-fils M. Thubert, avocat à la cour d'appel de Poitiers, 1885). Lit.: *Intermédiaire des chercheurs et curieux*, XVIII, 1885, 283; Tourneux 1885, p. 83n; Goncourt 1890, p. 485 n.r.; B&W 72, ?attr. [??]

J.46.1543 Mlle CLAIRON, dessin (M. A., professeur de dessin; vente p.m., Paris, Moulin, 3.XI.1847. =?François-Martial Marville; Paris, Pillet, 4–7.III.1857, Lot 238). Lit.: B&W 73, ?attr.

J.46.1544 Mlle CLAIRON (Paris, 4.XI.1881, Lot 80, attr.). Lit.: B&W 74, ?attr.

J.46.1545 ?Mlle CLAIRON, pstl/ppr, 49x40.5 (Beverly, Horvitz Collection, inv. D-F-1527. Paris, Drouot, Picard, Tajan, 9.III.1988, Lot 88 repr., F380,000; Wildenstein; PC; New York, Christie's, 14.IV.2016, Lot 144 repr., est. \$150–

250,000, \$130,000 [= \$161,000]; acqu.). Lit.: *L'Objet d'art*, v, .III.1988, repr.; Blanc 2006, p. 285 repr.; Paris 2017b, no. VIII, p. 567 repr., as ?Clairon Φδσ



J.46.1545

J.46.1547 ~cop., jeune femme en robe bleue doublée de fourrure, coiffée à l'orientale, pstl/ppr, 44.5x37, inscr. *verso* illisible "J. Verier/A^{ne} La..., a paris 1747" (Stuttgart, Nagel, 25.IX.2003, Lot 1269 repr., est. €4800; Munich, Hampel, 24–25.IX.2004, Lot 125 repr., est. €1800, Éc. fr., inconnue, ??Mme de Pompadour. Munich, Neumeister, 23–24.IX.2020, Lot 532 repr., as Mlle Clairon, follower of La Tour, est. €3–4000) φκδν

J.46.1547



J.46.1548 Mlle Clairon en buste, en costume de théâtre, un poignard à la main droite, pstl, inscr. *verso* "Donné en 1753 par l'auteur à M. de Valois, avocat au parlement", inscr. "donné en 1843 par le fils du donataire" attr. (ami de M. Lepelletier). Lit.: Saint-Quentin, Registre des deliberation, 4.VI.1938, request for information, noted that photo did not resemble La Tour's normally style [Attr.; cf a/r Van Loo]

Mlle Clairon, v.q. Dangeville; inconnue 13

Clemens Wenzeslaus von Sachsen 1761

CLEMENS WENZESLAUS August Hubertus Franz Xaver von [Sachsen](#) Kurfürst und Erzbischof von Trier (1739–1812). He was the ninth child of Friedrich August II., and brother of the dauphine. Initially he served in the Austrian army, but took minor orders in the church just before his visit to Versailles 15.X.1761. By .IV.1763 (just months before the Salon), he had entered the church as a bishop (of Freysingen), four years later taking the princely seat at Trier and Augsburg.

The La Tour *préparation* (the original is lost) removes all insignia of rank (he was, as the protocol required to avoid recognising as royal the son of an elective ruler, travelling incognito, as the comte de Misnie, visiting his sister), and make the prince look rather younger than the Rotari oil of some years before. However the plum-coloured coat is not that of an abbé, although when the dauphine wrote to their brother prince Xavier (23.X.1761, Dresden archives, cited Stryeski 1902) commenting on the resemblance of the brothers, she seems to suggest that Clemens was in clerical dress:

M. l'abbé comte de Misnie est arrivé aujourd'hui à une heure et demi. J'ai été dans une surprise que je ne puis vous dire de retrouver en lui votre portrait au naturel, à la belle couleur de cheveux près; je vous assure que

l'habit ecclésiastique vous sied très bien, ainsi vous pourrez le prendre quand il vous plaira; mais je ne reviens pas de la ressemblance avec vous, car assurément on ne pouvait pas s'y attendre à la figure qu'il avait quand je l'ai quitté; ce n'est pourtant pas un démerite pour lui à mes yeux. Il me semble que le comte de Misnie n'est pas plus court à son dîner que le comte de Lusace, ainsi je m'en vais le faire dépêcher. J'aime bien l'abbé, mais rien n'égale la tendresse que j'ai pour le frère par excellence.

Three days later Clemens attended the baptism, at Versailles, of three enfants de France: Louis-Auguste, duc de Berry; Louis-Stanislas-Xavier, comte de Provence, Charles, comte d'Artois, and Marie-Adélaïde-Clotilde-Xavière, Madame. He visited Paris, Trianon and Marly.

It was the dauphine who commissioned the La Tour portrait, writing "Il est vrai qu'il m'en coûte cher, dit-elle, car il [La Tour] me peint en même temps."

Subsequent images, by Desmarées and others, are confined within the rigidities of German court portraiture.

J.46.155 Le prince Clément-Wenceslas de Saxe, pstl, Salon de 1763, no. 67 (Marie-Josèphe de Saxe; Xavier de Saxe). Lit.: B&W 479; Debric & Salmon 2000, p. 104

J.46.1551 ~préparation, pstl/ppr, 32x24, c.1762–63 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 36 [inv. 1849, no. 53]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 46; La Tour 1930, no. 18; La Tour 2004a, no. 33 repr. clr. Lit.: Lapauze 1899, no. 53 repr.; Fleury 1904, no. 53; Erhard 1917, no. 57 repr.; B&W 480; Fleury & Brière 1932, no. 53; Fleury & Brière 1954, no. 52; Debric 1991, p. 174 repr.; Debric & Salmon 2000, p. 104, ill. 44 Φσ



J.46.1551

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

Le comte de Clermont 1747

Louis de [Bourbon](#)-Condé, comte de **CLERMONT** (1709–1771), de l'Académie française 1753, chevalier du Saint-Esprit 1724, grand maître de la Grande Loge de France 1737, lieutenant général des armées du roi. A prince of the blood, he was the youngest son of the duc de Bourbon, and was initially intended for the church (tonsured at the age of 9, he was abbé commendataire of Saint-Germain-des-Prés and three other abbayes), before turning to the army where he served from 1733 until he suffered a major defeat at Krefeld in 1758, where his 70,000 troops were defeated by 40,000 Hanoverians; among other casualties were Belle-Isle's son, the comte de Gisors. Clermont was however long protected by the king, with whom he had played and hunted as a child. He was appointed gouverneur de Champagne in 1751. He wrote verses and plays, some of which he had staged at Berny, but his election to the Académie française was despite great opposition from members. He also supported the

Société des arts, which engaged the abbé Nollet (*q.v.*). He was also well known for his affairs with actresses and dancers (among them La Camargo, *q.v.*), secretly marrying Mlle le Duc, an opera singer, c.1765. Among other freemasons connected with the opera were Louis de Cahusac (*v. s.n. Fel infra*); Mondonville, Jélyotte and Marmontel. Cahusac, Antoine Gelly (*v. s.n. Mme Gelly infra*) and Paradis de Moncrif (*q.v.*) were among his *secrétaires des commandements*.

His pastel was identified among the “plusieurs portraits...” in the 1747 salon, no. 111 in the annotated livret. The abbé Gougenot was critical: “Ne pouvoit-il rendre l’air martial de M. le Comte de Clermont sans lui donner une couleur qu’il n’a pas?” Although lost, the La Tour pastel is surely the source of the oil copy MV 2996, the portrait in the Académie française series.

A 1771 oil portrait en pied by François-Hubert Drouais is well known (MV 3760; versions). In pastel there are lost portraits recorded by Lion (J.486.125) and Liotard (J.49.1268).

J.46.1554 Le comte de CLERMONT, pstl, Salon de 1747, no. 111. Lit.: Gougenot 1748; B&W 75

J.46.15541 ~[=source of] cop., pnt. (Versailles, MV 2996). Lit.: Constans 1995, anon.

J.46.15542 ~cop., pnt., 65.5x53.5 (Paris, Drouot, De Baecque, 30.XI.2018, Lot 81 repr., as anon., ?Stanislas Lezczinski; PC 2019)

J.46.15543 J.46.15544 ~version, pnt., 130x97 (Dijon, mBA, inv. CA 415, as of Stanisław Leszczyński, a/r Nattier. Acq. a.1860)

J.46.15545 ~cop., pnt., 59.5x51 (château des Boulayes; Paris, Drouot, Daguerre, 18.IX.2019, Lot 83 repr., as ?Löwendal)

Mme Jean-Baptiste CLOUET, née Henriette-Bénédictine Duliège, fille de Jean-Henri Duliège, enfant (PC 2008) [*v. Éc. fr.*, J.9.1393]

Collin c.1751

Charles-Jacques [COLLIN](#) (1707–1775), procureur au Châtelet, intendant de Mme de Pompadour, contrôleur de l’ordre de Saint-Louis 1751, trésorier général de la Vénérerie 1761. Of somewhat obscure background, his aunt, Anne-Christine Collin (–1751), from whom he inherited property at Versailles, was the widow of Jacques Binet (–1731), huissier de la duchesse d’Orléans. He was reçu as procureur au Châtelet 16.II.1732 (AN Y4476^B). He was appointed tuteur to a daughter of Abraham Peyrenc de Moras in 1745. In 1748 he resigned his office as procureur at the Châtelet to become intendant to Mme de Pompadour, who soon rewarded him with investments in the fermes, and the office of maître de comptes of the order of Saint-Louis, the cross of which he wears. Collin acted as executor for several figures: Mme Falconet; Delagard, censeur royal (whose beneficiary was Jolyot de Crébillon); as well as Mme de Pompadour, who left him a pension of 6000 livres in a codicil which he is said to have written at her dictation from her deathbed.

Monmartel referred to him as a “fripon”. His smiling demeanour (“[il] apparaît volontiers bon enfant”, according to Debie 1991) is at odds with a police report (29.III.1765) indicating that he paid 12 livres to take the virginity of a 13-year-old girl who was then reduced to prostitution (Piton 1908, II, p. 185).

Collin died without having married. His succession was disputed at the Châtelet. A large collection of books and prints was sold 27.XI.1775 at his house, rue Hautefeuille (which he had occupied since 1770 for a rent of 2450 livres). A second sale, intended for 13.XII.1775, seems not to have taken place. His posthumous inventory includes a series of medals presented to him by the Tsaritsa Catherine II in exchange for a Falconet *Pygmalion* he had sent her; another Falconet in his inventaire is reproduced by Vittet 2009. The inventory lists six pastels, inadequately described for identification.

The *préparation* J.46.1559 was thought to be of Löwendal (cf. J.46.2188) before the primary version J.46.1557 emerged in 1929 (then in the collection of président Couvet, who does not seem to have been a direct descendant of Collin, notwithstanding La Tour 2004a, p. 159). It may have been done at a similar period, but after the sitter received the Saint-Louis in 1751; perhaps Collin played a role in the portrait of Mme de Pompadour which La Tour was working on at that time.

The transition from *préparation* to finished portrait involved here a distillation of the energetic, experimental strokes to a blander but more realistic image. Eyes are given their catchlights; the asymmetry in the lacrimal caruncles diminished; and their natural (brown) colour restored from the experimental blue touches which were perhaps more about *coloris* than representation. The exaggerated mouth is thinned, and the cleft chin deftly concealed. The strong contrast from the lighting is softened and becomes less harsh. All this may be at the expense of the expression: an edge (which Debie missed) seems to have vanished completely in the finished version. It was however not lost on an earlier biographer (Levron 1965, p. 534):

On connaît sa physionomie grâce au pastel qu’exécuta de lui Maurice Quentin de La Tour: ces lèvres gourmandes, ce menton arrondi au cœur duquel sourit une fossette, ces joues fleuries de bon vivant, ce regard à la fois bienveillant et malicieux, tout chez lui offre l’apparence du parfait épicurien.

J.46.1557 Charles-Jacques COLLIN, pstl, 59x48, p.1751 (Köln, Sammlung-Rau, inv. GR 1.974. Collin; desc.; Édouard Couvet (1820–1909), président à la cour d’appel, Rouen, 1929; son petit-fils, Henry-Félix-Édouard Marion (1887–1957). Paris, Drouot Montaigne, Ader, Picard, Tajan, 12.XII.1988, Lot 15 repr., H750,000; Dr Gustav Rau). Exh.: Rouen 1929, pl. 12; Bergamo 2002, no. 36 repr. Lit.: Vitry 1929, p. 141 n.r.; *Figaro*, art suppl., .IV.1929, no. 229, repr. cvr; Debie 1991, p. 100f; Paris 2000a, no. 39, pp. 108f; La Tour 2004a, p. 159 n.r.; Vittet 2009, p. 295 n.13 n.r. Φ



J.46.1557 ~
[Zoomify LARGER IMAGE](#)

J.46.1559 ~Charles-Jacques COLLIN, *préparation*, pstl/ppr br., 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 66 [inv. 1849, no. 81]. Ancien fonds d’atelier de l’artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 73; Rouen 1929, pl. 13, as of Collin; La Tour 1930, no. 30, giving dimensions and ownership of the primary portrait; La Tour 2004a, no. 40 repr. cl. Lit.: Lapauze 1899, no. 81 repr., ?Löwendal; Fleury 1904, no. 81, ?; Erhard 1917, no. 63 repr., ?Löwendal; Vitry 1929, p. 141 n.r.; Fleury & Brière 1920, ??Löwendal, ?son frère, abbé de la Cour-Dieu, B&W 591, fig. 171, inconnu; Fleury & Brière 1932, no. 8; Fleury & Brière 1954, no. 8, Collin; Vaumartel 1968, col. 126; Debie 1991, p. 100 repr.; Debie & Salmon 2000, p. 223, ill. 161 Φσ



J.46.1559

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1562 ~cop., pstl, 35x27 (??)château de Ménars. Blois, Pousse-Cornet, 27.IV.2014, Lot 41 repr., est. €400–600) ØK

J.46.1563 ~cop., pstl, 32x24 (Versailles, Perrin, Royère, Lajeunesse, 26.III.2017, Lot 52 repr., as éc. fr., Lowendal, est. €150–200; PC 2017; Salisbury, Woolley & Wallis, 11.IX.2018, Lot 48 repr., est. £500–800; French art market; Paris, Rossini, 8.IV.2021, Lot 31 repr., est. €400–600; French art market) [new attr., identification 2017 ØKv

J.46.15632 ~cop., pstl, 41x33, estampillé verso Saint-Quentin (Le Mans, Julien Thomas, 9.VII.2022, Lot 108 repr., éc. fr. XX^e, inconnu, est. €80–100) ØKv

Courcy, v. Roussel

Les Coventry 1752

George William (Coventry), Viscount Deerhurst 1744–51, 6th **Earl of COVENTRY** (1722–1809); & Countess, née Maria **Gunning** (1733–1760). A second son, George William became heir when his brother died in 1744, and he succeeded as 6th Earl in 1751. Educated at Oxford, he was a Tory MP until then. He became lord lieutenant for Worcester 1751, and Lord of the Bedchamber to George II in 1752. His estate was the largest in Worcestershire, with the gardens at Croome Court improved by Capability Brown; his London house was at 29 Piccadilly.

On 1.III.1752 at St George's Hanover Square he married Maria Gunning, a great beauty but of an obscure and impoverished Irish family, and not particularly bright. Her sister Elizabeth had married the Duke of Hamilton a few weeks before. The two girls had arrived in London the previous summer: they attracted much attention, including from the king. When he asked Maria if she missed masquerades, she replied that the sight she wished most to see was a coronation (Walpole to Mann, 18.III.1756).

On 22.VI.1752 the couple set out for Paris in good spirits, travelling via Flanders. But relationships became strained: Maria's lack of breeding, Irish accent, ignorance of French and polite manners caused great embarrassment, as did Coventry's objections to her excessive use of make-up. Lord Chesterfield told Solomon Dayrolles in a letter of 18.X.1752 that "Lord Coventry has used your friend Lady Coventry very brutally at Paris, and made her cry more than once in public." Arguably the arrogant, controlling personality comes through in La Tour's portrait. They declined invitations from the duc d'Orléans and from Mme de Pompadour, and were back in England by 17.IX.1752 (Gordon 2000; Walpole letters). Allowing for the calendar change (11 days were skipped in .IX.1752) and travel, they probably spent no more than 7 weeks in Paris.

It was evidently during this trip that the La Tour pastels were made (perhaps the Coventrys were aware of Wray's 1749 advice to Philip Yorke), and its brevity may account for the fact that La Tour's portraits seem to correspond closely with other models: so much so that Franche 1906 inferred that they were fakes. The Earl's face follows closely that of Maurice de Saxe (although the arched proper left eyebrow is true to other portraiture, notably the 1758 Reynolds oil: Mannings 2000, no. 433 and the Ramsay portraits of c.1743 and 1764: Smart 1997, nos. 106, 107), while the composition is identical to the unknown man J.46.3192 apart from being cut off at the hands. The Countess's face is very close to La Camargo's. The composition, including chair back, dog and lace engageantes (but not the dress) are almost exactly those of Mme His (J.46.1893) and Mme Rouillé (J.46.2821), in reverse. The dress shows similarities with that of Marie Fel (J.46.1763) but with more décolletage.

Back in London, marital harmony was not resumed. The Countess secretly corresponded with Lord Bolingbroke, and by 1756 the Earl was thought to want a divorce. Nevertheless an heir was born: Lord Chesterfield again (letter to Philip Stanhope, 30.V.1758): "Lady Coventry is safely delivered of a son, to the great joy of that noble family. The expression of a woman's having brought her husband a son, seems to be a proper and cautious one; for it is never said, from whence." Diarists, from Walpole to Mrs Delany, had much to work with. Mrs Delany (*Autobiography*, 1861, p. 300) described Maria as "vastly handsome, notwithstanding a silly look sometimes about her mouth". A number of artists attempted to capture her features: Cotes, Hamilton, Liotard and Read in pastel alone.

Maria died, aged 28, reputedly of lead poisoning (ironically from the very make-up her husband wanted her to eschew), but probably from tuberculosis; the Earl remarried in 1764.

The pastel of Lord Coventry, uniquely, appears to be signed – in graphite on the lower left, by someone familiar with La Tour's hand. It retains its bizarre mounting between two sheets of glass, corresponding to a La Tour idea to avoid the need for fixative (see [PROLEGOMENA](#), §IV.8). As the capsule seems to have been opened later, however, the inscription may not have been original (the paper label attached to the back of the canvas behind the glass is however probably not autograph; cf. that in Jean Monnet J.46.2377).

In the absence of the Sherridge pendant J.46.1567 (not recorded since 1948), it is difficult to form a definitive assessment of the version of the Countess in Troyes J.46.1569, although it appears marginally more restrained, with less of the "silly look about her mouth", than the original. Traditionally attributed to Suzanne Roslin, it was promoted to autograph La Tour at the time of the Versailles La Tour exhibition in 2004. The donor to Troyes was the son-in-law of Suzanne Roslin's daughter, and it is not impossible that Mme Roslin, who studied under La Tour, might have made the version in 1752, while quite young (why else would her descendant have a pastel of an English countess?). It was however probably made in La Tour's studio during that three-month trip to Paris, as the original pendants were no doubt sent back to London when the couple departed.

J.46.1565 George William, Earl of COVENTRY, pstl/ppr, 68.6x56.5, inscr. < "De la Tour/1752", inscr. verso "Milord Comte/de Coventry peint/en pastel par/Maurice Q. Delatour/a paris 1752" (desc.: sitter's great-great-grandson William George Coventry (1826–1874); his widow, née Frances Cecilia Norbury (–1906), of Sherridge, Malvern; acqu. Ernest Gimpel, c.1899, as from Mrs Gilbert Coventry, Sherridge Lodge; acqu. 19.V.1900, Paris, Fr130,000 with pendant, Ernest Cronier; Paris, Georges Petit, 4–5.XII.1905, Lot 38, Fr36,000; M Larios; PC 2019). Tech.: in original glass "sandwich", n. main entry; opened mid-19th century and early 20th, but resealed; left intact when unframed 2019. Exh.: Worcester 1882, no. 28. Lit.: Daurel 1905; Franche 1906, p. 3 n.r., noting resemblance with maréchal de Saxe; B&W 76, fig. 29; Ford 1989, p. 118 n.r.; La Tour 2004a, p. 147, fig. 2; Maskill 2004, p. 61, detail repr. Ø



J.46.1565
LARGER IMAGE

J.46.1567 Countess of COVENTRY, née Maria Gunning, en robe bleue, tenant un petit chien griffon, pstl, 65x54, c.1752 (desc.: sitter's great-great-grandson William George Coventry (1826–1874); his widow, née Frances Cecilia Norbury (–1906), of Sherridge, Malvern; Gilbert Coventry 1894; acqu. Ernest Gimpel, c.1899, as from Mrs Gilbert Coventry, Sherridge Lodge; acqu. 19.V.1900, Paris, Fr130,000 with pendant, Ernest Cronier; Paris, Georges Petit, 4–5.XII.1905, Lot 37; Fr72,000; M. Kann; Mme Hugo Finaly, née Jennie Ellenberger (1850–1938) Paris, 1928; PC Paris 1948). Exh.: Worcester 1882, no. 27; London 1894a, no. 186; Paris 1948e, no. 202 n.r. Lit.: *St James's gazette*, 23.V.1894, p. 7 n.r.; Daurel 1905; Thibault 1905, p. xiv repr.; Franche 1906, p. 3 n.r., noting resemblance with Camargo; B&W 77, fig. 30; “Huit siècles...”, review, *Burlington magazine*, XC/545, .VIII.1948, p. 237 n.r.; Ford 1989, p. 118 n.r.; La Tour 2004a, p. 147, fig. 1; Burns & Saunier 2014, p. 71 repr. Φ



J.46.1567

J.46.1569 ~version/?cop. Mme Roslin, pstl/ppr bl./toile, 65x52 (Troyes, mBA, inv. 862.2. François Carteron, dit Carteron-Cortier (1789–1866), docteur en médecine, veuf de Nicole-Mathie-Virginie Cortier, neveu de Louis Carteron-Barmont, époux d'Augustine Roslin, rue du Bourg-Neuf, Troyes, don 1862). Exh.: La Tour 2004a, no. 36 repr. clr, as La Tour, Coventry. Lit.: Cat. 1882, no. 291; cat. 1886, no. 328; cat. 1894, no. 328; cat. 1897, no. 404; cat. 1907, no. 493; cat. 1911, no. 493; Lundberg 1957, I, p. 143 repr., all as Mme Roslin, inconnue; Maskill 2004, p. 65 repr., p. 58, detail repr. Φβον



J.46.1569

Photo courtesy musées d'Art et d'Histoire, Troyes

LARGER IMAGE

J.46.1571 ~cop. Penelope Carwardine, min./ivory, 4.4x3.6 ov., sd ?1757 (Wallace Collection M93). Lit.: *National Trust magazine*, Spring 2006, p. 76 repr. clr

Antoine COYPEL, “d'après le tableau original de Coypel” (M. Le Forestier, Nancy; cat. 1839, no. 31). Lit.: B&W 78, 2attr. [v. Charles Coypel, auto, J.2472.1031]

Philibert CRAMER, m/u (Mme L. Cramer-Prevost 1906). Exh.: Geneva 1906, no. 12 bis, as by La Tour [v. Liotard, J.49.1321]

Crébillon, v. Jolyot

Cupis 1747

Jean-Baptiste de CUPIS (1711–1788), violoniste virtuose, frère aîné de la Camargo (J.46.1385). Named in the annotated 1747 livret as M. Cupy Musicien and by the abbé Le Blanc as Cupis, but with no commentary, the sitter was evidently a member of the Franco-Flemish family of musicians active in Paris and Brussels. Marie-Anne Cupis, the eldest child, was known as La Camargo (q.v.); her portrait alone survives. Her father was Ferdinand-Joseph Cupis de Camargo, sgr de Renoussant (1684–1757), a teacher of dancing and music, who brought the family to Paris from Brussels c.1725. As a teacher, he is less likely to be the Cupis in the portrait. The youngest child, François Cupis (1732–1808), a cellist and composer, was too young to be the subject of La Tour's pastel.

The older son was Jean-Baptiste (1711–1788), a violinist and composer. He married Constance Dufour in Paris in 1729. He played with the Concert spirituel in 1738 (when the *Mercur* predicted a brilliant future), contributed innovations to playing technique, and published several groups of compositions 1738–45. In 1745 he was engaged on the musical arrangements for the marriage of the dauphine in 1745, all of which suggest that he was La Tour's sitter.

In 1750 he purchased the offices of lieutenant du Parc royal de Vincennes and the capitainerie de la Garenne royale. In later life he pursued horsemanship and grew peaches in Montreuil (Grove).

J.46.1575 M. CUPIS, musicien, pstl, Salon de 1747, no. 111. Lit.: Fleury & Brière, cited B&W, père de la Camargo; B&W 83, François de Camargo (1719–), frère de la Camargo [??François Cupis le jeune (recte 1732–1808)]

J.46.1576 Capis [CUPIS], violoniste célèbre, pstl, 44x35 (Symphonien Boitelle, ancien préfet de police, sénateur; Paris, Drouot, Pillet, 24–25.IV.1866, Lot 71, Fr450 [?b/i]; Boitelle; Paris, Pillet, 10–11.I.1867, Lot 112, Fr205 [?b/i]; dep.: Musée municipal, hôtel de ville, Paris, 1871, détruit par l'incendie du

24.v.1871). Lit.: Champeaux 1872, p. 445, as père de La Camargo; B&W 84, ?attr.

Mme CUPIS, v. Camargo

Mme de Custine

J.46.1578 Mme de CUSTINE [née Anne-Marguerite de Maguin, ∞ 1732 Philippe-François-Joseph, comte de Custine, grand fauconnier du roi de Pologne] (M. Robertson; Paris, Pillet, 29–30.III.1864, Lot 72). Lit.: B&W 85, ?attr.

Mme Cuvillier

Mme Gabriel CUVILLIER, née Marie-Émilie Boucher, veuve de Baudouin (1740–1784). See entry for Mme Boucher J.46.1329 *supra*.

J.46.1579 Mme Gabriel CUVILLIER, tête presque de face, corps de ¾, brune, yeux bleus, sourcils bruns et bien accentués, en camail de soie noire, masque de velours à la main dr., la main g. cachée dans un manchon de velours bleu garni de martre, large nœud de taffetas rose attache la pèlerine; tête en pleine lumière se détache sur un fond gris bleu; haute coiffure poudrée terminée par deux boucles qui tombent derrière les oreilles, à la mode vers 1780, 60x48 (desc.: fils du sujet, Alphonse-Jean-Nicolas Cuvillier (1773–1854); sa veuve, née Louise-Florentine Vergniaud (1797–), mère de Mme Marc Roux, née Marie-Nathalie Fozembas (1823–), Bordeaux, 1874). Lit.: Desmazière 1874, pp. 75f; B&W 86; Bailey 2005, as Roslin pnt.

J.46.158 =?pastiche with B&W 651, J.46.3654, Dame avec masque, and B&W 648, J.46.3629, pstl, 62.5x50.5 (Alexandrine de Rothschild, Boulogne sur Seine; seized by ERR, inv. R875; Jeu de Paume; Lager Peter 27.X.1944; Munich CCP, Mü-Nr 550/1; repatriated 19.IX.1946) [new identification, ?attr.] φπδν

J.46.158



J.46.1581 ~cop. [XX^e], pstl, 64x52 (Lyon, Sadde, 17.XI.2021, Lot 247 repr., éc. fr., inconnue, est. €300–500) [new identification, attr.] φπδν

J.46.1581



~?derived from *Femme brune*, J.46.3629 *infra*

Dachery c.1770

François DACHERY (1704–1776), commis et préposé pour l'inspection des ourdoirs, bourgeois de Saint-Quentin, ami et camarade d'école de La Tour. Dachery was the artist's exact contemporary; Dachery's grandfather had been an échevin in Saint-Quentin, his brother (not his father) Louis-Claude Dachery dit d'Hercourt (1709–1754) was mayor in 1750 and 1751 (d'Hercourt was his wife's name); and the links between their families went back at least to 1712, when a Marguerite-Françoise Dachery was marraine to La Tour's brother Louis-Joseph-Ambroise. Dachery's cousin, an orfèvre, was nominated in 1783 to the jury for the prize at the École de dessin La Tour founded. The family firm of Dachery was one of many cloth brokers in Saint-Quentin which went bankrupt during the Seven Years' War. On 5.IX.1759, in Noyon, Dachery married Marie-Henriette-Françoise-Antoinette Guibert (1735–): there were three daughters.

La Tour bequeathed (in his 1784 will) to the Académie royale the portrait of Dachery, "mon camarade d'école et de college, en habit d'un violâtre d'un violet sale comme un des moins altérés, parent du celebre Dachery" (a reference to the well-known Maurist Benedictine monk and scholar Dom Luc d'Achery (1609–1685), of Saint-

Germain-des-Près, who may have been related to Dachery's grandfather but was not his cousin germain, *pace* Debrie 1991) – aware of the deterioration of the other version, both of which are at Saint-Quentin; it is unclear if another was delivered to the sitter, although Duplaquet 1789 suggests three were made. J.46.1584 and J.46.1589 each seems to follow its respective Saint-Quentin model too closely to be that missing autograph version.

The pastel is evidently late (the sitter is perhaps in his mid-60s), but while there is no specific evidence of Dachery's visit to Paris, La Tour did not return to Saint-Quentin until after his death. No other portraits of his fellow citizens (apart from his own family) were made.

Very unusually for La Tour, the Saint-Quentin pastel J.46.1583 is on parchment.

J.46.1583 DACHERY, en habit gris, pstl/pchm, laid on ?new toile/châssis, 45x34 [c.1770] (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 24 [inv. 1849, no. 13]. 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. 41, "dans un cadre semblable celui de Rousseau"; legs 1807). Tech.: conserved Florence Herrenschmidt 2006: unusually executed on parchment, laid on canvas on a dark-wood strainer with diagonal crossbars at corners neatly mitred in (similar to that on Rousseau J.46.277; Jean-François de La Tour's note in his will as to their having similar frames suggests they were both remounted); canvas tacks to side of strained, with second row of tacks for parchment; 19th century compo Louis XV style frame typical of Saint-Quentin reframing, repaired where part of moulding lost. Exh.: Paris 1885a, no. 22 n.r.; Maubeuge 1917, no. 27; Paris 1927a, no. 60, pl. XLIII-62; La Tour 1930, no. 60. Lit.: Duplaquet 1789, p. 26; Lapauze 1899, no. 13 repr.; Fleury 1904, no. 13; Erhard 1917, no. 46 repr.; Alfassa 1919, p. 141 repr.; B&W 87, fig. 231; Fleury & Brière 1932, no. 12; Ratouis de Limay 1946, pl. xv/20; Fleury & Brière 1954, no. 12; Bury 1971, pl. 61; Debrie 1982, p. 16 repr.; Debrie 1991, repr. p. 103; Debrie & Salmon 2000, p. 24, ill. 6; Cabezas 2004, p. 34 repr. Φσ



J.46.1583 N
LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1584 ~cop., pstl, 57.5x47 (Neuilly, Aguttes, 7.VI.2010, Lot 72 repr., éc. fr. c.1800, est. €600–800) φκ

J.46.1591



J.46.1586 ~repl., en habit bleu, pstl, 45x31 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 70 [inv. 1849, no. 19]. 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. 44, "en habit bleu"; legs 1807). Tech.: "nombreuses taches dans le visage, sur perruque et le costume", rapport du 23.XI.1945 after return from Sourches; water damage to lower part occasioned by leak in roof at musée in 1937, repaired by Gabriel Girodon; examined unframed for pigment intensity by Mady Elias 2002. Exh.: Maubeuge 1917, no. 66; La Tour 1930, no. 59. Lit.: Lapauze 1899, no. 19 repr.; Fleury 1904, no. 19; Erhard 1917, no. 71 repr.; B&W 88, fig. 233; Fleury & Brière 1932, no. 11; "Nos La Tour et les guerres", *Le Grand Echo de l'Aisne*, 1.V.1942, p. 2 n.r.; Fleury & Brière 1954, no. 11; Debré 1991, repr. p. 103; Debré & Salmon 2000, p. 224, ill. 165; Coural & al. 2008, conserved by Léon Lepeltier 1946–47. Φσ

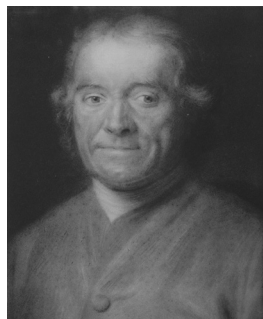


J.46.1586

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1589 ~cop., pstl, 46x37 ([Camillo Groult; desc.: Jean] Groult 1928). Lit.: B&W 89, fig. 77. Φκ

J.46.1589



J.46.1593 ~cop. Raphaël Bouquet, pstl/ppr, 44x38 (Sanilhac, château, Étude de Provence, 17.IV.2016, est. €200–250; Sanilhac, château, Étude de Provence, 27.XI.2016, est. €300–350). Φκ

Dalbepierre, v. *Albepierre*

Mlle Dangeville c.1750

Marie-Anne Botot, dite **Mlle DANGEVILLE** (1714–1796), de la Comédie-Française. The celebrated actress was born into a family of comédiens; she was trained by her aunt Mlle Desmares, and she was the filleule of Mlle Duclos. She danced from early childhood, making her début at the Comédie-Française in 1722, becoming a sociétaire in 1730 and continuing on stage until her retirement in 1763. She created more than 50 roles, mostly in comedy, and was particularly known for breeches roles. Praised by Voltaire and Garrick, she had benefits in 1773 and 1794 when her bust was crowned in public.

Her fellow comédien Fleury (*Mémoires*, 1844, I, p. 75) described her, recalling her youth:

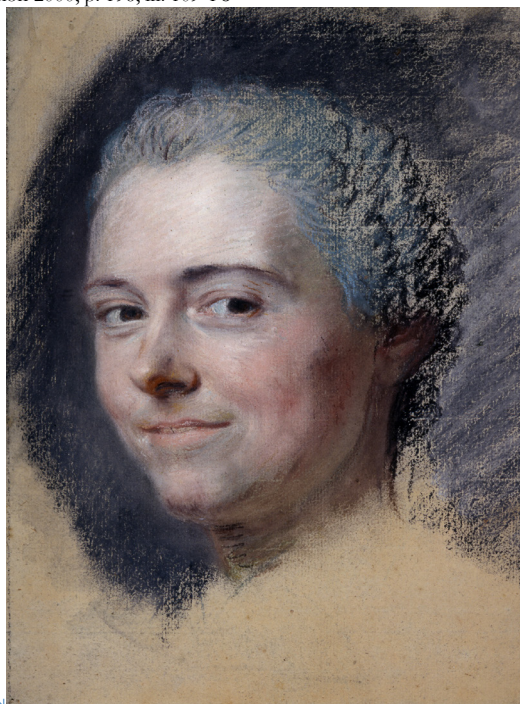
...son front, ses yeux, sa bouche, chacun de ses traits, étaient délicatement assortis pour lui composer la physionomie la plus mobile et la plus piquante; il y avait dans sa voix quelque chose d'attachant qui attirait; ses rides mêmes, n'étaient pas sa grâce; elles s'harmonisaient avec le pur ensemble de cette figure, et sans l'esprit et la gaieté qui pétillaient dans ses yeux, j'aurais été étonné que ce fût là une soubrette.

The préparation in Saint-Quentin, J.46.1595, was unidentified in Jean-François de La Tour's a.1806 list; but the name appears on the Marcille sheet now in the Louvre, J.46.1598, and the similarity was spotted by the Goncourts, who also knew the 1761 Lemoyne bust (Comédie-Française; Réau 1927, no. 139). The 1745 pastel by Vigée J.758.184 also offers similarities, and, although previously questioned, its identification appears to be confirmed by Antoine Bret's verses in the *Mercur*. Based on age and coiffure, a date for the La Tour of around 1750 is realistic: she does not seem much older in the portrait J.6.211 by Pougin de Saint-Aubin exhibited in 1762, although Jean-Baptiste Defernex, in his 1752 terracotta (Boston, mBA, Forsyth Wickes collection, inv. 65.2219) gives her a rounder face that makes her look older. A bust by Monnot was exhibited in the Salon de 1771.

A second préparation in Saint-Quentin, J.46.1601, also unidentified until 2000 (it had no name in Jean-François de La Tour's list), offers reasonable facial similarities, and may also be of her. The beautiful sheet in the Morgan Library, J.46.1609, cannot however depict the actress: the structure of the brows is quite different.

Did these studies lead to a final portrait? There is no evidence – except for a possible mention by the comédien Fleury in his *Mémoires* (Paris, 1844, p. 76): he recounts a dinner for la Dangeville attended also by Saint-Foix, Lekain, Préville et al., in which her portrait was displayed prominently, bearing verses by Claude-Joseph Dorat on the frame. This is more likely to be Pougin's, particularly since he (and Dorat) attended the dinner.

J.46.1595 Mlle DANGEVILLE, préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 40 [inv. 1849, no. 64]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: restored in mid-twentieth century in Lepeltier studio (photo). Exh.: Maubeuge 1917, no. 97 repr.; La Tour 1930, no. 49. Lit.: Lapauze 1899, no. 64 repr.; Fleury 1904, no. 64; Tourneux 1904a, repr. p. 17; Erhard 1917, no. 19 repr.; B&W 90, fig. 128; Fleury & Brière 1932, no. 13; "Nos La Tour et les guerres", *Le Grand Echo de l'Aisne*, 1.V.1942, p. 1 repr.; Fleury & Brière 1954, no. 13; Золотов 1960, pl. 21; Bury 1971, pl. 34; Debré 1991, p. 105 repr.; Debré & Salmon 2000, p. 196, ill. 109. Φσ

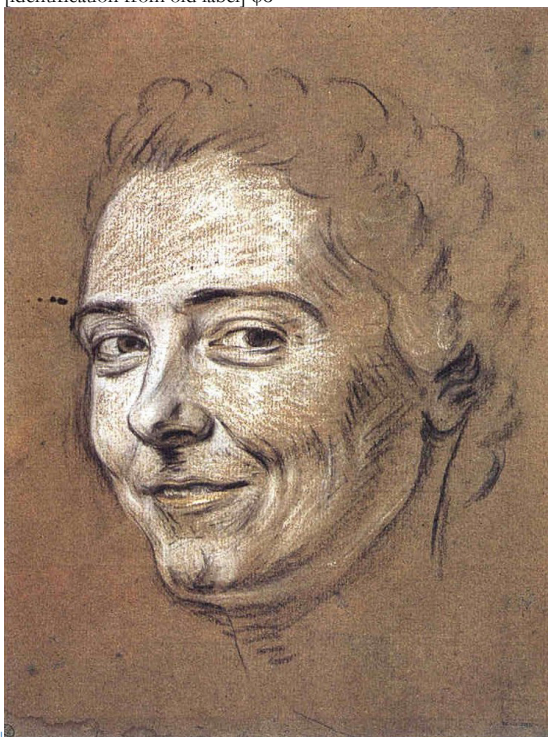


J.46.1595

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1596 ~cop. XXc, pstl, 30x22 (Sceaux, Siboni, 18.XI.2018, Lot 81 repr., anon., inconnue, est. €60–100). Φκν

J.46.1598 Mlle DANGEVILLE, préparation, bl., wh, chl/ppr bl., 31x21, *olim* étiquette avec l'identité (Louvre inv. RF 4099. François-Martial Marcille; Eudoxe ou Camille Marcille, ses fils; don: E. & J. de Goncourt, .III.1860, L.1089 v; Paris, 15–17.II.1897, Lot 156; F8100; comte Isaac de Camondo; legs 1911). Exh.: Paris 1879, no. 526 n.r.; La Tour 1930, no. 48; Paris 1933e, no. 221 repr.; Paris 1946c, no. 396; Washington 1952, no. 76; Paris 1954b, no. 26; Paris 1958b, no. 33; Paris 1959, no. 54; Copenhagen 1960, no. 71; Paris 1962c, no. 96 repr.; La Tour 1981; La Tour 2004c, no. 18 repr. clr. Lit.: Guiffrey & Marcel 1912, VII, no. 5708 repr.; Paul Vitry & al., *Catalogue de la collection Isaac de Camondo*, Paris, 1914, no. 143 repr.; Ratouis de Limay 1925, p. 31, pl. 19; B&W 91, fig. 148; Bouchot-Saupique 1930, no. 51; Richards 1984, fig. 3; Launay 1991, no. 172, fig. 63; Debie & Salmon 2000, p. 196, ill. 108 [identification from old label] φσ



J.46.1598

J.46.1599 ~grav. J. de Goncourt. Lit.: Burty 1876, no. 18

J.46.1601 ?Mlle DANGEVILLE, préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 46 [inv. 1849, no. 66], "Inconnue no. 8". Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 72; Paris 1927a, no. 67, pl. XXXI-43; La Tour 1930, no. 74. Lit.: Bauchart 1899, p. 221 repr., inconnue; Lapauze 1899, no. 66 repr., Mlle Clairon; Fleury 1904, no. 66, Mlle Clairon; Keim 1911, pl. VIII; Erhard 1917, no. 18 repr., ?Mlle Clairon; B&W 584; Fleury & Brière 1932, no. 66; Fleury & Brière 1954, no. 66, inconnue; Debie 1991, p. 198ff, repr. p. 197, inconnue; Debie & Salmon 2000, p. 196, ill. 110, plausibly suggesting identification on basis of resemblance with J.46.1595 φσ

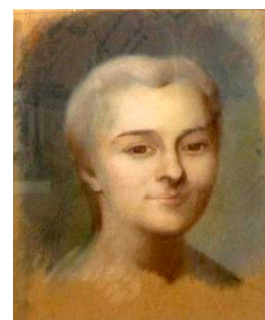


J.46.1601
LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1604 ~?cop., pstl (Joigny, Sausverd, Aubert, 16.II.2008, éc. fr., inconnue) φκ

J.46.1604



J.46.1606 ~cop. Raphaël Bouquet, pstl, 31x24 (London, Bloomsbury Auctions, 16.II.2012, Lot 187 repr., with 4 pendants, est. £1000–1500; Oxford, Bonhams, 27.III.2013, Lot 32 repr., est. £800–1200; Rohan Grey Fine Art) φκσ

J.46.1607 ~?cop., pstl, 33x23 (vente p.m., Nancy, Antithermal, 26.IV.2014, Lot 65 repr., Éc. fr., Mme du Barry, est. €100–150). Exh.: Paris 1849 φκ

J.46.16072 ~?cop., pstl/card/canvas, 33.5x25.5, inscr. v "AD" (Eastbourne Auctions, 8–10.IX.2021, Lot 571 repr., éc. fr., inconnue; Eastbourne Auctions, 13–15.X.2021, Lot 1230 repr., éc. fr., inconnue, est. £30–50) φκν

J.46.1609 ??Mlle DANGEVILLE, préparation/ppr bl., 28.7x23.2 (New York, Morgan Library, inv. 1981.12. Mme Becq de Fouquières, Paris, 1886, 1908; David David-Weill, Neuilly, 1912; Wildenstein; Mrs Byron Foy, New York, 1941; Thelma Chrysler Foy, New York, Parke-Bernet, 22–23.V.1959, Lot 634 repr., \$7000; PC New York; E. V. Thaw & Co., New York; acqu. with Sunny Crawford von Bülow Fund, 1978). Exh.: Paris 1908a, no. 30, pl. 22; Paris 1927a, no. 61, ??Dangeville, pl. XXVIII-39; Paris 1993a, no. 56; New York 1995, no. 7 repr., as of Mlle Dangeville; New York 1999a repr.; New York 2011, no. 20 repr. Lit.: Guiffrey 1908, p. 640, as of Mme de Mondonville; Dacier 1912, repr.; B&W 92, fig. 127; =B&W 825, ?attr. [selon Henriot]; Henriot 1925, pl. XXI; Bury 1971, p. 196; Debie & Salmon 2000, p. 196, ill. 111, ??Dangeville; Denison 1984, no. 53; Charles Ryskamp, ed., *Twenty-first report to the fellows of the Pierpont Morgan Library, 1984–1986*, New York, 1989, p. 270; Denison 1993, no. 56 repr.; Denison & al. 1995, no. 7 repr. Φ?δσ



J.46.1609
LARGER IMAGE

J.46.16095 ~grav. Alphonse Leroy. Lit.: Champfleury 1886, p. 11 repr.

J.46.1611 Mlle DANGEVILLE, dessin, étude pour le portrait (M. A., professeur de dessin; vente p.m., Paris, Moulin, Defer, 3.XI.1847, s.n.). Lit.: B&W 93, ?attr.

Henry Dawkins c.1750

Henry **DAWKINS** (1727–1814), of Clarendon, Jamaica, later of Over Norton, Oxfordshire, and Standlynch, Wiltshire, MP for Southampton. Wine 2018 (see also Namier & Brooke 1964) has a fairly complete biography of the sitter, from a very wealthy family of planters in Jamaica that had settled there in the 1660s. Dawkins, who owned seven sugar plantations on 20,000 acres in Jamaica (as well as estates in Wiltshire and Oxfordshire) was born there but was educated at St Mary Hall, Oxford, where he matriculated 30.XII.1745, returning to Jamaica c.1751 (he was a member of the Jamaica assembly 1752–58). He only settled in England definitively in 1759, marrying Lord Portmore's daughter, and becoming a member of parliament for Southampton in 1760 as a Tory. He represented several constituencies until 1784. In 1789, another potential candidate, Charles Philip Yorke, commented that “in order to be a candidate for Southampton it is not only necessary to be known, but to be known *sub modo*; namely to be a rich man, at least one well disposed to spend money.” (R. Thorne, ed., *The history of Parliament*, 1986, s.n. Southampton).

There is however no record of Dawkins's trip to Paris c.1750 when this work is likely to have been made, on grounds of style, technique, costume and sitter's age. Wine notes the evidence of his brother James's trip to Rome via Paris 1749–51, and suggests therefore (with Hoisington 2006) that the reference in Clément 1754 (IV, p. 46, lettre du 15.IV.1752: “J'ai trouvé un très grand agrément de vétusté à vos *Ruines de Palmyre*, dont Mr. *Dawkins*, qui a passé l'hiver avec nous, m'a fait l'honneur de me communiquer les desseins”) must be to his brother rather than the author of the *Ruines*. That seems a surprising inference: James might easily have returned to Paris in the winter of 1751/52, while Henry was back in Jamaica early enough to be elected to the assembly that year. There is no reason to prefer Henry as the subscriber listed in Clément's publication: on the contrary the reference in Clément (I, p. 193, not mentioned by Wine) makes it quite clear that Clément refers to James.

To Wine's provenance (and n.10 p. 327, “the transaction does not appear in Agnew's stock books”), we note that the pastel does in fact appear in the (separate) Drawing stock book (also in the National Gallery archives, but not online), as no. 7947, acquired at the Dawkins sale, and sold directly to Charles Clarke on 20 September 1917 for £2700. The firm was acting on its own account, and William Lockett Agnew must have borrowed the pastel from stock in 1913

(according to the books). Even the 2120 gns paid in 1913 (no doubt influenced by the prices in the Doucet sale, as the *New York times* noted) places the pastel among the top ten most expensive La Tours sold at auction, adjusted for inflation.

Of other portraits of Dawkins only a group portrait of his family, by Richard Brompton, c.1774 is known (Wine 2018, p. 325 repr.); the appearance is consistent with the pastel. The portrait by Gavin Hamilton of James Dawkins (with Robert Wood, co-author of the *Ruines*...) excludes any confusion between La Tour's subject and his brother.

Given Daniel Wray's advice to Philip Yorke, 27.IX.1749, it seems surprising that so few of La Tour's clients were Englishmen.

The pastel has had the benefit of a number of technical investigations at the National Gallery (*v.* Pilc & White 1995; Wine 2018). A main sheet of blue paper (with an additional narrow single strip to left side) was pasted to the canvas apparently with animal glue (as revealed by FTIR spectroscopy – but more likely paste: paper was sized with animal glue, and would have confused the result), with original strainer and tacks (over which the paper is wrapped in the conventional manner) supplemented by small battens top and bottom, covered by separate strips of paper 2–3.5 cm in width. The strainer battens and joinery are of a rustic quality; the canvas loose woven, with a thread count estimated at c.12x12/cm. The additions appear to have been made before the pastel was executed, or at least before it was finished, as the pastel is continuously applied across the joins. Extensive mould on face, shoulder, sleeve and background has been noted. The crimson pigment of the coat has faded considerably (the border covered by the frame has not). An IR reflectogram reveals underdrawing to face and changes to proper left arm and shoulder, originally drawn fuller.

Wine discusses whether the Louis XV swept frame is original: the model is similar to that of J.46.3158 and J.46.1947, but as it does not fit perfectly it is unlikely this was provided by La Tour. Curiously the aspect ratios of all three frames differ significantly, and the effect of the top and bottom battens on Dawkins is to change the ratio from French to British, while Henry Benedict's frame remained squarer. The visual effect of the lengthening may arguably have been to diminish the sitter's head unfavourably: but it may have been intended to enhance the monumental pose the standing figure strikes, imitating the earlier (1743) duc de Villars J.46.3087 (but without a background to complete the empty space).

J.46.1612 Henry **DAWKINS**, pstl/ppr, 67x54.6, inscr. *verso* “Mr Dawkins/Standlich” [Standlynch], c.1750 (London, National Gallery, inv. NG 5118. The sitter; his widow, née Lady Juliana Colyear (1735–1821), Upper Brook Street, London; legs (“his fathers Picture over the Drawing Room fireplace”): her son, James Colyear Dawkins; desc.: Rev. E. H. Dawkins, Morhanger House; London, Christie's, 28.II.1913, Lot 18 n.r., 2120 gns; Agnew's, drawing stock no. 7947; acqu. 20.IX.1917, £2700, Charles Bridger Orme Clarke (1863–1935), of Wiston Park, Steyning, Sussex; legs subject to life interest of his sister, Miss Grace Frances Clarke (1866–1939); acqu. 1940; dep.: Manod quarry, Wales, .VIII.1941). Tech.: *v.* entry above; treated for mildew in 1990s. Exh.: London 1913a, no. 28, comm. cat. no. 51 repr.; London 1932, no. 176; Edinburgh 1963, no. 61; London 1968a, no. 413 repr. Lit.: anon., *New York times*, 1.III.1913, “would seem a high price had the value of works by [La Tour] not risen enormously across the Channel”; anon., “Eighteenth-century art in France”, *Times*, 30.V.1913, p. 5, “an admirable portrait”; B&W 94, fig. 81; E. & J. de Goncourt 1948, pl. 54; Davies 1950, p. 75 repr.; Waterhouse 1952, p. 130 n.r.; V. & L. Adair 1971, p. 85 repr., reversed; Bury 1971, pl. 63; Dunn 1976, p. 414 n.r.; Wilson 1985 repr.; Ford 1989, pp. 101f, fig. 10, “brilliant”; Trewin Copplestone, *Degas*, 1990, p. 31 repr.; Pilc & White 1995, fig. 8; Maskill 2004, p. 59 repr.; Wine 2018, pp. 321ff; Jeffares 2019a Φσ



J.46.1612
LARGER IMAGE

Deboq

J.46.16126 Antoine-Joseph DEBOCQ (1761–a.1813), sculpteur, pnt. (desc.: Mme Pierre-Joseph Martheleur, née Félicité-Henriette Quersonnier (1819–1896), petite-fille du sujet; sa fille, Mme Latombe 1896). Lit.: *Journal de Saint-Quentin*, 15.V.1896, as by La Tour [?attr.]; Deboq made the bas-relief for the 1788 monument to La Tour at the church of Saint-André, Saint-Quentin, but it is impossible to consider this oil to be autograph]

Delavau

J.46.1613 [olim J.46.3323] Homme de la famille ?DELAVAL (Mme Delavau 1890). Exh.: Tours 1890, no. 82, attr. Lit.: B&W 643, ?attr.

J.46.16131 [olim J.46.3605] Femme de la famille ?DELAVAL (Delavau 1890). Exh.: Tours 1890, no. 81, attr. Lit.: B&W 642, ?attr.

Pierre Demours 1764

Pierre **DEMOURS** (1702–1795), chirurgien, médecin-oculiste du roi. He was the author of a letter to La Tour, 11.III.1748, addressed to “mon cher ami” and written in terms and at length that confirm their friendship. That is confirmed in the inscription on the back of this pastel in 1764, and by the fact that he, his wife, and their son Antoine-Pierre were mentioned in La Tour’s 1784 will.

The son of an apothecary to Louis XIV, Demours was born in Marseille, qualified in Avignon and in 1730 was appointed garde du cabinet d’histoire naturelle du Jardin du roi by Pierre Chirac, premier médecin de Louis XV. In 1732 he became assistant to the anatomist Antoine Petit. He went on to make a number of discoveries about the structure of the eye. Apart from his own research, his translations from British science (notably Black’s *Experiments*) were of importance (through Demachy and the abbé Nollet) in shaping Lavoisier’s ground-breaking work on oxygen (Henry Guerlac, *Lavoisier – the crucial year*, Ithaca, 1961). Demours was rare at the time in that, although a surgeon, he did not perform ocular operations. He was a member of the Académie royale des sciences from 1769, and of the Royal Society of London. He is cited in the article on Anatomie in the *Encyclopédie*. In 1755 he married Marie-Elisabeth Sibire (1719–1803), widow of Jean-Baptiste Gobillon, procureur au parlement. Their son, Antoine-Pierre Demours (1762–1836), wrote a four-volume work which included a biography of his father as well as an engraving of the La Tour portrait.

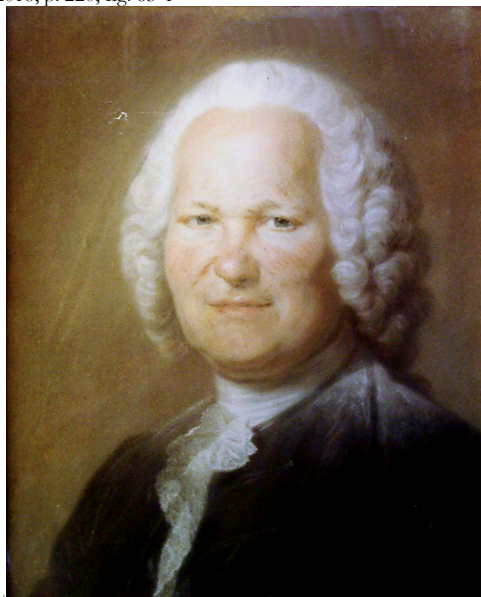
The ophthalmologist’s appointments book, still in the family’s possession, lists Mme de Pompadour among his clients, while Greuze sent him a snuff-box with a miniature of the *Retour du nourrice* in gratitude for services. A letter of 6.I.1773 to the marquis de Paulmy

(Tours, 21.II.2011, Lot 41) included a prescription for the marquis’s condition.

We can assume that La Tour will have discussed his own visual problems with him, among them the injury to his eye mentioned in a letter of 6.XI.1770 with no more details; the visual defect he discussed in the 1763 letter to Marigny; and the short-sightedness from childhood Mariette records. Was the pastel La Tour’s snuff-box?

The pastel was shown in the Salon de 1767 although none of La Tour’s submissions was mentioned in the livret (according to Diderot, with Pierre, Boucher, Bachelier and Greuze, they were “las de s’exposer aux bêtes et d’être déchirés”). The critic in the *Mercur* (Bridard de La Garde?) commented that La Tour’s work needed no announcement, his talent speaking for itself, naming Demours and printing some verses said to be on the reverse (but no longer in 1984). Diderot was more extreme (or rather tendentious: he wanted an example to illustrate the distinction between physical and artistic beauty), describing the sitter’s hideous face of which “La Tour n’a pas fait un plus beau portrait.”

J.46.1614 Pierre DEMOURS, pstl/ppr, 45x38, inscr. verso “Demours médecin oculiste du Roi et de la faculté de Paris peint l’année 1764 de l’ère chrétienne par son ami La Tour”, Salon de 1767, h.c. (le sujet); sa petite-fille Élisabeth Demours (1794–1876), Mme Aquiles Haincque de Saint-Senoch; desc.: Mme Robert de Saint-Senoch, née Marguerite d’Orival de Miserey (1891–197), Paris, 1928; desc.: PC 2021). Exh.: Rouen 1884, p. 32; Paris 1885a, no. 30; Paris 1927a, no. 57, pl. 61; Paris 1984b, p. 305 repr. Lit.: Anon. 1767; Diderot 1767, naming sitter; B&W 95, fig. 60; E.-M. Bukdahl, *Diderot critique d’art*, I, 1980, p. 150; Pommier 1998, fig. 108; Debie & Salmon 2000, p. 37; Scott 2018, p. 220, fig. 63 Φ



J.46.1614N
LARGER IMAGE

J.46.1615 ~grav. Nicolas-François-Joseph Masquelier 1792, in reverse, 19.8x14.3, lettered “PIERRE DEMOURS, Médecin-Oculiste, De l’Académie des Sciences, &c./Peint par Latour/Dessiné et Gravé par N. F. J. Masquelier, en 1792”; “Pierre Demours...père de l’auteur”, pour Antoine-Pierre Demours, *Traité des maladies des yeux*, IV, 1818, frontispiece

??Desault c.1745

J.46.1617 ??Pierre-Joseph **DESAULT** (1744–1795), chirurgien-en-chef de l’Hôtel-Dieu à Paris, en habit gris-noir, gilet mordoré, pstl, 58x48, [c.1745] (Vesoul, musée Georges-Garret. Geoffroy; Paris, Drouot, Delestre, Clément, 31.I.–2.II.1882, Lot 34 n.r., Fr285; Gaston Marquiset; acqu. musée .III.1882, H313.50). Lit.: B&W 96, ?attr.; Blondeau 1907, pp. 17–36, repr., as La Tour; *L’Intermédiaire des chercheurs et curieux*, LXXVI, 1917, 305 [attr. The subject cannot be Desault for chronological reasons, and bears no resemblance to portraits such as the Cochin of him] Φα?δν



J.46.1617

Photo courtesy musée Georges-Garret, Vesoul

L'abbé Deschamps 1768

Claude-Charles [DESCHAMPS](#) (?1699–1779), bachelier de Sorbonne, curé de Saint-Médard, Agnicourt 1729–44, prêtre, chanoine (by 1766) et régnaire de l'église cathédrale de Laon.

Long reported as La Tour's first cousin (La Tour himself described him only as "mon cousin", in the 1768 will; "cousin germain" appeared first on the inscription on the Chicago pastel but subsequently copied in the secondary literature), research here (2016) established that Deschamps was in fact La Tour's *second* cousin: he was the son of Denis Deschamps, maître écrivain à Laon, who married (in 1703) Anne-Françoise Caton. The connection to La Tour was through Caton's mother, Marguerite Garbe, whose sister Marie married the pastellist's grandfather Jean de La Tour in 1669.

Parish register entries for the birth of Claude-Charles have not been located. The year of his birth, inferred from the inscription on the Louvre pastel, would be 1699–1700 – if read as "ætatis 69" – but the last digit may have been mistranscribed: 65 is just conceivable from what remains of the inscription. The writing (which may well be in Deschamps's hand, by comparison with his parish register entries, allowing for the difficulty of writing on coarse-grained wood) is sufficiently difficult to decipher that the word "regnarius", or régnaire (the maître des cérémonies in the chapitre), has been "corrected" to "regularius" in some transcriptions by those unfamiliar with this ecclesiastical terminology peculiar to the chapitre de Laon. A gap before "regnarius" might suggest that the original inscription was "sous regnarius", although the exact date of Deschamps's promotion has yet to be established (records of the chapitre before 1800 have not survived).

There is no indication that his father was married before his marriage to Anne-François Caton in 1703 (although registers are missing for Vailly-sur-Aisne where the Deschamps family originated), and numerous documents explicitly describe Claude-Charles as the "frère germain" of the daughters of Denis and Anne-François Caton (including Noëlle, Mme Augustin Masse, *q.n.*, and Marie-Jeanne, Mme Pierre-Marie Mauclerc, mother of Mme Dorison, *q.n.*); he is also described as a cousin germain in the registre de tutelles for Henry-Pierre Messenger, son of Anne-Françoise Caton's sister (AN Y4461, 5.VII.1730). The division of property recited in the inventaire of his sister Mme Mauclerc (1775) makes it quite clear that the abbé was her full brother, while Mme Berthelot (a half-sister by a later marriage of Denis Deschamps) is distinguished as a "sœur consanguine".

Thus, if the inscription on the Louvre pastel is correctly "ætatis 69", the abbé was born illegitimately to Anne-Françoise before her

marriage to his father (when Denis remarried in 1739, another child was born less than two months later; but four years before marriage is improbable, particularly since Denis Deschamps and Anne-Françoise lived in different towns before their marriage). If incorrect, his birth was unrecorded (improbable: the record of Anne-Françoise's annual births at Saint-Cyr, Laon is continuous to end 1705); or the first child, baptised Claude-Charlotte on 17.XI.1703, was misidentified as a girl at birth but was in fact the future abbé (seven out of eight of his siblings were girls). (This was not such an unusual occurrence; in 1731 one of Jean-Antoine Philippe's twin children was wrongly registered.) That would be consistent with a reading of "ætatis 65".

La Tour preserved his contacts with members of his extended family throughout his life. When the artist's much-loved brother Charles (3.VII.1766) died, La Tour was out of the country (in Holland), and Deschamps signed the burial entry at Saint-Germain-l'Auxerrois. He was mentioned in the 1768 will, executed in the same year as the portrait. Deschamps also officiated over the burial of La Tour's aunt Anne in the Hôtel-Dieu at Laon in 1749.

Jean-François Méjanès commented of this, the latest of the Louvre's La Tours, that the restrained palette of the pastel strokes "accentue néanmoins l'intensité expressive du visage sur lequel s'est concentré l'artiste"; the "grande attention" and "profonde humanité" that emerge justify more than any of the other works shown in 2004 the title of "voleur d'âmes".

The Louvre work was conserved in 2004 and 2013 and examined in 2014 (there is a detailed technical report by Pascal Labreuche). Small droplets of fixative are still evident on the surface.

The pastel in the Louvre is surely the one recorded in the posthumous inventory (10.I.1775) of the sitter's sister, Marie-Jeanne, Mme Maculerc, who died in her brother's house, rue des Prêtres (now Saint-Genève), Laon on 22.IX.1774 (attended by the abbé, but not by her husband), among other family portraits in oil, "un autre petit tableau de forme carré peint en pastel sous verre lequel représente led. S. abbé deschamps." Her effects were divided among her siblings. Deschamps himself died in the same house in Laon, 18.XII.1779. In Deschamps's own will, he left everything to his niece Charlotte, Mme Dorison (*q.n.*), but his furniture was sold over the two months after his death by the greffier en chef du chapitre de la cathédrale.

The version in Chicago is too highly finished to be regarded as a *préparation*. When it appeared in 1923 it was mounted as a drawing (suggesting it was probably on a loose sheet) with a wide mount and decorative Louis XVI style frame; by the time Jamot 1927 published it (with the Louvre version on the same page), it had acquired a new, close-mounted frame of which the gadrooned sight edge was visible in the picture. Jamot and subsequent commentators have all emphasised how different the techniques are. Both were unknown until the 1920s, but, while the Louvre version was said (by Fleury) to have been discovered in a château in the Boulonnais by a commissaire-priseur in Douai, it seems more than a coincidence that the vendor of the Chicago version also came from Douai. The inscription it is said to bear is probably later ("Delatour, le Peintre") and erroneous ("cousin germain"). Concerns about the authenticity of the Chicago version therefore cannot be dismissed.

J.46.162 Claude-Charles DESCAMPS, pstl/ppr bl./toile/chassis, 40.6x32.5 [toile de 6], inscr. *verso* "Claudius Carolus Deschamps Presbyter/Sacrae facultatis parisiensis baccalarius theologus/ecclesiae laudanensis canonicus <mot rayé ou illisible> regnarius/anno ætatis 69/1768/DD [Dona Dedit] Quentin de La Tour, regius pictor academicus, fecit"; conservation 2004, 2013 (Louvre inv. RF 29765. Don de l'artiste au sujet; don: sa sœur, Mme Pierre-Marie Mauclerc, née Marie Jeanne Deschamps; inv. p.m., 10.I.1775. [Un château du Boulonnais; un commissaire-priseur de Douai, selon Fleury]. Théodore-Bernard Wolff (1860–1949), peintre, fils du fabricant de pianos; legs par l'intermédiaire de sa sœur Mme William Marçais, née Marie-Anne Wolff (1877–1969) 1949). Tech.: restored by Marianne Bervas and Valérie Luquet in 2004, wooden backing removed but retained; detailed report of examination by Pascal Labreuche, 12.II.2014, noting among other things visible droplets of fixative. Executed on blue paper pastel to canvas mounted on a strainer with corner crossbars, pinned over the main strainer battens, all in a light wood. The rough canvas has a thread count estimated at 9x8 /cm (vertical x horizontal); the blue paper is very thin, so that the

threads of the canvas are readily visible on the recto; the pastel is applied thinly except for a few bolder strokes in the flesh and hair; restored 2013 Sophie Chavanne and Valérie Luquet. Exh.: Paris 1927a, no. 58, pl. XLII-60; Paris 1949, h.c.; Paris 1955, no. 9; Paris 1957a, no. 52; Paris 1963b; La Tour 2004c, no. 17 repr. clr; Paris 2018. Lit.: Lucien Broche, Charles Sorin, unpublished letters to Charles Samaran, 1926, Bibliothèque de l'Institut, MS 7553, confirming abbé's will no longer to be found; Jamot 1927, p. 209ff, repr. p. 211; B&W 98, fig. 192; Monnier 1972, no. 78; Debré & Salmon 2000, p. 85, ill. 32; Zava Boccazzi 2009, p. 144, fig. 13; Pascal Labreuche, rapport sur l'examen du 12.II.2014, inédit; Salmon 2018, no. 97 repr.; [Jeffares 2018g](#); Jeffares 2018m; [Jeffares 2020b](#) Φβ



J.46.1622
[LARGER IMAGE](#)

J.46.1622 ~cop., pstl/ppr br. (loose sheet), 31.7x23.3, *olim* inscr. verso "M^r Deschamps, chanoine de Laon, cousin germain de M^r Delatour, le Peintre" [now lost] (Chicago, Art Institute, inv. 1998.115. Mme veuve Robault [?; ?parent du peintre Alfred Robault], Douai, 1922–23; Paris, Drouot, Baudoin, 16.III.1923, Lot 86 *bis*; [supplement to Rémy-Martin sale], est. fr12,000, fr13,500; Jules Féral; David David-Weill 1927, 1938; London, Sotheby's, 10.VI.1959, Lot 101 repr., £900; Harry G. Sperling (1906–1971), president of F. Kleinberger & Co., New York, stock no. E.F. 1374, recorded as \$2625 inclusive of \$75 repair to frame etc.; sold to Farnsworth Museum, Wellesley College, Massachusetts, 24.II.1964, \$3250, a/c to Kleinberger records; in fact acqu. Dorothy Braude Edinburg, 1964; dep.: Jewett Arts Center, Wellesley College, 1964–65; don 1998, Harry B. & Bessie K. Braude Memorial Collection). Exh.: Paris 1922a; New York 1938, no. 9; Boston 1992, no. 79, pl. 86; Chicago 1998, no. 30; Chicago 2006, no. 28 repr. Lit.: *Registres des délibérations de l'école gratuite de dessin*, 5.V.1923, fol. 55, identifying vendor as Mme Robault, and seeking commission of 10% for the sale proceeds of the pastel Elie Fleury approved as autograph; *Comedia*, 17.III.1923, p. 4, sale report; *Excelsior*, 18.III.1923, p. 2, sale report; Jamot 1927, p. 209; Henriot 1926–28, II, p. 33, recording inscr. verso; B&W 97, fig. 80; Paris 1957a, p. 48; Monnier 1972, *s.no.* 78; Debré & Salmon 2000, p. 89, n. 38; La Tour 2004c, p. 52 n.r.; McCullagh 2006, fig. 14, as 1779; Salmon 2018, fig. 56; [Jeffares 2020b](#) Φκ

J.46.1622

Photo courtesy Sotheby's

Mlle Desmarest

J.46.1625 Christine-Antoinette-Charlotte DESMAREST (1682–1753), de la Comédie-Française (Richard, Chartres; Paris, 13–14.II.1860, Lot 45). Lit.: B&W 99, ?attr. [cf. Coyppel]

André-Cardinal DESTOUCHES (Pierre Deconcelle; Paris, Georges Petit, 29–30.V.1911, Lot 120). Lit.: B&W 100 [v. *Éc. fr.*, *s.v.* Cardinal]

Mlle Devigne

J.46.1627 Mlle DEVIGNE, Mère Augustine en religion, du monastère de Montbuisson, 1761, crayons noir et blanc/ppr bl. (Paris, Drouot, Delbergue-Cormont, 16.II.1864, Lot 64, fr7. Paris, Drouot, Delbergue-Cormont, 19.III.1870, Lot 170 n.r., fr9). Lit.: B&W 101, ?attr. [sitter untraced: ?Maubuisson]

Les Dias Pereyra

J.46.16272 Mme Isaac DIAS PEREYRA, née Pourtariere Duchaizac, jeune femme en costume de cour, même pose que celui de Mme de Mondonville, avec une guirlande de roses passant sur le côté de la poitrine, dentelles, pstl (desc.: A. Ferreira, Blanzac, 27.X.1906, lettre à Maurice Tourneux, confusing with Fozembas pastels) [?attr.]

J.46.16273 jeune homme à mi-corps; & J.46.16274 Dame à mi-corps, de la famille DIAS PEREYRA (desc.: A. Ferreira, Blanzac, 27.X.1906, lettre à Maurice Tourneux, même auteur que J.46.16272) [?attr.]

Diderot

J.46.1628 ?Denis DIDEROT (1713–1784). Lit.: Maurice Tourneux, "Les portraits de Diderot", *L'Art*, XII, 1877, p. 122, suggests La Tour must have portrayed Diderot; B&W 102, rejected; "aucune trace"

J.46.1629 DIDEROT, pstl (Paris, place de la Bourse, Fontaine, 16–17.XI.1835, Lot 24 n.r.)

?DIDEROT (Helbing; Munich, 30–31.III.1928, Lot 506 repr.) [v. *Éc. fr.*, J.9.149]

Le père ??Dion

J.46.163 Le père [dit à tort] DION, capucin, pstl (Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 6, as père capucin; son testament 20.IX.1806, no. 13, as "un père capucin"; vente Paris, Paillet, 1810, Lot 1, capuchin. [?Louis-Léopold Boilly; son fils, Jules Boilly (1796–1874); Paris, Drouot, Delbergue-Cormont, 5, 19–20.III.1869, Lot 154 n.r., as capucin, de face et en buste, il porte une longue barbe grise, 61x48; fr310; Valpinson.]). Lit.: B&W 103; Brière 1932a; Cabezas 2006 [Previously confused with Frère Fiacre; the "père capucin" in the La Tour atelier has been named "père Dion" solely on a false transcription by Dréolle de Nodon of J.-Fr. de La Tour's will, where "celui d'un père..." is printed as "celui de Dion père"]

DOMPIERRE D'HORNOY, président au parlement de Paris, pstl, ov. (M. Dompière d'Hornoy, frère de l'amiral, château d'Hornoy 1874). Lit.: Desmazière 1874, p. 1, n.1 n.r.; [?attr.; v. *Éc. fr.*, Nicolas-Joseph de Dompière de Fontaine, J.9.15013]

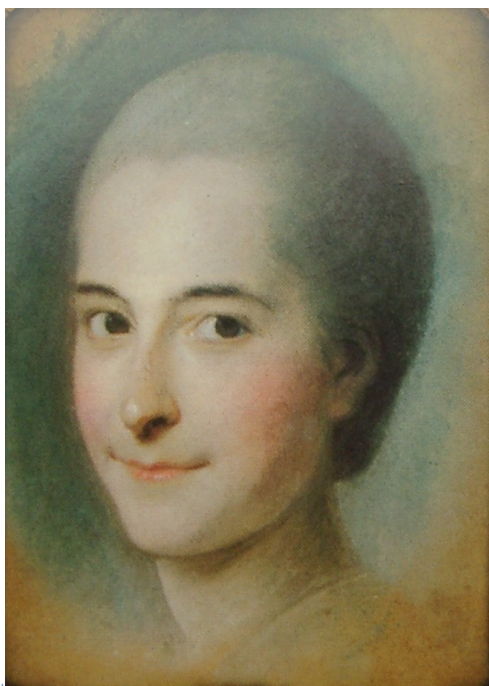
Dorat

J.46.16306 ?[Claude-Joseph, chevalier] DORAT [(1734–1780)], poète, pstl, 63x52 (Paris, Drouot, 7.III.1914, Lot 6 n.r., école de La Tour)

Mme Dorison c.1761

Mme Jean-Robert DORISON [(c.1761)], née [Charlotte] Masse (1741–p.1803), fille d'Augustin Masse & de Noëlle Deschamps, nièce de l'abbé Deschamps (*q.v.*), cousine de La Tour. La Tour attended her wedding (4.I.1761; v. [DOCUMENTS](#)) to Jean-Robert Dorison (1731–1803), an employé au bureau des huissiers de la Grande Chancellerie; he was named as deputy executor in a codicil to La Tour's will, and acted as Paris agent for La Tour's brother.

J.46.1631 Mme DORISON, préparation, 29.5x21.3 [c.1761] (marquis de Biron; Paris, Georges Petit, L'air-Dubreuil, Baudoin, 9–11.VI.1914, Lot 37 repr., fr20,100; Arnold Seligmann; Sigismond Bardac 1928. Monaco, Sotheby's, 26.X.1981, Lot 534, fr65,000. Swiss PC). Lit.: Tourneux, Brière & Vitry, *Bulletin de la Société d'histoire de l'art français*, 1908, p. 231; B&W 104, fig. 187 Φσ



J.46.1631

Photo courtesy owner

Lord Dover

J.46.1634 [?]General Sir Joseph [Yorke](#), Baron **DOVER** (1724–1792), KB 1761, adc to Duke of Cumberland, minister 1751, ambassador 1761–80 at The Hague, ?crayons, a.1749 (inferred from letters from Daniel Wray to Philip Yorke, 7.IX.1749 (British Library, Add. MS 35401, 121v), advising him on things to be done in Paris: “Call in too at Chardin’s, who paints little pieces of common-life, and upon Liotard (but he is the Colonel’s painter), admirable in crayons. All due praise we allow these artists, but we believe when you have heard their Prices you will be able to convince people here that Oram and Scott and Pond are not extravagantly paid.” On 27.IX.1749 (f.123) Wray added: “Give me leave to correct a mistake in my last letter. The Crayonist whom I meant to commend (from Hogarth’s testimony) is La Tour. I confounded him with Liotard the Miniature-painter.” [?attr.; cf. Liotard]

Mme Drevet 1747

Mme Claude **DREVET** (∞ 1745), née Catherine-Guillemette Baudry (1724–p.1785). The daughter of a procureur au Châtelet, in Paris, Saint-Eustache, on 15.XI.1745, she married Claude Drevet (1698–1781), graveur du roi (and member of a famous family of portrait engravers, particularly noted for their prints after Rigaud). The marriage contract (18.X.1745, AN MC/CXVIII/437) was witnessed by Maurice de Saxe, cardinal de La Tour d’Auvergne, cardinal Henri Oswald de La Tour d’Auvergne, Mgr Vintimille du Luc, archevêque de Paris, Robert de Cotte, Bernard de Jussieu, Antoine de Jussieu, Michel Audran and his son, and others. Identified in the annotated livret only as “la femme de M. Drevet graveur”: by then Claude Drevet’s uncle and cousin Pierre and Pierre-Imbert had both died (1738, 1739).

In 1736 Claude Drevet reproduced the famous portrait of Vintimille du Luc of the face of which La Tour had made a pastel copy (J.46.3761).

Drevet was close also to Greuze, witnessing his marriage in 1759, and being parrain to his first child (Mme Wille was marraine).

J.46.1635 Mme DREVET, pstl, Salon de 1747, no. 111, named in manuscript note on Deloynes copy of livret. Lit.: B&W 105

J.46.1636 ~cop. Guillaume-Gabriel Bouton, min., Salon de Toulouse 1776, no. Bb

Mme du Barry

La comtesse **DU BARRY**, née Jeanne Bécu (1743–1793). None of the records is likely to be correctly identified and attributed.

J.46.16375 Mme DU BARRY, pstl (Marcille 1843). Lit.: Lacroix 1843; Curmer 1844, p. 190 n.r. [=?J.46.1721 or ?J.46.2845]

J.46.1638 Mme DU BARRY (M. de Tarrade 1875). Exh.: Blois 1875, no. 337, attr. Lit.: B&W 106, ?attr.

J.46.1639 Mme DU BARRY, à mi-corps, pstl, 70x59 (Paris, Drouot, Delestre, 26.XI.1883, Lot 24 n.r.). Lit.: B&W 107, ?attr.

J.46.164 Mme DU BARRY, in white flowered dress, powdered hair, pstl, 53.2x44.5 ov. (London, Christie’s, 4.V.1901, Lot 77 n.r., 5 gns). Lit.: B&W 108, ?attr. [?confusion with Pompadour]

J.46.1641 Mme DU BARRY, pstl, 149.9x99.1, a/r La Tour (Paris, Tajan, 1.XII.1995, Lot 11, H9000) [?confusion with Pompadour]

??Mme DU BARRY (*comte A. de Ganay; Paris, 4.VI.1903, Lot 65*). Lit.: B&W 109, ?attr. [*v. Éc. fr., J.9.1508*]

Mme du Barry (*Saint-Quentin*), v. Pompadour, B&W 387 J.46.2574 *infra*

??Mme du Châtelet

La marquise [DU CHÂTELET](#), née Gabrielle-Émilie Le Tonnelier de Breteuil (1706–1749), femme savant, amie de Voltaire. All the references below are speculative. The inconnue in Saint-Quentin has brown eyes (Mme du Châtelet’s were blue, and her face had a different shape), but the suggestion has gained currency through the copy in the château de Breteuil whose early provenance is unknown.

J.46.1644 ??Mme DU CHÂTELET, préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 61 [inv. 1849, no. 61], inconnue no. 12. Ancien fonds d’atelier de l’artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 30, ?Marie Leszczyńska; La Tour 1930, no. 8, as Marie Leszczyńska. Lit.: Lapauze 1899, no. 61 repr., as Marie Leszczyńska; Fleury 1904, no. 61, as Marie Leszczyńska; Erhard 1917, no. 26 repr., as Marie Leszczyńska; B&W 580, fig. 219 [=B&W 312]; Fleury & Brière 1932, no. 70; Fleury & Brière 1954, no. 70, inconnue, ?Mme du Châtelet, ?Marie Leszczyńska; Debrie 1991, p. 194 repr., inconnue; Debrie & Salmon 2000, p. 223, ill. 156 φδσ



J.46.1644

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1647 ~cop., pstl, 60x50 (château de Breteuil). Exh.: Sceaux 1978, no. 231 n.r., a/r La Tour; Paris 1994b, as Éc. fr. [new attr.] φκδδ

J.46.1647



J.46.1649 ~cop., pstl, 31x24 ov. (Boynton Beach, Florida, Elite Decorative Arts, 8.I.2011, Lot 136 repr., mounted with pendant duc de Bourgogne, as autograph, inconnues, est. \$3–5000) φκδ

J.46.1649



J.46.1651 Mme DU CHÂTELET (Marc-Antoine Didot de Saint-Marc; vente p.m., Paris, Bonnefons, Henry, 16–17.XII.1835, Lot 50). Lit.: B&W, s.no. 110, ?attr.

J.46.1652 Mme DU CHÂTELET (Paris, 1.I.1841, Lot 98, genre de La Tour). Lit.: B&W, s.no. 110, ?attr.

J.46.1653 Mme DU CHÂTELET, pstl (Paris, Drouot, Pillet, 14.XII.1872, Lot 42 n.r., fr149; Sichel). Lit.: B&W, s.no. 110, ?attr.

J.46.16535 Mme DU CHÂTELET (M. de R...; Paris, Oudart, 18.II.1875, Lot 21). Lit.: B&W, s.no. 110, ?attr.

J.46.1654 Mme DU CHÂTELET (Paris, 10.IV.1875, Lot 47). Lit.: B&W, s.no. 110, ?attr.

J.46.16541 Mme DU CHÂTELET, pstl (Paris, Drouot, Lecocq, 19–24.IV.1875, Lot 757 n.r.). Lit.: B&W, s.no. 110, ?attr.

Duclos 1748

Charles Pinot **DUCLOS** (Dinan 12.II.1704 – Paris 26.III.1772), littérateur, de l'Académie des inscriptions 1739, de l'Académie française 1746, secrétaire perpétuel 1755, de l'Académie de Berlin 1752, Royal Society, Londres, 1764, historiographe de France 1750.

Duclos was born in Brittany, the son of a well-off hatter, Michel Duclos, sieur de Pinot (–1706), but studied in Paris. He became a lawyer and writer, frequenting the circle of Crébillon, Piron, the comte de Caylus, Mlle Quinault and Maurepas. A protégé of Mme de Pompadour whose toilettes he assiduously attended, he was elected to the Académie française in 1746 and became its permanent secretary in 1755; he was also a member of the Royal Society in London from 1764. He succeeded Voltaire as Historiographe of France in 1750. He gained his reputation as an author of romances and studies of morals, such as his *Considérations sur les mœurs*, which was translated into English and German.

He was mayor of Dinan in 1744 (despite living in Paris), and served as a representative at the États de Bretagne; he received lettres d'anoblissement when the assembly was convened by the King in 1755. In 1763, he accompanied the comtesse de Boufflers, mistress of the prince de Conti, on her famous trip to England (described by Walpole, Boswell etc.); also among the party were the chevalier d'Éon and M. and Mme Dusson, brother and sister-in-law of the marquis de Bonnac. Walpole described Duclos, the author of *Louis XI*: he “dresses like a dissenting minister, which I suppose is the livery of a *bel esprit*, and is much more impetuous than agreeable”.

Duclos's association with Mme d'Épinay and his falling out with her and with Grimm has resulted in a somewhat biased view of Duclos's personality (echoed, for example, in the *Mémoires* of d'Argenson), but his Breton stubbornness and plain-speaking are

characteristic. Rousseau described him as a man “droit et adroit” (Duclos was one of the few friends with whom he did not quarrel); while d'Alembert wrote “De tous les hommes que je connais, c'est lui qui a le plus d'esprit dans un temps donné.” Independently minded, he resisted full alignment with the philosophes. At his death he was estimated to have an income of some 30,000 livres (Luigi Odorici, *Recherches sur Dinan...*, 1857).

Unusually La Tour exhibited what may well have been the same portrait at two different salons: 1748 and 1753. It passed almost without mention in 1748, but attracted more praise in 1753. Hitherto catalogued as the work in Saint-Quentin – no other autograph version is known today – a letter accompanying an 1833 oil copy in Dinan suggests however that the La Tour belonged to Duclos when he died, and remained in his succession; it is unclear if this is the portrait last recorded in 1931. There is also a somewhat cryptic reference in a letter by Mme de Graffigny (2.X.1752), reporting that she had been to La Tour's to collect the portrait of Duclos to give to Oudry, who apparently wanted to have it engraved. Perhaps this was the episode Duclos referred to in a letter to Rousseau of 14.XII.1764 (sending him a copy of the *Considérations sur les mœurs*, and which presumably relates to the Duclos engraving which appeared in the 6^e éd. (the publisher was Prault; the first edition had appeared in 1751):

Vous trouverez mon portrait a la tête de mon ouvrage. C'est une galanterie que me fit, il y a dix ans, mon libraire, et que je l'ai obligé de garder sous la clef. Il ne Sera pas aux exemplaires vendus. Come il ne paroîtra qu'aux yeux de mes amis, la planche Sera longtemps neuve.

La Tour's image is somewhat anodyne compared with the slightly earlier Nattier pastel J.554.154, particularly in view of Duclos's legendary caustic humour and candour (one might have expected the two figures to recognise their own qualities in each other): Lacombe nevertheless recognised in it “une partie de ce beau feu qui anime ses Écrits”. Cochin and Carmontelle profiles are consistent with the anatomy. D'Hémery's police report (1.I.1748) described him as “petit, trapu, et d'une physionomie assez honnête.” A portrait by Perronneau exhibited in 1908 as of Duclos is in fact of Gabriel Eymard (J.582.1326). There is a useful iconography in Brengues 1970, updating those of Granges de Surgères 1888, Le Bourgo 1902 and Meister 1956.

J.46.1655 DUCLOS, pstl, Salon de 1748, no. 89

J.46.16551 =?DUCLOS, pstl, Salon de 1753, no. 86

J.46.16552 =?DUCLOS, pstl (le sujet; cabinet p.m.)

J.46.16553 =?DUCLOS, m/u (PC 1931; offert au maire de Dinan pour fr45,000; refus; PC). Lit.: lettres au maire de Dinan en 1931 et du 21.IX.1941: “peinture en parfait état...ressembl[and] en tous points à celui qui est à la Mairie de Dinan et qui est une copie de celui de La Tour”; Brengues 1970, pp. 336–37

J.46.16554 ~cop., pnt. “par un peintre habile”, 1833 (Dinan, salle d'Honneur de la mairie). Lit.: lettre de Michel père au maire de Dinan, de Saint-Méen, 8.II.1833, “reproduit un tableau peint d'après nature...venu de succession après la mort de M. Duclos dans le cabinet duquel il était”; Meister 1957, no. 3; Brengues 1970, pp. 335–37

J.46.16555 DUCLOS, pstl, 44x35 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 33 [inv. 1849, no. 21]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 19; son testament 20.IX.1806, no. 3; legs 1807). Tech.: “taches dans le fond”; rapport du 23.XI.1945 after return from Sourches. Exh.: Maubeuge 1917, no. 84; La Tour 1930, no. 61. Lit.: Baillet de Saint-Julien 1748; Grimm 1753; Lacombe 1753; Le Blanc 1753; Granges de Surgères 1888; Lapauze 1899, no. 21 repr.; Le Bourgo 1902, pp. 114, repr. frontispice; Fleury 1904, no. 21; Erhard 1917, no. 47 repr.; B&W 111, fig. 103; Fleury & Brière 1932, no. 16; Fleury & Brière 1954, no. 16; Meister 1956, pp. 21 n.1, 243, no. 1; Brengues 1970, p. 335, repr. p. IV; Bury 1971, pl. 59; Debric 1991, p. 108 repr.; Graffigny 1996, IV, p. 92 repr.; Graffigny 2008, XII, p. 123 (“je suis revenue chez La Tour, ou j'ai pris le portrait de Duclos pour le donner a Oudry, qui me l'a demandé comme une grande faveur afin de le faire graver”, lettre du 2.X.1751); Debric & Salmon 2000, p. 219, ill. 137 φσ

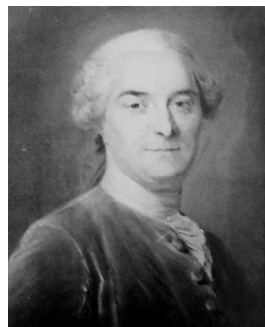


J.46.1655

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

- J.46.1656 ~grav. Duflos, in reverse, 13x7.7, c.1754, "Charles Duclos/Historiographe de France..." "De la Tour Pinx – Duclos sculp." for *Considérations sur les mœurs* ..., 6^e éd., 1772. Lit.: Duclos, lettre à Rousseau, 14.XII.1764, "c'est une galanterie que me fit, il y a dix ans, mon libraire"; IFF, p. 103, as by Pierre Duflos (1742–1816); Brengues 1970, p. 335
- J.46.16561 ~grav. Legris. Lit.: Brengues 1970, p. 335, n.6
- J.46.16562 ~grav. Philippoteaux, Outhwaitte. Lit.: Brengues 1970, p. 335, n.7
- J.46.16563 ~grav. Grevedon. Lit.: Brengues 1970, p. 335, n.8
- J.46.16564 ~lithographe Demanne. Lit.: Brengues 1970, p. 335, n.8
- J.46.16565 ~grav. Delpech 1837. Lit.: Brengues 1970, p. 335
- J.46.16566 ~lithographe anon., inachevé (BnF). Lit.: Duplessis, III, p. 21, no. 6; Brengues 1970, p. 335, n.8
- J.46.1657 ~grav. J. de Goncourt 1859. Lit.: Burty 1876, p. 21, pl. V; Brengues 1970, p. 335
- J.46.1658 ~grav. Pierre-Michel Adam (1799–1853), as a/r Van Loo
- J.46.1659 ~cop., habit rouge, pnt., 63x52, inscr. C Duclos 1747 (Versailles, collection de l'Académie française, MV 2990). Lit.: Meister 1957, no. 2
- J.46.1661 ~cop., pstl, 46x38 (Versailles, Cheveau-Légiers, 22.III.1964, repr., attr.)
Фк

J.46.1661



- J.46.1663 ~cop. Raymond Casez, XX^e, pstl, 39x29.5 (Paris, Drouot, MICA, 1.XII.2014, Lot 36 repr., est. €120–150) Фк
- J.46.1664 ~cop. [P. Flayelle], pstl/ppr, 42x33 (Saint-Quentin, Moro-Delobea, 21.VII.2017, with others by Flayelle, est. €30–50) [new identification] Фкv
- J.46.1665 DUCLOS (Quintin Craufurd; vente p.m., Paris, Alexandre & Peytoud, 20.XI.1820 & seq., Lot 377, Fr19. Paris, ?Grandidier, Thérét, 10.III.1845, Lot 11). Lit.: B&W 112, ?attr.; Meister 1956?; Brengues 1970, p. 335
- J.46.1666 DUCLOS, pstl (?vente X, details n/k 1863, Fr80). Lit.: Lejeune, *Guide théorique et pratique de l'amateur*..., 1863–65, III, p. 307, as in Mosselman sale; Mireur [confusion]
- DUCLOS (Paris, Drouot, Briest, 27.IV.2001, Lot 89, as *La Tour*) [n. Nattier, J.554.154]

Mlle Duclos

Marie-Anne Châteauneuf, dite Mlle DUCLOS (1670–1748), de la Comédie-Française. There is no record of a portrait by La Tour of

the famous actress apart from this pastel which is probably neither of her nor by him.

J.46.1668 ?Mlle DUCLOS, pstl (Paris, Drouot, Chevallier, 20.II.1886, Lot 110 n.r., attr.). Lit.: B&W 113, ?attr.

Ducieux

J.46.1669 Joseph DUCREUX (1735–1802), pastelliste, en habit vert-pomme, à mi-corps, de grandeur naturelle, vu presque de dos, tenant un crayon à la main, le bras dr. appuyé sur un fauteuil, tournant vers le spectateur sa tête souriante, coiffée d'un masulipatan, pstl (Charles Blanc). Lit.: Charles Blanc, *Histoire des peintres... école française*, Paris, 1865, III, appendice, p. 29 n.r., "peut-être par La Tour" [perhaps a self-portrait of Ducieux, cf. J.285.811]

Duguay-Trouin

J.46.167 René Trouin, Sieur du Guay, dit DUGUAY-TROUIN (1673–1736), corsaire, trois crayons (Daigremont; vente p.m., Paris, Gauthier, Pillet, 3–7.IV.1866, Lot 266, attr.). Lit.: B&W 114, ?attr.

Mme du Lau d'Allemans

J.46.1671 La marquise DU LAU D'ALLEMANS (∞ 1^o 1746 comte du Lau; 2^o 1764 marquis du Lau), née Jeanne-Louise de Chérissey (1721–p.1771), tenant un loup, pstl (desc. Chérissey; comte & comtesse Nitot; Pau, Rigoulet, 16–19.XII.1913, Lot 191 repr., attr.; vicomtesse de B..., Paris, Drouot, 26.IV.1923, Lot 18 repr.) [?attr.; cf. Allais] Φα

J.46.1671



Les Duliège

Adrien-Joseph-Constant DULIÈGE (1749–1817), chapelain de l'église de Saint-Quentin et vicaire de la paroisse de Notre-Dame. He was the nephew of La Tour's stepmother, and son of Louis-Alexis Duliège, a maître tailleur in Saint-Quentin, and his wife, Marie-Josèphe Blondel, daughter of a marchand mercier. He was appointed executor to his cousin, Jean-François, chevalier de La Tour.

Desmaze's mention of a group of pastels that descended to "Mme Varenne" is inaccurate and only unravelled in [Jeffares 2019g](#). Flore-Joséphine Warluzèle, as her name appeared at her baptism in 1820, was not related to La Tour. She married, apparently for the second time, Henry-Léopold Sarrazin in 1872. At a previous marriage in 1866, she was described as the widow of Émilien Duliège, but the relationship may have been informal as it is not elsewhere documented (Duliège was described as unmarried in his death certificate). Émilien was the son of Pierre-Louis-Alexis Duliège, the nephew of the abbé Duliège. The group of pastels was apparently offered to the Louvre, 24.VI.1825, but rejected. They appear to have been acquired by Desmaze himself after 1873, and were given at his death in 1900 to the Ville de Saint-Quentin for the musée (in the 1900 list, the work previously identified as of Duliège has become simply "un abbé"), but most of the works seem to have disappeared immediately. There is thus no means of establishing whether they were correctly attributed or identified.

There is no obvious connection with Jean-Henri Duliège, and no reason to take seriously the record of a miniature of him as by La Tour.

J.46.1672 L'abbé DULIÈGE, exécuteur testamentaire du chevalier de La Tour, chapelain de l'église de Saint-Quentin et vicaire de la paroisse de Notre-Dame, pstl (desc.: son neveu, Pierre-Louis-Alexis Duliège; son fils Émilien Duliège; sa veuve, Mme Sarrazin, née Flore-Joséphine Warluzèle, Paris, 1873; Charles Desmaze; don: ville de Saint-Quentin, liste, 4.XII.1900, no. 6, as "un abbé"; perdu). Lit.: Desmaze 1873, p. 23 n.r., en possession de Mme Varenne [sic]; [Jeffares 2019g](#) [n. ESSAY for provenance]

J.46.1673 Jean-Henri DULIÈGE (1730–1770), contrôleur de la Maison du roi, rue Saint-Benoît, min. (Berger; Paris, Delbergue, 23–24.v.1872, Lot 164). Lit.: B&W 116, ?attr.

Jean-Henri DULIÈGE (*vicomte de Reiset* 1920; desc.: PC 2008). Lit.: Fleury & Brière 1920, *resembles Inconnu* no. 18; B&W 115, ?attr. [v. Lenoir, J.478.149] *Dulège, v.g. Clouet; La Tour*

Mme Dumarçay

J.46.1676 Mme DUMARÇAY, pstl, 45x36 ov. (Bern, Galerie Stuker, 1.v.1977, Lot 1871 n.r., attr., Swfr1700)

Dumont le Romain 1742–48

Jacques DUMONT le Romain (1701–1781), peintre d'histoire, de l'Académie royale 1728, recteur 1752, directeur 1763, chancelier 1768. Born into a family of artists (his father Pierre and brother François were sculptors, the latter marrying a Coypel, while his mother was Marie-Madeleine Mercier, nourrice de Louis XV, première femme de chambre de la reine), he trained under Antoine Le Bel and in Rome, returning to France in 1725. He was supported by Le Normant de Tournehem. He was peintre de tapisseries for the Aubusson factory 1731–55, and was briefly charged with the École des élèves protégés. In 1741 he married Marie-Geneviève Defer. There are confusions regarding his état civil: early reference books give his forename as Jean ou Jacques; the latter is correct; he died on 14.ii.1781, not 1782 as appears in some sources. (His posthumous inventory is dated 23.ii.1781, while his widow remarried, on 6.xi.1781.) He left a surprising amount in cash, some 4140 livres.

Two portraits by La Tour were shown in 1742 and 1748 – both were praised by the critics, Baillet de Saint-Julien 1748 being particularly effusive, although Gougenot 1748 tempered his praise by observing that La Tour could have varied his poses more – a remark perhaps directed at the other exhibits, as this one seems particularly unusual, with its bold foreshortening of the sheet lying flat on the open drawer. Both portraits are evidently based on the same préparation, J.46.1685 (B&W thought this must be the same as J.46.1684, but the chronology rules that out). While the superior condition of the portrait with a guitar might suggest it was later, it predated the Louvre version. That however was to suffer ruinous damage at the hands of the artist, as is discussed below.

The Louvre pastel J.46.1681 was engraved by Flipart J.46.1682 at an unknown date (the lettering implies after 1768), in reverse, with small changes, notably a fuller background curtain, a rectangular palette with an oil reservoir, a larger group of brushes and a simpler table with no drawer, supporting different objects. These changes have hitherto perhaps been attributed to Flipart's imagination; but the evidence that they accurately represent the state of the La Tour pastel with the Académie during the 1750s and 1760s is found in two more copies.

One is a chalk drawing in the Walker Art Gallery J.46.16825 which however is in the same sense as the pastel, suggesting it may have been preparatory to the engraving; the lower part is unfinished. There are few surviving drawings attributable to Flipart: one is the preparatory drawing for the 1772 *Chasse au tigre*, after Boucher (Paris, Drouot, Thierry de Maigret, 27.iii.2009, Lot 76), which seems to have comparable treatment. But it may have been a copy by another hand.

Independently an exact oil copy by the Polish artist Tadeusz Kuntze was made in Paris in 1756, along with one of Restout (*v. infra*). Now in Wilanów, in 1956 it was exhibited among art treasures rescued by the USSR as a self-portrait by Kuntze, prompting an article in Polish (universally ignored until after Jeffares 2021f appeared) by Karpowicz 1966 drawing attention to the Kuntze copies of the Louvre pastels and the prints. Karpowicz seems to argue in favour of substitution rather than alteration.

The effect of these differences, notably in the table, is dramatically to change the viewpoint. If the print reflected an earlier version of the pastel (it is notable that the central fold in the turban in the print matches the Cleveland préparation more closely than the Louvre pastel), the radical alterations would have provided a *di sotto in sù*

perspective (unique in the œuvre) which served to make the portrait both more intimate and more reverential.

The story of the pastel's fate is intertwined with that of Restout J.46.2687. On 31.x.1750 La Tour offered the portrait of Dumont J.46.1681 to the Académie in exchange for the portrait of Restout. Shortly after the Restout's death in 1768 La Tour retrieved both portraits with the intention of "improving" them (Mariette mentions only Restout); they were engraved around this time, and La Tour described his difficulties in the 1770 letter to Belle de Zuylen (where he mentions only Restout). As with Restout, we cannot be quite certain how La Tour effected the changes he made: it is even possible that he removed the paper from the canvas and pated them onto another strainer (the Louvre pastel is now mounted on a châssis à clés, most unusually for an early pastel).

The two pastels were returned to the Académie, presumably soon after, and 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, Philipault 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.

A third portrait of Dumont (rather later, to judge from the face) may well have been contemplated by La Tour, inferred from the préparation J.46.1688, first identified (from sufficiently idiosyncratic facial features) among the Saint-Quentin inconnus by Hervé Cabezas in 2006. The anatomical essentials of this face are evident again in the pastel J.63.112 made by Mme Roslin some 30 years later, and attest to the friendship of these artists extending to La Tour's pupil for whose work Diderot records Dumont's praise. There is also a Cochin profile (engraved Augustin de Saint-Aubin 1770, FD 2070) which again confirms the distinctive structure of the brow and general shape of the head.

It is impossible to tell if a version of either of the La Tour pastels – or indeed of the Mme Roslin – was, with an otherwise unrecorded pendant in pastel, the "Deux tableaux peints en pastel l'un représentant led. deffunt et l'autre la d^e sa veuve sous glace et verre ... tous dans leur bordure de bois doré" recorded "pour mémoire" in Dumont's inventaire après décès (AN MC/ET/LX1/583, 23.ii.1781). This group of family portraits included also an oil depicting Dumont's father, as well as two small prints of Dumont himself – likely to be Flipart's engraving of La Tour, J.46.1682, and Saint-Aubin's after Cochin.

Nine months after Dumont's death his widow married Claude Berthereau, bourgeois de Paris, at Saint-Sulpice; she died in 1795 (État civil reconstitué).

Dréolle de Nodon 1846 (p. 60) confuses the Lemoyne bust of La Tour as by Dumont le Romain (apparently based on a misreading of Duplaquet).

J.46.1677 DUMONT le Romain jouant de la guitare, pstl, 64.8x53.3, Salon de 1742, no. 130 (M. *** 1852. Paul Cailleux 1922. Ffoulkes & Co., Paris, 1928. Sir Robert Abdy, Paris. Camille Plantevignes, Paris, 1935. M. Rossignol, Paris. Versailles, Palais des congrès, Chapelle, Perrin, Fromantin, 8.vi.1974, Lot 39, fr24,000, adv. *Burlington magazine*, CXVI/854, .v.1974, p. lxiii repr. Monaco, Sporting d'Hiver, Ader, Picard, Tajan, Escaut-Marquet, 11.xi.1984, Lot 4, fr4,000,000; New York PC; New York, Sotheby's, 29.i.2009, Lot 66 repr., est. \$900,000–1,200,000, \$1,258,500). Exh.: Paris 1852, no. 504 n.r.; Paris 1922a; Paris 1923b, no. 23; Paris 1923c, no. 6; Copenhagen 1935, no. 275; New York 1996a, pl. 9; La Tour 2004a, no. 53 repr.; New York 2011, no. 15 repr. Lit.: Anon. 1742; Chennevières 1888, p. 333, "en assez fâcheux état"; *L'Illustration*, .vi.1921; Lyautey 1921, p. 661 repr.; Fleury 1922, repr.; Lapauze 1923, n.r.; B&W 117; *Weltkunst*, 1984, pp. 3005; 3791 repr.; Debie & Salmon 2000, p. 205, ill. 119, 122; Jeffares 2011, p. 500; Saint-Quentin 2012a, fig. 8 ♂



J.46.1677
LARGER IMAGE

Photo courtesy owner

J.46.1678 ~?cop., homme pinçant de la guitare, pnt. a/r La Tour (Paris, 27.III.1884, Lot 49 n.r., a/r La Tour, H12). Lit.: B&W 969, ?attr.

J.46.1681 DUMONT le Romain, pstl/ppr bl. toile/chassis à clés, 95.2x76.5, Salon de 1748, no. 89 *ter* (Louvre inv. 27619. Don de l'artiste à l'Académie royale [?morceau de reception], 31.X.1750; inv. de l'an II, no. 653). Tech.: restored 2004 by Marianne Bervas and Valérie Luquet and 2017 by Cécile Gombaudo; *n.* main entry for discussion of condition. Exh.: Paris 1949, no. 32; Paris 1965b, no. 73; Tours 2000, R282 repr.; La Tour 2004c, no. 4 repr. clr; Paris 2018. Lit.: Baillet de Saint-Julien 1748 ("M. Dumont y est représenté avec les attributs de sa gloire. Il tient sa Palette & des Brosses d'une main, & semble la [p. 19] préparer de l'autre. Il est habillé d'une Robbe de Chambre légère, rayée de différentes couleurs & cassée de plis artistement variés. Son air de tête est du meilleur choix du monde. On est étonné de la vie, de la finesse, & en meme tems de la liberté qui paroissent dans ce Portrait, si c'en est un."); Anon. 1748; Léoffroy de Saint-Yves 1748; Gougenot 1749 ("On a encore plus admiré celui de M. Dumont le Romain. Mais un Peintre qui a donné autant de preuves d'habileté que M. de La Tour n'auroit-il pas pu varier davantage ses attitudes? La trop grande uniformité de tous ces portraits, placé à la file l'un de l'autre, frappe la vûe du Spectateur d'une manière peu satisfaisante"); Both de Tausia 1879, no. 1861; Fontaine 1910, pp. 99, 210, "gâtés" and not transferred to the maison de Nesle 21.VII.1796, p. 210; Lyautey 1921, p. 662 repr.; Ratouis de Limay 1925, p. 34, pl. 27; B&W 118, figs. 125, 244; Bouchot-Saupique 1930, no. 64; Karpowicz 1966, fig. 2; Bury 1971, pl. 49; Monnier 1972, no. 64; Richards 1984, fig. 7; Denk 1998, fig. 23; Debie & Salmon 2000, p. 205, ill. 121; La Tour 2004a, p. 186 fig. 1; Salmon 2018, no. 85 repr.; [Jeffares 2018g](#); Jeffares 2021f φσ



J.46.1681

J.46.1682 ~grav. Jean-Jacques Flipart, "JACQUES DUMONT LE ROMAIN/PEINTRE DU ROY, CHANCELIER, RECTEUR/ET ANCIEN DIRECTEUR DE L'ACADÉMIE ROYALE/DE PEINTURE ET DE SCULPTURE.", "De Latour pinx.", "J. J. Flipart Sculp." [c.1770] (FD 751). Lit.: Jeffares 2021f

J.46.16825 ~?cop./?preparatory drawing by Flipart, black, red chalk/ppr, 23x18 (Liverpool, Walker Art Gallery, inv. WAG 1995.108. C. R. Blundell). Lit.: Xanthe Brooke, *Mantegna to Rubens: the Weld-Blundell drawings collection*, Liverpool, 1998, p. 174 repr., as ?Éc. fr., c.1748–1800; Jeffares 2021f φκ

J.46.1683 ~cop. Tadeusz Kuntze, pnt., 88.5x70.5, sd "TKP 1756" (Wilanów, inv. 1113/Wil.1845). Exh.: *Wystawy dzieł sztuki zabezpieczonych przez ZSRR*, Warszawa, Gdańsk, Poznań, Szczecin, cat., Warsaw, 1956, p. 13, as autoportrait. Lit.: Karpowicz 1966, fig. 1; Dolański 1993, n.r.; Jeffares 2021f

J.46.1684 DUMONT le Romain, vu de $\frac{3}{4}$, regardant à dr., coiffée d'un fichu noué au haut du front, cr. noir, reh. blanc/ppr bl., 30x20 (Camille Marcille; Paris, Drouot, Pillet, Féral, 6–7.III.1876, Lot 152, H300; Groult [a/c to Frick copy, reported on Cleveland Museum website]). Lit.: Duplessis 1876, p. 435 n.r.; B&W 119, as = J.46.1685; Launay 1991, p. 351, as ≠ J.46.1685

J.46.1685 DUMONT le Romain, préparation, pierre noire, reh. cr. blanche, pstl rouge/ppr bl.-gr., 30.8x20.8 (Cleveland, inv. 1983.89. Acqu. Goncourt a. 28.II.1859, H43, as of Lekain; Paris, Drouot, 15–17.II.1897, Lot 157, H2100; Paulme; marquis de Biron; Paris, Georges Petit, Lair-Dubreuil, Baudoin, 9–11.VI.1914, Lot 38 repr., H11,500; Gaston Le Breton 1887; Paris, Georges Petit, Lair-Dubreuil, 7–9.XII.1921, Lot 91, est. H10,000, H14,000; Mme X, 1935. London, Sotheby's, 18.XI.1982, Lot 50 repr., £11,200 [=£12,320]; Artemis/David Carritt, Ltd, London; acqu. 1983, John L. Severance fund). Exh.: Copenhagen 1935, no. 276; Cleveland 1983; Cleveland 1988; Cleveland 1995; Cleveland 2000. Lit.: Lyautey 1921, p. 660 repr.; B&W 119, fig. 210, erroneously as *ex* Marcille; Launay 1991, no. 173, acqu. by Goncourts before Marcille sale; Evan H. Turner, "Year in review", *Bulletin of the Cleveland Museum of Art*, II.1984, no. 164, p. 73 repr.; Richards 1984, fig. 2; Debie & Salmon 2000, p. 205, ill. 120; Grazia 2000, repr.; Prat 2017, fig. 388; Jeffares 2021f [?presumably acquired by Goncourt too early to be J.46.3267] Φ



J.46.1685

J.46.1686 ~grav. J. de Goncourt. Lit.: Burty 1876, p. 3

J.46.1688 DUMONT le Romain, *olim* inconnu no. 15, préparation, pstl/ppr, 38x30 [c.1750] (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 53 [inv. 1849, no. 38]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 95 repr., ?Chardin; La Tour 1930, no. 87. Lit.: Lapauze 1899, no. 38 repr.; Fleury 1904, no. 38 as of Chardin, c.1740; Erhard 1917, no. 4 repr., as Chardin?; B&W 572, fig. 198; Fleury & Brière 1932, no. 73; Fleury & Brière 1954, no. 73; Debrie 1991, p. 195 repr.; Debrie & Salmon 2000, p. 222, ill. 150, all inconnu no. 15; Cabezas 2006, fig. 6, as of Dumont le Romain Φσ



J.46.1688

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1689 DUMONT le Romain; & pendant: J.46.16891 épouse, née Marie-Geneviève Defer (~1795), pstl, a.1781 (Dumont le Romain; inv. p.m., anonyme) [new attr., ?]

Mme du P***

J.46.1691 Mme DU P*** [de PRIE, according to annotation on cat.], pstl (marquis de Villette; Pont-Sainte-Maxence (Oise), château de Villette, Warin, Laneuville, 15–16.XI.1865, Lot 51 n.r., H200). Lit.: B&W 120, ?attr.

Dupont de Nemours

J.46.1692 DUPONT de Nemours [?Pierre-Samuel Dupont de Nemours (1739–1817), économiste] (Herbin-Perricourt). Exh.: Troyes 1864, no. 485. Lit.: B&W 121, ?attr. [cf. Ducreux]

Dupouch 1739

Claude DUPOUCH (1690–1747), de l'Académie de Saint-Luc, maître de La Tour. Although Jean-François de La Tour identified Dupouch as La Tour's master both in his will and on a label attached to the back of J.46.1694 uncovered when the glass was replaced in 1897, Mariette's confusion over the name of La Tour's teacher persisted until the contrat d'apprentissage with Dupouch rather than Spoëde was published by Marandet in 2002.

Dupouch's output included history and religious paintings and some portraits; he also probably dealt in pictures. On 25.III.1747 he was nominated as executor to the estate of Hyacinthe Rigaud (AN MC/LIII/319). After his death (he was buried 18.X.1747) a sale of his paintings took place in Paris, rue Saint-André-des-Arts, 13.XI.1747 (Trudon des Ormes 1906; no catalogue is known). He was not himself a pastellist, as far as is known today, but he had a number of interesting connections. Unlike most artists from the Académie de Saint-Luc, he was noble (his grandfather and great-grandfather had been raised in 1654). The son of a maître peintre, his mother was a member of the Lefèvre family of artists and a connection of the Vernezobre (J.46.3054) who made pastels. He was born and baptised at Passy 5.X.1690, although he declared himself to be 25 at the time of his first marriage in 1711 to Jeanne-Anne Petit: his wife, who was in fact 12 years his senior, was the widow of a minor painter, Robert Chevreuil, and had had a child whose parrain was Charles de La Fosse. After Jeanne-Anne's death in 1743, he was associated with (and perhaps married secretly) Nicole de Saint-Martin (*q.v.*), a painter and niece of Jean-Baptiste Oudry. One of his daughters married (in 1724) Paumier de Lionne, a former musketeer who had been a witness at the marriage of the sculptor Jean-Baptiste Lemoyne. Confusingly another daughter married (in 1731) an artist called Pierre Delatour – unrelated to the pastellist (his real name was Pierre Pierre).

The description of Dupouch as “peintre du roi de Pologne” is a confusion with the Laperlier version of Silvestre (J.46.294).

Although we do not know precisely when the portrait was made, it cannot have been done during the period of La Tour's apprenticeship, even if it lasted its full term (to 1725), suggesting that La Tour's departure was on friendly terms. Debrie 1991 correctly notes the similarities with the artist's autoportrait à l'index: in particular the pupil wears the same hat as his master, perhaps symbolically.

Of the numerous versions of the pastel, two are evidently autograph: J.46.1694, in Saint-Quentin, and J.46.1698 in Washington. The former may well be the one shown in 1739, but there is nothing to indicate whether Dupouch himself ever owned one. The Washington version, whose provenance before the mid-twentieth century is unknown, seems to have been the model copied in the Paulme/Dormeul version J.46.1696; it shares the peculiarly pointed chair back and other minor departures (angled index finger, pattern on handkerchief, shading on arm of coat etc.) without however its verve and brio in the face.

That in Saint-Quentin will have given rise to numerous later copies, but it is clear that copies of it were made in La Tour's studio later and during the artist's lifetime, including by Voiriot and Jacques Neilson (*qq.v.*). Neilson also owned an important version of the autoportrait à l'index: did he make his copy of Dupouch as a pseudo-pendant?

It is unlikely that the portrait exhibited in 1761 (*v.* J.46.2475) identified by Saint-Aubin as of “M. de Pauche” is of this sitter.

J.46.1693 DUPOUCH, appuyé sur un fauteuil, pstl, Salon de 1739. Lit.: Anon. 1739; Desfontaines 1739 (“a principalement attiré tous les regards. On croit voir une figure en relief, ou plutôt une figure en action”)

J.46.1694 =?pstl/ppr bl./carton, 60x50, Salon de 1739, *olim* inscr. verso “Dupouch peintre/Maître de mon frère” (in Jean-François de La Tour's writing) (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 14 [inv. 1849, no. 9]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des

œuvres a.1806, no. 16, as maître de peinture de La Tour; son testament 20.IX.1806, no. 11, as of Peuche; legs 1807). Tech.: glass replaced in 1897 when old label present, perhaps removed with original strainer, although now mounted on cardboard with blue paper extending slightly beyond secondary support; conserved Florence Herrenschmidt 2010. Exh.: Maubeuge 1917, no. 34; La Tour 1930, no. 66. Lit.: Lapauze 1899, no. 9 repr.; Fleury 1904, no. 9; Erhard 1917, no. 3 repr. cl.; B&W 122, fig. 174; Fleury & Brière 1932, no. 17; Fleury & Brière 1954, no. 17; Золотов 1960, pl. 5; Золотов 1968, repr. p. 82; Bury 1971, pl. 37; Eisler 1977, p. 321, text fig. 106, finest version; Debric 1991, p. 110 repr.; Denk 1998, fig. 1; Debric & Salmon 2000, p. 207, ill. 123; La Tour 2004a, p. 105, fig. 1; Salmon 2004c, p. 7 repr., with caption and credit as for Dormeuil PC version; Salmon 2004d, p. 15 repr.; Fripp 2021, fig. 2.4; Saint-Quentin 2021, p. 9 repr. Φσ



J.46.1693

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1696 ~cop., pstl, 78x70 (Marius Paulme, acqu. near Saint-Quentin with autoportrait à l'index; acqu. 1896 Georges Dormeuil, H4000; desc.: PC; London, Sotheby's, 3.VII.2013, Lot 63 repr., attr., est. £60–100,000, b/i; London, Sotheby's, 9.VII.2014, Lot 101 repr., attr., est. £25–35,000, b/i). Exh.: Paris 1908a, no. 34, pl. 25; Paris 1927a, no. 32, pl. XXV-35; Paris 1937a, no. 178; La Tour 2004a, no. 18 repr. cl. Lit.: B&W 123, fig. 57; Debric & Salmon 2000, p. 207, ill. 125 φκσ

J.46.1696
LARGER IMAGE



J.46.1698 ~repl., pstl/bl. ppr, 59.4x49.4, 1739 (Washington, NGA, inv. 1961.9.76 (1628). Soffrey de Beaumont-Beynac, vicomte de Beaumont du Repaire (1857–1940), château de La Roque, Dordogne; Jean Cailleux, Paris; acqu. Samuel H. Kress 1956; don 1961). Exh.: Zurich 1955, no. 177; Washington 2009, no. 59 repr.; Washington 2019. Lit.: Eisler 1959, pp. 320ff, 357, as *olim* collection Louis Duval de l'Épinoy; Cailleux 1963, repr.; Eisler 1977, p. 321f, no. K2129, fig. 290; Johnson 1976, p. 10 repr.; Walker 1984, p. 326 repr.; Debric & Salmon 2000, p. 207, ill. 124 [Cailleux's suggestion, repeated Eisler, D&S, that this pastel belonged to Duval de l'Épinoy was based on confusion between Beaumont-la-Ronce and Beaumont du Repaire] φ



J.46.1698

Photo courtesy National Gallery of Art, Washington

Zoomify LARGER IMAGE

J.46.1701 ~cop., pstl, 64x52.4 (Pierre-Georges May, 1927; desc.: PC 1978; acqu. Wildenstein, New York; exh. *French pastels*, 1979, no. 9; New York, Christie's, 27.I.2016, Lot 68 repr., est. \$30–40,000, \$24,000 [= \$30,000]). Exh.: La Tour 2004a, no. 19 repr. cl. Lit.: B&W 124, fig. 232; Debric & Salmon 2000, p. 207, ill. 126; Fumaroli 2005, p. 23 repr. Φκσ

J.46.1701

Photo courtesy owner



~cop. Jacques Neilson, v. J.5558.101: pstl, 63.5x52 (Amisfield, inv. 1771, no. 87, as by Neilson; PC 2012, as by or after La Tour). Lit.: *Catalogue of pictures at Amisfield, Archaeologia scotica*, 1, 1792, p. 81, no. 87 n.r., as a portrait of a French painter, m/u, by Neilson; Eisler 1977, p. 321, as ?La Tour φκν

J.5558.101



~cop. Voiritot, v. J.773.114: pstl, cop. a/r La Tour, a.1746 (partage, succession des parents Voiritot, 21.I.1747). Lit.: Voiritot 2004, no. 81 n.r.

J.46.1702 [?DUPOUCH], maître de La Tour, pstl (la marquise de Ferrières [née Henriette de Monbielle d'Hus (1744–1837)]; offert au Louvre, avec deux autres; rapport de M. Pérignon [Alexis-Nicolas Pérignon (1785–1864), commissaire expert des Musées royaux], 14.VI.1817, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.46.1703 ~?version, pstl (n/k). Lit.: letter to Louvre from Max de Beer (1898–1974), art dealer, 54–55 Piccadilly, London, requesting information on pastel of Dupouch attr. La Tour, 25.V.1946, Archives des musées nationaux

J.46.1704 ~cop., pstl (Paris, Drouot, Dubourg, 6.VI.1916, Lot 119 n.r., H65)

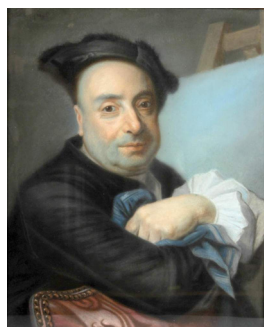
J.46.17045 ~cop., pnt. (Paris, Drouot, Lair-Dubreuil, 20–21.II.1922, Lot 133 n.r., H165)

J.46.1705 ~cop., pstl, 60.5x50 (Paris, Drouot, Kahn, 29.XI.2004, Lot 7 n.r., a/r La Tour, est. €600–800)

J.46.1707 ~cop. Raphaël Bouquet, pstl, 64x49.5 (Paris, Drouot, de Maigret, 13.VI.2008, Lot 59 n.r., est. €1400–1800, with pendant, Mme de La Pouplinière) φκ

J.46.1708 =?pstl, 56x46, s. 8 (Saarbrücken, Dawo, 2–3.II.2015, Lot 32 repr., attr. Alexandre Bouquet, est. €400) [new attr.] φκ

J.46.1708



J.46.171 ~cop. XX^e, pstl, 60x50 (Compiègne, Loizillon, 31.X.2015, Lot 28 repr., est. €150–250) φκ

J.46.1712 ~version, vu à mi-corps, vêtu de noir, presque de face, les bras croisés, appuyés sur le dossier d'un fauteuil, en vêtement d'atelier, coiffé d'un bonnet en soie noire; au fond, à droite, sur un chevalet, un paysage ébauché, pstl, 63x54 (M. *** [Laperlier] 1860. Henry Didier; vente p.m., Paris, Drouot, Pillet, 15–17.VI.1868, Lot 159 n.r., f.350. Maurice Gallay 1878–79, 1886; Paris, 21.II.1880, Lot 29, f.740). Exh.: Paris 1860a, no. 29; [?]Paris 1878, according to 1880 sale cat., but not in livret; Paris 1879, no. 526 bis. Lit.: Chennevières 1879, p. 200 n.r.; *Archives de l'art français*, 1886, p. 37; B&W 126=127, ?attr.

J.46.1714 ~cop. H. [Léon] Flamant, pstl, 61x40, sd 1927 (Fontainebleau, Osenat, 30.X.2016, Lot 218 repr., est. €200–300) φκ

J.46.1714



J.46.1715 ~cop. XVIII^e, pstl, 58.5x48 (Paris, Drouot, Rémy Le Fur, 25.XI.2016, Lot 18 repr., est. €1000–2000; PC 2022) φκ

J.46.1715



J.46.1716 ~cop., pstl/ppr (Vernon, Brioult, 4.II.2017, Lot 243 repr., est. €300–400) φκ

J.46.17161 ~cop. Raphaël Bouquet, pstl/ppr, 60x50 (Versailles, Cheval-Légers, 8.XII.2019, Lot 26 repr., as of ?Bouquet, est. €200–200) [≠J.46.1708] φκ

J.46.17166 ~pseudo-préparation, cop. (tête), XX^e, pstl, 33x25 (Le Mans, Sanson, 25.VI.2016, Lot 208 repr., with Chastagner, est. €900–950) φκ

J.46.1713



J.46.17168 [DUPOUCH], le premier professeur de La Tour à Paris, pstl, Ø40 rnd. (Alfred Cahen, 51 avenue des Cerisiers, Bruxelles; siezzed ERR Arbeitsgruppe Belgien)

~v.g. s.n. Silvestre

Dupuy, v. Menon

Mme Duquesnoy

J.46.1717 Mme **DUQUESNOY**, pstl, 50x40 ov. (Ducreux; desc.: Mlle Gendron; Paris, 1–17.I.1865, Lot 90, as La Tour, Mme Duquesnoy, f.140). Lit.: B&W 128, ?attr.; Lyon 1958, p. 124, no. 31, inconnue; p. 174 [?attr.; cf. Ducreux]

Le duc de Duras

J.46.17175 Le maréchal de Duras [?Jean-Baptiste de Durfort, 3^e duc de **DURAS** (1684–1770), maréchal de France 1741, administrateur de la Comédie, chev. Saint-Esprit 1731], pstl (M. Beaumont; offert au Louvre, 24.V.1834). Lit.: Archives des musées nationaux, 20150044/58 [?attr.; cf. Valade]

Les Durey de Mesnières ?1740

There is unfortunately no certain clue as to the identity of the Mme Duret shown in 1740. The suggestion, of Mme Durey de Mesnières, is undermined by the fact that Aved exhibited a portrait of her (holding a small dog) in the same salon (no. 88), under the name of Mme de Meinières (Wildenstein 1922, no. 35, n.r.). Aved also exhibited her husband, in 1742 (no. 99; Wildenstein 1922, no. 34 n.r.), as le président de Maignière. The pastel of Durey de Mesnières exhibited in 1880 may well have been one of the two pastels that were listed in his widow's will, but the 1880 attribution is not confirmed.

J.46.1718 Le président Durey de Meinières [Jean-Baptiste-François **DUREY DE MESNIÈRES** (1705–1781), président au parlement 1731, collaborateur des *Mémoires secrets*] (vicomte de Lastic 1880). Exh.: Périgieux 1880, no. 642. Lit.: B&W 130, ?attr. [cf. Frey]

J.46.17181 =?one of “les deux portraits en pastel de Monsieur de Meinières, mon second mari” (Mme Durey de Mesnières, née Octavie Guichard (– 1805), testament de 1797, legs: citoyen Belot, fils du sujet [Marie-Philippe-Auguste Belot (1733–1803), juge, who predeceased the testator]). Lit.: Ingenuaud & Smith 2019, p. 198, unattributed

J.46.1719 Mme Duret [?DUREY DE MESNIÈRES, née Louise-Marie Pouynet de La Blière (1717–1741); ou Mme Claude Duret, née Augustine Royer, ∞ 1730 peintre de l'Académie de Saint-Luc], ov., Salon de 1740, no. 114. Lit.: Anon. 1740; B&W 129

Mme de Durfort

J.46.172 Mme de **DURFORT**, 82x62 ov., m/u (comte de Juigné 1889). Exh.: Paris 1885b, no. 174. Lit.: B&W 131, ?attr. [cf. Valade]

Mlle Duthé?

Catherine-Rosalie Gérard, dite **La DUTHÉ** (1748–1830). Mlle Duthé played minor parts in the *corps de ballet* at the Opéra – essentially as a protection from police harassment which her activities as a courtesan would otherwise have attracted. The financier Hocquart de Montfermeil gave her enough money to escape the clutches of her initial procuress, Mme de Saint-Etienne, known as baronne d'Ange, who ran a brothel on the corner of the rue Saint-Pierre. She was taken up by the duc de Durfort, who made her fashionable, and was subsequently mistress of the duc de Chartres and the comte d'Artois: with each of these she enjoyed a “long” liaison of at least six months. She was variously described as a “beauté froide et muette” and as a “blonde fadasse à la figure moutonnière”.

Her salon was frequented by Diderot, Marmontel and Mme du Barry. She fled to England during the Revolution and returned in 1816. Her supposed autobiography *Galantries d'une Demoiselle du Monde* was published in 1833.

La Duthé was the subject of a vast number of portraits: Houdon made a bust of her, Greuze painted her as Flora, Lainé as a charming woman, Prud'hon as a great lady, Danloux as a connoisseur, Fragonard as a doll, Périn-Salbreux as a provocative Phryne, Aubry as a sultana, and Vestier as a courtesan. Jacques-Antoine-Marie Lemoine drew Duthé at her dressing table, reflected in a mirror, an image popularised by the Janinet print.

The identification of the La Tour préparation J.46.1721 is however rather improbable: the hair style appears to be far too early. As with J.46.2845, which was once suggested to be of Duthé, these suggested identifications cannot be taken seriously. Even more problematic is the

prettified and regularised version [J.46.1722](#), given an entirely impossible identification of Mme de Mondonville (even the eye colour is wrong).

[J.46.1721](#) [??] Mlle DUTHÉ, préparation, pstl/ppr, 32x24 (François-Martial Marcille; Paris, Pillet, 4-7.III.1857, Lot 244, as Mlle Dutey, fr59/?b/i; Eudoxe Marcille 1884; desc.: M. C. [Pierre Chévrier], Paris, 1928). Exh.: Paris 1884, no. 443 n.r.; Paris 1885a, no. 11 n.r. Lit.: [?Lacroix 1862b, p. 135 n.r., “jolie femme inconnue”]; B&W 132, fig. 155 [?= [J.46.16375](#)] Φδv



[J.46.1721](#) S

[J.46.1722](#) ?~pastiche, ??Mme Cassanéa de Mondonville, préparation, pstl/ppr, 34x24.5 (Joseph-Auguste Carrier, Paris; vente p.m., Paris, Pillet, Féral, 5.V.1875, Lot 9 n.r., inconnue, “belle étude d’après nature”; Mme Gaston Verdé-Delisle, Paris, 1908, 1928. PC 2022). Exh.: Paris 1908a, no. 58, as Mme de Mondonville, pl. 46, as inconnue; Paris 1933b, no. 24 n.r. Lit.: B&W 351, fig. 157; Debré & Salmon 2000, p. 217, n. 44, as of Mme de Mondonville Φπ?δv

[J.46.1722](#)
[LARGER IMAGE](#)



Duthé, v.q. Sallé

Duval de L'Épinoy 1745

Louis [DUVAL DE L'ÉPINOY](#) (1696–1778), secrétaire du roi. For a full discussion (including references for some of the text below), see [Jeffares 2010b](#).

Critical praise for this masterpiece has been unanimous: famously the annotation in his copy of the Salon livret by Antoine Duchesne, prévôt des Bâtiments du roi: “Duval: c’est le triomphe de la Peinture en pastel”, or Mariette’s assessment: “le roy des pastels de La Tour”. Less well known, but equally accurate, was Mme de Graffigny’s response to the work in a letter to her friend Devaux (7.IX.1745):

J’ai hier matin voir les tableaux du Louvre. ... A coté de [l’abbé de La Galaizière] est un sous-fermier, peint aussi par La Tour, qui est un chef d’œuvre. Il est assis, il prend du tabac en vous regardant a vous faire rire par son air riant. Il est habillé de la plus belle moire gris de perle qui ait jamais été fabriquée; on est prêt a tater l’étoffe, rien n’est si admirable.

Among the other La Tour pastels exhibited that year, the portrait [J.46.2431](#) of Philbert Orry, directeur des Bâtiments du roi, has similar dimensions and a reverse composition, so that they may almost be considered pendants. The subjects’ social positions were however quite distinct. But as the livret discloses, Duval was “[l]’amy de l’auteur.”

The 49-year old Louis Duval, sieur de L’Épinoy, was “sans profession déclarée” at the time of the pastel. He had in fact made his fortune in the Mississippi bubble. His father Jean Duval was a marchand en gros in Amiens. When exhibited, La Tour’s portrait was of a wealthy roturier whose ennoblement was only achieved two years later by the purchase of the office of secrétaire du roi.

In 1741 Duval was one of nineteen financiers awarded a nine-year contract for the tax farm in Tuscany. One of his partners was Jean-Baptiste Philippe (*q.v.*), of whom La Tour would make a superb portrait [J.46.2508](#) in 1748. The syndicate was managed by an obscure banker, Gabriel-Louis Boët de Saint-Léger (the La Tour preparation [J.46.1318](#) in Saint-Quentin is either of his wife or sister), whose fraudulent arbitrage operations led to a scandal in which Duval and Philippe were expelled from the Lombard farm.

As for Duval’s friendship with La Tour, this may have dated from 1739 since it has been suggested that he owned one of the best versions of La Tour’s portrait of Dupouch ([J.46.1698](#), *q.v.*) which was exhibited that year; that seems to be based on a confusion. In any case the frame was said to be engraved with the verses:

La peinture autrefois naquit du tendre amour
Aujourd’hui l’amitié la met dans tout son jour.

It is said by some of the early sources that La Tour strained this friendship by enlarging the commission, presumably from the standard bust length, in order to be able to secure a larger price.

Duval later (in 1747) acquired the château de Saint-Vrain from Alexandre Le Riche de La Pouplinière: both were among the artist’s friends, as we know from a letter to La Tour by the abbé Le Blanc (8.IV.1751) sending his regards to the two financiers. When Duval’s daughter, Mme Dedelay de La Garde, died in 1753, this pastel is probably the one listed in her posthumous inventory, but if so it reverted to her father who himself died in 1778; it passed to another son-in-law, Jean-Jacques Gallet de Mondragon, and on his emigration was spotted by the painter Lemonnier, who designated the portrait of “Duval l’oncle, peint au pastel par La Tour” to be put in reserve for the benefit of the nation. It was later returned to the family, and descended to de L’Épinoy’s great-great-granddaughter Eulalie, marquise de Beaumont. At some stage before 1869, when the hôtel Mondragon became the seat of the Banque de Paris et des Pays-Bas, the pastel was removed to the château de Beaumont, Beaumont-la-Ronce. In 1903 it was consigned to an auction of “Meubles anciens et de style” where it was miscatalogued, and fetched the insignificant sum of fr5210.

After the sitter’s identity was resolved by Maurice Tourneux, the pastel was acquired for fr120,000 by Jacques Doucet, joining his celebrated collection in the rue Spontini before the famous sale in 1912 when it was bought by baron Henri de Rothschild for fr600,000 – double the estimate, a world record price for a pastel, and an opportunity for vigorous criticism of the expense. Rothschild himself was reported as seeking to annul the purchase on the grounds that the work as not authentic, but did not pursue the claim. In due course, concerns about vibration in his house at the corner of the rue de Berri and the Faubourg Saint-Honoré led him to build a new house on the Avenue du Bois (now the Avenue Foch). Wartime pressures forced him to sell the pastel to Calouste Gulbenkian when both were living in Lisbon: the purchase was made on advice from Sir Kenneth Clark, who considered the picture “exceedingly fine” if “a little *maniéré*”, adding that he did not think “there is anything so fine in the national collections in London or in any private collection”. The picture was stored in England, and appears to have remained in the National Gallery in London until Gulbenkian removed it to Washington in 1950. In 1955 it was finally moved to its present location.

Despite the complicated history and the complicated structure, the pastel is in remarkably good condition. It is on several irregular sheets with joins becoming visible in several areas; the upper right background looks particularly rough and may have been badly restored. Some mould is evident on the book, skirts of coat etc.

The pastel remains today an extraordinary achievement, for its ambition, its ingenuity and its execution. The face retains its supreme subtlety: approaching it, at a distance of about a metre, the expression

changes from wry, quizzical, cynicism to pleasure as the almost invisible two upper teeth become evident. The last word should go to Maurice Tourneux:

Duval de l'Épinoxy ne *pose* pas, il vit de cette vie mystérieuse dont La Tour – au prix de quelles angoisses et de quel efforts! – surprenait le secret et qu'il fixait en molécules impalpables sur le châssis de papier bleu, muet témoin et muette victime de ses rages et de ses désespoirs, quand il sentait fuir l'insaisissable perfection.



J.46.1724
[LARGER IMAGE](#) [ESSAY](#) [Zoomify](#)

Photo courtesy Fundação Calouste Gulbenkian

J.46.1724 DUVAL DE L'ÉPINOXY, assis devant un bureau où sont placés une sphère et un livre, pstl/ppr, 119.5x92.8, Salon de 1745, no. 167 ("M. **, amy de l'auteur, aussi en grand"; "Duval. c'est le triomphe de la Peinture en pastel" annotation by Antoine Duchesne; "le roy des pastels de La Tour", Mariette) (Lisbon, Museu Calouste Gulbenkian, inv. 2380. [La fille du sujet, Mme François-Pierre Dedelay de La Garde, née Marie-Marguerite Duval (1732–1752); inv. p.m., 23.II.1753, chambre à coucher du sieur de La Garde, "tableau pastel représentant le sieur Duval, garni de glace dans sa bordure, portrait de famille, pour mémoire".] Jean-Jacques Gallet de Mondragon (1711–1796), gendre du sujet; saisie d'émigré, 2.I.1797; restauré à sa veuve, née Marie-Jeanne Duval (1733–1823), par arrêt des Consuls, 6.IX.1802; leur fils, Jean-Jacques Gallet, 2^e marquis de Mondragon (1755–1819); son fils Théodore, marquis de Mondragon (1794–1875); sa fille, Eulalie, marquise de Beaumont (1828–1892); son fils, Guillaume-Marie-Théodore de La Bonninière, comte de Beaumont (1850–1901); vente, château de Beaumont, Beaumont-la-Ronce, 19–28.IV.1903, F5210. Acqu. Jacques Doucet a.1905, F120,000; valuation, c.1910, p. 11, F200,000; Paris, Georges Petit, 5–8.VI.1912, Lot 75 repr., est. F300,000, F600,000; baron Henri de Rothschild, Paris, 1927; acqu. 1943). Exh.: Paris 1908a, no. 37, pl. 27; Paris 1927a, no. 37, pl. XXX-42; Paris 1930, no. 64, pl. v; Washington 1950, no. 22; Lisbon 1999, no. 32 repr. cl. Lit.: Mme de Graffigny, lettre du 7.IX.1745, Graffigny 2000, VI, p. 577; "Explication des peintures, sculptures, & autres ouvrages...Salon du Louvre, 1745", *Jugemens sur quelques ouvrages nouveaux*, IX, 1745, p. 210; Desmaze 1854; Mariette 1856, III, p. 70; Tourneux 1904a, repr. p. 65; Tourneux 1904b, p. 5 repr.; Tourneux 1904c; Thiébault-Sisson 1905; visible in watercolour by Adrien Karbowsky, c.1905; Fourcaud 1908, repr. opp. p. 116; Guiffrey 1908, p. 641; Lemoisne 1908, p. 21 repr.; Furcy-Raynaud 1912, p. 301; Guy Pène du Bois, *Hearst's international*, XXII, 1912, p. 129, reporting Rothschild disputing authenticity; *New York times*, 27.X.1912; Ratouis de Limay 1927, p. 329 n.r., "La Tour s'est en effet surpassé, et dans l'exécution de la physionomie fine et un peu hautaine..., et dans celle, vraiment étonnante, de l'habit de moire grise..."; B&W 133, fig. 124; Nollac 1930, repr. cl.; "The novelty at the 1930 Paris salon: the first annual salon, in 1737, reconstituted", *Illustrated London news*, 17.V.1930, p. 887 repr.; André Pératé, "Les salons", *Revue bleue*, LXVIII, 1930, p. 377 n.r.; Ratouis de Limay 1946, pl. XIV/19; E. & J. de Goncourt 1948, pl. 55; Золотов 1960, pl. 10; Wildenstein 1967, p. 173 n.r.; Золотов 1968, repr. p. 85; José de Azeredo Perdigão, *Calouste Gulbenkian: collector*, Lisbon, 1969, pp. 124–27, p. 128 repr.; Bury 1971, pl. 17; Goffen 1995, pp. 96–97 repr. cl.; Soares Costa & Sampaio 1998, pp. 92–95 repr. cl.; English text, pp. 289–90; Debric &

Salmon 2000, pp. 119ff, ill. 53; *Calouste Gulbenkian Museum – album*, Lisbon, 2001, p. 123, no. 97 repr.; Ribeiro 2002, fig. 76; D. T. Jenkins, ed., *The Cambridge history of western textiles*, 2003, pl. 26; Kisluk-Grosheide & Munger 2010, p. 222, fig. 62; [Jefferies 2010b](#); Jefferies 2018o Φς

J.46.1725 ~cop., pnt. (Sir Philip Sassoon, London, 1928; Marchioness of Cholmondeley 1958). Exh.: Bordeaux 1958, no. 32 n.r. Lit.: Houghton sale, London, Christie's, 8.XII.1994, photo of Drawing Room at 12 Kensington Palace Gardens, p. 30; and in William Orpen pnt., *Sir Philip and Sybil Sassoon in the Large Drawing Room at 25 Park Lane*, 1913

J.46.1728 ~cop., pstl, 60x49, inscr. ← "latour", illisible (valuation, c.1910, p. 14, en réserve, F10,000; sa veuve, née Jeanne Roger (1861–1958); seen there c.1935 by Germain Seligman, Jacques Seligmann archives, Smithsonian, Box 183, folder 8, annotated "bon mais aucun intérêt"; leur neveu Jean Dubrujeaud (1880–1969); desc.: PC 2010). Exh.: London 1932, no. 240 n.r. Φκνσ

J.46.1728



J.46.1729 [olim J.46.3137] ?cop., as ?Voltaire, assis devant son bureau, sur lequel sont une mappemonde et un livre ouvert, 73x60 (Paris, 26.I.1878, Lot 23). Lit.: B&W 537, ?attr., ?Voltaire [new identification]

J.46.173 ~?=?version, ??Georges-Louis Leclerc, comte de Buffon (1707–1788), pstl, 71.3x57.7 (baron de Beurnonville; Paris, 3 rue Chaptal, Pillet, 9–16.V.1881, Lot 122 n.r., F3000; M. Pereire; André Pereire, Geneva, 1954. London, Christie's, 9.VII.2002, Lot 79, as Duval, studio of La Tour, est. £4–6000, £5975; US PC 2007). Exh.: Geneva 1954, no. 43 n.r., as La Tour, Duval. Lit.: B&W 49, ?attr. Φκ

J.46.173

Photo courtesy Christie's



J.46.1733 ~cop., pstl, 117x85 (Neuilly, Aguttes, 20.VI.2006. Neuilly, Aguttes, 12.XII.2006, Lot 43 repr., Éc. fr. XIX^e, est. €8–10,000; Neuilly, Aguttes, 12.VI.2007, Lot 55 repr., Éc. fr. XIX^e, est. €5–7,000; Neuilly, Aguttes, 19.XII.2007, Lot 30 repr., Éc. fr. XIX^e, est. €5–7,000). Lit.: *Gazette Drouot*, 9.VI.2006 repr. φκ

J.46.1733



J.46.1734 ~cop., pstl, 100x80 (Vannes, Jack-Philippe Ruellan, 17.III.2018, Lot 23 repr., Éc. fr. XIX^e, est. €600–800) φκ

J.46.1735 ~cop., attr. Hoyer, min./ivory, 8x6.9 ov. (Baltimore, Walters Art Museum, inv. 38.101. Marquis de Biron; acqu. William T. Walters, c.1893; desc.), as by Nattier, of César-François Cassini de Thury, astronome)

J.46.1736 DUVAL DE L'ÉPINOXY, préparation, 38x30 ou 30x18.5 (Henri Lavedan 1928; Paris, Drouot, Bellier, 28.XI.1941, Lot 20 n.r., attr., as 30x18.5. Isaac Pereire; ?desc.: Geneva PC 1951). Exh.: Paris 1927a, no. 38, as 38x30, no pl.; Geneva 1951, no. 39. Lit.: B&W 134 n.r., ?attr.

Duverger de Forbonnais, v. Véron

Part III: Named sitters E–L

Le prince Édouard, v. CHARLES Edward Stuart

Madame Élisabeth de France

J.46.1739 Madame ÉLISABETH de France (1764–1794), pstl, 46x38 (Geneva, Christian Rosset, 6.XI.1975, Lot 245 n.r., attr., SwFr2200) [?attr. or ?identification]

Madame Élisabeth (Paris, musée de l'Assistance publique – hôpitaux de Paris) [v. Éc. fr., J.9.1585]

Le père Emmanuel 1757

Le père EMMANUEL, capucin de Saint-Quentin [?Père Emmanuel d'Abbeville, aux études à Beauvais 1711–14, gardien à Amiens en 1757, décédé à Paris, au couvent du Marais 1759]: his full identity remains obscure. The pastel exhibited in 1757 as “un capucin” was described in the *Mercur* as “d’une grande vérité”: B&W state that it is there identified as of “le RP Emmanuel, capucin de Saint-Quentin”, but that is not found in the text cited. The name and only further clue is the passage in Duplaquet:

Un Religieux a été dans cette Ville, le Dépositaire des secrets de sa jeunesse. Le hazard, après ces années, lui fait rencontrer à Paris le Pere Emmanuel, le cher & ancien Conseiller de son inexpérience. Son Portrait, placé au Salon de Peinture, attire la considération publique à celui qu’il a jugé digne d’exercer ses crayons & procure des aumônes à la Maison des Capucins qu’il habite.

The pastel appears with this name in the 1842 sale (almost certainly the Saint-Quentin pastel, in a group of four “provenant de la succession de M. de la T***”). But is it reliable? Cabezas 2006 noted that “le modèle ne porte pas la traditionnelle barbe des capucins.”

In this astonishing work, La Tour applies the boldest of deconstruction to the face, perhaps repaying the candour he had shown in the confessional in his youth. The effect (other extreme examples include Chardin, [J.46.1436](#), and Dachery, [J.46.1583](#)) is so extraordinary that René Le Clerc, the conservateur at Saint-Quentin c.1950, concluded that it was a bad copy, the original having been stolen.

J.46.1741 Un capucin de Saint-Quentin, pstl, Salon de 1757, no. 40. Lit.: Anon. 1757b (“d’une grande vérité”); B&W 136

J.46.1742 ?=/?préparation, pstl/ppr, 40x32 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 32 [inv. 1849, no. 25]. Ancien fonds d’atelier de l’artiste; legs Jean-François de La Tour 1807). Tech.: “nombreuses taches sur la soutane, sur le visage dans le fond”, rapport du 23.XI.1945 after return from Sourches. Exh.: Paris 1885a, no. 19 n.r.; Maubeuge 1917, no. 31; La Tour 1930, no. 39; La Tour 2004a, no. 51 repr.; La Tour 2004b, no. 1 repr. cl. Lit.: Anon. 1757b; Duplaquet 1789, p. 25f, as of le père Emmanuel, capucin de Saint-Quentin, the artist’s youthful confessor in Saint-Quentin, later encountered in Paris; Desmaze 1854; Lapauze 1899, no. 25 repr.; Fleury 1904, no. 25; Erhard 1917, no. 6 repr. cl.; Henderson 1922, p. 526 repr.; B&W 137; Fleury & Brière 1932, no. 18; *L’Aisne nouvelle*, c.II.1947, conserved by Léon Lepeltier; Le Clerc 1950, as bad copy, the original stolen; Fleury & Brière 1954, no. 18; Золотов 1960, pl. 29; Bury 1971, pl. 25; Gaston Braillon, *Le Clergé du Noyonnais pendant la Révolution*, Noyon, 1987, p. 260n., as ?Emmanuel d’Abbeville; Debrie 1982, p. 17 repr.; Debrie 1991, pp. 112f; Debrie & Salmon 2000, p. 84, ill. 29; Cabezas 2004, p. 34 repr.; Cabezas 2006, fig. 5, “le modèle ne porte pas la traditionnelle barbe des capucins”; Saint-Quentin 2021, p. 24 repr. Φδσ



J.46.1742

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1743 =?Le père EMMANUEL, pstl (succession de La Tour; Paris, Douchet, Defer, 28.II.–1.III.1842, Lot 22 n.r. part, “peint au pastel”). Lit.: Brière 1932a, p. 95f

J.46.1744 ~cop. Raphaël Bouquet, pstl, 32x23 (Paris, Drouot, Binoche & Giquello, 4.V.2011, Lot 19 n.r., est. €800–1000)

J.46.17442 =?~cop. Raphaël Bouquet, pstl, 41x32 (Nîmes, Champion, 8.VIII.2020, Lot 77 repr., attr. Bouquet, est. €80–100)

J.46.1745 ~cop., pstl, 38x31 (Chiswick Auctions, 16.IX.2014, Lot 75 repr., anon. 20th century, est. £50–70. London, Rosebery’s, 24.III.2021, Lot 279 repr., anon. 18th century, inconnu, est. £200–300) [new identification 2014] φκν

J.46.1747 ~cop. Raphaël Bouquet, pstl/ppr, 40x31, “Le Père Emmanuel confesseur du pastelliste de Latour ce pastel figura au salon du 1757/ St. Quentin le 1er juillet 1916, Raphael Bouquet. 43, Boulevard Gambetta”; stamped “Musées Ville de Saint-Quentin” (Vienna, Dorotheum, 2.IV.2015, Lot 154 repr., est. €1200–1600; Vienna, Dorotheum, 19.VIII.2015, Lot 138 repr., est. €800) φκ

J.46.1748 ~cop. E. Grützner, pstl, 15x12 (Bremen, Weser, 30.VI.2018, Lot 3095 repr., inconnu, est. €150) [new identification] φκν

J.46.1749 ~cop. Jules Degrave, pstl/ppr, 43x33, inscr. *verso* “J A Degrave” (Paris, Drouot, Ader, 4.V.2021, Lot 29 repr., éc. fr. XIX^e, est. €150–200; Paris, Drouot, Ader, 21.X.2021, Lot 8 repr., éc. fr. XIX^e, as inscr. J W Degrave, ?James, Earl Waldegrave, est. €150–200) [new attribution] φκν

J.46.17491 ~cop. Raymond Casez, pstl/ppr, 38.5x30, sd *verso* “1946” (Paris, Rossini, 29.IV.2021, Lot 16 repr., est. €200–300; Paris, Rossini, 13.IX.2021, Lot 13 repr., est. €150–200; Paris, Drouot, Ader, 22.III.2022, Lot 6 repr., est. €50–80; Paris, Rossini, 19.VII.2022, Lot 195 repr., est. €60–80) φκ

J.46.17492 ~cop., pstl (Saint-Quentin, Moro-Delobea, 11.II.2022, Lot 90 repr. [part], est. €15–20) φκ

Le chevalier d’Éon

Charles-Geneviève-Louis-Auguste-André-Timothee d’Éon de Beaumont, dit le **chevalier d’ÉON** (1728–1810), espion, militaire, diplomate. The literature and iconography for the cross-dressing swordsman is vast, but is most unlikely to have any connection with La Tour, apart from the enigmatic legend on a Haward mezzotint of 1788 indicating that it was based on a copy by Angelica Kauffman after La Tour. The lettering on the print adds that the portrait was made in d’Éon’s 25th year (although d’Éon was not awarded the Saint-Louis until 1762), and that it was in the collection of George Keate. However this information may be entirely spurious, as the Haward engraving appears to copy a 1779 print by Bradel. It is also possible there may be a confusion with the Flemish history and portrait painter Jan Latour (*v.* [DOCUMENTS](#), 19.V.1768).

J.46.175 Le chevalier d'ÉON, m/u, c.1752 (George Keate). Lit.: Jeffares 2021e [?attr.]

J.46.1751 ~cop. Angelica Kauffman, pnt., a/r La Tour [?]

J.46.1752 ~grav. Francis Haward, mezzotint, 1788 [a/r grav. Pierre-Jean-Baptiste Bradel, 1779]

J.46.1752



J.46.1753 ~cop., pstl, 42.5x34 (PC), as British sch. anon. [new attr.] φ

Fagon

J.46.1755 [Guy Crescent, dit] **FAGON** (1638–1718), médecin de Louis XIV (Paris, Delbergue, Dhios, 13.XII.1860, Lot 56). Lit.: B&W 138, as of N. Fagon, ?attr.

Mlle de Faugnes

J.46.1756 Mlle de **FAUGNES** [?Louise-Périnel de Faugues, ∞ César-Louis-François-Marie-Angé d'Houdetot (1749–), fils de Mme d'Houdetot], pstl (Mme Le Saulnier de Pierrefonds 1899). Exh.: Bayeux 1899

Mme Favart c.1750

Mme Charles-Simon **FAVART**, née Marie-Justine Benoîte Cabaret Duronceray (1727–1772), dite Chantilly. Born into a family of travelling musicians, she became première danseuse du roi de Pologne in 1744. The following year she was with the Opéra-Comique in Paris, where she married the famous playwright. The troupe was however suppressed under objections from the Paris theatres, and the Favarts moved to Flanders playing with a company organised by Maurice de Saxe for his army. Mme Favart became the maréchal's mistress, resulting in a difficult situation (noted in d'Hémery's police report on Favart, 1748) until his death in 1750, after she had returned to Paris (1749) and joined the Comédie-Italienne. Fleury 1904, pp. 66–68 reprints the biography by her widower included in her grandson's *Mémoires et correspondances littéraires, dramatiques et anecdotes de C.-S. Favart*, 1808.

The celebrated actress unites the three normally disparate worlds of La Tour's œuvre: the stage, art (her brother and daughter-in-law were both pastelists); and the military – as mistress of the maréchal de Saxe. It is accordingly no surprise that, even though her features were not thought classically pretty, she was the object of a rich iconography (not all of it reliably identified): portraits in various media are recorded by Allais; Boucher; Cochin, 1753 (engraved Flipart 1762); Defernex, 1757; Garand; La Tour; Legendre; Liotard; Carle Van Loo; Vigée (some are in Maurice Dumoulin, *Favart et Madame Favart*, Paris, 1911).

Of these the most relevant to the La Tour portrait, of which only the *préparation* J.46.1758 is known today, is the drawing by Carle Van Loo J.745.1205 engraved by Daullé in 1754. Salmon (La Tour 2004a, p. 174) plausibly suggests it was based on the La Tour. But the head, in exactly the same orientation (without a hat) is found too in a portrait by Allais. A date of c.1750 is certainly consistent with the appearance in the 1757 Liotard portrait (among numerous versions is a copy by her brother) or the 1753 Cochin profile. If the date is correct, it is tempting to speculate that the portrait was commissioned by Maurice de Saxe and abandoned (after the *préparation*) with his death. Would Allais and Van Loo have had access to La Tour's own *préparation*?

J.46.1757 Mme FAVART, pstl, inferred from *préparation*

J.46.1758 ~*préparation*, pstl/ppr br. ou jaune, 32x24 [c.1750] (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 39 [inv. 1849, no. 78]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 78 repr.; Paris 1927a, no. 62, pl. XXXI-44; La Tour 1930, no. 51; La Tour 2004a, no. 47 repr. cl. Lit.: Lapauze 1899, no. 78 repr.; Fleury 1904, no. 78; Tourneux 1904a, repr. p. 121; Erhard 1917, no. 20 repr.; Henderson 1922, p. 524 repr.; B&W 139, fig. 147; Fleury & Brière 1932, no. 19; Fleury

& Brière 1954, no. 19; Золотов 1960, pl. 24; Золотов 1968, repr. p. 94; Bury 1971, pl. 60; Debric 1991, p. 112ff repr.; Debric & Salmon 2000, p. 1994, ill. 107; Graffigny 2006, x, p. 273 repr.; Koos 2014, fig. 114; Prat 2017, fig. 391 φσ



J.46.1758
LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

~cop. (head), Carle Van Loo, v. J.745.1205

J.46.1761 ~cop. Raphaël Bouquet, pstl, 31x24, c.1920 (London, Bloomsbury Auctions, 16.II.2012, Lot 187 repr., with 4 pendants, est. £1000–1500; Oxford, Bonhams, 27.III.2013, Lot 32 repr., est. £800–1200; Rohan Grey Fine Art) φκσ

Marie Fel 1757

Marie FEL (1713–1794), de l'Opéra, cantatrice, amie de La Tour. The daughter of an organist, she was born in Bordeaux, entered the Opéra in 1734 and retired after a distinguished career in 1759, most famously creating the rôle of Collette in *Le Devin du village*. She was taught by Christina Somis, Mme Van Loo, who knew La Tour and published verses praising his portrait of the princesse de Rohan in the *Mercur* in 1745. But there were many other ways in which La Tour and Fel's paths might have crossed.

Fel dominated the operatic stage for a quarter of a century, often appearing with the other giant of the time, Pierre Jélyotte. She launched over a hundred new rôles. Aréthuse in *Proserpine* was her last at the Opéra, which she ceded to her pupil Sophie Arnould in 1758, but she continued to sing at the Concert spirituel des Tuileries and to give recitals for Marie Leszczyńska at Versailles, Fontainebleau and Marly and for Mme de Pompadour at the Petits-Appartements. Horace Walpole saw her in Paris in 1766 (manuscript note recorded in *Correspondence*, VII, p. 298; some sources which report her appearances until 1783 probably confuse her with her niece Marie-Antoinette-Françoise Fel). Fel's successes at the Opéra led to a salary of 3000 livres with a bonus of 1000. On her retirement she had a pension of 1500 livres from the Opéra and 2000 livres from the Menus plaisirs. Her various pensions and allowances were consolidated into an annual 5000 livres from 1780 until stopped by the Revolution; thereafter she lived in somewhat straightened circumstances until her death, aged 81, in 1794.

Pierre-Louis d'Aquin wrote of her (*Siècle littéraire de Louis XV*, 1754, I, p. 174):

Le nom de Mlle Fel inspire une joye secrete. Il se représente sur le champ une Actrice merveilleuse. On se dit avec satisfaction, la voix de Mlle Fel est d'une précision admirable, & d'une légèreté singulière. On fait plus, on vole

à l'Opéra lorsqu'elle y chante; on la trouve toujours nouvelle, toujours brillante, c'est, dira, M. l'Abbé de la Porte, Auteur des Vers que vous allez lire: *c'est un Timbre d'argent: qu'on en juge par ce seul trait, elle change l'Italien, & le prononce comme Mlle Faustine quant elle étoit bonne.* [&c.]

The greffier of the Opéra, in his notes c.1736 (Archives de l'Opéra, Etat du personnel, cited Prod'homme 1903, p. 12), recorded "Fel, petite fille, mais grande musicienne, chantant fort bien l'italien. Elle n'est point jolie, cependant on la dit maîtresse de Monsieur le duc de Rochecouart." Charles-Auguste de Rochecouart, duc de Mortemart dit de Rochecouart (1714–1743), grande de España, premier gentilhomme de la chambre du roi 1732, brigadier d'infanterie 1740, was killed at the battle of Dettingen.

Meunier's police report on Marie Fel is relatively brief (Bibliothèque de l'Arsenal, MS-10236): a single entry dated 24.1.1750:

La D^{lle} Fel actrice restante de l'Opéra, demeurant rue St Thomas du Louvre a coté de l'hotel de Longueville.

Elle est petite, brune, âgée de 33 à 34 ans, la peau noir, généralement laide <elle n'en veut rien croire cependant – ella a> la voix belle.

On assure qu'elle va se marier avec M. de Cahuzac ils demeurent a coté l'un de l'autre, et font ordinaire ensemble.

M. de Cahuzac a fait les paroles de l'opéra de Naïs et de Zoroastre. Il travaille ordⁱ pour M. Rameau. C'est un petit homme bien pont avec peruke a peu pres de même age que la Dlle Fel.

Elle est originaire de Bordeaux et a chanté au Concert d'Amiens.

This was not strictly accurate: Fel was 37 in 1750 and Louis de Cahusac (1706–1759) her senior by seven years. Cahusac was Rameau's most important librettist, as well as being an historian of the opera, a choreographer, a member of the academy in Berlin and a contributor to the *Encyclopédie*. He had commenced his career as secrétaire des commandements du comte de Clermont (*q.v.*); Cahusac, along with Jélyotte and Mondonville, was also a freemason. Cahusac wrote the text of a closing ariette in Rousseau's *Devin du village*; Rousseau wrote "Avec l'objet de mes amours" as a favour for Fel (Charlton 2013, p. 170).

Rousseau also related (*Confessions*) Grimm's unrequited infatuation for her in 1751; he and the abbé Raynal had to look after Grimm who also fell dangerously ill. Rousseau's account emphasised Fel's unwillingness to entertain Grimm while in an existing relationship. Sophie Arnould called her a "Penelope". Fel's subsequent rejection of Cahusac also precipitated his insanity, leading to his imprisonment in the Petites-Maisons at Charenton.

Casanova's story (*Histoire de ma vie*, BnF MS, livre III, f° 21r) about meeting (through his libertine friend Claude-Pierre Patu (1729–1758), avocat au parlement de Paris, littérateur, correspondent of David Garrick etc.), apparently in early 1750, "la Le Fel" with "trois enfans en bas age charmans", is somewhat at variance with her reputation as described by Rousseau and the cursory report by Meunier. She identified the children as "L'ainé est fils du duc d'Anec; celui là est du comte d'Egumont, et le cadet est fils de Maison rouge qui vient d'épouser la Romainville", and when Casanova apologised for having assumed that she was the mother of all three, confirmed just that, to his discomfiture. It is scarcely credible that such liaisons would not have been mentioned in the police file. Further, the names are at best garbled: the duc d'Anec cannot be Armand-Joseph, duc d'Anenis (as has been suggested; but he was not born until 1738), nor Charles-Joseph-François d'Annecy [*recte* d'Hennezel], chevalier de Champigny (1710–1760), whose title cannot have been confused with duc; Casimir Pignatelli, comte d'Egmont (1727–1801) was the son of La Tour's 1744 correspondent; while Etienne-Pierre Masson de Maisonrouge (1700–1785), receveur des finances à Amiens only married Marie-Madeleine Rotisset de Romainville (c.1720–1752), de l'Opéra, on 3.II.1752; she died three months later (in 1756 he had a liaison with Mlle Puvigné, *q.v.*). Casanova's recollection is at best confused.

Among better documented friends may be numbered Voltaire whom she visited at Les Délices for a month in 1759 and Ferney in 1761. She was the attached to the banker Jean-Joseph de Laborde. For Mme Denis "c'est une fille aimable, indépendamment de son talent, et sa voix m'échante." (letter of 8.VI.1759).

La Tour's attachment to the singer is widely cited and attested by several pieces in the [DOCUMENTS](#). (Eight letters to or concerning La Tour were in the family's possession, passing through the Duliège/Warluzèle link to Charles Desmaze, who bequeathed them to the musée de Saint-Quentin where they seem to have been lost in or before the First World War.) Fleury 1906 dated its commencement to 1754, but one of her later letters (5.I.1788) refers obliquely to a recollection of the time when she sang at a concert at Amiens when Chauvelin was intendant there, putting the start of their friendship to before 1751 (if La Tour attended, which is uncertain from the mention); her recollection is confirmed by the final note in Meunier's police report: the Concert d'Amiens, known as the Société des Quarante, ran from 1745 (Fleury 1906, p. 25).

In 1782 Fel accompanied La Tour on a pilgrimage to Rousseau's tomb at Ermenonville (she and La Tour both subscribed to Soulavie's published account). They appear to have lived side by side in Chaillot (in an undated letter, perhaps c.1780, she writes to him as "mon tres cher voisin" to discuss the details of a dinner they are arranging). Her letters of 1784/85 to La Tour's brother show her intimate involvement in the care of the senile artist. La Tour left his furniture and personal belongings (except his large telescope) to her in his will of 1784 (the effects to pass to his cousin Dorison after her death). After her death, the miniaturist Pierre Pasquier was to be her executor, but was in jail at La Force; Marie Fel's niece invited La Tour's brother to break the seals on her house at Chaillot as some of the property there was now his.

A portrait of Marie Fel appeared in the 1757 Salon: while descriptions (e.g. the critic in the *Mercur* wrote "Le modele du chant, Mlle Fel fait tant de plaisir à la voir si bien représentée, qu'on se sent plus vivement pressé du desir de l'entendre") do not permit a firm identification, it might be the pastel [J.46.1763](#) which belonged to La Tour's friend, the abbé Pommyer [J.46.2518](#), and which surfaced unknown in 1993. There the sitter was (I believe correctly) identified, on the basis of the inscription on the sheet of music – "les yeux de l'Amour/un cantatille" is a reference to one of the short songs composed for Marie Fel by her brother Antoine, ordinaire de l'Académie royale de musique. Two collections of his *cantatilles, airs et duos tendres et bachiques* were published in Paris around 1748, including "Les Yeux de l'Amour: septième cantatille à voix seule avec symphonie"; the opening words of the recitative, "Du Dieu qu'aveugla la folie...", and the notes are clearly visible in La Tour's pastel.

The pose is remarkably similar to that of Mlle Ferrand (1753; [J.46.1798](#)); but, while that portrait invests its subject with all the seriousness that such a bluestocking would have demanded, La Tour here reinterprets the pose with humour: his mistress's open smile – quite unlike the enigmatic préparation at Saint-Quentin by which we know her best – indicates that she is party to the joke in which the putto on the drawing echoes the title of her brother's song. The costume also provides fairly strong support for a date in the early 1750s for this portrait, which, if it is the one exhibited in 1757, was probably made earlier.

In contrast, the Saint-Quentin préparation, which is one of La Tour's most famous icons, could well be later, perhaps near the time of her retirement. According to Fleury 1906, she is shown in the role of Amélite, heiress of the throne of Bactria, in Rameau's opera *Zoroastre* (1749), with words, as Meunier noted, by Cahusac. The resemblance with the earlier portrait is not in itself compelling (the Pommyer face is round and chubby, the préparation is long and gaunt; other notable differences include the cleft chin and the shape of the nose), but the accessories in the earlier portrait are unambiguous. It is possible that the differences might be due to an intervening illness: the *Mercur* recorded on 12.X.1746 that she reappeared after a long and dangerous illness; while again in .XII.1760 she sang at concerts after a very long illness.

A much later portrait of her by Ducreux was exhibited at the Salon de la Correspondance in 1783. This is probably lost, although [Jeffares 2014n](#) and [Jeffares 2014o](#) tentatively suggest [J.285.656](#) as a possible candidate.

J.46.1762 Marie FEL, pstl, Salon de 1757, no. 40, nommée dans l'*Année littéraire*. Lit.: Anon. 1757b; B&W 140

J.46.1763 Marie FEL tenant un porte-crayon, avec un portrait de l'Amour, pstl, 79x63.5, inscr. "LES YEUX DE L'AMOUR/VII^e CANTATILLE", "Du Dieu qu'aveugla la folie..." (abbé François-Emmanuel Pommyer (1713–1784); desc.: son neveu, Yves-Joseph-Charles Pommyer de Rougemont (–1788); sa fille, Mme Louis Theurier, née Geneviève Pommyer (1774–1832); son fils, Charles Theurier-Pommyer (1800–1876); sa veuve, née Anne-Pierre de La Hupraye (1807–1883), marquise romaine; baron Alfred de Jacquier de Rosée (1871–1935), château de Schaltin, Namur; sa veuve, née Louise Anne-Marie Daly (1885–1967); leur neveu, baron Emmanuel de Jacquier de Rosée (1906–1987); London, Christie's, 10.XII.1993, Lot 52 repr., est. £150–180,000, £140,000). Lit.: Debrie & Salmon 2000, p. 197, ill. 113; Jeffares 2001, repr.; Leben 2004, repr. clr p. 51 Φσ



J.46.1763 Zoomify LARGER IMAGE

Photo courtesy Christie's

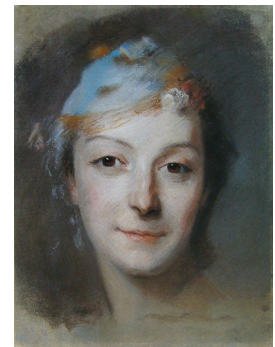
J.46.1766 Marie FEL, préparation, pstl/ppr, 32x24, c.1757 (Saint-Quentin, musée Antoine-Lécuyer, inv. L.T 4 [inv. 1849, no. 69]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: "taches dans le fond", rapport du 23.XI.1945 after return from Soursches. Exh.: Maubeuge 1917, no. 103 repr.; Paris 1927a, no. 54, pl. XXXIX-57; La Tour 1930, no. 47; London 1932, no. 254; Paris 1949; La Tour 2004b, no. 8 repr. clr. Lit.: Bengesco 1898, p. 11 repr.; Bauchart 1899, p. 204 repr.; Lapauze 1899, no. 69 repr.; Fleury 1904, no. 69; Tourneux 1904a, repr. p. 77; Pougin 1905, p. 85 repr.; Fleury 1906, repr.; Keim 1911, pl. VI; Erhard 1917, no. 36 repr. clr, "als Amélie in Rameaus Oper *Zoroastres*"; Alfassa 1919, repr. opp. p. 142; Henderson 1922, p. 522 repr.; Prod'homme 1923, repr. opp. p. 483; B&W 141, fig. 145; Jamot 1931, pl. XXV; Toth 1931, frontispiece; Fleury & Brière 1932, no. 20; Leroy 1933, pl. III; Ratouis de Limay 1946, pl. XVI/22; E. & J. de Goncourt 1948, repr. opp. p. xiv; Guth 1952, repr. p. 49; Fleury & Brière 1954, no. 20, p. 52 n.r.; Золотов 1960, repr. clr; Золотов 1968, repr. p. 93; V. & L. Adair 1971, p. 98 repr.; Anita Brookner, "The brothers Goncourt", in *The genius of the future*, London, 1971, p. 136f, pl. 21; Bury 1971, pl. II; E. H. Gombrich, "The mask and the face...", in *Art, perception and reality*, Baltimore, 1972, p. 21f, fig. 18; Kalnein & Levey 1972, pl. 135; Gagnebin 1976, fig. 106; Machard 1980, repr.; Debrie 1982, p. 12 repr.; Debrie 1983, p. 48 repr.; Wakefield 1984, pl. 7; Roland Michel 1987, p. 40 repr. clr; Debrie 1991, pp. 116f; Debrie & Narbonne 1993, p. 33 repr.; Debrie & Salmon 2000, p. 197, ill. 112; Salmon 2004e, pp. 26, 27 repr.; Fontainebleau 2005, p. 132 repr.; Coural & al. 2008, conserved by Léon Lepeltier 1946–47; Warsaw 2009, p. 61 repr.; Prat 2017, fig. 397; Saint-Quentin 2021, p. 61 repr. Φσ



J.46.1766 LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1767 ~cop. Léon Delvigne, pstl (PC 2016) φκ
J.46.1768 ~cop. Henri-Patrice Dillon, dessin. Lit.: Champfleury 1886, p. 73 repr.
J.46.1769 ~grav. Jules de Goncourt. Lit.: Burty 1876, no. 79
J.46.177 ~grav. Adolphe Lalauze, 1882. Exh.: Fontainebleau 2005, no. 75 n.r.
J.46.1771 ~cop. (Paris, musée de l'Opéra. Charles Desmazes; don 1878). Lit.: *Les Arts*, XIV, 1878, p. 138; *La France*, 25.VIII.1878; *Le Charivari*, 26.VIII.1878
J.46.1772 ~cop., pstl, 33.5x26.5, monogramme QL en bas (Renée de Clermont-Tonnerre; Paul Percot; desc.; Monaco, Sotheby's, 6.XII.1987, Lot 89 repr., est. Fr120–150,000, b/i; Paris, 5.XII.1990, Lot 83 repr., est. Fr100–120,000; Paris art market). Lit.: Debrie & Salmon 2000, p. 217, n. 58, rejected φκ



J.46.1772 Photo courtesy Sotheby's

J.46.1775 ~Mlle FEL, pstl, 33x24 (Mme E. Warneck; vente p.m., Paris, Chevallier, 10–11.V.1905, Lot 112 n.r., Fr500; Bohler). Lit.: B&W 142, ?attr. [=? B&W 716]
J.46.1776 ~Mlle FEL, cop., pstl (M. Blain). Exh.: Abbeville 1897, no. 206. Lit.: B&W 144, ?attr.
J.46.17765 ~cop., pstl (Paris, Drouot, Dubourg, 6.VI.1916, Lot 124 n.r., Fr135)
J.46.1777 ~cop., pstl, 31x22 (Luzern, Fischer, 8–13.XI.2006, Lot 1936 repr., est. SwFr2500–3000) φκ



J.46.1777

J.46.1779 ~cop., pstl (Bar-le-Duc, Vaxelaire, 21.X.2007, Lot 11 repr.) φκ
J.46.1779



J.46.1781 ~cop., pstl, 32x23 (Bonn-Beuel, von Zengen, 27–28.XI.2009, Lot 1715 repr., Éc. fr. c.1920, inconnue, est. €150; Köln, Auktionshaus Dr Hüll, 26–27.III.2010, Lot 577 repr., est. €150) φκ
J.46.1781



J.46.1783 ~cop., pstl, 33x25, s. v. "LD" (Fontainebleau, Osenat, 30.I.2011, entourage de Perronneau, inconnue; Fontainebleau, Osenat, 24.VII.2011, Lot 209, as XIX^e, a/r La Tour, Marie Fel, est. €120–150) φκ
J.46.1783



J.46.1785 ~cop. Raphaël Bouquet, pstl, 32x23 (Paris, Drouot, Binoche & Giquello, 4.V.2011, Lot 22 n.r., est. €800–1000)

J.46.1786 ~cop. Adrian Bury, pstl/ppr, 35x24 s (South Cerney, near Cirencester, Dominic Winter, 17–18.VII.2013, Lot 405 repr., est. £150–200)

J.46.1787 ~cop., pstl, 33x25 (Chativiesle, 21.VI.2015, Lot 516 repr., éc. fr. début XX^e, est. €100–120) φκ

J.46.1788 ~cop. Denise Lesénécal-Albert, c.1937, pstl, 33.5x25.5 (Saint-Quentin, 2.VII.2015, Lot 210 repr., with others, est. €50–80) φκ

J.46.17881 ~cop., pstl, 40x31 (Bordeaux, Jean dit Cazaux, 7.VII.2016, Lot 143 repr., inconnue, est. €50–100; Bordeaux, Jean dit Cazaux, 6.X.2016, Lot 57 repr., inconnue, est. €50–80) φκ

J.46.17882 ~cop. Raymond Casez, XX^e, pstl, printed label *verso* (Blois, Pousse-Cornet, 20.II.2017) φκ

J.46.17883 ~cop. P. Flayelle, pstl/ppr, 62x51 (Saint-Quentin, Moro-Delobea, 21.VII.2017, with others, est. €20–30) [new identification] φκ

J.46.178835 ~cop., pstl, 21x16 (Milan, Il Ponte, 4.X.2017, Lot 3228 repr., anon. inconnue, est. €120–150; Milan, Il Ponte, 14.II.2018, Lot 665 repr., anon. inconnue, est. €60–80, €60) [new attr.] φκ

J.46.17884 ~cop., pstl/ppr, 30x25 (Paris, Drouot, Leclerc, 26.III.2018, Lot 89 repr., with pendant duc de Bourgogne, est. €1200–1500. Paris, Millon, 14.VI.2021, Lot 95 repr., without pendant, est. €300–400) φκ

J.46.17885 ~cop. Léone Flamant, pstl, 47x39 (Saint-Quentin, Hôtel des ventes, 24.XI.2018, Lot 55 repr., est. €20–30) [new identification] φκ

J.46.17886 ~cop., pstl, 32x24 (Fontainebleau, 24.XI.2019, Lot 105 repr., inconnue, with pendant Pompadour, est. €800–1200) φκ

J.46.17887 ~cop. Raymond Casez, pstl/ppr, 42x32 (Deuil La Barre, 21.IV.2020, Lot 40 repr., with 2 more, est. €60–80) φκ

J.46.17889 ~cop., pstl/ppr, 40x32, s. v. "LD" (Versailles, Osenat, 15.XI.2020, Lot 209 repr., est. €600–800) φκ

J.46.178891 ~cop., pstl/ppr, 32x23 (Saint-Omer, Hôtel des ventes, 12.XII.2020, Lot 367 repr., est. €150–200; Saint-Omer, Hôtel des ventes, 3.VII.2021, Lot 315 repr., est. €150–200) φκ

J.46.178892 ~cop. Raymond Casez, pstl/ppr, 43x33, s (Haslemere, John Nicholson's, 20.I.2021, Lot 158 repr., est. £100–200; Farnham, Parker Fine Art, 2.XII.2021, Lot 205 repr., the signature concealed, est. £150–250) φκ

J.46.178893 ~cop., pstl/ppr, 30.5x23 (Saint-Malo, Emeraude, 24.IV.2021, Lot 683 repr., est. €200–300) φκ

J.46.178894 ~cop. Raymond Casez, pstl/ppr, 38.5x30, sd *verso* 1949 (Paris, Rossini, 29.IV.2021, Lot 15 repr., est. €200–300; Paris, Rossini, 13.IX.2021, Lot 12 repr., est. €150–200; Paris, Rossini, 19.VII.2022, Lot 194 repr., est. €80–120) φκ

J.46.178895 ~cop., pstl/ppr, 39.5x31 (Compiègne Enchères, 11.XII.2021, Lot 204 repr., est. €40–60) φκ

J.46.178896 ~cop., pstl/ppr, 39.5x31 (Henr Focillon (1881–1943), historien de l'art; son élève, Jurgis Baltrušaitis (1903–1988); desc.: Paris, Drouot, De Baecque, 13.V.2022, Lot 108 repr., est. €300–400) φκ

J.46.178897 ~cop., pstl/ppr, 31.5x22 ov. (Pau, Carrère & Laborie, 25.VI.2022, Lot 297 repr., anon. inconnue, est. €60–80) φκ

J.46.1789 Mlle Fey [FEL] (Bucelly d'Estrées). Lit.: Bucelly d'Estrées 1834

J.46.179 Mlle FEL, head, pstl, 33x24 ov. (George Harland-Peck; sale p.m., London, Christie's, 25.VI.1920, Lot 39 n.r., 11 gns; F. Sabin). Lit.: B&W 143, ?attr.

J.46.1791 Mlle FEL (comte de Fels 1980s)

J.46.1792 ?[?][?] Marie FEL, préparation, 28.8x24 (H. E. ten Cate, Almelo. B. Houthakker, Amsterdam, 1952, no. 59. London, Christie's, 5.XII.1969, Lot 30, as ?Miss Fell, £1700. London, Phillips, 5.XII.1988, Lot 108, unknown sitter, £6000; Dr Anton C. R. Dreesmann, inv. no. B-132; London, Christie's, 11.IV.2002, Lot 634 repr., est. £10–15,000, £6500 [=£7637]). Lit.: Reiger 1929, p. 306, repr. p. 290; Hannema 1955, no. 252, pl. 123. Exh.: Amsterdam 1929, no. 230; Amsterdam 1934, no. 25, n.r., inconnue Φα?δv



J.46.1792
Photo courtesy Christie's

Don FELIPE de Borbón, infante, duc de Parme (Parma, Museo Glauco Lombardi, as La Tour) [v. Baldrighi]

Mlle Ferrand 1752

Élisabeth **FERRAND** (1700–1752), amie de la comtesse de Vassé, l'égérie de Condillac. For a full discussion with references for the biographical details summarised below, see [Jeffares 2013e](#).

Growing academic interest in the role of women in society in the eighteenth century has taken up Mlle Ferrand as something of a mascot for women who “embraced Newton’s ‘philosophie naturelle’” – notwithstanding the paucity of biographical information on her (until Jeffares 2013e), leading to speculation and conjecture rather than a factual narrative. The composition itself is dominated by the lady’s fine *toilette du matin* and by the volume of Newton – not the 1752 edition, as might be expected, but a page from the 1738 printed edition which La Tour has intentionally enlarged and modified. The pose has similarities with other portraits from around the same date, such as Mme de Mondonville au clavecin (J.46.1423) or Marie Fel tenant un porte-crayon (J.46.1763), which arguably undermines the specificity of the compositional analysis as a blue-stocking intellectual favoured by the feminist historians. Only the real biography reveals that it was commissioned by a woman who knew she was dying, and that it was exhibited publicly months after her death to an audience who knew exactly who she was and called her “la célèbre Mlle Ferrand” – and recognised the place it held among the astonishing 18 pastels La Tour exhibited in the salon of 1753. It was Fréron who specifically noted that the portrait of Mlle Ferrand was not only “très-beau”, but also “d’une grande difficulté pour l’exécution.”

The pastel then disappeared for 167 years, turning up at a mixed auction in Paris in 1920 without its attribution or identity. They were restored by the Paris dealer Louis Dumoulin, before it was sold to James Schwob d’Héricourt and later acquired by a German bank; it is now on permanent deposit in Munich.

The sitter's identity remained stubbornly unknown, Johann Georg Prinz von Hohenzollern, the influence behind the acquisition, remarking that "Die Lebensdaten der Dargestellten sind unbekannt". Watson 1978 noted "two fine pastels by Quentin de la Tour" which "represent typical minor aspects of the Enlightenment in France", but conflated Mlle Ferrand with an unconnected homonym from a different period. Bongie 1977, however, was overlooked by art historians. In 1994 Ulrike Boskamp wrote an MA thesis on the picture, also overlooked by La Tour scholars until Jeffares 2013e pieced together the various elements.

Élisabeth Ferrand, who had annuities of 3000 livres a year, lived on the ground floor of the couvent des Filles de Saint-Joseph at 10–12 rue Saint-Dominique, a refuge for ladies made famous by Mme de Montespan, who moved there in 1687, and, 60 years later, by Mme du Deffand, with her famous salon, "tapissé de moire bouton d'or", frequented by everyone from Voltaire to Turgot. Ferrand's apartment included an antichambre, a salle de compagnie, and a chambre à coucher leading to a garderobe and a maid's room. She employed a servant and a chambermaid. This was a life which she shared for many years with the comtesse de Vassé, née Antoinette-Louise-Gabrielle des Gentils du Bessay (1710–1768), who had married, at the age of 14, Henri-Joseph Grognet, comte de Vassé, mestre de camp de cavalerie. Following his death in 1733, the wealthy widow never remarried, but lived in an adjacent apartment to Mlle Ferrand's until the latter's death.

The list of celebrated Enlightenment figures with whom Élisabeth Ferrand was in intimate contact was remarkable, including Helvétius, Réaumur, Clairaut and the two Bonnot brothers, Gabriel, abbé de Mably and Étienne, abbé de Condillac. It is to the last of these that we owe the clearest indication of her intellectual accomplishments in an era when few women dared to publish in their own name. As early as 1747 Condillac alluded to Ferrand's incisive analysis of the Molyneux problem in his *Mémoire* of that year: "Locke, Berkelai et moi nous avons tous trois tort. Demandez en la raison à une demoiselle qui m'en a fait apercevoir." It is difficult to imagine a clearer endorsement of her intellectual credentials.

Condillac's most significant work, the *Traité des sensations*, appeared in 1754 with a generous acknowledgement of Ferrand's role in forming his thinking and exposing logical problems in his initial approach. Ferrand provided an epigraph from Cicero (*Tusculanarum quaestionum*, 1/9) for the *Traité*: "Ut potero, explicabo, nec tamen, ut Pythius Apollo, certa ut sint et fixa, quae dixerō: sed, ut homunculus, probabilis conjectura sequens." Commenting on this, Grimm wrote:

Cette épigraphe est du choix de Mlle Ferrand, personne d'un mérite rare, philosophe et géomètre, morte il y a deux ou trois ans, et fort regrettée de notre auteur dont elle était l'amie intime, et de tous ceux qui l'ont connue. Si nous en croyons M. l'abbé de Condillac, Mlle Ferrand a une très grande part au *Traité des sensations*, et je ne sais si cet aveu fait plus d'honneur à elle ou à celui qui le fait. Ce qu'il y a de certain, c'est que l'introduction n'est pas la partie la moins intéressante du *Traité*. Notre philosophe en parlant de Mlle Ferrand, fait l'éloge de son propre cœur, et l'on aime à lire un auteur qui a le bonheur de connaître le prix de l'amitié.

Grimm was rather less charitable in another passage:

M. Condillac avertit, dans la préface [du *Traité des sensations*], que ce qu'il y a de mieux appartient à Mlle Ferrand, qui lui a donné une idée de son ouvrage. Cette demoiselle était une personne de peu d'esprit, d'un commerce assez maussade, mais qui savait de la géométrie et qui a laissé un legs à M. de Condillac dans son testament.

It is to Grimm too, writing much later (.xi.1779), that we owe the earliest account of her secret role in harbouring Bonnie Prince Charlie in the period from 1749 (soon after La Tour portrayed the Stuart prince) after he left Avignon and decided to return to Paris in heavy disguise. This she undertook with the comtesse de Vassé and their neighbour, and Charles's mistress, the princesse de Talmont, née Marie-Anne-Louise Jablonowska. Grimm:

Le malheureux prince Édouard, après être sorti de la Bastille, resta caché pendant trois ans à Paris, chez madame la marquise de Vassé, qui demeurait alors avec son amie, la célèbre mademoiselle Ferrand, à Saint-Joseph, au faubourg Saint-Germain. La princesse de Talmont, dont il était toujours fort amoureux, habitait la même maison. Il se renfermait pendant le jour dans une petite garde-robe de madame de Vassé, où il y avait un escalier dérobé

par lequel il descendait la nuit chez la princesse, et le soir derrière une alcôve du cabinet de mademoiselle Ferrand. Il jouissait là tous les jours, sans être aperçu, de la conversation d'une société fort distinguée. On y parlait souvent de lui, on en disait et beaucoup de bien et beaucoup de mal, et l'on se doutait bien peu du témoin caché devant qui l'on parlait. L'existence du prince dans cet asile, et le profond secret qui le déroba si longtemps aux yeux de tout l'univers entre trois femmes, et dans une maison où l'on recevait l'élite de la ville et de la cour, semblent tenir du prodige. M. de Choiseul qui, plusieurs années après le départ du prince, avait entendu parler de cette singulière anecdote, ne pouvait y croire. Etant ministre des affaires étrangères, il écrivit lui-même à Mme de Vassé pour lui en demander les détails. Elle lui avoua tout, sans lui laisser ignorer qu'elle avait été obligée de chasser le prince de chez elle, à cause des scènes trop vives qu'il avait eues avec Mme de Talmont, scènes qui commençaient toujours fort tendrement, mais qui finissaient souvent par des querelles et même par des coups. Nous tenons ce fait d'une amie très particulière de madame de Vassé.

Charles was to stay in the convent for several months in early 1749, but returned repeatedly over the next three years. His own pastel by La Tour J.46.1447 had been made before this, as it was shown in the salon of 1748, but it is likely that it was at some stage at the convent when his banker Waters lent it to the princesse de Talmont for copies to be made, in 1751–52.

As their extensive correspondence shows, Charles relied heavily on Élisabeth not merely to act as peacemaker in his interminable and occasionally violent rows with the princesse, but during his absences from Paris to provide him with crucial intelligence – as when the princesse's Paris maid discovered the secret and was suspected as being unreliable. Another duty was to post forward-dated letters setting false trails intended to deceive spies as to his whereabouts. These were not tasks without grave personal risks for Élisabeth, and there is no doubt that it was she, rather than Mme de Vassé, who was committed to the matter. The increasing demands Charles made on her created tensions in the relationships between the three women (McLynn had little doubt that Élisabeth and the comtesse de Vassé were lesbians). Towards the end of 1751, when Mlle Ferrand had been ill with a fever and unable to respond to the princesse's enquiries about Charles, the princesse wrote a series of vicious attacks on Élisabeth which she could only describe as "blush-making" (*inter alia* she was accused of "bassesse").

Élisabeth was in fact seriously and chronically ill for several years before her death. In his letter of 10.II.1750 to Cramer, Condillac was able to report to him that "elle [Ferrand] se porte mieux, mais elle n'est pas encore tout à fait remise de son accident." It is likely that she did not expect her condition to recover when she made her will on 8.II.1752; she was to die on 3.IX.1752. The will included bequests to Condillac (6000 livres "pour avoir des livres"), to his brother de Mably and to Clairaut, while Mme de Vassé was the principal legatee, with Nicolas Baille (1683–1761), a former conseiller of the grand conseil and intendant of the duc d'Orléans, as the executor. In a most unusual clause of particular significance for art historians, Mlle Ferrand stipulated the following:

Veut et entend la dite demoiselle testatrice que son portrait qui est chez le Sieur Delatour peintre soit compris dans le dit legs universel. Duquel portrait elle prie Madame de Vassé d'en faire faire une copie par le dit Sieur Delatour et de Remettre cette copie à Monsieur Baille con^{te} au grand conseil dont elle connaît l'attachement et l'amitié pour elle. Etant persuadée qu'il recevra avec plaisir cette marque de son souvenir quelque peu considerable que le soit.

Was this réplique made? There was every opportunity, the funds were available and there is no reason to doubt the commitment of her friends to honouring this very intimate request. We know from the drafting that the primary version was with La Tour by early .II.1752, and was presumably well under way, if not actually finished, by that stage, but, it seems, not yet delivered rather than already returned for the copy. Doubtless the picture was commenced in late 1751 or the very start of 1752. But which version was exhibited at the Salon; what happened to them after the deaths of the respective recipients; and which is now in Munich? It by no means follows from the accomplishment of the Munich pastel that it was the earlier picture: La Tour's autograph repetitions are often just as fine as his first attempts.

Shortly after her death, on 3.IX.1752, and burial, at Saint-Sulpice two days later, a posthumous inventory was conducted. The description of her clothing included the dress in which La Tour shows her: “une robe et le tablier de Satin blanc des indes”, as well as “le bavolet et les engageantes a trois rangs et d’ancienne dentelle d’angleterre.” This *robe à la française* and skirt, of high quality silk satin, as well as the *point d’Angleterre* (which, despite the name, was a Brussels bobbin lace), were expensive, prized garments rather than ones chosen for comfort.

J.46.1796 Mlle FERRAND méditant sur Newton, pstl, a.1752, Salon de 1753, no. 78 (le sujet; legs: comtesse de Vassé). Lit.: Fréron 1753 (“très-beau ... d’une grande difficulté pour l’exécution”)

J.46.1797 ~repl., pstl, c.1753 (comm. p.m. le sujet; legs: Nicolas Baille, exécuteur de son testament)

J.46.1798 ~pstl, 73x60 (Munich, HVB Group, dep.: Alte Pinakothek, inv. HuW6. Paris, Georges Petit, Baudoin, Mannheim, Féral, 14–15.VI.1920, Lot 7 n.r., Éc. fr., ?Mme de Chatenay, mère; Louis Dumoulin, Paris, a.14.VII.1920, 1922. James Schwob d’Héricourt, Paris, 1928–30; J. Ch., Paris; Galerie Jean-François Heim, Basel; acqu. Bayerischen Hypotheken- und Wechsel-Bank 1966). Exh.: Paris 1922a; Paris 1930, no. 67 n.r.; Munich 2022, no. 19. Lit.: Élie Fleury, lettres du 14.VII.1920, 12.I.1921, demandant autorisation à exposer le pastel au musée de Saint-Quentin, Archives des musées nationaux; Fleury 1922, repr.; B&W 145, fig. 53; H. Bauer, *Meisterwerke des 18. Jahrhunderts*, Munich, 1966, p. 36f; Hertha Wellensiek, “Eine Bank kauft Rokoko”, *Weltkunst*, 1966, p. 1204 repr.; Watson 1968, p. 351 n.r., as of Mlle Ferrand (1686–), fille de Michel Ferrand, président; Bury 1971, pl. 46; Hohenzollern & Soehner 1972, p. 35, fig. 29; Laurence Bongie, *Diderot’s femme savante, Studies on Voltaire and the eighteenth century*, CLVXI, 1977, p. 153, p. 150 repr.; Ulrike Boskamp, “Mademoiselle Ferrand méditant sur Newton von Maurice-Quentin de La Tour. Zur Rezeption von Newtons Opticks vor 1760”, MA thesis, Freie Universität, Berlin, 1994; Debie & Salmon 2000, p. 172, ill. 88 (“la biographie malheureusement obscure”); Goodman 2000, pp. 105f, fig. 58; Patricia Fara, *Newton: the making of a genius*, 2002, fig. 5.2; J. B. Shank, *The Newton wars and the beginning of the French enlightenment*, Chicago, 2008, p. 11, fig. 6; Siefert 2009, pp. 76f repr.; Jeffares 2013e; Nina Rattner Gelbart, “Adjusting the lens...” *Early modern women*, XI/1, 2016, pp. 116–27, fig. 1; June Barrow-Green & al., “The gender gap in mathematical and natural sciences...”, *Proceedings of the international congress of mathematicians*, Rio de Janeiro, 2018, I, p. 1071, fig. 3; Monika Hinterberger, *Eine Spur von Glück*, 2020, pp. 185–226 repr.; Gelbart 2021, fig. 1; Hipp & al. 2022, p. 100f; Jeffares 2022c, fig. 5 Φνσ



J.46.1798

Photo courtesy Bayerische Staatsgemäldesammlungen / HVB Group

ESSAY LARGER IMAGE

Ferrières, v. Éc. fr., s.v. Maniss

Frère Fiacre 1739

Frère **FIACRE**, quôteur des Pénitents de Nazareth. Notwithstanding the thorough investigation in Cabezas 2006 (see also Cabezas 2009), it has not been possible to identify the individual whose name *en religion* was Frère Fiacre, nor establish his dates. He is not to be confused with the earlier Denis Antheaume (1609–1684), a celebrated Frère Fiacre known from several devotional prints (reputedly displayed at an inn where the eponymous carriages were for hire), but who belonged to the Augustins déchaussés, or Petits Pères (“Le Frère Fiacre est un des plus habiles quôteurs de tout Paris” is an illustration of the word in Richelet’s *Dictionnaire français* from the 1693 edition).

The Pénitents de Nazareth, or the third order of St Francis, also known as the Picpus, were founded in 1630. The convent, at 117 rue du Temple, was small (some 50 monks were reported in 1757), but well endowed. Nicolas Pineau executed decorations in the Lady chapel, and carved a magnificent frame for the Le Brun Annunciation which chancellor Séguier had given them at their foundation. They also owned the fine Jouvenet of Jésus chez Marthe et Marie (now Louvre, inv. 5483). Several members of the Cambout de Coislin family were buried there in the early eighteenth century. Construction was interrupted for lack of funds but was resumed in 1632 (not 1732 as printed in later sources) when an unknown donor left 5000 livres in gold in the collecting box (Hurtaut, *Dictionnaire historique de la ville de Paris*, 1779, p. 597).

The order was suppressed in 1790; the convent was demolished in 1854 to make way for the rue de Turbigo. According to a 17th century source, *Les Ecclésiastiques de France: leur nombre...*, p. 44, the order, with two associated institutions, had fifteen quôteurs.

In 1739 La Tour exhibited three pastels: a lost portrait of Fontpertuis J.46.1812, the brilliant Dupouch J.46.1693 and this pastel. The *Mercur* praised all La Tour’s ingenious likenesses, while Neufville picked this one out:

Entr’autres il a peint le Frère Fiacre, quôteur des PP. de Nazareth, qui est achevé. Comme c’est un personnage fort répandu dans le monde, il n’y a pas un enfant qui ne le reconnoisse, et il semble que lui-même reconnoisse tout le monde; c’est surtout les symptômes de son état qui sont marqués dans toute sa figure, et qui caractérisent à impatienter ceux qui la considèrent; c’est une pièce impayable.

The comment makes it surprising that no other contemporary trace can be found of him.

As the Pénitents was a mendicant order, it is reasonable to assume that the pastel exhibited was not supplied to the sitter, but is the one that remained with La Tour (and is now in Saint-Quentin, albeit after a somewhat tortuous journey through the Mennechet family). In the absence of further biographical information it is difficult to decide whether the portrait was simply a sophisticated advertising poster for the convent, or an early example of La Tour portraying a celebrity for his own advancement.

Visually La Tour has adopted his boldest, most fully frontal (if not confrontational) pose, with echoes (whether conscious or not) of a Salvator Mundi, the hand, not quite blessing, but attracting attention in the way the critics noticed Mlle Le Comte’s J.46.2004, the tire-lire, or collecting box, standing in for the orb. As with so many La Tour portraits, it is the eyes which command an almost hypnotic attention.

It is unclear when Voiriot made the copy J.773.115 of this pastel found in the division of his parents’ estate, 21.I.1747, but the other La Tour pastel he copied was Dupouch, also from the 1739 salon, where perhaps he may have seen both pastels.

J.46.1803 Frère FIACRE, quôteur des Pénitents de Nazareth, pstl/ppr/carton, 60x49, Salon de 1739, narrow paper additions at edges and for the hand and box (Saint-Quentin, musée Antoine-Lécuyer, inv. 2005.8.1. Ancien fonds de l’atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 7, as Frère Quôteur; son testament 20.IX.1806, no. 41; legs 1807, no. 14; vente Paris, Paillet, 1810, Lot 2, “un capucin quêtant, sa tirelire à la main”. Alexandre-Joseph Paillet (1743–1814), l’expert de la vente; desc.: sa petite-fille, ∞ Alphonse Mennechet de Barival (1812–1903); testament, 24.VI.1903, no. 53; Ville de Saint-Quentin 1904, selon Registre des délibérations pour le bicentenaire. Boussod, Valadon & Cie; vente pour cessation de commerce, Paris, Georges Petit, Lair-Dubreuil, 3.III.1919, Lot 59 n.r., est. fr15,000,

fr10,000; Georges Petit. Auguste Savard, Paris, 1927. Paris, Binoche, 30.III.2005, Lot 19 repr., as of Frère Fiacre, est. €50–70,000, €48,000). Tech.: on blue paper mounted on cardboard, with small border visible at bottom of sight; not removed from frame, which is evidently not original. Exh.: Paris 1927a, no. 74, no pl. Lit.: Anon. 1739; Neufville de Brunhaubois-Montador 1739 (“une pièce impayable”); Figeac 1904; Thiébault-Sisson 1905, as of Frère Fiacre, collection Mennechet; Fleury 1905, as ??La Tour or ?La Tour, très inférieur; B&W 147, Frère Fiacre; B&W 657, fig. 101, Moine quêteur; =B&W 666; =B&W 802; Brière 1932a; *Gazette Drouot*, 14.I.2005, p. 8; 18.III.2005, p. 58; 25.III.2005, p. 24 repr. clr; Cabezas 2006, incomplete provenance, as ?=Boilly pstl, [J.46.163 supra](#); Cabezas 2009, p. 70, as ≠ [J.46.163](#); Saint-Quentin 2021, p. 34 repr. Φνσ



[J.46.163](#) [LARGER IMAGE](#)

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin
~cop. Voiriot, v. [J.773.115](#); pstl, cop. a/r La Tour, a.1746 (partage, succession des parents Voiriot, 21.I.1747). Lit.: Voiriot 2004, no. 82 n.r.

Mme de Flavigny

[J.46.1807](#) La vicomtesse de FLAVIGNY, plus tard Mme Jean-Charles-Pierre Le Noir, née Sophie-Élisabeth Huguenin du Miton (1746–1830), en habit de fête, pstl (desc. comtesse d’Agoult, née Marie-Catherine-Sophie de Flavigny (1805–1876), petite-fille du sujet). Lit.: Daniel Stern (Mme d’Agoult), *Mes souvenirs 1806–1833*, Paris, 1880, p. 91

Mme de Fontange

[J.46.1808](#) Mme de FONTANGE, maîtresse de Louis XV [??Marie-Angélique de Scorailles de Rousille, duchesse de Fontanges (1661–1681), maîtresse de Louis XIV] (Paris, 11.III.1844, cat. p. 12). Lit.: B&W 148, ?attr.
=Mlle de Fontanges à 17 ans par La Tour, pstl, 27x23 or. (Tours, Giraudeau, 16.XI.2019, Lot 6 repr.), v. *Éc. fr.*, [J.9.1639](#)

Fontenelle c.1735

Bernard Le Bovier de FONTENELLE (1657–1757), auteur, de l’Académie française, secrétaire perpétuel de l’Académie des sciences 1697, member of the Royal Society of London. The nephew of Corneille, Fontenelle’s interests were broad; his best-known publication was the *Entretiens sur la pluralité des mondes*, of 1686.

His influence on science and philosophy is matched by a rich iconography, with portraits, busts and numerous prints by or after Rigaud, Galloche, Voiriot, Jean-Baptiste Lemoyne (Salon de 1748), Autreau, etc. The La Tour, in common with most of these, includes a deep scar over the sitter’s left eye, indicating that the print is in the same sense as the lost original.

Liotard issued colour prints of Fontenelle and Voltaire which he advertised in the *Mercur* in 1735. These have caused significant confusion (see R&L and [Jeffares 2015c](#)) but the Liotard portrait of

Voltaire engraved by Dupin (R&L 19) probably dates to 1734, and no doubt precedes the La Tour image. The Dupin engraving of Fontenelle after La Tour is part of the same series, and probably contemporary. It is the only indication of what must have been one of La Tour’s earliest portraits: it is certainly quite unlike his known œuvre, but even the medium is uncertain.

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 is said to appear behind Fontenelle; this may be a garbled reference to the Liotard prints.

[J.46.1809](#) Bernard Le Bovier de FONTENELLE

[J.46.18092](#) ~grav. Pierre Dupin, 14x10, lettered “La Tour pinxit/P. Dupin Sculpit/BERNARD LE BOVIER DE FONTENELLE/ Doyen de l’Académie Française et Secrétaire perpétuel de celle des Sciences”, “a Paris chez Odieuvre M^d destampes quay de l’Ecole vis avis la Samaritaine ala belle Image”, c.1735, repr. Dreux du Radier 1765 &c. (IFF 38). Lit.: B&W 149, fig. 112; Childs 1967, p. 339 n.r.

[J.46.18092](#)



Fontpertuis

Louis [Angran](#), vicomte de FONTPERTUIS ou Fonspertuis (1719–1784), conseiller au parlement 1740. The identification of the sitter in the 1739 exhibit is not without problems. B&W thought it was Papillon de Fontpertuis, no doubt thinking of Jean-Jacques Papillon de Fontpertuis (1715–1774), fermier général and cousin of the intendant des Menus plaisirs du roi. However at the time of the exhibition, he was far too young, and was never a conseiller au parlement. Although also seigneur de Fontpertuis, his father was known as Jacques Papillon de La Grange (1677–1745), banquier, secrétaire du roi, who went bankrupt in the Law system and was unlikely to have commissioned the portrait.

It is instead proposed that the sitter was Louis Angran, vicomte de Fontpertuis (1719–1784), although he was not formally reçu as conseiller au parlement (1^{ère} des enquêtes) until 2.IV.1740. However he may have anticipated the title (there were members of the Angran family in parlement at the time, but none called Fontpertuis). A month later (2.V.1740) he married Marie-Marguerite Jogues. But on 17.VII.1740 he was “interdit” by the Châtelet (Philippe de Vaumas, *Familles orléanaises*, 2014, p. 140), and the following year he was imprisoned at Saint-Lazare for debt, “sa charge de conseiller vendue pour payer ses dettes, sa femme dans un couvent, bien heureuse si elle retrouve sa première santé: ivrogne et débauché et ayant déjà tout fricassé de ce que son père lui avoit donné.” (lettre de l’abbé de Saint-Pierre du 17.X.1741, *Le Portefeuille de Mme Dupin*, p. 224). Perhaps the pastel was one such extravagance.

[J.46.1812](#) M. de FONTPERTUIS, conseiller au parlement, pstl, Salon de 1739. Lit.: Anon. 1739; B&W 150, as of [??]Papillon de Fontpertuis

Forbonnais, v. *Véron de Forbonnais*

Mme de Forcalquier

[J.46.1814](#) Mme [la comtesse de] [FORCALQUIER](#) [née Françoise-Renée de Carbonnel de Canisy (1725–1814)], jolie tête portant un voile et des fleurs aux cheveux, pstl, 39x31 (collection de S. de Noury et E. Leroy de Curzon; Orléans, Cloître Saint-Pierre-Empoint, Herluison, 29–31.I.1900, Lot 26 n.r., attr., fr162) [?a/r Nattier]

Anne-Philippe-Camille FOURMENTIN de La Barre. Lit.: B&W 151, ?attr. [v. *Éc. fr.*]

François-Étienne de Lorraine

J.46.1816 **FRANÇOIS-Étienne**, duc de [Lorraine](#) (1708–1765) (Paris, 20.VI.1837, Lot 42). Lit.: B&W 274, attr.; pendant to J.46.2329 [cf. Liotard]

Franklin

J.46.1817 ??FRANKLIN, [??]pstr (Dr Reuling a.1907). Lit.: photo in Frick, donated Mrs Charles Henry Hart 1907; Bury 1971, p. 197, not Franklin, may be La Tour [not Franklin, not La Tour, not pastel]

Frémin 1743

René [FRÉMIN](#) (1672–1744), sculpteur, élève de Girardon et de Coysevox, reçu à l'Académie royale 1701. Frémin worked in Spain at La Granja 1721–38, returning wealthy.

La Tour's composition surely echoes the Largillière portrait of Frémin in Berlin, notably the fine hands which appear also in Louis Autreau's oil portrait, 1741 (Versailles). The circumstances of the commission are unknown, but may possibly relate to La Tour's portrait of Thomassin J.46.3004, engraved by T. Bertrand, probably the son of Frémin's associate, the sculpteur Philippe Bertrand (1663–1724).

Although the pastel shown in 1743, hors cat., was described as “jusqu'aux genoux, fait en sept jours” it is probably the work now in the Louvre. It is mounted on a châssis à clés, rarely used in the 18th century (the exceptional size might explain it), with a batten attached to extend the work outside the canvas. This appears to be original, to judge from the proportions of the 1747 Surugue engraving. The condition report obtained more than 18 months before its acquisition by the Louvre notes that it was in perfect condition despite the fact that the frame had suffered “quelques ravages du temps et du différentes déplacements du tableau”; the dimensions (sight size) were 90x73 cm. The history of the work makes it unlikely that the extension was made while the family owned it: documents now in the Archives des musées nationaux establish that the pastel passed to Frémin's grandson Alexandre-César-Annibal Frémin de Sy, who left it to his half-sister, Adélaïde-Cécile, Mme Noël (the illegitimate child of the daughter of a carpenter in Sy, who later married her cousin, also a carpenter). Since César-Annibal was an émigré during the Revolution, his wife – who had remained in Sy – dying, his château being demolished and all its contents sold, it is likely that during the Revolution the pastel had remained with his father's widow, who survived until 1817. Of the fortune which René Frémin left at his death, in excess of 700,000 livres (Rambaud 1971), only Fr14,364 remained in the estate his son left to Mme Noël in 1826. Accordingly she offered the pastel to the Louvre, first in 1829, again in 1834; she was told that the pastel didn't suit the Louvre, the sitter not being a celebrity. After her death in 1844 it passed to her daughter Marie-Catherine-Clémence Noël (1808–1854), who had married Victor-Louis Piat in 1832. He was a worker in the clockmaking industry, but lost his job around 1850 and failed to obtain further employment. With three daughters to support Mme Piat wrote a series of increasingly desperate letters to sell the pastel to the Louvre, eventually dropping the price by a third to the 2000 francs for which it was finally acquired 18.XII.1853.

J.46.1818 René FRÉMIN, pstr, Salon de 1743, hors cat. Lit.: annotation, livret CD [Mariette, selon B&W], “Autre représentant M. Frémin, sculpteur, très beau portrait jusqu'aux genoux, fait en sept jours”

J.46.1819 =?pstr/4f. ppr, rajout ?postérieur de 2f/toile/châssis à clés, 92x74.9 (Louvre inv. 27624. Le sujet; inv. p.m., 27.II.1744, galeries du Louvre, au salon, 3^e étage, “grand portrait de René Frémin”, avec deux grands portraits de son épouse, Suzanne Cartaud”; desc.: [?]son fils, Claude-René Frémin, sgr de Sy (1716–1786); sa veuve, née Jeanne Gigou de Saint-Simon (1737–1817); petit-fils du sujet, Alexandre-César-Annibal Frémin de Sy (1745–1821), mousquetaire du roi; legs: sa demi-sœur, Mme Laurent Noël, née Adélaïde-Cécile Noblet (1768–1844); offert au Louvre, 11.IV.1834; refus; sa fille, Mme Victor-Louis Piat, née Marie-Catherine-Clémence Noël (1808–p.1854); offert au Louvre, 17.II.1852, 26.IV.1852, refus; offert au Louvre encore; acqu. 18.XII.1853, Fr2000). Tech.: n. main entry for discussion of extension and châssis à clés; restored 2004 by Marianne Bervas and Valérie Luquet. Exh.: Paris 1949, no. 26; Paris 1957a, no. 42; Paris 1965b, no. 72; La Tour 2004c, no. 1 repr. clr; Paris 2018. Lit.: Archives des musées

nationaux, sér. DA 5/6, cabinet des dessins; Goncourt 1867, p. 350 (“la coloration puissante”); Reiset 1869, no. 822; Dilke 1899, p. 164, “one of Latour's finest male portraits”; Ratouis de Limay 1925, p. 31f, pl. 21; B&W 152, fig. 126; Bouchot-Saupique 1930, no. 37; Bury 1971, pl. 48; Monnier 1972, no. 61 repr.; Denk 1998, fig. 15; Méjanès 2004, p. 44 repr.; Williams 2015, fig. 5.2; Salmon 2018, no. 80 repr.; [Jeffares 2018g](#); Jeffares 2018m; Fripp 2021, fig. 2.5 [the addition to the right appears to have been contemporary] Φσ



J.46.1819 ~grav. Pierre-Louis de Surugue le fils, 45.5x30.9, lettered “RENÉ FREMIN/Ecuier Con^{te} Secrétaire du Roy Maison Couronne/de France et de ses Finance, Dirceteur et/Recteur de l'Académie Royale de Peintre et de/Sculpture, et Premier Sculpteur de Sa Majesté/Catholique|Mort le 17 Fevrier 1744” “Peint par de Latour|Gravé par Pierre Louis Surugue le fils pour sa Réceptoin à l'Académie en 1747.” Lit.: Desmaze 1874, p. 79; P&B [Frémin was parrain to Surugue's child, 22.XII.1743]

J.46.1821 ~grav. Pierre-Louis de Surugue le fils, 45.5x30.9, lettered “RENÉ FREMIN/Ecuier Con^{te} Secrétaire du Roy Maison Couronne/de France et de ses Finance, Dirceteur et/Recteur de l'Académie Royale de Peintre et de/Sculpture, et Premier Sculpteur de Sa Majesté/Catholique|Mort le 17 Fevrier 1744” “Peint par de Latour|Gravé par Pierre Louis Surugue le fils pour sa Réceptoin à l'Académie en 1747.” Lit.: Desmaze 1874, p. 79; P&B [Frémin was parrain to Surugue's child, 22.XII.1743]

Frémin, v.q. Mirleau de Neuville

Fréret

J.46.1822 Nicolas **FRÉRET** (1688–1749), secrétaire de l'Académie des inscriptions, m/u

J.46.1823 ~grav. Jacques-Marie Veran a/r “Latour” c.1800–30 [costume seems p.1749; identification and attribution uncertain]

Friedrich August II. (E. Jonas; Paris 1929, as La Tour) [v. Lundberg, J.503.1211]

Les Gabriel

Ange-Jacques [GABRIEL](#) de Mézières (1698–1782), premier architecte du roi, directeur de l'Académie de l'architecture. The son of Jacques V Gabriel, he was trained also under Robert de Cotte, and in 1742 he was appointed by Orry to succeed his father as contrôleur général des Bâtiments, jardins, tapisseries, arts et manufactures du roi. This was a period in which Versailles was continuously transformed to meet the needs of the royal family and of Mme de Pompadour. According to the duc de Luynes, he worked “très souvent seul avec le roi pour des plans et des projets.” His Petit Trianon is perhaps his most delightful creation, but he was also responsible for major work at Compiègne, Fontainebleau and in Paris, the École militaire and place Louis XV.

There are several references in later correspondence with Marigny indicating that La Tour negotiated with Gabriel over pictures supplied to the Bâtiments du roi.

The Gabriel family had links to Orléans, and by pure chance Perronneau lodged there with Gabriel's sister-in-law in 1766 (Jeffares 2015).

La Tour's was one of a dozen "plusieurs portraits au pastel, sous le même numéro" exhibited in 1747, identified by abbé Le Blanc. Six years later he exhibited the portrait of Mlle Gabriel, surely the architect's daughter Angélique, who married the fermier général Michel Pignon in 1759; at the time of the salon, she was barely 14, and would have been one of the very few children La Tour ever portrayed. Nothing more is known of either pastel – unless they have been conflated and misdescribed as "un [sic] portrait de Gabriel et de sa fille, Mme Pignon, au pastel" (J.46.1658) listed in the *État de tableaux qui appartiennent à M. Gabriel dans le logement de Versailles et à Trianon* (v. Fels 1924, p. 60f; the inv. p.m. was taken 15.I.1782, AN MC/LVI/270) together numerous family portraits by Vivien and others. Gabriel also owned portraits of court personages and a collection of paintings by Vivien, de Troy, Lafosse, Jouvenet, Boullongne, Bertin, Poussin etc., and a sculpture by Lemoyne of "une figure de femme représentant une rivière sur son pied d'estal de bois."

Lemoyne also made a marble bust of Gabriel (Louvre; Réau 1927, no. 121), of which Michel Gallet (*Les Architectes parisiens...*, 1995, p. 223) observed that it showed "un homme élégant, sûr de lui, dont le statut n'est exactement ni celui d'un grand seigneur, ni celui d'un artiste." A similar ambiguity perhaps attaches to La Tour's portrait of his associate Garnier d'Isle (q.v.).

J.46.1824 Ange-Jacques GABRIEL de Mézières (1698–1782), premier architecte du roi, pstl, Salon de 1747, no. 111. Lit.: Vitry 1913, p. 307; B&W 154

J.46.1825 Mlle GABRIEL [?Mme Michel Pignon, née Angélique-Catherine-Jeanne Gabriel (1739–1802)], Salon de 1753, no. 79. Lit.: B&W 155

Garnier d'Isle 1751

Jean-Charles GARNIER D'ISLE (Paris bpt 21.VI.1699 – Paris 11.XII.1755), de l'Académie royale d'architecture 1724, contrôleur général des Bâtiments du roi 1724–55, dessinateur des Jardins du roi, associé libre de l'Académie royale de peinture 1748, trésorier receveur général et payeur des rentes de l'Hôtel de Ville 1746 (Claeys 2009; Guiffrey 1884 etc.).

His date of birth is incorrect in almost all sources (baptised 21.VI.1699, he cannot have been born in 1697 – Claeys 2009). He was the son-in-law of Claude Desgots (André Le Nôtre's nephew), whom he succeeded in office; in turn his son Charles-Hippolyte joined the Bâtiments du roi, while a daughter, Adélaïde-Julie, married Louis-Antoine Mirleau de Neuville (q.v.). Garnier d'Isle was portrayed by Pigalle (Salon de 1750: collection Juan de Bestegui, Paris, Christie's, 10.IX.2018, Lot 59), as were his two daughters (marble; Getty).

Cited by Blondel and mentioned by the duc de Luynes as a garden designer, Garnier d'Isle was principally known as Mme de Pompadour's architect, working with Lassurance on the château de Belleville, and also designing the gardens for Crécy.

Garnier d'Isle lodged in the Tuileries palace, which meant that his estate escaped the jurisdiction of the Châtelet; but a procès-verbal of the posthumous inspection by the Prévôté survives (AN V³ 89; Guiffrey 1884). Numerous oil paintings were recorded, among them, in the bureau du Contrôle, a large canvas portrait of a woman (perhaps the Nattier of Mme Mirleau), as well as, in the salle de compagnie overlooking the gardens, "deux bustes en pierre, l'un représentant le défunt de l'autre l'une des demoiselles d'Isle", no doubt two of the three Pigalle busts (Mme Mirleau had presumably removed hers, but her sister Brigitte was not yet married and still lived with her father). In the deceased's bedroom were "huit tableaux en pastel, représentant des portraits, sous leur glace, dans leur bordure de bois doré." (At Versailles, Garnier d'Isle occupied two rooms at the hôtel de Seignelay, but no picture was noted.) The number of pastels is remarkable (they cannot be misdescribed Carmontelles as those were made later); it seems unlikely that he had more than one version of his portrait by La Tour, but he may have had the La Tour portraits of his daughter and son-in-law. It is also highly probable that all of these were among the sixteen pastels recorded in Mme Mirleau's 1780 inventaire, discussed below at J.46.237.

As contrôleur général des Bâtiments du roi, Garnier d'Isle's duties extended to supervising the application and removal of seals following the death of artists such as Charles Coypel (16.VI.1752: the main concern was to retrieve the King's drawings from Coypel's

apartment in the Louvre). In 1747 Garnier d'Isle was appointed directeur de la Manufacture des Gobelins, a department under the control of the Bâtiments du roi. When Jacques Neilson (q.v.) left the Gobelins to try to become a painter, Garnier d'Isle wrote a *Mémoire au sujet de l'atelier de basse lisse des Gobelins de présent vacant* of 10.VIII.1749 to Le Normant de Tournehem recommending he return, noting his study with "...M. de La Tour qui lui a appris le pastel où il réussit très-bien....".

We do not know if Neilson persuaded Garnier d'Isle to sit to La Tour, but it reinforces the identification which otherwise relies on the family descent and the knowledge that La Tour exhibited a portrait of Garnier d'Isle in 1751. However, La Tour's brother listed the Saint-Quentin version as of "Neuville, fermier général": this is puzzling, as confusions within family pedigrees should not apply to works in the atelier. The Saint-Quentin version remained catalogued as of M. de Neuville until the comte de Joybert approached the museum, as mentioned in a letter from Brière to Fleury of 15.V.1932: "un troisième Garnier d'Isle: il faudrait une photo." In fact an earlier owner had approached Auguste Jal in time for a late addition to his 1872 dictionary: the pastel he describes (but does not reproduce), J.46.23685, said to be of Mirleau de Neuville, is assumed (in Debrie & Salmon) to be the Met. pastel J.46.1827, but seems better to fit J.46.2368.

Debrie & Salmon's identification of J.46.2368 as of Mirleau de Neuville remains tentative, and when Fleury & Brière changed the identification of the Saint-Quentin pastel to Garnier d'Isle there was no absolute proof that J.46.1827 and the two other versions are not after all of him: Mirleau de Neuville was only two years younger than his father-in-law, and the sitter in the 1766 Carmontelle, albeit shown in profile, has the same aquiline nose and double chin as the Met. sitter. On the other hand, the Met. sitter is shown with a short wig, while Mirleau de Neuville in 1766 wears a long one, of a type unlikely to be adopted later by someone wearing a short wig in a previous decade. The additional evidence (mentioned in Réau 1923b but overlooked in the subsequent La Tour literature to date) of the Pigalle bust (although by no means an exact resemblance, the face rounder, but essentially similar); the Tuileries inventaire; and the Gobelins document confirming Garnier d'Isle's familiarity with La Tour and pastel remove any doubt about the identity.

The Met. pastel has had the benefit of a thorough technical study by Shelley 2005. This reveals an eccentric strainer retaining its tree bark on the inner sides of the vertical bars. The mid-blue paper does not reach the top of canvas, but the exposed strip is hidden by the frame rebate. The paper surface has been rubbed overall to leave a rough surface with projecting fibres to take the pastel and remove all sign of the regular laid and chain lines. Much of the background is bluish-black pastel applied with stump to fill the interstices of the paper. There is no evidence of underdrawing. Shelley found evidence of localised use of fixative as an intermediate layer near the top of the coat, and suggested the purpose was to facilitate correction on an upper layer.

The relationship with the Fogg and Saint-Quentin versions is curious (Baetjer 2019 even wondered if the sitter was the same, but this goes too far: the face in all three is the same). The moiré textured coat they share (but not with the Met. version) evidently fits La Tour's bolder technique (requiring distance to make sense), as in the Saint-Quentin face; but the Fogg version has a blander face. That in the Met. seems excellent, but not so bold as to explain the comte de Caylus's comment: "L'empatement & les effets de chair dans la tête de M. Dille présentent la nature sous un aspect qui a ravi les amateurs."

According to the dealer's 2003 catalogue, the Met. pastel is "still in its original rocaille frame"; it does not however resemble that of any other known La Tour.

J.46.1826 GARNIER D'ISLE, Salon de 1751, no. 48. Lit.: Caylus 1751; B&W 156

J.46.1827 ~?repl., with velvet coat, pstl/ppr bl./toile/châssis, 65x53.8 (New York, MMA, inv. 2002.439. Le sujet; [?]un des 8 portraits en pstl, sous glace, bordure de bois doré, chambre à coucher, palais des Tuileries, inv. p.m., 12.XII.1755); sa fille, Mme Louis-Antoine Mirleau de Neuville, née Adélaïde Julie Garnier d'Isle (1728–1780); Albert-Louis-François Mirleau de Neuville de Marçilly; son fils Jean-Joseph Albert Mirleau de Neuville de Marçilly, comte de Belle-Isle, 1872 [?]; sa fille Jeanne, comtesse Henry de Joybert

(1882–1938), château de Lilly, –1938; sa fille Marie-Antoinette, Mme Pierre Duffour (–1990); sa fille ou belle-fille –2001; acqu. Colnaghi, repr. cat. 2003, p. 15; acqu. The Annenberg Foundation; don 2002). Tech.: detailed report in Shelley 2005. Blue paper wrapped around three sides of strainer leaving exposed are of canvas at top behind frame rebate. Exh.: New York 2011, no. 17 repr.; New York 2013; New York 2017. Lit.: [??] *Jal* 1872, p. 1319, v. J.46.23685, *Mirleau de Neuville*; Guiffrey 1884, II, p. 220 n.r., inv.; Réau 1923b, p. 389 repr.; B&W 158, as of Garnier d'Isle; Debric & Salmon 2000, p. 162, ill. 83, 84; *Apollo*, .XII.2003 repr.; Baetjer 2003, p. 24 repr.; La Tour 2004a, p. 156, fig. 1; Shelley 2005, repr.; Katharine Baetjer, in *Philippe de Montebello and The Metropolitan Museum of Art 1977–2008*, New York, 2009, p. xiii, fig. 2; Jeffares 2011, p. 500; Baetjer 2019, no. 51 repr. φσ



J.46.1827
LARGER IMAGE

J.46.1829 ~repl., with moiré silk coat, pstl/ppr, 64.4x53.9 (Cambridge, Fogg Art Museum, inv. 1943.863. Boussoide [Bousso], Nancy. David-Weill 1907–8. Wildenstein; Grenville L. Winthrop, acqu. 1937, \$30,600; legs 1943). Exh.: Paris 1908a, no. 59, pl. 47, as of Neuville; Cambridge 1969, no. 101; Cambridge 1998b, no. 44, fig. 20. Lit.: Morice 1907, p. 229 repr., as de Neuville; Fourcaud 1908, p. 123 repr.; Fleury & Brière 1920, p. 37 as of Garnier d'Isle, not Neuville; B&W 157, fig. 64; Debric & Salmon 2000, p. 162, ill. 82; Baetjer 2019, fig. 50.1 φσ



J.46.1829
LARGER IMAGE

J.46.1831 ~repl., pstl/ppr bl./toile/châssis, 44x35 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 19 [inv. 1849, no. 20]. 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. 30, as Neuville, fermier général, en habit de moire;

legs 1807). Exh.: Maubeuge 1917, no. 74; La Tour 1930, no. 71; La Tour 2004a, no. 39 repr. clr. Lit.: Lapauze 1899, no. 20 repr., as Neuville; Fleury 1904, no. 20, as Neuville; Erhard 1917, no. 20 repr., as Neuville; B&W 159, fig. 90; Fleury & Brière 1932, no. 22; Fleury & Brière 1954, no. 22; Debric 1991, p. 119ff repr.; Debric & Salmon 2000, p. 162, ill. 81; Salmon 2004c, detail repr. p. 5; Salmon 2004d, p. 18 repr.; Shelley 2005, fig. 14 φσ



J.46.1831

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1832 ~cop. Léon Delvigne, pstl (PC 2016) φκ

J.46.1834 ~cop., fusain, reh. blanc, 46.5x37.5 (Paris, Drouot, Maigret, 23.III.2007, Lot 22 repr., with Le Blanc, est. €600–800) φκ

J.46.1835 ~cop., pstl, 44x36 (Lille, Mercier, 11.X.2009, Lot 258 repr., éc. fr., inconnu, est. €700–1200) φκ

J.46.1835



J.46.1837 ~cop. Jules Degrave, XIX^e, pstl, 45x38, inscr. verso "J. V. Degrave" (Paris, Tajan, 14.XII.2009, Lot 88, est. €1500–2000) φκ

J.46.1837



J.46.18371 ~pastiche, with red coat, pstl, 39x29 (Douai, Thomas, 13.X.2021, Lot 578 repr., éc. XX^e, as of Louis XVI, est. €20–40) φπ

Mme Garnier d'Isle, v. Mme Mirleau de Neuville

??Garnier d'Isle c.1754

J.46.1839 ??GARNIER D'ISLE/??Pierre Mirleau de Neuville, pstl, 43x31 ov. (Ann Arbor, University of Michigan Art Museum. Alphonse Kann; Paris, Georges Petit, 6–8.XII.1920, Lot 119 repr., est. fr25,000, fr29,000. Acqu. comte de Fels, as of Marigny; sa fille, duchesse Edmée de La Rochefoucauld; Monaco, Sotheby's, 16.VI.1989, Lot 375; Colnaghi, New York; New York, Christie's, 28.I.1999, Lot 155 repr., inconnu, est. \$30–50,000, \$24,000). Lit.: B&W 894, inconnu; *Chronique des arts*, .III.2000, no. 211 repr. [referred to as

of Garnier d'Isle in sale catalogue for Pigalle bust of Garnier d'Isle (Paris, Christie's, 10.IX.2018, Lot 59), n.r.; eyes brown, while Garnier d'Isle's are blue: the identification is based only on a general resemblance but ignores eye colour. The arms on the frame (which may be a later addition) are those of the Erzbischof von Köln] Φ?8



J.46.1839 ↘

Photo courtesy University of Michigan Museum of Art, Ann Arbor

J.46.1842 ~cop., pstl, 45x36, as 1754 (Narbonne, mAH, inv. 851.1.3. Don Barathier 1851). Lit.: Tournai 1864, no. 1169; Berthomieu 1923, no. 792, as Oudry, Autoportrait; Ratouis de Limay 1946 φκ



J.46.1842 ↘

J.46.1844 ~cop., ?XX^c, pstl, 39x29.5, as of "La Tour-Prangarde 1714–1782" (Élie de Rothschild & Mme, née Fould-Springer, PC, Palais abbatial de Royaumont; Paris, Christie's, 19–21.IX.2011, Lot 579 repr., follower of La Tour, est. €800–1200 with two others) φκ

Mlle Gaussin

J.46.1846 Jeanne-Catherine Gossem, Mme **GAUSSIN** (1711–1767), de la Comédie-Française, m/u (la marquise de Chaponay, née Cécile-Sophie-Albertine Reynaud de Bologne (1827–1909), 1885). Exh.: Paris 1885b, no. 176. Lit.: B&W 161, ?attr.

Mme Gelly

Mme Antoine **GELLY**, née Marie-Madeleine-Louise Barbaut (1713–p.1770), fille du gouverneur de Saint-Pol. On 10.III.1739 she married Antoine Gelly, who succeeded his father-in-law as conseiller-trésorier, receveur et payeur des gages à la cour des aides de Bordeaux in 1743, and was secrétaire des commandements du comte de Clermont by 1749 (as Paradis de Moncrif and Cahusac had been: *v. s.m. Fel*). They lived in the rue d'Aguesseau, later moving to the rue de Jussienne, Paris 11^e. On 1.IX.1753, having retreated to her country property at Beauregard, Mme Gelly wrote the only sitter's letter of thanks to the artist (*v. DOCUMENTS*). At some stage she seems to have fallen out with her brother, Louis-François Barbaut, who had inherited their father's title of gouverneur et sénéchal des ville et comté de Saint-Pol, as on 26.VI.1770 he took a lien over their property in the rue de la Jussienne.

J.46.1847 Mme GELLY, pstl, Salon de 1753, no. 75. Lit.: Le Blanc 1753 ("une vigueur & une beauté de coloris qui le rendent très-piquant"); Desmazes 1874, letter from Mme Barbaut-Gély, Beauregard, 1.IX.1753; B&W 162

Glos

J.46.1848 Comte William de **GLOS**, in blue coat with silver buttons, white shirt, pstl, 53x44.5 ov. (London, Christie's, 27.IV.1934, Lot 2 n.r., 15 gns; Wells) [?attr.; ?identification]

Gluck

J.46.1849 Christoph Willibald **GLUCK** (1714–1787), compositeur, trois crayons, 32x25 (Derenaucourt; Paris, Drouot, Boulland, 7.IV.1883, Lot 66 n.r., est. Fr600, Fr400; Picart). Lit.: B&W 163, ?attr.

Le duc de GONTAUT (comtesse Armand 1901). Exh.: Paris 1901, no. 124. Lit.: B&W 164, ?attr. [v. Éc. fr., duc de Biron, J.9.1168]

Mme Jean GOUJON, née Nicole Ricard (Louvre inv. RF 4241). Exh.: Paris 1908a, no. 28, no pl. Lit.: B&W 423, ?attr.; Monnier 1972, no. 70; La Tour 2004a, p. 14 n.r. [v. Allais, J.103.126]

Louis Claude, comte de GOYON DE VAUDURANT (Dr Aussant, Rennes; 28–30.XII.1863, Lot 46, as pnt. by La Tour). Lit.: B&W 165, ?attr. [v. Mme Vigée Le Brun, Beaujon, J.76.139]

Mme de Graffigny ?c.1750

Mme François Huguet de **GRAFFIGNY**, née Françoise du Buisson d'Issembourg d'Happoncourt (1695–1758), écrivain et salonnière, amie de La Tour.

A granddaughter of the engraver Jacques Callot and daughter of an officer in a cavalry regiment, she married young but her husband, Hugues de Graffigny, was violent and died in prison. Taken up by Voltaire, she quarrelled with Mme du Châtelet and moved to Paris c.1738. Here, with support from the duchesse de Richelieu, she commenced a career writing popular works, notably the *Lettres d'une Péruvienne*, 1747, and *Cénie*, 1750. She established an important salon, known as the Société du Bout du Blanc, and numbered among her acquaintance Choiseul, Fontenelle, Helvétius (who married her niece), Rousseau, Turgot, Malesherbes, Marivaux and Paris de Montamartel. She was a member of the academy of Florence.

Her enormous correspondence, which has been called the crown jewel of her œuvre (and now benefits from a full scholarly edition), includes several important references to the pastellist: *v. Jeffares 2017g*.

The police inspector Joseph d'Hémery described her as "grande et d'une figure passable" in his report. Graffigny's iconography was studied by Harrison 2004, but this has been rather superseded by the identification by the Graffigny correspondence editorial team of the well-known oil portrait at Lunéville as by Pierre Clavareau (*v. article on his daughter, the pastellist Victoire Clavareau*). But Harrison is of course right to reject the La Tour pastel from the Marcille collection J.46.1855 as not of her, despite its attractiveness. The suggestion was

made by André Michel in 1884 with no grounds whatsoever, but subsequently followed widely.

J.46.1853 Mme de GRAFFIGNY, pstl, c.1750 (?lost, or never executed). Lit.: lettre du sujet à Devaux, 11.XII.1750 “La Tour, c’est le fameux peintre qui me peindra ce printemps comme une illustre”; Harrison 2004, p. 196 n.r.

~?cop., v. Garand

J.46.1855 ??Mme de GRAFFIGNY, pstl, 47x37 ([?Mlle Salé par Greuze (Marcille 1843). Lit.: Lacroix 1843; François-Martial Marcille; Paris, Pillet, 4–7.III.1857, Lot 245, as Mlle Salé; son fils, Eudoxe Marcille, 1860; desc.: M.C. [Pierre Chévrier], 1928; famille Chévrier 1971). Exh.: Paris 1860b, no. 27; Paris 1884, no. 437 n.r.; Paris 1885a, no. 33 n.r., as of Graffigny; Paris 1927a, no. 63, pl. XLIV-63; Paris 1935b, no. 531 n.r.; Paris 1936b, no. 68; not Mlle Sallé. Lit.: [Lacroix 1862b, p. 135 n.r., “jolie femme inconnue”]; Michel 1884, repr. opp. p. 222; B&W 166, fig. 76; René-Doumic 1935, p. 487 n.r., “[ravissant portrait...une des pages les plus émouvantes de La Tour”]; Bury 1971, pl. 29; Harrison 2004, no. 7, fig. 10, ??Graffigny Φ?δ



J.46.1855
LARGER IMAGE

J.46.18555 ~cop., pnt., 46.5x38 (Carl Ulrik Palm (1864–1854). Stockholm, Bukowskis, 1–4.XII.2015, Lot 1083 repr.)

J.46.1856 ~pastiche, pstl, 39.5x31 (Douai, Patrick Declerck, 5.XII.2016, Lot 108 repr., anon., inconnue, est. €150–200) φπ?δv



J.46.1857

Photo courtesy Sotheby's

J.46.1857 ~préparation, 26.2x21.2, label *verso* “Portrait de la Reïne/Marie Leczinska par/Maurice Quentin La Tour/1749” (Jean-Gabriel Domergue (1889–1962), peintre. Monaco, Sotheby's, 22.II.1986, Lot 283 repr., est. £150–200,000, £180,000 [=£199,800]). Lit.: Réau 1954, pp. 235f repr.; Harrison 2004, no. 7A Φ?δ

J.46.186 ~?Mme de GRAFFIGNY (W.; Paris, Bonnefons, 17–18.XI.1845, Lot 125). Lit.: B&W 167, ?attr.

J.46.1861 ~?Mme de GRAFFIGNY dans sa jeunesse (G. F. Gueting, carrossier de la cour; vente p.m., Paris, 19.II.1848, Lot 30). Lit.: B&W 168, ?attr.

J.46.1862 ?Mme de GRAFFIGNY, préparation, 16x13 (comte de Castelle; Paris, Delestre, 17.XII.1900, £850). Lit.: B&W 169, fig. 246, ?attr. Φα?δ

J.46.1862



Gravelot 1769

Hubert-François Bourguignon, dit **GRAVELOT** (1699–1773), graveur et dessinateur, élève de Restout et de Boucher. He was in England 1732–46. Gravelot was mentioned as engraver in a letter to La Tour of 17.XII.1762 by Gabriel Cramer, concerning the illustrations to Voltaire's edition of Corneille: it appears La Tour had advised entrusting the whole project to Gravelot instead of to two engravers. Gravelot had previously added decorations to Wille's engraving of Löwendal J.46.2189. At the 1769 salon, Fréron praised La Tour's work, adding “On distingue particulièrement le portrait de M. Gravelot, célèbre dessinateur.” It was engraved the following year.

J.46.1863 GRAVELOT, pstl, Salon de 1769, no. 37 [Saint-Aubin sketch]. Lit.: Fréron 1769; Anon. 1769e; B&W 170, fig. 111

J.46.1863



J.46.1864 ~?pstl/ppr, 45x35 (Bordeaux, mBA, inv. RF 1943.47; Bx D 7; Bx E 1694. Le sujet; sa veuve, née Jeanne Ménétrier (1736–p.1781), ∞ 2° Joseph Lousteau, chirurgien; leur fille, Claudine-Charlotte Lousteau, ∞ Bertrand-Léon Magonty; leur fils, Joseph-Henri Magonty (1808–), pharmacien à Bordeaux, ∞ Marguerite Caula; son beau-frère, Auguste Pichard (1800–); desc.; acqu. Musées nationaux, 1946). Exh.: Bordeaux 1947, no. 96; Bordeaux 1958, no. 30 n.r.; Paris 1969, no. 17 repr.; Gand 1970, no. 36. Lit.: Fréron 1769; Anon. 1769; B&W 170, fig. 111; Palauqui 1928; *L'Intransigeant*, 1932; *Saint-Quentin soir*, 24.X.1932; Lemoine 1957; L. Desgraves, *Bordeaux*, Paris, 1957, p. 60; “Images des arts, le musée de Bordeaux à Paris”, *L'Amateur d'art*, 20.XI.1969; Florisoone 1969, repr.; Lem 1969, p. 9; Lambert 1969; Barrère 1969; Martin-Méry 1970, p. 51; Morinière 1987, no. 6; Renard 2003, p. 77 repr. clr; Simon 2007, p. 35 repr.; Arnoult 2014, p. 128 repr.; Jeffares 2018i φσ



J.46.1864
LARGER IMAGE

J.46.1865 ~grav. Jean Massard, 20.8x14.3, lettered "HUBERT GRAVELOT", "la Tour Pinx. | J. Massard Sculp." "A Paris chez l'Auteur, rue des Francs Bourgeois Porte S. Michel, / Maison de M. Gouin.", 1770 (FD 1454)

J.46.18651 ~grav. Benoît-Louis Henricque, 1770, pour *Jérusalem délivrée*, Paris, 1774

J.46.18652 ~grav. Charles-Étienne Gaucher, 10.3x6, lettered "H GRAVELOT", "Fécond et varie, au gré de son Genie, / Le Craïon sous ses doigts prend une ame, une vie. / Gaucher" "Peint par Delatour. | Gravé par Gaucher", pour *l'Almanach iconologique*, 1772

J.46.18654 ~grav. Adolphe Vain [selon B&W; not traced]

Greider

J.46.1866 [olim J.46.3742] Louis-François **GREIDER**, pstl par La Tour, dont il était le médecin (offert au Louvre par Alexis Noël (1792–1879), peintre, professeur au collège chaptal, 13 rue Royer-Collard, Paris, 5.VIII.1864; refus) [sitter untraced]

Les Grimod de La Reynière 1751

Gaspard **GRIMOD DE LA REYNIÈRE** (Lyon 20.X.1687 – Paris 10.II.1754), fermier général. Sometimes called erroneously Antoine-Gaspard, his dates are also incorrect in many sources. Marie-Madeleine Mazade (28.V.1716 – Paris, St Eustache 25.II.1773) was his second wife. Among the many names on their marriage contract (AN MC/CXVII/383, 5.XII.1731) were those of cardinal de Fleury, d'Angervilliers, Saint-Florentin, Orry, Villeroy, Fagon, etc.

The son of a lawyer who became trésorier to the duc de Ventadour, purchased an office of secrétaire du roi and became a fermier général, Grimod de La Reynière belonged to the fermes générales unies in 1721 and to that of the Postes from 1739 (he succeeded his brother Pierre Grimod Dufort as intendant des postes & relais de France in 1748); he was also an investor in the Cie de Guinée de Grou et Michel from 1749. At the time of his death his fortune was estimated at in excess of 5½ million livres (Clays 2008: Barbier put it at 14 million, the figure that is repeated throughout the secondary literature). He owned a house in the rue Vivienne, one in the rue des Petits-Champs, and an estate at Clichy-la-Garenne whose gardens Barbier particularly admired.

Grimod's contacts included Mme de Pompadour and her brother: writing to the latter in 1750, while in Italy, Grimod asked to be remembered to Jean-François de Troy and Jean-Jacques Caffiéri. His Enlightenment credentials were demonstrated by his support for Voltaire and others whose post of often dangerous manuscripts he was able to protect through his influence at the Postes et relais. His reputation was further enhanced when his daughter married Lamoignon de Malesherbes in 1749 (Barbier reported a dowry of 500,000 livres in cash and 200,000 livres in rentes). The protection

was described in a letter from Grandjean de Fouchy to Charles Bonnet of 11.VII.1750, directing him to put his material in an envelope addressed to Malesherbes within another addressed to La Reynière thus avoiding costs and risks. It even extended to medicines: Voltaire begged Frederick the Great, in a letter of 17.II.1749 to send him a pound of the "genuine Stahl pills" under the cover of M. de La Reynière.

Marie-Madeleine Mazade was the daughter of Laurent Mazade, also a fermier général. She was 15 at the time of her marriage to Grimod. Two years after his death (from over-eating, although it was their grandson who was the famous gourmand), she married Charles de Masso, marquis de La Ferrière, a soldier.

The two portraits were displayed among half a dozen "têtes au pastel sous le même numéro" at the Salon de 1751, and attracted this praise from the correspondent in the *Mercury* (probably the comte de Caylus):

On a été surtout frappé de l'art avec lequel le Peintre a surmonté dans le Portrait de Madame de la Reinie deux très grandes difficultés: celle de conserver le brillant de la couleur dans les ajustements sans détruire les fraîcheurs de la tête, et celle de faire ressembler une jolie femme sans lui faire de tort. Le portrait de Monsieur de la Reinie est parlant.

One might add that the pastels have complementary poses, with colour schemes also mirror one another: Monsieur's red coat on a blue chair, Madame's blue dress on a red chair. They are slightly different in size, and curiously different in scale, Monsieur being half length, Madame three-quarters, emphasising the difference in their physiques. Pendants are very unusual in La Tour's œuvre.

The payment for the two works was the subject of a lengthy dispute described in anecdotes of uncertain reliability: but Mariette's version is probably reliable enough (particularly since it was mentioned by, and probably came from, Marie Fel): in asking for 5000 livres each, La Tour risked pricing himself out of the market:

L'on sçait ce qui s'est passé entre lui et M. et M^{me} de la Reynière; leurs portraits lui restèrent, parce qu'en ayant mesuré le prix sur les richesses de ceux qui s'étoient fait peindre, il eut le front d'en vouloir exiger cinq mille francs de chacun, et M. de la Reynière prit le parti de les lui laisser.

Plusieurs années s'écoulèrent, après lesquelles, se lassant de voir ces deux portraits dans son atelier, il demanda qu'on les retirât et à en être payé, et il eut l'impudence d'appuyer sa demande d'un exploit. De véritables amis, consultés, lui auroient fait apercevoir le risque qu'il courroit en tenant une pareille conduite; il pouvoit être traduit vis-à-vis des arbitres, qui, jugeant du prix de ces tableaux sur le prix qu'ils mettoient aux leurs, auroient peut-être réduit à deux ou trois cens écus ce qu'il estimoit dix mille francs, et, les juges ne pouvant prononcer autrement, il ne lui seroit resté de ses prétentions que la honte de les avoir soutenues. Mais, comme les procès ont leurs désagréments, quels que bons qu'ils soient, M. de la Reynière a envisagé son repos; il a été entretenu dans cette disposition par M. de Malesherbes, son gendre. On a prié M. Silvestre, alors directeur de l'Académie de peinture, homme prudent et sage, de donner sa décision. M. de la Reynière a ouvert sa bourse et lui a permis d'y prendre tout ce qu'il jugeoit à propos, et ce n'est pas sans peines que cet arbitre judicieux a déterminé M. de La Tour, je ne dis pas de s'en rapporter à son jugement seul, car il a eu la malhonnêteté de lui témoigner de la défiance en lui donnant pour adjoint M. Restout, mais à accepter 4,800 livres, à quoi tous deux réunis ont estimé le prix des deux tableaux. S'il continue sur ce pied, qui sera assez riche pour se faire peindre par lui?

The story does not however confirm that the pictures ended up in the sitters' collection. In Grimod's posthumous inventory (AN MC/XCV/230, 25.II.1754) there were numerous jewels (Grimod was a good client of Lazare Duvaux), Meissen etc., but few pictures of any importance: they were valued by Jean Valade (an unsurprising choice, since he was the family portraitist: Malesherbes and his wife, Grimod's daughter, attended the artist's wedding in 1752). It was Grimod's son Laurent (*q.v.*) who was an amateur pastellist, an honoraire associé libre de l'Académie royale de peinture and an important collector.

No sighting of the 1751 pendants is known before the mid-nineteenth century when they probably both appeared in Dr Véron's collection, along with the pastel of Mlle Sallé J.46.2842: the provenance is confusing, as Véron's collection partly passed through the hands of Henri Didier, but the pastels of Monsieur and Madame were reunited in Mme Denain's hands by 1878, together with Mlle Sallé,

two of the three were in Didier's sale, one of these and the third in Mlle Marquet's a year later. (Véron of course knew both actresses.) Curiously the Marquess of Hertford bought one in 1858, but Didier seems to have reacquired it by 1860. They were separated at Mme Denain's sale in 1893. Nor is there any obvious reason why La Tour kept a studio repetition of Grimod but not of his wife.

The comparison between the two versions is instructive in many ways. Previous narratives have suggested that J.46.187 was either an advanced *préparation*, an unfinished preliminary version or a simplified *ricordo*, but its autograph status has not hitherto been challenged. At first sight, and seen on its own, it is an impressive work, deriving much force from the sitter's face. But other elements are less confident. The wig might simply be unfinished, but the drapery cannot be so explained: most notably the crude gold broderie and the white chalk highlights on the coat, so much more brutal and linear than on the primary version. The proper right hand has been conceived in an entirely different approach than in the original, and now seems to grasp an object that is not there. Puzzling too is the discrepancy between the eye colour. Some of this might be explained as a studio replica with the head by La Tour and the rest by contemporary assistants, but it may also be that an unfinished or damaged work has been unskilfully completed or restored at a later date.

No other portrait of Grimod has survived: that recorded by Rigaud (James-Sarrazin 2016, no. P.1473) is lost. Rigaud's 1734 portrait of Mme Grimod en habit de bal, tenant un loup is known: it was commissioned not by the sitter or her husband, but by her father, Laurent Mazade (listed in his inv. p.m., 15.X.1743; by descent until sold Cheverny, Rouillac, 6.VI.1999, Lot 21 – the note in the sale catalogue has been widely drawn upon – and again New York, Christie's, 22.I.2000, Lot 66; James-Sarrazin 2016, no. P.1468 and 1, p. 508), while much earlier Coypel did a pastel of her with her mother (J.2472.205), also, together with a Rigaud portrait of Laurent Mazade, in the same collection. In Mme de La Reynière's own inv. p.m., 30.III.1773 (as marquise de La Ferrière), oil portraits of La Reynière and of Mazade were listed "pour mémoire", presumably the Rigauds (later oil portraits of family members were also recorded, without attribution).



J.46.1867
LARGER IMAGE

Photo courtesy former owner

J.46.1867 GRIMOD DE LA REYNIÈRE, pstl/qqs fls ppr/toile, 80x64, Salon de 1751, no. 48, with pendant (Mlle Delphine Marquet; Paris, Drouot, Pillet, 13–15.I.1869, Lot 305, ff1320; Mme Denain 1878, 1885; Paris, Georges Petit, 6–7.IV.1893, Lot 34 repr., as 80x64, as *ex-vente* Didier [?]; nor in 1858 sale in Véron's name], ff8600; Mayer. Théodore Porgès 1900; Edmond

Porgès, 1927; (*Monsieur*) seized ERR, inv. Prg 3; Louvre 1941; Lager Peter 27.X.1944; Munich CPP Mü-Nr 727/1; repatriated 23.V.1946; restituted; PC 2005, with pendant). Exh.: Paris 1878, no. 560; Paris 1885a, no. 27 n.r.; Paris 1900a, no. 165 *bis* (*Monsieur*); Paris 1927a, no. 48, pl. XXXVIII-56; Paris 1934a, no. 132 repr.; La Tour 2004a, no. 42 repr. clr, as 79.4x64.2, as in 15–17.VI.1868 sale [?]. Lit.: Caylus 1751; Portalis 1900, p. 210 n.r. ("mis à la place d'honneur"); Guerlin 1922, pp. 9ff n.r.; Ratouis de Limay 1927, p. 329 n.r.; B&W 171 = 173, fig. 31 = 175/B&W 176 = B&W 618, fig. 32; Ratouis de Limay 1946, n.r./pl. XIII/17; Debrie & Salmon 2000, p. 144f, ill. 66; Bailey 2002, fig. 189 Φσ

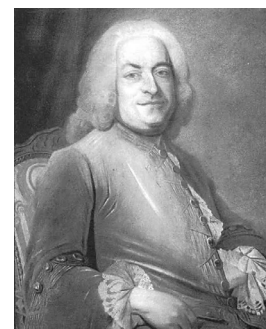
J.46.187 ~version, pstl/ppr/toile/châssis, 80x64 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 6 [inv. 1849, no. 2]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour, liste des œuvres a.1806, no. 2, riche financier; son testament 20.IX.1806, no. 22, De la Reynière; legs 1807). Tech.: "nombreuse piqures sur le visage, la perruque, dans le costume et dans le fond", rapport du 23.XI.1945 after return from Sourches; conserved by Leila Sauvage 2020; extensive mould; extensive retouches including of tidemarks on lower part of work; strainer has single horizontal crossbar; old 6mm thick plate glass removed. Exh.: Maubeuge 1917, no. 88; La Tour 1930, no. 53. Lit.: Cat. 1856, with correct dimensions; Lapauze 1899, no. 2 repr.; Fleury 1904, no. 2; Erhard 1917, no. 23 repr.; B&W 172, fig. 33; Fleury & Brière 1932, no. 26; Fleury & Brière 1954, no. 27; Bury 1971, pl. 28; Debrie 1982, p. 17 repr.; Debrie 1983, p. 63 repr.; Debrie 1991, p. 120ff repr.; Debrie & Narbonne 1993, p. 40 repr.; Percival 1999, pl. 8a; Debrie & Salmon 2000, p. 144f, ill. 64; La Tour 2004a, p. 163, fig. 1; Saint-Quentin 2021, p. 83 repr. Φβσ



Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1873 ~cop., M. Grimod, pstl/ppr, 81.9x66 (New York, Sotheby's, 3.X.1996, Lot 222 repr., attr., est. \$20–30,000. New York, Sotheby's, 6.II.1997, Lot 55 repr., est. \$10–15,000; New York, Sotheby's Arcade, 11.I.1999, Lot 34 repr., est. \$4–6000, b/i) Φκ

J.46.1873
Photo courtesy Sotheby's



J.46.1874 ~cop., *Monsieur*, pstl, 80x64 (Paris, Drouot, Baudoin, 27.XII.1944, Lot 6 n.r.)

J.46.1876 ~cop. XIX^e/XX^e, pstl, 36x31 (Tours, Giraudeau, 18.VI.2012, Lot 13, as of ?]. S. Bach, est. €50–60) φκ

J.46.1877 ~cop. Denise Lesénécal-Albert, c.1937, pstl, 90.5x71.5 (Saint-Quentin, 2.VII.2015, Lot 209 repr., est. €150–200. Senlis, Actéon, 13.I.2021, Lot 257 repr., est. €100–150) φκ

J.46.18771 ~cop. XIX^e/XX^e, pstl, 82x66 ([?Versailles, Lachapelle, Perrin, Fromentin, 1979, étiquette] Bruxelles, Galerie Moderne, 12.IX.2017, Lot 262 repr., atelier de La Tour, est. €1000–1500) φκ

J.46.18771



Jean GUILLOT DE LORME (Mrs Helen Stewart, San Francisco; London, Sotheby's, 6.VII.1967, Lot 32 repr., attr.) [v. Valade, J.74.233]

Hardouin-Mansart

J.46.1885 Jacques II **HARDOUIN-MANSART** de Sagonne, dit Mansart [de Lévy (1711–1778)], architecte du roi, Salon de 1738, no. 70 (first edition of livret only; replaced by Mme Restout). Lit.: Anon. 1738; B&W 307 [although the printing of the 1738 livret suggests that Mansart was not shown at all, Neufville de Brunhaubois-Montador noted five pastels by La Tour, so perhaps it arrived later]

Handel

J.46.1886 George Frederick **HANDEL** (1685–1759), compositeur, en costume bleu, perruque poudrée, pstl, 60x47.5 (London, Christie's, 18.III.1912, Lot 6, as Handel, by de La Tour, 3 gns; White). Lit.: B&W 177, as Haendel, ?attr. [cf. Hoare]

Mlle d'Hecbourg

Marie-Isaïe-Louise-Françoise d'HECBOURG (1715–1783) has hitherto (to 2022) been known only (usually in mangled spelling) as the universal legatee of the abbé Nollet (*q.v.*). But in establishing the provenance of that picture J.46.2424, her inv. p.m. (AN MC/ET/XVII/1021, 5.V.1783) was found to contain a number of other pictures, among them another pastel of herself hanging as a pendant to the La Tour Nollet (and thus possibly also by him, although this remains speculative), and two other undescribed pastel portraits.

Research in the parish records of La Fère establishes that she was the daughter of Louis-Michel d'Hecbourg, conseiller du roi, maire de La Fère, commissaire d'artillerie there. Nollet refers to him in connection with his ballistics research at La Fère, for which a pension of 1500 livres was awarded to Mlle d'Hecbourg in 1761. She shared Nollet's house in the rue Hautefeuille in Paris, and was in his country house in Monts-sur-Orge at the time his inventaire après décès was taken. In Johann Christian von Mannlich's memoirs (*Ein deutscher Maler und Hofmann. Lebenserinnerungen des Job. Christian v. Mannlich*, Berlin, 1910, pp. 61ff), he describes a party arranged for the party travelling to Rome in 1766 with Nollet's cousin Jean-Baptiste Alizard by "Mlle Nollet", who looked after the abbé's household.

Her grandfather was Isaïe d'Hecbourg, garde de l'artillerie à Saint-Quentin and her grandmother Jeanne Dachery, a cousin of La Tour's childhood friend and subject François Dachery (for the d'Hecbourg pedigree, see **DACHERY**). Her mother, Marie-Madeleine Péchon, before her marriage (at La Fère, 21.VIII.1713) to Louis-Michel d'Hecbourg, had been married to Charles Galonde; she had thus two half-brothers: Philippe-Charles Gallonde (1710–1787), chanoine régulier à Sainte-Geneviève, a well-known calligrapher (he presented Mlle d'Hecbourg with a manuscript prayer book sold at Drouot, Delestre, 8–12.IV.1895, Lot 742); and Louis-Charles Gallonde (1711–1770), mécanicien du roi and an important clockmaker. (His dates are given incorrectly in many reference books.) Gallonde was exceptionally appointed maître horloger by the king directly (without having served an apprenticeship), in 1748 and his spectacular astronomical clocks were sought after by patrons including Joseph Bonnier de La Mosson and La Live de Jully. In 1745 he married, as his second wife, Marie-Anne Caylla (–1794), who was a cousin of the abbé Nollet. From 1767 until expelled in 1770, Gallonde occupied Nollet's logement in the Louvre.

J.46.1886 Marie-Isaïe-Louise-Françoise d'HECBOURG (1715–1783), pstl (le sujet; inv. p.m., 5.V.1783, AN MC/ET/XVII/1021, "à l'égard d'un autre tableau Pastel sous verre représentant la Deffunte dans son Parquet de Bois sculpté doré Il n'en a été fait icy aucune prise Co^e portrait de famille mais il a seulement été tire pour Memoire) [new attr., ?]

Helvétius

J.46.1887 Claude-Adrien **HELVÉTIUS** (1715–1771). Lit.: Bucelly d'Estrées 1834, p. 237; B&W 178, ?attr.

J.46.1878 GRIMOD de La Reynière (un amateur; Paris, Drouot, Pillet, 14.III.1859, Lot 14 n.r., as by Antoine de La Tour, H555). Lit.: *Moniteur des arts*, 19.III.1859, as of La Popelinière; B&W 174, ?attr.

J.46.1879 GRIMOD de La Reynière (Tamworth, Australia, Mrs Lyttelton-Taylor). Lit.: Bury 1971, p. 196

J.46.188 Mme Gaspard GRIMOD DE LA REYNIÈRE, née Marie-Madeleine Mazade (1716–1773), assise, en robe bleue, tenant un sac brodé, pstl/qqs fils ppr/toile, 79x63, Salon de 1751, no. 48, with pendant (Dr Véron; Paris, Drouot, 17–18.III.1858, Lot 75, H2650; 4th Marquess of Hertford; Henry Didier, 1860; vente p.m., Paris, Drouot, Pillet, 15–17.VI.1868, Lot 158 n.r., H6100; Mme Denain 1878, 1885; Paris, Georges Petit, 6–7.IV.1893, Lot 35 repr., as 79x63, H11,000; Jacques Doucet; valuation, c.1910, p. 12, H60,000; Paris, Georges Petit, 5–8.VI.1912, Lot 78 repr., est. H200,000, H95,000; Gradt ou M. Duchesne. Mme Hugo Finaly, Paris, 1928; same PC 2005). Tech.: The main figure is on a sheet rotated c.5° clockwise, with additions to top and sides. Exh.: Paris 1860a; Paris 1860b, no. 26; Paris 1878, no. 561; Paris 1885a, no. 28 n.r.; Paris 1908a, no. 35, pl. 26; London 1968a, no. 414 repr.; La Tour 2004a, no. 43 repr. clr, as 79.4x64.2, as Lot 76 in 1858 sale. Lit.: Caylus 1751; *Tribune artistique et littéraire du Midi*, 1858, p. 58, rapport de la vente Véron, as of "Mme de Mondonville, et non de Mme de La Reynière, comme le dit le catalogue"; Tourneux 1904b, p. 9 repr.; visible in watercolour by Adrian Karbowsky, c.1905; Brière & al. 1908, p. 229 n.r.; Fourcaud 1908, p. 19 repr.; Guiffrey 1908, p. 640 repr.; Guerlin 1922, pp. 7–17; B&W 171=173, fig. 31/B&W 176 = B&W 618, fig. 32; Ratouis de Limay 1946, n.r./pl. XIII/17; Ingamells 1989, app. III, no. 89 n.r.; Debric & Salmon 2000, p. 144f, ill. 66; Bailey 2002, fig. 191; Ribeiro 2002, fig. 104 φσ



J.46.188
LARGER IMAGE

Photo courtesy former owner

J.46.1881 ~cop., miniature, ov., on box by Jean Ducrollay, 1754/55 (New York, MMA, inv. 1976.155.16. Don Wrightsman). Lit.: Ólafur Þorvaldsson, Twitter, 17.IX.2018

??Laurent GULARD (*Saint-Quentin*), v. *Inconnu* no. 18

??Le président HÉNAULT (*Laon, musée*). Lit.: B&W 554, ?attr., fig. 236 [v. Éc. fr.]

Madame Henriette de France

J.46.1889 Anne-Henriette de [France](#), **Madame HENRIETTE** (1727–1752), une des quatre têtes de Mesdames de France (l'artiste; legs: marquis de Marigny, testament de 1768). Lit.: B&W, p. 75; La Tour 2004a, pp. 34, 37, n. 46 [n. J.46.1206 *supra*]

Henry, v. York

Lady Hervey

Lady [HERVEY](#), née Mary “Molly” Lepell (c.1700–1768). She was the daughter of Nicholas Lepell, a soldier in the retinue of Prince George of Denmark who was naturalised in 1699. There is some dispute over her date of birth. She attracted much attention at court, and among poets such as Pope, Gay and Voltaire. Walpole's *Anecdotes of painting in England* (1762) was dedicated to her.

In 1720 she was secretly married to John, Lord Hervey, heir to the Earl of Bristol (whom he predeceased in 1743); there were, despite his sexual inclinations, eight children. A Francophile, suspected of Jacobitism, she spent much time in Paris after her husband's death; her last visit was in 1755–56. Lord Chesterfield, in a letter of 22.X.1750, praised her good breeding and education, and advised his son while in Paris to “trust, consult and to apply” to her.

She frequented the salon of Mme Geoffrin, who owned a Cochin profile of her of 1752 (comte de La Bédoyère sale, 8.VI.1921, Lot 49 repr.; engraved Watelet 1772: perhaps this is the portrait of which Chatelus 1991 reported “Mme Geoffrin...arbitre...pour le portrait de Lady Hervey dont celle-ci se plaint”, p. 179); while Helvétius gave her a copy of his portrait by Van Loo (Salon de 1755) which is now at Ickworth.

The diary of John Hervey, first Earl of Bristol: With extracts from his book of expenses, 1688 to 1742, 1894, contains (appendix 16, p. 260ff) a list of no fewer than 18 portraits of her of varying reliability. Several portraits of her are still at Ickworth, including a pastel by Knapton derived from a much earlier portrait by Kneller. A pastel by Katherine Read was in the Strawberry Hill sale (and might perhaps be the anonymous pastel painted at Paris reported in 1806, but which could equally be by La Tour, as so attributed in 1797). Walpole also owned a 1762 portrait by Ramsay. A 1750 oil by F.-H. Drouais was recorded at Hengrave Hall in 1906 (Farrer 1908, p. 170 n.r.).

In her will she left a number of bequests of small items of jewellery etc., including, to Mme Geoffrin, her enameled repeating watch; and, to Horace Walpole, “the drawing of Mon^e de Fontenelle that hangs in my Book Room.” That reappeared in the Strawberry Hill sale, 6.V.1842, Lot 3, as “a print of Bernard de Fontenelle, bequeathed by Lady Mary Hervey, in 1768, to Horace Walpole, rich frame, and a ditto of Lady Mary Hervey.” Was the print the Dupin after La Tour? What was the picture of Lady Hervey?

It cannot however be the pastel Walpole gave Lord Harcourt and recorded in 1797 – if indeed that was correctly attributed. No other sign of the La Tour is known.

J.46.1891 Lady HERVEY, née Mary “Molly” Lepell, pstl, Paris (Horace Walpole, don: Lord Harcourt, Nuneham-Courtenay 1797). Lit.: *A description of Nuneham-Courtenay in the county of Oxford*, 1797, p. 43 n.r., as by La Tour; *A new pocket companion for Oxford*, 1806, p. 149, anon., painted at Paris [=?portrait by Katherine Read, q.v.; v.g. Chatelus 1991, p. 179, “Mme Geoffrin...arbitre...pour le portrait de Lady Hervey dont celle-ci se plaint”]

Mme His 1752

Pierre HIS [n. *Éc. fr.*, J.9.1819]

Mme Pierre [HIS](#), née Louise-Madeleine Chaunel (1707–1786) was married in 1724 to a Huguenot merchant based in Hamburg. The portrait was almost certainly made during her visit to Paris in 1752 for the wedding of her son (Schönberger & Soehner 1960). He was Hamburg agent for the king of Denmark as well as being a partner in his father's banking firm; the wedding took place in the Danish embassy in Paris on 24.I.1752. His bride was Marie-Anne-Damaris

Dumoustier de Vastre (1732–p.1786), from a Protestant family in Saint-Quentin, related to the Fizeaux, Joly de Bammerville, Van Robais and other local families; she was later the subject of a bust by Houdon. Whether her Saint-Quentin background was linked to the commission is unknown.

The 1752 dating is reinforced by the chair back, which matches that of Lady Coventry, also 1752. It seems plausible that it was the pastel shown the following year J.46.1915, misprinted as Mme Huet avec un petit chien, but B&W expressly reject the suggestion. Mme His returned to Paris after her husband's death (1760), leasing a house in the rue de Savoie in 1761, and dying 25 years later in the faubourg du Roule. She, or her daughter-in-law, corresponded with Benjamin Franklin. Her inv. p.m. was taken 25.I.1787 (AN MC/LVIII/543).

The pastel of her husband J.9.1819 is not by La Tour. Marc Sandoz, in his unpublished Valade catalogue, included Mme His as by the poitevin artist; but despite numerous similarities with his work, there is no reason to question the attribution to La Tour.

J.46.1893 Mme HIS, en corsage rose fané, fauteuil bleu, fond bleu, pstl, 64x52 [1752] (desc.: son petit fils (–1821), à Bâle; son fils (–1871); son fils Édouard His (1857–1924); son fils, Édouard His-Schlumberger (1886–1948) 1928; son fils Prof. M. His-Eberle, Basel, 1960; PC 1992). Exh.: Basel 1910; Basel 1928, no. 98; Basel 1957, no. 77; Munich 1958, no. 112. Lit.: Édouard His-Schlumberger, lettre à Maurice Tourneux, 27.IV.1906; *Basler Nachrichten*, 1928, no. 107 suppl.; B&W 179, fig. 179 [≠ 184]; Schönberger & Soehner 1960, pl. VIII; Kopp 1992, p. 21; Debie & Salmon 2000, p. 160, ill. 78; La Tour 2004a, p. 116, fig. 1, all as La Tour; Sandoz n.d., no. 84, as Valade Φ



J.46.1893
LARGER IMAGE

Photo courtesy Peter F. Kopp

[=?Salon de 1753, no. 77, “Mme Huet avec un petit chien”, n. J.46.1915]

Hogguer 1766

Daniel, baron [HOGGUER](#) (ou d'Hogguer), vicomte de Bignan (1722–1793), banquier, échevin de la ville d'Amsterdam 1748, 1750, ministre plenipotentiaris bij de Nedersaksische Kreits en de Hanzesteden te Hamburg 1774–93.

Hogguer attracted the attentions of both Perronneau and La Tour and left an enigma that requires a somewhat lengthy discussion. In 1910, Daniel Baud-Bovy visited the château de Vufflens in the Vaud region of Switzerland and came across three “Perronneau” portraits of members of this family, two of which were shortly afterwards acquired by the musée d'Art et d'Histoire in Geneva, the other (the only signed portrait, apparently that of Hogguer's daughter Henriette, Mme Daniel-Germain Scherer) lost when the collection was dispersed. While the portrait of Mme Hogguer was entirely typical of Perronneau, that of her husband was the subject of extended debate

between those who assumed it to be the missing Perronneau exhibited at the 1763 Salon and those who detected the hand of La Tour in the fastidious execution. As we now know, the story is more complicated: for Adolph Staring (1924), “le portrait de M. Hogguer par Perronneau reste encore à retrouver.”

As noted by Staring, Hogguer was “un de ces personnages cosmopolites de nationalité mal définie, qui ont tant contribué à l’expansion de la culture française dans la bonne société de l’Europe.” The Högger family originated in Sankt Gall, where Conrad was admitted to the bourgeoisie in 1383 (Johan Engelbert Elias, *De vroedschap van Amsterdam 1578–1795*, Haarlem, 1903–05, II, pp. 979, 1054–58). Hans Jacob Hogguer (1627–1700) married a Margerite Bouffler; their two sons Marx Friedrich (1655–1731) and Daniel (1659–1731), of the firm Frères Hogguer & C^{ie}, were merchant bankers in Lyon and Paris, with interests in the Compagnie des Indes. In 1678 Marx Friedrich married Elisabeth Locher, daughter of a merchant in Lyon. He also acquired the title of baron de Coppet in 1715, and was appointed Swedish envoy to the cantons réformés in 1719. One of Marx Friedrich’s sons, Antoine, baron de Presles, was a celebrated banker in Paris who made his fortune in the Law system. It was his loans to Charles XII in 1713 which led to the ennoblement of himself, his father and his uncles in Sweden in 1713 (this title in the Swedish nobility that devolved upon Perronneau’s sitter; it is recognised also as part of the Russian empire as Бароны Готтер). Before his bankruptcy in 1726, Antoine became notorious for his conspicuous expenditure on his mistress, the actress Charlotte Desmares, building for her the hôtel de Villeroy on the rue de Varennes (the plans are included in Blondel’s *Architecture française*). It is possible that his notoriety explains the difficulty in discovering familial relationships which are not easy to establish from the normal sources (e.g. Tourneux thought that Hogguer was the grandson of Antoine).

Marx Friedrich’s brother Daniel married into the Rietmann family of Dutch bankers, who were actively involved in the slave trade as owners of the sugar plantation *L’Hévéia* in the Dutch colonies. One of his sons, Jacques-Christophe (1697–1738), established the family banking firm on the Kaizersgracht in Amsterdam, and was the father of Perronneau’s subject. On his death the firm continued in the name of his widow together with her son, still a minor, as Veuve J.-Chr. Hogguer & fils.

In 1745 Daniel d’Hogguer married Marie-Anne Van Robais, niece of the Perronneau subject Abraham Van Robais whose grandfather had been recruited by Colbert to set up a cloth factory in Abbeville; she died some five years later, leaving one son, Jean-Jacques, who also married a Van Robais. In 1753 Hogguer married Henriette de Maulerc, daughter of the Prussian Hofprediger Paul-Émile Maulerc. Their children included Paul Ivan (1760–1816), first director of the Nederlandse Bank, who married into the Allard Pierson banking family, and whose wife Anna Maria Ebeling (1767–1811) was an important collector of Dutch old masters (and the subject of a pastel by Hodges); Jan Willem (1755–1838), Dutch envoy to St Petersburg and governor of Kurland; Frédéric-Henry (1763–1831), commandant des gardes suisses à Paris in 1816, one of whose granddaughters married Graf Zeppelin, the other into the family that owned the château de Vufflens (into which married in turn the eminent linguist Ferdinand de Saussure).

The Hogguer financial empire was based on many strands, of which international loans and shipping and marine insurance were prominent, as well as slavery: in 1755 Daniel was the owner of 132 slaves on the plantation *La Liberté* in Surinam, and co-owner of *L’Hévéia* in the Berbices. After the death of his mother, in 1762 Daniel went into partnership with Jean-Jacques Horneca (properly Horngacher), another Swiss banker in Amsterdam. This association connected him to the Pellissari, Fizeaux (and thereby Perrinet de Jars), Both and Crommelin families. Horneca, Hogguer & C^{ie} was the second largest private bank in Amsterdam in the third quarter of the century. In 1770 the firm of was responsible for the 5% Swedish loan, raising f2,250,000 for Adolf Fredrik. Two years later, together with many other Amsterdam houses, the firm was nearly brought down by the collapse of Clifford & Sons, but was rescued with a f140,000

from Dutch friends. By 1773 the residual capital was transferred to a new firm, Hogguer, Fizeaux & C^{ie}. This firm was followed in turn by Hogguer, Grand & Co., in which Hogguer was joined by Ferdinand Grand, brother of Georges Grand, from Lausanne.

As well as his financial and diplomatic roles, Hogguer was evidently something of a connoisseur. Bury 1971 describes a “palatial residence ... full of works by the great European masters, superb Persian carpets and rare treasures from China and India” where Hogguer “entertained on a princely scale”. He was an active freemason, belonging to the Amsterdam lodge *La Charité*. His social circle was wide, including the Hasselaer family of Westerhout where Belle de Zuylen, the future Mme de Charrière, records meeting Mme Hogguer in September 1764; she found her “fort aimable”.

When Perronneau visited Holland in 1761, he was a guest of Hogguer in Amsterdam. Two years later the portrait of his host, J.582.1379, was among the eight pastels Perronneau showed at the Salon, to widespread acclaim – apart from Diderot, who acerbically remarked “On lui accorde de la force et de la fierté de pinceau. Il me semble qu’on n’en parle plus.” In contrast, Fréron, in the *Année littéraire*, noted that “Monsieur Perronneau se distingue toujours par une manière de peindre très spirituelle et par des détails rendus avec légèreté”; the *Mercur* recorded “Plusieurs portraits en pastel, par M. Perronneau, sont vus avec satisfaction, tant pour les vérités de ressemblance que pour d’autres parties qui méritent l’attention des connoisseurs”; while the *Avant-Coureur* wrote that “M. Perronneau s’est en quelque sorte surpassé cette année, plusieurs portraits en pastel de sa façon sont admirés des gens de goût.” The abbé Mathon de La Cour observed among the submissions that “celui de M. Hanguer Echevin d’Amsterdam...[a] beaucoup de caractère”.

Five years after Perronneau’s visit, La Tour took what was probably his only trip abroad, and he too was received by Hogguer (from whose house he wrote to Marigny on 21.VII.1766). Plainly the visit was a success: La Tour bequeathed the portrait of *L’abbé Huber lisant* to Hogguer in his will of 9.II.1784 (the version now in Saint-Quentin; one of the La Tour portraits of Huber had itself been the subject of Huber’s disputed legacy to La Tour; v. Lüthy 1961, II, p. 221). Another six years saw the return of Perronneau to Amsterdam.

These dates are significant in view of the fundamental question of the relationship between the Geneva pastel and the Perronneau pastel which surfaced on the art market in 2007, J.582.138. The most straightforward explanation, albeit somewhat unexpected, is that the Perronneau was that from the 1763 salon, which Hogguer showed with pride to La Tour – and which La Tour then proceeded to copy to demonstrate his superior skills to his patron. This may even have involved a direct inspection of the frogging on the sitter’s coat, and evidently La Tour decided to change the colour of Hogguer’s eyes. He also seems to have changed the shape of the sitter’s nose, giving it the celestial shape whose accuracy is confirmed in the engraved profile by Andreas Stötrup (v. *infra*).

We cannot exclude the possibility that Perronneau made several versions of his portrait (as he did with other sitters). It is even conceivable that the pastel at the 1763 Salon was a quite different image, and Perronneau made the present work after La Tour on his return around 1772; but the handling and composition all seem consistent with the earlier date. The presumed portrait of Mme Hogguer at Geneva (J.582.1383) suggests a later execution date. Baud-Bovy noted that the portrait of the daughter, born in 1756, cannot have been executed on the 1762 visit. Although the pictures in Geneva are not pendants, they are in identical, possibly nineteenth century frames; the second, cut down portrait of Hogguer may well have been commissioned to act as a pendant to his wife.

Perronneau’s return to Holland in 1772 was much less successful than his previous trip, as he explains in a letter to Defriches: “J’ay pein à l’huile en Hollande, mais ce voyage n’a pas été aussi fructueux que celui de 1761, quoique l’on m’ayt autant payé, mais peu de personnes m’ont occupé, ayant perdu beaucoup eux-mêmes sur La France, et c’est ce nussent été monsieur et madame Hogguer, M. Rindorp, et M. Borelle, je nussent rien fait; ils m’ont comblée de bontés.” A few days later he repeated this theme: “sans M. et Mme Hogguer et M. Rindorp je nu rien fait.”

Perronneau died on his third trip to Holland in 1783. His patron was not there to support him: in 1774 Hogguer had replaced the Dutch resident van Hop in Hamburg. Before his arrival he indicated that he was not prepared to use the Dutch community's house on the Valentinskamp, and instead threatened to rent a more prestigious house on the Speersort. This raised rather complex issues concerning the toleration of minority religions; a compromise was reached in which the community rebuilt and enlarged their house to accommodate the new envoy. However it was clear that Hogguer and the Calvinist community were in conflict for several more years. It may have been as part of a propaganda campaign that Hogguer commissioned the Hamburg engraver Andreas Stöttrup to draw and engrave portraits of the envoy and his family. Pendants of M. and Mme d'Hogguer were released in a small format, undated, with a version of Mme d'Hogguer also set in an elaborate border, the plate signed 1779 with no location.

The firm of Hogguer, Grand & C^{ie} was the Amsterdam agent for the French treasury, and accordingly played a key role in raising international finance for the ancien régime. This brought Hogguer into contact with a number of the leading American politicians such as Jefferson and Franklin. Gouverneur Morris was entertained to supper at Mme Hogguer's in Paris in 1790. Later he encountered difficulties with a 6 million livre payment he negotiated with Hogguer in 1792, who wanted an acknowledgement on the receipt that the money was released "avec le plein et libre consentement de S[a] M[a]jesté T[rès] C[h]rétien", which Morris did not think proper – indeed, he thought it a fraud on the King since the loan was in reality being made to the French nation rather than the crown.

J.46.1896 Daniel HOGGUER, pstl/ppr bl, 54x45.5, 1766 (Geneva, mAH, inv. 1911-0112. Le sujet; baron Frédéric-Henry d'Hogguer, maréchal de camp, commandant des gardes suisses à Paris, 1816; Mme Macaire, née Caroline-Corally d'Hogguer; Henriette-Frédérique Senarclens-Macaire, Suisse; Faesch, Geneva; de Saussure; château de Vufflens; acqu. 1911). Exh.: Geneva 1951, no. 54 n.r. Lit.: Tourneux 1885, p. 79; Tourneux 1896, p. 142; V&RdL 1909, no. 93; 1923, pp. 81, 85, 222; Stryenski 1912, p. 12; Gielly 1924a, p. 201f; Gielly 1924b, p. 244; Staring 1924, p. 179f; Geneva musée guides, 1924–68, B&W 180, fig. 239, pattr.; Attinger 1921–34, IV, p. 130; Staring 1947, pl. 31; Hauteceœur 1948, p. 58; Bury 1971, p. 194; V. & L. Adair 1971, p. 109 repr.; Loche 1996, no. 129 as Perronneau; Bolomey 2001, fig. 48 as Perronneau; Arnoult 2014, no. 7 R repr., as La Tour [≠Perronneau, Salon de 1763, ≠pendant of Mme d'Hogguer] Φσ



J.46.1896
LARGER IMAGE
~pstl, Perronneau, v. J.582.138

Mme d'Houdetot

J.46.1898 La vicomtesse d'HOUDETOT [née Élisabeth-Sophie-Françoise de La Live (1730–1813)], pstl (Mme Le Saulnier de Pierrefonds 1899). Exh.: Bayeux 1899

L'abbé Huber c.1732–42

L'abbé Jean-Jacques-Clément HUBER (1699–1744), érudit, diplomate genevois établi à Lyon; converti à Turin; entourage du cardinal de Rohan 1725, puis de Le Riche de la Pouplinière 1732; agent de Chauvelin, ministre des Affaires étrangères, voyage en Amérique, achats de tabac 1737–38; ami de La Tour. For the sitter's biography and full discussion with references for details summarised below, see Jeffares 2014j.

In Schmidt's 1772 print of La Tour's 1742 autoportrait au chapeau en clabaud, the background is the artist's studio, showing prominently the portrait of L'abbé Huber lisant which appeared in the same salon. Schmidt has altered the abbé's eyes, now raised as if to look at La Tour himself – an indication of the friendship between pastellist and priest.

Jean-Jacques Huber was born into an important family of Swiss merchants and bankers. Perhaps in reaction to his family's strongly held Protestant faith, the young Jean-Jacques rebelled and "ayant fait diverses friponeries chez son père" was imprisoned in a "maison de correction". After 15 months he escaped, fled to Turin, converted to Catholicism, taking the additional name Clément (that of the current pope), and obtained a degree in theology. The convert was welcomed and he was taken up by Germain-Louis Chauvelin (1685–1762), soon to become garde des sceaux and foreign minister, and by his wife, née Anne Cahouet de Beauvain (1695–1758), to whom the diminutive Huber was described as "abbé du boudoir".

By 1725 Huber had joined the retinue of the bishop of Strasbourg and grand aumônier de France, cardinal Armand-Gaston-Maximilien de Rohan (1674–1749). Chauvelin sent him on various missions of diplomacy or espionage. In 1731–32 he was in London, where he visited Sir Hans Sloane's private museum. On his return to Paris he was befriended by the fabulously wealthy fermier général Alexandre-Jean-Joseph Le Riche de La Pouplinière (*q.v.*), whose household was graced by the greatest artists, writers and musicians of the day, Voltaire, Roussau and Rameau among them. When La Pouplinière decided to marry his beautiful young mistress, the actress Françoise-Catherine-Thérèse Boutinon des Hayes (*q.v.*), Huber's opposition made of her an implacable enemy: but Thérèse's brother was secretary to Cardinal de Tencin, and the celebrated salonnière Mme de Tencin used her influence with Cardinal Fleury to ensure that La Pouplinière was compelled to regularise the liaison, which took place in 1737. Huber was by then out of the country.

Based on a careful analysis of Huber's international movements, the abbé's friendship with La Tour can surely be dated to the ten-month period from .viii.1734. The connection probably arose through the Chauvelins and may even have taken place at the château de Grosbois, frequented also by another La Tour subject, Charles-Cardin Richer de Roddes de La Morlière (*q.v.*).

La Tour's first portrait of the abbé (J.46.1899) was probably made during this short period in 1734–35. Shown in academic rather than clerical costume, the pose is more reminiscent of Holbein's Erasmus than of other La Tour portraits. Perhaps one should also note the various Jean Clouet portraits of another humanist Guillaume Budé, whose book Huber owned. The pastel is an astonishingly accomplished work for so early a date.

By .v.1735 Huber was sent on another secret mission: Lord Waldegrave, the British ambassador in Paris, saw fit to warn the Duke of Newcastle of "a french Abbé called Hubert...gone for England upon some secret Errand from the Garde des Sceaux...his figure is remarkable for it is very crooked, Brownish Complexion with a sprightly Look; He is reckoned a very good for nothing Fellow, but has parts and will undertake anything for money." Suspected of Jacobitism, he was probably closer to the Prince of Wales's opposition and in particular to Charles, Lord Baltimore, proprietor

of Maryland. Huber's next exploit was in America, an attempt to sell Virginia tobacco to the fermiers généraux.

Back in Paris, Huber sat for the second La Tour portrait. It was shown at the salon of 1742, no. 129. Two versions were made: that given to Huber himself, now in Geneva, and the one kept by the artist (as shown by Schmidt) and now in Saint-Quentin. (In his 1768 will, La Tour bequeathed it to the sitter's nephew, the soldier and amateur pastellist Jean Huber (1721–1786), “qui a tant de talens différens” – and who became obsessed with painting Voltaire, while in the 1784 version it was to go to Daniel Hogguer, *q.v.*, in Hamburg.) Saint-Quentin differs from Geneva primarily in the absence from its own background wall of a framed picture: although more heavily foreshortened in the Geneva pastel than in Schmidt's print, the Louis XV swept frame (of the very latest fashion) is the same.

The adventures of the abbé in the seven years since the first pastel are clearly etched on this face so vividly described by Lord Waldegrave. This time, instead of disguising his friend as a humanist from another age, La Tour is explicit about his disability, his shoulders hunched unequally, even having him perch on the arm of the chair for the myopic perusal of his book. The Goncourt brothers, in a lengthy and beautiful discussion that is deservedly well known, saw a “chef-d’œuvre où, dans un cadre à la Chardin, le pastel s’élève presque à Rembrandt.” La Tour's first biographer, the abbé Duplaquet, has a lengthy description of the “tableau inimitable” of the abbé Huber lisant which may have influenced the Goncourt description, and concludes by suggesting that the book he reads is Molière (it is in fact Montaigne: Duplaquet – and the Goncourts – knew only the Saint-Quentin version where the spine of the volume is not lettered).

Huber's will, made 27.III.1744 just before his death in Paris a few weeks later, on 16.IV.1744 (incorrectly given in many sources, including Debie & Salmon 2000 (p. 78 and n.17) and La Tour 2004a), was to have considerable implications for La Tour over many years. Isaac Vernet (whose wife introduced La Tour to the future Belle de Charrière when a child, at Bercy) was named executor, while a large number of specific bequests included one to the contrôleur général, Philbert Orry “mon portrait peint par La Tour comme une petite marque de l’attachement sincère que j’ai toujours eu pour lui indépendamment de sa position...” Finally Huber named as his héritier universel Maurice-Quentin de La Tour, “peintre du Roi”, “que j’ay toujours chéri comme mon enfant et dont je respecte autant la vertue que j’admire les talents”. Huber however had the prescience to foresee that La Tour might refuse, in which case Isaac Vernet was to receive the residue, subject to payment of a pension of 2000 livres p.a. to La Tour and to ceding to him an annuity worth 500 livres, “car je mourrais inconsolable si je le laissais dans le cas de manquer du nécessaire”.

That annuity had it seems already been bought with La Tour in mind, as evidenced by a document in the Minutier central, summarised as follows:

Constitution de 500 livres de rente viagère par le prévôt des marchands et des échevins de Paris, au profit de l’abbé Jean Hubert, licencié en théologie de la faculté de Turin, demeurant rue Notre-Dame-des-Victoires, moyennant la remise d’un billet de 300 livres de la loterie royale de 1743, auquel est échu un lot de 500 livres de rente; le bénéficiaire jouira de son vivant de ladite rente, constituée sur la tête de Maurice-Quentin de Latour, de l’Académie royale de peinture et de sculpture, demeurant rue Neuve-des-Petits-Champs, qui en aura la jouissance après la mort de l’abbé.

In the event it seems that the estate was insufficient to cover the various legacies and disputes. La Tour renounced the succession universelle, but Vernet did so too. Four years later La Tour offered to surrender the annuity of 2000 livres against a single payment of 10,000 livres “par pure considération” for Huber, “et dans un esprit de conciliation”. The estate was still under discussion in 1770, when it was the subject of a bizarre letter from La Tour to Vernet ([v. DOCUMENTS](#)).

The abbé's inventaire après décès included an extensive wardrobe with clerical clothes – including nine rabats – of the kind shown in the later pastels, but also a coat in “camelot gris fourré de peaud de renard” which may be that shown in the earlier pastel. In the bedroom was found “un petit chandelier a deux branches et double

cabochon de cuivre dore d’or moulu” which might be that shown in the larger pastels, as could the armchair covered in “velours d’Utrecht cramoi”. Apart from numerous prints in ebonised frames, the few pictures included “une esquisse en pastelle faite par Parrocel peintre a Paris représentant une publication de paix sous glace dans la bordure a filets de bois doré prisé cent livres” – conceivably the framed picture in the background of the Geneva pastel.

The question as to which version of the *abbé lisant* was exhibited at the Salon in 1742 has recently been broached. The natural assumption is that this would have been the larger version which belonged to the sitter, while that retained by the artist was effectively a studio replica. But Debie & Salmon 2000 (p. 79) argue that the differences in handling, and the use of a technique in the Geneva version which is found in pastels shown at salons from 1746 on, indicates that the Saint-Quentin version was that shown in 1742, and that the Geneva version was a “l’imitation autographe destinée à l’ami portraituré ou à sa famille.”

There are it seems to me several difficulties with this theory, although none is insuperable. One might argue that the reference in Huber's will to “mon portrait” intended for Orry demonstrates that the sitter possessed only one La Tour portrait, which must be the 1735 pastel: but both this and the later Geneva pastel formed part of the disputed estate, and must have belonged to Huber unless subsequently acquired by the family. But it seems unlikely that La Tour would have made such an important work (without even referring to it in the long 1770 letter) when his friendship was with the abbé rather than his family. For Salmon's technical argument to be really convincing, the replica would have had to be made after a significant interval, and as close as possible to 1746. This presents no difficulty if as Salmon thought the abbé were still alive: but with the correct date of his death, the interval is uncomfortably short for the technical differences to be attributed to chronological development.

To this debate we can now add the additional, if also imprecise, evidence of the inventaire après décès. Immediately after the Parrocel pastel mentioned above appear the only other pastels in the inventory:

A l’égard de deux tableaux en pastelle representans portraits d’hommes sous leur glaces dans leurs différentes bordures de bois doré étants au dessus des deux portes de lad[ite] chambre a coucher aux deux cotes de l’alcove il n’en a été fait aucune prisee attendu la reclamation qui a été faite par le Sr De Latour peintre de L’academie royale de peinture et de sculpture sur le proces verbal dud[it] Sr Commissaire Daminois comme apparens aud[it] Sr De la Tour pourquoy n’en est icy fait mention que pour servir de memoire.

Of course it is not certain that these are portraits of Huber himself, nor whether they include the earlier pastel. But to me the positioning of these two as symmetric overdoors is supportive of the proposition that at least one was his version of the *abbé Huber lisant*, nor would it seem from the hang that it was in the course of being copied.

When the chevalier de La Tour was trying to sell his brother's pictures (at some stage before he made his will in 1806), the handbill he printed gave pride of place to the abbé Hubert lisant, placing it at the head of the list:

Le Portrait d’un Abbé, assis devant une table, sur laquelle il y a un in-folio, qui sert de pupitre à un autre in-folio dans lequel il lit; il est si occupé de sa lecture, qu’il ne s’aperçoit pas qu’une des deux bougies qui l’éclairent, file et fait fondre la cire qui coule le long de cette bougie, et sur le chandelier à deux branches qui est à sa droite. Ce Tableau est sans contredit le plus vrai & le plus beau qui ait jamais été fait en ce genre, il fait l’admiration de tous ceux qui le voient.

We may not have letters by which Huber introduced his friend to specific commissions, but the pattern – and the priority – of these connections, with Orry, the Rohans, Tencins, La Pouplinières and the other tax farmers is clear enough. What Huber left La Tour was ultimately far more valuable than the financial legacy that did not materialise: it was this network of contacts and credit – in the broadest sense – on which an artist's career was founded.

J.46.1899 L’abbé HUBER, jeune, en douillette, coiffé de la barrette, pstl/ppr gr., 62x49.5, inscr. verso “Jean-Jacques Huber, dit l’abbé Huber, fils de Jean-Jacques et d’Anne-Catherine Calandrini. Embrasse la religion catholique. Fut chargé d’affaires de France à Turin. Était très lié avec le peintre La Tour, auteur de ce pastel qui m’a été légué par Mathilde Gausson, née Huber. La

Tour a fait un autre pastel de son ami l'abbé, assis et lisant. L'original est à Chambésy, chez Ernest Saladin. Une copie de La Tour lui-même, au Musée de Saint-Quentin, sa patrie. Signé: A. Huber" (Geneva, mAH, inv. 1927-0001. Jean Huber, frère [neveu]; Mathilde Gausson, née Huber, sa [petite]-fille; desc. N. Huber. Dep. Fondation Gottfried Keller, Berne, 1927). Lit.: "Les pastels de Genève", *Journal de la ville de Saint-Quentin*, 5.III.1912, p. 1 n.r.; Gielly 1927b, repr. p. 92, c.1736; Rheinwald 1927; B&W 183, fig. 69; Brazier 1957-59, pl. I; Lüthy 1959-61, II, p. 221 n.r.; Suzanne Stelling-Michaud, *Le Livre du recteur de l'Académie de Genève (1559-1878)*, 1972, p. 94, as 1732; Philip Conisbee, *Painting in eighteenth-century France*, Oxford, 1981, fig. 103; Loche 1996, no. 123; Debric & Salmon 2000, p. 74, ill. 25 φσ



J.46.1899

J.46.1901 L'abbé [HUBER] assis sur le bras d'un Fauteuil, lisant à la lumière un in-folio, Salon de 1742, no. 129. Lit.: Anon. 1742

J.46.1902



ESSAY

J.46.1902 =?pstl/ppr gr.-bl., 81x102 (Geneva, mAH, inv. 1911-0068. [?legs: Orry; not completed, will disclaimed by La Tour and Vernet] Jacob Huber, frère; Isaac Vernet, inv. 1773; [son frère Jacob Vernet (1698-1789); sa fille, Catherine-Charlotte, Mme Pierre Fabri; sa fille Catherine-Marie, Mme Michel-Jean-Louis Saladin du Vengeron; desc.: leur petitfils] Ernest Saladin, legs 1911). Exh.: Geneva 1951, no. 37; Geneva 2019. Lit.: Stryenski 1912, p. 18 repr.; Albert Rheinwald, "L'abbé Huber ou la psychologie d'une conversion", *Genava*, V, 1927, pp. 93-104, repr.; B&W 182, fig. 149; Lüthy 1959-61, II, p. 221 n.r.; Золотов 1960, pl. 6, pl. 7 (detail); Renée Loche, "Die Sammlung: Maurice Quentin de La Tour, Bildnis des Abbé Huber", *Du: kulturelle Monatsschrift*, XXIV/7, 1964, pp. 69f repr.; Золотов 1968, repr. p. 83; Kalnein & Levey 1972, pl. 136; Michael Fried, *Absorption and theatricality*, 1980, p. 195; Wakefield 1984, fig. 77; Apgar 1995, p. 128 repr.; Loche 1996, no. 124; Kathleen Nicholson, in Joanna

Woodall, ed., as *Portraiture: facing the subject*, Manchester, 1997, p. 52, fig. 11; Debric & Salmon 2000, p. 78, ill. 26, as version p.1742 Salon; La Tour 2004a, p. 123, fig. 2; Joachimesdes 2008, fig. 48; Burns & Saunier 2014, p. 74f repr.; [Jeffares 2014i](#) φσ

J.46.1903 ~repl., pstl, 79x98 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 1 [inv. 1849, no. 1]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 1, abbé lisant; son testament 20.IX.1806, no. 1, Hubert; legs 1807). Tech.: "taches nouvelles sur la soutane, dans le fond et sur le visage", rapport du 23.XI.1945 after return from Sourches. Exh.: Maubeuge 1917, no. 101; Paris 1927a, no. 36; pl. XXIX-41; La Tour 1930, no. 40; Paris 1949. Lit.: Duplaquet 1789, pp. 29-31 ("inimitable"); Bengesco 1898, p. 10 repr.; Lapauze 1899, no. 1 repr.; Fleury 1904, no. 1, pl. I; Tourneux 1904a, repr. p. 25; Erhard 1917, no. 2 repr.; Porter 1920, p. 16 repr.; B&W 181, fig. 117; Fleury & Brière 1932, no. 23; Paul Brazier, conférence, Société académique de Saint-Quentin, *L'Aisne nouvelle*, 28.XI.1940, p. 2 repr.; Ratouis de Limay 1946, pl. XII/16; *L'Aisne nouvelle*, c.II.1947, conserved by Léon Lepeltier; Guth 1952, repr. p. 47; Fleury & Brière 1954, no. 23; V. & L. Adair 1971, p. 81 repr.; Bury 1971, pl. 24; Debric 1982, p. 16 repr.; Alastair Laing, *Lighting*, 1982, fig. 16; Debric 1983, p. 66 repr.; Debric 1991, p. 123ff repr.; Debric & Narbonne 1993, p. 35 repr.; Debric & Salmon 2000, p. 78, ill. 27; Cabezas 2004, p. 28 repr., p. 32 detail repr.; Fumaroli 2005, p. 30 repr.; Fumaroli 2007, repr.; [Jeffares 2014i](#); Bennasar 2018, fig. 25; Saint-Quentin 2021, p. 22 repr. φσ

J.46.1903

LARGER IMAGE [Zoomify](#) ESSAY

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

~det. appears in Schmidt grav. La Tour *autoportrait*

J.46.1907 ~version, 84x103 (US PC 1967). Lit.: Roche 1996, p. 439

J.46.1908 =?cop., pstl, 86.4x104.1 (New York, Christie's, 23.III.1984, Lot 112 repr., school of La Tour, est. \$1500-2000, \$1100 [= \$1210]. ?London, 20.V.1992, as ?Voltaire, attr. Liotard, 85.1x101.6) φκ

J.46.1908



J.46.191 ~?cop., abbé assis, lisant à la lumière d'une bougie, pstl, 81x99 (Versailles, Blache, 7.VI.1973, Lot 35 n.r., éc. de La Tour, fr3800)

J.46.1911 ~cop. Charles Escot (1834-1902), pstl (Tourcoing, mBA. L'artise; acqu. 1876). Lit.: Salmon 2004a, p. 50 n.r.

J.46.19112 ~cop. Charles Escot, pstl/ppr, 83x100 (Gaillac, mBA, inv. 888.01.05)

J.46.1912 ~cop. Édouard Dantan (1848-1897), pstl, 83x102 (Paris, Christie's, 30.I.2008, Lot 63 repr., inconnue, est. €600-800. Munich, Scheublein, 22.III.2013, Lot 338 repr., est. €1200; Munich, Scheublein, 21.III.2013, Lot 567 repr., est. €800; Munich, Scheublein, 5.XII.2014, Lot 362 repr., est. €600; Munich, Scheublein, 29.VI.2018, Lot 425 repr., est. €450)

J.46.1913 ~cop. XIX^e, pstl, 81x100 (Paris, Drouot, Libert, 20.VI.2012, Lot 4 repr., est. €2-3000; Versailles, Eric Pillon, 14.X.2012, Lot 25 repr., est. €1000-1500) φ

J.46.1914 ~cop. [?XX^e], pstl, 70x90 (Mayenne, Blouet, 23.II.2014, Lot 65 repr., est. €100-150) φ

J.46.19141 ~cop. Raymond Casez, pstl/ppr, 70x88.5 (Saint-Quentin, Hôtel des ventes, 7.V.2020, Lot 244 repr., est. €50-70; Compiègne, Acteon, 7.V.2022, est. €50-80) φκ

J.46.19143 ~cop. Robert Richard, pstl, 79x98 (PC, dep.: Saint-Quentin, musée Antoine-Lécuyer) φκ

J.46.19141 ~cop. Raymond Casez, pstl/ppr, 79.5x97.5 (Compiègne, Acteon, 26.III.2022, Lot 95 repr., anon., est. €100–150) [new attr.] φκν

Mme Huët 1753

Mme **HUET** has not been identified; the name is very common. It is unclear why B&W expressly reject the idea that this is the 1752 pastel of Mme His J.46.1893, as the description and date fit, and the misspelling credible. A family of this name was prominent in Saint-Quentin (and played an important role at the end of La Tour's life). But there is nothing to suggest that La Tour was in contact with Saint-Quentin families in 1753. It is more likely that she was the wife of a member of the family of animal and flower painters at the Académie de Saint-Luc, including Nicolas (c.1718–1792) and his brother Christophe II (1700–1759).

J.46.1915 Mme HUET, avec un petit chien, Salon de 1753, no. 77. Lit.: B&W 184, #B&W 179 (Mme His) or B&W 455 (Mme de Courcy)

Madame Infante

J.46.1916 Marie-Louise-Élisabeth de France, **MADAME INFANTE** (1727–1759), une des quatre têtes de Mesdames de France (l'artiste; legs: marquis de Marigny, testament de 1768). Lit.: B&W, p. 75; La Tour 2004a, pp. 34, 37, n.46 [v. J.46.1206 *supra*]

Izarn

J.46.19165 ?Antoine-Godefroy d'**IZARN** de Frayssinet (1730–p.1772), commandeur de l'ordre de Malte, oncle du baron de Laguëpie, croix de Malte, ruban rouge au cou, cuirasse, l'épaule et le bras gauche couverts d'une fourrure petit gris semée de points noirs, pstl, 86x72, inscr. LA TOUR (château de Laguëpie 1796. Desc.: M. Ricard, Cordes, Tarn; desc. Mme Pasturel de Carmaux (Tarn), offert au Louvre, 6.I.1921, refus). Lit.: *Bulletin archéologique historique et artistique de la Société archéologique de Tarn-et-Garonne*, 1913, p. 367, "le curé de Cordes annonce un pastel de La Tour dont il a été question dans le *Clairon cordais*"; Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.

J.46.1917 Monsieur **J...**, receveur au parlement de Bourgogne [?Joseph Joly de Bévy (1704–1746), président de la chambre des Comptes de Dijon], pstl (fille du sujet c.1764)

~cop. Crommelin, v. J.2516.101 for identification

Le père François de Paule **JACQUIER** (1711–1788), mathématicien, pstl, inscr. "La Tour" (Paris, Drouot, Contau-Bégarie, 30.IX.2020, n.c.) [v. Voiriot, J.773.1281]

Jeaurat

J.46.1919 Étienne **JEURAT** (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, 63x52 (Henri Didier 1860). Exh.: Paris 1860b, no. 31. Lit.: B&W 190, #attr. [=? Silvestre, v. *infra*; cf. Jeaurat, *auto*, Marcille 1857]

Jolyot de Crébillon 1761

Prosper **JOLYOT DE CRÉBILLON** (1674–1762), de l'Académie française 1731, des académies de Dijon et de Rouen, tragédien, censeur royal 1735. After a lapse in activity he was encouraged by Mme de Pompadour (who arranged a pension of 100 louis in 1745).

He taught Casanova French: the adventurer described him (*Histoire de ma vie*, BnF MS, livre III, f° 18v) as a colossus, 6 pieds tall (195 cm):

Crébillon avoit une taille de six pieds: il me surpassoit de trois pouces; il mangeoit bien, il narroit plaisamment, et sans rire, et il étoit célèbre pour les bons mots.

Something of this physicality is caught in La Tour's Roman, wigless icon, shown in the last year of his life. For d'Hémery (police report, 1.I.1748), he was "grand, bien fait et d'une belle physionomie". By the time of La Tour's portrait, his age was a cause of comment: the *Mémoires secrets* (14.II.1762) noted that when meeting him, the king commented that he was more than 80 years old; "Non, sire", he replied, "c'est mon extrait baptistaire qui les a."

The finished portrait shown in 1761 is known from Saint-Aubin's sketch in the salon livret as well as from a number of engravings; it was praised by the critics, notably by Le Blanc. Since Saint-Aubin repeats the sitter's age, 88, it seems probable that the version exhibited was J.46.1922, the one that subsequently belonged the duc de Trévise and bears this annotation. Salmon (La Tour 2004a, p. 92) considers that Diderot's praise was in part due to the novelty of presenting the sitter à l'antique, and considers it one of the first such examples: but the trope was commonplace in the Grand Siècle; Liotard had revived the mode eight years before with portraits imitating cameos (e.g. Bessborough), and La Tour may well have known Dasser's medallion of Montesquieu in Roman style (1753).

The salon version may or may not be the pastel recorded in Jean-François de La Tour's will, one of the few items sold in the 1810 sale; that in turn may or may not be the pastel in the duc de Trévise's sale, but cannot be the one Denon owned (his engraving gives the sitter more hair and a modern costume, found in reverse in the Carlier de Fontobbia pastel J.46.1942). No doubt concerns the autograph status of the Saint-Quentin préparation J.46.1937: it is far more brilliant than any of the surviving copies of the finished portrait.

In the same salon Jean-Baptiste Lemoyne exhibited a bust of Crébillon (no. 113, terracotta; Réau 1927, no. 115). A funeral monument commissioned by the king from Lemoyne, incorporating the bust with a figure of Poésie, was refused by the curé of Saint-Gervais as the subject was a playwright. It eventually found its way to the musée des Beaux-Arts de Dijon, his home city, but remains little known. In addition there are images by Aved (Wildenstein 1922, no. 27), Cochin (engraved Watelet 1762) and Pesez. The Aved reveals the same cleft chin found in the Saint-Quentin préparation but lost in the copies.

The secondary literature includes a number of confusions between the sitter and his son, Crébillon fils.

J.46.192 JOLYOT DE CRÉBILLON, en costume romain, Salon de 1761, no. 47.

Lit.: Bridard de La Garde 1761; Diderot 1761; Le Blanc 1761

J.46.1921 ~Saint-Aubin sketch from 1761 Salon livret, annotated "Mr de Crébillon âgé de 88 ans"

J.46.1921



J.46.1922 =?pstl, 46x39, inscr. → "a L'âge de /88 ans" ([?Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 4; son testament 20.IX.1806, no. 2; legs 1807: Saint-Quentin; vente Paris, Paillet, 1810, Lot 4]. César-Florimond, marquis de La Tour-Maubourg; desc.: his widow's great-nephew, Edmond, 5^e duc de Trévise; London, Sotheby's, 9.VII.1936, Lot 116 repr.; £60; Duval. Fritz Mannheimer (1890–1939), director of bank Mendelssohn & Co.; his widow, née Marie Jane Reiss (1917–2004), Vauresson, France; seized ERR, inv. Ma506, Bundesarchiv B323/1086). Lit.: Duplaquet 1789, p. 25; B&W 79; Brière 1932a; Debie & Salmon 2000, p. 183, ill. 100; Cabezas 2006 φ



J.46.1922

J.46.1923 ~pnt., Doyen (chevalier d'Éon de Beaumont a.1770). Lit.: Sandoz 1975, no. 29

J.46.19241 ~grav. Jean-Baptiste Bradel 1770. Lit.: Sandoz 1975, pl. X, 29 Ba

J.46.19242 ~grav. anon. (BnF, AA3, Doyen)

J.46.19243 ~grav. Louis-Jacques Cathelin, 19x11.7, lettered "PROSPER JOLYOT DE CRÉBILLON/De l'Académie Française &c.", "De la Tour Pinx. | L. J. Cathelin Sculp."

J.46.19244 ~grav. François-Robert Ingouf, 19.9x12.3, lettered "PROSPER JOLYOT/DE CRÉBILLON/De l'Académie Française &c.", "De la Tour pinx. | C. P. Marillier Ornam. del. | Ingouf Junior Sculp / 1784", frontispiece to Crébillon, *Œuvres*, Paris, 1785

J.46.19245 ~grav. Pierre-Étienne Moitte, pour Jacques Restout, *La Galerie française*, 1771, 26.6x18.7, lettered "CRÉBILLON/De la Tour pinx./Moitte sculp."

J.46.19247 ~?version, pstl (Étienne-Nicolas Dutartre de Bourdonné (-1782), trésorier receveur général et payeur des rentes du clergé; inv. p.m., 25.II.1782, anon., "deux pastels dont le portrait de Crébillon" [n.g. J.9.83885], 48 livres with three other pictures). Lit.: Huchet de Quénétain & Weil-Curiel 2020, p. 395, n.92 [the inv. names neither artist nor which Crébillon]

J.46.1925 ~cop., pnt., 63x52 (Versailles, collection de l'Académie française, MV 2978)

J.46.1926 ~cop., pnt. (Rouen, mBA, inv. 1822.1.45). Exh.: Bordeaux 1956, no. 69

J.46.1928 ~=?pnt.; verso Moitte grav. (Alexandre Lenoir; Duke of Sutherland, 1838; Stafford House, London, catalogue 1862, no. 5). Lit.: Gower 1874, no. 120; Dussieux, p. 322

J.46.1929 ~cop., pstl/ppr, 54x44.5 ov. (Dijon, mBA, inv. 4155. Don M. de Saint-Quentin 1954). Lit.: Dijon 1972, no. 23 n.r. φκσ

J.46.1929

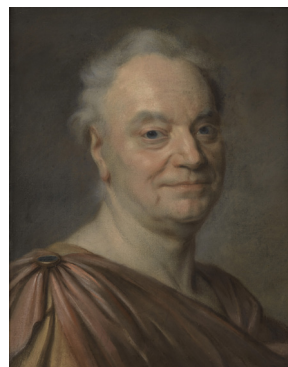


J.46.1931 ~?cop., pstl, 51.4x43.3 (Prault; vente p.m., Paris, Le Brun, 27.XI.1780, Lot 39, "d'après un Maître inconnu")

J.46.1934 ~cop., pstl (Paris, Drouot, Dubourg, 6.VI.1916, Lot 121 n.r., Fr45)

J.46.1935 ~cop., pstl/ppr, 48x39 (PC 2000; Paris, Briest, 27.IV.2001, Lot 88 repr. clr, est. Fr180–200,000, Fr110,000 [=Fr121,840]. New York, Christie's, 27.I.2010, Lot 141 repr., est. \$20–30,000, \$16,250. Galerie Alexis Bordes, Paris; cat. 2011, no. 14; PC 2014; Paris, Christie's, 25.III.2015, Lot 148 repr., est. €7–10,000, b/i; Paris, Christie's, 17–18.III.2015, Lot 455 repr., est. €2–3,000; Paris, Drouot, Thierry de Maigret, 22.III.2017, Lot 90 repr., est. €1200–1500). Lit.: La Tour 2004a, p. 92, fig. 1; Huchet de Quénétain & Weil-Curiel 2020, fig. 8 φκσ

J.46.1935



J.46.1937 ~préparation, pstl/ppr br., 31x22 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 37 [inv. 1849, no. 44]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: "taches sur le front et dans le fond", rapport du 23.XI.1945 after return from Sourches. Exh.: Maubeuge 1917, no. 94; La Tour 1930, no. 58; La Tour 2004a, no. 12 repr. clr, n.e. Lit.: Lapauze 1899, no. 44 repr.; Fleury 1904, no. 44; Erhard 1917, no. 44 repr.; B&W 80; Fleury & Brière 1932, no. 10; Sutton 1949, pl. XXXVII; Fleury & Brière 1954, no. 10; Bury 1971, pl. 22; Debie 1991, p. 101ff repr.; Debie & Salmon 2000, p. 183, ill. 99; Cabezas 2004, p. 31 repr.; Graffigny 2004, IX, p. 185 repr.; Fumaroli 2005, p. 27 repr.; Prat 2017, fig. 390 φσ



J.46.1937

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.194 ~dessin ou pstl? (Quintin Craufurd; vente p.m., Paris, Alexandre & Peytouraud, 20.XI.1820 & seq., Lot 375, Fr29. M. A., professeur de dessin; vente p.m., Paris, Moulin, 3.XI.1847). Lit.: B&W 81, ?attr.

J.46.1941 Prosper JOLYOT DE CRÉBILLON, en buste, de $\frac{3}{4}$, pstl (baron Denon; inv. p.m., 16.V.1825, anon. pstl "sous verre dans son cadre doré – portrait de Crébillon"; Paris, 1.V.1826, Lot 817 n.r., ff30 (catalogue) ou ff60 (Dréolle de Nodon). Antoine-François, comte Andréossy; Paris, 13–16.IV.1864, Lot 4). Lit.: Dréolle de Nodon 1856, p. 135; lettre d'A. Lodon à Maurice Tournoux, 8.I.1905, ?=son pastel d'un homme âgé, à la toque bleue, assis dans un fauteuil, tenant une tabatière [J.9.3771]; B&W 82, ?attr.; Cabezas 2006, p. 46

J.46.19415 ~grav. Dominique Vivant Denon (Chalon-sur-Saône, musée Denon, inv. 2005.02.49). Lit.: Cabezas 2006, fig. 1

J.46.19415



J.46.1942 =/?cop., pstl, 18.5x14.5 ov. (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.28. Don Yves Carlier de Fontobbia; *olim* as by Weyler). Lit.: Debré 1985, no. 79 n.r.; Debré 1993, repr., as of Diderot; Jeffares 2006, p. 581Aiv, éc. fr. Φκσ

J.46.1942

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin



J.46.1943 Prosper JOLYOT DE CRÉBILLON, pstl (Pierre-Michel Nempde du Poget (–1833), général de génie; son petit-neveu, L., 1898). Lit.: L., *L'Intermédiaire des chercheurs et curieux*, XXXVIII, 1898, 257

CRÉBILLON fils par La Tour (M. Capelle, offert au Louvre, 18.VI.1839) [v. Gautier-Dagoty, J.3408.102]

Joseph II.

J.46.1945 Kaiser JOSEPH II. (1741–1790), 66x52 (chevalier Gaspar de Vargny d'Audenhove; vente p.m., Brussels, Everaert van Bellinghen, 20.III.1897, Lot 127). Lit.: B&W 191, ?attr. [cf. Ducreux]

Jouenne

J.46.1946 M. de JOUENNE, d'Épernay, en buste, de $\frac{3}{4}$ à g., en habit bleu à jabot de dentelle, pstl, 39x30.5 (Paris, Georges Petit, Lair-Dubreuil, 8.III.1920, Lot 12 n.r., attr.). Lit.: B&W 192, ?attr. [The sitter untraced, unless Louis de Jouenne d'Escrigny d'Herville, sgr de Chantereine (–1786), capitaine d'infanterie, chev. Saint-Louis]

Jullienne c.1735–55

Jean de JULLIENNE (1686–1766), directeur des Gobelins, conseiller-honoraire amateur de l'Académie royale de peinture 1739, [collectionneur](#).

Jullienne succeeded his uncle François de Jullienne at the Gobelins factory. A famous art collector, particularly associated with Watteau, many of whose works he had engraved by the Audrans, Boucher, Cochin etc., his contribution to the arts was recognised by the order of Saint-Michel (1736) and he became an honorary member of the Académie royale de peinture in 1740. Jullienne's artistic patronage also extended to pastellists: his inventory records a number of pastels by Mlle Natoire as well as by Alexis Loir, who also presented a bust of Jullienne to the Académie in 1781. A manuscript illustrated *Catalogue des tableaux de Mr de Jullienne*, dating from c.1756, is in the Morgan Library, New York (inv. 1966.8), repr. in Tillerot 2010 and London 2011). A major sale, with 1679 lots, took place in 1767, and a further sale after the death of his widow in 1778. In addition, the

index of the 1756 album contains a pastel of Mme de Jullienne la jeune by Vigée.

The iconography of Jullienne himself includes portraits by Boucher, de Troy (engraved Baléchou) and a double portrait with Watteau, by Watteau, engraved Tardieu). Jullienne's admiration for Watteau was shared with Antoine de La Roque (who himself was portrayed by Watteau, engraved by Lépicié for the *Recueil Jullienne*).

Despite a certain similarity, the sitter in the much later Fogg portrait is not the same as the earlier Saint-Quentin man whose eyes are a different colour: the latter is identified by an old label. Neither is mentioned in any contemporary document associated with Jullienne. Nor is there any evidence that Jullienne owned a version of the La Tour portrait of Rousseau as Mme de Verdellin thought in her letter of 17.XII.1762 (*q.v.*).

J.46.1947 [?] Jean de JULLIENNE, pstl, 59x48, c.1755 (Cambridge, Fogg Art Museum, inv. 1943.862. Comte Jacques de Bryas; Paris, Drouot, Chevallier, 6.II.1905, Lot 16 repr., ff20,000; Ducrey. René Gimpel; Samuel Reading Bertron, New York, acqu. 1912; dep.: Metropolitan Museum of Art 1920–24; Geoffrey Dodge (brother of Murray W. Dodge, partner in Bertron, Griscom & Co.), Paris, 1927; Wildenstein; Grenville L. Winthrop, acqu. 1930, \$25,000; legs 1943). Exh.: New York 1920, p. 10, inconnu; Paris 1927a, no. 71, pl. XXV–36, inconnu; Cambridge 2017, repr. Lit.: *Rider's New York city*, 1924 ed., p. 447; B&W 655, fig. 49, as inconnu; Gimpel 1963, pp. 307, 308; Cambridge 1969, p. 250; Watteau 1984, p. 426; Kopp & Tonkovich 2009, fig. 6; Tillerot 2010, no. 101, repr. cvr; Gimpel 2011, pp. 450, 451; London 2011a, fig. 14; Bussmann 2015, fig. 2, as of Jullienne [identification] φ?σ



J.46.1947
LARGER IMAGE

J.46.1949 Jean de JULLIENNE, préparation, pstl/ppr, 32x24, c.1735?, inscr. "Jullienne" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 56 [inv. 1849, no. 46]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 54; La Tour 1930, no. 37. Lit.: Lapauze 1899, no. 46 repr.; Fleury 1904, no. 46; Erhard 1917, no. 31 repr.; Alfassa 1919, p. 137 repr.; B&W 193, fig. 133; Fleury & Brière 1932, no. 24; Fleury & Brière 1954, no. 24; Debré 1991, p. 127ff repr.; Debré & Salmon 2000, p. 222, ill. 152; Tillerot 2010, no. 102 Φσ



J.46.1949

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

L'abbé de La Barben ?c.1773

There are several questions about this pastel which I have seen only once, in 2004, without reaching a firm decision on whether it is autograph or not; the execution seems too weak. At first sight it appears to date from the mid century (although there is nothing solid in the costume to prevent a later date), and represents a man of perhaps 40–50 years old. However, ignoring Paul-Albert de Forbin, chanoine de Saint-Sauveur d'Aix, who died in 1699, the “abbé de La Barben” can only refer to one of his great-nephews: Claude-Paul-François de Forbin de LA BARBEN (1744–1773), vicaire-général du diocèse de Châlons, or his younger brother Melchior (1754–p.1795). If by La Tour, chronologically only the elder brother is possible: Claude-Paul-François de Forbin de La Barben was the third son of Palamède de Forbin, sgr de La Barben, a captain in the régiment de Puisieux and his wife, Charlotte-Nicole de Caze. Born 29.IV.1744 in an unknown parish, he died in Paris 10.XII.1773, rue de la Madeleine (*Mercur*; Scellés, AN Y16). He was vicaire-général du diocèse de Châlons at the time of his death; nothing else is known of his career.

Melchior de Forbin de La Barben was born in Aix-en-Provence, paroisse Saint-Esprit 30.VII.1754, and became vicaire général ou grand vicaire d'Aix, chanoine-comte de Saint-Victor de Marseille, abbé commendataire de l'abbaye royale de Valbenoîte. The inscription on the pastel, with its reference to Aix, slightly favours the younger brother as subject; but thus further undermines the attribution, which seems improbable. Rejected in Jeffares 2006 as an anonyme, it appears here with all reservations for reference purposes.

J.46.1952 L'abbé de LA BARBEN, pstl/ppr, 34x26, inscr. *verso* “Monsieur l'abbé de la Barben/d'Aix en Provence” (Reims, mBA, inv. 846.8. Acqu. Cordier 1846). Exh.: Reims 1876, no. 1534. Lit.: Lorient 1881, no. 146; Sartor 1909, no. 830, all as La Tour; B&W 194 n.r., as La Tour; Jeffares 2006, p. 583, éc. fr. [attr.] φ?αδσ

J.46.1952



Jean-Louis LABAT, baron de Grandcour, pnt., 79x63 (PC Zurich 1994). Lit.: Candace 1994, fig. 25, attr. La Tour [??]

La Beaumelle

J.46.1954 [Laurent-Anglivel de] LA BEAUMELLE [(1726–1773)], littérateur, pstl (desc.: PC 1932). Lit.: *L'Intermédiaire des chercheurs et curieux*, XCV, 1932, 958f

J.46.1955 ~grav. Philibert Boutois, p.1800. Lit.: Hubert Bost & al., *Correspondance générale de La Beaumelle (1726–1773)*, Oxford, VI, 2006, frontispiece [attr.]

Mme de Laborde

In 1760 Rosalie-Claire de [Nettine](#) (1737–1820) married Jean-Joseph de [LABORDE](#) (1724–1794), banquier du roi, fermier général, homme d'affaires de Choiseul. Two years later her sister married the famous connoisseur Ange-Laurent de La Live de Jully. Laborde was also an active patron of the arts, and in 1763 he commissioned a Roslin pastel of himself (J.629.146); Roslin also made a pastel of his children. It is unsurprising that Laborde turned to the leading pastellist of the day for a portrait of his wife, but there is no evidence that it was ever executed. However Laborde's name appears in Ducreux's worklist that year (inviting speculation that La Tour may have redirected the commission). Two pendant pastels of the couple (J.9.1911 and J.9.1912) are too weak to be given even to Ducreux.

J.46.1956 Mme de LABORDE, née Rosalie-Claire de Nettine. Lit.: Ormesson & Thomas 2002, p. 136, lettre de Laborde à La Tour, 8.IX.1765 (archives de la maison de Noailles), “J'aimerais le portrait de ma femme par une main qui ne laisse rien à désirer”; ?executed

La Chaussée, v. Nivelle

La Condamine 1753

Charles-Marie de LA CONDAMINE (1701–1774), chevalier de Saint-Lazare, de l'Académie royale des sciences, de la Société royale de Londres, et de l'Académie de Berlin, mathématicien, géographe et littérateur.

The son of a receveur général des finances à Moulins, he was educated at Louis-le-Grand. In 1719 he was admitted as a chevalier de l'ordre de Saint-Lazare, an honour he displays proudly in La Tour's portrait. (The ribbon shown, amaranth (deep red, close to violet), is that of the joint ordre de Saint-Lazare et de Notre-Dame du Mont-Carmel, and remained in use until 1773 when it reverted to the green ribbon of the original ordre de Saint-Lazare.)

The same year, at the age of 18, he enrolled as an officer in the régiment de Clermont, cavalerie, and saw action in Spain before hostilities were brought to an end by the Treaty of The Hague in 1720. On his return he turned to science, and was made an associate at the Académie des sciences in 1730 as a chemist (he was still shown as a lieutenant in the Clermont regiment in legal documents that year; the family fortunes having been diminished by the Law system, he was unable to purchase higher rank). He travelled widely, staying in Constantinople and the Levant in 1731 for five months, on his return submitting a paper to the Académie des sciences on his mathematical and physical observations during the trip. Later he visited London and The Hague. In 1736 he was charged by Maurepas with a mission to Peru to examine the shape of the earth, returning only in 1745 having explored the Amazon and narrowly escaping death several times. The Berlin academy promptly made him a member, as did the Royal Society in London in 1748 and the academies of St Petersburg, and Bologna. His *Journal du voyage... à l'Équateur* appeared in 1751. Among the scientific discoveries was an accurate measurement of polar flattening, conducted with Bouguer (*q.v.*: La Font de Saint-Yenne 1754 thought his portrait has also appeared in the 1753 salon, apparently a confusion with that of Perronneau, J.582.1107); they quarrelled over an error Bouguer found in La Condamine's calculations.

La Condamine made many contributions to science on topics such as the variability of the speed of sound. He also wrote poetry, and

had theories of education that anticipated some of Rousseau's ideas. But his most lasting contribution was his enthusiastic support to variolation – in response to the outbreak of smallpox in Paris in 1752. He published a *Mémoire sur l'inoculation de la petite vérole* in 1754, leading to correspondence with many European scientists. In the resulting controversy about the risks of inoculation (Jenner only introduced the safer technique of vaccination in 1796) he was supported by Voltaire, but decried by Bachaumont, who called him “Don Quichotte né de l'inoculation” (*Mémoires secrets*, 24.III.1765).

In 1760 he was elected to the Académie française, and was received by Buffon (to whom he had presented many natural history specimens from his South American trip).

In 1756 (with papal dispensation) he married his niece (she was 25, while he was 55); her brother, Antoine-Claude Bouzier d'Estouilly, later (1779) as lieutenant pour le roi de la ville de Saint-Quentin, played a role in approving La Tour's École gratuite de dessin in Saint-Quentin.

A supporter of the philosophes, so many of whose portraits appeared with his in the 1753 salon, La Condamine was a friend also of Choiseul. Maupertuis, a close friend, left him his papers. The pastel was mentioned by several critics but only in lists of sitters.

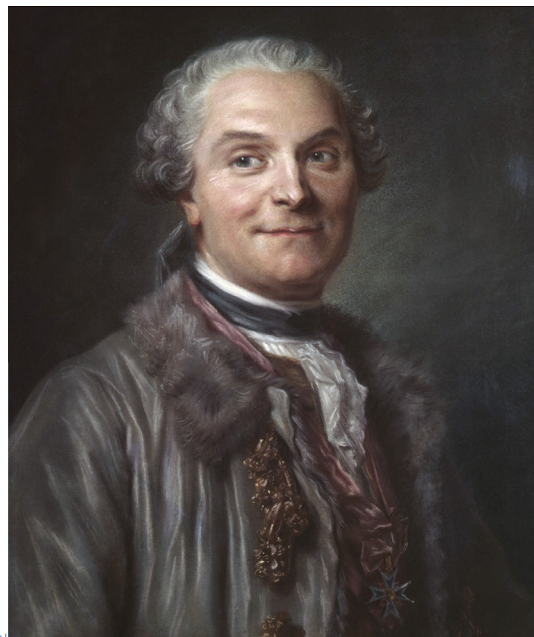
It was the abbé Duplaquet who described the sitter's deafness, “une espèce d'infirmité qui ne donne pas de prise à la vue... Dans son air attentive, dans son regard, dans le jeu de son visage, le Peintre a représenté la surdité”. This is curious because the other pastels in this part of Duplaquet's éloges were all in the chevalier de la Tour's collection (Tourneux 1899, followed by B&W, made this reasonable inference), but this pastel is not elsewhere mentioned (e.g. in the chevalier de La Tour's will or sale); it is most unlikely that Duplaquet would have seen it in 1753, but he may simply be reporting Jean-François de La Tour's description.

La Condamine's deafness was well known, indeed the subject of an epigram which La Condamine reputedly circulated at his reception at the Académie: “il est bien sourd, tant mieux pour lui/Mais hélas, non muet! Et tant pis pour les autres.” James Boswell noted that he was “so deaf the he could hear only by the assistance of a horn”. The disability dated back to well before 31.VII.1751, when he wrote to Rousseau recommending the skills of M. Pereire, a specialist in the field.

He died from sepsis having submitted to an experimental hernia operation that involved excision by injection of sulphuric acid, a procedure later opposed by the Académie de chirurgie. His éloges were written by Condorcet, and remains the basis of most biographies.

There are portraits by Carmontelle (1760; Chantilly) and Cochin (1759, engraved Choffard 1768), both in profile. The former, like the La Tour, shows the Saint-Lazare prominently. The Cochin profile is closely followed by a Wedgwood jasper medallion (V&A, inv. WE.5166-2016). In contrast to the serious demeanour offered by the other artists, La Tour gives his sitter a smile not unlike d'Alembert's, but it sits oddly on this much-travelled 52-year-old scientist.

J.46.1957 Charles-Marie de LA CONDAMINE, en veste grise bordée de fourrures ouverte sur un gilet mauve, pstl/ppr, 54.5x44.5, Salon de 1753, no. 88 (Pittsburgh, Frick Art Museum, inv. 1970.040. [?Jean-François, chevalier de La Tour 1789]. Marie Heilbron, vicomtesse de La Panouse; Paris, Chevalier, 32 rue Monceau, 26–29.IV.1882, Lot 418, ff250; PC Paris. Paris, Galliera, Ader, 10.VI.1966, Lot 7, ff38,000; Wildenstein, New York; Helen Clay Frick (1888–1984) 1968; acqu. Museum 1970). Exh.: Pittsburgh 2000. Lit.: Duplaquet 1789, p. 25, “le peintre a représenté la surdité”; Tourneux 1899, p. 490n; B&W 195; Perronneau 2017, fig. 16 Φ



J.46.1957

Photo © The Collection of The Frick Art & Historical Center, Pittsburgh, Pennsylvania

J.46.196 ~version, pstl (PC 2004) Φκ

J.46.196

Photo courtesy Lugar do Olhar Feliz



La Fontaine Solare de La Boissière, v. Sesmaisons

Mme Lafrète c.1770

J.46.1964 Mme de Lafrete [?Mme Jean-Jacques LAFRETE, née Angélique-Michelle-Rosalie Jogues de Martinville (1741–1783)], pstl/ppr br., 22x14.9 ov., inscr. with a poem by Sireul on the mount, c.1770 (Paris, ENSBA, inv. PM 2773, as of Mme Lagreté. [?Richard Owen]; Ambassador & Mrs Jesse I. Straus 1934; as Mrs Irma Nathan Straus; New York, Parke-Bernet, 21.X.1970, Lot 19 repr., \$1500. Don Mathias Polakovits). Exh.: New York 1934, no. 46 n.r. [?attr. La Tour's house at Auteuil was bought from her sister, Michelle-Narcisse Jogues de Martinville] Φαδ



J.46.1964

Photo courtesy Sotheby's

La Galaizière, v. Chaumont

?Joseph-Louis LAGRANGE (*Fievez; Brussels, Duchange & A.L., 25–26.VI.1923, Lot 50 repr., attr.*). Lit.: B&W 947 [v. Éc. fr., J.9.1931]

Laguëpie, v. Izarn

Laideguive 1761

Pierre-Louis LAIDEGUIVE (1704–1775), notaire au Châtelet 1731–75, secrétaire du roi 1772, audancier en la chancellerie près la Cour des comptes, aydes et finances de Montpellier; ∞ 1732 Marie-Anne-Madelaine Rahault (–1778).

Laideguive was one of the most important notaries in Paris, his étude (XXII) located in the rue des Grands-Augustins. After his death, the *Journal de politique et de littérature* (25.II.1776, p. 268) called him “notaire célèbre, & des plus occupés de Paris”, noting the exorbitant price of 300,000 livres reputedly paid for his office instead of the standard price of 40,000 livres. He was succeeded by Brichard, who remained La Tour’s notary. Laideguive’s cousin Antoine-Pierre Laideguive, also a notary, had gone bankrupt in 1744, and Laideguive was at the forefront of attempts to reform the profession to reduce the frequency of such events (usually arising from deposit taking; v. P. T. Hoffman & al., *Priceless markets*, 2000, pp. 145ff).

Laideguive’s name appears frequently in the DOCUMENTS, from his involvement in the Salles affair in 1759, shortly before the Salon exhibition (where La Tour’s pastel was praised by Diderot, Floding and Bridard de La Garde), indicating that the portrait may have been in partial recompense for his help (Floding reported a payment of only 200 livres in his letter to Tessin of 23.XI.1761). Laideguive was mentioned in La Tour’s 1768 will, both as beneficiary and as custodian of an annuity (notwithstanding his earlier views on notaries’ deposit taking).

The portrait, noted immediately for its spontaneity, *sprezzatura* and bold composition (the pose echoes and develops the much earlier Dupouch J.46.1693 and Huber J.46.1901 portraits, adding a well-thumbed duodecimo volume in calf, still with its place-marks), offers a clear demonstration of La Tour’s use of the *préparation*: its expression faithfully recreated in the full portrait, but with completely different strokes. The public exhibition of his portrait in so informal a guise (as Bridard de La Garde put it, “on ne peut voir une position plus facile, plus vraie, & plus d’illusion dans aucun Portrait qui soit sorti des mains de M. de La Tour”) may have been intended to project confidence in his profession. Floding’s interpretation – that Laideguive is “méditant sur la lecture qu’il vient de faire” – echoes the 1753 livret description of Mlle Ferrand, suggesting that the reading is more than a casual consultation of a reference work.

Laideguive purchased drawings by Bouchardon and Hubert Roberts at the Mariette sale in 1775 (Rosenberg 2011). He is also recorded as the purchaser of six sculpted groups of children, Lot 987 in the duc de Tallard’s sale, 22.v.1756 (Getty Provenance Index).

No posthumous inventory for Laideguive is known, but his wife, who died three years later, 6.v.1778, made a testament, 25.I.1778 (Archives de Paris, série D.C6/257) before his successor, Brichard; apart from numerous monetary bequests to relatives, she left to “Mad^e Boitel niece de mon Mary le portrait de mon Mary que j’avais en Bracelet”; this was valued at 375 livres, the bequest taxed at 4. Mme Boitel, née Marie Laideguive (1724–1782), was femme de chambre du duc de Bourgogne and later of the comte and comtesse de Provence. The miniature may have been derived from it, but there is no mention of the La Tour pastel.

The explanation is found in Pahin de La Blancherie’s 1783 comment (singling out the work with the Mondonville pendants among the artist’s œuvre) that it could be seen “chez M. son fils, Conseiller à la cour des Aides” – in fact, his son-in-law, Antoine-François Lemoine de La Clartière.

The subsequent provenance before Monbrison (revealed in the 1872 expertise of Blodgett’s collection by Léon Gauchez and Étienne Le Roy) is not known, but the pastel was identified by 1872, and is confirmed by Saint-Aubin’s sketch with the somewhat cryptic

annotation “M^r Lesdeguive notaire chés lequel demeure M^r de la poute”. The *préparation* was donated to the Dijon mBA as an *inconnu* by Émilien-Marie Vionnois, whose father had been an engineer in Saint-Quentin c.1825.

The Barcelona pastel is currently in an impressive Régence frame, unlikely to be original.

J.46.1969 Pierre-Louis LAIDEGUIVE, méditant sur la lecture qu’il vient de faire, pstl/multiple sheets ppr, 100x84 [P94.7x76.3], Salon de 1761, no. 47 (Barcelona, Museu Nacional d’Art de Catalunya, inv. 065009-000. Comm. 200 livres; desc.: le gendre du sujet, Antoine-François Lemoine de La Clartière (–1803), 1783. George Conquéré de Monbrison (1830–1906). William Tilden Blodgett, New York, his inv., Gauchez, Le Roy, Paris, 10.VII.1872, no. 22; desc.: Miss Eleanor Blodgett, 1105 Park Ave, New York; acqu. 26.XII.1925, J. Seligmann, \$20,000 including other items, purchase receipt no. 3274; [part interest] Wildenstein 1925–27; Arnold Seligmann, Paris 1925; J. Seligmann; acqu. Francisco Cambó, Barcelona, 29.XI.1927; legs 1949, acqu. 1954). Tech.: investigated by Benoît de Tapol 2015, finding yellow ochre/egg preparation on blue paper (reported Gombaud & al. 2017). Exh.: Paris 1874b; New York 1908, no. 82; Paris 1927a, no. 56, pl. XI-58; London 1932. Lit.: Bridard de La Garde 1761; Diderot 1761; Floding 1761; Pahin de La Blancherie 1783; Rioux-Maillou 1876, pp. 191ff, grav. repr.; Baschet 1927, p. 579 repr.; Ratouis de Limay 1927, repr. opp. p. 328, “un portrait tout d’intimité”; B&W 198, fig. 176; Wilenski 1928 (“La Tour at the height of his power”); Georges Wildenstein, “Le XVIII^e siècle”, *Gazette des beaux-arts*, 1.1932, p. 54–76, fig. 22; Wilenski 1949, pl. 54; Seligman 1952, pl. 22; Sánchez Cantón 1955, no. 46, pl. LVI; Seligman 1961, pl. 52; Золотов 1960, pl. 23; Золотов 1968, repr. p. 95; Bury 1971, pl. 62; Peter Schatborn & Istvan L. Szénassy, *Iconographie du notariat*, 1971, no. 516, fig. 80; La Tour 2004a, pp. 16f n.r.; Wall 2012, p. 217, fig. 29; Gombaud & al. 2017, p. 7 & n.3 n.r. φ



J.46.1969 ~Saint-Aubin sketch from 1761 Salon livret

J.46.19691 ~Saint-Aubin sketch from 1761 Salon livret

J.46.19691



J.46.19695 ~grav. Charles Waltner (1846–1925), pour *L’Art*, 13.II.1876, no. 59
J.46.19696 ~cop., pnt., 90x70, etiquette cadre “...Laideguive notaire/d’après le pastel de La Tour exposé au salon de 1761/Collection de Mr William T. Blodgett” (Vannes, Ruellan, 27.II.2021, Lot 182 repr., as XIX^e; Vannes, Ruellan, 24.VII.2021, Lot 283 repr., as XIX^e)

J.46.1971 ~préparation, pstl/ppr, 41x32 (Dijon, mBA, inv. CA 361. Émilien-Marie Vionnois, juge au tribunal civil de Reims; don 1839). Exh.: Dijon 1972, no. 21, pl. v; Dijon 2000. Lit.: *Notice des objets d’arts exposés au musée de*

Dijon, 1842, no. 80, inconnu; *Catalogue historique et descriptif du musée de Dijon*, 1869, no. 121; 1883, no. 361; Chabeuf 1913, pl. 25; Magnin 1914, p. 107; Lapauze 1919; B&W 199, fig. 141; Ratouis de Limay 1946, p. 40 Φσ



J.46.1971

Photo François Jay © Musée des Beaux-Arts de Dijon

Guillaume-Claude de LALEU (Paris, 10.VI.1921, Lot 2). Exh.: Paris 1908a, no. 42, pl. 32. Lit.: B&W 200, n.r., ?attr. [v. Éc. fr., J.9.1936]

Mme de Laleu

Mme Charles de LALEU, née Anne-Françoise Charpentier (1720–1764), née à Saint-Quentin ∞ 1747 Charles de Laleu (1708–1755), secrétaire du roi 1738. The composition described resembles other La Tour pastels, but combines elements of Mme Restout and Mlle de La Fontane Solare; it fits the pastiche J.9.6183. However, if the sitter is correctly identified, the composition is much later than its earlier appearances.

J.46.1975 Mme Charles de LALEU, née Anne-Françoise Charpentier, pstl, 62x51, buste, tête tournée vers l'épaule g., fanchon de dentelle sur les cheveux, accoudée à une balustrade en pierre, robe de velours bleu garnie de fourrure, manches bordées de dentelles, pstl, 62x51 (desc.: sa fille, Angélique-Antoinette (1753–1822), Mme Jean-Pierre Lochet-Duchainet, maire d'Épernay; sa fille, Anne-Anica Lochet-Duchainet (1773–1840), Mme André Huart; sa fille, Anica Huart (1804–1877), Mme Guillaume-Joseph Danloux-Dumesnils [ou du Mesnil]; famille Danloux-Dumesnils 1878). Exh.: Paris 1878, no. 750 n.r. Lit.: B&W 65, ?attr., as ?1720 [confusion with sitter's birth]

Mme de LA LIVE DE LA BRICHE, née Adélaïde-Edmée Prévost (1755–1844) (PC 1992). Exh.: Châtenay-Malabry 1992, no. 23 repr., attr. [v. Vigée Le Brun, J.76.618]

Ange-Laurent de LA LIVE de Jully (général vicomte de La Panouse 1934). Exh.: Paris 1934a, no. 137 as La Tour [v. Greuze, J.361.159]

M. de La Live de Jully & sa femme, 2 pstls de La Tour (baron d'Espiard de Colonge; offert au Louvre, 7.VIII.1863, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins [v. Ducreux, J.285.4421, J.285.4422]

Mme d'Épinay

J.46.1978 Mme Denis-Joseph LA LIVE D'ÉPINAY, née Louise-Florence-Pétronelle de Tardieu d'Esclavelles (1726–1783) [?attr.]

J.46.1979 ~grav. Jean Bonvoisin, etching, 29.2x21.3, ov., lettered "Latour pinx/Bonvoisin sculp" [?attr. This engraving has nothing to do with La Tour; perhaps it is after a homonym such as the Flemish history and portrait painter Jan Latour.]

J.46.1979



La princesse de Lamballe

J.46.198 La princesse de LAMBALLE, née Marie-Thérèse de Savoie-Carignan (1749–1792) (Paris, 30.XI.1846, Lot 46, style de La Tour). Lit.: B&W 201, ?attr. [cf. Labille-Guiard, Ducreux]

J.46.1981 La princesse de LAMBALLE (Mme Pommery 1876). Exh.: Reims 1876, no. 1713. Lit.: B&W 202, ?attr.

=?pstl (Paris, Drouot, Contau-Bégarie, 16.XI.2015, Lot 48 repr., attr.), v. Éc. fr., J.9.1952

Anne-Marie-Louise-Nicole de LAMOIGNON de Malesherbes, v. Valade, comtesse de Sénozan, J.74.316

La comtesse de La Morre

J.46.1984 La comtesse de LA MORRE [?Mme Jean-Baptiste-Antoine de La Morre (∞ 1755), née Marie-Marguerite de Saint-Vincent, dame de La Ville-aux-Bois (1735–1801)], pstl (Mme Maurice Le Fébure a.1945; procédure close 5.VIII.1961). Lit.: Répertoire des biens spoliés, item 195, OBIP no. 32.444 n.r.

La marquise de LAMURE (Worcester). Exh.: Tours 1890. Lit.: B&W 203 [v. Coypel, J.2472.174]

Le duc LANDO (Moscow, Rumyantsev Museum) [v. Valade, J.74.259]

Largillier

J.46.1986 Portrait ?de ou par LARGILLIERRE, pstl (Pierre-Charles-André, comte de Catalan de la Sarra (1859–1925) 1904). Lit.: lettre de Jean Guiffrey à Maurice Tourneux, beau pstl de ?La Tour, catalogué par La Pauze comme "portrait de Largillier sans l'avoir vu"

J.46.19861 =?portrait de Vanloo, m/u, par La Tour (Van Paul [?Pol], peintre flamand, héritier de Van Loo; famille Clesinger; acqu. M Auguste-André-Joachim, comte de Catalan de la Sarra (1816–1894), directeur des contributions indirectes, Vervins, 1873). Lit.: A. de Langlet, "Un de La Tour authentique", *La Petite Revue*, 5.V.1873, p. 275 n.r.; Desmazière 1874, p. 1, n.1 n.r.

La Reynière, v. Grimod

Famille de La Tour

La famille de LA TOUR: None of these records is entirely reliable. Several items which are manifestly not by La Tour are now catalogued separately in the La Tour family Iconography section.

J.46.1988 [?]Charles de LA TOUR [(1702–1766), bourgeois de Paris, directeur des vivres d'Italie], frère de l'artiste, m/u ([Aimable-Pierre-Joseph] Opigez a.1872). Lit.: Jal 1872, col 745

J.46.19882 [olim J.46.3354] [??]Charles de LA TOUR, préparation, 32x24 ([Camille Groult]; desc.: Jean Groult 1904–28). Lit.: lettre de Jules Hachet à Maurice Tourneux, 23.XII.1904, comme de Charles de La Tour, frère de l'artiste; B&W 609, fig. 153, inconnu; Jeffares 2006, inconnu Φ8



J.46.19882

J.46.19888 Mme [François] de LA TOUR, [née Reine Havart (1673–1723)], mère de l'artiste, miniature/pchm, 8.3x5.6 ov., inscr. verso "M^e De la tour/Première Epouse/ de M^r DelaTour/ le père/ & /mere de Monsieur/ Delatour le/Peintre" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 86. [?]desc.: Duliège; Mme Sarrazin, née Flore-Joséphine Warluzèle, Paris, 1873; Charles Desmaze; don 1891). Exch.: Saint-Quentin 1932, no. 91 n.r. Lit.: Desmaze 1873, p. 23 n.r., en possession de Mme Varenne [sic] [?attr. Although not listed in the 1900 donation to the town – v. [ESSAY](#), and entry for abbé Duliège J.46.1672 – the provenance suggested above seems justified.], v. Iconography, La Tour family

J.46.198881 =?miniature provenant de la succession de La Tour (Élie Fleury–1918; acqu. avec son testament et ses papiers de famille), v. Iconography, La Tour family. Lit.: Dommages de Guerre, 22.XII.1921, Archives départementales de l'Aisne, AD 02, Sér. 15 R 1215, dossier no. 5481, Fleury, valué F100

J.46.1989 Mme [François] de LA TOUR, [née Reine Havart], mère de l'artiste, cr. chr (Ary Scheffer. Marjolin. Aubriet. Paris, Drouot, Chevalier, 22.II.1901, Lot 24 n.r.). Lit.: B&W 257, ?attr.

J.46.199 =?Mme de LA TOUR, mère de l'artiste, pstl (Mme Henri-Alphonse Burat (∞ 1894), née Paula-Marie-Yvonne Saint-Evroun (1872–1970), 12 rue de Tilsitt, Paris 1904). Exch.: Bruxelles 1904, no. 19 [livret]/94 [grand cat.] n.r. Lit.: lettre de Jules Hachet à Tournoux, 9.III.1906, identifies which Mme Burat, and suggests it is of Françoise Duliège; B&W 258, ?attr.

J.46.19901 Jean-François de LA TOUR (1726–1807), chevalier de Saint-Louis, demi-frère de l'artiste, en habit puce, pnt. ([?]desc.: Duliège; Mme Sarrazin, née Flore-Joséphine Warluzèle, Paris, 1873). Lit.: Desmaze 1873, p. 23 n.r., en possession de Mme Varenne [sic]; Fleury 1900b; Journal de Saint-Quentin, 4.I.1901 [v. [ESSAY](#) and entry for abbé Duliège J.46.1672 for provenance], v. Iconography, La Tour family

J.46.19902 [olim J.46.19881] [=]Jean-François de La Tour, en habit vert, pnt. anon., 72x59.5 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 81. Don Charles Desmaze 1891). Lit.: Fleury & Brière 1954, no. 107, Éc. fr., as ?don Charles Desmaze 1891 [??; in 1849 inv.], v. Iconography, La Tour family

J.46.19903 ?/ ?pnt., en grand uniforme, 74x55 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1849, no. 97). Exch.: Paris 1889d, chap. IV, Cavalerie, p. 159, no. 10, as already in musée Antoine-Lécuyer, Saint-Quentin. Lit.: École gratuite de dessin, Régistre des délibérations, 1.V.1900, prêt à l'exposition de 1889, "revenu crevé et très détérioré"; Fleury 1904, no. 97; Henderson 1922, p. 524 n.r., "forms part of the collection [?of pastels]"; v. Iconography, La Tour family

J.46.19904 Jean-François de LA TOUR, en uniforme, anonymous min., Ø5.5 rnd. (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 88. Don du sujet: Mme Louis-Momble-François Flamand, née Marie-Anne-Françoise-Henriette Colliette (1764–1847); sa fille, Mme Prudent-Louis Gillerond, née Louise-Virginie Flamand (1793–1874); sa fille, Mme Louis-Gustave Beudeker, née Louise-Anaïs Gillerond (1817–1888); sa fille, Mme Ernest-Eugène Carez, née Louise-Félicie Beudeker (1854–1938); legs Mme Carez-Beudeker 1950). Exch.: Saint-Quentin 1932, no. 145 n.r. Lit.: Fleury & Brière 1954, no. 108, pl. IV; Debrie 1991, p. 33 repr. [?attr.], v. Iconography, La Tour family

J.46.1991 ?[?][?]Jean-François de LA TOUR, pstl, Ø39 rnd. (Laurent Laperlier 1860; Paris, Drouot, Pillet, 11–13.IV.1867, Lot 68 n.r., inconnu, F210; Eudoxe Marcille 1884; sa fille, Mme Henri-Pierre Jahan; son gendre, Pierre Chévrier 1927–36). Exh.: Paris 1860a, no. 33; Paris 1884, no. 436 n.r., inconnu; Paris 1927a, no. 64, pl. XLV-64; Paris 1936b, no. 69. Lit.: Chennevières 1890, p.

232f n.r.; B&W 259, fig. 118; Fleury & Brière 1932, as of J.-Fr. de L. T.; Fleury & Brière 1954, p. 84, identification fort douteuse [?autoportrait; ?another brother of artist] Φ?

J.46.1991
LARGER IMAGE

L'abbé de Lattaignant

Charles-Gabriel, abbé de LATTIGNANT (1697–1779), chanoine de Reims (1743), conseiller à la chambre souveraine du clergé, poète. Initially only in minor orders, he was secretary to the comte de Cambis during his embassy in Turin. Later he took full orders and became secrétaire to the archevêque de Reims, Mgr de Rohan-Guéméné. He is known for comic operas and light verse composed before he entered a monastery in 1769.

Joseph d'Hémery's police report (1750) describes him as "assez grand et gros le visage plein de boutons". An engraved profile by Garand embellishes a 1757 edition of his poetry. It demonstrates that he is not the sitter in J.46.2678 as has been suggested.

Although not included in the livret, Diderot mentions three submissions by La Tour to the 1767 salon, including "la figure crapuleuse et basse de ce vilain abbé de Lattaignant, c'était lui-même passant sa tête à travers un petit cadre de bois noir": the context however is one in which he debates the difference between the attractiveness of a face and the beauty of a work of art, but the comment is consistent with d'Hémery's observation "c'est un mauvais sujet qui est un ivrogne et un putassier." (It suffices to distinguish the subject of La Tour's pastel from Pierre, abbé de Lattaignant (1718–p.1771), conseiller-clerc au parlement de Paris.)

J.46.1993 L'abbé de LATTIGNANT, Salon de 1767. Lit.: Diderot 1767; B&W 260; Debrie & Salmon 2000, p. 88; Scott 2018, p. 219f; [Jeffares 2018i](#) =?v. infra J.46.3172

J.46.19931 =?abbé LATAIGNAN, m/u (Charles Le Blanc; vente p.m., Paris, Drouot, Delbergue-Cormont, 8.XI.1865, Lot 29 n.r., éc. fr.)

M. de Launay

J.46.1994 Pierre de LAUNAY DE SAINT-VALÉRY (1679–1769), receveur général des finances de Flandre, Hainaut et Artois (Herbin-Perricourt 1864). Exh.: Troyes 1864, no. 484. Lit.: B&W 261, ?attr.

La Vrillière, v. Saint-Florentin

L'abbé Le Blanc 1747

L'abbé Jean-Bernard LE BLANC (1707–1781), historiographe des Bâtiments du roi, essayist and salon critic. The son of a jeweller in Dijon, he travelled to England with Mme Destouches and published *Lettres d'un Français concernant...des Anglais* in 1745. He translated Hume and frequented the salons. Best known for his trip to Italy with Cochin, Soufflot and the future marquis de Marigny in 1749, his correspondence included several letters to La Tour (v. [DOCUMENTS](#)), among them the celebrated attack on Liotard's self-portrait in the

Uffizi. On the death of cardinal de Rohan, Le Blanc asked Mme de Pompadour for his place in the Académie, but was instead given the position of historiographe des Bâtiments.

There is a Cochin profile of 1750 (engraved Augustin de Saint-Aubin 1777); a portrait of an abbé, holding a volume of Cochin's *Voyage d'Italie* signed and dated by Blanchet, Rome 1758, is thought to be of him (Paris, Drouot, 28.vi.2019, Lot 39). D'Hémery's police report (1.IV.1749) described his appearance as "petit et d'une physionomie assez commune."

Le Blanc's picture collection was sold in Paris, Le Brun, 14.II.1781, and included (in addition to paintings by Poussin, Claude etc.) a pastel by Rosalba, with a copy by Boucher after her; and an oil copy of a La Tour self-portrait.

La Tour may have encountered Le Blanc through their mutual friend, abbé Huber. Le Blanc is mentioned in his 1744 will: "Je legue à l'abbé le Blanc dont je respecte l'honnêteté et la vertu dans l'indigence une somme aussi de deux mille livres."

At the salon, La Tour's pastel obtained extravagant praise from one of the critics – Le Blanc himself, writing anonymously. Lieudé de Sepmanville put him down. Mariette's annotation of Le Blanc 1747 implies that La Tour bribed Le Blanc with this portrait into attacking La Font de Saint-Yenne in his pamphlet. Perhaps these rumours also fuelled the attack in some verses penned by Pierre-Charles Roy which Fréron cited in a letter to d'Hémery of 6.IX.1753.

It is uncertain if the Saint-Quentin pastel is that exhibited in 1747 (black clerical bands are usually after 1750, but 1747 is possible), although one suspects that a larger version was shown.

Patoux 1894 raised doubts about its authenticity, calling it a caricature rather than a copy, criticising the upper lip, the wooden wig and the clumsy and harsh distribution of light. The allegation was made by Lemasle that his processor at the École de dessin, Pingret, had stole the original and substituted this work before 1835. The suggestion was followed by Fleury 1904; in René Le Clerc's notes c.1750, and even by Debrie 1991. However these doubts seem to be belied by the pastel's evident quality, leading to its unqualified endorsement in La Tour 2004a. But the catalogue makes no mention of the bizarre presentation: the thick paper is mounted and wrapped around cardboard, and seems never to have been pasted to canvas. It may have been a studio ricordo, but it seems most unlikely that La Tour would have exhibited a work with such a secondary support. The old label does not seem convincing. *Pace* La Tour 2004a (p. 190), the Lyon copy J.46.1999 does not seem a plausible candidate for the salon.

J.46.1995 L'abbé LE BLANC, pstl, Salon de 1747, no. 111. Lit.: Le Blanc 1747 ("un des plus forts [portraits] qui aient jamais été faits dans aucun genre"); Lieudé de Sepmanville 1747; B&W 262

J.46.1996 ~version, pstl/ppr bl./carton, 44x36, étiquette verso "L'abbé Le Blanc [par]/Delatour" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 113 [inv. 1849, no. 24]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 10; son testament 20.IX.1806, no. 6; legs 1807). Tech.: conserved Florence Herrenschildt 2002: blue paper mounted on cardboard, apparently formerly wrapped round to reverse but later roughly cut on sides to fit in frame; examined for pigment intensity by Mady Elias 2002. Exh.: Maubeuge 1917, no. 62; La Tour 1930, no. 41; La Tour 2004a, no. 50 repr. cl. Lit.: Violette, *Mémoire à consulter pour M. Lemasle, professeur à l'Ecole royale gratuite de dessin de Saint-Quentin, contre le sieur Pingret, peintre, ancien professeur à la même école*, Saint-Quentin, 1835; Patoux 1894, p. 49 repr., as fake substitution; Lapauze 1899, no. 24 repr.; Adrian Villart [Élie Fleury]. "De La Tour et l'abbé Le Blanc", *Journal de Saint-Quentin*, 25.IV.1900, as fake substituted by Lemasle for the original 1820–35; Fleury 1904, no. 24; Erhard 1917, no. 54 repr.; B&W 263, fig. 104, ?attr.; Fleury & Brière 1932, no. 27; Monod-Cassidy 1941; Le Clerc 1950, cop., original volé; Fleury & Brière 1954, no. 28; Bury 1971, pl. 26; Debrie 1991, p. 228, as 19th century copy; Debrie & Salmon 2000, p. 227, ill. 182; Fumaroli 2005, p. 28 repr. Φβσ



J.46.1996

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1999 ~cop., pstl, 47x38 (Lyon, 30–31.V.1989, Lot 246, as Éc. fr., un abbé. Paris, Drouot, Marie-Françoise Robert, 24.IV.2014, Lot 23, as Éc. fr., inconnu, est. €1000–1500) Φkv

J.46.1999



J.46.2001 ~cop., fusain, reh. de blanc, 46.5x37.5 (Paris, Drouot, Maigret, 23.III.2007, Lot 22 repr., with Garnier d'Isle, est. €600–800) φ

J.46.2002 ~cop. [XX^e], pstl, 44x37 (Paris, Drouot, Delon Hoebanx, 10.XII.2015, Lot 146 repr., est. €200–300) φκ

Le Brun

J.46.2003 ?Le peintre **LEBRUN**, m/u (Paris, Drouot, Coulon, 26.III.1908, Lot 59 n.r., as by Quintin Latour, fr1350)

Marguerite Le Comte 1753

Mme Jacques-Roger **LE COMTE**, née Marguerite Josset (1717–1800), amateur engraver. The wife of a procureur at the Châtelet, she is best known as the mistress of the amateur Watelet (*q.v.*), who installed her in the Moulin-Joli where numerous artists gathered. During her Italian trip with Watelet 1763–64, she was received as an academician at Rome, Florence, Parma and Bologna. After Watelet's death her husband requested the return of "un buste de marbre portrait de Madame le Comte, son épouse, deux portraits d'elle au pastel, un petit portrait d'elle en émail et un en cire, un autre portrait peint en huile." The pastel by La Tour J.46.2004 may have been one of these (and perhaps the second pastel was a version of it – although it seems implausible to accept the pastel in Pillard's sketch J.46.2005, the identification of which is presumably pure speculation based on the paper she holds). The recent suggestion that she herself worked in pastel (*v.* [ARTISTS](#)) does not seem to be warranted, although she is credited with illustrating Watelet's *L'Art de peindre*, 1760 as well as with engraving and colouring his 1765 *Suite de papillons*, the dust on whose wings he famously compared to pastel.

La Tour's pastel was the first of his exhibits at the Salon de 1753, at no. 74; no. 84 was that of Watelet, discreetly separated. Only the abbé Le Blanc mentioned it by name:

Si les connoisseurs ont paru donner la préférence à celui qui représentent Madame le Comte tenant un papier de Musique, c'est qu'en effet il y a dans ce Portrait une science de Peinture & une intelligence de lumière qui surprend les Maîtres de l'Art. Jamais on n'a traité les ombres & les reflets avec plus de force & de vérité: la main qui tient le papier de Musique sort entièrement du Tableau. Il y a dans ce bras une harmonie de clair-obscur et de couleurs dont on ne voit que peu d'exemples dans les Ouvrages des meilleurs Maîtres.

The sitter's proper left hand now abuts the border of the heavy frame which is unlikely to be original: but the section may well be for deliberate dramatic effect, as it is also found in *Frère Fiacre* [J.46.1803](#). In this it distinguishes the composition from the otherwise very similar *Dresden Marie-Josèphe* [J.46.2227](#).

La Tour's portrait does not much resemble the near contemporary (c.1747) bust by Guillaume II Coustou (marble in Paris, musée Nissim de Camondo; bronzes in London, V&A, inv. A.1-1962, etc.) nor the 1764 drawing of her by Étienne de Lavallée-Poussin (New York, MMA, inv. 2013.181: it was etched by Watelet with the addition of a burin and accessories including her engraving of Cardinal Albani for Subleyras's *Nella venuta in Roma di Madama Le Comte e dei signori Watelet e Copette*, 1764): the mouth is wider and the cheeks more prominent. (An etched self-portrait in profile, Karlsruhe 2015, no. 194 repr., and Watelet's portrait of her, engraved by Lempereur, in the same pose, are of little assistance.) It should however be noted that the unusual appearance of the mouth is more successful *de visu* than in reproduction. There is a passing resemblance to Lady Coventry [J.46.1567](#), which has a similar colour scheme and was done at the same time, with the mouth closer to La Camargo [J.46.1386](#).

[J.46.2004](#) Mme LE COMTE, tenant un papier de musique, pstl/ppr, 64.8x52.5, Salon de 1753, no. 74 (Karlsruhe, Staatliche Kunsthalle, inv. 2555. [?Watelet; Jacques-Roger Le Comte.] Jacques Doucet, Paris, 1909; valuation, c.1910, p. 7, F30,000; Paris, Georges Petit, 5–8.VI.1912, Lot 79, est. F120,000, F105,000; [?Émile] Deutsch de la Meurthe; [sa fille], Fernande-Valentine, Mme Edward Esmond; Edward Esmond, Paris, 1928. Acq. art market 1966). Tech.: photographed out of frame 2012. Exh.: Paris 1908a, no. 41, pl. 31; Paris 1927a, no. 50, pl. XXXVII-54; Karlsruhe 2015, no. 193, repr. p. 406, detail p. 388. Lit.: Le Blanc 1753; Guiffrey 1908, p. 639 repr.; Tourneux 1904b, p. 10 repr.; Baschet 1927, p. 580 repr.; B&W 264, fig. 66; Bury 1971, pl. 47; Lauts 1978, no. 81 repr.; Mechtilde Fend, "Begegnung mit Fingerspitzengefühl. Quentin de La Tours Bildnis der Marguerite Le Comte", in Karlsruhe 2013, pp. 140–49 repr. 08



[J.46.2004](#) [LARGER IMAGE](#)

[J.46.2005](#) [?Mme LE COMTE tenant un papier de musique, pstl (Eugène Pillard, directeur de l'École de dessin, Mâcon, 1916). Lit.: lettre de Pillard à Maurice Tourneux, 23.XII.1916, archives Tourneux, avec esquisse [?attr.; ??identification] 08

[J.46.2005](#)



Adrienne LECOUVREUR, rôle de Cléopâtre, tenant à sa main l'aspic (chevalier de Langeac; Paris, 16–17.II.1824, Lot 69). Lit.: B&W 265, ?attr. [v. Labille-Guyard; ??Le Couvreur, [J.44.209](#)]

Adrienne LECOUVREUR, rôle de Cornélie (comtesse de Beaulaincourt 1905). Exh.: Paris 1874a, no. 888. Lit.: B&W 266 [v. Coypel, [J.2472.182](#)]

Henri-Louis Cain, dit LEKAIN (J.; 1–2.V.1877, Lot 26 bis. 30–31.V.1877, Lot 102. 24.I.1908, Lot 141, attr.). Lit.: B&W 267, ?attr. [v. Lenoir, [J.478.201](#)]

Lekain, v.g. Dumont

Mlle Le Maure

[J.46.2009](#) Catherine-Nicole LE MAURE (1705–1786), de l'Académie royale de musique. Lit.: B&W 268, possible comm. mentioned in undated letter of abbé Le Blanc to La Tour, v. DOCUMENTS, c.1751 [She made her début in 1721 and retired in 1744. In 1764 she married Jean-Baptiste Molin de Monbruel. In 1773 she briefly appeared at a concert in the salle du Colisée. Cf. [J.46.1984](#)]

Jean-Baptiste Lemoyne 1747–63

Jean-Baptiste [LEMOYNE](#) (1704–1778), sculpteur du roi, ami de La Tour. A member of the important dynasty of French artists, he was arguably the most important portrait sculptor of the reign of Louis XV: prix de Rome 1725, agréé 1728, reçu 1738, rising to recteur de l'Académie royale in 1768. He taught Pajou, Falconet, Pigalle and Caffiéri.

He was an almost exact contemporary of La Tour. Their friendship was evidenced by the mutual portraits exhibited in the salons of 1747 and 1748; it evidently started much earlier, and Voltaire's letter to La Tour of 20.IV.1743 suggests a social relationship (a visit together to the Comédie-Française) beyond mere academical fraternity. Although the *Mémoires du maréchal de Richelieu* by Soulavie (q.v.) are unreliable, there is a discussion (tome VII, 1793, pp. 278ff) of the commission for the monument de Rennes in which Soulavie relates the account of the negotiations (c.1744) between Orry and Lemoyne which "l'auteur de ces mémoires tient de la Tour son ami, qui étoit intimement lié avec Orry, contrôleur-général, & avec Lemoine." These concerned the treatment of the figure of Bretagne: La Tour described to Soulavie that "Il en fit une vergerondée qui s'acroupit & se pâmait devant le Bien-Aimé." (Soulavie adds "Ce Latour était un artiste célèbre par son génie créateur de l'art du pastel, & par son amour de la liberté.") Much later Vigée Le Brun records encountering La Tour at the dinners Lemoyne held for his friends (her oil copy [J.46.2016](#) of La Tour's later pastel is dated 1774).

In 1763 La Tour exhibited a second portrait of the sculptor, dressed informally without a wig. Two pastels passed down within the Lemoyne family and were offered to the Louvre in 1899: the later was acquired, but the earlier was not: see below and [Jeffares 2018g](#) for a fuller discussion.

Lemoyne was portrayed by numerous artists apart from La Tour. A 1754 profile by Cochin (engraved Dupuis) shows him in identical costume to the 1747 image. Pajou's 1759 bust (terracotta, Nantes; bronze, Louvre etc.) resembles a rather older version of the later La Tour pastel – a face which itself begins to resemble the pastellist's own. A chalk sketch of him modelling the bust of Madame Adélaïde,

drawn on a sheet bearing the royal arms, was inscribed in the sculptor's hand "Par M^{me} Adélaïde de France, 1770" (Yves Le Moyne sale, Paris, 5.II.1912, Lot 31). The resemblance with the sculptor in Jean-Baptiste-Marie Pierre's *L'Atelier du sculpteur* (Lesur & Aaron 2009, no. P.94) is unconvincing; the Valade painting (MV 5978), also with a bust of Louis XV, evidently draws from the same source as J.46.2011. A 1743 pastel by Louis Vigée (J.758.274) and a copy (J.758.275) were recorded in the 1828 sale; they are unlikely to be the La Tour pastels.

Although Salmon 2018 suggests that J.46.2011 is a pastiche after the Louvre J.46.2015, it is here classed as a copy of a lost La Tour portrait, on the basis of handling. The costume and appearance are close to the Cochin profile of 1754. While the provenance is in favour of it being autograph, the 1778 Lemoyne sale indicates that he did own other "copies" of La Tour's pastels of Parrocel (J.46.2471) and Rousseau (J.46.2753). The Valade oil implies there must have been an original La Tour a.1754; differences in the face from J.46.2015, which may have been made in the late 1750s, suggest an interval of time.

The overlap between the artists' clientele is remarkable: from Louis XV and the royal family, Mme de Pompadour and the princesse de Rohan, to Charles Edward Stuart, the maréchaux de Saxe and Löwendal; Voltaire, Fontenelle, Crébillon and Rousseau; Mlles Clairon and Dangeville; Parrocel and Restout.

J.46.201 Jean-Baptiste LEMOYNE, pstl, Salon de 1747, no. 111

J.46.2011 ~cop., pstl/bl. ppr, 44.5x35.5 (Yves Le Moyne; Georges Dormeuil, Paris; acqu. 2.IV.1901, H2000, Georges Dormeuil; PC 2012; Paris, Drouot, Pierre Bergé, 8.VI.2016, Lot 10 repr., attr., est. €20–30,000). Exh.: Paris 1927a, no. 40, no pl. Lit.: Réau 1927, p. 49; B&W 269, fig. 87; Paris 1984b, pp. 302ff, n.r.; Denk 1998, fig. 37; McCullagh 2006, p. 80f n.r.; Williams 2015, fig. 5.1; [Jeffares 2018g](#) Φκσ

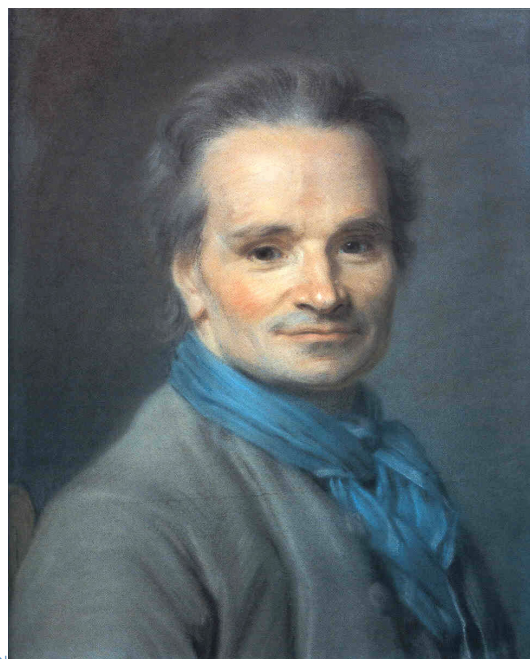
J.46.2011
[LARGER IMAGE](#)



J.46.2012 ~cop. (tête), pnt., Jean Valade, Lemoyne travaillant à la tête colossale de sa statue du roi Louis XV destinée à la ville de Rennes, morceaux de réception 1754 (Versailles MV 5978). Lit.: Réau 1927, p. 49

J.46.2014 Jean-Baptiste LEMOYNE, Salon de 1763, no. 69, "tel qu'on le voit ordinairement dans son atelier, ... dans le négligé d'un homme véritablement occupé...". Lit.: Diderot 1763; La Porte 1763; Anon. 1763d; B&W 270

J.46.2015 =?pstl/ppr bl./toile/châssis, 47x39, a.1763 [plate 1750s], inscr. *verso* (Louvre inv. RF 2148. Yves Le Moyne –1899; acqu. Fr15,000. Dep.: Banque de France 1939–40). Tech.: restored 2004 by Marianne Bervas and Valérie Luquet. Exh.: La Tour 1930, no. 73; Paris 1949, no. 41; Paris 1957a, no. 51; Paris 1984b, no. 87; La Tour 2004c, no. 16 repr. cl; Paris 2018. Lit.: Marcel Nicolle, "Les récentes acquisitions du musée du Louvre", *Revue archéologique*, 1900, p. 466 [price only]; Gaston Brière, "Le buste de M.-Q. de La Tour", *Musées et monuments de France*, 1/4, 1906, pp. 54ff; Ratouis de Limay 1925, p. 36, pl. 33; Réau 1927, p. 49; B&W 271, fig. 75; Bouchot-Saupique 1930, no. 50; Золотов 1960, pl. 8; Paris 1984b, p. 303 repr.; Monnier 1972, no. 76; Yann Le Pichon, *Le Musée retrouvé de Denis Diderot*, 1993, p. 133; Denk 1998, pl. VI; Méjanès 2004, p. 45 repr., as executed c.1747, exh. 1763; McCullagh 2006, fig. 8; Williams 2015, fig. 5.5; Cécilie Champy-Vinas, "Ordinairement dans son atelier...". *L'atelier du sculpteur Jean-Baptiste Lemoyne (1704–1778)...*, *Dix-huitième siècle*, 2018/1, pp. 175–88, fig. 1; Salmon 2018, no. 86 repr., as exh. Salon de 1747; [Jeffares 2018g](#); [Jeffares 2018m](#); Fripp 2021, fig. 2.2 φσ



J.46.2015
[LARGER IMAGE](#)

J.46.2016 ~cop. Vigée Le Brun, pnt., 42x33.5, sd v "Mlle Vigée 1774" (Cleveland Museum of Art, inv. 2011.49. Yves Le Moyne; Paris, Drouot, 5.II.1912, Lot 76 repr.; Mme veuve Yves Le Moyne, Paris, 1925; David-Weill; Maynard Walker Gallery, New York; Dr Paul J. Vignos, Jr (1919–2010), legs 2010). Lit.: Réau 1925, p. 49; Fripp 2021, fig. 3.1, as 1772

J.46.2017 ~?cop., min., ov. (Yves Le Moyne 1906; Paris, Drouot, 5.II.1912, Lot 38 repr., en costume d'atelier, attr. Lainé). Exh.: Paris 1906, no. 493, as a/r La Tour, costume non décrit

J.46.2019 ~cop., pstl, 60.5x51 (Oxford, Bonhams, 10.VIII.2011, Lot 30 repr., as English sch., 19th century, unknown old man, est. £150–200; Banbury, JS Auctions, 22.IX.2012, Lot 474, detail repr., est. £60–90) φπν



J.46.2019

J.46.2021 ~cop. Raphael Bouquet, pstl, 45x37, inscr. *verso* (Mons, Monsantic, 6.XII.2015, Lot 253 repr., est. €200–300) φκ

J.46.2022 ~pastiche, combined with headdress from Silvestre, pstl, 40x31.5 (Bordeaux, Courau, 30.XI.2016, Lot 330 repr., anon., inconnu, est. €200–400) [new identification, attr.] φπν

J.46.2023 Jean-Baptiste LEMOYNE, pstl, ?version of 1747 or 1763, ?= J.46.201 (Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 18; son testament 20.IX.1806, no. 12; legs 1807: Saint-Quentin; vente, Paris, Paillet, 1810; b/i; acqu. Pierre-Louis-Samuel Joly de Bammerville (1759–1811), négociant et maire de Saint-Quentin 1810). Lit.: *Registres des délibérations de l'école gratuite de dessin*, 11.V.1810, fol. 57; Brière 1932a; Paris 1984b, p. 304; Cabezas 2006 [Consigned to the 1810 sale as by La Tour, with a reserve of Fr30, when returned unsold it was "par un peintre inconnu"; Joly paid Fr151.50 for it and Rousseau, J.46.277, whose reserve was Fr150, valuing this pastel at Fr1.50 (a bid at this level had been received at the auction, but withdrawn); but Joly de Bammerville died before the amount was paid]

Le Noir, v. Flavigny

Mme Le Normant d'Étiolles

J.46.2025 ?Mme LE NORMANT d'Étiolles (H. L..., artiste-sculpteur; Paris, Drouot, Bernier, 28–29.XI.1898, Lot 185, attr. La Tour). Lit.: B&W 272, ?attr. [?Mme de Pompadour; ?sa mère]

Le Pelletier

J.46.20255 [LE] PELLETIER, conseiller au parlement, pstl. Lit.: AN F/21/695, Bureau des travaux d'art, XIX^e siècle

Mme Le Prince de Beaumont

Jeanne-Marie **LE PRINCE DE BEAUMONT** (1711–1780), romancière. She lived in London from 1748 to 1763, so it is extremely unlikely that she sat to La Tour in 1762. There may be a confusion with the Flemish history and portrait painter Jan Latour who was active in London around this time (*v.* [DOCUMENTS](#), 19.v.1768); but the costume appears to belong to an earlier era, and it is most likely that the legend on the early nineteenth century print is bogus.

J.46.2026 Jeanne-Marie LE PRINCE DE BEAUMONT, 1762 [??attr.]

J.46.20261 ~grav. XIX^e, Marie-Auguste Delvaux (1786–1836), etching, 20.5x12.5, lettered “Delatour pinxt 1762/A. Delvaux sc.”, “M^{me} Le Prince de Beaumont.” [??attr.]

J.46.20261



M. Le Riche de La Pouplinière?

Alexandre-Jean-Joseph **LE RICHE DE LA POUPLINIÈRE** (1693–1762), fermier général, ami de La Tour; ∞ 1^o 1737 Françoise-Catherine-Thérèse Boutinon des Hayes (1714–1756). After service as a mousquetaire gris (1715), La Pouplinière (variously spelt: Poupelinière, Popelinière and Poplinière are common variants) was a fermier général in 1716–18 and from 1721 until his dismissal in 1762 with La Live d'Épinay and four others. His prodigious wealth and lavish entertainments at the château de Passy and his hôtel in the rue de Richelieu (the circle of artists and musicians included famously Rameau) have been described in numerous biographies (*v.* Cucuel 1913; also Léopold Mar, “Le château seigneuriale de Passy”, and “La Tour à Passy et à Auteuil”, both in Auguste Doniol, *Histoire du XVII^e arrondissement de Paris*, 1902, pp. 284ff), as has his friendship with La Tour, mentioned by Mme de Graffigny, who met him at Passy on 7.vii.1748, and in the abbé Le Blanc's letter of 8.iv.1751, and which may date back to the abbé Huber who was close to both (notwithstanding the financier's vast wealth, Huber bequeathed to him in his 1744 will in addition to the 1600 livres he had borrowed “ma montre d'or a secondes de Graham ou celle que je me trouverai au tems de mon decés, comme un léger souvenir de l'homme du monde qui la le plus aimé, et tous mes papiers pour en faire l'usage qu'il trouvera bon”). La Tour probably previously visited Passy when it belonged to the président de Rieux (the voyage to Passy was the subject of La Tour's undated transport riddle related by Mme de Genlis). While it is natural to assume that La Tour might have portrayed La Pouplinière, the identification of the Versailles pastel is simply a later fantasy (there is no resemblance with the Vigée pastel J.758.276 engraved by Balechou or the painting now attributed to Carle Van Loo: Cucuel 1913, frontispiece).

J.46.2028 ??LE RICHE DE LA POUPLINIÈRE, pstl/ppr crème/toile, 64.2x48.3 (Versailles MV 8353, inv. DESS 229. Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.iv.1868, Lot 98, fr280. Comte André de Ganay; Paris, Drouot, Chevallier, Féral, 16.iv.1907, Lot 36 repr., fr18,000; Émile Deutsch; Henri Deutsch de La Meurthe; sa fille, Mme Henri Goldet; don 1967). Exh.: Paris 1927a, no. 39, pl. XXXII–45; Versailles 1997, no. 21; La Tour 2004a, no. 17 repr. clr. Lit.: Cucuel 1903, p. 416, n.1 n.r., ??La Pouplinière; B&W 205, fig. 122; Bury 1971, pl. 39; *Revue du Louvre*, 1974, p. 197; Salmon 1997a, no. 28, repr. clr; Debie & Salmon 2000, p. 154, ill. 70; Graffigny 2004, IX, p. 349 repr., as of La Pouplinière, PC; Salmon 2004d, p. 24 repr.; Fumaroli 2005, p. 29 repr. φ?δσ



J.46.2028
[LARGER IMAGE](#)

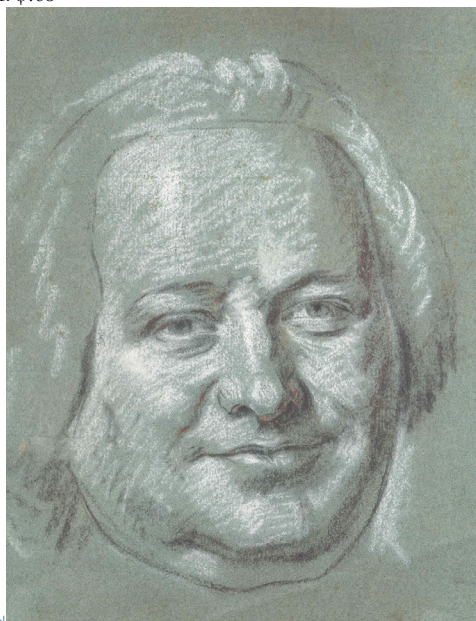
J.46.203 ~cop., pstl/ppr, 79x63 (Poitiers, musées, inv. 965.14.1. Paris, Georges Petit, 10.xii.1926, Lot 49, fr9500 with pendant, Mme Baudard de Vaudésir. Mme Henry-Banchon, marchand d'art, Paris; René Fribourg, as by Ducreux, 1953. Paris, Charpentier, 20.vi.1957, Lot 135 *ter*, as Valade, pendant to Mme Baudry). Exh.: Valade 1993, no. R14. Lit.: Versailles 1997, p. 105, fig. 1; Debie & Salmon 2000, p. 168 n. 22; Jeffares 2003 n.r. Φκ?δσ

J.46.203

Photo musées de Poitiers, Christian Vignaud



J.46.2033 ~préparation, pstl, cr. blanche/ppr gr.-bl., 27.9x21.6 (Henri Vever, Paris, 1928, 1935. PC 2004). Exh.: Paris 1927a, no. 72, pl. XLVIII–69, inconnu; Copenhagen 1935, no. 277; La Tour 2004a, no. 16 repr. clr. Lit.: Dacier 1912, repr.; B&W 206, fig. 142; Salmon 1997a, p. 105, fig. 1; Debie & Salmon 2000, p. 153, ill. 71; Salmon 2004d, p. 25 repr.; Fumaroli 2005, p. 27 repr. φ?δσ



J.46.2033
[LARGER IMAGE](#)

J.46.2035 ~?version, LE RICHE DE LA POUPLINIÈRE, vu à mi-corps, la tête de face, perruque poudrée, la main g. dans le gilet, le tricorne sous le bras; habit couleur feuille morte, gilet rougeâtre avec broderies d'or, jabot de dentelle, pstl, 62x53 (Auguste Williot (1829–1865), peintre et pastelliste, Saint-Quentin; Paul Barroillet; Paris, Pillet, 10.III.1856, Lot 44, fr505; Paris, Drouot, Escribe, 2–3.IV.1860, Lot 141 n.r.; Paris, Drouot, Pillet, 15–16.III.1872, Lot 200 n.r., as of M. de la Poplinière, fr305). Lit.: Dréolle de Nodon 1856, p. 134; lettre de Paul Barroillet à Théophile Gautier, 19.II.1856; Gautier, *avant-propos*, in which this with a Vivien pstl “valent les plus belles peintures à l’huile”; Mireur, erroneously as of Mme Le Riche de la Pouplinière, as sold 1859, fr565; B&W 207, ?attr.; =? B&W 596 =B&W 615; Salmon 1997a, p. 105; Debie & Salmon 2000, p. 154, n. 22

LE RICHE DE LA POUPLINIÈRE (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 142) [v. *Éc. fr.*, J.9.2049]

??LE RICHE DE LA POUPLINIÈRE (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 114). Lit.: B&W 204, fig. 56, as La Tour [v. *Éc. fr.*, J.9.2046]

J.46.2036 =?LE RICHE DE LA POUPLINIÈRE (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. 50; legs 1807)

Mme Le Riche de La Pouplinière c.1745

Mme Alexandre-Jean-Joseph **LE RICHE DE LA POUPLINIÈRE**, née Françoise-Catherine-Thérèse Boutinon des Hayes (1714–1756), mistress (from 1735) and first wife (1737) of Alexandre-Jean-Joseph Le Riche de La Pouplinière (v. *supra*).

While La Tour's pastels of the fermier général are misidentified, no such doubt surrounds the portrait in Saint-Quentin of his first wife (identified in two manuscript inscriptions on the back, revealed in 1897). Granddaughter of the dramatist Florent Dancourt, her mother was the celebrated actress (sociétaire de la Comédie-Française) Marie-Michelle Carton, dite Mimi Dancourt, while her father was Samuel Boutinon des Hayes, an army officer; her brother, Louis-Marc-Antoine, sgr de Courcelles (1720–1790), was commissaire général des Suisses et Grisons.

The abbé Huber (*q.v.*), a close friend of La Pouplinière, is said to have gone to great lengths to stop her marriage, which only took place (in 1737, under séparation des biens) after cardinal Fleury wrote to the fermier général threatening to remove his place if he did not bring the scandal of his affair to an end. She is said to have developed an aversion to all Genevese as a result (Rousseau, *Confessions*, livre VI). Her subsequent infidelities (notably with the duc de Richelieu) led to a separation in 1748; she died of breast cancer, in poverty, some years later.

The very loose finish in the Saint-Quentin pastel (all but the face) suggests that it was either a final study for, or a *ricordo* for the production of further replicas, of a pastel of whose existence there is no other evidence. (There are some curious vertical white chalk lines on the left side which were present even in 1898; they may possibly have played some role in squaring up for transfer of the composition.) We do not know if it was lost or the commission cancelled, perhaps in connection with the couple's separation: stylistic and costume evidence are consistent with a date in the mid-1740s. If the composition echoes that of Mme Rouillé (1738, J.46.274), the music stand may be the same as in “Madame Louise” (J.46.2183).

A portrait of her by Tocqué as a child (Cucuel 1903, repr.) is of little comparative iconographic value, while a pastel (J.103.138, possibly by Allais) considered by Cucuel as a “chef-d’œuvre” by La Tour is certainly not by him, and unlikely to be of her. La Pouplinière's second wife was reputedly portrayed by Deshayes (Bancel 2008, FB20), seated before a mirror in a composition whose similarities to the La Tour pastel in Saint-Quentin cannot be coincidence (but may have prompted a later identification by art historians familiar with the Saint-Quentin pastel rather than implying that a version of it remained in the family).

There are also early confusions identifying the Saint-Quentin pastel as that of Mme de Mondonville. These seem to have arisen around the time of the 1849 inventory, when someone (probably Mennechet) thought that J.46.2038 fitted the description of Mme de Mondonville appuyée à son clavecin from the 1753 salon livret; the 1856 catalogue even describes the dressing table as a clavecin. The confusion was compounded by a reproductive print by Gabriel-Xavier de Montaut (1798–1862), which the BnF incorrectly date to c.1820. The

Goncourts' discussion contrasting it with the Marcille portrait of Mme de Mondonville J.46.1427 may not have been sufficiently clear to dispel confusion, but Mme de La Pouplinière's name was found behind the backing when the glass was changed in 1897.

J.46.2037 Mme LE RICHE DE LA POUPLINIÈRE, née Françoise-Catherine-Thérèse Boutinon des Hayes (1714–1756), pstl (lost or never completed, inferred from Saint-Quentin version)

J.46.2038 ~?préparation/?repl., pstl/ppr, 68x53, c.1745, inscr. *verso* “Mad. de la Popelinier-Delatour” (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 21 [inv. 1849, no. 8]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 70; La Tour 1930, no. 50. Lit.: Cat. 1856, no. 8, as of Mme de Mondonville; Bengesco 1898, p. 11 repr.; Lapauze 1899, no. 8 repr., ?Mme de La Popelinier; Cucuel 1903, pp. 100, 417, no. 8 n.r.; Fleury 1904, no. 8, reports discovery of name on back when the glass was changed in 1897; Tourneux 1904a, repr. p. 85; Keim 1911, pl. III; Erhard 1917, no. 49 repr. clr, ?Mme de La Popelinier; Porter 1920, p. 16 repr.; B&W 208, fig. 54; Fleury & Brière 1932, no. 25; Fleury & Brière 1954, no. 26; V. & L. Adair 1971, p. 86 repr.; Debie 1991, pp. 129ff repr.; Debie & Salmon 2000, p. 150, ill. 69; Graffigny 2004, IX, p. 349 repr.; La Tour 2004a, p. 100 repr. clr; Saint-Quentin 2021, p. 2 repr. Φσ



Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2038

LARGER IMAGE

J.46.2039 ~grav. Gabriel-Xavier de Montaut, as of Mme de Mondonville, for Marchant, Editeur Alliance des Arts, 140 rue de Rivoli [although the BnF suggest a date of c.1820, it is likely to be later, perhaps at the time of the 1849 Saint-Quentin catalogue]

J.46.2041 ~cop., pstl, 65x54 (London, Phillips, 12.XII.1990, Lot 165 repr., studio of La Tour, est. £2500–3000; London, Phillips, 11.XII.1991, Lot 88 n.r., est. £1500–2000) Φκσ

J.46.2041



J.46.2043 ~cop. (PC 2003) Φκ

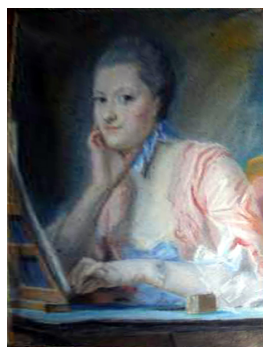
J.46.2043
Photo courtesy owner

J.46.2046 ~version (Arsène Houssaye 1848). Lit.: B&W 209, ?attr.

J.46.2047 ~version (M. de Schomberg; Paris, Ridel, 28.IV.1849, Lot 69). Lit.: B&W 210, ?attr.

J.46.2048 ~cop., pstl (Bar-le-Duc, Vaxelaire, 21.X.2007, Lot 1j repr.) Φκ

J.46.2048



J.46.205 ~cop., pstl, 69x54 (Toulouse, Primardecò, 31.V.2008, Lot 107 bis, entouragé de La Tour, élégante, est. €2–3000) Φκ

J.46.205



J.46.2052 ~cop. Raphaël Bouquet, pstl, 64x49.5 (Paris, Drouot, de Maigret, 13.VI.2008, Lot 59 repr., est. €1400–1800, with pendant, Dupouch) Φκ

J.46.2054 ~cop., pstl, 62x51 (Zurich, Schuler, 19.VI.2015, Lot 3108 repr., anon., inconnue, est. SwFr1000–1500) Φκ

J.46.2055 ~cop., pstl/ppr, 70x55 (Vernon, Brioult, 4.II.2017, Lot 227 repr., with anon. pendant, est. €150–200) Φκ

J.46.2056 ~cop. Jules Degraive, aquarelle, pstl/ppr, 70x55, s verso (Luigi Ghislanzoni; vente p.m., Casablanca, Cornette de Saint-Cyr, 25.XI.2017, Lot 76 repr., inconnue, est. Moroccan Dinars 40–50,000) Φκv

J.46.20561 ~cop., pstl, 28x23 ov. (Munich, Scheublein, 20.IX.2019, Lot 444 repr., est. €300) Φκ

J.46.20562 ~cop. André Brandy, pstl, 75.5x55 (Brasles, Saint-Valentin, Renard, 10.II.2022, Lot 267 repr., est. €200–300) Φκ

J.46.20563 ~cop. Raymond Casez, pstl/ppr, 54.5x44 (Compiègne, Acteon, 26.III.2022, Lot 96 repr., anon., as of Marie Fel, est. €100–150; Compiègne, Acteon, 7.V.2022, est. €50–80) [new attr.] Φκv

??Mme LE RICHE de La Pouplinière, tenant une feuille de musique (M. de La Pouplinière. London, Sotheby's, 9.XII.1936, Lot 96). Lit.: B&W 211, ?attr.; Goodman 2000, repr. as by La Tour [v. Allais, J.103.138]

F.-A. LEROUX, caissier de la monnaie et médailles (Pardo, Paris, c.1980). Lit.: Revue du Louvre, VI, 1965, repr. [v. Éc. fr., J.9.2055]

Alain-René LESAGE, v. Miger

Le Tonnelier, v. Breteuil

??Mlle de L'ESPINASSE, v. Inconnue no. 4

M. LE VERRIER de Moronval, gouverneur de Québec (Bruxelles, Galerie Moderne, 19.III.1975, Lot 2604 n.r., attr. La Tour) [v. Éc. fr., J.9.2068]

Mme Loménie de Brienne

J.46.2064 La marquise de **LOMÉNIE DE BRIENNE** [née Marie-Louise-Anne-Constance Poupardin d'Amanzy], pstl (Mme Le Saulnier de Pierrefonds 1899). Exh.: Bayeux 1899

Antoine-Joseph LORIOT (Saint-Quentin, musée Antoine-Lécuyer, inv. 1991.9.1). Exh.: Paris 1908a, no. 60, pl. 48, as La Tour [v. Valade, J.74.263]

Mme de Lormel

J.46.2066 Mme de **LORMEL** [pou de Lonssel], à mi-corps, tenant un chien sur ses genoux, pstl (M. Desroches; offert au Louvre, 3.XII.1885, fr20,000; refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins, "assez beau, mais un peu défraîchi, inférieur à ceux du Louvre" selon M. d'Eschavannes [=Valade, Mme Bonnet et son carlin, J.74.143, exh. as by La Tour 1895]

Louis XIV

J.46.2067 **LOUIS XIV**, pstl (M. Maxe, marchand de curiosités; vente p.m., Paris, rue des Jeûneurs, Ridel, Henry, Crosnier, 22–24.III.1852, Lot 265)

Louis XV 1745–48

LOUIS XV (1710–1774), roi de [France](#). Three primary images, two from the 1745 and 1748 Salons, of which many copies are known. There are confusions in the provenances of some of the more important versions of this and the pendant corrected only in [Jeffares 2018g](#), where the question of the frames is also discussed, suggesting that the versions presented to Graf Brühl may be of greater importance than previously thought.

The iconography of Louis XV is vast and a full discussion beyond the scope of this work. In pastel alone, there are original, extant portraits by Carriera, François Lemoine, Liotard and Lundberg; of these the Liotard is most relevant for comparison of age. The resemblance is surprisingly poor. La Tour's face of the king is closer (as so often) to that of Lemoyne's bust. Care is required when examining other portraits, as some were derived from the La Tour pastels.

La Tour's concept of these royal portraits remains in the tradition of Rigaud. The earliest, showing him standing before Tournai, exhibited shortly after the successful siege and subsequent victory at Fontenay (largely due to the maréchal de Saxe), is essentially a military piece. The outstretched arm remains even in the Louvre pastel shown in 1748, and complies with the requirements for such dynastic images as La Tour granted also to the images of the Stuart brothers shown in the same exhibition.

At the 1745 salon, La Tour presented the pastel of the king with that of the dauphin and the magnificent portraits of Orry and Duval de l'Épino. One critic (Anon. 1745b) complained in verse about placing Orry above the king, but the disparity in ambition is remarkable – if indeed [J.46.207](#) is the pastel shown. (An incorrect provenance is given in Salmon 2007 and Salmon 2018; see [Jeffares 2018g](#).)

A further anomaly is in the eye colour: the king's deep brown eyes are captured in the Louvre version, but the earlier [J.46.207](#) and its study, [J.46.2079](#), seem to show a lighter, grey-blue iris. Perhaps this suggests that the séance granted by the king for the 1745 pastel, as hypothesized by Salmon 2007, may have been very short. The blue-green outline of the cheek profile in [J.46.2079](#) is also uncharacteristic.

Three years later, the new pastel of the king was joined by that of the dauphin (again), the queen and by the English Young Pretender. It is perhaps puzzling that both king and queen face left. Then the three maréchaux de France before another eight portraits from finance and the arts. It was the other portraits (notably that of the queen) that attracted praise, although the abbé Gougenot did manage to praise the treatment of the cuirasse and clothing of the king – but perhaps this was because the pastel was removed early from the salon

in order to be copied (Carle Van Loo was waiting impatiently for the head).

The Louvre pastel has had mixed reactions from later critics. Champfleury thought that it, with those of the queen and daupine, “ne sont pas des œuvres d’une grande valeur.” Debrie however praised “cette très belle effigie, à la fois sobre et imposante, d’une execution soignée”, noting that “le caractère officiel de ce portrait n’altère en rien la profonde sincérité des sentiments exprimés.”

J.46.2069 LOUIS XV, Salon de 1745, no. 164. Lit.: B&W 275

J.46.20691 ~pstl (Versailles 1784). Lit.: Durameau 1784

J.46.20692 ~cop., pstl, 56.8x48.7 (Versailles, magasin, 1784, inv. 471). Lit.: Durameau 1784, III, p. 27, no. 76

J.46.20693–20697 ~five more cop., m/u [pnt.] (Versailles, magasin, 1784, inv. 431, 432, 433, 499, 374). Lit.: Durameau 1784, III, p. 26f, nos. 68, 69, 70, 74, 75

J.46.207 ~?, in armour, before Tournai, pstl/2 sheets bl. ppr, 68x57.7 (PComte de B...; Paris, Drouot, Baudoin, 9.IV.1910, Lot 7b, with pendant reine, separated, fr1400 [=fr1540]); desc.: PC 2012; Marty de Cambiaire, acqu. PC 2012). Exh.: Los Angeles 2018. Lit.: B&W 281, ?attr.; Salmon 2007, fig. 7–9, pl. 6; Salmon 2018, fig. 40, both erroneously as = J.46.2093; Jeffares 2018g

φ



J.46.207 ~
LARGER IMAGE

~pendant, J.46.2318

J.46.2071 ~cop. (tête) Carle Van Loo, pnt., 279x195, 1748 (Versailles MV 4389). Lit.: Versailles 2021, p. 60 repr.

J.46.20715 ~pnt., 200x160, c.1750 (Chambord, château, inv. CH 41/0335. Duchesse de Berry). Exh.: Chambord 2002, no. 37, repr. p. 39

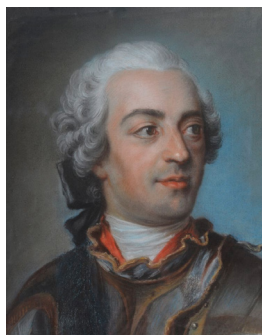
~pendant to B&W 314

J.46.2072 ~cop., pnt., 72.5x52.8 ov. within rect. (Bourg-en-Bresse, musée de Brou, inv. 872.7. Louvre, dep. 1872). Lit.: La Tour 2004a, p. 126, fig. 4; Salmon 2007, fig. 5

J.46.2073 ~cop., pnt., 55x46 (Neuilly, Aguttes, 12.III.2002; 25.VI.2002, Lot 9 repr.; Paris, Hôtel Dassault, Artcurial Briest, Poulain Le Fur, 14.XII.2002, Lot 59). Lit.: La Tour 2004a, p. 126 n.r.; Salmon 2007, fig. 4

J.46.2074 ~cop., pnt., 102x83 (Toulouse, Primardéco, Prim & de Colonges, 24.III.2004, Lot 5 repr., anon.). Lit.: La Tour 2004a, p. 126, fig. 5; Salmon 2007, fig. 5

J.46.2077 ~cop., pstl, 45x35, inscr. verso “La Tour, 1760” (Jules Strauss 1933. Paris, Galerie Charpentier, 8.XII.1953, Lot 18. Paris, Galliera, 20–21.VI.1966, Lot 9 repr. Versailles, 29.XI.1981, Lot 44. Geneva, Genève Enchères, 9.XII.2015, Lot 362 repr., as a/r La Tour, est. Swfr2–3000, Swfr6500). Exh.: Paris 1927a, no. 55, no pl.; Paris 1933b, no. 22 n.r. Lit.: B&W 278, fig. 89; Maumené & d’Harcourt 1931, no. 174 n.r., anonyme, mais “ancien et intéressant”; La Tour 2004a, p. 126 n.r.; Salmon



2004a, p. 48 n.r., doubtful; Salmon 2007, fig. 3 Φκ

J.46.2077
LARGER IMAGE

J.46.2078 ~cop. (tête), pnt., 35x26 (Paris, palais Vivienne, Collin du Bocage, 15.XII.2016, Lot 11 repr., anon.)

J.46.2079 ~préparation, eyes to right, pstl/ppr bl., 32.5x30 (New York, MMA, inv. 2005.66. Galerie de Bayser, .VII.2003; don Mary Tavenner Holmes 2005). Exh.: New York 2011, no. 18 repr.; New York 2013. Lit.: La Tour 2004a, p. 126, fig. 3; “Recent acquisitions 2004–2005”, *Metropolitan Museum of Art bulletin*, Fall 2005, p. 26 repr.; Salmon 2007, fig. 1, pl. 5 φσ



J.46.2079 ~

J.46.20795 ~cop. Mlle Brison, min., 5.2x7.2, inscr. (London, Christie’s South Kensington, 9.XII.2008, Lot 212 repr., attr.)

J.46.208 LOUIS XV, eyes to front, ?lost or never finished



J.46.2082 ~

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2082 ~préparation, pstl/ppr br., 32x24, 1745?, paraphe & Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 108 [inv. 1849, no. 73]. Ancien fonds de l’atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 31; son testament 20.IX.1806, parmi des autres; legs 1807). Exh.: Paris 1878, no. 333; Maubeuge 1917, no. 79; La Tour 1930, no. 6; La Tour 2004a, no. 27 repr. clr. Lit.: Patoux 1894, p. 51 repr., “n’a jamais été de La Tour”; Lapauze 1899, no. 73 repr.; Fleury 1904, no. 73; Erhard 1917, no. 25 repr. clr; B&W 279, fig. 252, ?attr.; Maumené & d’Harcourt 1931, no. 111; Toth 1931, repr. opp. p. 134; Fleury & Brière 1932, no. 28; Le Clerc 1950,

copie; Fleury & Brière 1954, no. 29, mauvaise copie; Debie 1991, p. 228, as 19th century copy; Debie & Salmon 2000, p. 226, ill. 177, not challenged; Fumaroli 2005, p. 31 repr.; Saint-Quentin 2021, p. 12 repr. $\Phi\sigma$

~~versions, v. *Liottard*

J.46.2084 ~cop., pstl (Paris, Drouot, Dubourg, 6.VI.1916, Lot 125 n.r., H70)

J.46.2085 ~cop. Jules Degraive, pstl, 34.5x26.5 (Deauville, salle des ventes, 26.VI.2016, Lot 44 repr., est. €200–400; Deauville, 31.VII.2016, Lot 82 repr., est. €200–400) $\Phi\kappa$

J.46.2085



J.46.2086 ~cop. Raymond Casez, pstl, 39x30 (Paris Drouot, Coutau-Bégarie, 6.XI.2018, Lot 6 repr., est. €200–300) $\Phi\kappa$

J.46.20861 ~cop., pstl, 41x33 (Angoulême, Juge, Gérard-Tasset, 15.X.2020, Lot 388 repr., est. €300–400) $\Phi\kappa$

J.46.20862 ~cop., pstl, 34x26 (Nice, Millon, 23.VI.2022, Lot 121 bis repr., est. €80–120) $\Phi\kappa$

J.46.2087 LOUIS XV, pstl, Salon de 1747, no. 111 [mentioned annotation CD; omitted Le Blanc and subsequent commentators]



J.46.2089
LARGER IMAGE

J.46.2089 LOUIS XV, pstl/3f. ppr gr.-bl., le visage sur une empiècement/toile/châssis, agrandi par des tasseaux sur chaque côté, 65x54.3 ou 68x57.7 agrandi, montré quelques jours au Salon de 1748, retiré pour être copié (Louvre inv. 27615. Louis XV; Versailles 1784; Louvre inv. 1815–24, no. 55, Trianon. Dep.: Banque de France 1939–40). Tech.: restored 2004 by Marianne Bervas and Valérie Luquet; and in 2012 by Marianne Bervas, Sophie Chavanne, André Le Prat and Valérie Luquet. Exh.: Paris 1838–45, no. 1051, anon.; La Tour 1930, no. 7 repr.; Paris 1946c, no. 392 [appears in cat. but movement not recorded in Louvre records]; Paris 1949, no. 49; Paris 1956d, no. 19; Paris 1957a, no. 45, pl. XVII; Paris 1963b; Paris 1974a, no. 145; La Tour 2004c, no. 6 repr. clr; Paris 2018. Lit.: Durameau 1784; La Rochenoire 1853, p. 70, anon. (“figure fade et armure en carton”); Reiset 1869, no. 813; Champney 1891, p. 269 n.r., “dashingly handsome face slightly marred by a disagreeable mouth”; Dayot 1904, p. 316 repr.; Tourneux 1904a, repr. p. 29; MacFall 1909, repr.; Keim 1911, pl. VII; Ratouis de Limay 1925, p. 33, pl. 24; B&W 276 = 277, fig. 19; Bouchot-Saupique 1930, no. 40; Maumené & d’Harcourt 1931, no. 113, pl. XXVII; Leroy 1940, p. 49 repr.; Ratouis de Limay 1946, pl. X/13; Guth 1952, repr. p. 48; Raggio 1967, fig. 2; Bury 1971, pl. 1, V. & L. Adair 1971, p. 78 repr.; Monnier 1972, no. 66; repr.; Pons 1987, p. 48 n.r., implies frame not by Maurisan; Debie 1998; Debie & Salmon 2000, p. 91, ill. 35; Méjanès 2002,

fig. 2, 25; Hugues 2004, p. 67 repr.; La Tour 2004a, pp. 23, 125 repr.; Méjanès 2004, p. 39 repr.; Fumaroli 2005, p. 31 repr.; Fumaroli 2007, repr.; Tarabra 2008, p. 170 repr.; Germann 2015, fig. 4.2; Milano 2015, fig. 54; Salmon 2018, no. 88 repr.; [Jeffares 2018g](#); [Jeffares 2018m](#) $\Phi\sigma$

J.46.2091 ~cop., pstl/ppr, 64x54 (Marly-le-Roi, musée du Domaine royal, inv. 00.1.1) $\Phi\kappa$

J.46.2091



J.46.2092 ~cop., pstl (Stockholm, résidence de l’ambassadeur de France). Lit.: Salmon 2018, p. 176 n.r.

J.46.2093 ~cop., pstl, 65x55 (Alexandre Delaherche, Beauvais; Paris, Drouot, Chevallier, 10–11.V.1889, Lot 176 n.r., as a/r La Tour, en buste, revêtu de l’armure et du manteau de velours bleu fleurdelisé double d’hermine, cadre fleurdelisé dans les angles, armes de France. Philippe Sichel (1839/40–1899), marchand d’art; vente p.m., Paris, Georges Petit, Chevallier, Duchesne, 22–28.VI.1899, Lot 32 n.r., 65x55, éc. de La Tour, cadre surmonté des armes de France, H900; Bourdariat). Lit.: B&W 281, ?attr.; Salmon 2007, Salmon 2018, p. 176, both erroneously as = J.46.207; [Jeffares 2018g](#)

~~pendant, J.46.2284

J.46.2094 ~cop., pstl/ppr, 65x54 (Vienna, Dorotheum, 18.V.1922, Lot 25 repr., éc. fr.) $\Phi\kappa$

J.46.2094



J.46.2096 ~cop., pstl, a/r La Tour, 63.5x50.8 (Paris, Couturier & Nicolaï, 9.XII.1994, Lot 16, H29,000) $\Phi\kappa$

J.46.2096



J.46.2097 ~cop., pstl/ppr, 71.1x57.2 ov. (New York, Sotheby’s Arcade, 19.I.1995, Lot 139 repr., est. \$2500–3500) $\Phi\kappa$

J.46.2098 ~cop., pstl, 41x34 (Bad Vilbel, Auktionshaus Blank, 31.III.2007, Lot 239 repr., est. €140. Chemnitz, Heickmann, 26.IX.2009, Lot 1554 repr., est. €40) $\Phi\kappa$

J.46.2098



J.46.2101 ~cop., pstl, 65x55 (London, Bonhams Knightsbridge, 19.II.2008, Lot 298, Éc. fr. XIX^e, inconnu, est. £600–800, £1140) φκν

J.46.2101



J.46.2102 ~cop., pnt. 23.5x19 (Paris, Drouot, Delorme, Collin du Bocage, 16.XII.2009, Lot 31 repr., with 3 pendants)

J.46.2103 ~cop., pstl, 60x48 (Paris, Drouot, Thierry de Maigret, 7.XII.2012, Lot 26, est. €100–1500) φκ

J.46.2103



J.46.2105 ~cop., pstl, 65x54 (London, Lots Road, 8.XII.2013, Lot 507 repr., est. £300–600) φκ

J.46.2105



J.46.2107 ~cop. XIX^e, pstl, 74x65 (Acanthe, Versailles, 2014) φκ

J.46.2109 ~cop. James Wells Champney, pstl, 65x54 (Schnecksville, PA, Tom Hall Auctions, 6.X.2015, Lot 167 repr., est. \$1000–3000) φκ

J.46.211 ~cop., pstl, 29x23 (Dorchester, Duke's, 18.II.2016, Lot 122 repr., est. £500–1000) φκ

J.46.2111 ~cop., pstl, 64.5x53.5 (Graf Brühl; Schloß Seifersdorf 1904; Berlin, Cassirer & Helbing, 23–24.III.1926, Lot 415 repr.; Berlin PC 1972). Lit.: Gurlitt 1904, p. 252 n.r., anon.; [Jeffares 2018g](#) φκν

J.46.2111



J.46.2112 ~cop., inverse sense, pstl, 63x52 (Auxerre, Enchères, 30.X.2005, Lot 274 repr., with pendant Marie Leszczyńska, est. €1500–2000. Paris, Beaussant-Lefèvre, 23.VI.2006, Lot 8 repr., as Éc. fr. XIX^e a/r Nattier) φκν

J.46.2112



J.46.21121 ~cop. [?XX^e], pstl/ppr, 65x50 (Bruxelles, Haynault, 20.V.2017, Lot 31 repr., est. €1400–1600) φκ

J.46.21121



J.46.2113 ~cop., pnt. (Châlons-en-Champagne, musée Garinet, inv. 899.11.352). Lit.: Wright 1992, as by La Tour; Salmon 2018, p. 176, as pstl; [Jeffares 2018g](#) [cop., oil pnt.]

J.46.2114 ~cop., pstl/ppr, 62.5x51, a/r La Tour (Philadelphia, La Salle University Art Museum, inv. 75-D-62. Finch College Museum of Art, New York, deaccessioned 1975). Lit.: [Jeffares 2018g](#) φκ

J.46.2114



J.46.2115 ~cop., pstl a/r La Tour, 16x11.5 (Remiremont, musée Charles Friry, inv. 10. Friry-Waidmann; Mme Dussault; don Société immobilière La Moselle, 1973)

J.46.21152 ~cop., Luis Anglada Pinto (1873–1946), pnt., 73x59 ov., s (Haynault, Stalle, 15.X.2018, Lot 65 repr.)

J.46.21153 ~cop., pstl, 59x48 (Doullens, Herbet, 27.IX.2020, Lot 3 repr., est. €300–400) φκ

J.46.211531 ~cop., pnt. (US PC a.2021) φκ

J.46.211532 ~cop., pstl, 61.5x52 ov. (Avignon, hôtel des ventes, 10.IV.2021, Lot 294 repr., est. €600–800) φκ

J.46.211533 ~cop. Yves Mougeot, pstl, 63.5x49.5 (Saint-Quentin, Hôtel des ventes, 22.V.2021, Lot 25 repr., est. €50–80) φκ

J.46.211534 ~cop., pstl, 65x54 (Lyon, Conan, 25.I.2022, Lot 447 repr., est. €1000–1500) φκ

J.46.211534 ~cop., pstl, 65x54 (Lyon, Conan, 25.I.2022, Lot 447 repr., est. €1000–1500) φκ

J.46.21155 LOUIS XV, [?][1756. Lit.: Diderot 1763, anecdote about conversation [?date impossible; story unreliable, confusion with Mme de Pompadour]

J.46.2116 Le roy [?LOUIS XV]

J.46.2117 ~cop. Liotard, min., “d’après La Tour, fini d’après nature par Liotard” (Paris, 11.IV.1771, Lot 87)

J.46.2118 LOUIS XV

J.46.2119 ~cop. Lassave, m/u, a/r pstl [?La Tour] (comm. Pierre, Bâtiments du roi, 300 livres). Lit.: Chatelus 1991, p. 191 n.r.

J.46.21195 LOUIS XV, étude de tête, pstl (M. Duliège [?Pierre-Louis-Alexis Duliège, neveu de l’abbé Duliège]; offert au Louvre, 24.VI.1825, avec autres; refus, sans valeur commerciale). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.46.212 LOUIS XV (Paris, Bonnefons, 8–9.III.1847, Lot 48). Lit.: B&W 280, ?attr.

J.46.21205 ?LOUIS XV, enfant, très belle étude au pstl (Eugène Lami (1800–1890); vente p.m., Paris, Drouot, Sarrus, 26.II.1891, Lot 64 n.r.). Lit.: B&W, s.no. 28, ?attr., as ?Louis XVI enfant

J.46.2121 LOUIS XV, s (PC Liège 1928). Lit.: B&W 283, ?attr.

J.46.2122 LOUIS XV, 64x52 (Mme Abeille; Paris, Chevallier, 3–4.XII.1903, Lot 7, a/r La Tour, Ir430; Vanderesch). Lit.: B&W 282, ?attr.

J.46.21225 LOUIS XV, pstl, 62x50 (Mme Trèves de Carmona; Bruxelles, Galeries Elisabeth, 4.IV.1939, Lot 129 n.r.)

J.46.2123 LOUIS XV (Paris, Charpentier, 27.V.1949, attr. La Tour). Lit.: Bury 1971, p. 196

Louis le dauphin 1745–63

LOUIS, duc de Bourgogne (1729–1765), dauphin de [France](#). Born in Versailles 4.IX.1729, he was awarded the Toison d’or in 1739, and

the Saint-Esprit in 1742 (although he would have worn the insignia before his formal reception). He was the fourth child, but eldest son, of Louis XV and Marie Leszczyńska, and was brought up by the duchesse de Ventadour and then de duc de Châtillon. A lively and impetuous nature manifested itself already at the battle of Fontenoy, after which the king restrained him from any further military campaigns; he was also not admitted to the Conseil d'en haut until he was 28, in part because he disagreed with his father, disliked Choiseul's policies and disapproved of Mme de Pompadour's influence. Instead he was a diligent student of history, literature and law, and wrote extensively on politics.

The dauphin was married twice: on 23.II.1745, to Marie-Thérèse d'Espagne, who died the following year; and Marie-Josèphe de Saxe, on 9.II.1747. He had eight children, of whom five survived to adulthood, including three future kings of France. His death, at Fontainebleau, 20.XII.1765, after a three month illness thought to be pneumonia, brought to an end the closest patronage La Tour enjoyed at court.

Four primary La Tour portraits of the dauphin are known, those from the 1745 Salon (Louvre), 1746 Salon, known from copies; one in 1762 and one in 1763. In .XII.1744 Hubert Drouais was commissioned to make a portrait of the dauphin for his new father-in-law, Philippe V, in Madrid, made after three visits to Versailles; confusingly the payment specified "un portrait de M. le Dauphin...fait d'après le pastel", presumably made after an existing pastel (from which it has been inferred that the pastel La Tour exhibited in 1745 had already been made), adding only accessories during his three visits. The curious appearance of the face in the version in the Louvre, [J.46.2126](#), which may be the one shown in 1744, is presumably the result of some form of rubbing.

A letter from the duc d'Aumont to Papillon de Fontpertuis of 1.VII.1761 (see [DOCUMENTS](#)) implies that the duc had La Tour pastels of the dauphin and of the dauphine in the Hôtel de Nesle, Paris, to be sent to Anne Nivelon in Versailles to copy: it is unclear if these were the ones hitherto thought to have been made in 1763, or earlier ones.

On 17.IX.1769 Roslin asked to borrow the La Tour portrait of the Dauphin, and received a response from Marigny (*v.* [DOCUMENTS](#), 26.IX.1769), relaying the response of Jeaurat, garde des tableaux, viz. that La Tour had made four successive portraits of the Dauphin, three in Versailles in the salon de tableaux, the fourth and last with the Dauphin himself, which could not be borrowed without disturbing the prince; he invited Roslin to negotiate with Jeaurat.

A rich iconography of portraits by other artists included several further pastels. Tessin owned an anonymous pastel of the dauphin by 1741. Liotard had made several c.1749–50. Roslin's famous 1765 portrait in oil had two pastel repetitions, one "fini d'après nature".

[J.46.2125](#) LOUIS, duc de Bourgogne, 1744, Salon de 1745, no. 165. Lit.: B&W 284

[J.46.2126](#) =LOUIS, duc de Bourgogne, pstl/ppr bl./ppr bl./toile/châssis nouveau [changed uncertain date], 67.3x56.6; conservation 2004 (Louvre inv. 27621. Louis XV. Versailles 1784; Louvre inv. 1815–24, no. 60, Trianon. Dep.: Banque de France 1939–40). Tech.: restored 2004 by Marianne Bervas and Valérie Luquet. Thread count estimated 22x15 /cm. Exh.: Paris 1838–45, no. 1054, anon.; La Tour 1930, no. 15; Paris 1949, no. 31; Paris 1957a, no. 47; Paris 1965b, no. 74; La Tour 2004c, no. 8 repr. clr; Paris 2018. Lit.: Durameau 1784; La Rochemore 1853, p. 60; Reiset 1869, no. 816; MacFall 1909, repr.; Keim 1911, pl. II; Ratouis de Limay 1925, p. 33f, pl. 26; B&W 288, fig. 20; Bouchot-Saupique 1930, no. 42; Bury 1971, pl. 3; Monnier 1972, no. 68; Debré & Salmon 2000, p. 94, ill. 37; La Tour 2004a, p. 24 repr.; Méjanès 2004, p. 37 repr.; Salmon 2014, repr.; Salmon 2018, no. 82 repr.; [Jeffares 2018g](#); Jeffares 2018m Φσ



[J.46.2126](#)
[LARGER IMAGE](#)

[J.46.21265](#) ~cop. Hubert Drouais, pnt., 68x57, .XII.1744 (Madrid, Prado, inv. 2377). Lit.: Luna & Úbeda de los Cobos 1997, p. 38 repr.

[J.46.21266](#) ~cop., pnt., 72x59 (Versailles MV 6717; ex Louvre 1932)

[J.46.2127](#) ~cop., pstl, 60x50 (Stockholm, Bukowskis, 24–26.XI.1993, Lot 243 repr., éc. fr., as of Louis XV, est. SKr8000, Skr11,000) Φκ

[J.46.21275](#) ~cop., pstl/ppr, 71.8x55.9 ov. (New York, Sotheby's Arcade, 19.I.1995, Lot 136 repr., est. \$2–3000) Φκ

[J.46.2128](#) ~cop. Jeanne Firmin-Badoin, pstl, 64x52, XIX^e (Lewes, Gorringes, 13.IV.2000, Lot 3636, est. £2–3000) Φκ
[J.46.2128](#)



[J.46.213](#) ~cop., pstl, 64.5x53.8 (Milan, Sotheby's, 12.XI.2003, Lot 124 repr., as 64.5x53.8, with pendant of Mme de Pompadour, est. €12–16,000, €38,400; PC Milan; Paris, Salle Laffitte, Artemisia, 13.XII.2012, Lot 144 repr., as 73x59, est. €4–6000) Φκ

[J.46.213](#)



[J.46.21305](#) ~cop., pstl, 90x60 [sic] (Paris, Lafon, 13.XII.2012, Lot 244). Lit.: Salmon 2018, p. 164 cited [not verified; confusion with [J.46.213](#)]

[J.46.2131](#) ~cop. (*sans mains*) Louise Gallien, pstl, 26x19 ov. (Drouot online, 13.XI.2017, Lot 93 repr., with pendant dauphine, est. €300–400) Φκ

[J.46.21312](#) ~cop., pnt., 67x56 (Paris, Drouot, Tajan, 30.VI.2000, Lot 156 repr.)

[J.46.21313](#) ~cop., en pied, pnt., 160x116.5 [213x170 Salmon] (duc d'Audiffret-Pasquier, château de Pont-sur-Seine. Paris, Coutau-Bégarie, 15.X.2008, Lot 30 repr., avec pendant, Marie-Thérèse-Raphaëlle, a/r Louis-Michel Van Loo)

[J.46.21315](#) ~cop., pnt., 23.5x19 (Paris, Drouot, Delorme, Collin du Bocage, 16.XII.2009, Lot 31 n.r., with 3 pendants)

[J.46.2132](#) ~cop., pstl, 70x50, s. Feron, fin XIX^e (Paris, Drouot, Libert Damien, 29.VI.2018, Lot 25 repr., est. €300–400) Φκ

J.46.2133 ~cop. Raymond Cazez, pstl, 62x51, s r Cazez (Saint-Quentin, hôtel des ventes, 20.VII.2022, Lot 337 repr., inconnu, est. €150–200) φκ

J.46.2135 LOUIS le dauphin, Salon de 1746, no. 124. Lit.: B&W 285; La Tour 2004a, pp. 24f n.r.

J.46.21351 =?pstl (Versailles 1784). Lit.: Durameau 1784

J.46.213511 =?pstl (collection du roi 1770). Lit.: Pierre/Marigny correspondence, 10–14.XI.1770, lent to Jean-Bernard Restout for copying

J.46.213515 ~grav. J.-B. Restout pour *Galerie française, ou Portraits des hommes et des femmes célèbres qui ont paru en France*, 1771

J.46.21352 ~?cop., pstl/canvas, 55x41 (PC 2009; adv. eBay 2011, as by La Tour. Fairfield, Maine, James D. Julia, 9–10.II.2017, Lot 1240 repr., attr. La Tour, est. \$4–8000) φκ

J.46.21352



J.46.2136 ~cop., pnt., 39.5x32.5 (Paris, Drouot, Baron Ribeyre, 15.V.2019, Lot 28 repr., as of Louis XV, with pendant, a/r Nattier)

J.46.21361 ~grav. (in embroidered coat, reversed) Gilles-Edme Petit, *Mercure de France*, .IX.1747, p. 124. Lit.: B&W, fig. 106, erroneously as after B&W 288

J.46.21362 ~grav. (in armour, to right) Michel Aubert, *Mercure de France*, .VII.1747, p. 135, La Tour 2004a, p. 24 repr.

J.46.21362



J.46.21363 ~grav. Pierre-François Basan, 18.4x13.1, "La Tour Pinx. | Basan Sculp.", "LOUIS DAUPHIN/Né a Versailles le 4.7^{bre}.1729." *Mercure de France*, .XII.1747, p. 120 (BnF N2, no. 144 402), La Tour 2004a, p. 25 n.r.

J.46.213631 ~grav. Daullé, 26.6x17, lettered "Gravé par J. Daullé" around ov., "LOUIS DAUPHIN DE FRANCE", "de la Tour Pinx.", frontispice de la thèse de l'abbé Léopold-Charles de Choiseul-Stainville, 1.II.1747, grav. avec Laurent Cars

J.46.213632 ~grav. Nicolas IV Larmessin, "Tocqué pinxit De la Tour Effigium", "De Larmessin Sculp." (FD 1059)

J.46.213633 ~grav. others

J.46.21364 ~cop., pnt. (Boulogne-sur-Mer, M^e Prouvot, 26.IV.1992, as of Regent). Lit.: La Tour 2004a, p. 36, n. 24, n.r.

J.46.21365 ~cop., pnt. (Brussels, Vanderkindere, 15–16.X.2002, as of Louis XVI). Lit.: La Tour 2004a, p. 36, n. 24, n.r.

J.46.2137 ~cop., pnt. (Versailles MV 6518; dep.: ambassade de France, Bruxelles). Lit.: La Tour 2004a, p. 25, repr. p. 24

J.46.2138 ~cop., pnt., 81x64 (Paris, Ader, 30.III.2017. Paris, Ader, 18.XII.2020, Lot 232 repr., éc. fr. XIX^e). Lit.: *Gazette Drouot*, 17.III.2017, p. 104 repr.

J.46.2139 ~Natoire pnt., 1747 (Versailles, MV 3791). Lit.: La Tour 2004a, p. 25 repr.; Versailles 2021, p. 61 repr.

J.46.2143 LOUIS le dauphin, Salon de 1748, no. 79. Lit.: B&W 286; La Tour 2004a, pp. 25f n.r.

J.46.2144 ~cop., pnt. (Versailles, MV 6532). Lit.: La Tour 2004a, p. 25, repr. p. 25, fig. 7, p. 36, n. 28

J.46.21441 ~?cop., Voiriot, m/u, a/r La Tour, 1752 (comm. pour le service du roi, 16.X.1752, 150 livres). Lit.: Dépenses de l'Académie royale, carton O¹1922^B; Foulon de Vaulx 1902, p. 213; La Tour 2004a, p. 25, p. 36, n. 28, n.r.; Voiriot 2004, no. 90 n.r.

~cop., pstl, a.1751, Louis-François Aubry, q.v.

J.46.2145 ~cop. "Pinel" [Philippe Penel, fils], min. (comm. Orry 26.XI.1749)

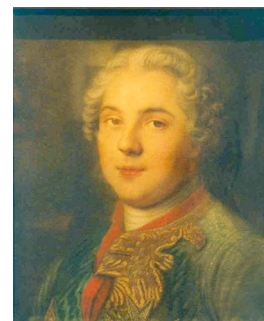
J.46.2146 ~cop., min., 4.5x6.5 (Madrid, Segre, 18.XII.2001, Lot 718; 21.III.2003, Lot 798, as of Louis XVI). Lit.: La Tour 2004a, p. 36, n. 27, n.r.

J.46.2147 ~cop. Coqueret, pnt., 1758 (Versailles MV 3790; dep.: l'ambassade de France, Bruxelles). Lit.: Hugues 2003, fig. 16; La Tour 2004a, p. 25f, repr. p. 26

J.46.215 ~cop., pstl (Vannes, musée, inv. 886.1.3), as J.-B. Van Loo φκσ

J.46.215

Photo courtesy musée Vannes



J.46.2151 ~grav. Littret de Montigny, a/r Schenau. Lit.: La Tour 2004, p. 26, repr. p. 27, fig. 9

J.46.2152 LOUIS le dauphin, pstl, a.1761 [existence inferred from d'Aumont comm.; =?one of above]

J.46.2153 ~cop., Anne Nivelon, Versailles (comm. duc d'Aumont, 1.VII.1761, avec pendant; fini 22.XII.1761)

J.46.2154 LOUIS le dauphin, Salon de 1763, no. 63. Lit.: B&W 287

J.46.2155 =?pstl, 1762. Lit.: B&W, p. 66; La Tour 2004a, p. 26 n.r.

J.46.21551 =?pstl (Versailles 1784). Lit.: Durameau 1784

J.46.2156 =?portrait en pied, pstl, c.1763 (comm. Marie-Christine de Saxe). Lit.: B&W, p. 63–64; La Tour 2004a, p. 26 n.r.

J.46.2157 ~préparation, pstl/ppr br., 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 25 [inv. 1849, no. 35]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 32, son testament 20.IX.1806, ?parmi les autres; legs 1807). Tech.: conserved Florence Herrenschildt 2004; on loose sheet of blue paper roughly cut. Exh.: Maubeuge 1917, no. 29; La Tour 1930, no. 14; La Tour 2004a, no. 29 repr. cl; p. 27. Lit.: Lapauze 1899, no. 35 repr.; Fleury 1904, no. 35; Erhard 1917, no. 28 repr.; B&W 289; Fleury & Brière 1932, no. 29; Fleury & Brière 1954, no. 30; Debré 1991, p. 132ff repr.; Debré & Salmon 2000, p. 95, n. 16, ill. 134; Fumaroli 2005, p. 32 repr.; Wine 2018, p. 435, 438, fig. 3, as c.1762; Versailles 2021, p. 62, fig. 2 φσ



J.46.2157

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2158 ~cop. Denise Lesénécal-Albert, c.1937, pstl, 33.5x25.5 (Saint-Quentin, 2.VII.2015, Lot 212 repr., with another, est. €50–80) φκ

J.46.216 ~[?cop.], 37x30 ([Camille Groult; desc.: Jean] Groult 1928). Lit.: B&W 290, fig. 132, as autograph [?] Φκ

J.46.216



J.46.21605 ~grav. Lempereur (BnF, N2, 144389). Lit.: La Tour 2004a, p. 27 n.r.
J.46.2161 ~Anne Nivelon pnt., 1764 (Versailles MV 3793). Lit.: La Tour 2004a, p. 131 repr.

J.46.21612 ~cop. (tête), miniature/pchm, 3.5x3 ov. (Celle, Bomann-Museum, Stiftung Miniaturesammlung Tansey, inv. 2008-159, with pendant). Lit.: Pappé & Schmiegitz-Otten 2008, p. 390f repr.

J.46.2162 LOUIS le dauphin, étude de tête, pstl (M. Duliège [?Pierre-Louis-Alexis Duliège, neveu de l'abbé Duliège]; offert au Louvre, 24.VI.1825, avec autres; refus, comme "sans valeur commerciale"). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.46.2164 LOUIS le dauphin, pstl (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6-7.IV.1868, Lot 108 ou 109 n.r., inconnu). Lit.: Goncourt 1881, p. 408, identified among inconnus in Carrier sale; B&W 291, ?attr.

J.46.2165 LOUIS le dauphin (M. ***, Lyon, Schneider, 1875). Lit.: B&W 292, ?attr.

J.46.2166 LOUIS le dauphin, préparation, 32x26 (Marcille 1843; Camille Marcille; vente p.m., Paris, Drouot, Pillet, Féral, 6-7.III.1876, Lot 153, fr620). Exh.: Chartres 1858, no. 42. Lit.: Lacroix 1843, as of le dauphin, frère aîné de Louis XVI; Duplessis 1876, p. 435 n.r., as of le père de Louis XVI; B&W 293, ?attr.

J.46.2167 LOUIS le dauphin, tête nue, de ¾, tournée vers l'épaule g., sans indication de vêtement, préparation, 34x27 (Auguste Desperet (1804-1865), graveur; vente p.m., Paris, Drouot, Delbergue-Cormont, 7-13.VI.1865, Lot 510 n.r., inconnu, fr61; [?]Gigoux. Charles Moissan 1878). Exh.: Paris 1878, no. 363. Lit.: B&W 294, ?attr.

J.46.2168 Dauphin of France, pstl, 56x43 ov. (Philadelphia, Samuel T. Freeman, 30-31.III.1932, \$140)

J.46.2169 LOUIS le dauphin

J.46.21691 ~cop., pstl, 70.4x53 (Versailles, 160agazine, 1784, inv. 478). Lit.: Durameau 1784, III, p. 27, no. 77

J.46.21692-21695 ~four more cop., m/u [pnt.] (Versailles, 160agazine, 1784, inv. 429, 434, 435, 602). Lit.: Durameau 1784, III, p. 26f, nos. 67, 71, 72, 73

J.46.21698 ~?cop., pstl (Paris, Drouot, Lyon, 27.III.1914, Lot 206 n.r., as "Louis de France, fils de Louis XV", attr.)

Jeune fille en jardinière, pstl, inscr. verso "Latour/Louis dauphin de France fils Louis XV", v. Pougin de Saint-Aubin, J.6.174

J.46.217 ~cop. Lebrun, min. (comm. Portail, Bâtiments du roi). Lit.: Chatelus 1991, p. 194 n.r.

J.46.2171 ?LOUIS de France, pstl (Louvre 1838). Exh.: Paris 1838-45, no. 1053, anon., as of Louis le dauphin ou no. 1056, as of Louis-Joseph-Xavier [only one of these reappears in Reiset 1869 or subsequent catalogues]

Louis XVI 1762

Louis-Auguste, duc de Berry, **LOUIS XVI** (1754-1793), roi de France. The third but (after the death of the duc de Bourgogne in 1761) eldest surviving son of Louis le dauphin and Marie-Josèphe de Saxe, the duc de Berry (as he was known until his father's death in 1765, and Louis-Auguste, dauphin, until his accession in 1774), was entitled to the cordon bleu from his baptism, and received the Toison d'or 1761 and grand-croix de Saint-Louis in 1765. He married Marie-Antoinette in 1770. La Tour's portraits of him, among his last royal commissions, made while the prince's parents were still alive, are known only through copies: however the faces of the boys in the Gaucher print and the Dailly miniature are not particularly similar. Among the vast iconography, the best known portraits (by Duplessis, Boze, Callet, Pajou, Van Loo etc.) all show an older sitter.

See also the double portrait J.46.2259 of Marie-Josèphe with one of her sons who may or may not be the duc de Berry.

J.46.2172 Le duc de Berry, futur LOUIS XVI, à mi-corps, le visage de face, la main dr. dans son gilet, son chapeau sous le bras g., avec les ordres du Saint-Esprit et de la Toison d'or, pstl, 64x54, 1762, Salon de 1763, no. 65 (comm. Marigny 1762, 2400 livres; 3000 livres paid 1765). Lit.: Engerand 1900, p. 271; B&W 26; Maumené & d'Harcourt 1931, no. 1; Debie & Salmon 2000, p. 101; La Tour 2004a, p. 33 n.r.

J.46.21721 ~pstl (Versailles 1784). Lit.: Durameau 1784

J.46.2173 ~grav. C.-É. Gaucher 1762, BnF, Collection de Vinck 98

J.46.2174 ~grav. Louis-Simon Lempereur, BnF, Collection de Vinck 72

J.46.2175 ~cop. Dailly, min./tabatière (Baltimore, Walters Art Museum). Lit.: Hugues 2004, p. 71 repr., as a/r La Tour, text, Liotard, caption ~?cop. Frédon, q.v.

J.46.2177 Le duc de Berry, futur LOUIS XVI (le roi; don: M. de Sivry 1790. Scitiaux de Greiche, Nancy, 1875). Exh.: Nancy 1875, no. 315. Lit.: B&W 27, ?attr.; Bury 1971, p. 195

J.46.2178 ~?Le duc de Berry, futur LOUIS XVI, pstl ([?Carrier; don:] Paul Delaroche, peintre; vente p.m., Paris, 15-17.VI.1857, Lot 33, "jolie tête de Louis XV enfant". Joseph-Auguste Carrier; vente p.m., Paris, Drouot, Pillet, Féral, 5.V.1875, Lot 8 n.r., ?Louis XVI enfant, "très-belle étude...exécution la plus fine", fr1000). Exh.: Paris 1874a, no. 889, as Louis XV enfant. Lit.: Dréolle de Nodon 1856, p. 134 ("joli portrait du dauphin, fils de Louis XV, qui lui a été donné par son ami. M. Carrier"); B&W 28, ?attr., =? B&W 27

J.46.2179 Le duc de Berry, futur LOUIS XVI (M...; Lyon, 1875, Lot 398). Lit.: B&W, s.no. 28, ?attr.

J.46.2181 LOUIS XVI, half-length, wearing a breastplate, pnt., 79.3x62.2 (London, Christie's, 13.VII.1979, Lot 4 n.r., as by "De Latour")

Le duc de Berry, futur LOUIS XVI, v.q. Louis XV; Provenance

??Madame Louise c.1745

The pastel languished for many years as an anonymous portrait of **Madame Louise** de France (although in 1874 she was called "Mlle de Charolais, fille de Louis XV"). In 2006 I published it as attributed to La Tour (a view which Jean-François Mejanès shared), but rejecting the identification. I now regard it as autograph. Stylistically it could belong to the 1740s: there are compositional similarities with several works of that period, most notably with Mme de La Pouplinière, which seems to show the same music stand. The careful folding of the sheet to show a few semi-quavers reveals the volume as of music rather than a work of devotion, and supports the idea of the sitter as an aristocratic daughter.

She cannot however be Madame Louise, who was far too young and was a Carmelite: the habit may be that of the Augustines (as Salmon 2008 suggests), or a less common order: Dominican, Bernardin, or Prémontrés. The costume, age etc. exclude all the obvious suspects in the immediate royal family. The provenance has now been traced back to 1851 (unless the pastel is "une des filles de France" reported by Duplaquet as with Jean-François de La Tour 1787): in baron de Silvestre's sale (v. COLLECTORS) she appeared as "Madame Louise Carmélite, gracieux pastel", immediately under a La Tour, so that the attribution was ambiguous (but followed by a Madame Victoire, also without designation, assumed by B&W also to be by La Tour (although they omitted this). Silvestre's father was "maître à dessiner des Enfants de France".

There is a minor blemish on the nose: possibly La Tour's depiction of a real feature. Alternatively a conservation report from 1940 reveals that "Un très léger point de moisissure sur le portrait anonyme de Madame Louise de France a été retiré par Mr Lucien Aubert."

J.46.2183 ??Madame LOUISE de France (1737-1787), abbesse des carmélites de Saint-Denis, pstl/ppr bl./carton, 60x49 (Louvre inv. RF 5129. Baron de Silvestre; Paris, rue des Jeuneurs, Bonnefons, 4-6 [11-13].XII.1851, Lot 234 n.r., ?La Tour ou anon., "Madame Louise Carmélite, gracieux pastel." René Soret; vente p.m., Paris, Drouot, Perrot, 15-16.V.1863, Lot 152 n.r., as by La Tour, "très beau pastel d'une conservation remarquable", fr360. Maurice Cottier 1874; desc.: le neveu de Mme Cottier, née Jenny Conquéré de Monbrison, George Conquéré de Monbrison (1830-1906), château de Saint-Roch 1888; sa nièce Laure-Augusta-Marianne de Monbrison, Lady Ashbourne (1869-1953); don 10.VII.1920 "au désir de sa mère" [Mme Henri-Roger Conquéré de Monbrison, née Élisabeth-Louise-Hélène Hecht (1848-1912)]. Dep.: Banque de France 1939-40). Tech.: "Un très léger point de moisissure sur le portrait anonyme de Madame Louise de France a été retiré par Mr Lucien Aubert", according to 1940 conservation report; restored 2004 by Marianne Bervas and Valérie Luquet. Exh.: Paris 1874b,

p. 97 n.r., as of “Mlle de Charolais, fille de Louis XV, en carmélite, très-beau pastel de Latour”; Paris 1888, no. 21, as by La Tour; Paris 1949, no. 17; Paris 1963b; Paris 2018. Lit.: Archives des musées nationaux, sér. D 8, cabinet des dessins; B&W 295, attr.; Ratouis de Limay 1925, p. 46f, pl. 59; Bouchot-Saupique 1930, no. 94, anonyme, Madame Louise; Monnier 1972, no. 118, anon., Madame Louise; Jeffares 2006, p. 295 n.r., attr., ??Madame Louise; Salmon 2018, no. 81 repr., attr.; [Jeffares 2018g](#); Jeffares 2018m; Salmon 2019, p. 64 repr. [Autograph 2018; inconnue] φ?δσ



J.46.2183
[LARGER IMAGE](#)

J.46.2185 ~?une des filles de France (chevalier de La Tour 1787, vu par Duplaquet)

J.46.2186 ~cop., pstl/ppr/?carton, 62.5x50 (Expertissim 2014, €3750) φκ

Les Löwendal 1747–48

Ulrich Friedrich Woldemar Graf von [LÖWENDAL](#) (1700–1755), maréchal de France. He was the grandson of an illegitimate son of Fredrik III of Denmark, and his father, Baron von Löwendal was a courtier at Dresden (and the subject of a portrait by Carriera; a pastiche in Versailles supposedly of the son is not). Löwendal rose through talent in various service, in Poland from 1713, in Denmark against Sweden (1715), against the Turks in Hungary, and, back in Poland in 1721, where he led a regiment for the Saxon king. He joined the Russian service in 1736, and was appointed governor general of Estonia in 1739, and made a count of the Empire in 1741. Under the influence of Maurice de Saxe (who was just four years older), Löwendal joined the French service as a lieutenant general in 1743, was naturalised French (on his conversion from Protestantism), and given command of a German infantry regiment. He fought in Flanders, Alsace and at Fontenoy. After his conversion he was admitted to the Saint-Esprit in 1746, and promoted to maréchal de France in 1747. Peace came with the treaty of Aix-la-Chapelle. Löwendal joined the Académie des sciences in 1754, and died the following year at the palais du Luxembourg where he had an apartment.

He divorced his first wife, his second wife being of Polish nobility. Her portrait by La Tour was exhibited in 1747, the year before his. Only one son survived: François-Xavier, brigadier des armées, who married Mademoiselle de Bourbon, a legitimated daughter of Charles de Bourbon-Condé; the daughters married Freiherr von Kieswetter, Lancelot Turpin de Crissé and the comte de Brancas.

Löwendal was portrayed by Boucher in oil (engraved Larmessin: Jean-Richard 1256) and by Lemoyne in terracotta, Salon de 1750 (Angers; esquisse: Cognacq-Jay &c.: Réau 1927, no. 76). All three portraits are remarkably similar. The pastel, in which Löwendal wears a blue coat, makes an interesting, visually balanced group in between the Dresden Maurice de Saxe and the duc de Belle-Isle – three maréchaux de France among the 15 pastels La Tour showed in 1748.

Baillet de Saint-Julien included some dismal verses to praise the lineup (le Grand Lowendal rhymed with vaillant maréchal).

Not seen publicly since 1934, the La Tour pastel is hard to judge from the old black and white image. Was it of a quality to match its 1748 pendants – two of the artist's finest works? Gaston Brière (letter to Fleury, 24.IV.1932, unpublished), saw it several times: he considered it certainly autograph, but “froid, dur de tons.”

J.46.2188 Le comte de LÖWENDAL, en habit de velours bleu, pstl, 65x52, Salon de 1748, no. 83 (desc.: petit-fils, Marie-Ferdinand Hibon, comte de Frohen (1807–1892); Paris, Drouot, Delestre, 19.II.1887, Lot 3 n.r., attr.; Roederer; Saint-Alary; Wildenstein 1928–32; American PC 2000). Exh.: Paris 1927a, no. 45, pl. XXXV–51; Paris 1930, no. 66 n.r.; Paris 1934a, no. 60. Lit.: marquis de Sinety, *Vie du maréchal Lowendal*, Paris, 1868, yeux bleus, with iconography, II, p. 375; B&W 296, fig. 43; Leroy 1940, p. 54 repr.; Salmon 1997a, p. 56; Debie & Salmon 2000, p. 130, n.95 Φ



J.46.2188
[LARGER IMAGE](#)

J.46.2189 ~grav. Johann Georg Wille, 47.2x34.9, lettered “WOLDEMAR DE LÖWENDAL/Comte du S. Empire Cheval^r des Ordres du Roi/Maréchal de France”, “Peint par M. Q. De la Tour. |Les orn. inv. par H. Gravelot. |Gravé par J. G. Will à Paris 1749”. Lit.: Le Blanc 1847, no. 122; FD 2437

J.46.218901 ~?grav/dessin (Sauvage, secrétaire du roi; Paris, 11.VI.1776, Lot 26 n.r., 2 livres 12)

J.46.21891 ~grav. Le Beau

J.46.21892 ~grav. Pierre-Charles Lévesque, 25x17.3

J.46.21893 ~grav. Antoine-Louis Romanet, 19.5x13.5, lettered “M. Q. De la Tour Pinxit | A. Romanet Sculpsit” “WOLDEMAR DE LOWENDALH”

J.46.21894 ~grav. C.A.N., 15.7x11.5, lettered “De la Tour pinx. | C. A. N. sculp.” “WOLDEMAR COMTE DE LOWENDALH/et du St Empire Marechal de France Cheval^r des Ordres du Roi &c. né a Hambourg le 6. Avril/1800.mort a Paris le 27. May 1755.”, “Suite D’Odieuvre Cul de Sac des Vigues”, pour Dreux du Radier 1757, IV

J.46.21895 ~grav. others

J.46.2191 ~cop. Couder, pnt., portrait en pied, 1834 (MV 1087)

J.46.2192 ~cop. attr. Hoyer, min./pchm, 5.6x4.8 (The Hague, Dutch royal collection, inv. 384). Lit.: T. H. Colding, *Cornelius Hoyer*, 1961, no. 46 repr. *Löwendal, v.q. Collin*

J.46.2193 La comtesse de LÖWENDAL, née Barbe-Madeleine-Élisabeth de Szembek (1709–1762), pstl, Salon de 1747, no. 111. Lit.: B&W 297; Vaumartel 1968, col. 126 n.r.; Debie & Salmon 2000, p. 141, n. 96

J.46.2194 Mlle de LÖWENDAL. Lit.: Gault de Saint-Germain 1808, p. 255, appears in list of La Tour portraits, probably by mistake

Lusace, v. Xavier de Saxe

Part IV: Named sitters M–Q

La marquise de M***

J.46.2195 La marquise de M*** (Gonzalve de Labbey 1864). Exh.: Falaise 1864, no. 798. Lit.: B&W 298, ?attr.

La comtesse de M***

J.46.2196 La comtesse de M*** (Paris, 10.III.1845, Lot 12). Lit.: B&W 299, ?attr.

La vicomtesse de M***

J.46.2197 La vicomtesse de M*** (Paris, 10.III.1845, Lot 13). Lit.: B&W 300, ?attr.

Pierre MACHUEL (London, Bonhams Chelsea, 29.I.2002, Lot 191 repr.) [n. Éc. fr., J.9.2172]

Maillet

The miniature of a former mayor of Saint-Quentin presented to the musée in 1899 with an improbable attribution to La Tour is a copy of a pastel, also from the family, and said to be by La Tour (albeit Fleury noted that it was not one of his best). This might be the portrait mentioned by La Tour in his letter to the mayor of Saint-Quentin of 28.VIII.1776 beside which his own portrait was to hang: La Tour makes no reference to the portrait of Maillet being by him. The photograph in the Dommages de guerre files indicates that the pastel was not by La Tour, any more than the pastel of the sitter's daughter, despite both being authenticated by M. Delcroix at the time of the loss.

J.46.2198 Charles MAILLET (1721–1800), conseiller du roi au baillage, mayor of Saint-Quentin in 1774, argentier de la commune 1755–56, en habit bleu, pstl, c.60x45 ov. (le sujet; desc.: son arrière-petite-fille, Mlle Lemaire, rue de Vesoul, Saint-Quentin; don: abbé Cardon, aumônier du Lycée à Saint-Quentin; sa vente; acqu. docteur Billaux 1900–18). Lit.: Journal de la ville de Saint-Quentin, 24.VII.1900, “ce n'est pas un des meilleurs pastels” de La Tour; [Élie Fleury], “Buste ou pastel?”, Journal de la ville de Saint-Quentin, 19.VI.1912, p. 1; Dommages de Guerre, 22.XII.1921, Archives départementales de l'Aisne, AD 02, Sér. 15 R 1219, dossier no. 5519, Billaux, valeur Fr40,000 [??attr.; v. Éc. fr., J.9.2178]

J.46.21981 ~cop., habit noir, jabot de dentelle, de ¼ à g., miniature, Ø5 rnd., inscr. verso “Ecole Delatour No 140”, médaillon seal of Louis XV (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 89. Don Mlle Lemaire 1899). Exh.: Saint-Quentin 1932, no. 94 n.r., attr. Lit.: Journal de la ville de Saint-Quentin, 24.VII.1900, stolen 21.VII.1900, retrieved 29.VII.1900; registre des délibérations de l'École gratuite de dessin, V, 23.VII.1900, 15.X.1900; lettre de Théophile Eck au bureau de l'École de dessin, 29.VII.1900, Archives municipales de Saint-Quentin, dossier 1 R 84; Lemoine-Bouchard 2008, p. 329 n.r., attr. [??attr.]

J.46.21982 La fille de Charles MAILLET, Elisabeth-Josèphe Maillet (1754–), ∞ 1° 1784 Charles-François-Joseph Lemaire, notaire; 2° 1800 Jean-Pierre Sage ou Lesage, naud rose, pstl, 60x40 (le sujet; desc.: son petite-fille, Mlle Lemaire, rue de Vesoul, Saint-Quentin; don: abbé Cardon, aumônier du Lycée à Saint-Quentin; sa vente; acqu. docteur Billaux 1900–18). Lit.: Dommages de Guerre, 22.XII.1921, Archives départementales de l'Aisne, AD 02, Sér. 15 R 1219, dossier no. 5519, Billaux, valeur Fr30,000, as by La Tour, of Mme Lesage [??attr.; v. Éc. fr., J.9.2179]

La comtesse de Mailly

J.46.2199 La comtesse de MAILLY, née Louise-Julie de Mailly-Nesle (1710–1751), maîtresse de Louis XV, 1739. Lit.: duc de Luynes, Mémoires, 1860, III, p. 90, 23.XII.1739, “c'est le seizième peintre qui a fait son portrait”; B&W 301; La Tour 2004a, p. 22 n.r.

Mme de Maintenon

J.46.22 [?] La marquise de MAINTENON, née Françoise d'Aubigné (1635–1719), dans le costume de Saint-Cyr [sic], “pnt.”, 65x50 ov. (Gustave de B...; Angers, Marie, Lecerf, 6–8.XII.1855, Lot 38). Lit.: B&W 302, ?attr.

Le baron MALOUEU fénilletant ses mémoires, m/u (Mme René Bloch 1947). Lit.: Répertoire des biens spoliés, item 197, OBIP no. 32.430 repr., as by La Tour [v. Ducreux, J.285.527]

Manelli 1752

Pietro MANELLI (c.1725–c.1770), premier bouffon chantant de la troupe italienne, in Paris from 1752, returned to Italy before his death (in 1754 according to Fétis); his dates are uncertain. Pergolesi's *Maître de Musique* was performed on 19.IX.1752 with Manelli, and contributed to the celebrated quarrel between the bouffonnistes and lullistes. Exhibiting Manelli was (for Fleury 1906, p. 12) an act of opposition: in Rousseau's classification, the lullistes included “le roi, les grands, les riches et les femmes”, while the bouffonnistes included “les vains connaisseurs. Les gens à talent, les hommes de génie”. La Tour's clientele evidently belonged to both groups.

It is curious that Anna Tonelli, the other singer in the troupe who attracted much praise (and the wife of the impresario, Eustachio Bambini), was portrayed by Glain (J.351.1765; engraved Lempereur) rather than La Tour.

J.46.2202 Pietro MANELLI, jouant dans l'Opéra du *Maître de Musique* [de Pergolesi] le rôle de l'Impressario [Collagiani], pstl/ppr bl., 45x36, c.1752, Salon de 1753, no. 91 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 20 [inv. 1849, no. 16]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 17, bouffon italien; son testament 20.IX.1806, no. 9, Manelli; legs 1807). Exh.: Maubeuge 1917, no. 51 repr.; La Tour 1930, no. 45; La Tour 2004a, no. 48 repr. clr, n.e. Lit.: d'Alembert, lettre à Mme du Deffand, 27.I.1753, “je serai au salon de cette année avec ... un des bouffons italiens: je serai là en gaie et triste compagnie”; Estève 1753; Fréron 1753; Gautier-Dagoty 1753b; Grimm 1753; Huquier 1753; Duplaquet 1789, p. 24; Desmaze 1853, pp. 16, 27; Lapauze 1899, no. 16 repr.; Fleury 1904, no. 16; Erhard 1917, no. 16 repr. clr; B&W 303, fig. 86; Fleury & Brière 1932, no. 31; Fleury & Brière 1954, no. 32; Золотов 1960, pl. 16; V. & L. Adair 1971, p. 96 repr.; Bury 1971, pl. 57; Debie 1991, pp. 134ff repr.; Debie & Salmon 2000, p. 189, ill. 106; Michael Hammerschmid, *Skeptische Poetik in der Aufklärung*, Würzburg, 2002, p. 158, fig. 7; Fumaroli 2005, p. 33 repr.; Fumaroli 2007, repr.; Saint-Quentin 2012b, fig. 25; Charlton 2013, fig. 9.2; Prat 2017, fig. 393, det. repr. p. 215; Saint-Quentin 2021, p. 21 repr. Φσ



J.46.2202
LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2205 ~version (Quentin Dufour; acqu. 1834, Fr60). Lit.: Dréolle de Nodon 1856, p. 134 (“fut confronté avec [le portrait] de l'École de Dessin et reconnu authentique”); B&W 304

J.46.22052 ~version (vente; acqu. marchand de l'art, rue de Seine, Paris, attr. Louis Tocqué; seen there by Édouard Pingret, who thought it was the Saint-Quentin pastel stolen and reframed, letter 16.II.1838 to sous-préfet de Saint-Quentin). Lit.: Saint-Quentin 2012, pp. 89ff

- J.46.2206 ~version, 45x35, cadre Louis XIV (Émile Lion, ancien sous-préfet; vente p.m., Paris, Drouot, Lyon, 12–13.XII.1907, Lot 107 n.r., attr.). Lit.: B&W 305, ?attr., as 12–13.XII.1807
- J.46.22965 ~cop., pstl (Paris, Drouot, Dubourg, 6.VI.1916, Lot 120 n.r., F80)
- J.46.2207 ~version, 49x39 ov. (Garnier-Heldewier, ministre plénipotentiaire du roi des Belges, 9 rue d'Artois, Paris; vente p.m., Paris, Drouot, Lair-Dubreuil, 10–11.VI.1925, Lot 141 attr., F450). Lit.: B&W 306, ?attr.
- J.46.2208 ~later cop., pstl, 54x43 (Cannes, Issaly, Pichon, 3.X.2009, Lot 151 repr., not identified, est. €200–300) φκν

J.46.2208



- J.46.221 ~later cop., pstl, 54.8x38 (Paris, Drouot, Delorme, Collin du Bocage, 30.IV.2014, Lot 19 repr., est. €600–800) φκ
- J.46.2211 ~cop. Denise Lesénécal-Albert, c.1937, pstl, 33.5x25.5 (Saint-Quentin, 2.VII.2015, Lot 210 repr., with others, est. €50–80) φκ
- J.46.2214 ~pastiche, purporting to be of Jean-Pierre Roch de Chastagner, sgr de Lagrange à l'âge de 53 ans, pstl/ppr, 48x39.5 (Vaux-le-Pénit, Jakobowicz, 6.IV.2019, Lot 149 repr., as éc. fr., est. €200–300. PC 2019) φπδν
- J.46.2215 ~cop., pstl, 50x40 (baron du Theil, Charnay-lès-Mâcon. Lille, Mercier, 1.XII.2019, Lot 284 repr., inconnu, XIX^e, est. €500–700; Lille, Mercier, 28.XI.2021, Lot 311 repr., est. €400–600) φκ
- J.46.22151 ~cop. Raymond Casez, pstl, 43.5x35.5 (Compiègne, Acteon, 26.III.2022, Lot 98 repr., anon., est. €100–150; Compiègne, Acteon, 7.V.2022, est. €50–80; Compiègne, Acteon, 7.V.2022, Lot 115 repr., suiveur de La Tour, est. €20–30) [new attr.] φκν

François de MANISSI, comte de Ferrière, Salon de Montpellier 1779, no. 168 (desc. French PC 2004) [v. Éc. fr., J.9.219]

Mansart, v. Hardouin

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

Mareschal, v. Bièvre

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

Nicolas de Marescot

- J.46.2216 Nicolas de MARESCOT [?Nicolas-François de Marescot, sieur de Lisores (1688–1760) ou son fils, Nicolas-François (1747–1797), conseiller du parlement de Normandie] ([Alexandre-André-Albert du Bois,] comte de Tertu [(1807–1891), ∞ 1832 Jeanne-Élisabeth de Marescot, petite-fille du conseiller] 1864). Exh.: Falaise 1864, no. 207, attr. Lit.: B&W 309, ?attr.

Margerin

Pierre-Alexandre-François MARGERIN du Metz (1735–1803), mayor de Saint-Quentin en 1777, pstl, inscr. verso "M. Margerin, conseiller..., exécuté par Mr Latour en 1776" (Saint-Quentin, musée Antoine-Lécuyer, inv. 2021.1.1) [v. Éc. fr., J.9.2202]

Marie-Antoinette

- J.46.2217 MARIE-ANTOINETTE, reine de France (1755–1793), pstl (X; Paris, Durand, 30.XI.–1.XII.1846, Lot 44). Lit.: B&W 316, ?attr.
- J.46.2218 MARIE-ANTOINETTE, pstl (Paris, 20.III.1852, Lot 18). Lit.: B&W 317, ?attr.
- J.46.2219 MARIE-ANTOINETTE, pstl (M. Maxe, marchand de curiosités; vente p.m., Paris, rue des Jeûneurs, Ridet, Henry, Crosnier, 22–24.III.1852, Lot 266). Lit.: B&W 318, ?attr.

Marie-Christine de Saxe 1763

Maria Christina Anna Theresia Salomea Eulalia Franziska Xaveria von Sachsen, princesse MARIE-CHRISTINE de Saxe (1735–1782),

abbesse de Saint-Pierre de Remiremont en 1773. Born in Warsaw, she was the seventh surviving child of Friedrich August II. She visited France in 1762, progressing through Versailles, Paris, Commercy and Lunéville. It has been suggested (*Journal des débats*, 18.VI.1903) that Marie Leszczyńska envisaged her father remarrying one of the dauphine's sisters, but this did not take place. In 1764 she was elected coadjutor to Anne-Charlotte de Lorraine, abbesse de Remiremont, and succeeded in 1773 to this quasi-sovereign role. She died in Schloß Brumath and was buried at Remiremont.

La Tour's pastel must have been made during the French trip. Her sister kept it until her death, bequeathing it to her brother Clemens Wenzeslas. It is now lost, and only the Saint-Quentin preparation survives. At the Salon de 1763, where it was shown with other members of her family, they royal portraits were politely received – "[ils] sont de toute vérité" (although the additions, of Lemoine and Pommyer, were greeted with greater enthusiasm).

A curious glass painting of Marie-Christine de Saxe en nymphe des eaux de Plombières, by Jouffroy (musée de Remiremont) was executed the same year as the La Tour, and shows a similar face somewhat idealised. According to Stryenski 1902b, she was "d'une laideur repoussante, rachetée par une intelligence très vive", while her correspondence reveals her as "spirituelle, tendre, enjouée."

- J.46.222 La princesse MARIE-CHRISTINE de Saxe, pstl, Salon de 1763, no. 68 (comm. Marie-Josèphe de Saxe 1762; legs 1767: son frère, Clemens Wenzeslas). Lit.: Anon. 1763d; Bapst 1883, p. 156; B&W 481; Debie & Salmon 2000, p. 104

- J.46.2221 MARIE-CHRISTINE de Saxe, préparation, pstl/ppr, 32x22, 1762–63 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 30 [inv. 1849, no. 45]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: "taches sur la paupière gauche et dans le fond", rapport du 23.XI.1945 after return from Sourches. Exh.: Maubeuge 1917, no. 85; La Tour 1930, no. 24. Lit.: Lapauze 1899, no. 45 repr.; Fleury 1904, no. 45; Erhard 1917, no. 56 repr.; B&W 482; Fleury & Brière 1932, no. 52; Fleury & Brière 1954, no. 51; Debie 1991, pp. 175ff repr.; Debie & Salmon 2000, p. 104, ill. 45; La Tour 2004a, p. 140, fig. 1 Φσ



Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

- J.46.2222 [?MARIE-CHRISTINE de Saxe], une des sœurs de la dauphine de France, pstl (Graf Brühl, Schloß Pförten, 1904) Lit.: Gustave Muller, "Les De La Tour de la galerie de Dresde", *Le Gueffeur de Saint-Quentin*, 27.IX.1904, p. 2 n.r., "plusieurs pastels des sœurs de la dauphine, ?La Tour, accrochés trop haut pour les examiner soigneusement" [?attr.; cf. Mme Silvestre. Only one of the dauphine's sisters was in France, so it seems likely to be a misattribution.]

Marie-Josèphe de Saxe 1747–61

Maria Josepha Karolina Eleonore Franziska Xaveria von Sachsen, **MARIE-JOSÈPHE** de [Saxe](#) (1731–1767), dauphine de [France](#). The daughter of Friedrich August II. Kurfürst von Sachsen (August III. of Poland), three of her eight children became kings of France.

Raised in the court at Dresden, she would have been familiar with the extraordinary collection of pastels by Rosalba for which her father had such enthusiasm. He had also (in 1716) engaged Louis de Silvestre as court painter in Dresden, and Marie-Josèphe and all her siblings were portrayed in pastel by Marie-Catherine Hérault, Mme Silvestre (*q.v.*), before her death in 1743, and by her daughter, Marie-Maximilienne de Silvestre (*q.v.*), who taught the future dauphine drawing.

A pastel ([J.5156.101](#)) by “the king’s daughter, now the dauphiness of France”, no doubt made it under the guidance of her drawing teacher, was encountered by Thomas Nugent (c.1700–1772) on his Grand Tour at a “hunting lodge” half way between Leipzig and Dresden. There (Schloß Hubertusburg) the “gallery is of a good size, and furnished with some fine pictures”, of which Marie-Josèphe’s is the only one described. The first edition of his book came out in 1749 (Hanway’s account, published in 1753, duplicates at least this section), and the pastel, which depicts the saint (Francis Xavier, supported by an angel) whose name she bore, must have been made shortly before the princess went to Versailles. Marie-Maximilienne, alone of her retinue, was allowed to accompany the princess to Versailles.

She became the second wife of Louis le dauphin on 9.II.1747 following the death of the Spanish princess Marie-Thérèse-Raphaëlle; Maurice de Saxe, supported by Mme de Pompadour, proposed his niece to cement relations with the Saxon-Polish dynasty, France’s ally during the War of the Austrian Succession (although Marie Leszczyńska had reservations in view of her father’s claims to Poland). She was the sister of Clément, Xavier and Christine de Saxe; niece of Maurice de Saxe; and mother of Louis XVI and the comte de Provence – all of whom sat to La Tour, probably under her influence.

Of limited intelligence and plain appearance, she was respected for her domestic virtues and her piety. The comte de Vaulgrenant, ministre du roi de Pologne à Versailles, provided this description of her during the negotiations for her marriage (Stryenski 1902):

La princesse de Saxe avait quatorze ans et trois mois quand je suis parti de Dresde; elle était de la taille de Mme de Pons et promettait de croître encore; elle est blonde d’une couleur qui ne m’a pas paru suspecte. Elle a les yeux bleus, grands et ouverts, assez ordinairement battus, le nez un peu gros, la bouche et les dents ni bien ni mal; le teint assez blanc, mais un peu brouillé et quelques petites taches de rousseur. La taille m’a paru bien, le port assez noble et agréable, un bon maintien, assez de physionomie. C’est en total une figure qui, quoique point jolie, n’a rien de choquant ni de rebutant, et ne déplait pas. Quant à l’esprit et au caractère, il n’y a que du bien à en dire : elle est douce, oie, prévenante, attentive, parlant à propos pour dire des choses obligeantes. Elle a eu une très bonne éducation, elle a l’esprit orné, un enjouement naturel, beaucoup de pénétration et de jugement. Elle aime la lecture plus pour son instruction que pour son amusement. Elle est occupée de ses devoirs de préférence à tout. C’est la favorite de la Reine sa mère, comme sa sœur aînée, future épouse de l’électeur de Bavière, l’est du Roi son père.

In the two surviving finished portraits, the dauphine wears on her left breast the Austrian Sternkreuzorden (with a black ribbon – reçue 14.IX.1739: it appears too in Mme de Silvestre’s pastel, but not in the French dynastic doublet portrait [J.46.2259](#)) and, from a red ribbon, the badge of saint Jean Népomucène (the 14th century martyr was canonised in 1729), indicative of the dauphine’s extreme piety, which she had in common with her mother-in-law (and which no doubt contributed to easing the initial tensions between them: according to legend, this was facilitated by the dauphine wearing a miniature of Stanisław Leszczyński where the queen expected to see one of August III.).

A great many portraits of the dauphine were made, most however deriving from a small group of originals of which those by La Tour are the most important. An oil by Nattier is somewhat uninspired,

while the highly idealised pastel by Liotard ([J.49.1926](#) – all surface glitz) offers the most striking contrast with La Tour’s inscapes of domestic piety and calm (Debrie reasonably found melancholy and nostalgia): [J.46.2227](#) and [J.46.2237](#) are most directly comparable. There is no more telling illustration of the fundamental difference between these two artists.

Five La Tour portraits are recorded, as discussed in [Jeffares 2018g](#). The recently discovered first attempt [J.46.22251](#) at a portrait of Marie-Josèphe de Saxe (as the paper size indicates, surely an abandoned work rather than a *préparation*) raises a chronological problem if related to the 1761 portrait of the dauphine, since the pastel of the queen on the recto was exhibited in 1748. But an analysis of the coiffure in two miniatures (in the Habsburg and Wallace collections) show Marie-Josèphe de Saxe at the time of her marriage in 1747, evidently after the lost La Tour: they show the dauphine in almost exactly the same pose as the 1761 pastel, ignoring the 1749 composition entirely. Commissioned in 1747, and finished by the following year, it must have been in La Tour’s studio at the same time as he was preparing the pastel of the queen ([J.46.2269](#)) for exhibition at the salon. A version of this was sent to Dresden in 1750, accompanied by a letter of 12.II.1750 from Graf Loos to Graf Brühl: “Quant au portrait, c’est une copie de l’original que M. de La Tour a faite par ordre de Monsieur le Dauphin.... C’est d’ailleurs sûrement le plus ressemblant que nous ayons jusqu’ici de cette princesse.”

There is a curious echo of the queen’s portrait again in the 1761 pastel, where the dauphine holds her fan upside down in what can only be a conscious reprise of the composition: but was it La Tour or the sitter who suggested this?

Fleury 1904, p. 48f cites this letter from the dauphine to Graf Wackerbarth-Salmour of 21.X.1755 (Stryenski 1902, p. 167f) as evidence of her secure taste in her criticism of the Rotari portraits shown to her, suggesting that the references to the inexact drawing and her preference for a “pinceau plus hardi” were oblique references to La Tour:

il y en a quelques-unes dont les physiognomies m’ont paru fort jolies mais si vous voulez que je vous parle franchement ce n’est point du tout là le goût de peinture que j’estime; comme je ne me donne pas pour connoiseuse en fait de peinture, je puis dire mon sentiment plus hardiment et sans craindre de faire tort au peintre, d’autant plus que je vous prie de n’en pas parler, mais je ne trouve pas le dessin de M. le comte [Rotari] bien exact et *sa peinture me paraît trop léchée* ce n’est pas là, je crois, un terme de l’art, mais je n’en trouve pas d’autre pour exprimer ce que je veux dire, j’aime mieux un pinceau plus hardi. Vous vous moquez sûrement de mon bon goût et vous aurez raison. Je vous prie toujours de lui marquer que je suis très obligée de ses têtes.

The *préparation* [J.46.2237](#) includes a discarded fragment of a chin, inverted; it does not seem to correspond with any surviving portrait. The vertical blue strokes below the chin might be the first steps to indicate clerical bands.

A letter from the duc d’Aumont to Papillon de Fontpertuis of 1.VII.1761 (see documents) implies that the duc had La Tour pastels of the dauphin and of the dauphine in the Hôtel de Nesle, Paris, to be sent to Anne Nivelon in Versailles to copy: it is which versions were used.

At the salons, the portraits of the dauphine attracted limited attention. In 1761 Per Gustav Floding mentioned the dauphine’s pastel to Tessin, while the abbé Le Blanc cited it and her brother, the comte de Lusace, as the “Ne plus ultrà du Pastel.” In 1763, the *Mercure* and the *Journal encyclopédique* critics both cited the portrait of the dauphine together with that of the dauphin.

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

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

[J.46.2225](#) MARIE-JOSÈPHE de Saxe (comm. Le Normant de Tournhem 1747; achevé 1748). Lit.: La Tour 2004a, p. 28 n.r.

[J.46.22251](#) ~?préparation, ?dessin inachevé, tête, pstl/ppr gr., 64x54, c.1747 (Louvre, mounted as backing board to [J.46.2269](#) Marie Leszczyńska, inv.

27618 *bis*). Exh.: Paris 2018. Lit.: Salmon 2018, fig. 55; [Jeffares 2018g](#) [association suggested Ólafur Þorvaldsson 2018] ϕσ



J.46.22251

J.46.22252 ~cop., miniature/pchm, mounted in later box (London, Wallace Collection, inv. G7). Lit.: Reynolds 1980, no. 30 repr., as anon.

J.46.22252 ~cop., miniature/pchm, 4.9x5.9 ov (T. P. Barbard; Geneva, Sotheby's, 12.XI.1980, Lot 152; Dr Erika Pohl-Ströher; London, Sotheby's, 29.IV.–7.V.2020, Lot 144 repr.) [new attr.]

J.46.22253 ~cop., miniature (Vienna, Österreichische Nationalbibliothek, Sammlung Habsburg, inv. E 20555 B; dep.: Miniaturenkabinett, Hofburg). Exh.: Vienna 1905, no. 470. Lit.: Keil 1999, no. 413 repr., as of Elisabeth Christine von Braunschweig-Wolfenbüttel

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

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

J.46.2226 MARIE-JOSÉPHE de Saxe “en déshabillé de moire blanche garnie de rezeaux d'or et ruban violet, un fichu de dentelle et coiffée en négligé, tenant d'une main un papier de musique”, pstl, 1749 (comm. royale, 2400 livres; perdu). Lit.: Bapst 1883, p. 121; Debie & Salmon 2000, p. 96 n.r.; La Tour 2004a, p. 28 n.r.

J.46.2227 ~repl., pstl/ppr, 66x55, 1749 (Dresden, inv. P163. Sent from Paris to Dresden in 1750). Exh.: Berlin 1910, no. 211 n.r.; Dresden 2009, no. 42 repr.; Liotard 2018, no. 76 repr. Lit.: Riedel & Wenzel 1765, p. 243; Hübner 1856, no. 1950; Stryenski 1902, p. 84; Sponsel 1906, no. 158; B&W 319, fig. 17; Posse 1929, no. P163 repr.; Золотов 1960, pl. 11; Bury 1971, pl 4; Marx 1992, p. 437; Debie & Salmon 2000, p. 96, ill. 39; Dijon 2001, p. 19; Marx 2005, I, p. 670, II, p. 623, no. 2277; Henning & Marx 2007, pp. 114ff repr.; Koos 2014, fig. 102 ϕσ



J.46.2227
LARGER IMAGE

J.46.2228 ~grav. Michel Aubert, 26x19.5, lettered “De la Tour Pinx. | M. Aubert Sculp.”, “MARIE JOSEPH DE SAXE, / Dauphine de France / Née à Dresde le 4

Novembre 1731”, “A Paris, chés Aubert rue de la Harpe, entre les rues Percée et Serpente, chés M^r Segain Procureur au Parlement”. Lit.: La Tour 2004a, p. 135 fig. 3

J.46.2229 ~grav. Petit

~?cop., pstl, a.1751, Louis-François Aubry, q.n.

J.46.2231 ~repl., 1749. Lit.: B&W 320

J.46.2232 ~cop., chlk/ppr, 10.7x12.2 (Paris, musée Cognacq-Jay, inv. J199 ter/B.197). Lit.: Burolet 2008, no. 54 repr.

J.46.2233 ~cop., pnt., 65x54 (Versailles MV 3798)

J.46.22331 ~cop. Eugène Delacroix, part of composite, huile/ppr, 26.9x22.5 (Louvre, inv. RF 20174. Legs Étienne Moreau-Nélaton 1927)

J.46.22333 ~cop., min./pchm, 5.4x7.5 (Winterthur, Sammlung Kern). Lit.: Hofstetter 2008, p. 40 repr.

J.46.2234 ~cop., min./pchm, 5.1x7.3 (William, Duke of Hamilton and Brandon, Hamilton Palace; London, Christie's, 15.VII.1882, ?Lot 1508; J. P. Heslestine 1889. Edwin Bucher 1990. Dr Erika Pohl-Ströher (1919–2016); sale p.m., London, Christie's, 6.XII.2018, Lot 47 repr.). Exh.: London 1889a, no. 62

J.46.2235 ~cop., pstl/ppr, 62x51 (Vienna, Dorotheum, 16.VI.2009, Lot 141 repr., with pendant Maurice de Saxe, est. €1000–1500) ϕκ



J.46.2235

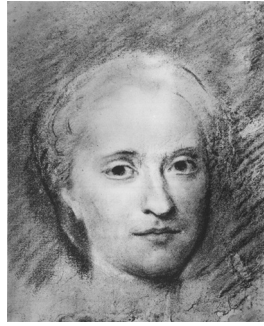
J.46.2237 ~préparation, pstl/ppr br., soft blue card backing, 32x24, 1747, paraphe ✓ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 28 [inv. 1849, no. 58]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: conserved Florence Herrenschmidt 2004; mounted on a loose sheet hinged to mount; pinholes at corners. Exh.: Maubeuge 1917, no. 47; La Tour 2004a, no. 30 repr. clr. Lit.: Lapauze 1899, no. 58 repr.; Fleury 1904, no. 58; Erhard 1917, no. 27 repr.; B&W 321, fig. 201; Fleury & Brière 1932, no. 32; Fleury & Brière 1954, no. 33; Debie 1991, pp. 136ff repr. p. 137; Debie & Salmon 2000, p. 97, ill. 38; Fumaroli 2005, p. 35 repr.; Saint-Quentin 2021, p. 11 repr. ϕσ



J.46.2237

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.224 [=J.46.2265, J.46.2266, J.46.2589] MARIE-JOSÈPHE de Saxe, la tête presque de face, étude, pstl, 30x24, c.1749 ([?Beurnonville]; Paris, Drouot, Pillet, 20–21.v.1873, Lot 102 n.r.; Auguste de Gas 1874; acqu. Hector Brame 1875. Marmontel; Paris, Drouot, Boulland, 25–26.i.1883, Lot 157, Teyssonières etching repr., erroneously as of Mme de Pompadour, est. Fr1800, Fr2150. [Camille Groult; desc.: Jean] Groult 1928). Exh.: Paris 1874a, no. 887 n.r. Lit.: Goncourt 1880, p. 275 n.r., “un second pastel de ce portrait [de la dauphine, au Louvre] était possédé ces années-ci par M. Degas”; B&W 322, fig. 131; = B&W 325, 326, 393 (erroneously confusing with J.46.2586), 847; Paul-André Lemoine, *Degas et son œuvre*, Paris, 1946–49, I, p. 173; Reff 1971, p. 539; Reff 2011, p. 321 Φβ



J.46.224

J.46.2242 MARIE-JOSÈPHE de Saxe au collier de perles, tenant un éventail, pstl/ppr bl./toile/châssis, 65.5x54.4, 1756–60, Salon de 1761, no. 47; conservation 2003 (Louvre inv. 27623. Louis XV. Versailles 1784; Louvre inv. 1815–24, no. 61, Trianon. Dep.: Banque de France 1939–40). Tech.: restored 2003 by Marianne Bervas and Valérie Luquet. Exh.: Paris 1838–45, no. 1055, anon.; La Tour 1930, no. 18; Paris 1935c, no. 100; Paris 1949, no. 39; Paris 1957a, no. 48; Paris 1965b, no. 77; La Tour 2004c, no. 13 repr. clr, p. 29; Paris 2018. Lit.: Le Blanc 1761; Durameau 1784; La Rochenoire 1853, p. 70, anon. (“on pourrait garder pour le costume”); Reiset 1869, no. 817; Tourneux 1904a, repr. p. 53; Ratouis de Limay 1925, p. 35, pl. 30; B&W 323, fig. 18; Gillet 1929, pp. 18–20, pl. 13; Bouchot-Saupique 1930, no. 47; E. & J. de Goncourt 1948, pl. 51, as of Marie Leczinska; Monnier 1972, no. 69; Pupill 2000, fig. 7; Salmon 2004d, p. 19 repr.; Salmon 2018, no. 94 repr., identifying saint Jean Népomucène medallion; Jeffares 2018a; Jeffares 2018m [in 1940 “très légers points noirs suspects” noted] Φσ



J.46.2242
LARGER IMAGE

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

J.46.2243



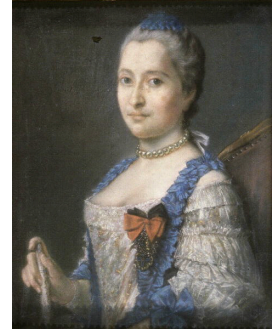
J.46.22431 ~Saint-Aubin sketch from 1761 Salon livret, from verso of avertissement in prelims, annoté “palatine bleue/2 ordres rubans/rouge et noir/colier de grosses/perles bracelet/de petits”. Lit.: B&W fig. 264

J.46.22431



J.46.2244 ~cop., pstl, 61x46 (Bordeaux, mBA, inv. Bx E 5738. Legs Demons 1927). Lit.: Lemoine 1942, pp. 76–79 repr.; Morinière 1987, no. 8 φκ

J.46.2244



J.46.2245 ~cop., pnt., 66x55 (Dresden, inv. Mo 2044). Lit.: Rotari 1999, repr. p. 9, fig. 3

J.46.2246 ~cop. Frédou, pnt., 64x54, sd 1760 (Rotterdam, Museum Boijmans–Van Beuningen, inv. 2577). Exh.: Dijon 1992, no. 15 repr. Lit.: La Tour 2004a, p. 29 n.r.

J.46.2247 ~cop. Frédou, pnt., 110x80 (Sens, Trésor du cathédrale. Don du roi 1773). Exh.: Chambord 2002, no. 40, repr. p. 43. Lit.: Chambord 2002, pp. 42f; La Tour 2004a, p. 29 n.r.

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

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

J.46.22505 ~cop., with black feather in coiffure, min./bonbonnière, 2.6x2 ov. (Louvre inv. OA 6808. Legs Basile de Schlichting 1914). Lit.: Nocq & Dreyfus 1930, no. 109; Grandjean 1981, no. 254 repr., anon. [identified Ólafur Þorvaldsson]

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

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

J.46.2252 ~cop., pstl, 60x46 (Grenoble, Sadde, 11.VI.2014, Lot 169 repr., anon., inconnue, est. €300–400) φκ

J.46.2253 ~cop. (sans mains) Louise Gallien, pstl, 26x19 ov. (Drouot online, 13.XI.2017, Lot 93 repr., with pendant dauphin, est. €300–400) φκ

J.46.22532 ~cop. (with changes to costume), miniature/pchm, 3.5x3 ov. (Celle, Bomann-Museum, Stiftung Miniaturesammlung Tansey, inv. 2008-159, with pendant). Lit.: Pappe & Schmiegitz-Otten 2008, p. 390f repr., as a/r J.46.2259, but the changes to costume make it impossible to identify specific source

J.46.22533 ~cop. XIX^e (with different costume), pnt. (Abney Hall, Cheadle, Brady & Son, 17–21, 24–28.III.1958, Lot 1514. London, Phillips, 16.IV.1991, Lot 133 repr., as manner of Roslin, inconnue. Macclesfield, Adam Partridge, 24.IX.2015, Lot 669, manner of Nattier, dauphine)

J.46.2254 ~préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 111 [inv. 1849, no. 79]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 48. Lit.: Lapauze 1899, no. 79 repr.; Fleury 1904, no. 79; Erhard 1917, no. 75 repr.; Alfassa 1919, p. 132 repr.; B&W 328, fig. 203; Fleury & Brière 1932, no. 33; Fleury & Brière 1954, no. 34; Debric 1991, pp. 136ff, repr. p. 136; Debric & Salmon 2000, p. 97, n. 25 ill. 180; La Tour 2004a, p. 29, repr. p. 30, fig. 12; Salmon 2018, fig. 54 Φσ



J.46.2254

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2255 MARIE-JOSÈPHE de Saxe, pstl, a.1761 [existence inferred from d'Aumont comm.; =?one of above]

J.46.2256 ~cop. Anne Nivelon, Versailles (comm. duc d'Aumont, 1.VII.1761, avec pendant; fini 22.XII.1761)

J.46.2257, v. J.46.22251

J.46.2258 MARIE-JOSÈPHE de Saxe, 1762, Salon de 1763, no. 64. Lit.: B&W 324; La Tour 2004a, p. 32 n.r.

J.46.22582 ~cop. Anne Nivelon, pnt., 221x146 (Versailles MV 3797). Lit.: La Tour 2004a, p. 32, fig. 15

J.46.22585 ~grav. Littret. Lit.: La Tour 2004a, p. 32, fig. 16

Marie-Josèphe de Saxe et son fils 1761

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

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

Grand pastel. Mauvaise proportion des figures. Composition très-chargée d'accessoires mal rangés: buste de Louis XV, console, tenture, tabouret où jouent un chien et un chat, table chargée de livres à images. La Dauphine, en robe de velours rougeâtre, agrémentée de fourrure, assise, donne la main à son fils, tout vêtu de bleu, avec broderies, brandebourgs blancs, le cordon bleu en sautoir, son bonnet à plumes à la main; la tête de la Dauphine et les bras ébauchés. Admirables lumières de velours dans la robe de la mère et dans le bleu de l'enfant, mais point d'effet. Un petit fond à droite presque grotesque: silhouette de soldat montant la garde; et au delà, des *remuenses* promenant des enfants.

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

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

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

There has been much commentary too on the dynastic symbolism of the setting and accessories, as well as on the curious balance between official and domestic elements. The main image – of the dauphine holding her son's hand – is an almost literal account of her role in his education: the joined hands are practically at the optical centre of the composition – but so too is the image of the queen (perhaps another initiative of the dauphine to win the confidence of a mother-in-law whose dynastic claims to the Polish crown were in opposition with her own). One notes that the Sternkreuzorden and saint Jean Népomucène decorations worn in the earlier solo portraits are omitted. The bust of Louis XV appears to be an unrecorded marble version of the 1751 Lemoyne bronze in the Louvre (inv. MR3371); the significance of the large folio concealed behind the bust and resting on the mirror has not been established. The oval portrait of the deceased dauphin does not correspond precisely to any surviving portrait; bizarrely the dauphin has his right hand in his pocket, and the dimensions of the head are unconvincing. The pendant, hanging orthogonally, is not identified (perhaps Marie-Thérèse-Raphaëlle?). Its fronton seems to be a simplified version of the shell with dolphins – the two Louvre pastels J.46.2126 and J.46.2242 both share this feature on their frames.

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

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

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

While the interior is assumed to be an apartment at Versailles, and while the level of detail gives the impression that La Tour was recording what he saw, it appears in fact purely imaginary, or at least to combine elements that did not coexist in reality. The overdoors have not been identified (they vaguely resemble Oudry's Cinq Sens

at Versailles, but are a different shape; there is little information on the decorations which Louis Aubert made for the dauphin and his family in the royal palaces c.1748, but they may be Italianate landscapes by or in the manner of a Dutch artist such as Nicolaes Berchem). Among numerous objections, there are no overdoors on the exterior walls of the palace, nor would the door to such an opening be unglazed. The boiseries in the apartments at Versailles are white and gilt: the pale green walls shown here may be the colour favoured by the dauphin and found both in Fontainebleau and Compiègne (this would have been a more satisfactory colour for a pastel). The combination of public and private furniture (e.g. the tabouret, with the dauphine's fauteuil) is strange, as is the combination of the dauphine's court dress and mantle with the intimate gesture in holding her son's hand. Curiously, while the Frédou oil portrait of the dauphine, [J.46.2249](#), takes its head, coiffure and single strand of pearls directly from [J.46.2242](#), the large La Tour pastel seems to take the fur-trimmed court dress from the Frédou, albeit altering the colour of the dress and its orientation; there is now too a second strand in the necklace, and the coiffure includes the black feather from the miniature [J.46.22505](#).

One is left with the impression that this was more a work of fantasy than of record. There is no indication of it having been commissioned by the Bâtiments du roi, from which Salmon and others have concluded that it was a private commission by Marie-Josèphe: perhaps in fact it was not commissioned at all, but undertaken speculatively, and abandoned in view of the unsolved problems it presented.

The work is on multiple sheets of paper, and large parts have been left in a very low level of finish. Extensive grid lines visible along the lower border correspond to the mouldings in the boiseries, but other lines at various angles are harder to explain by reference to the complex perspective (had La Tour intended to copy Van Loo's floor too, before reverting to the carpet he had so successfully used in the président de Rieux and Mme de Pompadour?). While some are partly obscured by pastel (e.g. the dog's hind legs obscure two vertical lines marking the feet of the stool), others seem to be penciled on the surface. If La Tour intended them for transfer to a second version, there is no trace.

[J.46.2259](#) MARIE-JOSÈPHE de Saxe, dauphine, avec un de ses fils, le duc de Bourgogne ou le duc de Berry, avec le Saint-Esprit, dans le fond un militaire de la garde suisse tenant un fusil, un deuxième prince &c., pstl/plusieurs feuilles ppr, 160x114, 1761, inachevé (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 17 [inv. 1849, no. 85]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 27, inachevé; son testament 20.IX.1806, no. 123; legs 1807; inv. de l'École gratuite, 24.IV.1815, "glace en trois parties"; dep.: Hôtel de ville 1822). Exh.: Maubeuge 1917, no. 33; La Tour 1930, no. 19; La Tour 2004b, no. 6 repr. clr. Lit.: Dréolle de Nodon 1856, p. 138 ("la dauphine faisant l'éducation de son fils en présence de toute la famille royale... mutilé en 1793"); Goncourt 1867, p. 358f; Bapst 1883, pp. 127f; Lapauze 1899, no. 85 repr.; Fleury 1904, no. 85, "[les figures] discutables ou même franchement mauvais... Mais les accessoires... loin de manquer d'intérêt"; Tourneux 1904a, repr. p. 105; Erhard 1917, no. 24 repr.; B&W 327, fig. 18; Fleury & Brière 1932, no. 34; Fleury & Brière 1954, no. 35; Bury 1971, pl. 5; Debré 1982, p. 20 repr.; Debré 1983, p. 75 repr.; Debré 1991, pp. 138ff, all as of duc de Bourgogne; Debré & Salmon 2000, p. 97, n. 26, ill. 41, duc de Berry; Cabezas 2004, p. 33 repr.; La Tour 2004a, p. 30, fig. 13, duc de Bourgogne; Hoisington 2006, duc de Berry; Germann 2015, fig. 1.1; Strasik 2017; Saint-Quentin 2021, p. 13 repr. Φδνσ

[J.46.2259](#)



Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

[LARGER IMAGE](#)

~~grav. Serge Santucci, médaille, v. [J.46.1097](#) supra

Marie Leszczyńska 1747

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

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

Like her father, she was also an amateur artist; examples of her work in oil are known, among them decorative chinoiseries and devotional pictures (v. Marie Leszczyńska 2011). Among her favourite painters were Coppel, Oudry and Vien. An invoice from Coppel "pour des couleurs fournies à la Reine, montant à somme de 30 livres 12s" is in the Archives nationales (O¹ 1914). Vien exhibited six small encaustic pictures in the 1755 salon. They have not survived; but some idea of the Tête de Vierge (Gaetgens & Lugand 1988, no. 109) can be obtained from the crayon-manner engraving by Jean-Charles François (1759), which bears the legend "peint par sa Majesté" [Marie Leszczyńska]. It is tempting to speculate that the queen's copy may have been in pastel.

Inevitably there is a substantial iconography to which has recently been added a terracotta bust by Lemoyne (Grisson 2015). Apart from numerous anonymes, there are paintings by Belle, Gobert, Jouffroy, Santerre, Stiémar, Tocqué, and three members of the Van Loo family, as well as pastels by Aubry, Cammas, Lion, Lundberg, Pichard

and Vien. The best known portrait is the Nattier painting from the 1748 salon (MV 5672). Made after the La Tour pastel, it again (and at the express demand of the queen) shows her informally in town rather than court dress; it was the last portrait for which she would sit.

Of La Tour's pastels there is one surviving image (Louvre; J.46.2269), with many copies. The payment of 25.III.1752 records two pastels of the queen among the eight royal pastels finished 1744–49. The documentation makes it clear that Carle Van Loo completed his portrait en pied of the queen (MV 8492) by 4.V.1747, when the duc de Luynes recorded seeing it ("La tête de ce portrait a été copiée par Carle Vanloo sur le beau portrait que La Tour fit en pastel, il y a deux ans, dans le temps que la Reine logeoit chez Mgr le Dauphin"): the head corresponds precisely to the surviving pastel by La Tour (apart from the jewellery and scarf).

So it is reasonable to infer that this pastel was the one mentioned in a list of commissions under Orry (AN O¹ 1921A, c. 1745–47) among four of the royal family of which two were complete, but not that of the queen, which "n'ont que la tête de fait". The Van Loo painting was exhibited in the salon de 1747 where Lieudé de Sepmanville 1747 explained that the head "n'a été copié d'après [La Tour] que pour épargner des peines à la Reine", and that Van Loo would have been perfectly capable of doing it unaided.

On the other hand the sketch of Marie-Josèphe de Saxe J.46.22251 (g.v.) on the backing board suggests that the Louvre pastel reused material from an initial attempt for the earliest portrait of the dauphine which cannot predate her marriage on 9.II.1747. So while there may have been earlier versions, the Louvre pastel was almost certainly made in mid 1747.

When the La Tour was finally shown, in 1748, it met particular praise from Baillet de Saint-Julien 1748:

celui de la Reine est au dessus de tout ceux qu'on peut lui donner. On n'a jamais vu saisir plus parfaitement l'exacte ressemblance; & quant au détail, c'est tout ce qu'on peut de mieux traité & de plus brillant.

For Gougenot "c'est un chef-d'œuvre, tant par la ressemblance, que par l'art avec lequel les ajustemens y sont traités", while to Léooffroy de Saint-Yves, "la douceur et la bonté de cette Princesse sont exprimées sur son front, dans son air et son maintien, que M. de La Tour a si bien saisis."

There are confusions in the provenances of some of the more important versions of this and the pendant corrected only in Jeffares 2018g, where the question of the frames is also discussed, suggesting that the versions presented to Graf Brühl J.46.2291 may be of greater importance than previously thought.

La Tour's own studio version J.46.2273 was originally in the Saint-Quentin collection, but presented by the administrators of the École gratuite de dessin to the duchesse d'Angoulême on a visit to Saint-Quentin in 1814. In a letter of 3.VI.1932 to Elie Fleury, Gaston Brière speculated that it might still be in Schloß Frohsdorf – but if so it may have been destroyed by the Russians in 1944.

As mentioned above (J.46.2242), the curious pose in which the sitter holds her fan upside down appears again in the 1761 pastel of the dauphine J.46.2242. (It also appears in Nattier portraits, of Madame Adélaïde, 1749, MV 8376, and of the dauphine in 1751, MV 2179). The conceit is not original to La Tour: Chéry 2019, p. 97, citing a thesis by Georgina Letourmy, suggests it first arose in three examples from c.1745 (Bonito, Maria Amalia von Sachsen, Prado; Meytens, Maria Amalia von Habsburg, Schönbrunn; and Grooth, Catherine II., Pavlovsk) and proposes that this is a gesture of powerful princesses. It is not however obvious how La Tour would have seen any of these three. On the other hand, what could well have been earlier pastels of commoners by Allais (J.103.202, or the J.103.188 which has been confused with J.46.1328) or Vigée (J.758.215); or an enamel of Lavinia Fenton by Rouquet (RCIN 421958; version in Louvre RF30939); or the 1731 oil of Lady Betty Germain by Charles Phillips (Knole) suggest the pose was not especially uncommon in Europe. A Boucher drawing (New York, MMA, inv. 59.23.39) dated to the 1730s by Laing in Boucher 2003 (pp. 123, 236) relates to lost fan-paintings made for the Tsaritsa. La Tour himself reused the idea in

J.46.1379, suggesting that he saw no need to reserve the gesture for royalty.

J.46.2268 MARIE LESZCZYŃSKA, 1744–49 (comm.; ?not delivered, not paid for by 1.VIII.1763, La Tour letter to Marigny). Lit.: duc de Luynes, *Mémoires*, 4.V.1747 "le beau portrait que La Tour fit en pastel il y a deux ans..."; Lieudé de Sepmanville 1747; Baillet de Saint-Julien 1748 ("on n'a jamais vu saisir plus parfaitement l'exacte ressemblance; & quant au détail, c'est tout ce qu'on peut de mieux traité & de plus brillant"); Anon. 1748; Gougenot 1749; Engerand 1900, pp. 270f; B&W 310; La Tour 2004a, p. 24 n.r.

J.46.2269 =?MARIE LESZCZYŃSKA, pstl/ppr bl./toile/châssis, 65x54.1, Salon de 1748, no. 78 (Louvre inv. 27618. Louis XV. Versailles 1784; Louvre inv. 1815–24, no. 57, Trianon. Dep.: Banque de France 1939–40). Tech.: In 1940 "pli du papier" noted; restored 2004 by Marianne Bervas and Valérie Luquet and in 2012 by Marianne Bervas, Sophie Chavanne, André Le Prat and Valérie Luquet when drawing J.46.22251 found *verso* of canvas; remounted in a box system. Exh.: Paris 1838–45, no. 1052, anon.; La Tour 1930, no. 9 repr.; Paris 1935c, no. 98; Paris 1949, no. 30, pl. III; Paris 1957a, no. 46, pl. XVI; Paris 1974a, no. 147; La Tour 2004c, no. 7 repr. clr; Paris 2018. Lit.: Durameau 1784; La Rochenoire 1853, p. 61; Goncourt 1867, pp. 350f ("un délicieux pastel où l'on admire cette si douce et si jolie tonalité de la figure, le rendu et le modelé de cette chair douillette, de ce teint de malade et de dévot, sur lequel jouent de tranquilles lumières et que ramènent au ton général de petits badinages de jaune pur dans le bleuâtre des demiteintes..."); Reiset 1869, no. 814; Champney 1891, p. 269 n.r., "insipid but smiling"; Dayot 1904, p. 319 repr.; Tourneux 1904a, repr. p. 33; MacFall 1909, repr.; Keim 1911, pl. IV; Ratouis de Limay 1925, p. 33, pl. 25; B&W 310 = 311, fig. 14; Gillet 1929, p. 12, pl. 9; Bouchot-Saupique 1930, no. 41; "French portraits at the Orangerie", *Times*, 9.I.1958, ("nothing finer"); Золотов 1960, pl. 12; Золотов 1968, repr. p. 86; V. & L. Adair 1971, p. 115 repr., as by Lundberg; Bury 1971, pl. 2; Monnier 1972, no. 67; Pons 1987, fig. 4 (cadre); Nattier 1999, p. 197 n.r.; Debie & Salmon 2000, p. 94, ill. 36; Méjanès 2002, fig. 26; La Tour 2004a, p. 23 repr.; Méjanès 2004, p. 38, detail repr.; Fumaroli 2005, p. 31 repr.; Fumaroli 2007, repr.; Tarabra 2008, p. 294 repr.; Germann 2015, pl. 3; Grison 2015, fig. 7; Perronneau 2017, fig. 12; Salmon 2018, no. 89 repr.; Jeffares 2018g; Jeffares 2018m; Chéry 2019, fig. 2 Φσ



J.46.2269 ~
LARGER IMAGE

J.46.227 ~grav. Gilles-Edme Petit, lettered "MARIE PRINCE^{SE} DE POLOGNE/Reine de France et de Navarre." "Peint par de la Tour et Gravé par Petit à Paris rue St Jacques pres les Mathurins.", a.1760

J.46.2271 ~cop., pstl, 65x54 (Versailles, magasin, 1784, inv. 99). Lit.: Durameau 1784, III, p. 27, no. 80, inachevé

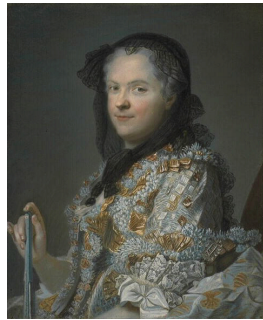
J.46.2272 =/?confusion (Louvre, inv. 27620, not located 2004)

J.46.2273 ~?repl., pstl (Ancien fonds de l'atelier; Jean-François de La Tour 1789; testament 20.IX.1806, no. 24; legs: école gratuite, Saint-Quentin; don: duchesse d'Angoulême lors de son passage à Saint-Quentin 6.V.1814). Lit.: Duplaquet 1789, p. 23, "la richesse des étoffes, de l'illusion des dentelles"; Registre des délibérations de l'École gratuite, 6.V.1814; Brière 1932, pp. 96ff; Fleury & Brière 1954, pp. 26, 75; Debie 1991, p. 194 n.r.; Séverin 1993, p. 186, as still in Saint-Quentin in 1930, probably by confusion with J.46.1644 or possibly with J.9.22333

~cop., pstl, a.1751, Louis-François Aubry, q.v.
~cop. Cammas 1762, q.v.

J.46.2276 ~cop., pstl/ppr, 65x54 (Bordeaux, mBA, inv. Bx M 5860, Bx E 1431. Legs Demons 1927). Lit.: Lemoine 1942, pp. 76–80 repr.; Monnier 1972, *s.no.* 67, as pnt.; Morinière 1987, no. 7; Salmon 2018, p. 179 n.r., as pnt. $\phi\kappa$

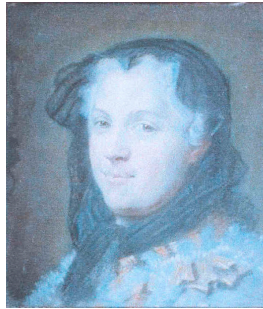
J.46.2276



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

J.46.2278

Photo courtesy © Château-Musée de Dieppe

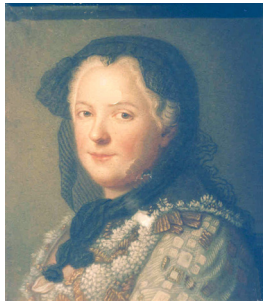


J.46.2281 ~cop., m/u (Nancy, Préfecture et Musée). Lit.: Cat. 1895, no. 405 [not in Nancy mBA cat. 1897]; Monnier 1972, *s.no.* 67, n.r.

J.46.2282 ~cop., pstl (Vannes, musée, inv. 886.1.2), as J.-B. Van Loo $\phi\nu\sigma$

J.46.2282

Photo courtesy musée Vannes



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

J.46.22835 ~?cop., pstl (Hippolyte Walferdin; Paris, Delbergue-Cormont, 18.v.1860, Lot 120 n.r., as by Carle Vanloo, tête pour son grand tableau, frappant de ressemblance, H90) [new attr., ?]

J.46.2284 ~cop., pstl, 65x52 (Alexandre Delaherche, Beauvais; Paris, Drouot, Chevallier, 10–11.v.1889, Lot 177 n.r., as a/r La Tour, description that of Louvre pstl. Philippe Sichel (1839/40–1899), marchand d'art; vente p.m., Paris, Georges Petit, Chevallier, Duchesne, 22–28.vi.1899, Lot 31 n.r., éc. de La Tour, H400; Perkins). Lit.: B&W 314, ?attr., pendant to B&W 281; Salmon 2018, as = J.46.2318; Jeffares 2018g

~?pendant, J.46.2093

J.46.2286 ~?cop., pstl (Th. Mercier 1882–87). Exh.: Niort 1882, no. 92; Poitiers 1887, no. 641). Lit.: M. Tournézy, *Bulletin de la Société des antiquaires de l'ouest*, 1887, cop.; B&W 313, ?attr.

J.46.2287 ~cop., pstl. Exh.: Bourges 1870, no. 76. Lit.: B&W, *s.no.* 315, ?attr.

J.46.2288 ~version, pstl (comtesse de L...; vente p.m., Paris, Drouot, Boulland, 12.v.1877, répétition du pstl au Louvre). Lit.: B&W, *s.no.* 315, ?attr.

J.46.2289 ~cop., pstl (Paris, Dubourg, 16.iii.1918, Lot 14, a/r La Tour). Lit.: B&W, *s.no.* 315, ?attr.

J.46.229 ~cop., pstl (vente château d'Hautefort, Dordogne, 28.xi.1926, Lot 126, a/r La Tour). Lit.: B&W, *s.no.* 315, ?attr.

J.46.2291 ~cop., pstl, 65x53.5 (Graf Brühl; Schloß Seifersdorf 1904; Berlin, Cassirer & Helbing, 23–24.iii.1926, Lot 416 repr.; Berlin PC 1972). Lit.: Gurlitt 1904, p. 252 n.r., anon.; visible in photo of drawing room among Huin pastels, in frame similar to Maurisan example in Louvre; Monnier 1972, *s.no.* 67, n.r.; Jeffares 2018g; Jeffares 2018m $\phi\kappa$

J.46.2291



J.46.22915 ~version, pstl/ppr, 37.5x32 ov. (acqu. Jean Gimpel, as fake Nattier pnt., value £5; London, Sotheby's, 16.xii.1970, Lot 33 n.r., as Nattier, with dossier of scientific evidence prepared by Courtauld Institute, £110; Le Brock, Mason's Yard Gallery). Lit.: Geraldine Keen, "The philosophy of fakes", *Times*, 7.xii.1970; 17.xii.1970

J.46.2292 ~cop., m/u (France PC). Lit.: Monnier 1972, *s.no.* 67, n.r.

J.46.2293 ~?cop., pstl, 56x46 (Bruxelles, Galerie Moderne, 19.iii.1975, Lot 2602 n.r., Bf32,000)

J.46.2294 ~cop., s Jeanne Firmin-Badoin, pstl, 64x52, XIX^e (Lewes, Gorringes, 13.iv.2000, Lot 3636, est. £4–6000) $\phi\kappa$

J.46.2294



J.46.2295 ~cop., pnt. (London, Sotheby's Olympia, 20.iv.2004, Lot 350 repr.). Lit.: La Tour 2004a, p. 23 n.r.; Salmon 2018, p. 180 n.r.

J.46.2297 ~cop., pstl, 52x41, inscr. "MD", canvas stamped "A la palette de Rubens/Alph. St Martin/R. de Seine..." (PC 2009) $\phi\kappa$

~?cop. Tocqué, pnt. (Gatchina). Lit.: Serge Ernst, *Gazette des beaux-arts*, .iv.1928, p. 244; A. Doria, *Gazette des beaux-arts*, .ix.1928, p. 156; Monnier 1972, *s.no.* 67, n.r., erroneously reading Ernst's reference to a copy after the Louvre portrait as after La Tour, when it is after Tocqué's own pnt., inv. 8177, sd 1740, and commenced 1738; Salmon 2018, p. 179; Jeffares 2018g [unrelated to La Tour]

J.46.2298 ~cop. Carle Van Loo, pnt. (Versailles MV 8492 = Louvre, inv. 6281). Lit.: Monnier 1972, *s.no.* 67, n.r.; La Tour 2004a

J.46.2299 ~cop., pnt., 73x56 (Versailles). Exh.: Paris 1956d, no. 20 n.r. ~cop., v. Frey

J.46.2303 ~cop., pstl, 63x52 (Auxerres, Enchères, 30.x.2005, Lot 274 repr., with pendant Louis XV, est. €1500–2000. Paris, Beausant-Lefèvre, 23.vi.2006, Lot 8 repr., as Éc. fr. XIX^e a/r Nattier) $\phi\kappa\nu$

J.46.2303



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

J.46.2306 ~cop., pnt. 23.5x19 (Paris, Drouot, Delorme, Collin du Bocage, 16.xii.2009, Lot 31 repr., with 3 pendants)

J.46.2307 ~cop., XIX^e, pstl, 63.4x49.5 (La Rochelle, Hôtel de ventes, 13.III.2010, est. €1500–2000) φκ

J.46.2307



J.46.2309 ~cop., pstl, 64x54 (Paris, Lafon Castandet, 16.II.2011, Lot 10 repr., est. €600–800) φκ

J.46.2309



J.46.2311 ~cop., in reverse, pstl, 60.5x58.5 (Paris, Oger Blanchet, 30.V.2012, Lot 101 repr., est. €500–600) φκ

J.46.2311



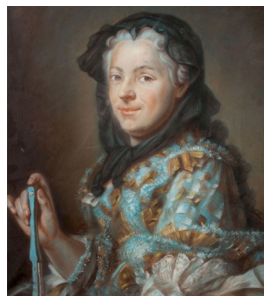
J.46.2312 ~cop. XIX^e (*with different costume*), pnt., 81.5x65.5 (Paris, Drouot, Cornette de Saint-Cyr, 26.VI.2013, Lot 74 repr., as éc. fr. XIX^e, with pendant Louis XV, a/r L. M. Van Loo)

J.46.2313 ~cop. James Wells Champney, pstl, 63.5x52 (PC, Hartsdale, New York; Atlanta, Georgia, Peachtree & Bennett, 12.X.2013, Lot 104 repr. St Simons, Georgia, Oglethorpe, 30.IV.2016, Lot 63 repr., est. \$1000–1200) φκ

J.46.2314 ~cop., pnt., 60x49 (Paris, Drouot, Mathias, Baron Ribeyre, Farrando, 29.I.2014, Lot 116 repr.; Paris, Drouot, Mathias, Baron Ribeyre, Farrando, 11.IV.2014, Lot 56 repr.)

J.46.2316 ~cop., pstl, 63.5x53 (Paris, Drouot, Audap Mirabaud, 4.XI.2015, Lot 3 repr., est. €80–100) [new identification] φκ

J.46.2316



J.46.23161 ~cop., pstl/ppr, 61x47 (Lunéville, Audhuy's, 18.III.2017, Lot 49 repr., est. €400–600) φκ

J.46.23162 ~cop., pnt./copper, 18.5x14.5 ov. (Lille, Mercier, 15.X.2017, Lot 303 repr.)

J.46.23163 ~cop., pnt., 45x35 (Paris, Drouot, Coutau-Bégarie, 7.XI.2017, Lot 12 repr.)

J.46.23164 ~cop., pnt., 82x65 (Lyon, 23.III.2017, Lot 48 repr.)

J.46.23162 ~pastiche, in red dress with royal ermine trimmed mantle, pstl, 76x60, inscr. "Couvent de ND" (Evesham, Kingham & Orme, 16–17.III.2018, Lot 300 repr., anon., unknown sitter, with pseudopendant pastel sd P. Holtzer 1872, est. £80–120) φπν

J.46.23163 ~cop., pstl/ppr, 65x53.5, *verso* estampillé "Toiles ligneuses pour pastels, brevetées d'invention de A. Colson, No. 5 rue de Dragon", p.1855 (La Flèche, Cyril Duval, 23.III.2019, Lot 229 repr., est. €150–300) φκ

J.46.2317 ~cop., pnt., 80.5x64.5 (Paris, Tajan, 25.X.2019, Lot 67 repr.)

J.46.23172 ~cop. (*tête*), miniature/pchm, 3.5x3 ov. (Celle, Bomann-Museum, Stiftung Miniaturesammlung Tansey, inv. 2008-158, with pendant, a/r L.-M. Van Loo). Lit.: Pappe & Schmiegglitz-Otten 2008, p. 388f repr.

J.46.23173 ~cop. XIX^e, miniature, 8.5x6.5 (Norbert de Beaulieu. Versailles, Osenat, 15.XI.2020, Lot 32 repr.)

J.46.23174 ~cop., XIX^e, pstl, 65x54.5 (PC 2020) φκ

J.46.2318 MARIE LESZCZYŃSKA, pstl, 65x54 (comte de B...; Paris, Drouot, Baudoin, 9.IV.1910, Lot 7b, H5000; Mannheim). Lit.: B&W 314, ?attr. Pendant to B&W 281; Salmon 2018, as = J.46.2284; Jeffares 2018g

~pendant, J.46.207

J.46.2319 MARIE LESZCZYŃSKA, pstl (Paris, 19.V.1837, Lot 82, attr.). Lit.: B&W s.no. 315, ?attr.

J.46.232 MARIE LESZCZYŃSKA, pstl (Paris, 8–9.III.1847, Lot 49). Lit.: B&W s.no. 315, ?attr.

J.46.2321 MARIE LESZCZYŃSKA, étude/ppr bl., reh. blanc (François-Martial Marcille; Paris, Pillet, 4–7.III.1857, Lot 249). Lit.: B&W s.no. 315, ?attr.

J.46.2322 MARIE LESZCZYŃSKA, dessin (François-Martial Marcille; Paris, Pillet, 4–7.III.1857, Lot 250, attr.). Lit.: B&W s.no. 315, ?attr.

?MARIE LESZCZYŃSKA (B. Srenonius, Stockholm) [v. Frey, J.329.125]

Marie Leszczyńska, v.q. Mme du Châtelet

Marie-Thérèse-Raphaëlle d'Espagne

J.46.2325 MARIE-THÉRÈSE-RAPHAËLLE, infante d'Espagne (1726–1746), dauphine de France, 1746. Lit.: B&W 329; Debrie & Salmon 2000, p. 96, n. 19; La Tour 2004a, pp. 27, 135 n.r.

~Tocqué, pnt., 1748 (MV 3795). Lit.: Doria 1929, no. 73 repr.

Maria Theresia

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

J.46.2328 MARIE-THÉRÈSE, m/u [pnt.], 93x66 (comte de Beurnonville; vente p.m., Paris, Bonnefons, Gérard, 15–16.IV.1844, Lot 85). Lit.: B&W 330, as 15.IV.1844 [?], ?attr.

J.46.2329 MARIE-THÉRÈSE (Paris, 20.VI.1837, Lot 41). Lit.: B&W 331. Pendant to J.46.1816, ?attr. [cf. Liotard]

J.46.23291 MARIE-THÉRÈSE, reine de Hongrie, bordure de bois, sculptée à jour, pstl (Paris, place de la Bourse, Déodat, Bellavoine, 3.XI.1841, Lot 51 n.r., Marie-Thérèse, no pendant). Lit.: B&W 331 [conflated with J.46.2329], ?attr. [cf. Liotard]

J.46.233 MARIE-THÉRÈSE, pstl, attr. à La Tour (M. Lafont; offert au Louvre, refus, rapport de Pérignon, 29.X.1829). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins [Pérignon reports that Lafont claimed that he had it from Boze, élève de La Tour, who himself had added the accessoires and ajustements; the face however may have been retouched; estimated H300–400]

MARIA THERESIA (London, Sotheby's, 22.X.1984, Lot 494 repr.), v. Meytens, J.5362.12

Mariette

J.46.2332 Pierre-Jean MARIETTE (1694–1774), contrôleur général de la grande chancellerie, associé libre 1738, honoraire amateur 1767 de l'Académie royale, graveur, amateur et critique d'art, pstl (?détruit). Lit.: B&W 332 and p. 17, citing Mariette, as destroyed by La Tour's attempt to fix pstl according to his interpretation of the Lorient technique

Marigny

J.46.2333 Abel-François Poisson, marquis de MARIGNY (1727–1781), pstl ([?Marigny PC; inv. 1781]. M. F. Petit, dep.: Musée municipal, hôtel de ville, Paris, 1871, détruit par l'incendie du 24.V.1871). Lit.: Champeaux 1872, p. 445; Gordon 2003, p. 255

Jean-Louis MARION de Latour; & pendant: épouse, née Marie-Denise de Cuzieu, v. Éc. fr., J.9.22365

Marival-Presignac

J.46.2334 La marquise de MARIVAL-PRESIGNAC, m/u (Gilbert Kahn a.1945; procédure close 4.II.1961). Lit.: Répertoire des biens spoliés, item *194, OBIP no. 30.350 n.r.

Pierre Carlet de Chamblain de MARIV/AUX. Lit.: B&W 333, ?attr. [v. H. Drouais, J.282.12]

Marmontel

Jean-François **MARMONTEL** (1723–1799), de l'Académie française, historiographe de France, poet, playwright, philosophe. The son of a tailor, he was educated by the Jesuits in Toulouse. Voltaire invited him to Paris on the strength of an ode he had composed. His plays met a mixed response, but Mme de Pompadour appointed him secrétaire des bâtiments in 1753. His *Contes moraux* were published in the *Mercur* of which he was directeur 1758–60. He lost the privilege as a result of a defamatory satire (which he pronounced at Mme Geoffrin's) against the duc d'Aumont, who had him sent to the Bastille, where he devoted his brief stay to translation. In 1763 the Académie française elected him a member, and in 1772 he was appointed historiographe de France after the death of Duclos. On 28.IX.1777 he married Marie-Adélaïde Leyrin de Montigny, niece of the abbé Morellet (the witnesses included Loménie de Brienne, Necker, the princes de Rohan and de Beauvau, and the duc de Richelieu). In 1783 he succeeded d'Alembert as secrétaire perpétuel de l'Académie française. He was made a membre du Conseil des anciens in 1797. His *Mémoires* are of great interest.

The lively portrait of Marmontel, in robe de chambre holding a manuscript, by Roslin (Salon de 1767; Louvre, inv. RF 1716) is well known. A later portrait by Boilly is in Versailles (MV 4551). A print by Gaucher is widely reproduced. There is also a Cochin profile (engraved Augustin de Saint-Aubin 1765). D'Hémery's police report (1748) described him as "grand, assez bien de figure et fort pale", and mentions that he was associated with Mlle Verrières, Maurice de Saxe's mistress, and subsequently la Clairon (both confirmed in his *Mémoires*).

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

La Tour avait de l'enthousiasme, et il l'employait à peindre les philosophes de ce temps-là; mais le cerveau déjà brouillé de politique et de morale, dont il croyait raisonner savamment, il se trouvait humilié lorsqu'on lui parlait de peinture. Vous avez de lui, mes enfants, une esquisse de mon portrait; ce fut le prix de la complaisance avec laquelle je l'écoutais réglant les destins de l'Europe.

Far later (19.XII.1783), Marmontel wrote to La Tour acknowledging some unknown "marque d'amitié" the poet had received, apparently a sketch for a portrait, possibly the one he mentions to his children but which does not seem to have resulted in a final piece. If contemporary with the latter, it would be far later than any other known work by La Tour, but it is also possible La Tour sent him a préparation made in years gone by.

He died 31.XII.1799 in Saint-Aubin-sur-Gaillon (Eure); his inv. p.m. was carried out 24.IV.1800 (AN MC/XCV/441).

J.46.2336 Jean-François MARMONTEL. Lit.: Marmontel, *Mémoires*, éd. J.-P. Guicciardi & G. Thierriat, 1999, p. 205, "vous avez de lui, mes enfants, une esquisse de mon portrait"; ?= study referred to in Marmontel's letter to La Tour, 19.XII.1783, "je souhaite bien vivement que l'état de Vos yeux Vous permette bientôt de finir cette belle esquisse"; B&W 334

J.46.23365 =?pstl (Jules Lecocq). Lit.: Lecocq 1875, p. 5, n.1

J.46.2337 ~?préparation (enfants de Marmontel: Albert-Charles-François, Charles-Joseph, Louis-Joseph)

Charles Maron, v. Channemaron

Mme Masse c.1755

Mme Grégoire-Nicolas-René [MASSE](#), née Marie-Catherine Dufloquet de Réals (1724–1793). From a family of noblesse de l'épée, the sitter was not related to the artist: her husband was a marchand orfèvre, and bourgeois de Paris before becoming a secrétaire du roi in 1732. She lived in Paris, rue des Juifs, but died in Écuellen, 4.X.1793. Based on age and costume, a date of c.1755 is suggested.

Several préparations are linked to the pastel, but some are probably of different, unidentified sitters (probably more than one) retained here for convenience (they appear to date from the same period). J.46.2351, the sitter of which does not seem to match any known portrait, descended in the family of the abbé Duplaquet, but it seems unlikely to represent a member of that family: it is seductive to think it might have been presented to the abbé in recognition of his éloge, as the format (and even the discoloured square in the lower left) are so similar in those remaining in Saint-Quentin.

J.46.2341 Mme MASSE, née Marie-Catherine Dufloquet de Réals, en robe bleue, pstl, 112x96 (le sujet; sa nièce, la marquise de Juigné, née Anne-Éleonore-Eulalie Dufloquet de Réal (–1803); desc.: marquis de Juigné, Paris, 1908, 1971). Exh.: Paris 1908a, no. 61, pl. 49. Lit.: Brière & al. 1908, p. 231 n.r.; Fourcaud 1908, repr. opp. p. 12; Guiffrey 1908, p. 644 ("l'événement sensationnel de l'Exposition, car c'est à coup sûr une des œuvres les plus complètes et les plus typiques du maître"); Lemoine 1908, p. 13 repr.; Tourneux 1908b, repr. opp. p. 8; Labat 1909, p. 309; "la place d'honneur donnée à ce beau pastel...ne semble pas contestable"; B&W 336, fig. 177; Bury 1971, pl. 32; Willk-Brocard 2017, pp. 78, 164 n.r., suggests as inspiration for pnt. by Jean-Baptiste Restout Φ



J.46.2341 N
LARGER IMAGE

J.46.2343 ~préparation, pstl, 30x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 59 [inv. 1849, no. 49]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: restored in mid-twentieth century in Lepeltier studio (photo). Exh.: Maubeuge 1917, no. 99, as of Mme J.-B. Massé; La Tour 1930, no. 33. Lit.: Lapauze 1899, no. 49 repr.; Fleury 1904, no. 49; Tourneux 1908b, p. 8 repr.; Erhard 1917, no. 8 repr.; B&W 337, fig. 182; Fleury & Brière 1932, no. 36; Fleury & Brière 1954, no. 37; Bury 1971, pl. 38; Debré 1991, pp. 142ff repr.; Percival 1999, pl. 6b; Debré & Salmon 2000, p. 222, ill. 155 jΦσ



J.46.2343

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2345 ~cop. Henri-Patrice Dillon, dessin. Lit.: Champfleury 1886, p. 85 repr.

J.46.2346 ~version, pstl/ppr bl., 32.5x24.1 (Paris, ENSBA, inv. PM 2811, as autograph. Don Mathias Polakovits 1987) φβ

J.46.2346



J.46.23462 [olim J.46.23531] ~cop. Raphael Bouquet, pstl, 32x21.5 ov. (Nîmes, Champion, 8.VIII.2020, Lot 15 repr., attr. Bouquet, est. €80–100) φκ [??Mme MASSE]

J.46.2348 ~préparation, pstl, 36.5x29, inscr. "Peint par de la Tour" (Mme A. Florent; Paris, Drouot, 10–15.V.1909, Lot 675 n.r., H6500; Stroling. Dr Piogey. "M. Ch..." [Charles Oulmont, Saint-Cloud] 1927–28; seized ERR a.1944; restituted [règlement par indemnité]. Monaco, Sotheby's, 8.II.1981, Lot 113 repr., est. H50–70,000, [?b/i, H18,000]; Monaco, Sotheby's, 16.VI.1989, Lot 566 repr., H25,000, all as inconnue). Exh.: Paris 1927a, no. 70, pl. XLVI–65, inconnue. Lit.: Jamot 1927, p. 211 repr.; B&W 653=883, fig. 247; *Répertoire des biens spoliés en France*, item *1021, OBIP no. 32.118; Lost-Art-ID 583559 φβ?8



J.46.2348

LARGER IMAGE

Photo courtesy Sotheby's

J.46.2349 [olim J.46.3657] ~préparation, femme en corsage gris vert, décolleté, cheveux poudrés, pstl, 36x28 (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 104 n.r., H295; Marie-Joseph-François Mahérault, conseiller d'État; vente p.m., Paris, 27–29.V.1880, Lot 122. Pierre-Amédée Pichot. Pol Neveux, Paris, 1928). Exh.: Paris 1927a, no. 68, pl. XLVI–66. Lit.: Jamot 1927, p. 211 repr., as same sitter as J.46.2348; B&W 652, fig. 162, inconnue [?= B&W 794; 836] φβ?8



J.46.2349

LARGER IMAGE

[??Mme MASSE]

J.46.2351 ~préparation, pstl/ppr bl., 32x24 (Stockholm, Nationalmuseum. Abbé Duplaquet; desc.; Paris, PIAA, 21.XI.2001, Lot 111, H200–300,000, b/i; Paris, Drouot, Nouvelle étude, Missika Thelliez, 29.III.2022, Lot 137 repr., est. €20–30,000, €47,000 [=€60,530]; acqu.). Lit.: Claire Papon, "Imapssible n'est pas français pour Quentin de La Tour", *Gazette Drouot*, 23.III.2022, repr.; Anne Doridou-Heim, "Bleu de France", *Gazette Drouot*, 7.IV.2022, repr. φ?8



J.46.2351

LARGER IMAGE

J.46.2353 ~cop. ?one of above, 33.5x25 (Paris, Cornette de Saint-Cyr, 8.XII.2003, Lot 14 n.r., est. €300–400)

Mauduit

J.46.2354 Thomas Antoine, chevalier de MAUDUIT du Plessis (1752–1791), pnt., ov., [p.1778] (Philadelphia, INHP, SN 13.231. Mme Mauduit du Plessis,

Paris; acqu. through Albert Rosenthal 1905). Lit.: Diethorn 2001, p. 261 repr., as ? XIX^e cop. of a lost pnt., not by La Tour [?attr.]

Mehmed, v. Said

Mlle Menon

J.46.2357 [Mme Louis Dupuy, née] Mlle [Louise] **MENON** [(1738–1809)], traducteur d'Algarotti, [∞ 1767 Louis Dupuy (1709–1795) secrétaire perpétuel de l'Académie des Belles Lettres], en pèlerine de Saint-Jacques de Compostelle, pstl (PC 1985). Lit.: Debie 1991, p. 194 n.r., “malgré son caractère insolite, il faut en convenir au sein de la production de l'artiste”

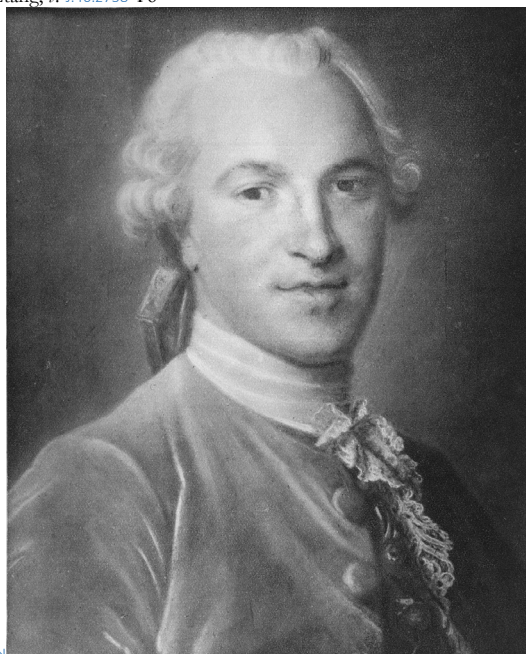
Mlle de MENON, v.g. Dame en rose (Boston); Inconnue no. 3 (Saint-Quentin)

Mercenier

J.46.2359 Deux portraits d'ancêtres de la famille **MERCENIER** (Dr Mercenier; offert par le professeur M. D. Millier, au Louvre, 8.X.1897, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins, 2 photos

Mercier

J.46.236 ?Louis-Sébastien **MERCIER** (1740–1840), écrivain, 44x36 ([Eudoxe Marcille 1884; desc.] M. C. [Pierre Chévrier], Paris, 1928). [?Exh.: Paris 1884, no. 438 n.r., inconnu] Lit.: B&W 338, fig. 52, subject resembles Rouillé de l'Étang, n. J.46.2738 Φδ



J.46.236

Mesdames de France

J.46.2362 **MESDAMES DE FRANCE** (comm. Louis XV). Lit.: Duplaquet 1789, p. 22 “[Les portraits] de Mesdames de France sont restés imparfaits. Les devoirs de leur rang... ayant fait plusieurs fois remettre les séances indiquées, M. De Latour, en vertu de son traité de liberté, se crût dispensé de les achever. Dans cet état où nous les avons vus ici, ils ont encore excité les regrets des Princesses & depuis deux ans ils leur ont été renvoyés”; B&W 339, aucune trace [v. J.46.1206 *supra*]

Mme de Meulan d'Ablay

J.46.2363 Mme [?Pierre-Louis-Nicolas] de **MEULAN D'ABLAY** [?d'Ablois, née Marie-Catherine Terré (–1788), nièce du contrôleur général Orry], m/u (Mme de Witt 1885). Exh.: Paris 1885b, no. 173. Lit.: B&W 340, ?attr. [cf. Ducreux]

??Miger

J.46.2364 Chevalier de Saint-Louis, [??]Simon-Charles **MIGER** (1736–1820), *olim* [??]Alain-René Lesage (1668–1747), écrivain, graveur [neither identification can be supported], pstl/ppr/carton, 56.5x47.3 ov. (Ernest-Ange Duez by 1885, visible in photo of atelier, with different frame and narrower aspect; Paris, Georges Petit, Tual, Chevallier, 11–12.VI.1896, Lot 220, as inconnu,

de ¾ à g., en perruque poudrée, habit bleu foncé, indication de gilet bleu de ciel F3100. Paris, Drouot, 7.II.1898, Lot 65 repr., F1500. (reframed, restored): Paris, Drouot, 27.III.1985, Lot 7 repr. Bordeaux, Hôtel des ventes mobilières, 20.IV.1988, Lot 28. New York, Christie's, 27.I.2010, Lot 142 repr., est. \$15–20,000, \$10,000. Paris, Artcurial, Briest, Poulain, Tajan, 18.XI.2014, Lot 139 repr., est. €15–20,000; Paris, Christie's, 1.IV.2016, Lot 58 repr., est. €7–10,000, €4500). Tech.: possibly cut down; horizontal join under neck; lower part may not be by same hand. Exh.: Paris 1885a, no. 25 n.r., inconnu; Paris 1888b, no. 148; Paris 1892, both as of Lesage. Lit.: *Le Temps*, 28.XI.1888, “fort beau pastel de La Tour”, of Lesage; *Daily telegraph*, 28.XI.1888, review of Paris 1888, “a good pastel, supposed to be of Lesage, by La Tour”; Olivier de Gourcuff, *Revue de Bretagne & de Vendée*, VII, 1892, p. 389, “œuvre fine et délicate, dont l'attribution à Quentin de La Tour ne paraît pas contestable”; Léo Claretie, *L'Intermédiaire des chercheurs et curieux*, XXVI, 1892, 269, 303B&W 869 = B&W 873, inconnu, ?attr.; *Gazette Drouot*, 18.I.1985 repr.; La Tour 2004a, p. 98 repr., fig. 1; Jeffares 2006, p. 297Biii&iv, now conflated Φ?δvσ



J.46.2364

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

Mirabeau

J.46.2367 Honoré-Gabriel **Riqueti**, comte de **MIRABEAU** (1749–1791) à l'âge de 19 ans, crayon reh., 48x30 [c.1768] (Joseph Ducreux; Mlle Genrdon; Paris, 16–17.I.1865, Lot 94, F6.50). Lit.: B&W 341, ?attr.; Lyon 1958, p. 123f

Les Mirleau de Neuville c.1749

Louis-Antoine **MIRLEAU DE NEUVILLE** (1707–1780), fermier général. On 11.I.1749, at Saint-Germain-l'Auxerrois, he married Adélaïde-Julie (1728–1780), daughter of Jean-Charles Garnier d'Isle (*q.v.*; that portrait was once thought to be of de Neuville). She was portrayed by Pigalle (with her sister (marble; Getty; terracotta, musée Cognacq-Jay); by Carmontelle, with her husband (1766), and by Nattier, as Minerva (Birmingham, Alabama); the features are consistent with the La Tour pastel J.46.237. Whether J.46.2368 is a true pendant is uncertain, but the existence of a copy with the descendants of the Mirleau de Neuville family (J.46.2369) confirms a connection. Further this pastel seems better to fit the description in Jal, elsewhere assumed to be the Met pastel of Garnier d'Isle (*v. supra* for discussion).

Louis-Antoine's brother Louis-Grégoire Mirleau, sgr des Radrets, married Anne Racine (the subject of a pastel J.758.305 by Louis Vigée, who also portrayed other members of the family) on 13.I.1746 (Clayes 2009 erroneously confuses this with Louis-Antoine's marriage).

Louis-Antoine was assistant fermier général to his father 1756–57, before taking over the role himself. He lived in splendour in the rue Saint-Honoré near the place Vendôme in a house he leased for 7000

livres p.a. A Qianlong famille rose plate bearing the arms of Mirleau and Garnier (sold Christie's, 13.v.2008, Lot 294) no doubt formed part of a de luxe dinner service. He was the dedicatee of a topographical engraving by Moreau le jeune after Panini, *Rudera près le Sans Souci*, advertised in the *Mercur* in .iv.1768; the original painting belonged to the architect Soufflot. Demarteau similarly dedicated to him a print after Boucher, *Les amants surprises* (Jean-Richard 633). Mirleau de Neuville was one of the witnesses to the marriage contract of Claude Balbastre, organist of the parish of Saint-Roch, on 2.i.1763, along with Rameau, Cassanéa de Mondonville and numerous other financiers.

Louis-Antoine was one of the administrators of the Hôtel-Dieu from 1766; a month after the fire of 29.xii.1772, he and Sartine presented an account of the losses to the king in Versailles.

On 8.ix.1760 at Saint-Sulpice Adélaïde-Julie was marraine to Charles-Pierre Le Bas de Girangy, later a gentilhomme ordinaire de la chambre du roi; his mother was her cousin.

Documents in the Archives nationales (registres de tutelles, AN Y4941^B) of 16.vii.1770 reveal that "Louis-Antoine Mirleau, écuyer" was the father of an illegitimate daughter, Louise Mirleau, born 21.ix.1765 to an Anne-Marie Athon, rue de Touraine, on whom he settled a pension of 1200 livres a year. The documents omit the surname de Neuville by which he was usually known, but the address, place Louis Le Grand paroisse Saint-Roch, leaves no doubt as to the father's identity. (On 21.i.1776 Marie-Anne Haton, as she then called herself, gave birth to a son, Louis-Thimoléon, by François Bourgeois de Beaupré, avocat au parlement, whom she only married on 3.vii.1781, after Mirleau's death.)

However Louis-Antoine had borrowed almost all the 1.17 million livres purchase money for his position in the fermes; property speculation in an area known as la Juiverie between the rue Contrescarpe and the fossés de la Bastille resulted in his bankruptcy in 1779 (Claeys 2009). Against assets worth some 800,000 livres there were claims for some 1.76 million livres (plus interest of 0.35 million by 1784).

A bibliophile (whose name appears as a subscriber in many publications: the Carmontelle shows him with a book, still wearing the same style of wig, while his wife is at her embroidery frame), a *Notice des principaux articles de la bibliothèque de M. de Neuville, fermier général* was advertised for auction by de Hansy on 2-4.xii.1779 in the *Journal de Paris*; the 262 lots included works of reference, natural history (Buffon), literature (including the so-called fermiers généraux edition of La Fontaine illustrated by Oudry), art (Felibien and d'Argenville), history, travel and religion (Picart's *Cérémonies et coutumes religieuses* was the most expensive lot, at 300 livres in a sale that produced 4690 livres).

Adélaïde-Julie died in an apartment in the rue du Cherche-Midi on 13.i.1780, while her widower died a few weeks later, 3.iii.1780, in the Charenton, having abandoned his personal goods to his creditors, leaving the detailed provenance of these portraits difficult to trace. In view of his infirmities he gave authority for all decision making to his brother-in-law, Charles-Étienne Garnier d'Isle d'Olivet (1734-1795), ancien payeur des rentes de l'hôtel de ville in a document of 14.ii.1780 (registre de tutelles, AN Y5065^B); it is possible the family portraits passed to him too; but Jal recorded a pastel, possibly J.46.2368 or a copy, in the possession of the sitter's great-great-nephew in 1872.

The inventaire après décès for the couple, 2.v.1780 (AN MC/XLII/603) recorded two groups of family portraits in Mme Mirleau's apartment in the rue du Cherche-Midi, all unattributed. They included two marble busts (no doubt the Pigalles), four in plaster, three framed, glazed drawings (Carmontelle?), and no fewer than 16 pastels: one of which was a large oval (the Vigée?), three small ovals: the remaining dozen may well have included the La Tour pastels, and probably among them were the dozen pastels in the inventaire of Mme Mirleau's father, Garnier d'Isle (v. *supra*, J.46.1827). This unusual allegiance to the medium indicates at least that the Mirleau family were informed clients.

A legard de deux Bustes en marbres Representant des tetes de femmes et six tableaux dont un en oval tous les six peints en pastel dans leur [bordure]

doré et sculpté avec Verres blancs au devant il n'en a point été fait de prisé comme étant portraits de famille mais seulement tiré pour Memoire

A legard de sept tableaux peints en pastel sous verres dans leur Bordures dorés, trois autres petits oval aussy portraits de pastel sous verres, trois desseins Representants des figures dans leurs bordures [noirci] et dores une autre peint en huile sur bois, une Gravure et un petit portrait mygnature dans ... Bordure et de quatre Bustes en Platre Ils n'ont point été prisé, comme portraits de famille mais seulement tires pour Memoire

J.46.2368 ?Louis-Antoine MIRLEAU DE NEUVILLE/?another member of the Garnier d'Isle family/?René Frémin, en habit de velours gris mauve rosé, pstl, 63x52 (Kraemer 1908. Mahot de la Quérantonais, Paris, 1928. Paris, Drouot, Kalck, 26.iv.2017, Lot 152 repr., est. €40-60,000, €112,680; Galerie Coatalem). Exh.: Paris 1908a, no. 45, inconnu, pl. 35. Lit.: B&W 153, fig. 99, as of René Frémin; Debie & Salmon 2000, p. 164, ill. 86, as member of the Mirleau de Neuville family because of cop. J.46.2369; *Gazette Drouot*, 5.v.2017, p. 108 repr.; Salmon 2018, p. 162 Φ8



J.46.2368
LARGER IMAGE

J.46.2368 ?=?Louis-Antoine MIRLEAU DE NEUVILLE, en buste, de grandeur naturelle, de face, souriant, grasse, épanouie dans le cadre d'une perruque poudrée, teint blond, yeux bleus d'une douceur infinie, de 50-55 ans, figure de bonhomie, pstl (desc.: Albert-Louis-François Mirleau de Neuville de Marcilly; son fils Jean-Joseph Albert Mirleau de Neuville de Marcilly, comte de Belle-Isle, Vernon, 1872). Lit.: Jal 1872, p. 1319 n.r.

J.46.2369 =?cop. de J.46.2368, m/u (desc.: Mirleau de Neuville a.2000). Lit.: Debie & Salmon 2000, p. 164 n.r.

J.46.237 Mme Louis-Antoine MIRLEAU DE NEUVILLE, née Adélaïde-Julie Garnier d'Isle, pstl, 64x53 (Eugène Kraemer; Paris, Georges Petit, 5-6.v.1913, Lot 5 repr., est. F20,000, F9000; Thibault. ?Versailles, ?Trianon, Chapelle & Heim-Gairac, 14.iii.1962, Lot 49 repr., F8500. Tossiza; Versailles, Cheval-Légiers, Chapelle, 10.iii.1968, F4600; colonel Chauderat [Raoul-Jean-Gilbert Chauderat (1914-1990)]; expertise de Heim-Gairac, 20.iii.1968, as of Mme Garnier d'Isle. [Galerie Mischkind]; exh. Portraits, .x.-xi.1969, no. 33). Lit.: B&W 160, fig. 229, as Mme Garnier d'Isle, ?attr.; Debie & Salmon 2000, p. 163, ill. 85 [attr.] Φα



J.46.237

?Le marquis de MIROMESNIL (Paris, Drouot, 1–2.VI.1939, Lot 30 repr., attr. La Tour) [v. *Éc. fr.*, s.n. HUE de Miromesnil, J.9.1831]

Molière

J.46.2373 ??Jean-Baptiste Poquelin, dit **MOLIÈRE** (1622–1673) (Charles-Nicolas Raphaël Lafond, peintre d'histoire; vente p.m., Paris, Petit, 4–6.II.1835, Lot 28). Lit.: B&W 342, ?attr. [= ? Chartres pstl, v. *Éc. fr.*, J.9.1199]

?Le marquis de MOLLIGNY (Paris, Drouot, Maurice Rheims, 26–27.V.1941, Lot 33 n.r., attr.) [v. *Éc. fr.*, s.n. Bourgevin de Molligny, J.9.1199]

Moncrif, v. *Paradis*

Mondonville, v. *Cassanée*

Jean Monnet 1756

Jean **MONNET** (1703–1785), écrivain, entrepreneur et directeur de l'Opéra-Comique à Paris en 1743 et 1753–58. Bankrupt in the 1740s, he travelled to England before returning to Paris to greater success. He earned enough money to retire early. Through the Opéra-Comique he was close to a good number of La Tour sitters. He also retained connections with the English theatre: Garrick (a lifelong friend from his London trip) called him “ye gayest man at Paris”. He owned a painting by Stubbs with additions by Vernet and Boucher, whom he had engaged as a scenery painter in 1743. His iconography includes a profile by Cochin (engraved Augustin de Saint-Aubin 1765).

Monnet was born to a humble family in Condrieux. Although not mentioned by his biographers, Monnet was married twice: to a Jeanne-Françoise Haby or Abhy (whose family were from Fribourg), by whom he had a son, Charles-Edme, born in 1738; and much later, in Paris, Bonne-Nouvelle, 20.VI.1770, to Marie-Jeanne-Michelle Tardif. Their daughter, Jeanne-Louise, was born 22.IX.1780 and baptised two days later, in Soissons, Saint-Léger (where Monnet seems to have retired several years before); the godparents were Louis-René Boquet and Louise Vigée Le Brun (*qq.v.*).

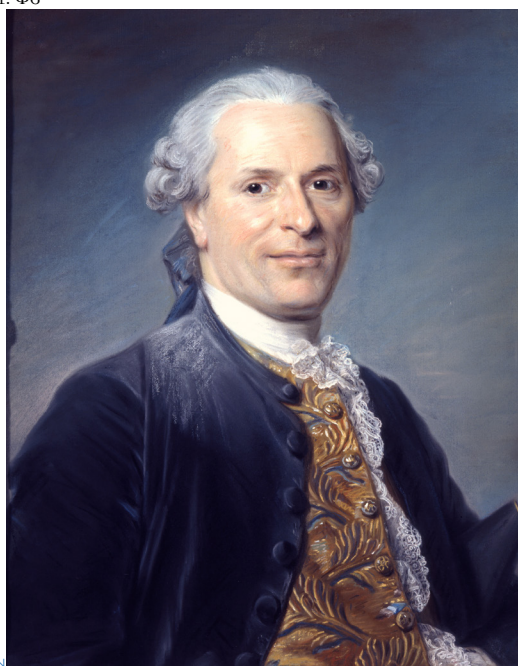
A poem by the abbé de Lattaignant, beginning “Peau bise & poil brunet,/Dents blanches comme lait...” (*Poésies*, 1756, II, p. 300) describes a portrait of Monnet, but does not seem to be a description of the La Tour. A lost pastel of Monnet by Noël Hallé (J.373.106) was in an 1863 sale.

The primary version J.46.2377 in Saint-Quentin was mounted on a very thick sheet of glass as secondary support until conservation in 2004. The glass was of identical appearance to that in Lord Coventry J.46.1565, and surely represents one the few known examples of La

Tour's attempt to avoid fixing. This, with its rare label perhaps signed and dated by the artist (and affixed to the inside of the glass rather than to the back of the support), was presumably intended for Monnet himself, and it is unclear why it was not collected by the sitter after the salon.

The second version J.46.2385 in Saint-Quentin reveals its status as a copy in its timid recreation of individual strokes in the original, and a fully worked background and costume that would be pointless in a *préparation*.

J.46.2377 Jean **MONNET**, pstl/ppr/toile, 59x48, 1756, Salon de 1757, no. 40; conservation 2004 to remove glass thick glass sheet backing, sd verso “Monsieur Monnet, Entrepreneur/de spectacles à Lion et de l'opéra/Comique de paris, peint par Maurice/DelaTour de l'academie Royale de/peinture et sculpture dans le mois/de may 1756–”, filigrane Honig (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 16 [inv. 1849, no. 10]. 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. 18, “Monnet, ancien directeur de l'Opéra Comique”; legs 1807). Tech.: conserved Florence Herrenschildt c.2009 (v. entry *supra*). Exh.: Maubeuge 1917, no. 44; La Tour 1930, no. 44. Lit.: Arthur Heulhard, *Jean Monnet. Vie et aventures...*, Paris, 1884, p. 80 n.r., “C'est le Monnet officiel, Monnet à sa caisse: l'œil est d'un fin matois”; Paul Delcroix, correspondence in *Journal de Saint-Quentin*, 28.VII.1897, reporting inscription inside old thick glass support for pastel, within wooden backing; Lapauze 1899, no. 10 repr.; Fleury 1904, no. 10; Erhard 1917, no. 17 repr.; B&W 356, fig. 55; Fleury & Brière 1932, no. 39; Fleury & Brière 1954, no. 40; Bury 1971, pl. 44; Debré 1991, pp. 147f repr.; Debré & Salmon 2000, p. 219, ill. 132; Raphaëlle Legrand & Nicole Wild, *Regards sur l'Opéra-Comique: Trois siècles de vie théâtrale*, 2002, p. 28 repr.; La Tour 2004a, p. 90, fig. 6 repr.; Graffigny 2008, XII, p. 234 repr.; Benoît Dratwiczki, *Antoine Dauvergne (1713–1797)*, Wavre, 2011, p. 38 repr. ♂

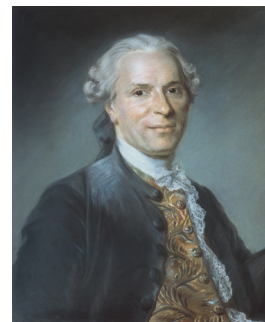


J.46.2377

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.238 ~cop., pstl, 45x32.5 (Maurice Aicardi; Paris, Drouot, Pescheteau-Badin, 26.XI.2007, Lot 116 repr., entourage de La Tour, reprise, est. €2500–3500; Paris, Drouot, Pescheteau-Badin, 7.IV.2008, Lot 6 repr., est. €1000–1500). Lit.: La Tour 2004a, p. 90, fig. 7 repr. clr ♂

J.46.238



J.46.2382 ~cop. Arthur Midy (1887–1944), pstl, 65x55 (Lorient, Bretagne Atlantique, 4.V.2005, repr.)

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

J.46.2383



J.46.2384 ~cop. P. Flayelle, pstl/ppr, 62x51 (Saint-Quentin, Moro-Delobea, 21.VII.2017, with others, est. €20–30) [new identification] ϕκν

J.46.2385 ~cop. (*tête*), pstl, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 115 [inv. 1849, no. 40]. [?]Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: La Tour 1930, no. 43. Lit.: Patoux 1894, p. 50 repr., as fake; Lapauze 1899, no. 40 repr.; Fleury 1904, no. 40; Erhard 1917, no. 68 repr.; B&W 357, ?attr.; Fleury & Brière 1932, no. 40; Fleury & Brière 1954, s.no. 40, "maladroite copie partielle"; Debie 1991, p. 228 n.r., as 19th century copy; Debie & Salmon 2000, p. 227, ill. 183 ϕκσ

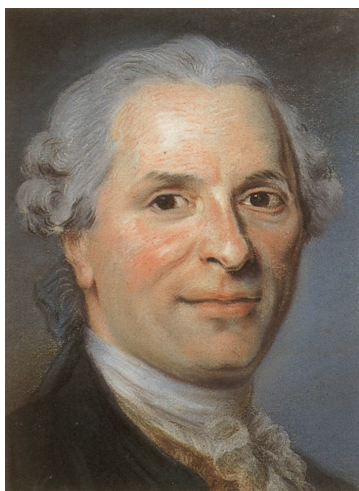


Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2385 ↘

Montaigu

J.46.2388 [Louis-Gabriel-Christophe], chevalier de [MONTAIGU](#) [c.1692–1753], colonel-brigadier d'infanterie, gentilhomme de la manche du Dauphin 1741–43, frère du comte de Montaigu], pstl, 83x51 or 64x54 (comm. Bâtiments du roi 1744–47, 1500 livres). Lit.: Engerand 1900, p. 269; B&W 358

J.46.2389 La comtesse de [MONTAIGU](#) [née Anne-Françoise de la Chaise d'Aix], m/u [pnt.] 127x98 (Eugène Fischhof; New York, Waldorf-Astoria, Fifth Avenue Art Galleries, Silo, 22–23.II.1907, Lot 48 n.r.). Lit.: B&W 359, ?attr. [?attr. improbable]

Le marquis de Montalembert 1753

Marc-René, marquis de [MONTALEMBERT](#), sgr de Maumont (1714–1800), chev. Saint-Louis 1746, mestre de camp de cavalerie, puis maréchal de camp 1761, capitaine des Gardes du prince de Conti, gouverneur de Villeneuve-lès-Avignon, général du génie. He came from an ancient house of military nobility originating in Poitou. He was an associé-libre de l'Académie royale des sciences (1747) and a member of the Imperial Academy of St Petersburg. His interests were broad-ranging: he wrote a treatise correcting and completing Vauban, as well as verse and comedies. His first wife (whom he married in 1770) Marie-Joséphine de Comarieu (1750–1832) wrote novels and held an influential salon; she persuaded him to emigrate to Bath during the Revolution, but he soon returned to France and divorced her in 1794; he was soon remarried, to Rosalie-Louise Cadet, 56 years his junior.

A passport was issued 21.V.1792 describing the 80-year-old Montalembert as 5' 2" (168 cm), "yeux gris, bouche grand, menton sec, front decouvert, visage long"; La Tour's eye colour is more ambiguous.

By the time of his portrait, Montalembert had served with distinction in the campaigns in Germany, Bohemia, Italy, Flanders and Sweden. His military rank was "mestre de camp", and from

4.VII.1752 he was troisième cornette des Chevaux-Légers de la garde, one of the élite regiments in the Maison du roi; the red uniform with gold lace is that shown in the pastel. The pose is shared with Maurice de Saxe, Lord Coventry etc.

When Montalembert had the portrait engraved by Pierre Savart for the frontispiece of his monograph on *La Fortification perpendiculaire*, the uniform was changed to that of a maréchal des camps; when in turn Augustin de Saint-Aubin re-engraved the plate, following Savard closely, he omitted the hat and altered the detail of the Saint-Louis cross.

There is a monument in Ruelle, where he established a foundry in 1750, erected in 1805 with a bronze bust apparently realised from the La Tour pastel.

J.46.239 Marc-René, marquis de MONTALEMBERT, portant l'ordre de Saint-Louis, pstl, 65x55, Salon de 1753, no. 81 (Eugène Kraemer; Paris, Georges Petit, 5–6.V.1913, Lot 4 repr., est. fr25,000, fr17,500; Gouin. Dœuillet; Paris, Georges Petit, 27.IV.1932, Lot 34 repr., fr35,000. PC 2010). Lit.: Gautier-Dagoty 1753b; Lacombe 1753; B&W 360; Debie & Salmon 2000, p. 134, n. 106 ϕ



J.46.2392 ↘

J.46.2392 ~grav. Pierre Savart 1776, "Marc René Mquis de Montalembert/Maréchal des Camps et Armées du Roy/Lieutenant Gal des Provinces de Saintonge et Angoumois/de l'Académie Royale des Sciences et de l'Académie/Imperiale de St Petersburg", "P Savart Sculp 1776", pour *La Fortification perpendiculaire*, Paris, 1776, I, frontispiece. Lit.: Hélène Delalex, "La collection de portraits gravés de Louis-Philippe au château de Versailles", *Revue des musées de France – Revue du Louvre*, 2009

J.46.2393 ~grav. Augustin de Saint-Aubin, etching, 34.2x23.3, lettered "MARC RENE DE MONTALEMBERT", "Doué d'un beau Génie, et chéri de Bellone,/Au grand Art défensif il consacra son tems;/Profond dans ses Ecrits, n'empruntant de Personne,/Il laisse loin de lui, les Cohorn les Vauban.", "De la Tour pinx. | Aug. St Aubin sculp.", 1792, Sulpice Imbert de La Platière & Jean-Baptiste-Claude Delisle de Sales, *Eloge historique du général Montalembert*, Paris, 1801, frontispiece (FD 2092). Lit.: B&W, fig. 108; Bocher 1879, no. 186; Robert Gaudin, "Marc-René marquis de Montalembert", *Bulletins et mémoires de la Société archéologique et historique de la Charente*, 1938, p. 35, repr.

J.46.2395 ~cop., pnt. (MV 4473. Don Montalembert 1842). Éc. fr. XVIII^e

Montchal, v. Barentin

La marquise de MONTESPAN, pstl, 27x21 (Frankfurt am Main, Rudolf Bangel, 16–18.II.1909, Lot 69 n.r., attr.) [??; v. Éc. fr., J.9.2313]

Montesquieu

J.46.2397 Charles-Louis de Secondat, Baron de La Brède et de [MONTESQUIOU](#) (1689–1755), approached but pastel never executed. Lit.: Robert Shackleton, *Montesquieu*, Oxford, 1961, p. 379; d'Alembert, *Éloge de Montesquieu*, v. [DOCUMENTS](#) [Lemoyne exhibited a marble bust in 1767 (Bordeaux; Réau 1927, no. 117), as well as making a bronze medallion in

1759 after Dassier. According to d'Hémery, he was “petit, maigre, et la vue basse” and “très incommode de la vue”, which may have inhibited a successful portrait.]

Mlle de Monthéton

J.46.2398 Mlle de **MONTHÉTON** [?Caumont de Montbétou], pstl (marquise de Marcieu a.1945; procédure close 5.VIII.1961). Lit.: *Répertoire des biens spoliés*, item 198, OBIP no. 52.804 n.r.

Montmartel, v. Paris de Montmartel

?MORASSI, v. *Éc. fr.*, J.9.2322

Mrs James MORRICE, née Marie Collée du Carel, pstl (desc.: Frederick Launcelot Hamilton Morrice, Brampton, 1906). Lit.: *Visitation of England and Wales, 1906*, XIV, p. 55 n.r., as by La Tour [v. Hoare]

??MOZART enfant (PC Béziers). Exh.: Béziers 1967, no. 63 repr. p. 104 [n. *Éc. fr.*, J.9.2366]

??Nattier c.1750

J.46.2402 ??Jean-Marc **NATTIER**, préparation/ppr bl., 33.4x27.4, [c.1750] (Amiens, musée de Picardie, inv. M.P. 1901. Mme veuve Lecocq; legs 1901). Exh.: Amiens 2004, no. 1 repr. cl. Lit.: *Catalogue des tableaux et sculptures du musée de Picardie*, 1911, no. 213; Brière 1925, fasc. 1, p. 91, as by Tocqué; Nollac 1925, p. 134; Boinet 1928, p. 46, no. 213 repr., as by Tocqué, Nattier; B&W 361, fig. 136, as La Tour; Doria 1929a, p. 128, no. 244, La Tour, ??Nattier; Boyer 1997, no. 20 repr. Φ?δ



J.46.2402 ~cop., pstl (Swiss PC) Φκσ
Photo courtesy musée de Picardie, Amiens

La comtesse de Nérac

J.46.241 La comtesse de **NÉRAC** [?Élisabeth-Claude-Françoise Jouvin de Rochefort (1711–1746), ∞ 1745 Joseph de Tartanac, comte de Nérac, gendarme de la garde du roi], crayon, reh. blanc, dessin en feuille (Paris, Drouot, Placais, Geoffroy, 27–28.X.1892, Lot 108 n.r., “beau portrait”). Lit.: B&W 362, ?attr.

Newville, v. Garnier d'Isle

Nivelle de La Chaussée 1753

Pierre-Claude **NIVELLE DE LA CHAUSSÉE** (1692–1754), de l'Académie française, auteur dramatique. The playwright, who was independently wealthy (his uncle Pierre, sgr de La Chaussée, was a fermier général), was best known for the genre of “comédie larmoyante” (for example his *Mélanide*, 1741, by reference to which Lacombe periphrastically mentioned the pastel in his critique – “l’auteur du préjugé à la mode”), mingling comedy and tragedy, with

its picture of sentimental, domestic life targeted at a bourgeois audience. He produced some 40 plays, and was immensely successful in his day; his pieces were translated into Dutch, English and Italian. In 1736, with the support of Voltaire and Destouches, he was elected (on his second attempt) to the Académie française. He is virtually forgotten now.

La Tour's portrait appeared at the salon of 1753, alongside that of d'Alembert, who mentioned the forthcoming juxtaposition with approval in his letter to Mme du Deffand of 27.I.1753. Gauthier-Dagoty, discussing La Tour's magic in capturing the sal volatile of the esprit of his sitters, asked who would think “que le principe qui pense & qui a dicté à M. de la Chaussée tant de Comédies morales soit identifié avec le Pastel, & réside sous la glace de son portrait?”

In 1782 the sculptor Jean-Jacques Caffieri, a pupil of Jean-Baptiste Lemoyne with a particular speciality in theatrical portraits, wrote to the Comédie-Française proposing to present them with busts of Thomas Corneille and Nivelle de La Chaussée on behalf of friends. These were to be made from existing portraiture, and in a postscript of 3.I.1783 he added that he now owned the La Tour pastel of La Chaussée, the only such portrait. A marble bust by Caffieri (1785) is in the Comédie-Française, with a terracotta reduction in the Louvre. The following year Caffieri offered the pastel to d'Angiviller (letter 12.I.1786, v. [DOCUMENTS](#)) for the Louvre; the directeur decided not to reply to these repeated offers from Caffieri. The pastel was still in his collection when Caffieri died (inv. p.m., 26.VI.1792). Subsequently it belonged to Quentin Craufurd, one of a number of pastels in his collection of historical portraits.

An engraving by Miger after a lost portrait by the little-known Jean-Philippe de La Roche (Nattier's brother-in-law) is less convincing. D'Hémery's police report (1748) described him as “gros, moyenne taille, l'air épais, le visage boursoufflé et assez bien de figure.”

J.46.2412 Pierre-Claude **NIVELLE DE LA CHAUSSÉE**, pstl, c.1752, Salon de 1753, no. 85 (Jean-Jacques Caffieri (1725–1792) by 1782; offered to the Louvre 1786, but rejected by d'Angiviller; inv. p.m. 1792, “portrait de La Chaussée en pastel”. Quintin Craufurd; vente p.m., Paris, Alexandre & Peytouraud, 20.XI.1820 & seq., Lot 376, Fr10). Lit.: d'Alembert, lettre à Mme du Deffand, 27.I.1753, “je serai au salon de cette année avec la Chaussée, qu'il a peint aussi”; Lacombe 1753, “l'auteur du préjugé à la mode, de Mélanide &c.”; Jal 1872, p. 304; Guiffrey 1877, pp. 344, 360, 436; Gustave Lanson, *Nivelle de La Chaussée et la comédie larmoyante*, Paris, 1887, p. 90; Navarra-Le Bihan 2001, p. 105 n.r.; Cécile Navarra-Le Bihan, thèse, 2005, p. 86 n.r.

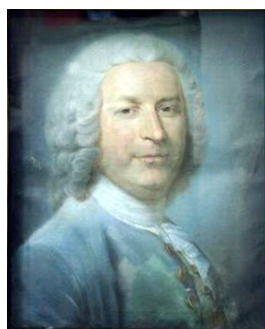
J.46.2413 =?pstl/ppr, 45x38.5 (PC 2015; Paris, Christie's, 1.IV.2016, Lot 51 repr., est. €70–100,000, €70,000) Φσ



J.46.2413 ~
[LARGER IMAGE](#)

J.46.2415 ~version, pstl, 44x35 (Bordeaux, Blanchy & Lacombe, 14.III.2007, repr., anon., inconnu) [new attr.] φβν

J.46.2415



J.46.2416 ~grav. François-Robert Ingouf le jeune, etching, 14.9x9.6, lettered “C^{de} p^{re} NIVELLE DE LA CHAUSSÉE/de l’Académie Francoise/Né en 1692|Mort en 1764.” “De la Tour Pinx. | Ingouf Junior Sculp.”, 1778–87, frontispiece pour *Annales poétiques ou almanach des muses*. Lit.: B&W 363, fig. 110

J.46.2416



J.46.2417 ~cop., pnt., 63x52 (Versailles, collection de l’Académie française, MV 2981)

La duchesse de Nivernais

J.46.242 La duchesse de NIVERNAIS, née Hélène-Angélique-Françoise Phélypeaux de Pontchartrain (1715–1782) (comte de Mortemart 1888). Exh.: Paris 1888, no. 21 *ter*. Lit.: B&W 404, ?attr.

J.46.2421 =?La duchesse de NIVERNAIS, née Hélène-Angélique-Françoise Phélypeaux de Pontchartrain, en buste, presque de face, l’épaule g. découverte; dans ses bras, un petit chien caché en partie par un manteau bleu; chevelure ornée de fleurs, 58x49 (desc.: comte de Frohen; Paris, Drouot, Delestre, 19.II.1887, Lot 4 n.r., attr.). Lit.: B&W 405, ?attr.

Le duc de Noailles 1744

Louis, duc d’Ayen, puis 4^e duc de NOAILLES (1713–1793), aide-de-camp du roi 1744–47, chev. Saint-Esprit 1749, maréchal de France 1775. Son of the more famous Adrien-Maurice, duc de Noailles and a niece of Mme de Maintenon, Louis was comte, then duc, d’Ayen until his father’s death in 1766. He fought at Dettingen, Fontenoy etc. In 1723 he married a grand-daughter of the maréchal de Brissac. His sister Amable-Gabrielle married Honoré-Armand de Villars (*q.v.*).

J.46.2422 Le duc d’Ayen, pstl, 83x51 or 64x54 (comm. Bâtiments du roi 1744–47, 1500 livres). Lit.: Engerand 1900; B&W 14

J.46.2423 =?Le maréchal de Noailles, pstl (duc de Noailles 1885). Exh.: Paris 1885a, no. 21 n.r. [?; cf Boze, J.177.284]

Nogent, v. Valade, Lamoignon

L’abbé Nolle 1753

L’abbé Jean-Antoine NOLLET (1700–1770), diacre, maître de physique et de l’histoire naturelle du dauphin et des Enfants de France, de l’Académie royale des sciences (1739); fellow of the Royal Society, London (1734); of the Istituto delle scienze e delle arti di Bologna, professeur royal de physique expérimentale au Collège de Navarre et aux Écoles de l’artillerie du génie.

Nollet’s background was humble. He was educated at the Collège de Beauvais and intended for an ecclesiastical career, but at the same time developed practical skills in matters such as glass-blowing and enamelling from Jean Raux. By 1728 he had designed and mounted a pair of globes, dedicated to the duchesse du Maine. The fittings and

markings of the tropics and ecliptic appear to be those of the globe shown in La Tour’s président de Rieux, and perhaps in several other pastels (but are not sufficiently distinctive to be certain). Nollet was soon admitted to the Société des arts. He was appointed précepteur to the family of Taibout, greffier en chef of the debt issued by the Hôtel de ville de Paris.

Nollet was a competent amateur artist, as indicated by copies he made after Huquier’s engravings of Watteau’s *L’Eau* and *Le Fen*, signed and dated 1734 by him, incorporating the arms of the duc de Piquigny (Waddesdon: v. Alastair Laing entry in *Catalogue of drawings of architecture, design, and ornament*, 2006, I, no. 235a/b): the signatures match his, and differ from other homonyms’ (the Flemish painter Dominique Nollet or the abbé’s cousin, Pierre-François: v. *infra*).

He also supplied scientific equipment, famously to Voltaire and Mme du Châtelet for the cabinet at Cirey said to have cost in excess of 10,000 livres: Voltaire wrote (letter to Thieriot, 27.x.1738) “L’abbé Nollet me ruine.”

His fame arose from his skill as an experimentalist and demonstrator, and by 1744 he was summoned to Versailles to teach the dauphin. This led to his being awarded a logement aux galeries du Louvre 1746 (he was the next recipient after La Tour; in 1750 La Tour moved to the adjacent logement; and on Nollet’s death his logement went to Lorient). His principal residence however was the apartment he leased on the second floor of a house in the rue Hautefeuille belonging to the ordre des Prémontrés (a training college for the abbaye near Laon), adjacent to the École de Médecine. He also owned a country house at Monts-sur-Orge (the present-day Athis-Mons), as well as having an apartment at Versailles.

He was therefore an unsurprising choice for La Tour to include in his parade of distinguished men in the Salon de 1753. Gautier-Dagoty thought it “très-bien”, otherwise deploring the juxtaposition of learned men with Manelli, while Lacombe observed “Les traits de M. l’Abbé Nollet et de M. de la Condamine intéresseront les Parisiens de la saine Philosophie.”

Grimm, in the *Correspondance littéraire* (15.v.1770), commented at his death:

C’était un académicien utile et laborieux. Dans le temps de la grande vogue des expériences de l’électricité, l’abbé Nollet fut un homme très à la mode, et toutes les femmes voulurent être électrisées par lui; mais cela a passé de mode, ainsi que la manie de la géométrie, et depuis longues années Comus avait entièrement fait oublier le pauvre abbé Nollet.

His 1767 will (published, with errors, in V. Lecot, *L’abbé Nollet de Pimprez*, Noyon, 1856, pp. 74ff) included his cousins, among them Pierre-François Nollet, peintre de l’Académie de Saint-Luc, as well as members of the Gallonde family from La Fère in Picardie. (These relationships are a little complicated, and hitherto (2022) unpublished: v. NOLLET genealogy; the sister of Nollet’s mother, Genevieve Champenois married Antoine Guy, maître boulanger à Paris; her daughter Anne-Renée had a daughter by her first marriage, Marie-Anne Caylla (–1794); Anne-Renée Guy was, in 1745, remarried to Louis-Charles Gallonde (La Fère 1711 – Paris 1770), mécanicien du roy and a celebrated clockmaker (one of his pendules, valued at 240 livres, was displayed in Nollet’s salon de compagnie in the rue Hautefeuille). Gallonde subsequently married, as her first husband, Marie-Anne Caylla.) The residuary legatee under his will was Gallonde’s half-sister, Marie-Isaïe-Louise-Françoise d’Heebourg (*q.v.*), who lived with Nollet as discussed in the entry for J.46.18865. However Nollet’s inv. p.m. contained only a few pictures (mostly religious) and no pastel was mentioned. A plaster medallion of his Italian translator, Mariangela Ardinghelli, was left to M. Bezout de l’Académie des sciences, and is no doubt the 1755 Caffieri in their collection.

The La Tour pastel was offered to the Louvre in 1866, first by Eudore Soulié, conservateur at Versailles, who recommended it to the comte de Nieuwerkerke just before the estate sale where it was bought in: the owner, signing A. de Sorbet Rouany, was the great-grandson, Anathole-Marie Sorbet, of Claude-Léger Sorbet (1716–1788), sgr de Rouany, surgeon, patron of Greuze and art collector (v. Jeffares 2022d; COLLECTORS for the Sorbet and related families, see LAUBRY genealogy). In 1766 Sorbet commissioned an altarpiece for

the church of Saint-Germain d'Itteville; the artist was Jean-Baptiste Alizard (1737–1817), a cousin of the abbé Nollet. The connections between all three men are demonstrated in Nollet's will: he left 3000 livres and other items to Alizard, while to Sorbet he left three pictures which he described with precision. They are marked with Sorbet's name in the inv. p.m., where the “descente du croix” listed in the will is further described as a “dessein au crayon par Alizard.” None is the La Tour pastel, nor was it included in Sorbet's 1776 sale, thought to have been in response to financial pressures.

The letters from de Sorbet Rouany complicate the matter as he refers to the first owner as “M. Léger Dardin, parent de l'abbé Nollet” who bequeathed it to “son gendre” M. Gaignant. Gaignant was indeed a cousin of the Sorbets but the relationship is complicated (Gaignant married his stepfather's daughter, etc.); no “Léger Dardin” can be identified, but the reference may be a confusion between Gaignant's father-in-law, the lawyer Marc-Antoine Laget de Bardelin, who is not known to have been close to Nollet, and his mother's cousin's husband, Claude Léger Sorbet. The matter is further complicated by Nollet having appointed as his executor “mon amy M. Laubry, cy-devant avocat au conseil”, François-Vincent Laubry (1702–1784), who was Gaignant's great-uncle and Sorbet's wife's uncle.

In fact however the La Tour pastel remained in Nollet's apartment in the rue Hautefeuille, passing to the residuary legatee under his will, Mlle d'Heckbourg (*v. supra*). Her 1783 inv. p.m. contained a number of pictures in addition to J.46.2424, among them another pastel J.46.18865 of herself, here tentatively attributed to La Tour, and two other undescribed pastel portraits. Gaignant was also her executor and presumably acquired the pastel from her estate.

The comte de Nieuwerkerke, directeur des Beaux-Arts at the Louvre, rejected Sorbet Rouany's offer, despite the proceeds being promised for charitable purposes, on grounds of inadequate funds being available (15.IX.1866). On 8.XII.1866 Sorbet Rouany wrote instead the the Emperor Napoléon III. While no reply has been seen, this may well have been the occasion for the princesse Mathilde, the Emperor's cousin and one-time fiancée, to acquire the work that the Goncourts mentioned as in her collection in the 3rd edition (1880) of their La Tour study.

A fine bust of Nollet by Simon Challe (1719–1765), signed and dated 1758 (Versailles, musée Lambinet, inv. 2006.1.1; acqu. Paris, 22.III.2006, a terracotta version is attributed to Defernex at the Carnavalet, inv. S3170) confirms the accuracy of the physiognomy. Another bust by Pigalle, 1760 (*olim* collection Courty; Choppin de Janvry, 9.XII.2002, Lot 22) is less convincing, and the jabot in place of clerical bands casts doubt on the identification suggested by Louis Réau in 1950 (pp. 114f, 169, pl. 43; although on p. 180 he wondered if M. Courty's bust was not of the abbé Raynal). A portrait by Lajoue of a magistrate in his study wearing the croix de Saint-Louis (Carnavalet, inv. P2004) is not of Nollet.

J.46.2424 L'abbé NOLLET, pstl, 65x54, Salon de 1753, no. 87 (Munich, HVB Group, dep.: Alte Pinakothek, inv. HuW5. Le sujet; legs: Marie-Isaïe-Louise-Françoise d'Heckbourg (1716–1783); her inv. p.m., 5.V.1783, AN MC/ET/XVII/1021, “un tableau Pastel sous verre Portrait de M. Labbé Nollet dans sa Bordure de Bois sculpté doré prisé Neuf Livres”; son exécuteur François-Michel Gaignant (1743–1817), avocat au parlement et du clergé de France; legs par testament du 6.VII.1815: son cousin Pierre-Joseph Sorbet (1783–1866); vente p.m., Versailles, 23 avenue de Saint-Cloud, Victor Bart, 17.II.1866, Lot 10 n.r., b/i; Anathole-Marie Sorbet (1816–p.1885); offert au Louvre, 10.IX.1866, refus. Princesse Mathilde, by 1880; vente p.m., Paris, Georges Petit, Chevallier, 17–21.V.1904, Lot 3 n.r., fr17,000; Ducrey. La comtesse de Gramont d'Aster [née Odette de Montesquiou Fezensac (1853–1925)], Paris. Dr Théodore Tuffier (1857–1929), Paris; son gendre, comte Pierre de Chavagnac (1883–1957), Paris. Jacques Faure de Thierrens (1895–1973), peintre et collectionneur; acqu. Wildenstein XI.1955; acqu. HVB XI.1965). Exh.: New York 1962, no. 36 repr.; Stockholm 1964, no. 17 repr.; Munich 2022, no. 18. Lit.: Gautier-Dagoty 1753b; Lacombe 1753; Archives des musées nationaux, sér. D 5, cabinet des dessins; Goncourt 1880, p. 285 n.r., as with princesse Mathilde; B&W 364, fig. 71; Jean Torlais, *Un physicien au siècle des Lumières: l'abbé Nollet, 1700–1770*, 1954, p. 251; Jean Torlais, *L'abbé Nollet, 1700–1770 et la physique expérimentale au XVIII^e siècle*, 1959, p. 4; adv. *Arts magazine*, 1963, XXXVIII, p. 11; *Die Kunst und das schöne Heim*, 1966, LXV, p. 157 repr.; H. Bauer,

Meisterwerke des 18. Jahrhunderts, Munich, 1966, p. 34f; *Münchener Jahrbuch der bildenden Kunst*, XVIII, 1967, p. 272; Watson 1968, fig. 40; Debré & Salmon 2000, p. 81, ill. 28; Bury 1971, p. 197; Salmon 2004d, p. 22 repr.; Versailles 2010, p. 185; Hipp & al. 2022, p. 104f; Jeffares 2022e, p. 783 n.r. Φσ



J.46.2424 [Zoomify](#) [LARGER IMAGE](#)

Photo courtesy Bayerische Staatsgemäldesammlungen/HVB Group

J.46.2425 ~grav. Jacques-Firmin Beauvarlet, in reverse, etching, 16.3x8.9, lettered “Peint par M^{ce} de la Tour. | Gravé par Beauvarlet.”, “J. A. Nollet, de l'Académie R^{le} des Sciences, de la société Royale de Londres, de l'institut de/Bologne, &c. Maître de physique et d'histoire/naturelle des Enfants de France, et Profes/seur Royal de physique expérimentale au/College de Navarre.”, “A Paris chez l'Auteur Graveur du Roy rue St Jacques.” (FD 110; IF 26)

J.46.2426 ~grav.: Godin, “J. A. Nollet, de l'Académie R^{le} des Sciences, //de la Société Royale de Londres...” (IF)

J.46.2426 ~grav. Pascual Pedro Moles i Coronas, 31.5x22.5, lettered “L'ABBÉ NOLLET.”, “De la Tour Pinx. | Molés Sculps. 1771”, pour Jacques Restout, *La Galerie française*, 1771

J.46.2428 [=J.46.2429] L'abbé NOLLET, pstl (baron d'Alcochète; vente p.m., Paris, Drouot, Chevallier, Lautiez, 12–16.III.1895, Lot 527 n.r., attr., “beau pastel”, fr280; Foinard; vente p.m., Paris, Drouot, Lair-Dubreuil, Couturier, 7.XII.1918, Lot 53 n.r., école de La Tour, est. fr1000, fr700). Lit.: B&W 365, ?attr. = B&W 366, ?attr.

Albrecht OCHS (Swiss PC 1992). Lit.: Kopp 1992, repr. p. 18, as by La Tour [v. Bernard, J.147.177]

Le duc d'Orléans

J.46.24305 Le Régent [Philippe, duc d'ORLÉANS (1674–1723)], pstl (Ruhier, artiste, pensionnaire des Gobelins; vente p.m., Paris, Drouot, Fouquet, 17–21.II.1868, Lot 90 n.r.) [?attr.]

=?Le Régent, en Bacchus, pstl, en Bacchus couronné de raisins et de pampres, une coupe pleine à la main, pstl (Edmond Coulon, attr. La Tour). Lit.: Angélique de Rémont, *mémoires, v. Vivien, inconnu*, J.77.378

La duchesse d'Orléans, v. Kucharski

Orry 1745

Philbert ORRY, sgr de La Chapelle-Godefroy, de Saint-Geraud, de Vignory etc. (1689–1747), contrôleur-général des finances 1730, ministre d'État 1736, directeur des Bâtiments du roi 1736. His father Jean Orry, comte de Vignory was a maître verrier who enriched himself as an army supplier and purchased the ennobling office of secrétaire du roi in 1701, becoming président au parlement de Metz 1706. His career survived his connections with the princesse des Ursins (her secretary, Jean d'Aubigny, appointed Orry's son as tuteur to his daughter, the future marquise d'Armentières: Saint-Simon).

Jean Orry acquired the hôtel de Beauvais (built by Antoine Lepautre, 68 rue François-Miron, then in the rue Saint-Antoine), which remained the family home in Paris for several generations.

Philbert (as the name is spelt in most contemporary documents and in d'Hozier, although Philibert appears in most modern sources) Orry was briefly a cavalry officer before becoming a conseiller au parlement, maître des requêtes 1715 and intendant successively of Soisson (1722), Roussillon (1727) and Flandres (1730). He seems to have used rarely (if at all) his father's title of comte de Vignory (Jean Orry purchased the seigneurie and comté in 1707, but lost a law case in 1719 concerning certain rights over the land), his other seigneuries appearing more often in contemporary documents; modern sources however usually quote the title.

He was contrôleur général des finances 1730–45 and directeur général des Bâtiments du roi 1737–45, grand-trésorier-commandeur des ordres du roi 1743. He was “certainement, de nombreux ministres des Finances de Louis XV, le plus sage et le plus soucieux du bien commun” (de Viguier 1995). Working with cardinal de Fleury (who had been a friend of his father), his financial policy of budgetary balance, raising necessary taxes and avoiding wasteful expenditure resulted in a period of prosperity for the country, limited only by the costs of the wars of the Polish and Austrian successions. These particularly restricted his freedom at the Bâtiments.

As minister of the arts, he invested in the Vincennes porcelain factory to create a domestic industry offering an alternative to foreign sources. He also encouraged the activities of the Académie royale de peinture et de sculpture, reinstituting the salons, which were held annually from 1737 (only 1744 was missed during his tenure): his is the name that appears on the title page of each livret. In 1737 he was appointed vice-protecteur de l'Académie (Fleury was protecteur until Orry succeeded him in that role in 1743). On 26.IX.1739 the procès-verbaux record that Orry presented the Académie with his portrait, without identifying the artist (which is unlikely to be the Louvre pastel, in view of its later appearance in the Chaumont family, but was no doubt a version of Rigaud's portrait). In 1741 Orry directed the Académie to receive the Protestant pastellist Gustaf Lundberg (*q.v.*). Orry's negotiations with Jean-Baptiste Lemoyne over the monument de Rennes must have taken place 1744/45, and La Tour, intimately acquainted with both, gave an account to the abbé Soulavie which appeared in the latter's fictitious *Mémoires du maréchal de Richelieu* (*v. DOCUMENTS*, c.1744).

Orry may also have been known to La Tour through their mutual friend the abbé Huber, who bequeathed to him not only his own portrait by La Tour (“comme une petite marque de l'attachement sincère que j'ay toujours eu pour lui indépendamment de sa place”) but a pastel scene by Parrocel (“dont il est capable de connoître le mérite”).

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

He never married. His sister Jeanne married Louis-Bénigne Berthier de Sauvigny, président aux Enquêtes. His half-brother Jean-Henry-Louis Orry de Fulvy (1703–1751) was a maître des requêtes and intendant des finances (and a notorious gambler whose exploits threatened Orry himself). His half-sister Elisabeth-Louise (1709–1761) married Antoine-Martin Chaumont de La Galaizière, of whose brother, Henry-Ignace Chaumont, abbé de La Galaizière (*q.v.*), La Tour exhibited a pastel [J.46.1533](#) in the same Salon de 1745 (it may have been confused with [J.46.2431](#) in 1798). It appears that Orry, de Fulvy and the abbé de La Galaizière all lived together in the hôtel de Beauvais (Favre-Lejeune; Mme de Graffigny correspondence). The abbé was the executor of Orry's will, and had his inventaire après décès drawn up. Orry commissioned a portrait of his sister from François Le Moyne (Nonnotte, *Vie de M. Lemoyne*, p. 539).

Curiously the inventaire does not seem to list the Le Moyne, the earlier Rigaud, nor the La Tour pastels of Orry (Salmon 2018 assumes that the pastel belonged to the sitter); that of his friend, the abbé de La Galaizière; nor that of their niece, Mme Meulan ([J.46.2363](#): if indeed that is correctly identified or attributed). There were several portraits of the royal family, and a bust of Louis XV by (Jean-Baptiste) Lemoyne, and in the library a religious painting of St Francis by Guido Reni. Orry was also a friend of Bouchardon, and commissioned him to design a funerary monument for his former patron, cardinal de Fleury.

The great-grandson of an imprimeur et libraire (whose sign was the lion rampant adopted for the Orry arms shown in the cover of the book), Orry was a bibliophile: his inventaire (and the subsequent catalogue of the sale of his brother's library, 17.I.1752 & seq.) reveals a large collection of books whose bindings are individually described, although none seems to correspond to the in-folio volume in blue morocco La Tour shows (which will have been bound very recently as it bears the family arms within the insignia of the Saint-Esprit awarded in 1743).

The unusual composition has parallels in Rigaud: not only his own 1734 portrait of Orry standing – again holding an upright book resting on a table (James-Sarazin P.1474) – but also, more closely, the 1715 portrait of Beauvau de Rivau (Monbrison: James-Sarazin P.1301), possibly through the 1738 print by Georg Friedrich Schmidt (unlike the Drevet, this is not reversed).

The frame in stuc doré marked DL may be by the Sieur De Launay, quai de Gesvres recommended by Petit de Bachaumont for his composition frames at this time.

A lost, undated portrait of “le comte Orri” by Pierre-Joseph Lion ([J.486.229](#)) could be a copy of either the La Tour or Rigaud portraits: his list of works made in France includes numerous names painted by both masters.

[J.46.2431](#) ORRY, pstl/5f. ppr bl./toile/châssis, 116.7x89.5, Salon de 1745, no. 166 (Louvre inv. 27613. =?Antoine Chaumont de La Galaizière, 56 rue de Varenne; saisie d'émigré, 4.I.1798, “un grand portrait d'Argenson, fait au pastel par Latour, monté sous glace, hauteur 3 pieds 6 pouces sur 2 pieds 7 pouces environ”; dep.: Muséum central). Tech.: restored 2003 by Marianne Bervas and Valérie Luquet; *n.* main entry for discussion of frame. Exh.: La Tour 1930, no. 27; Paris 1934a, no. 43; Paris 1949, no. 27; Paris 1957a, no. 43; Paris 1963b; La Tour 2004c, no. 2 repr. clr; Paris 2018. Lit.: La Rochenoire 1853, p. 70, anon. (“on pourrait faire voir parmi des figures de cire”); Champfleury 1855, p. 89, “la tête est fine et distinguée; l'habit de velours est surtout très-bien peint et bien arrangé”; Goncourt 1867, p. 350 (“le personnage au Saint-Esprit qui étonne par le miraculeux différenciement des trois noirs de son habillement, se touchant sans se confondre: le noir de velours de l'habit, le noir du satin de la doublure, le noir de la soie des bas”); Reiset 1869, no. 820, inconnu; Gaston Brière, letter to Maurice Tourneux, 28.X.1903, confirming Tourneux's identification of sitter as Orry; Tourneux 1904a, repr. p. 57; Tourneux 1904c; MacFall 1909, repr.; Furcy-Raynaud 1912, pp. 296f; Fleury & Brière 1920, as *ex* Chaumont de La Galaizière; Ratouis de Limay 1925, p. 32, pl. 22, as of Orry; B&W 367, fig. 123; [=] B&W 9; B&W 603; Bouchot-Saupique 1930, no. 38; Bury 1971, pl. 19; Monnier 1972, no. 62 repr.; Debie & Salmon 2000, p. 119, ill. 52; Graffigny 2002, VII, p. 115 repr.; Méjanès 2002, fig. 18; Méjanès 2004, p. 40 repr.; James-Sarazin 2016, I, p. 521 repr.; Salmon 2018, no. 83 repr.; [Jeffares 2018g](#); Jeffares 2018m Φσ



J.46.2431
LARGER IMAGE

J.46.2433 ~cop., pstl (Swiss PC) Φκσ

J.46.2433

Photo courtesy owner



Mme ?Parabelle

J.46.2436 Mme **PARABELLE** [?Parabère] (Paris, Simonet, 27–28.I.1845, Lot 27).
Lit.: B&W 368, ?attr., ?Parabère

Paradis de Moncrif 1748

François-Augustin **PARADIS** de Moncrif (1688–1770), de l'Académie française, littérateur.

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

Moncrif presented two volumes of his works to La Tour (published in 1738 and 1743, both inscribed “De la part de son ami et de son serviteur”), one of which later found its way into the musée Antoine-

Lécuyer (LT 96). This suggests their friendship predated the pastel (or at least the salon where it was exhibited) by some years.

A profile by Carmontelle (Chantilly, inv. CAR28), perhaps c.1760, shows recognisable features and the same, by then rather old-fashioned, wig. D'Hémer's police report (1749) described him as “petit, blond, et assez passablement de figure.”

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

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

MONCRIF

Es ist kein Mensch, kein Menschenbemerker, der dieß Gesicht leicht in die Klasse der Dummköpfe verweisen wird. Den feinen Weltmann, den Mann von Geschmack wird niemand weder in dem ganzen Geschichte, niemand im Blick, in der Nase besonders, auch mit in dem Munde verkennen.

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

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

J.46.2437 PARADIS de Moncrif, pstl, Salon de 1748, no. 87

J.46.2438 ~cop., pstl/ppr, 43.5x35.1
(Artemis/C. G. Boerner, London, 2003.
New York, Sotheby's, 27.I.2006, Lot 352 repr., attr., est. \$20–25,000; London, Sotheby's, 4.VII.2007, Lot 137 repr., attr., est. £8–12,000; London, Christie's, 2.VII.2013, Lot 61 repr., attr., est. £5–7000, £4000 [=£5000]) Φκσ

J.46.2438

Photo courtesy Sotheby's



J.46.2439 ~grav. Louis-Jacques Cathelin, 27.8x20.2, lettered “DE MONCRIF.”, “De la Tour pinx. | L. J. Cathelin sculps”, pour Jean-Baptiste Collet de Messin & Jacques Restout, *La Galerie française*, 1772. Lit.: B&W 343

J.46.2441 ~grav. Ingouf

J.46.2442 ~cop., pnt., 63x52 (Versailles, collection de l'Académie française, MV 2980)

J.46.2443 ~grav. anon. for Johann Caspar Lavater, *Physiognomische Fragmente*, Winterthur, 1783, I, repr. after p. 66

J.46.24431 ~grav. anon. for Johann Caspar Lavater, *Essai sur la physiognomonie*, The Hague, 1781, I, repr. p. 230

J.46.24432 ~grav. Thomas Holloway, for Lavater, *Essays on physiognomy*, 1789, I, p. 223

Paradis de Moncrif, v.g. Inconnu no. 20

Amédée Paris de Montmartel c.1745

J.46.2445 Amédée-Victor-Joseph **PARIS** de Montmartel (1727–1745), fils de Jean Paris de Montmartel, préparation, pstl/ppr/toile/châssis, 32x24, inscr. “monmartel”, paraphe √ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 57 [inv. 1849, no. 59]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 59; La Tour 1930, no. 55. Lit.: Bauchart 1899, p. 205 repr.; Fleury 1904, no. 59, ??Montmartel, assuming inscription implied Jean Paris de Montmartel; Dubois-Corneau 1917, p. 315ff n.r., as of ?Jean, plutôt Amédée, Paris de Montmartel; Erhard 1917, no. 58 repr.; B&W 354, fig. 92; Fleury & Brière 1932, no. 38; Fleury & Brière 1954, no. 39; Bury 1971, pl. 27; Debric & Salmon 2000, p. 222, ill. 153 [Judging by the age of the sitter, this may be c.1745] Φσ



J.46.2445

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

Jean Paris de Montmartel c.1746

Jean **PARIS** de Montmartel, marquis de Brunoy (1690–1766). (The frequently seen Pâris spelling is not contemporary.) The youngest of the Paris brothers, he was commis des guerres 1709, directeur des vivres dans le Hainaut 1711, trésorier general des Ponts et chaussées 1715, fermier général 1718, secrétaire du roi 1721, Garde triennal du Trésor royal 1724, Garde ancien du Trésor 1748–62, receveur des rentes de la Ville de Paris, premier Maître d'hôtel du roi 1758; conseiller d'État 1755. He was exiled in disgrace to Brunoy in 1726, but recalled in 1730 at the insistence of Samuel Bernard. In 1721 he was parrain, and is widely believed to have been the biological father, of the future Mme de Pompadour.

Paris de Montmartel was immensely wealthy (with a fortune estimated at 21 million livres) and spent prodigiously. His posthumous inventory (AN MC/ET/CVII/534, 23.IX.1766; summary in Dubois-Corneau 1917) included a number of pastels which might be by La Tour, among them a maréchal de Saxe (J.46.2915); a La Tour autoportrait J.46.1169 was later inventoried in the hôtel Mazarin.

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

It is unclear if the Saint-Quentin oval was the version shown in 1746; there is no reference to its format, which would have been unusual for La Tour at this date. The préparation J.46.2462 is evidently for a different composition, although the sitter's features put the identification beyond question.

J.46.2448 Jean PARIS de Montmartel, Salon de 1746, no. 124

J.46.2449 =?pstl (le sujet; inv. p.m., 23.IX.1766 & seq., château de Brunoy). Lit.: Dubois-Corneau 1917, pp. 155, 318 (d), v. Éc. fr., J.9.2383

J.46.245 =?m/u (le sujet; inv. p.m., 23.IX.1766 & seq., hôtel Mazarin, rue Neuve-des-Petits-Champs, avec pendant de Mme de Montmartel, l'un en pastel, l'autre à l'huile sur toile; desc.: marquis de Brunoy; inventaire après l'interdiction du marquis, 9.IX.1778; inv. p.m., 26.IV.1781). Lit.: Dubois-Corneau 1917, pp. 239, 318 (e), v. Éc. fr., J.9.2384

J.46.2451 =?pstl/ppr bl./toile/châssis ov., 70x57 ov. (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 10. Mme Jules Porgès. David David-Weill; don Société des Amis du musée de La Tour 1932). Tech.: unframed; examined for pigment intensity by Mady Elias and Silvia Brunetti 2002. Exh.: Paris 1953; La Tour 2004a, no. 38 repr. clr, n.e.; La Tour 2004b, no. 7 repr. clr.

Lit.: La Font de Saint-Yenne 1747 ("parfait"); Dubois-Corneau 1917, p. 315 n.r.; B&W 352, fig. 262; Brière 1932b, repr.; Lundberg 1934, p. 5 repr.; Fleury & Brière 1932, no. 41; Fleury & Brière 1954, no. 41, pp. 63f n.r.; Cailleux 1963, repr.; Debric 1991, pp. 150ff repr.; Denk 1998, fig. 81; Debric & Salmon 2000, p. 148, ill. 67; Méjanès 2002, pp. 10f, fig. 7; Salmon 2004d, p. 12, part repr.; Saint-Quentin 2005, fig. 13a & 13b



J.46.2451

LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2452 =?pstl (François-Martial Marcille; vente p.m., Paris, Pillet, 12–13.I.1857, Lot 95 n.r., ff320)

J.46.24521 ~cop. Pierre-François Cozette, tapisserie des Gobelins, Salon de 1765, no. 260 (marquise de Brunoy). Lit.: Diderot 1765; Mathon de la Cour 1765; Dubois-Corneau 1917, p. 322 n.r.

J.46.24522 ~cop., pnt., rect. (le sujet; don: Joseph Bouquin de Courcy, son locataire à Sampigny; desc.: Mme Jean-Baptiste du Chesne de Belleseaux, née Flore Bouquin de Courcy; sa petite-fille, Mme Ambroise Jacobé de Goncourt;] Mme Louis Jacobé de Prigny de Goncourt (∞ 1859), née Marie-Cécile Becquey (1840–1929), petite-fille de Prosper Collette de Baudicour], château de Goncourt, 1898; Joseph Jacobé de Goncourt (1863–1916), commandant d'artillerie 1916). Lit.: C. de Goncourt 1898, p. 523 n.r.; Dubois-Corneau 1917, p. 317f, repr. pl. VI

J.46.24523 ~cop., m/u (marchand de la rue Saint-Lazare; acqu. M. de Courcel, officier de marine; son fils Robert de Courcel 1917). Lit.: C. de Goncourt 1898, p. 523 n.r.; Dubois-Corneau 1917, p. 318 n.r.

J.46.24524 ~cop., min., ov. (vicomtesse d'Hérouville, petite-fille de Roaul Paris d'Illins, propriétaire du château de Villers 1917). Lit.: Dubois-Corneau 1917, p. 323, repr. pl. IV

J.46.24525 ~cop., min., ov. (n/k). Lit.: Bouchot 1906-07, p. 117 repr., as F.-H. Drouais, inconnu [?]

J.46.24526 ~?cop., min., watercolour/pchm, 5.5x4.5 ov. (Galerie Jaegy Theoleyre 2020, as =Bouchot min, but as by Hubert Drouais le père [attr.]

J.46.2453 ~cop., rect. (PC Paris 9^e 2000). Lit.: Debric & Salmon 2000, p. 168, n.10 n.r.

J.46.24535 ~cop., Charles-Nicolas Cochin, mine de plomb/ppr, 63.2x44 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 132. Jacques Doucet; Paris, Drouot, 2.IV.1909, Lot 19 repr.; Marius Paulme; Paris, Georges Petit, 13.V.1929, Lot 50; Germain Seligmann; acqu. David David-Weill & Société des Amis du musée de La Tour, don 1932). Exh.: Saint-Quentin 1950, no. 15; Saint-Quentin 2005, no. 13 repr.

~grav. Cathelin 1772, "La Tête d'après M. Q. de la Tour", "L'Habillemeent et le Fond dessinés, et le Tour Conduit par Ch. N. Cochin Fils", "Gravé par L. J. Cathelin" (FD 225)

J.46.2454 ~cop., pstl, 39x30 or 30x21 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 45. Georges Bourgarel; Paris, Drouot, Lair-Dubreuil, 15–16.VI.1922, Lot 123 n.r., attr., as 39.5x30.5 cm, fi4000). Tech.: unframed; examined for pigment intensity by Mady Elias and Silvia Brunetti 2002. Lit.: École gratuite de dessin à Saint-Quentin, registre des délibérations, VI, pp. 36–37, 13.VI.–11.VII.1922, Fleury considered to be a repetition executed 1775 under La Tour's supervision a/r portrait of 1746; Fleury sought budget of Fr10,000 but was granted only 5000; Fleury & Brière 1954, s.no. 41, petite réduction, 39x30; Debie 1991, p. 153 n.r., ?étude ou repl., mauvais état; Debie & Salmon 2000, p. 168, n. 10, cop.; p. 220, ill. 143 Φκ



J.46.2454

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2455 ~cop., pnt., 65x54 (Charenton le Port, Labat & Thierry, 9.XII.1990, Lot 8 repr., Éc. fr.)

J.46.2456 ~cop., pnt., 64x54 (Paris, Christie's, 8.VII.2004, Lot 180 repr.)

J.46.2459 ~cop. XIX^e, pstl, 59x49 ov. (Paris, Drouot, Maigret, 18.XI.2009, Lot 40 repr., éc. fr., inconnu, est. €1500–2000, €1200) φκ

J.46.2459



J.46.246 ~cop., pstl, 60x49.5 (Dabo; vente p.m., Le Mas de Ganelle, en Provence, Rouillac, 28.V.2019, Lot 28 repr., éc. fr., inconnu) [new attr., identification] φκν

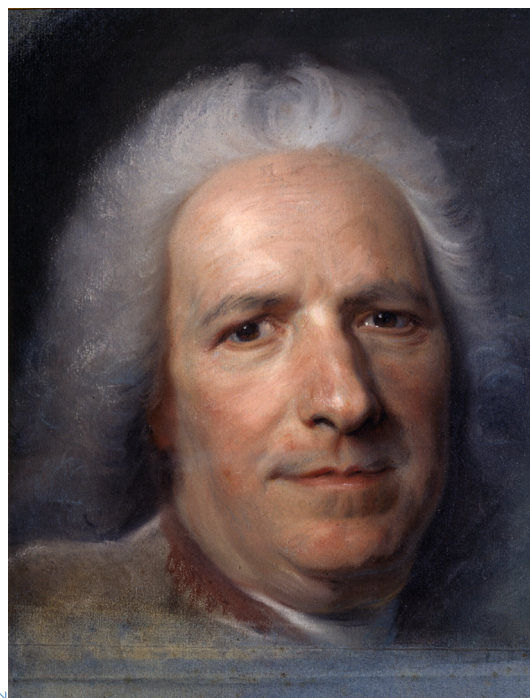
J.46.246



J.46.2461 ~cop., with changes, min. (Paris, musée Cognacq-Jay). Lit.: Lemoine-Bouchard 2002, no. 65, *olim* a/r Nattier, Alexis Piron

J.46.24611 ~cop., Raymond Casez, pstl, 75x58, s (Semur-en-Auxois, Landre, 9.V.2021, Lot 350 repr., inconnu, est. €80–120) [new attr., identification] φκν

J.46.2462 ~préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 54 [inv. 1849, no. 75]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 58; La Tour 1930, no. 54. Lit.: Lapauze 1899, no. 75 repr., ??Frémin; Fleury 1904, no. 75, aucune ressemblance avec Frémin; Erhard 1917, no. 15 repr., inconnu; B&W 353, fig. 91; Fleury & Brière 1932, no. 78; Fleury & Brière 1954, no. 78, inconnu, ?Monmartel; Debie 1991, p. 153 repr.; Debie & Salmon 2000, p. 222, ill. 151 Φσ



J.46.2462

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.24625 ~cop., pstl (Paris, Drouot, Dubourg, 6.VI.1916, Lot 126 n.r., "homme connu sous le nom de René Frémin", fi100)

J.46.2463 ~cop., pstl, 40x30 (Paris, Audap, 26.VI.2020, Lot 274 repr., éc. fr. XIX^e, est. €600–700) φκ

??Jean PARIS de Montmartel, *marquis de Brunoy* (Lallemand; Paris, 2.V.1894, Lot 10). Lit.: B&W 929, ?attr. [n. Éc. fr., J.9.238]

Mme Paris de Montmartel 1747

J.46.2466 Mme Jean **PARIS** de Montmartel [née Marie-Armande de Béthune (1709–1772), sœur du maréchal de Belle-Isle], 3^e femme, en habit de bal, pstl, Salon de 1747, no. 111 (marquis de Brunoy, hôtel Mazarin, inv. p.m., 26.IV.1781). Lit.: Dubois-Corneau 1917, p. 326 n.r.; B&W 355

Charles Parrocel 1743

Charles **PARROCEL** (1688–1752), peintre de l'Académie royale, agrégé 1721, ami de La Tour. He died at the Gobelins 24.V.1752; *v.* [ARTISTS](#).

A member of an extended dynasty of painters, Parrocel specialised in painting battles. He was a prolific draughtsman, occasionally using coloured chalk. It is likely that a drawing with pastel ([J.5738.102](#)) in the cabinet de Montullé in 1783 was one of these, and this may also be the case with the "Esquisse en pastelle faite par Parrocel peindre a Paris representant une publication de paix sous glace dans la bordure a filets de bois doré prisé Cent livres" in the estate inventory of La Tour's other friend, the abbé Huber (it is conceivably the framed picture which appears in La Tour's pastel of the abbé lisant in Geneva, [J.46.1902](#)).

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

In La Tour's 1784 will, the portrait was bequeathed to the Académie royale, "tout altéré qu'il est". What may have been the primary version was mentioned in the sitter's inventaire, but without attribution or further description. The surviving iconography includes a profile by Cochin, the engraving finished by Dupuis in 1753: despite the different angle, the resemblance is striking. That with a 1743 engraving by Georg Friedrich Schmidt is less compelling.

A second version of the pastel [J.46.2472](#), donated to Saint-Quentin by Yves Carlier de Fontobbia, is sensitively executed and

incorporates enough changes of detail to keep open the possibility that it is autograph.

J.46.2467 Charles PARROCEL, pstl/ppr, 56x44, Salon de 1743, no. 104 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 23 [inv. 1849, no. 14]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour, liste des œuvres a.1806, no. 20; son testament 20.IX.1806, no. 19; legs 1807). Tech.: "nouvelles taches dans le fond et dans perruque", rapport du 23.XI.1945 after return from Sourches. Exh.: Paris 1885a, no. 20 n.r.; Paris 1878, no. 599 n.r.; Maubeuge 1917, no. 100; La Tour 1930, no. 68. La Tour 2004b, no. 5 repr. clr. Lit.: Anon. 1743 ("d'une vérité frappante"); Lapauze 1899, no. 14 repr.; Fleury 1904, no. 14; Erhard 1917, no. 48 repr.; B&W 369, fig. 51; Fleury & Brière 1932, no. 42; Fleury & Brière 1954, no. 42; Bury 1971, pl. 45; Debré 1991, pp. 154f; Debré & Salmon 2000, p. 219, ill. 133; Renard 2003, p. 78 repr. clr; Hattori 2004, repr. clr; Williams 2015, fig. 5.3; Frapp 2021, fig. 2.7 Φσ



J.46.2467 ~

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2468 ~grav. Jean-Baptiste Tillard, for Dezallier d'Argenville 1762, IV, p. 428

J.46.247 ~?repl., "un [pstl] représentant le defunt", anonyme (le sujet; inv. p.m., 24.V.1752). Lit.: Guiffrey 1884, p. 149 n.r.

J.46.2471 ~cop., pstl (Jean-Baptiste Lemoyne; Paris, Le Brun, 10.VIII.1778 & seq., Lot 36)

J.46.2472 ~version, pstl/ppr, 55.5x46 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.20. Don Yves Carlier de Fontobbia). Lit.: Debré 1985, no. 60 n.r. φβσ

J.46.2472



~?cop. Voiriot, q.v.

J.46.24724 ~cop. Léopoldine-Marguerite-Cécile Lemasle, pstl. Exh.: Saint-Quentin 1850. Lit.: Saint-Quentin 2012b, p. 97 n.r.

?Joseph Parrocel

J.46.24725 Joseph-Ignace-François PARROCEL (1704–1781), peintre, pstl (Saint-Quentin, musée Antoine-Lécuyer, 1888 [not identified subsequently]). Lit.: Jouin 1888, p. 143 n.r., along with pstl of Charles Parrocel [?; ?inconnu, or ?typographical error]

Patiot 1769

J.46.2473 M. [Louis] PATIOT [(1704–1786), commissaire des guerres 1749–61, premier] secrétaire du duc de Belle-Isle, [collectionneur d'histoire naturelle], buste, de ¾ à dr., Salon de 1769, no. 37; Saint-Aubin sketch. Lit.: B&W 370; Jeffares 2018i

J.46.2473



J.46.2474 ~?cop. sanguine, 40x30 (PC 2018)

?Pauche 1761

J.46.2475 M. de ?PAUCHE, Salon de 1761, no. 47; Saint-Aubin sketch. Lit.: B&W 371 [?Dupouch; sketch does not seem to correspond with B&W 122 etc.; the name written by Saint-Aubin is illegible]

J.46.2475



?Le marquis de PAULHAN (Louvre inv. RF 1943-76) [v. Éc. fr., **J.9.2394**]

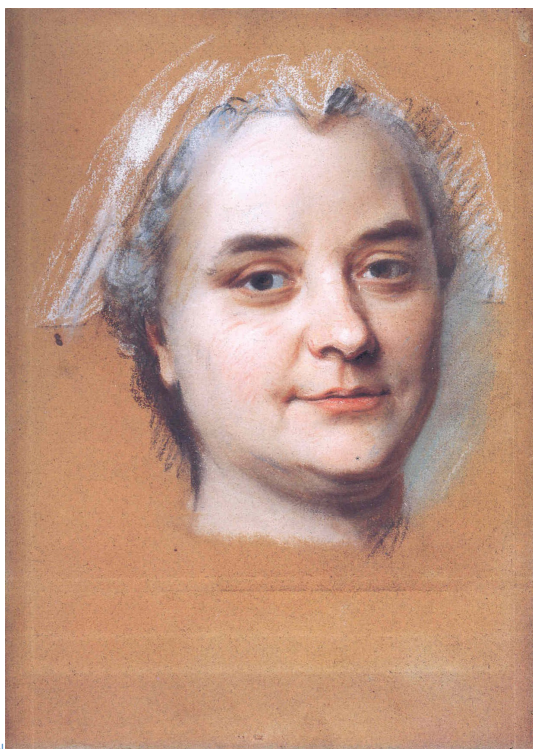
Mme Pellerin c.1740

Mme Jean-Baptiste PELLERIN [née Louise-Marguerite Jourdan de La Salle (1691–p.1749)].

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

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

J.46.2477 Mme PELLERIN, préparation, 36x26, inscr. verso "Portrait de M^e Pélerin, sœur de M^e Le Noir [de Sérigny], mère de M^e [Le Bas] de Courmont; ce portrait est peint, en pastel, par M. Delatour, son ami" [c.1740] (Lille, mBA, inv. Pl. 1501. Francis Petit, marchand à Paris; acqu. Charles Benignat pour le musée Wicar, 1869, F360). Exh.: Lille 1970, no. 66; Le Cateau-Cambrésis 2019. Louis Gonse, "Musée de Lille...", *Gazette des beaux-arts*, .II.1874, p. 145; Ed. Reynart, *Catalogue des tableaux...ville de Lille*, Lille, 1875, no. 160; B&W 372, fig. 204; Pluchart 1889, no. 1501; Bury 1971, p. 193, as Une pèlerine; Hervé Oursel, *Le Musée des Beaux-Arts de Lille*, Paris, 1984, p. 92, fig. 67; Raux 1995, pp. 15, 144, no. 51 repr. φσ



J.46.2477 ~cop., pstl/ppr, 37x27 (German PC; Boris Wilnitsky Kunsthandel, Vienna, 2008, inconnue, attr.) φπ
J.46.2478



J.46.2479 ~cop., pstl, 33x26 (Toulouse, Artcurial, Jean-Louis Vedovato, 13.VI.2018, est. €100–150) φκν
J.46.2479



Perrinet de Jars 1740

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

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

Perrinet was born into a Protestant family and only converted to Catholicism in 1686. (Claeys 2009 has a good summary.) His religious sympathies remained suspicious: as late as 1757 the duc de Luynes described him as a closet Protestant. His father was a wine merchant from Sancerre, as was his uncle; his brother Jacques a marchand orfèvre. His niece married Jacques Rouillé, and her portrait (J.46.274)

exhibited in 1738 was in all probability the introduction that La Tour needed to this financier. Perrinet himself began as a wine merchant in Paris, with a famous cellar under the sign La Tour d'Argent. He supplied wine to the duc de Noailles and the king, and was protected by the prince de Conti, gouverneur de Sancerre. By 1715 he was intéressé dans les affaires du roi, and three years later he became a fermier général, subsequently becoming doyen des fermiers généraux (1758). In 1720 he became a director of the C^{ie} des Indes, and in 1729 he purchased the office of secrétaire du roi (for the price of 90,666 livres).

Diderot mentions, in a letter of .v.1770 (*Correspondance littéraire... par Grimm et Diderot*, 1812, I, p. 137), commenting on the murder of a relative,

J'ai connu son oncle, homme d'esprit, qui mourut, il y a sept ou huit ans, fermier général et nonagénaire. Il avait passé sa jeunesse, comme c'était la mode alors, dans les cafés de Paris, avec tous les beaux esprits à la mode, et il est fait mention de lui dans les fameux couplets de Jean-Baptiste Rousseau qui lui occasionnèrent un procès criminel. *Le vieux Perrinet y est cité comme attaché à la foi protestante*. Quand je l'ai connu, il avait embrassé depuis long-temps le parti de la neutralité; il était possesseur de plusieurs millions, avec beaucoup de simplicité dans les mœurs et une grande subtilité dans l'esprit.

By the time of his death his fortune amounted to 7,122,369 livres (of this he kept 386,885 livres in cash in his Paris hôtel in the rue Faubourg Saint-Honoré).

The estate at Jars was acquired in 1720 for 642,000 livres. Its descent to the Vogüé family is presumably the same line as suggested below for J.46.2482. However his estate inventory (19.VII.1762, AN MC/CXV/748), which runs to some 184 pages, includes a relatively modest group of paintings, prints and sculpture valued by Pierre Rémy; there were further such items in other parts of the inventory (mainly landscapes, pastorales etc., by or after Boucher, Lemoine, Le Brun or Coysevox, but mostly unattributed). Neither the La Tour portrait nor any other pastel appears to be included.

At the 1740 salon, where La Tour exhibited also lost pastels of Bachaumont and a Mme Duret, "Un portrait jusqu'aux genoux de M. de ***, qui prend du Tabac" was identified by the abbé Desfontaines who thought it "admirable". The critic in the *Mercur* commented rather cryptically "Nous n'entreprendrons point de donner une idée de ces trois excellents Portraits, les expressions seroient trop difficiles à trouver, nous rendrons seulement témoignage de l'admiration générale du Public & de son étonnement."

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

On 3.VII.1746 Perrinet de Jars wrote to Le Normant de Tournehem encouraging him to write in turn Jean-François de Troy to support Guillaume Voiriot's stay in Rome. Voiriot was working in pastel at this stage, and had already made several copies of La Tour's pastels; it is not impossible that he might have copied La Tour's pastel of Perrinet de Jars.

La Tour here works in the tradition of Rigaud in presenting his model in context, with a curtain backdrop, partial landscape and studied nonchalance. It is the first step in the progression of his large-scale works leading to the président de Rieux (the following year), Duval de l'Epinoy (1745) and ultimately Mme de Pompadour. The snuff-box is used again in Duval; the reversed chair is in Dupouch and Laideguive; the lost look, in Huber, Nollet, Pommyer and the earliest Louis XV. But these elements are found too in Rigaud: among many parallels, the 1694 portrait présumé de Laugeois d'Imbercourt (James-Sarazin P.414) is notable. What principally distinguishes the La Tour from most of Rigaud's standard poses is that the hands come together, rather than flowing apart as in most baroque poses: but here too Rigaud has a model, in the 1700 portrait of Pierre Drevet (Lyon, mBA; James-Sarazin P.702); Desjardins (Louvre; James-Sarazin P.703) has similar elements.

[LARGER IMAGE](#)

J.46.2481 Étienne PERRINET DE JARS, jusqu'aux genoux, prenant du tabac, en habit de velours gris, veste bleue, pstl, Salon de 1740, no. 115. Lit.: Anon. 1740; B&W 185; Debie & Salmon 2000, p. 123

J.46.2482 ~pstl/2 feuilles ppr, 165x135 (pl. sujet; sa fille, Mme David Perrinet du Pezeau, née Louise-Jacqueline Perrinet de Jars (1704–1788); sa fille, Marie-Louise, marquise de Langeron-Maulévrier (1739–1799); sa fille, Aglaé, duchesse de Damas d'Antigny (1759–1827); sa fille, Zéphirine, comtesse Charles de Vogüé (1784–1838); son fils, Léonce, marquis de Vogüé (1805–1877); desc.:] marquis de Vogüé, 1908, 1971. Exh.: Paris 1908a, no. 62, pl. 50. Lit.: Fourcaud 1908, pp. 221ff, repr. opp. p. 16; Guiffrey 1908, p. 641; B&W 188 =?185, fig. 62; Leroy 1933, pl. X; Ratouis de Limay 1946, pl. XIV/18; Золотов 1960, pl. 4; Золотов 1968, repr. p. 84; Bury 1971, pl. 18; Debie & Salmon 2000, p. 123 n.r. Φ



J.46.2482 ~
[LARGER IMAGE](#)

J.46.2483 ~cop. [Mme Charles de Bryas, née] Ursule de Vogüé (1828–1908) (château de Boucard). Lit.: Claeys 2009, p. 696 n.1 n.r.

J.46.2484 ~?pstl (M. de Chastellux 1847). Exh.: Paris 1846, no. 27. Lit.: Clément de Ris 1847, n.r., subject not named; Montaiglon 1847, pp. 33, 39 n.r., “un magnifique portrait au pastel d'un homme inconnu”; B&W, s.no. 189

J.46.2485 ~cop., en buste, pstl/ppr, 65x53.5 (M. de Bréville, Paris, 1928. Wildenstein, New York, 1975. Paris, Drouot, Boisgirard, 19.X.2011, Lot 21 repr., entourage de La Tour, est. €4–6000; Paris, Drouot, Thierry de Maigret, 7.XII.2012, Lot 27 repr., suiveur de La Tour, est. €8–12,000). Exh.: New York 1975. Lit.: B&W 186, fig. 82 Φκ

J.46.2485



J.46.2487 ~cop., pstl, 60x47 (desc.: marquise du Plessis-Bellière, née Marie-Jeanne-Louise-Thérèse de Pastoret (1817–1890); vente p.m., Paris, Drouot, 10–11.V.1897, Lot 164 n.r., école de La Tour, fr3000; Georges Dormeuil, Paris, 1908, 1928; Paris, Hôtel Dassault, Artcurial, Briest, Poulain, F. Tajan, 27.III.2015, Lot 109 repr., est. €5–7,000, €11,700). Exh.: Paris 1908a, no. 33, no pl.; Paris 1927a, no. 33, no pl. Lit.: B&W 187, fig. 230; Robert de Balkany sale, Paris, Sotheby's, 20.IX.2016, p. 60 repr. Φκσ



J.46.2487

J.46.2489 ~cop., pstl/ppr bl., 116.0x85.1 (Baltimore Museum of Art, Mary Frick Jacobs Collection, inv. BMA 1938.228. Edmond Goldschmidt, Paris, a.1901. Jacques Doucet 1904; valuation, c.1910, p. 11, fr70,000; Paris, Georges Petit, 5–8.VI.1912, Lot 74 repr., est. fr120,000, fr110,000 [=fr121,000]; Wildenstein. [M. Charley, Strasbourg, a.1924 [?B&W]. René Gimpel, Paris, 1924; acqu. Mary Frick Jacobs; acqu. 1938). Exh.: Paris 1908a, no. 36, no pl.; Baltimore 1956; Baltimore 1959. Lit.: Tourneux 1904a, p. 39f n.r., “pastel un peu dur d'exécution, mais d'une grande allure”; Tourneux 1904b, p. 15 repr.; Brière & al. 1908, p. 229 n.r.; B&W 189, fig. 70; Gertrude Rosenthal, “A portrait in pastel by Quentin de La Tour”, *Baltimore Museum of Art news*, XII, .XII.1948; Gimpel 1963, pp. 23, 270; Gimpel 2011, p. 394 Φκ



Photo Mitro Hood, courtesy museum [LARGER IMAGE](#)

J.46.2489

J.46.2492 ~cop., pstl, 45.1x36.8 (New York, Sotheby's, 21.XI.1980, Lot 53, est. \$2500–3500; PC; New York, Sotheby's, 10.I.1995, Lot 166 repr., studio of La Tour, est. \$3–5000) Φκ

J.46.2492

Photo courtesy Sotheby's



J.46.2495 ~cop., pstl, 150x120 (US art market 2002) Φκ

J.46.2495



J.46.2497 ~cop., pstl, 45x35.5 (Tours, François Odent, 28.III.2011, Lot 18 repr., éc. fr., inconnu, est. €600–800. Paris, Tajan, 3.V.2012, Lot 33 repr., est. €800–1000. Fontainebleau, Osenat, 27.X.2013, Lot 225 repr., inconnu, entourage de Valade, est. €1500–2000; Monte Carlo, Hôtel des ventes, 29.XI.2014, Lot 38 repr., est. €2500–3000; Paris, Drouot, Thierry de Maigret, 31.III.2016, Lot 329 repr., est. €1200–1500) [new identification etc.] Φκν

J.46.2497



Persigny

J.46.2499 M. PERSIGNY, m/u (Dr Molloy; vente p.m., Paris, Drouot, Chevalier, 29.I.1894, Lot 27 n.r., attr.). Lit.: B&W 373, p. attr. [duc de Persigny né 1808]

Petit de Bachaumont

Louis PETIT DE BACHAUMONT (1690–1771), auteur et critique. The grandson of a médecin du roi, Bachaumont's father was an auditeur

aux Comptes; his godparents were the dauphin and the princesse de Conti. From about 1730 he was associated with Marie-Anne Doublet, a salonnière, widow of a secrétaire des commandements du Régent and amateur [PASTELLIST](#). She was also the sister-in-law of Antoine Crozat (Bachaumont did an appraisal of some of Pierre Crozat's collection for his nephew and heir Crozat du Chatel).

Bachaumont was a friend of Charles Coypel and a supporter of Boucher, and his views on the administration of the arts were regularly submitted to the surintendants des Bâtiments and others. D'Hémery's police report (20.vii.1749) noted that he had an income of 50,000 livres and a taste for prints.

His lasting monument is the series of *Mémoires secrets* which were issued in his name and continued by Pidansat de Mairobert and several other writers after his death. In his salon critiques he showed a decided preference for La Tour, who had exhibited his portrait, over Perronneau. In 1748 he expressed concern over the longevity of pastels, and recommended they be fixed using La Tour's secret method. Bachaumont included La Tour in a *Liste des meilleurs peintres...des académies royales de peinture...suivant leur rang à l'Académie*, 1750 (p. [DOCUMENTS](#)); this again refers to La Tour's unsatisfactory methods, adding the much quoted observation "le pastel ne veut pas être tourmenté, trop de travail lui oste sa fleur, et l'ouvrage devient comme estompé."

The La Tour pastels exhibited in 1740 and 1753 are not known today, but it is easy to imagine that Bachaumont commissioned a second if the first suffered the fate he had described. The two pastels however are surely the ones listed in his posthumous inventory (11.v.1771) hanging in the Salon de compagnie in Mme Doublet's apartment: "deux portraits en pastel représentant le défunt par la tour dans leur verre blanc et dans leur bordure carrée de bois doré...pour mémoire". Mme Doublet herself died a few weeks after Bachaumont, and "les deux portraits en pastel par La Tour" were again listed.

They were not explicitly mentioned in Bachaumont's will, so they should have passed to his universal heir Charles-Louis de Maussabré (1750–1821), a soldier; he was Bachaumont's godson as well as a first cousin, once removed.

A 1761 profile by Carmontelle is in Chantilly; engraved Jean Houël. Bachaumont himself engraved a profile of the comte de Caylus drawn by Mme Doublet (Versailles).

[J.46.25](#) Louis PETIT DE BACHAUMONT, Salon de 1740, no. 113 (le sujet; inv. p.m. 11.v.1771; ?legs: Charles-Louis de Charles-Louis de Maussabré). Lit.: Anon. 1740; Desfontaines 1740 ("admirable"); B&W 15

[J.46.2501](#) Louis PETIT DE BACHAUMONT, Salon de 1753, no. 83 (le sujet; inv. p.m. 11.v.1771; ?legs: Charles-Louis de Charles-Louis de Maussabré). Lit.: Estève 1753; Fréron 1753; B&W 16

Pierre-Gatien PHILIPON; *Œ* pendant: épouse, née Marie-Marguerite Bimont (Lyon, m.B.A, inv. X.1043-a) b. Lit.: B&W 375/376, *Œ*attr. [v. *Éc. fr.*, [J.9.2431](#), [J.9.24311](#)]

?M. Philippe 1761

Until suggested here (2020), it had been assumed that the pastel of M. [PHILIPPE](#) that La Tour exhibited in 1761 was one or other version of the 1748 pastel of Jean-Baptiste Philippe, [J.46.2508](#). There are three difficulties: why would La Tour exhibit a work done 13 years previously, and presumably delivered to the sitter; Saint-Aubin's sketch is not close enough; and his reference to the cour des Aides (if read correctly) does not fit the financier or (at first sight) his immediate family. However, from 1758 to 1769 Jean-Baptiste's nephew, Jean-Antoine-Gabriel Philippe, held the office (as described in the *Almanach*) of "Payeur des rentes de l'Hôtel de ville assignées sur les Aydes & Gabelles", which Saint-Aubin may have struggled to abbreviate. He was the "M. Philippe payeur des rentes", shown with "Mlle Delon de Genève et M. Tellier" (Suzanne Delon married Jean-Pierre-Louis, marquis de Luchet in 1765) in a Carmontelle drawing (Carnavalet). He died without marrying.

[J.46.2507](#) M. PHILIPPE, employé aux Aides [?]Jean-Antoine-Gabriel Philippe (p.1732–1769sa), trésorier receveur général et payeur des rentes de l'Hôtel de ville], Salon de 1761, no. 47; Saint-Aubin sketch



Jean-Baptiste Philippe 1748

Jean-Baptiste [PHILIPPE](#) (1689–1768), intéressé dans les affaires du roi, quai de Bourbon. Philippe came from an old established family in the nobility of Lorraine; his father, also Jean-Baptiste (1642–1714), was born in Lunéville, and became secrétaire des commandements de Marie-Thérèse d'Autriche.

In 1741 Philippe was one of nineteen financiers awarded a nine-year contract for the tax farm in Tuscany, together with Duval de l'Épinoix (*q.v.*, & [Jeffares 2010b](#)) and his brother's brother-in-law, Edmé-Gabriel Gendon. The syndicate was managed by an obscure banker, Gabriel-Louis Boët de Saint-Léger (the préparation [J.46.1318](#) is either of his wife or sister), whose fraudulent arbitrage operations led to a scandal in which Duval, Gendon and Philippe were expelled from the ferme Lombart. It does not however seem that he was one of the fermiers généraux in France (contrary to La Tour 2004a), although he was invested indirectly and evidently wealthy.

As his inventaire après décès (18.vi.1768, AN MC/XXXVI/535) demonstrates, he was able to lend 330,000 livres in a single transaction to three fermiers in the bail d'Alaterrre in 1767 against short-term debt. Among the extensive contents and library were a Ruckerts harpsichord, two telescopes and a good many pictures: some 67 framed prints, 38 oil paintings. There were also eight portraits de famille, described simply as "tableaux" without specifying "sur toile" or "au pastel", recorded "pour mémoire"; one pair depicted the deceased and his first wife, while another group of four pictures showed "le défunt et sa veuve et autres portraits de famille."

He leased the hôtel Nicolas de Jausaud, 19 quai de Bourbon, and had a house in Chaillot valued at 35,000 livres (which he bought from the marquis du Terrail in 1748, the same year as the pastel was commissioned). He died in Paris, 11.vi.1768, rue des Batailles (AN Y 15374, index des sceaux).

His monument at the Couvent des Bons-Hommes de Chaillot, raised by his daughter (although his widow survived him), reads "Jean-Baptiste Philippe, écuyer, mort octogénaire, le 13 juin 1768, après avoir servi cinquante ans sa patrie dans les affaires, et, dans sa vie privée, les malheureux, tous le reste de ses jours." (Millin 1791, II, p. 23); the engraving shows a bas relief medallion, almost in profile, showing a prominent nose, arched brow, full chin and – surprising unless based on an earlier image – a full-bottomed wig knotted as in the La Tour pastel.

The composition of the pastel is practically identical to that of Roussel ([J.46.282](#)).

Philippe's brother Jean-Antoine was premier commis de Jean Paris de Montmartel, and married the daughter of Edmé Gendon, premier secrétaire to the comte d'Argenson, garde des sceaux. Jean-Baptiste Philippe's first wife was also from Lorraine nobility; his second wife, Françoise-Geneviève de Vallembras de Sambrevil (1700–1779), was the widow of Pierre Touvenot de Vauroulant (–1731), who had also been a payeur des rentes de l'Hôtel de ville. She died in 1779, and her inventaire après décès, taken 11.ii.1779 (AN MC/XXXVI/565), named her sole heir as her niece, Mme Benoist Bastide, née Marguerite-Geneviève-Françoise Touvenot (1728–1805); but the only portrait mentioned is the portrait "de la défunte peint par Natier sous les attributs de la Muse, Erato, avec son petit fils sous l'emblème d'en

genie.” Exhibited in the Salon de 1746, it is now in the Louvre (inv. RF 1962-20; exh. Nattier 1999, no. 45); we here identify the child as François-Gabriel Chappron de Monsivry (c.1744–p.1769), the youngest son of her step-daughter Charlotte-Marguerite, Mme Jean-Baptiste Chappron (and the only one born a.1746, still a minor in 1769). He and his elder siblings (no others were minors), together with Mme Chappron, were named in the tuition document of 20.IV.1769 (AN Y4926^B) as the universal heirs of their grandfather’s estate. Although Philippe’s estate had a gross value of 801,736 livres to the Chapprons (succession Philippe, 23.I.1769, AN MC/XXXVI/527), the tuition indicates that it was encumbered by an annuity of 40,000 livres (without deductions) payable by them to Philippe’s widow, arising under the terms of the 26.X.1759 marriage contract which survived Philippe’s death. His widow also had certain residence rights including in the house at Chaillot. Mme Chappron bought out her children’s obligations (which exceeded the income due to them from their grandfather’s estate) with a capital sum. Nevertheless, according to her grandson, the duc de Raguse (*Mémoires*, I, p. 15), when Mme Chappron married her second husband, Colonel Mehegan, having been a widow for many years, she enjoyed “une assez belle fortune.” The La Tour pastels of Philippe probably went to the Chappron family before Mme Philippe’s death in 1779.

J.46.2508 Jean-Baptiste PHILIPPE, pstl/ppr, 67x55, inscr. *verso* “Joannes Baptista Philippe/ætatiz suæ 59/Mauricius Quintilus De la Tour/fecit anno 1748” (Munich, Alte Pinakothek, inv. GST 25. Mrs Walter Frederick Kingsland, née Blanche Vanderbilt Marcelin (1868–1941), ∞ 1^o Franklin Singer; acqu. 1902 her sister-in-law, princesse Edmond de Polignac, née Winnaretta Singer (1865–1943), as of ??A.-J.-J. Le Riche de la Pouplinière par ??Louis Vigée; legs: her niece, Daisy Winnaretta Singer, Mme Michel Valéry Ollivier, puis Mme Hervé Dugardin (1891–1975); legs: her son, Alain Franklin Valéry-Ollivier (1925–1994); legs: Fritz Lehnhoff 2004; legs: Museumsstiftung zur Förderung der Staatlichen Bayerischen Museen 2021, dep.). Tech.: frame opened Doerner Institute, Munich a.2004; previously sealed with a sheet of copper. Exh.: La Tour 2004a, no. 21 repr. cl; Munich 2022, no. 17. Lit.: Sylvia Kahan, *Music’s modern muse: a life of Winnaretta Singer, princesse de Polignac*, Rochester, 2003, p. 182 n.r., not identified; Salmon 2004c, p. 4 repr., as = J.46.2507; Jeffares 2018o; Hipp & al. 2022, p. 98f; Jeffares 2022c, p. 783 n.r. φσ



J.46.2508
[Zoomify](#) [LARGER IMAGE](#)

J.46.2509 ~cop., pstl, 64x54 (John Waterloo Wilson 1873; Paris, 3 avenue Hoche, 14–16.III.1881, Lot 24 n.r., as La Pouplinière by Vigée, fr830; Georges Petit, Paris, 1885–1909; Paris, Drouot, 14–15.XII.1927, Lot 154. Versailles, 13–14.V.1970, Lot 83; Galerie Heim-Gairac, 13 rue de Seine, Paris, adv. *Burlington magazine*, CXIII/814, .I.1971, p. xxiv repr., as Vigée, La Pouplinière; Paris PC 1971–2005; Paris art market; New York, Christie’s, 25.I.2007, Lot 77 repr., est. \$30–50,000). Exh.: Bruxelles 1873b; Paris 1885a, no. 85, as Vigée, La Pouplinière; Paris 1908a, no. 118, pl. 102; Paris 1974, no. 574; La Tour 2004a, no. 20 repr. cl. Lit.: B&W 374, fig. 265, Saint-Aubin sketch; Riffaut 1987, no. 19; Salmon 1997a, p. 108, fig. 6; Debie & Salmon 2000, p. 156f, ill. 74 φκσ



J.46.2509
[LARGER IMAGE](#)

Les Pigalle

J.46.2511 **PIGALLE**, pstl (D. David-Weill PC). Lit.: Monnier 1972, *s.no.* 103 n.r.
J.46.2512 Un petit-neveu de **PIGALLE**, enfant, pstl (Emmanuel Dagincourt [secrétaire de la Société géologique de France] 1910). Exh.: Paris 1910, no. 204. Lit.: B&W 377, ?attr.
J.46.25125 Une nièce de **PIGALLE**, pstl (docteur Bergonier, Rambouillet, 1904). Lit.: Félix Lorin, avocat à Rambouillet, lettre à Maurice Tourneux, 14.III.1904, as by La Tour

Piron

J.46.2513 Alexis **PIRON** (1689–1773), poète (Munié, marchand de tableaux; vente p.m., Paris, Chaumont, 11–16.XI.1839, Lot 153). Lit.: B&W 378, ?attr.

Mme Piscatory 1766

J.46.2514 Mme [Pierre-Joseph] **PISCATORY** [de Vaufreland, née Marie-Adélaïde Rouillé (1734–1796)], mère de la future Mme de Pastoret, fille de Mme Jean Rouillé, pstl, 1766 (l’artiste; testament de 1768. Mme [Maurice] Ternaux-Compans, [née Blanche Trubert (1860–1938)] 1933). Exh.: Paris 1933c, no. 21 n.r. Lit.: B&W 379, n.r. Φ



J.46.2514

??Mme POISSON (*château de Ménars* 1845. M.-G. Crignon de Montigny; 24–27.V.1899, Lot 314). Lit.: B&W 380, ?attr. n.r. [v. Ducreux, J.285.656]

Polignac

J.46.2517 Le cardinal [Melchior] de **POLIGNAC** [(1661–1742)], dessin, pstl (Nicolas-André Monsiaux (1754–1837), peintre; Paris, Bataillard, 30.VIII.–1.IX.1837, Lot 23). Lit.: B&W 381, p. attr., as in Mouriau sale [cf. Carriera]

L'abbé Pommyer c.1757

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

The abbé François-Emmanuel Pommyer, sgr de La Guyonnière was abbé commendataire de Bonneval, chanoine de Tours, doyen de Reims, etc., conseiller au parlement, président de la Chambre souveraine du clergé, honoraire amateur de l'Académie royale de peinture and directeur de l'École royale gratuite de dessin. His father was trésorier général, and he was related to the Voysin, Lamoignon, Bignon and Nicolay families. Pommyer's career as a magistrate commenced in the chambre des enquêtes in 1740. In 1766 he was appointed conseiller-clerc in the grand'chambre, where he was reinstated in 1774 after the Maupeou reforms of 1771.

La Tour's bold technique is evident throughout this portrait, including his use of ultramarine to the sitter's temple, upper lip and chin, as well as some light feathering on the rabat. The primary version [J.46.2518](#) belonged to the sitter. The *ricordo* in Saint-Quentin, [J.46.252](#), shown against the primary version in 2004, lacks its depth and variation of light, although its autograph status is evident from touches such as the zig-zag white highlights on the coat under the sitter's right cheek, while similar blue chalk touches on the rabat in the primary version are not copied; the work not only shows less background and omits the chair, but is reduced in scale to about 15:16.

The version in Melbourne [J.46.2524](#) includes the chair, but from a photograph, appears to be a too-accurate copy of the primary version to be autograph. The question is discussed at more length in the updated version of [Jeffares 2001](#). From a 1905 law case brought by a dealer, M. Jacob, Decourcelle bought the pastel from the widow of the actor Alexandre Maubin, from whom he also bought a sanguine by Cochin which may also have come from the Pommyer family (Decourcelle's 1911 sale included several black chalk drawings by Cochin whose descriptions suggest they were connected to the abbé); while her claim to be the abbé's descendant appears unfounded after exhaustive genealogical analysis, the Melbourne version is likely to be a contemporary copy ordered by the abbé – perhaps even by Mlle Navarre whom he mentions in a letter to La Tour of 15.X.1762.

Numerous other pastel copies are all taken from the Saint-Quentin version. The authenticity of the *préparation* [J.46.253](#) has been questioned (notably by Fleury & Brière 1954 and by implication or explicitly by later authors). On the basis of the image in B&W, this is understandable; but a more recent photograph reveals white highlights that are credibly autograph, and a redrawn sleeve in the upper left background whose folds are found in the primary version and which argues in favour of autograph status.

Pommyer's iconography includes a 1722 Largillière portrait of him as a child (already with features recognisable from the La Tour); several drawings by Cochin; and a 1783 marble bust by Étienne-Pierre-Adrien Gois. These are of limited value in dating the La Tour, although consistent with a date in the 1750s. The composition (La Tour chose almost exactly the same pose as Largillière had used so many years earlier) has perhaps an echo of Mme de Pompadour. Salmon draws parallels with the “facture vibrante du visage” of the 1753 portrait of the abbé Nollet in Munich (which shares a similar chair not used in other La Tour pastels), and plausibly suggests that the picture was executed in the 1750s.

Its appearance in the Salon of 1763 (unnamed) was recorded by several critics: Mathon de La Cour mentions “un Ecclésiastique respectable”; Bridard de La Garde, noted–

Il est difficile d'exprimer avec quel plaisir tout le monde est frappé de

l'étonnante vérité des Portraits de M. le Moine, Sculpteur du Roi, & d'un Ecclésiastique connu du Public, & très-considéré dans la Magistrature.

while the critic in the *Journal encyclopédique* adds:

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

Pommyer's friendship with La Tour is documented in several letters (15.X.1762, 27.X.1767), one of which is notable for its mention of the pastellist Geneviève Navarre who may well have worked as a copyist for La Tour. At some stage after 1768 La Tour named Pommyer as his executor, although he revoked this by a further codicil in 1783 on the grounds that Pommyer was too busy to undertake the role (this was a few months before Pommyer's death). The letters also mention their mutual friends Cochin and Chardin: Pommyer owned several paintings by the latter (probably the *Bocal d'olives* now in the Louvre, and a version of *Les Attributs des arts*), one of which he lent to the Salon of 1769 (no. 31). Other paintings in his collection include works by Lagrenée, Bachelier and Guérin, as well as a group of portrait drawings by Cochin. He also owned two other pastels: Nattier's 1745 portrait of René-Charles de Maupeou ([J.554.169](#)), which he bought in the Nattier sale in 1763; and the ambitious La Tour pastel of Marie Fel ([J.46.1763](#)).

Pommyer became honoraire associé-libre de l'Académie royale de peinture et de sculpture on 31.X.1767 in competition against Blondel d'Azincourt, the baron de Besenval, and others. It may be that the appearance of his portrait in 1763 was in preparation for this. Cochin set out the politics surrounding the choice of replacements in a letter to Marigny of 1.X.1767, recommending Pommyer, as an “homme très digne, dans la force de l'âge, qui est lié d'amitié avec plusieurs artistes, et qui est, de plus, amy particulier de M. le vice-chancelier [Maupeou]” who would represent the interests of the Académie in the parlement. Marigny agreed. Others, such as Pidansat de Mairobert, did not (gossips of the day also claimed that Pommyer was fond of the “épices des juges”, essentially bribes). In the event, Pommyer's attendance at proceedings of the Académie was very infrequent, but he did play a rôle in the row between the Académie royale and the Académie de Saint-Luc leading to the latter's formal suppression. When Ange-Jacques Gabriel died on 4.I.1782, Pommyer replaced him as honoraire amateur of the Académie.

Friendship with the painter Jean-Jacques Bachelier (1724–1806) led to Pommyer's appointment in 1776 as a director of the École royale gratuite de dessin founded in 1766 by Sartine, with Bachelier as artistic director. It is quite possible that Pommyer may have introduced Bachelier to La Tour, or inspired him to open the École royale gratuite de dessin in Saint-Quentin in 1782 (La Tour also left Bachelier his portrait in his 1784 will).

The Saint-Quentin version was widely copied, and was the set piece for the 1858 drawing competition at the École gratuite de dessin de Saint-Quentin (registre des délibérations, 17.II.1858).

[J.46.2518](#) L'abbé POMMYER, pstl/ppr/toile/châssis, 55.1x45, étiquette *verso*, fragment, “Francois Emmanuel Pommyer/conseiller du roi en sa cour...”, Salon de 1763, no. 69 (desc. neveu du sujet, Yves-Joseph-Charles Pommyer de Rougemont (–1788); sa fille, Mme Louis Theurier, née Geneviève Pommyer (1774–1832); son fils, Charles Theurier-Pommyer (1800–1876); sa veuve, née Anne-Pierre de La Hupraye (1807–1883), marquise romaine; baron Alfred de Jacquier de Rosée (1871–1935), château de Schaltin, Namur; sa veuve, née Louise Anne-Marie Daly (1885–1967); leur neveu, baron Emmanuel de Jacquier de Rosée (1906–1987); London, Christie's, 10.XII.1993, Lot 53 repr., est. £60–80,000). Exh.: La Tour 2004a, no. 23 repr. clr. Lit.: La Porte 1763; Anon. 1763; Dréolle de Nodon 1856, p. 128; Debré & Salmon 2000, p. 84f, ill. 31; Jeffares 2001, repr.; Salmon 2004a, p. 46, fig. 2; detail repr. p. 47 right; Fumaroli 2005, p. 36 repr.; Prat 2017, p. 405 n.r.; Jeffares 2017s, fig. 6 Φσ



J.46.2518

[LARGER IMAGE](#) [ESSAY](#) [Zoomify](#)

J.46.252 ~repl., pstl, 44x36 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 41 [inv. 1849, no. 23]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 9, un abbé; son testament 20.IX.1806, no. 7, Pommyer; legs 1807). Exh.: Maubeuge 1917, no. 45; La Tour 1930, no. 42; La Tour 2004a, no. 22 repr. clr. Lit.: Lapauze 1899, no. 23 repr.; Fleury 1904, no. 23; Erhard 1917, no. 32 repr.; B&W 382, fig. 190; Fleury & Brière 1932, no. 43; Fleury & Brière 1954, no. 43 ("paraît avoir été retouché et altéré"); Debric 1991, pp. 156ff repr.; Percival 1999, pl. 7b; Debric & Salmon 2000, p. 84f, ill. 30; Salmon 2004a, p. 46, fig. 1; detail repr. p. 47, left Φσ



J.46.252

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2521 ~grav. Auguste-Hilaire Lévillé (1840–1900), for *L'Art*, 1875

J.46.2522 ~grav. Champfleury 1886, p. 43 repr., as of abbé Le Blanc

J.46.2524 ~cop., pstl, 55.5x46.0 (Melbourne, National Gallery of Victoria, inv. 1620-5. [desc.:] Mme veuve Louis-Alexandre Mauzin [née Marie-Anne Cosson (1830–p.1902), veuve de l'acteur et commissaire de l'Odéon], by 1893, falsely claiming to be great-grand-niece of Pommyer; acqu. Pierre Decourcelle, Paris, c.1902, fr8000 plus fr400 commission to M. Jacob, courtier en tableaux [awarded by Tribunal civil de la Seine, 7^e Ch., présidence de M. Ucciani, 14.I.1905]; Paris, Drouot, 29–30.V.1911, Lot 119, est. fr25,000, fr15,500; Jean About. A. Seligmann, Paris, 1935; René Fribourg 1937; London, Sotheby's, 16.X.1963, Lot 611 repr., £350; Wardell; London,

Sotheby's, 1.XII.1964, Lot 120, £180; Charles F. Worel, antiques dealer, London; acqu. 1966, £1000, with funds from Everard Studley Miller legs). Exh.: Paris 1908a, no. 32, pl. 24; Paris 1933b, no. 21 n.r.; Paris 1937a, no. 179; Melbourne 1977, no. 27. Lit.: *Journal de Saint-Quentin*, 17.V.1893, p. 2, as with Mme Mauzin, héritier de Pommyer; *Le Journal*, 15.I.1905, reporting Jacob case; repr. *Journal de Saint-Quentin*, 25.I.1905, *Journal des artistes*, 29.I.1905, p. 4647 &c.; Lemoisne 1908, p. 22, repr. p. 24; Gonse 1910, as having been missed by Louvre; Fleury 1911, as cop.; Vaudoyer 1911, p. 9 repr.; B&W 383, fig. 78; Guenne 1937, repr.; Fleury & Brière 1954, p. 65; Leonard Bell Cox, *The National Gallery of Victoria, 1861 to 1968*, 1970, pp. 363, 455, acqu. on recommendation of Dr Mary Woodall, report, .II.1966, "a fine example of the fully developed art of pastel painting"; "there are two other known versions...both inferior in quality", acqu. on recommendation of A. J. L. McDonnell; Debric & Salmon 2000, p. 84f; La Tour 2004a, p. 112, fig. 1 [cop. a/r primary version J.46.2518; cf. Geneviève Navarre]Φκ

J.46.2524

[LARGER IMAGE](#)

Photo courtesy National Gallery of Victoria

J.46.2527 ~cop., pstl, 45x36 (Gabriel Cognacq [not mentioned during visit 4.VI.1930 by Germain Seligman]; Paris, Galerie Charpentier, 11–13.VI.1952, Lot 62 n.r., a/r La Tour). Lit.: Fleury & Brière 1954, p. 65, as = Decourcelle version [?]

J.46.2528 ~cop., pstl, 48.2x39.1 (French pc; Paris, Tajan, 28.X.2021, Lot 97 repr., est. €1500–2000, b/i; Paris, Drouot, Digard, 29.IV.2022, Lot 13 repr., est. €1200–1500). Lit.: La Tour 2004a, p. 87f, fig. 3 Φκ

J.46.2528



J.46.253 ~?préparation, dessin, 44x35.5 (M.-F. Bohler; Paris, Drouot, 23.II.1906, Lot 18 n.r., fr500; François Flameng; 26–27.V.1919, Lot 134 repr.; Mme Richard Thalmann, née Lucie Emma Heilbronn, 1928, 1933; seized ERR, .VII.1944, inv. TAL 60, AY 60, Kiste Nr. AY 5; restituted 5.VII.1946). Exh.: Berlin 1910, no. 184 n.r., as autograph; Paris 1933b, no. 27 n.r. Lit.: B&W 384, fig. 191; *Les Arts*, 1918 repr.; Fleury & Brière 1954, p. 65 n.r. "douteux" Φβν



J.46.253

J.46.2532 ~cop., pstl, 46x38 (Entzheim, hôtel des ventes des Notaires, 1.VII.2007, Lot 70 repr., suiveur de La Tour, curé d'Aix en Provence) φκ
J.46.2532



J.46.2534 ~cop., pstl (Bar-le-Duc, Vaxelaire, 21.X.2007, Lot 1m repr.) φκ
J.46.2534



J.46.2536 ~cop., ?XX^e, pstl, 45x37 (Chiswick Auctions, 7.X.2014, Lot 82 repr., with Rousseau, unrecognised, circle of Lenoir. est. £400–600; London art market; Salisbury, Woolley & Wallis, 11–12.VIII.2021, Lot 97 repr., est. £300–500) φκσ

Mme de Pompadour 1748–55

Jeanne-Antoinette [Poisson](#), **marquise de POMPADOUR** (1721–1764), ∞ 1741 Charles-Guillaume-Borromée [Le Normant](#) d'Étiolles; maîtresse du roi depuis 1745. For the full discussion and references for the summary below, see [Jeffares 2019e](#).

La Tour's full-length pastel of Mme de Pompadour is arguably the most important work in the medium made before 1800, vying for that position only with the president de Rieux [J.46.2722](#). Among the vast secondary literature, Méjanès 2002 and Salmon 2018 are the most detailed discussions but a number of disagreements arise.

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

Je lui dis que puisque j'étois en connoissance avec lui, j'espérois qu'il me permettroit d'entrer chez lui, où n'entre pas qui veut. Sur cela il me pria à genoux d'y diner. (Je pouvois bien le faire.) Je lui dis que j'étois fort curieuse de voir un portrait de Mde de Pompadour, dont j'ai beaucoup entendu parler, comme d'une merveille non achevée. Le boureau secoua encore l'oreille, baissa les yeux, et dit: « Il n'est plus. » Il l'a encore brûlé parce qu'il avoit donné un faux trait. Il étoit en grand. C'étoit un tableau de la taille de ceux dont il prend jusqu'à dix mille francs. Il est brûlé. Avez-vous une idée d'une tête aussi folle? Je lui chantai pouille. Il me dit que j'avois bien aise de peindre à l'ancre, que j'en étois quitte pour une feuille de papier quand il me falloit retoucher une phrase, mais qu'il lui falloit des mois pour raccomoder un faux trait, et qu'il aimoit mieux recommencer. Voilà l'homme; au demeurant, de l'esprit et des sentimens.

In a letter of 28.V.1750, Pompadour wrote to her brother Marigny discussing the progress of various portraits (by Liotard, Boucher etc.), adding "Il n'y a plus de ressources auprès de Latour, sa folie augmente à chaque instant." Evidently there was already a first version of the Louvre portrait, if not an early state of that work itself. Further the Boucher portrait evolved from versions dated to c.1750, already using the distinctive profil perdu that La Tour had explored in the series of three préparations now in Saint-Quentin ([J.46.257](#), [J.46.2572](#), [J.46.2574](#)). Further correspondence with Marigny and Pompadour followed in 1752.

The Pompadour iconography is vast. Lemoyne exhibited a marble bust in 1761, commissioned in 1758 (Réau 1927, no. 85). The Drouais oil in the National Gallery is among the best known later portraits. See the discussion on resemblance in [Jeffares 2019e](#).

La Tour offered just this one work at the 1755 salon. Inevitably it was discussed by the critics – at least ten of them. Initially the pastel was placed badly, and the reflections in the glass were so severe that it had to be moved overnight, onto a free-standing easel, with a newly constructed balustrade. One of the critiques (Gautier-Dagoty) contained important comments on the original glass, while the others focused on the identification of the attributes by which the marquise is surrounded. For Pierre Estève, the lack of resemblance was a problem (a fair criticism), and he disliked the profil perdu pose. Grimm thought the other critics too harsh, praising the rich composition, while acknowledging that "le total est froid; la tête est trop tourmentée et fatiguée; à force de retoucher, M. de La Tour lui a ôté ce premier feu sans lequel rien ne peut réussir en fait d'art."

The *nature morte* of books and pictures commands our attention today just as it did for the salon critics at the time. By prominently displaying Voltaire's *Henriade*, Montesquieu's *De l'esprit des lois* and the most recent volume of the *Encyclopédie*, Pompadour declared herself an unconditional supporter of the Enlightenment and the philosophes. Perhaps for this reason the king did not buy the picture for the royal collection.

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

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

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

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

In the absence of any firm evidence to the contrary, the simpler explanation would seem to be that La Tour himself rescued the wreck of his first attempt, which he had attacked so vigorously as to penetrate the head and perhaps damage the original strainer, and that he cut it down and mounted it on the present stretcher before it was shown in 1755. La Tour himself may have patched the hole with layers of paper before attaching the present sheet with the new head. The anomalous attachment of the canvas to the stretcher with tacks on the face of the work may simply be due to the fact that the rebate of the (present or previous) frame was inadequate: rather than cutting the frame, the sides of the canvas were simply trimmed to fit. It is thus possible that the aspect of the work is exactly as it has been since 1755, if not 1748.

The pastel remained unknown and unreproduced until its return to the Louvre in 1823, since when it has been central to the museum's collection of pastels. Virtually no commentary has failed to mention it, usually at far greater length than any other work in the medium.

J.46.2539 Mme de POMPADOUR, pstl (Le Normant d'Étiolles). Lit.: La Fizelière 1859, p. 227, as belonging to her husband, citing untraced Mémoires de l'abbé Bayle, bibliothécaire de la marquise, possibly a confusion with abbé Philippe Bridard de La Garde (1710–1767)

J.46.254 Mme de POMPADOUR, pstl/10 feuilles ppr bl./toile/châssis à clés, a.1748 ([?]détruit). Lit.: lettre du 8.VII.1748, Graffigny 2004, IX, pp. 175f, p. 178 n.6; [Jeffares 2019e](#) [discusses whether this is the Louvre pastel]

J.46.2541 =?Mme de POMPADOUR, pstl/ppr bl., 178.5x131, a.1748–55, Salon de 1755, no. 58 (Louvre inv. 27614. Le sujet; inv. p.m., 4.VII.1764, no. 288; son frère, marquis de Marigny; inv. p.m., 1781, no. 1818, “un grand Tableau peint en pastel...portrait de famille... pour mémoire”. Auguste-Louis-César-Hippolyte-Théodore de Lespinasse de Langeac, comte d'Arlet (1759–1814) a.1796; offered to the Museum central des arts 26.II.1796 & seq. but refused; Paris, Paillet & Delaroche, 11.VII.1803, Lot 335, “ce morceau, le plus grand Ouvrage de cet Artiste, est recouvert par une belle glace blanche faite exprès à Saint Gobin, et a appartenu à feu Louis XV”, H500; Paillet; acqu. Louvre 1803, H500, dep.: Musée spécial de l'École française, Versailles, 1803–23; Louvre inv. 1815–24, no. 54, Chalcographie royale; dep.: Chambord 1939–p.1942). Tech.: v. main entry and essay for history; examined 2012 by Marianne Bervas, Sophie Chavanne, André Le Prat, Valérie Luquet and Pascal Labreuche; restored 2017 by Marianne Bervas, Sophie Chavanne, Cécile Gombaud and Alexandra Mauduit. Exh.: Paris 1838–45, no. 1079, anon.; La Tour 1930, no. 13, repr. p. 49; Paris 1935c, no. 99; Paris 1949, no. 36; Paris 1963b; Paris 1965b, no. 75; Paris 1967a, no. 58; La Tour 2004c, no. 10 repr. clr; Paris 2018. Lit.: lettre du 8.VII.1748, Graffigny 2004, IX, pp. 175f, p. 178 n.6; Prinz Wilhelm von Preußen, lettres au marquis de Valori, 23.XII.1755, 17.I.1756; Anon. 1755a; Anon. 1755c; Anon. 1755d; Anon. 1755e; Dulondel 1755; Estève 1755a; Estève 1755b; Gautier-Dagoty 1755; Grimm 1755; La Porte 1755; Dusauchoy de Bergemont 1800; Lenoir 1803, p. 21 n.r., discussing glass; Archives des musées nationaux, sér. D 2, cabinet des dessins; Houssaye 1849; Sainte-Beuve, *Canseries du lundi*, 16.IX.1850; 2e éd., 1852, II, pp. 396ff; P.-C. [Philartète Challes], “Les nouvelles galeries du Louvre”, *Musée des familles*, 1851, p. 289, grav. repr. (in reverse); La Rochenoire 1853, pp. 58–60, 72; Mantz 1854, p. 177, “un de ceux que le temps a effacés”; Champfleury 1855, pp. 89ff; Dréolle de Nodon 1856, p. 132f & *passim*; La Fizelière 1860, pp. 296ff, repr. opp. p. 300; Jean-Baptiste Capefigue, *Madame la marquise de Pompadour*, 1858, pp. 46, 195, 284 (“beaucoup préférable au portrait peint par Boucher”); Antoine-Jules Dumesnil, *Histoire des plus célèbres amateurs...*, Paris, 1858, I, p. 152f, “sa conservation est aussi satisfaisante qu'on pouvoit l'espérer d'un genre aussi éphémère que le pastel”; Gautier 1858; Goncourt 1867, pp. 146ff, 350, Campardon 1867, repr. frontispiece; Reiset 1869, no. 819, p. 353; Guiffrey 1873, pp. xxxviii, 20f; Marsy 1875; Champfleury 1886, chap. IX; Alfred Trumble, *The collector*, 15.I.1890, p. 41; 1.II.1890, p. 49; 15.II.1890, p. 57; Champney 1891, p. 269 n.r., “the head cut out during the Revolution”; Dilke 1899, repr. opp. p. 160; Babin 1901; E.S.S., “Pastels”, *Country life*, 18.IV.1903, p. 496 n.r., “the artist's most important work”; Magnier 1904, p. 5; Tourneux 1904a, repr. p. 113; Fourcaud 1908, p. 111 n.r.; Guiffrey 1909, fig. 99; MacFall 1909, pp. 136–42, repr. opp. p. 140; Glaser 1910, repr. clr opp. p. 129; Keim 1911, frontispiece; Vaillat 1912, pl. V; Jean-François Raffaëlli, *Mes promenades au musée du Louvre*, Paris, 1913, repr. opp. p. 58; Fleury & Brière 1920, pp. 74f; Ratouis de Limay 1925, p. 34f, pl. 29; B&W 385, fig. 36, 38; repr.: *Illustrated London news*, 28.VII.1928, repr.; Gillet 1929, pp. 13–16, pl. 11, 10 (detail); Bouchot-Saupique 1930, no. 46; Leroy 1933, pp. 43–45; Delpuech 1946, repr.; Ratouis de Limay 1946, pl. IX/12; E. & J. de Goncourt 1948, pl. 47; Guth 1952, repr. p. 48; René & Lydie Huyghe, *Cent chefs-d'œuvre du musée du Louvre*, 1952, no. 75 repr.; Золотов 1960, pl. 17; Mirimonde 1966, pp. 152ff, repr.; Золотов 1968, repr. p. 89; V. & L. Adair 1971, p. 92 repr.; Bury 1971, pl. 7; Monnier 1972, no. 74; Monnier 1973, p. 314; Richards 1984, fig. 6; Quoniam & al. 1986, no. 341; Roland Michel 1987, p. 39 repr. clr; Maheux 1988, fig. 3; Viatte & Sérullaz 1996 p. 391 repr.; Kathleen Nicholson, in Joanna Woodall, ed., as *Portraiture: facing the subject*, Manchester, 1997, p. 57; Inge E. Boer, “Culture as a gendered battleground”, in Tijtske Akkerman & al., *Perspectives on feminist political thought...*, 1998, fig. 6.2; Debie 1998; Margaret Crosland, *Madame de Pompadour: sex, culture and power*, 2000, pp. 10, 111; Debie & Salmon 2000, p. 107, ill. 46; Goodman 2000, repr.; Hyde 2000, pp. 463f, repr.; Andrea Weisbrod, *Von Macht und Mythos der Pompadour*, 2000, fig. 6; Akpabio 2002, p. 28; Ewa Lajer-Burcharth, “Pompadour's touch: difference in representation”, *Representations*, 73, 2001, pp. 54–88, fig. 6; Méjanès 2002, repr.; Pascale Gorguet Ballesteros, “Les atours de la Pompadour”, *Connaissance des arts*, 173, 2002, pp. 42–51, repr.; Xavier Salmon, “Un mécène à l'écoute de son époque”, *Dossier de l'art*, 83, .II.2002, pp. 4–17, repr.; Versailles 2002, *passim*; Alden Gordon, “Searching for the elusive Madame

de Pompadour”, *Eighteenth century studies*, XXXVII/1, 2003, pp. 97f, 105, 107, 111 n.15 n.r.; T. Lawrence Larkin, “Je ne suis plus la Reine, je suis moi”, *Aurora*, IV, 2003, p. 116 repr.; Marie-Joséphine Bossan, *L'Art de la chaussure*, 2004, p. 173 n.r.; Hourcade 2004a, p. 129, fig. 1; Hourcade 2004b, p. 362; La Tour 2004a, pp. 151f, repr.; Méjanès 2004, p. 43 repr.; Salmon 2004f, p. 14, repr.; Sheriff 2005, repr.; Ken Ireland, *Cythera regained?: the Rococo revival in European literature and the arts*, 2006, p. 80, as source for Théophile Gautier novella, *Le Petit Chien de la marquise*, 1836; Пирова 2006, pp. 13, 77 repr.; Burns 2007, p. 135, fig. 23; Rosenberg 2007, p. 525; London 2008, repr.; Soulié & Lessing 2008, no. 380; Sprinson de Jesús 2008, fig. 12; Goodman 2009, fig. 6.29; Trauth 2009, p. 156 repr.; Eva Kathrin Dade, *Madame de Pompadour. Die Mätresse und die Diplomatie*, Köln, 2010, pp. 228f, repr. cvr; Petherbridge 2010, p. 133 n.r.; Rosamond Hooper-Hamersley, *The hunt after Jeanne-Antoinette de Pompadour: patronage, politics, art...*, 2011, fig. 16; Kaufmann-Khelifa 2013, p. 25 repr.; Le Prat & Luquet 2013; Burns & Saunier 2014, pp. 68f repr.; Dan Edelstein, “Political thought”, in Daniel Brewer, ed., *Cambridge companion to the French Enlightenment*, 2014, p. 78 n.r.; Smentek 2014, pl. 17, fig. 4.1; Fragonard 2015, pp. 180–82; Guichard 2015, fig. 9; Warsaw 2015, p. 32 repr.; Prat 2017, fig. 395, as 1752–55; Burns 2017, p. 22 repr.; Salmon 2018, no. 90 repr.; [Jeffares 2018g](#); Jeffares 2018k, p. 107 repr.; Jeffares 2018m; Wine 2018, p. 197 n.20 n.r.; Gutowska-Dudek 2019, pp. 16, 18f repr.; Hoisington 2019, fig. 6; Sandt 2019 [in press], p. 214; [Jeffares 2019e](#); Faroult 2020, fig. 188; Jérôme van Wijland & al., *Académie de médecine: Catalogue des peintures et sculptures*, 2020, p. 150 repr., as model for Charles Champmartin portrait of Antoine Portal Φ

[J.46.2541](#) ↗



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J.46.25411 ~grav. Léopold Massard (1812–1889), 1838 [not Jean Massard (1740–1822)]. Lit.: Magnier 1904, p. 14, as a/r Steuben pnt.

J.46.254112 [olim [J.46.2579](#)] ~cop. L. Massard, pencil (Glarwood?). XII.1863, Lot 1715; Sir Richard Wallace; Hertford House inv. 1890; Sir John Murray Scott; London, Christie's, 27.VI.1913, Lot 99 n.r., 7 gns; Agnew's, drawing stock no. 8108, for C. Fairfax Murray)

J.46.25412 ~grav. Adolphe Lalauze, p.1872. Lit.: Henri Béraldi, *Les Graveurs du XIX^e siècle*, IX, 1889, p. 25, no. 62

J.46.25413 ~grav. Léopold Flameng, for La Fizelière 1860 (FD 748)

J.46.25414 ~grav. Paul Chenay (1818–1906), for Louvre chalcographie

J.46.25415 ~grav. Mme Rita, bois en couleurs, Société des artistes français, salon de 1920, no. 4076

J.46.25416 ~grav. Claude Jumelet 2014, pour le timbre-poste français no. 4887

J.46.25419 ~cop., m/u (for Prinz Wilhelm von Preußen). Lit.: Prinz Wilhelm von Preußen, lettres au marquis de Valori, 23.XII.1755, 17.I.1756

~cop. Baulay, v. [J.1319.101](#)

J.46.2542 ~cop., pstl, 175x116 (Gouda, Museum het Catharina Gasthuis, inv. 55.188. Amsterdam, G. Brandt, 29.XI.1960; acqu.) ΦK
 J.46.25423 ~cop. baron Charles de Steuben (1788–1856), pnt., 1838 (MV 4446). Exh.: Seceaux 1978, no. 79 repr. Lit.: *Notice historique des peintures et des sculptures du palais de Versailles*, Paris, 1838, no. 2516; Magnier 1904, p. 14; B&W, s.no. 385, as pstl

J.46.25425 ~cop. Jules Chevreux, pstl, 179x130 (Saint-Quentin, famille Theillier-Desjardins 1904). Lit.: Magnier 1904, p. 14

J.46.2543 ~cop., pstl/ppr, 179.7x132.5, XX^e (MV 8960, inv. dessins 1141). Lit.: Salmon 1997, no. 81 repr. [neither artist nor date known] ΦK

J.46.25431 ~cop., miniature/ivoire (château de R..., Paris, Drouot, Duchesne, Bloche, 1–3.V.1890, Lot 383 n.r., a/r La Tour). Lit.: B&W 403, $\hat{p}attr$.

J.46.25432 ~cop., miniature (Henry Doetsch, of 7 Ryder Street; sale p.m., London, Christie's, 26–28.VI.1895, Lot 452 n.r., £3/5/-; Clifford). Lit.: B&W 403, $\hat{p}attr$.

J.46.25433 ~cop., miniature (Paris, Drouot, Boulland, Duchesne, 29–30.III.1897, Lot 210 n.r., miniature a/r La Tour). Lit.: B&W 403, $\hat{p}attr$.

J.46.254335 [olim J.46.2602] ~cop., par Aimée Perlet, miniature/porcelain, ov. (comm. baron Jérôme Pichon .XI.1843; vente p.m., Paris, Drouot, Chevallier, 29.III.–10.IV.1897, Lot 47 n.r.). Lit.: B&W 403, $\hat{p}attr$.

J.46.25434 ~cop., aquarelle gouachée (baron E. de Beurnonville; Paris, Drouot, Chevallier, 11–12.V.1906, Lot 7 n.r., a/r La Tour, H305; Ristelhuber). Lit.: B&W 403, $\hat{p}attr$.

J.46.25436 ~cop., bust in oval, surrounded by putti, snuff box, hall-mark for 1758 ("don de Louis XV au sujet. Acqu. c.1917; PC). Lit.: *Illustrated London news*, 4.VIII.1928, p. 217 repr.

J.46.2544 ~cop., pstl, ov. (Paris, Drouot, Baudoin, Féral, 8.VI.1910, Lot 11 n.r., a/r La Tour, Mme de Pompadour). Lit.: B&W 403, $\hat{p}attr$.

J.46.2545 ~cop., pstl, 175x127 (London, Christie's, 18.IV.1903, Lot 15 n.r., as autograph, 300 gns; Sir John George Tollemache Sinclair, Bt, of Ulbster; London, Christie's, 4.IV.1913, Lot 78, 82 gns; Cohen. London, Christie's, 26.IV.1920, Lot 12, 85 gns; Peacock. London, Christie's, 11.V.1923, Lot 72, 40 gns; Arnot; London, Christie's, 23.V.1924, Lot 60, 29 gns; Tucker. Pantheon; acqu. 1972, PC). Lit.: B&W 386, as La Tour, confusing with Sinclair's Boucher, ex La Béraudière [J. G. Tollemache Sinclair, *Larmes et sourires*, Paris, 1912, repr. opp. p. 296] ΦK



J.46.2545

J.46.25455 ~cop., pstl, c.175x125 (Hôtel Majestic, avenue Kléber, Paris; vente, Paris, Rheims, 3.II.1937 & seq.; desc.: PC 2022). Lit.: *Le Monde illustré*, 6.II.1937, repr. ΦK . J.46.2546 ~cop., pstl, 117x90, s "M. Beau..." (Edmond de Rothschild, Boulogne sur Seine; seized ERR, inv. R234; Jeu de Paume; Neuschwanstein; repatriated 13.XI.1945) [cf. Baulay, ?= J.1319.101] ΦK

J.46.2546



J.46.2547 ~cop., pstl, 30x40 ov. (Abraham Dreyfus, frère de Jacques Dreyfus, 8 rue Condorcet; seized ERR, inv. RA 60, MAEE)

J.46.2548 ~cop., pstl, 64.5x53.8 (Milan, Sotheby's, 12.XI.2003, Lot 124 repr., with pendant of Louis le dauphin, est. €12–16,000, €38,400) ΦK

J.46.2548

Photo courtesy Sotheby's



J.46.2553 ~cop., pstl, 100x81 (London, Christie's, 8.XII.1987, Lot 387 n.r., a/r La Tour, Louvre, est. £400–500, £420)

J.46.2555 ~cop., pstl, 83x61.5 (Exeter, Bearne's, 6–7.III.2007, Lot 523 repr., est. £1000–1500) ΦK

J.46.2555



J.46.2557 ~cop. C. Pedroni, pnt., 154x112 (Vendôme, Rouillac, 6.III.2011, Lot 30 repr.)

J.46.2558 ~cop., pstl/ppr, 35x38 ov. (Bruxelles, Millon, 10.VI.2013, Lot 141 repr., éc. fr. XIX^e, inconnue) ΦK

J.46.256 ~cop. XIX^e, pstl, 71x58 (Lons-le-Saunier, Jura Enchères, Fenaux, Étievant, 26.X.2014). Lit.: *Gazette Drouot*, 17.X.2014, p. 164 repr. Φ

J.46.2563 ~cop. XX^e, pstl, 89x69 (Hamburg, Mette, 10.VI.2015, Lot 358 repr., est. €330) ΦK

J.46.2564 ~cop. (buste), pstl, 51x40 ov. (Lyon, Berard, Peron, Schintgen, 3.X.2015, Lot 13 repr., as éc. fr. XVIII^e, inconnue, est. €500–800) ΦK

J.46.2565 ~cop., pstl, 71x58 ov. (Eastbourne Auctions, 12.III.2016, Lot 1650 repr., anon., inconnue) ΦK

J.46.2566 ~cop., pstl, 175x125 (Joigny, Joigny Estimations, 28.VIII.2016, est. €2–3000) ΦK

J.46.2566



J.46.2567 ~cop. XX^e, pstl, 65x48 (Madrid, Durán, 26.I.2017, Lot 147 repr., anon., inconnue, est. €350) ΦK

J.46.2568 ~pastiche, in pink dress, pstl, 56x43.5 (Paris, Drouot, Le Floch, 20.X.2017, Lot 82 repr., éc. fr. XIX^e, inconnue, est. €400–500; Paris, Drouot, Kalck, Le Floch, 12.VII.2018, Lot 29 repr., éc. fr. XIX^e, inconnue, est. €200–400) ΦK

J.46.25681 ~modern pastiche, in reverse, with different face etc., called Mme de Montargis, pnt., 81x65 (Pittsburgh, Carnegie Museum of Art, inv. 78.10.29. Don Mrs Paul B. Ernst)

J.46.25685 ~cop. Xavier Sager, XX^e, pstl/ppr, 129x95, s \vee (Versailles Enchères, 22.VII.2018, Lot 15 repr., est. €2000–2500; Versailles Enchères, 21.X.2018, Lot 22 repr., est. €2000–2500) ΦK

J.46.25686 ~cop., pnt., 31x24 (Stockholm, Bukowskis, 4.III.2019, Lot 1157781 repr.)

J.46.25687 ~cop. XX^e, pstl/carton/toile, 178x129 (Munich, Hampel, 24.IX.2020, Lot 212 repr., XVIII^e est. €20–40,000) ΦK

J.46.25688 ~cop./pastiche (*tête*), pstl, 31x29 Geneva, Genève Enchères, 23.IX.2020, Lot 402, anon., inconnue, est. Swf200–300) ΦK

J.46.25689 ~cop. (*buste*), pstl, 51.5x42 ov. (Nice, Voisin, 12.X.2021, Lot 27 repr., as éc. fr. XVIII^e, inconnue, est. €350–550) ΦK

J.46.2569 ~cop. (*tête*), pstl, 30x27, torn (Market Harborough, Gildings, 15.III.2022, Lot 299 repr., follower of Liotard, inconnue, est. £40–60) ΦK

J.46.25691 ~cop., pnt., 51x41 (Nürnberg, Franke, 21–23.VII.2022, Lot 2755 repr.) ΦK

J.46.257 ~préparation, pstl/ppr br. [Pou bl.], 32x24, 1752 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 12 [inv. 1849, no. 74]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 33, Tête de Mde Depompador; son testament 20.IX.1806, ?parmi des autres; legs 1807). Tech.: restored in mid-twentieth century in Lepeltier studio (photo). Exh.: Maubeuge 1917, no. 77 repr.; La Tour 1930, no. 11; La Tour 2004a, no. 37 repr. cl. Lit.: Lapauze 1899, no. 74 repr.; Fleury 1904, no. 74; Erhard 1917, no. 29 repr.; Henderson 1922, p. 525 repr.; B&W 388, fig. 93; Fleury & Brière 1932, no. 46; Delpuech 1946, repr.; Fleury & Brière 1954, no. 44; Золотов 1960, pl. 19; Золотов 1968, repr. p. 91; V. & L. Adair 1971, p. 89

repr.; Bury 1971, pl. 6; Le Clerc 1972, frontispiece; Machard 1980, repr.; Debrie 1982, p. 29 repr.; Debrie 1991, p. 159 repr.; Debrie & Narbonne 1993, p. 39 repr.; Debrie & Salmon 2000, p. 107, ill. 47; Méjanès 2002, fig. 5; Fumaroni 2005, p. 34 repr.; Salmon 2018, fig. 47; Saint-Quentin 2021, p. 14 Φσ



J.46.257

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.25701 ~tête de ¾, gaze bleue sur les cheveux, pstl, 32x25 Saint-Quentin, musée Latour, 1878). Exh.: Paris 1878, no. 353 n.r.

J.46.2571 ~repr. visible in photo of Victorien Sardou dans son cabinet de travail à Marly, a.1907

J.46.25711 ~cop. XX^e, pstl, 30.5x24, inscr. (Oakland, CA, Clars, 15.x.2016, Lot 543 repr., éc. fr., inconnue, est. \$200–400) φπ

J.46.25712 ~cop. XX^e, pstl, 24x19 (Orléans, Pousse-Cornet, Valoir, 2.xii.2017, Lot 19 repr., est. €80–120) φκ

J.46.25713 ~cop. Degrave, pstl, 24x18 (Enghien-les-bains, Goxe, Beläisch, 17.xi.2019, Lot 8 repr., inconnue, est. €150–200) φκν

J.46.25714 ~cop., pstl, 32x24 (Fontainebleau, 24.xi.2019, Lot 105 repr., inconnue, with pendant Marie Fel, est. €800–1200) φκν

J.46.25715 ~cop., pstl/ppr, 33x25 (Paris, Boisgirard Antonini, 27.xi.2020, Lot 175 repr., éc. fr., inconnue, est. €200–300) φκν

J.46.25716 ~cop., pstl/ppr, 37.5x26.5, inscr. monogramme illisible (Namur, FW Auction, 15.xii.2021, Lot 154 repr., éc. moderne, inconnue, est. €80–120) φκν

J.46.2572 ~préparation, pstl, 32x24, 1752 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 71 [inv. 1849, no. 84]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 63; La Tour 1930, no. 12. Lit.: Lapauze 1899, no. 84 repr.; Fleury 1904, no. 84; Erhard 1917, no. 67 repr.; B&W 389, fig. 183; Fleury & Brière 1932, no. 45; Fleury & Brière 1954, no. 45; Debrie 1991, p. 160 repr.; Debrie & Salmon 2000, pp. 107, 224, ill. 166; Méjanès 2002, fig. 4; La Tour 2004a, p. 152, fig. 3; Salmon 2018, fig. 45 Φσ



J.46.2572

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2573 ~[cop.] (comte de B..., Paris 1967). Lit.: *Connaissance des arts*, i.1967 [visible in display]

J.46.25731 ~cop. Raphael Bouquet, pstl, 32x21.5 ov. (Nîmes, Champion, 8.viii.2020, Lot 14 repr., attr. Bouquet, est. €80–100) φκ

J.46.25732 ~cop. ?Marius Engalière (1824–1857), pstl, 54.5x42.5 ov. (L. Chabaud, Marseille, 1981. Marseille, Ribière & Tuloup-Jullien, 8.v.2021, Lot 288 repr., attr. Engalière, inconnue, est. €400–450). Exh.: exposition Engalière, musée Grobet-Labadie, .x.1981–.i.1982 φκ

J.46.2574 ~préparation, pstl/ppr, 32x24, 1752, paraphe ✓ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 109 [inv. 1849, no. 52]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 81; La Tour 1930, no. 10. Lit.: Lapauze 1899, no. 52 repr., Mme de Pompadour, ??Mme du Barry; Fleury 1904, no. 52, ?du Barry; Émile Henriot, *Portraits de femmes*, 10, .v.1910, p. 2 repr.; Erhard 1917, no. 69 repr., ?Mme du Barry; B&W 387, fig. 95; Fleury & Brière 1932, no. 44; Fleury & Brière 1954, no. 58, inconnue, ?Mme de Pompadour; Debrie 1991, p. 161 repr.; Debrie & Salmon 2000, p. 139, n. 53; p. 226, ill. 178; Méjanès 2002, fig. 3; La Tour 2004a, p. 152, fig. 2; Blanc 2006, p. 238 n.r., as du Barry, pstl, sd 1773, esquisse à Saint-Quentin; Burns 2017, p. 23 repr.; Salmon 2018, fig. 46 JΦσ



J.46.2574

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2575 ~cop. Henri-Patrice Dillon, dessin. Lit.: Champfleury 1886, p. 53 repr.

J.46.2576 ~cop. XIX^e, pstl, 32x23, inscr. *verso* "Mme Dubarry d'après Quentin La Tour" (Lille, Mercier, 1.III.2020, Lot 380 bis repr., as of Mme Dubarry) [new identification] φκν

J.46.2577 ~préparation, pstl, 34.5x28.7, inscr. *verso* "533 Mme de Pompadour, maîtresse de Louis XV, par Latour" (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 105, 108 ou 107. Isidore Pils; Paris, Boussaton, 20.III.–1.IV.1876, Lot 1058. Albert Meyer; Paris, Charpentier, Ader, 15.VI.1938, Lot 18 n.r., attr.). Lit.: B&W 401, ?attr.; Ricci 1935, no. 43 repr. Φβ

J.46.2577



J.46.2582 ~cop., pstl (Cambridge, Cheffins, 11.XII.2008, Lot 271 repr.) φπ

J.46.2584 ~cop. XX^e, pstl, 60x46 (Laval, Bruno Hiret, François Nugues, 1.III.2009, Lot 31 repr., éc. fr., inconnue, est. €400–600) φπ

J.46.2585 ~cop. XX^e, pstl, 32x22.5 (Paris, Drouot, Coutau-Begarie, 22.II.2017, Lot 20 repr., est. €3–4000) φπ

J.46.25852 ~cop., pnt., 23.5x19 (Neuilly, Aguttes, 16.V.2017, Lot 51 repr.)

J.46.25855 ~cop., pnt., 80x64 (Bordeaux, Briscadieu, 15.VI.2019, Lot 35)

J.46.2586 ?[?]Mme de POMPADOUR, préparation, 30x23 ([?Beurnonville]; Paris, Drouot, Pillet, 20–21.V.1873, Lot 103 n.r., H290; de Gast [Auguste de Gas]; acqu. Hector Brame 1875. Marmontel; Paris, Drouot, Boulland, 25–26.I.1883, Lot 158, grav. repr., inverted, inconnue, H2050; Volterre; Baron de Beurnonville; Paris, 3 rue Bayard, Chevallier, 3.VI.1884, Lot 440 n.r., as inconnue, ?Mme de P., H12,000; Brame; A. Marmontel; Paris, Drouot, 28–29.III.1898, Lot 39 repr., inconnue, H6500; Heugel). Exh.: Paris 1874a, no. 886 n.r. Lit.: B&W 390, fig. 96; =B&W 392, 393 (erroneously confusing with J.46.224), 398, 874; Paul-André Lemoisne, *Degas et son œuvre*, Paris, 1946–49, I, p. 173; Reff 1971, p. 539; New York 1997b, no. 753 repr.; Reff 2011, p. 321 Φαδν

J.46.2586



J.46.2591 Mme de POMPADOUR, pstl ([Ernest] Claret, architecte; Paris, rue des Jeûneurs, Bonnefons de Lavalie, Laneuville, 16–19.XII.1850, Lot 158 n.r.). Lit.: B&W 399, ?attr.

J.46.2592 Mme de POMPADOUR (Paris, Cousin, Boussaton, 26.X.1854, Lot 53). Lit.: B&W 403, ?attr.

J.46.2593 Mme de POMPADOUR (Paris, Blot, 10–11.XII.1855, Lot 54). Lit.: B&W 400, ?attr.

J.46.2594 Mme de POMPADOUR (M. Gottraux, 47 rue Fontaine Saint Georges; offert au Louvre, 22.VII.1861, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.46.2595 Mme de POMPADOUR, pstl (Paris, Drouot, Oudart, 10.XII.1873, Lot 34 n.r., éc. de La Tour). Lit.: B&W 403, ?attr.

J.46.25955 Mme de POMPADOUR, pstl, esquisse (desc.: Duliège; Mme Sarrazin, née Flore-Joséphine Warluzèle, Paris, 1873; Charles Desmazes; don: ville de Saint-Quentin, liste, 4.XII.1900, no. 3; perdu). Lit.: Desmazes 1873, p. 23 n.r., en possession de Mme Varenne [sic]; Fleury 1900b, as for the Louvre pstl, dirty glass, but possibly to match the two preparations already in SQ; *Journal de Saint-Quentin*, 4.I.1901 [v. [ESSAY](#) and entry for abbé Duliège J.46.1672 for provenance]

J.46.2596 Mme de POMPADOUR, miniature/ivoire, ov., a/r La Tour (Paris, Drouot, Chevallier, 8.V.1885, Lot 79 n.r.). Lit.: B&W 403, ?attr.

J.46.2597 Mme de POMPADOUR (comte de Reiset 1888). Exh.: Paris 1888, no. 21 bis. Lit.: B&W 397, ?attr.

=?pstl (comte de Reiset; Paris, Drouot, Lair-Dubreuil, Baudoin, 30.I.–3.II.1922, Lot 2), v. *Boucher*

J.46.2603 ?Mme de POMPADOUR en Minerve, assis sur des nuages, coiffé du casque de Minerve, tenant le flambeau de la Philosophie (cabinet du roi; don: Janvier, horloger. Jules Janin, Passy). Lit.: Magnier 1904, pp. 18f, ?attr. ?Mme de POMPADOUR, 60x45 ov. (*Maurice de Rothschild, Paris, 1909*). Exh.: Paris 1908a, no. 51, no pl., v. *Éc. fr., Allégorie de l'architecture*, J.9.6645

J.46.2606 Mme de POMPADOUR, pstl, 61x46 ov. (Maurice Lyons, of Westminster Palace Gardens and Sydney, Australia, solicitor and mining entrepreneur; London, Sotheby's, 8.VII.1912, Lot 102 n.r.; £1/5/-; Harroway). Lit.: B&W 395, ?attr.

J.46.2607 Mme de POMPADOUR (Mme Boursin; vente p.m., Paris, Lair-Dubreuil, 28.VI.–2.VII.1921, Lot 218). Lit.: B&W 403, ?attr.

J.46.2608 ?[?]Mme de POMPADOUR, pstl/ppr, 30x24 ov., inscr. ✓ "Mme la Comtesse/Peinte Par/Delattour" (Louvre, inv. RF 54682. Comte de Ganay 1883; marquise de Ganay 1908; Paris, Georges Petit, Lair-Dubreuil, 8–10.V.1922, Lot 25 repr., as of "comtesse de X...", est. H30,000, H33,100; Paulme. Paris, Drouot, Frayssé, 2.IV.2008, Lot 96 repr., est. €30–40,000, €40,000 [=€48,000], préempté). Exh.: Paris 1883b, no. 176 n.r., as "tête de femme"; Paris 1908a, repr. p. 39; Paris 2018. Lit.: Dayot 1904, p. 321 repr.; Dreyfus 1909, repr.; MacFall 1909, repr. opp. p. 206, inconnue; *New York times*, 9.VI.1912, repr.; B&W 402, fig. 94, as of Pompadour, the inscr. just "peinte par Delattour"; *Gazette Dronoi*, 21.III.2008, p. 113 repr.; Prat 2017, p. 233 n.r.; Salmon 2018, no. 91 repr.; [Jeffares 2018g](#); Jeffares 2018h repr., ??Pompadour, ?attr. Φα?δ8

J.46.2608
LARGER IMAGE

J.46.26083 =Mme de POMPADOUR, pstl (seen 1883). Lit.: Magnier 1904, p. 19f, seen in a retrospective exhibition, attr. La Tour; the features of Pompadour recognised, although certain details differ

J.46.2609 Mme de POMPADOUR, m/u. Lit.: Salmon 2018, p. 192, inferred from postscript to letter of 10.X.1756 from Kaunitz to Mme de Pompadour referring to awaited portrait

J.46.261 Mme de POMPADOUR, Kniestück in blauem, ausgeschnittenem Kleid mit Spitzenärmeln, auf einem Stuhle sitzend, pstl, 96x82 (Grimaldi, de Cadix & al.; Berlin, Lepke, 14–15.X.1913, Lot 373 n.r., von J. Latour; DM270). Lit.: B&W 396, ?attr.

J.46.2611 ??Mme de POMPADOUR, dame aux yeux bruns, en bergère, une houlette à la main, pstl, 54x44 (baron de Beurnonville; Paris, 3 rue Chaptal, Pillet, 9–16.V.1881, Lot 123 n.r., H3000; Anatole-Auguste Hulot; vente p.m., Paris, Georges Petit, Chevallier, 9–10.V.1892, Lot 159 repr., H6250. La marquise de Ganay, née Ridgway, 1909; Paris, Georges Petit, 8–10.V.1922, Lot 24 repr., as of Pompadour, est. H60,000, H47,000; Otto Sebastian Bemberg [(1857–1932)], Paris, 1928; desc.:French PC 2003). Exh.: Paris 1908a, no. 43, pl. 33; Paris 1927a, no. 47, pl. XLIX–71. Lit.: Arthur-Léon, baron Imbert de Saint-Amand, *The women of the court of Louis XV*, Boston, 1892, repr.; Dreyfus 1909, p. 1 repr.; MacFall 1909, repr.; *New York times*, 9.VI.1912, repr.; B&W 394, fig. 24; Guth 1952, p. 45 repr.; Versailles 2002, p. 509, as La Tour, ??Mme de Pompadour Φ78

J.46.2611
LARGER IMAGE

J.46.2612 ~cop., pstl (Paris, Drouot, René Lyon, 4.III.1914, Lot 215 n.r., anon.)

J.46.26125 ~cop., pstl, 63.5x48.3 (sale, n/k, 15.XI.2004, as école de Fragonard, inconnue) φκ

J.46.2613 ~cop., aux yeux bleus, pstl/ppr, 54.6x44.4 (San Francisco, Bonhams, 17.V.2005, Lot 45 repr., as Éc. fr., shepherdess, est. \$2–3000) φκν

J.46.2613



J.46.2615 ~cop., pstl, 58x44.5 ov. (Paris, Tajan, 4.XI.2011, Lot 92 repr., with pseudo-pendant, a/r La Tour, est. €2–3000) φκ

J.46.2617 ~cop., pstl, 45.7x30.5 (Ilkley, Hartley's, 4.XII.2013, Lot 547 repr., as éc. fr. XVIII^e, est. £500–700; Ilkley, Hartley's, 26.III.2014, Lot 422, est. £300–500) φπ

J.46.26171 ~cop., pstl, 40x33 (Paris, Drouot, Chayette & Cheval, 3.VII.2017, Lot 105 repr., anon., inconnue, est. €150–200) φπν

J.46.26172 ~cop., pstl, 70x58 (Paris, Drouot, Herbet, 23.VII.2017, Lot 50 repr., as éc. fr. XIX^e, inconnue, with pseudo-pendant, Vigée Le Brun, autoportrait au chapeau de paille, est. 800–1200) φπν

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

J.46.26174 ~cop., pstl, 34x25 (Paris, Drouot, Delon Hoebanx, 22.V.2019, Lot 10 repr., as éc. fr. XIX^e, inconnue, est. €200–300) φπν

J.46.26175 ~cop., pstl, 31x23.5 (Nîmes, Champion, 8.VIII.2020, Lot 54 repr., attr. Bouquet, est. €80–100) [Bouquet] φκν

J.46.2619 [?]Mme de POMPADOUR, le fond haché de bleu, préparation/ppr. jaune, 36x26 ov. (acqu. a.1857, H10, Goncourt; visible in Fernand Lochar photograph of Goncourt cabinet, 1883; Paris, Drouot, 15–17.II.1897, Lot 155; H3200; Bourdariat, pour comte Greffulhe; comtesse Greffulhe, née Caraman-Chimay 1916. Paris, [?]27.XI.1971, Lot 45 repr., attr. H5500). Exh.: Paris 1916, no. 39, pl. XVI. Lit.: B&W 391 = 602, ?attr.; Ananoff 1983, p. 55, atelier de La Tour; Launay 1991, no. 171 n.r. [?attr.] Φ??α?δ

J.46.2619



J.46.26192 ~grav. Jules de Goncourt, reversed. Lit.: Launay 1991, fig. 193

J.46.2621 Mme de POMPADOUR, préparation, 30.5x23 (Monaco, Sotheby's, 22.VI.1985, Lot 164, H120,000)

J.46.2622 ?Mme de POMPADOUR, pstl, 46x38, inscr. monogram, 1761 (Luzern, Fischer, 29–31.V.1990, Lot 2138 n.r., SwH5000)

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

Mme Prévile

J.46.2623 Mme PRÉVILLE, née Madeleine-Angélique-Michelle Drouin (1731–1794), de la Comédie-Française, [tableau], 72x58 (M. de Villars; Paris, Pillet, 1.V.1874, Lot 66, H2000). Lit.: B&W 406, ?attr.

Mme de PRIE, v. DU P... J.46.1691

Le comte de Provence 1763

Louis-Stanislas-Xavier, comte de PROVENCE, futur Louis XVIII (1755–1824), roi de France. The elder of Louis XVI's younger brothers, the comte de Provence was not formally reçu as chevalier de l'ordre du Saint-Esprit until 7.VI.1767, but by convention was allowed to bear the insignia from birth. He became chevalier de l'ordre du Toison d'or on 26.VII.1767, and grand-maître de Saint-Lazare et de Notre Dame du Mont Carmel in 1773. A very rich iconography includes pastels by Blanchard de Farges; Boze; Brandon;

F.-H. Drouais; Drague; Ducreux; Frédou; Hall; Hoin; Isabey; Labille-Guiard and Éc. fr.; oils by Callet; Gros; Le Clerq; Robert Lefèvre; Louis-Michel Van Loo; Vigée Le Brun; miniatures by Augustin; Dumont; Sicardi; Sompsois; and a bust by Boizot.

The pastel is unusual in La Tour's œuvre as being oval, and of depicting a child. It is the only oval among the nine La Tour royal portraits shown in Durameau's *Inventaire des tableaux du cabinet du roi... à Versailles* (1784).

In 1940 the Louvre pastel was noted as "assez détendu"; the canvas has been transferred from its strainer to card.

J.46.2624 Louis-Stanislas-Xavier, comte de PROVENCE, pstl/ppr bl./toile/carton, 56x48.9 ov., 1762, Salon de 1763, no. 66 (Louvre inv. 27617. Louis XV; Versailles 1784; Louvre inv. 1815–24, no. 31, as anonyme, Dauphine père de Louis XVIII, ovale, Grand Trianon. Dep.: Banque de France 1939–40). Tech.: formerly on a strainer; restored 2004 by Marianne Bervas and Valérie Luquet and 2017 by Sophie Chavanne. Exh.: Paris 1838–45, no. 1053, anon., as of Louis le dauphin ou no. 1056, as of Louis-Joseph-Xavier; La Tour 1930, no. 21; Paris 1949, no. 40; Paris 1957a, no. 50; La Tour 2004c, no. 15 repr. clr; Paris 2018. Lit.: Anon. 1763d; Durameau 1784; La Rochenoire 1853, ?p. 61; Reiset 1869, no. 815, as of Louis de France, fils de Louis XV; Champney 1891, p. 269; Babin 1901, as of Louis XV enfant; Moreau-Vauthier 1901, p. 208 repr.; Tourneux 1904a, repr. p. 37, as of Louis le dauphin; MacFall 1909, repr.; MacFall 1911, frontispiece; Ratouis de Limay 1925, p. 36, pl. 32; B&W 407, fig. 15; Bouchot-Saupique 1930, no. 49; Leroy 1938, fig. 45; Guth 1952, repr. p. 47; Золотов 1960, pl. 14; V. & L. Adair 1971, p. 95 repr.; Monnier 1972, no. 77; Debie & Salmon 2000, p. 102, ill. 42; La Tour 2004a, p. 34, fig. 18; Versailles 2006b, fig. 61; Adrien Goetz & Claudette Joannis, *Bijoux*, 2008, no. 2 repr.; Salmon 2018, no. 96 repr.; Jeffares 2018g; Jeffares 2018m [In 1940 noted as "assez détendu"; the canvas has been transferred from its strainer to card] Φσ



J.46.2624
LARGER IMAGE

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

J.46.2626 ~cop., pstl, 54x45 ov. (Rome, Palazzo di Venezia, inv. 8600. Legs Wurts 1933). Exh.: Rome 1988, pp. 209ff. Lit.: Debie & Salmon 2000, p. 138, n.33 φκ

J.46.2626



J.46.2628 ~[?cop.], pstl, 54.5x44.5 ov. (London, Christie's, 4.V.1901, Lot 78 n.r., as of Louis XV, when a boy, in pink dress, powdered hair, wearing the order of the Saint-Esprit, 8 gns). Lit.: B&W, s.no. 28, ?attr., as of duc de Berry, futur Louis XVI

J.46.2629 =?royal prince, in pink dress and blue sash, pstl, 52.5x37.5 ov. (Emile Wertheimer; London, Sotheby's, 20.V.1953, £60; Lucas)

J.46.263 ~cop., gch., 50x45 ov. (Paris, Drouot Richelieu, Wapler, 4.VII.1996, Lot 302 repr.). Lit.: Debré & Salmon 2000, p. 138, n. 33

J.46.2631 ~cop., pstl, 52x42 (Paris, Coutau-Bégarie, 22.VI.1998, Lot 148 repr., est. Fr30–40,000) φκ

J.46.2631



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

J.46.2633



J.46.2635 ~cop., 50x46 ov., c.1855 (Sarasota, Ringling Museum of Art, SN 968. Don Mrs M. Catherine Wilman, in memory of Donald Grant Wilman, 1978, with pseudo-pendant a/r Nattier, J.554.346) φκ

J.46.2635



J.46.2637 ~cop., pstl, 61x45 (Chailis, abbaye royale, fondation Jacquemart-André, inv. 2609, S936) φκσ

J.46.2637

Photo courtesy Institut de France



J.46.2638 ~cop. Dailly, min./tabatière (Baltimore, Walters Art Museum). Lit.: Hugues 2004, p. 71 repr.

J.46.2641 ~cop., pstl/ppr, 55x46.5 ov. (Paris, Drouot, Boisgirard, 16.VI.2010, Lot 16 repr., éc. fr., Louis XV, est. €600–800) φκ

J.46.2643 ~cop. Alexis Axilette (1860–1931), pstl, 51x41 ov., s (Paris, Drouot, Pescheteau-Badin, 6.V.2011, Lot 8 repr., est. €300–400) φκ

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

J.46.2645



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

J.46.2648 ~cop., pstl, 52x43 ov. (Montbazon, Rouillac, 7.VI.2014, Lot 102 repr., est. €1200–1500) φκ

J.46.2649 ~cop., pstl, 53x43 ov. (Dorchester, Duke's, 25.IX.2014, Lot 52 repr., anon., est. £200–400) φκ

J.46.2651 ~cop., pstl, 54x44 ov. (Saint-Cloud, Le Floch, 8.II.2015, Lot 14 repr., fin XVIII^e/début XIX^e, est. €1300–1500) φκ

J.46.2655 ~cop., pstl, 54x46 ov. (Paris, Drouot, Daguerre, 9.XII.2015, Lot 78, est. €1000–1200) φκ



J.46.2655

J.46.2657 ~cop., pstl, 54x45 (Paris, Drouot, Millon, 1.IV.2016, Lot 132 repr., est. €600–800; Paris, Drouot, Millon, 13.VI.2018, Lot 37 repr., est. €600–800) φκ

J.46.26571 ~cop., pstl, 54x46 (Les Andelys, Thonier, 7.XI.2020, Lot 17-1 repr., XIX^e, anon., inconnu, est. €400–600) φκν

J.46.26572 ~pastiche, pstl, 26.5x18.5 (Paris, Rossini, 24.VI.2021, Lot 7 repr., goût du XVIII^e, anon., as of Louis XV, est. €500–700) φπν

J.46.26573 ~cop., pstl, 59.7x48 (Ilkley, Hartleys, 1.XII.2021, Lot 414 repr., est. £300–500) [new attr.] φκν

J.46.26574 ~cop., pstl/ppr, 38.5x28 ov. (Neuilly-sur-Seine, Aguttes, 2.V.2022, Lot 44 repr., éc. fr. c.1880, est. €300–400) φκ

La comtesse de Provence

J.46.2659 La comtesse de **PROVENCE**, ov. (C. Leber; Orléans, Swagers, Herluison, 4.VI.1860, Lot 46). Lit.: B&W 408, ?attr. [?= one of the Boze repetitions]

Mlle Puvigné c.1750

Mme Jean-Baptiste d'Albessard, née Louise-Claire Hamoche-Puvigné, dite Mlle **PUVIGNÉ** (1735–1779), danseuse à l'Opéra. Her biography is rather obscure (the spellings Puvigné and Puvigny are both found, the latter as inscribed by La Tour on his preparation), but the family background as established by Jeffares 2021a (*q.v.* for full discussion and references) is of some interest and relevance to La Tour's clientele.

Louise-Claire, “Mlle Puvigné” was the daughter of a danseuse at the Opéra who used the same name (and with whose early performances the records are confused); her biological father was the actor Jean-Baptiste Hamoche. Her close relations included an uncle, Vincent-François Martenne de Puvigné, an infantry officer and commandant de l'île de Rodrigues, and half-sister Julienne-Nicole Sabatier, the actress Julie, who married Louis-Gabriel Cabre de Bercaville, lecteur to the maréchaux de Saxe and then de Löwendal. Her great-grandfather, also Vincent Martenne de Puvigné, was a chantre and ordinaire de la musique du roi, and one of her great-uncles was baptised at Saint-Germain-en-Laye in 1678 with the Grand Dauphin and queen, Marie-Thérèse d'Autriche, as godparents.

Brought up in Lyon, she débüté in Paris as a danseuse à l'Opéra-Comique at the Foire Saint-Laurent in 1743 at the age of 8 in Favart's *L'Ambigu de la folie*, dancing with Noverre in a production in which her father was the lead actor. A pupil of Marie Sallé (*q.v.*), she was première danseuse in Rameau's *Les Indes galantes* 1749 and in *Les Fêtes de Polymnie*. She was also "l'une des étoiles du théâtre des Petits Appartements à la cour" according to the file in the Bibliothèque de l'Opéra.

She made a sufficient impression for Mme de Graffigny to call her "ma petite merveille" in a letter of 12.VI.1744. Voltaire mentioned her, rather obscurely. The scandal sheets of the day (e.g. Capon, *Les Vestris*, 1908, *passim*) reported romantic liaisons, but it is police inspector Meunier's reports (Bibliothèque de l'Arsenal) which provide the most detail of a succession of lovers. Her mother is said to have sold her virginity for a few louis and a gold watch to the marquis de Courtenvaux; he was succeeded by Mazade, the prince de Soubise, the marquis de Voyer, the duc de Luxembourg, Graf Kaunitz, comte Mnizech, Fontanieu père et fils and Masson de Maisonrouge.

Eventually, on 8.VIII.1760, in Paris, Saint-Eustache, she married Jean-Baptiste d'Albessard (1716–1794), avocat général au parlement de Bordeaux, having already borne him two children; two more followed, one of whom received preuves de noblesse from Chérin in 1787. Louise-Claire died and was buried at Versailles (paroisse saint-Louis, 29.VIII.1779); among the witnesses was the cellist and composer Pierre Talon.

A date of c.1750 is plausible for La Tour's préparation, which conforms to Meunier's description of her "agée d'environ dix huit ans, petite, brune, bien faite, le nez aquilin, assés jolie." Nothing is known of the circumstances of its execution, nor is there anything to indicate that La Tour progressed to a finished portrait.

A costume drawing by Louis-René Boquet (Bibliothèque-musée de l'Opéra, inv. 14514, D2160-4) shows Mlle Puvigné in an elaborate taffeta dress with paniers.

J.46.266 Mlle PUVIGNÉ, préparation, pstl/ppr, 32x24, inscr. ↑ "puvigny" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 60 [inv. 1849, no. 39]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: "taches dans le fond", rapport du 23.XI.1945 after return from Sourches; restored in mid-twentieth century in Lepeltier studio (photo). Exh.: Maubeuge 1917, no. 90; La Tour 1930, no. 52. Lit.: Lapauze 1899, no. 39 repr.; Fleury 1904, no. 39; Erhard 1917, no. 73 repr.; B&W 409, fig. 202; Fleury & Brière 1932, no. 47; Sutton 1949, pl. XXXVIII; Fleury & Brière 1954, no. 46; Debrie 1983, p. 58 repr.; Debrie 1991, pp. 161ff repr.; Graffigny 1997, v, p. 306 repr.; Debrie & Salmon 2000, p. 188, ill. 103; Cabezas & al. 2008, p. 14 repr.; [Jeffares 2021a](#) Φσ



J.46.266

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.2661 ~cop. Henri-Patrice Dillon, dessin. Lit.: Champfleury 1886, p. 77 repr.

J.46.2663 ~cop., pstl/ppr br., 32.5x24.5 (London, Christie's, 9.IV.1990, Lot 197 n.r., a/r La Tour est. £300–500; London, Phillips, 12.XII.1990, Lot 130 repr., as autograph, est. £8–12,000) Φκσ

J.46.2663



J.46.2664 ~cop. P. Flayelle, pstl/ppr, 62x51 (Saint-Quentin, Moro-Delobea, 21.VII.2017, with others, est. €20–30) [new identification] φκν

J.46.26641 ~cop., pstl/ppr, 28x19 (Bletchingley, Lawrences, 5–7.VI.2018, Lot 1543 repr.) [new identification] φπν

J.46.26642 ~cop., pstl, 32x23 (Oxford, Mallam's, 27.II.2019, Lot 393 repr., studio of La Tour, with pendant Camargo, est. £1000–1500) φκ

J.46.266421 ~cop., pstl, 33x24 (Agen, Guyenne, 4.XII.2021, Lot 49 repr., with pendant Bourgogne J.46.13502, est. €200–300) φκ

J.46.26643 ~pastiche, pstl, 32x23 (Middle Claydon, Claydon Auctioneers, 6–8.X.2021, Lot 1895 repr., anon. 20th century, unidentified, est. £40–60) φπν

J.46.26645 ?~La Peslin [sic], première danseuse de l'Opéra, préparation, s, "crayon" (lettre d'une inconnue de 8 rue Georges-Ville à Maurice Tourneux c.1904)

J.46.2665 Mlle PUVIGNÉ, m/u, 61x48 ov. (Edward Brandus; New York, Fifth Avenue Art Galleries, Silo, 17–18.IV.1907, Lot 66, \$170; C. Lomig). Lit.: B&W 410, ?attr.

J.46.2666 ~cop., pnt., 45x33 (H. W. Underdown; London, Sotheby's, 28.I.1926, Lot 50, as of Mlle Putigny of the Paris Opera, as autograph, £27; Ramsey). Lit.: B&W, s.no. 410, vendor as Anderlovn

Mlle Quinault

J.46.2667 [?]Jeanne-Françoise QUINAULT (1700–1783), actrice, tenant une colombe. Lit.: B&W 411, ?attr. [?]; ?cop. a/r La Tour a/r Carriera, Saint-Quentin, LT 98]

J.46.26671 ~grav. Pirodon, lithograph. Lit.:
L'Artiste, X.1860, repr.; Graffigny 1992,
III, p. ii repr.

J.46.26671



=?Mlle QUINAULT, debout, tenant une colombe, les épaules et les bras nus, les cheveux poudrés, serrés par un ruban bleu et ornés de fleurs. C'est la seconde sœur de l'actrice Quinault, Marie-Anne Quinault..., (Arsène Houssaye; vente p.m., Paris, Drouot, Chevallier, 22–23.V.1896, Lot 188) [v. Carriera, J.21.0895]

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

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

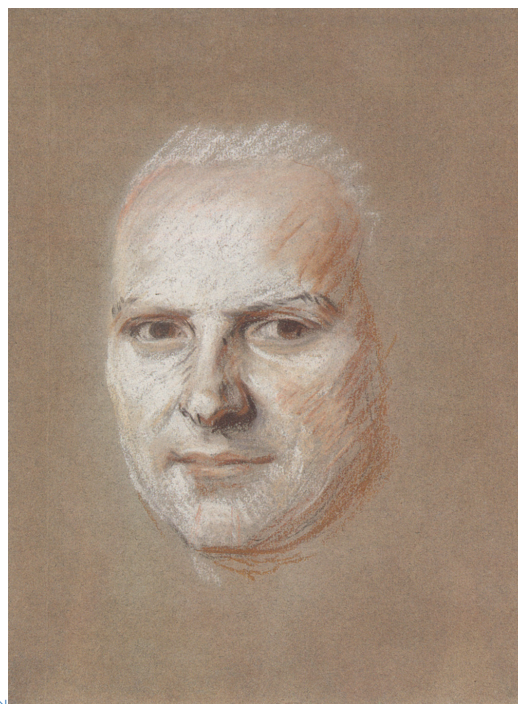
L'abbé Raynal

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 (I=?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 1995b, 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. φσ



J.46.2675 ~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, bénédictin 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”; Debric & Salmon 2000, p. 88; [Jefferies 2018i](#)

J.46.2678



J.46.2679 ?L'abbé RÉGLEY/?L'abbé Lattaignant/?inconnu, pstl/ppr/carton, 48x43, inscr. → “M. l'Abbé Reglet, peint par M. de Latour” (Orléans, mBA, inv. 92-5-1. Paris, Drouot, Baudoin, Féral, 21.V.1910, Lot 3 repr., Fr9000; Ducrey. Paris, Drouot, Dubourg, Lair-Dubreuil, 27.II.1917, Lot 10 repr., Fr8200. Paris, Drouot Richelieu, Peschetau-Badin-Ferrien, 21.X.1992, Lot 13 repr., Fr120,000). Tech.: examined Valérie Luquet 2018: mounted on cardboard, possibly 19th century replacement for previous cardboard mounting. Exh.: Perronneau 2017, h.c. Lit.: B&W 416, fig. 189, as = J.46.2678; *Chronique des arts*, 1993, no. 51 repr.; Moinet & Klínka 1996, p. 110; Debric

& Salmon 2000, p. 88, ill. 34, as ?Réglet, ?Lattaignant; Klinka-Ballesteros 2005, no. 49, p. 31 repr.; [Jeffares 2018i](#) 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., Fr60). Lit.: B&W 417, ?attr.; Jeffares 2018i

Renaudon ?c.1740

Joseph **RENAUDON** (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 Renaudon 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 **RENAUDON**, en costume des Couars, pstl, 42x30 (Bourges, musée des Arts décoratifs). Lit.: 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 Labouvrie, *Relation de l'ordre de la triomphante et magnifique monster du Mystère des S.S. 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 académies 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 "M^r 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 réception. 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.

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, Philipault 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/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. 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 2021, fig. 2.3; Jeffares 2021f φσ

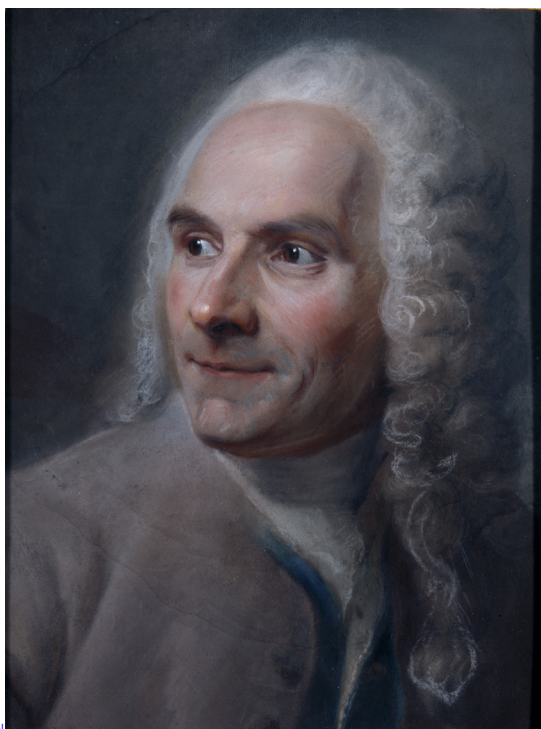


[J.46.2687](#) ~cop. Tadeusz Kuntze, pnt., 101x80.5, sd “TKP 1756” (Wilanów, inv. 1112). Lit.: Karpowicz 1966, fig. 3; Dolański 1993, no. 65 n.r.; Karpowicz 1966, fig. 5; Jeffares 2021f

[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

[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

[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. 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 Φσ



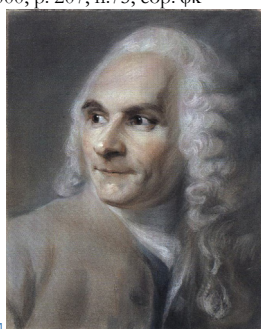
J.46.2691 N
LARGER IMAGE

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, attr, \$20,000]. Monaco, Sotheby's, 5.XII.1992, Lot 313 repr., est. ₣60–80,000, b/i; Paris, Ader Tajan, 30.VI.1993, Lot 95 repr., as autograph, est. ₣30–50,000, ₣38,000). Lit.: Debie & Salmon 2000, p. 207, n.75, cop. φκ

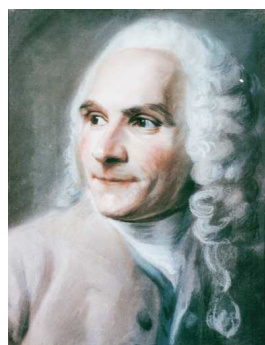


J.46.2694

J.46.2695 ~cop., pstl/ppr, 38.7x30.6 (Beverly, Horvitz Collection, inv. D-F-161. Monaco, Sotheby & M^e Escaut-Marquet, 20.VI.1987, Lot 391, ₣250,000; Colnaghi 1988; acqu. 1993). Lit.: Colnaghi 1988 cat., repr.; Cambridge 1998, A.190; Debie & Salmon 2000, p. 207, ill. 131, cop.; Paris 2017b, no. X, p. 569 repr., as autograph φκς

J.46.2695

Photo courtesy Sotheby's



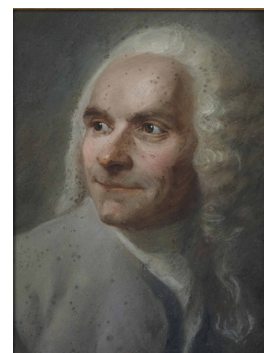
J.46.2698 ~cop., pstl, 39x31 (Saint-Paul-lès-Dax, Cureau, 21.XI.2004, atelier de La Tour, €3100) φκ

J.46.2698



J.46.2701 ~=?cop., pstl, 38.5x30 (Paris, Tajan, 18.V.2006, Lot 55 n.r., suiveur de La Tour, est. €2000; 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



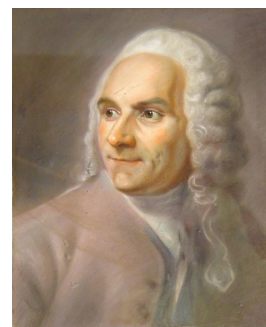
J.46.2702 ~cop., pstl, 40x31 (Amiens, Arcadia, 14.XII.2008, Lot 78, Éc. fr. XIX^e, inconnu, est. €400–450. Doullens, Herbet, 17.XII.2017, Lot 3 repr., éc. fr., inconnu, est. €150–300) φκν

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, xx^e, 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) 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 ~2^e cop. Raymond Casez, pstl, 38x29.5 (Saint-Quentin, Moro-Delobau, 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 ~3^e 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 ~4^e 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

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. Exh.: Paris 1848, no. 86. Lit.: Neufville de Brunhaubois-Montador 1738; Clément de Ris 1848, “fort beau pastel de La Tour”; 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 q



[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) φκς [J.46.271](#)



[J.46.2712](#) ~cop., pstl, 58x45 (Menton, Nadia Barattero, 3.XII.2011) φκς [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 *Mercur* 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 Coytel among her friends, she was the daughter of a notary.

[J.46.2716](#) Manon RICHER, vendeuse de figes, 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; Respénges 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/1/397). 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-Kiahysi", 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 celui dont il s'agit a passé une partie de sa vie à Paris dans les plaisirs; quoiqu'avec peu de bien. Il était fort connu de M. le Garde des Sceaux, et lorsqu'il a acheté Grosbois, il l'a établi 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. Фβ



J.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 Morlière" 1734 (FD 1219). Lit.: B&W 425, fig. 107; Debré & Salmon 2000, p. 27 ~*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 Glissoles, 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 Glissoles, 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. Exh.: Paris 1927a, no. 34, pl. XXVII–37; Paris 1934a, no. 69; Los Angeles 2011, no. 90, fig. 48; Los Angeles 2018. Lit.: Anon. 1741a; Anon. 1741b (“est d’un ressemblance qui passe toute expression, toute imagination même, & d’une Etude qui tient du Prodiges... ce Tableau sera toujours un Chef-d’œuvre en son espèce; & pour vous donner une idée de son Prix, on prétend que la Glace et le Cadre coutent seuls cinquante louis”); Mariette 1851–60, III, pp. 66–78; Desmazière 1854, p. 34; Champfleury 1855, p. 95; Dréolle de Nodon 1856, pp. 59, 123; E. & J. de Goncourt 1867, pp. 165, 171, 176; Desmazière 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”; Tournoux 1904a, p. 40; Thiébaut-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; Florisoon 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; Debie 1991, pp. 30, 61, 76; Châtelet 1992, repr. cl. 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; Debie 1998; Debie & 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; Ilieva 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 Φσ

[J.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 Boulainvilliers, 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 *Mercur* 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.

The pastel remains in the same frame as in the 1923 sale, and which may well be original. By the time of the 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, Petit, Dubourg, Paulme, Lasquin, 9.III.1923, Lot 16 repr., est. fr250,000, fr199,000; Édouard Jonas; Ernest Cognacq a.1924; legs 1928, est. fr800,000). 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. Lit.: Anon. 1742; Régner 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; Burolet 1980, no. 145 repr.; *Burlington magazine*, CXXII/929, pp. 598, 579, fig. 53; Wakefield 1984, fig. 79; Brunel 1986, p. 243; Debie & 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.; Burolet 2008, no. 49 repr.; Cabezas & al. 2008, p. 34 repr.; James-Sarazin 2016, I, p. 508 repr.; Jeffares 2018m Φσ



LARGER IMAGE

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., fr380; 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, receveur général et payeur des rentes de l'hôtel de ville. 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 pastelists, 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 Monnoies 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 of the most illustrious houses in France, lieutenant général des armées du roi, gouverneur of Champagne, 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'Ennui*) 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 *Mercur 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 Cléon 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 polonoise*, 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 desespérer ne.../... ne veux qu’il m’en conte qui veut.../fierte je l’écoute 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, Smithsonian, 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, 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. Exh.: Boucher 1932, no. 104, as inconnue by Boucher. Lit.: Mme V[an Loo], “Vers sur le portrait de Mme la princesse de Rohan”, *Mercur 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; Olsson 2014; Gombaud 2015; Laine & Moberg 2015; Gombaud & al. 2017, 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. XIX^e, ?Marie Leszczyńska, with pendant, ?Mme de Ventadour [?], est. €400–600) φκ

J.46.2731



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

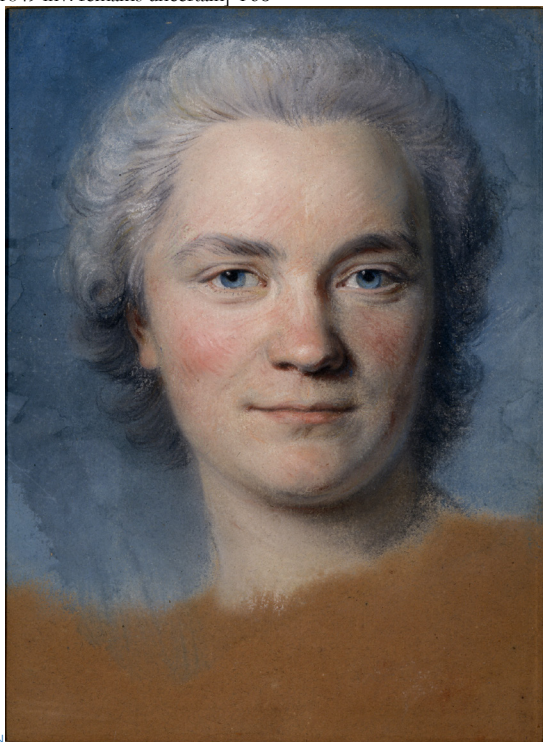
Les Rohan

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

Louis-François ROUBILLAC (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 4^e 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). 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 [the traditional identification in the 1849 inv. remains uncertain] Φδσ



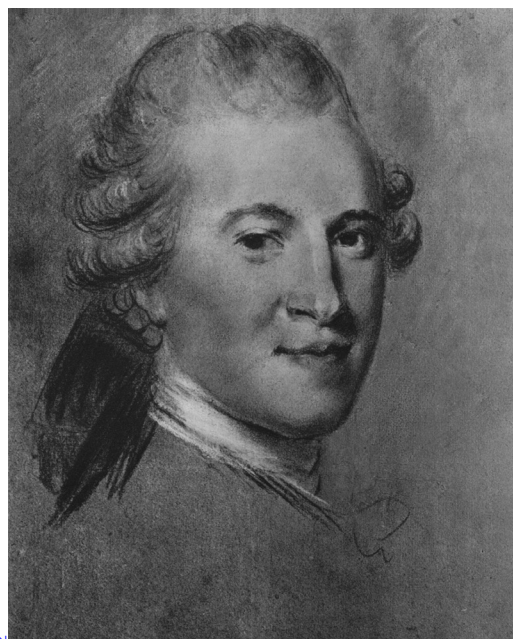
J.46.2735

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

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 mignatures copiées...”]; 1784]; desc.: marquise du Plessis-Bellièvre; vente p.m., Paris, Drouot, 10–11.V.1897, Lot 163 n.r.; If3000; 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, Pattr. [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 Vaufréland (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, représentant Madame de ***, habillée avec un Mantelet Polonois, réfléchissant, 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 petite Lorgnette en or ressort, ... a Mad^e piscatory son portrait. a M^s ses frères les essais de portraits faits d'après eux avec les mignatures 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 Vaufréland (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'Étang, 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 *Mercur* 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-Enfants (presumably in Mme Rouillé’s house), acting as witness for the dispense de mariage of Mme Rouillé’s niece and nephew Louis Dagoret and Anne Perrinet, 7.v.1753 (AN Z1^o-186^o); 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-Enfants in 1795 (the date in Claeys 2008 is confirmed in the État civil reconstitué), she left an estate of F378,488.70, 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.

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-Bellièvre, née Marie-Jeanne-Louise de Pastoret (1814–1890); vente p.m., Paris, Drouot, 10–11.v.1897, Lot 162 repr., F31,550; M. Levy for Sigismond Bardac; Paris, Petit, 10–11.v.1920, Lot 25 repr., est. F400,000, F365,000; Jules Féral for Joseph Bardac. Paul Dutasta, ancien ambassadeur; Paris, Georges Petit, Lair-Dubreuil, Desvougues, 3–4.vi.1926, Lot 65, est. F60,000, F1,000,000; 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 (c.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. Louis XV swept frame visible in 1897 not necessarily original, later replaced with a more elaborate frame. 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; Debric & Salmon 2000, p. 172, ill. 87; Goodman 2000, fig. 46; Gimpel 2011, p. 213; Joseph Baillio, priv. comm. 2018 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 mignatures 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 Genève”, 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 carrosse, 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 pomme 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 Moulou 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 assés petit pour entrer dans un livre, et quoique dans la circonstance présente je ne sois pas fâché que mon portrait gravé paroisso 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 appartenait.

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 reused 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 canvassed 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 *ricordo* 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 Fr150, but failed to attract a bid above Fr30 (Dréolle de Nodon reported the sum of Fr3, widely copied but erroneous). Joly de Bammerville, 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 Duquennois, 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 Gueux 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 J.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

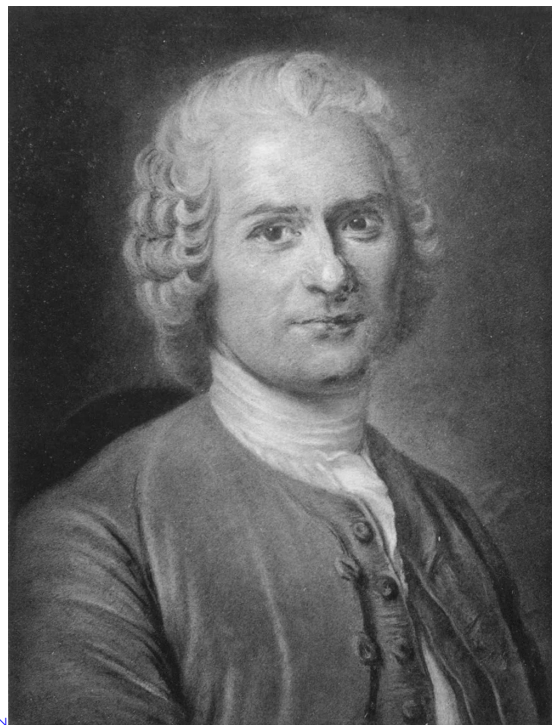
J.46.27434 ~grav. Ernst Carl Gottlieb Thelott, Heinrich Schmitz direxit, for Rousseau, *Collection complète des œuvres*, Zweibrücken, 1782, frontispiece. Lit.: Buffenoir 1913, repr. pl. 7/2

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 votre portrait parceque j’étois à 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 réflexions sont agréables quand on pense que ce sont les traits d’un amy sur lequel on compte autant”); Mme de Luxembourg 1780 [mentioned in letter Du Peyrou to Girardin, 23.I.1780, “le meilleur modèle à consulter pour les vrais traits de Rousseau”, and letter Du Peyrou to Moutou, 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] Φβ

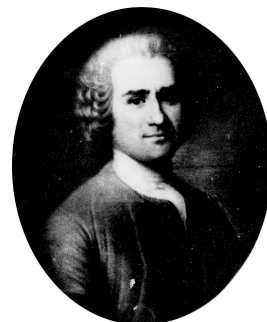


J.46.2748

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.; M. 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, fr200”; sa fille, la baronne Bartholdi, née Anne-Caroline-Madeleine Delessert 1868; Paris, Drouot, 13.V.1911, Lot 5 repr., fr18,500; Marius Paulme; vente p.m., Paris, Georges Petit, Lair-Dubreuil, 13–15.V.1929, Lot 120 repr., fr95,000; 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 Gagnebin & 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,

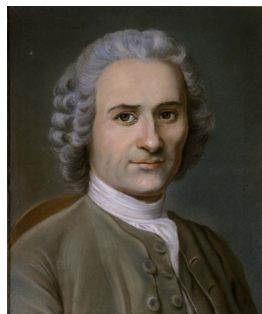
1846, no. 97, donné par Rousseau à Mme Delessert la mère 1776; *Musée neuchâtelois*, 1910, p. 116; Daniel Baud-Bovy, *Annales de la Société Jean-Jacques Rousseau*, VIII, 1912, p. 377, médiocre ("très inférieur...des parties retouches, l'œil dr. beaucoup plus haut que le g. et divergent...Presque indigne 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 Φβσ



J.46.2755
LARGER IMAGE

J.46.2756 ~version (La Tour; don: Rousseau 1764; don: George Keith, Earl Marischal, gouverneur de Neuchâtel, 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.

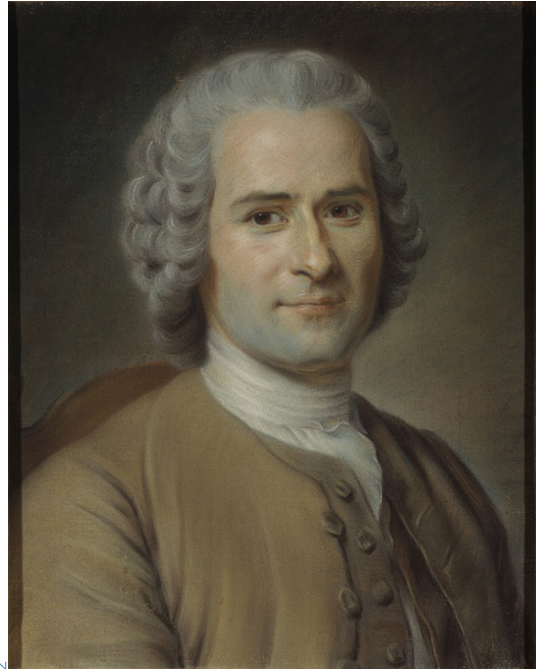
~cop., pnt., 53x42.5 (Paris, Drouot, Cornette de Saint-Cyr, 5.XII.2003, Lot 51 repr., attr. Voiriot)

~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.; Tournoux 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.; *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.

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. I'9-8378. 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 témoigner 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)

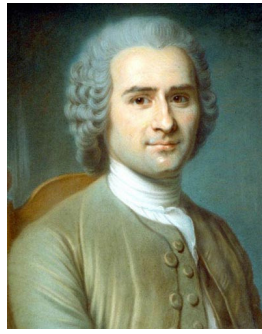
J.46.2764 ~cop., pnt., 40x38 (Versailles MV 3884)

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

J.46.27655 ~cop. Lacrosette, 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 Fr150, when returned unsold Pierre-Louis-Samuel Joly de Bammerville offered Fr151.50 for it and J.46.2023; Joly de Bammerville died before the amount was paid; retiré par M. Delhorme, secrétaire perpétuel de l'école de dessin, et rapporté à Saint-Quentin .XI.1815, Fr10.35). Tech.: reported as in a particularly fragile state by Raoul-Arthur Duquenne when examined for suitability for loan in 1878; conserved Florence Herenschmidt 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-François 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. 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.; 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; Joachimesdes 2008, fig. 55; Faroult 2020, fig. 164; Fripp 2021, fig. 2.9; Saint-Quentin 2021, p. 62 repr. 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 XIX^e (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.46.2772 ~cop., pstl (Bordes, Paris, 1845). Lit.: Michel 1906, p. 144 n.r.

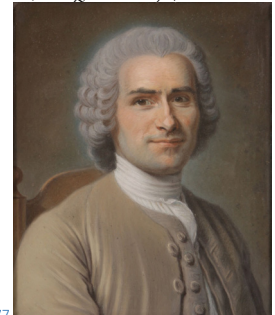
J.46.27721 ~cop. Louis-Nicolas Lemasle, pnt./bois, 50x38.5, inscr. verso 1843 (marche de l'art, Turin, 2003; acqu. PC). Lit.: Saint-Quentin 2012b, no. 103 n.r.

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, Fr300). 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 (Sebastien 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; Oliver & al. 1988, p. 86 repr.

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



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., H46)

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, Pilet, 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 [Pattr.] Φβv



J.46.2781

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

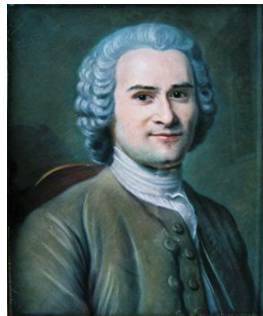
J.46.2783 ~grav. Jules de Goncourt

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



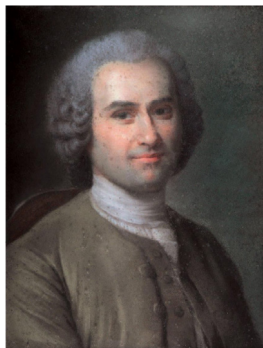
J.46.2788 ~cop., 46x38 ov. (Besançon, Hôtel des ventes, 13.II.2011) Φκ

J.46.2788



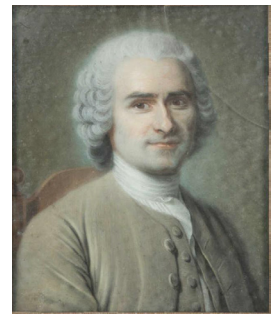
J.46.279 ~cop. XIX^e, pstl, 46x34 (Paris, Drouot, Daguerre, 27–28.III.2014, Lot 47 repr., est. €600–800) Φκ

J.46.279



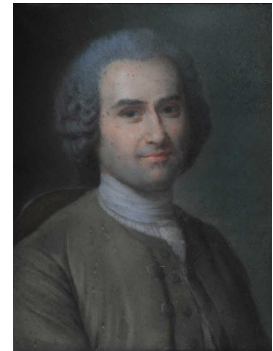
J.46.2792 ~cop. XIX^e, pstl, 46x38 (Lyon, Berard, Peron, Schintgen, 15.VI.2014, Lot 54 repr., est. €150–200) Φκ

J.46.2792



J.46.2794 ~cop. XIX^e, 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

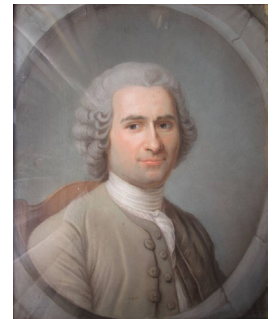
J.46.279421 ~cop. Raymond Casez, pstl, 45x35, étiquette *verso* “Exécuté par Raymond Casez” (Verviers, Legros, 9.V.2019, Lot 331 repr., est. €100–150) Φκ

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 La Tour, est. €700–900) Φπ

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

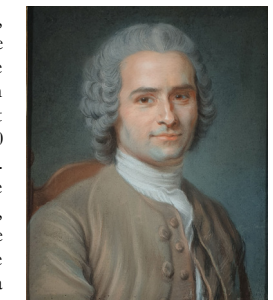
J.46.279432 ~cop., pstl (bailli bernois de Lausanne, XVIII^e. PC 2020) [cf. Piot] Φκ

J.46.279432



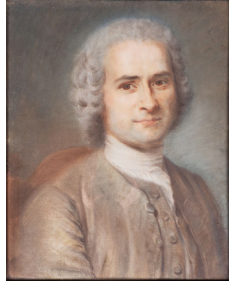
J.46.279433 ~cop., [?]Mlle Gendron, pstl/ppr, 45x37.5, inscr. *verso* “Portrait de Jean-Jacques Rousseau qui m’a été donné en 1762 par M. Guillaume Terral, mon ami, demeurant à Paris, natif de Clairac et actuellement âgé (en 1778) d’environ 80 ans. Ce portrait a été fait (par une fille). naturelle]. de mon ami qui se nomme Gendron) sur l’original fait par La Tour, célèbre peintre de pastel, dont la d’elle Gendron était l’élève” ([?]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



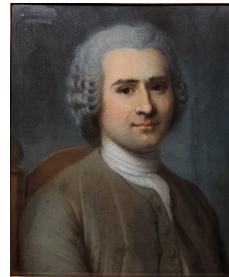
J.46.279434 ~cop., pstl, 45x36.5, inscr. *verso* ([?])famille de Vivant Denon. Pierre La Brely, Paris [?c.1930]. Librairie Jean-Claude Vrain, cat. *Portraits d'écrivains*, 2022, no. 1038)φκ

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.46.2795 ~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

J.46.27952 ~grav. Reiner Vinkles 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, Lacoste, 19–20.IV.1830, Lot 92, fr100). Lit.: B&W 442, ?attr.

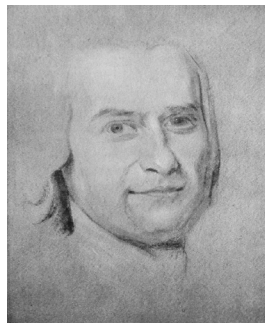
J.46.2799 Jean-Jacques ROUSSEAU, grisaille au pstl (“atelier d’un de nos peintres connus”; Paris, Mareschal, 9–10.IV.1872, Lot 45). Lit.: B&W 444, ?attr.

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, fr540; Pestel. Paris, Drouot, Baudoin, 16.XII.1942, Lot 42 repr., attr.). Lit.: B&W 451, ?attr. Φα

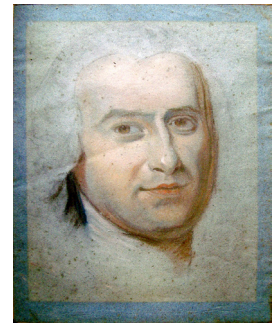
J.46.2805



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. 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./toile [additional strip paper right edge], 82x61 ov., c.1740 (Aix, musée Granet, inv. 942-1-10. Legs Fernand Dol & sa femme, née Lair 1945). 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 φ2δσ



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 preparation 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-François 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. He was also involved with the Vincennes porcelain factory from 1745. His aunt married into the Orry family.

The reidentification of the sitters suggests that the date of execution should be somewhat later than previously thought, perhaps c.1750 rather than c.1740.

The reidentification of the sitters suggest that the 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).

[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). 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. Φσ



[J.46.282](#) N



[J.46.2821](#) N
[LARGER IMAGE](#) / [LARGER IMAGE](#)
Photo 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.: *Renne 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). 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 Φσ



J.46.2829

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

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

M. de ROZEVILLE (Louvre inv. RF 29662) [v. Lefèvre, s.v. Fossart, J.47.1124]

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

Mme de Rumilly c.1750

Maurice Tournieux 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 Gueuluy, 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.

J.46.2834 La marquise de RUMILLY, préparation, 32x24, inscr. verso "M^{me} 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, 1909; valuation, c.1910, p. 5, fr11,000; Paris, Georges Petit, 5–8.VI.1912, Lot 81 repr., fr43,100. 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.: Tournieux 1904b, p. 11 repr.; Dacier 1912, p. 321 repr.; B&W 457, fig. 151; *Répertoire des biens spoliés*, item 199, OBIP no. 33.041 n.r. Φδ



J.46.2834

LARGER IMAGE

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

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 10.1.1742, 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 *Mercur de France*, 1742, p. 986:

Il souhaite que M. de la Tour, dont il connoissoit déjà 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 assurer avoir fait un vrai chef-d'œuvre dans ce Portrait. On vient de tous côtés l'admirer dans l'Appartement de l'Ambassadeur, & plusieurs Poètes ont déjà 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 savent 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 devoient 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, aient 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 Mehmed Pacha [Yirmisekiz Mehmed SAID Paşa] (c.1697–1761), fils de Mehmed Çelebi, ambassadeur turc à Paris, 1741–42, pstl (comm. sitter; lost). Lit.: *Mercur 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, 10.11.1891, 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). Exch.: Paris 1927a, no. 146, pl. 125 [*different colour coat; v. Frédon*, [J.327.175](#)]

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

Saint-Léger, v. Boîte

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

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 *Mercur* in 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'afféterie, 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 of 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 *Mercur* 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 *Mercur* 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) was bequeathed by the sitter to her "amie", Rebecca Wick, an Englishwoman (naturalised in 1750) who lived with her. (Her parents were Phillip Wick, 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, 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, “en pastel sous glace représentant ladite deffunte D^{lle} 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 Lavalie, 4.V.1846, Lot 33, F600; Dr Véron, propriétaire du Constitutionnel, directeur de l’Opéra; Paris, Drouot, 17–18.III.1858, Lot 76 n.r., F1650; 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, F2520; 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], F18,000; Mayer; Haro; Baron J. Vitta, Paris, 1907; C. S. Gulbenkian, acqu. 1928; dep.: National Gallery 1937, Manod quarry, 1943). 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 XVIII^e 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; Debie & Salmon 2000, p. 184, ill. 101 Φσ



J.46.2842 [LARGER IMAGE](#)

Photo courtesy Fundação Calouste Gulbenkian

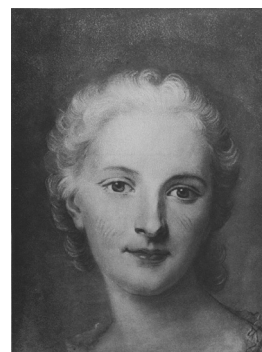
J.46.2843 ~cop. (tête) Jean-César Fenouil, m/u

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; Debie & 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 [?=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.)

S-ANDRIER, & 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 Welmont), 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-Ismaïdon 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. Château de Sassenage, near Grenoble, – 1915; acqu. 170,000 Édouard Jonas, pour Ernest Cognacq; legs: Ville de Paris 1928). Exh.: Paris 1925b; Paris 2004b, no. 4 repr. cl. Lit.: Feuillet 1925, p. 68; B&W 465, fig. 21, repr., as comte de Sassenage; Mauriceau-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 φδσ



[J.46.2852](#) [LARGER IMAGE](#)

[J.46.2854](#) ~cop., pstl (Sassenage, château)
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 Dompiere 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 Savalette – 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-Émilie [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; Wallraf; PC 2004). 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. cl. 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. Φσ



J.46.2858
LARGER IMAGE

J.46.2858 ~version, 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 Salvalette [sic] by Nattier). [PExh.: 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.46.2859 ~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

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 pastel sous glace dans sa bordure de bois sculpté", valued at 120 livres together with 32 prints after Wouermans (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 sehen Moritz mit eigenem, 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 ambulante, 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 (Loza 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: *Œ* 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; Debie & 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.: restored 2012 by Marianne Bervas, Sophie Chavanne, André Le Prat and Valérie Luquet; frame 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. cl.; 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; Debie 1998 repr.; Debie & 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 $\Phi\sigma$



J.46.2865 ~cop., pstl/ppr, 58x47 ([?le sujet; don: ou à Mme Favart, ou à son

[Zoomify](#) [LARGER IMAGE](#)

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). 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; Debie & 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 $\Phi\kappa\nu\sigma$



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 \checkmark 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. Exh.: Maubeuge 1917, no. 49; La Tour 1930, no. 22; Copenhagen 1935, no. 272; La Tour 2004a, no. 31 repr. cl. 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; Debie 1982, p. 24 repr.; Debie 1991, pp. 170ff repr.; Debie & Narbonne 1993, p. 38 repr.; Debie & Salmon 2000, p. 127, ill. 56; Salmon 2018, p. 174 n.r., as préparation for J.46.2865; Saint-Quentin 2021, p. 24 repr.



[?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 Desmazes; 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. Le sujet; don: Marie de Verrières; desc.: famille George Sand; don Aurore Lauth-Sand 1923). Exh.: Paris 1977a, n.r.; Paris 1984a. 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 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). 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 XX^e, 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. XIX^e, 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.46.2889 ~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). 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 von 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 Φσ



J.46.2892
LARGER IMAGE

J.46.2894 ~cop., pstl/pchm, 59x48, 1746–49 (Weimar, SWKK, inv. G61). Lit.: Humbert, Revilliod & Tilanus 1897, as 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.

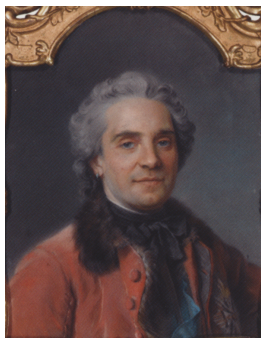
J.46.2897 ~?cop., wearing rose, furred coat, cr. clr, 30x25 (F. Kleinberger, acqu. \$300, date and source not specified on card; New York, Anderson's Galleries, 18.XI.1932, Lot 76 n.r., \$175)

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 Milütz, Schloß Siebeneichen, Dresden. Stuttgart, Nagel, 25.IX.2003, Lot 1289 repr., est. DM3200; 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

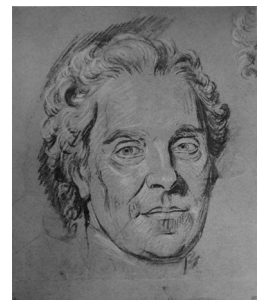


J.46.2907 ~cop. Elisabeth Bretschneider, née Freiin von Bodenhausen, pstl, 60x50, Dresden, 1927 (Dresden, Günther, 2.X.2010, Lot 575 repr., est. €900; Dresden, Günther, 25.III.2017, Lot 752 repr., est. €120) Φκ

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.46.2909 ~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.; Debie & Salmon 2000, p. 141, n. 92; Salmon 2018, p. 174, ?attr. Φκ

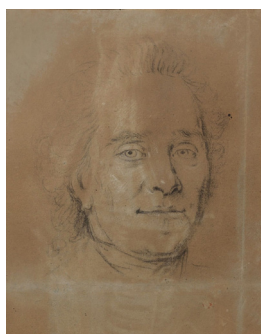
J.46.2909



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 talents répondent à l'phonetete de son ame h. Rochefort"/"Premier essai du maréchal de Saxe par La Tour" (Paris, Drouot, Desvougues, 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. [?attr.] øk

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 pr M^{lle} Duneufgermain" (Stanislaw August, Blacha, 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, ff5)

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.: *Wanienska* 1993, no. 3, attr. La Tour [v. a/r Rigaud, J.62.128]

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

The 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. Petersburg. 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 de l'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 Platie (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 Frédéric 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
LARGER IMAGE

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., ff4150; Prince Demidov, San Donato; 15.iii.–13.v.1880, Lot 30. Ernest Gimpel; Ernest Cronier, acqu. 12.vi.1903, ff55,000; Paris, Georges Petit, 4–5.xii.1905, Lot 35 repr., ff77,000; 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). 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 Φ

[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 président 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 Boulainvilliers, 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 is 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 *Mercur*, 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 su 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 polonoise 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 Glissoles; acqu. Arthur Veil-Picard, Paris, 1918, H150,000; 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; restitué 16.IV.1946, Mme Louis Chaubah, née Maria-Theresia Veil-Picard. Acqu. 2014 through Christie's). Tech.: 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; . 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; Régner 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; Debie & 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 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 GALLIE L^{SE} DE LA FONTAINE SOLARE DE LA BOISSIERE/Fille de M^{re} 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

[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-Ribaliér; 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 Glissoles 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)

~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, n.q. Inconnue no. 6, [J.46.3438](#)

Louis de Silvestre 1753

Louis de [SILVESTRE](#) le jeune (1675–1760), écuyer, agrée 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 resting untensioned on cardboard backing. 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 v; Klinka-Ballesteros 2005, p. 6 repr.; McCullagh 2006, fig. 13; Burns & Saunier 2014, p. 77 repr.; Williams 2015, pl. 12; Fripp 2021, fig. 2.11; Saint-Quentin 2021, p. 18 repr. Фс



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.46.2938 ~repl., pstl, 63x54 (Laurent Laperlier; Paris, Drouot, 17–18.II.1879, Lot 49 n.r., as by Chardin, peintre inconnu, fr800. Léon Michel-Lévy 1885–1925; Paris, 17–18.VI.1925, Lot 77 repr., est. fr100,000; fr140,500; Batteroze; Charles-Louis Dreyfus 1928). Exh.: Paris 1885a, no. 16 n.r.; Paris 1908a, no. 46, pl. 36. Lit.: B&W 488, fig. 58 Ф



J.46.2938 [Zoomify](#) [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, Pilet, 11–13.IV.1867, Lot 67 n.r., fr225). Lit.: Paris 1927a, p. 56; B&W 125, ?attr., as of Dupouch

J.46.2941 ~cop. Jules-Alexis Patrouillard Degrave, XIX^e, pstl, 62x51 (Versailles, Cheval-Légers, Martin, 26.XI.1972, fr520)

J.46.2942 ~cop., 63.5x53.3 (John T. Dorrance, Jr; New York, Sotheby's, 11.I.1990, Lot 10 repr., \$79,750) Фк

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. fr20,000)

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 v Фк

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) Фк

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. XX^e, est. €600–800) φκ

J.46.2951



J.46.2953 ~cop., pstl, 30x26 (Paris, Allemand & Nguyen, Artus Enchères, 20.I.2010, éc. fr. XX^e, 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. XIX^e, 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. XX^e, 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-Delobea, 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.46.296 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., f28,000; 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. 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, f13,100; M. Loucheur. Paris, Drouot, Delorme, 1.VI.1994, Lot 24 repr., est. f40–50,000, f28,000; 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. 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 “Silvestre, graveur, son portrait, pastel”; desc.:] Camille Marcille; vente p.m., Paris, Drouot, Pillet, Féral, 6–7.III.1876, Lot 150, H300; Walferdin; Alexandre Dumas fils; Paris, 12–13.V.1892, Lot 196, H1520.] 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; Debie & Salmon 2000, p. 202, ill. 116; McCullagh 2006, fig. 12, reversed; Prat 2017, fig. 389 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.

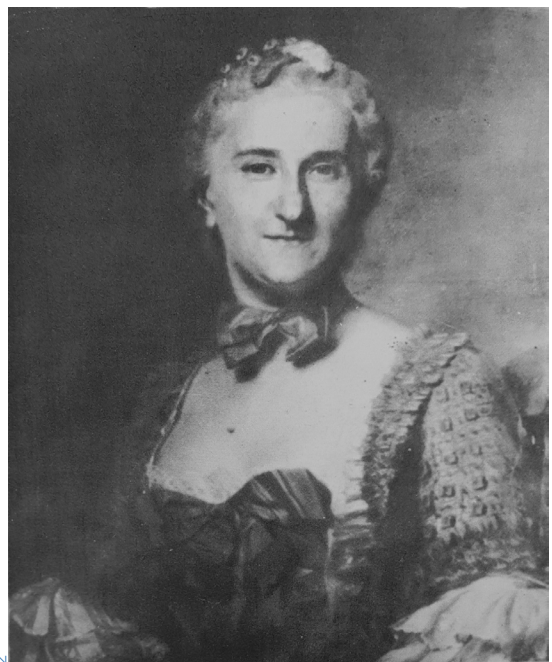
Casanova described her during his visit to Paris in 1750 (*Histoire de ma vie*, BnF MS, livre III, f° 13v/14r), about the same time as La Tour’s portrait; his account is worth quoting at length:

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 âge étoit de cinquante ans, sa taille étoit 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 étoit 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’étoit ni belle ni laide, car son caractere qui interessoit sautoit aux yeux; qu’étoit 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’étudier, et <la force> de parvenir à les connoître.

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 trouva jamais, car elle devoit réunir en elle toutes les parties que Silvia possédoit 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 âge où il auroit pu paroître ridicule, et presque injurieux à toutes les femmes de son état. Par cette raison plusieurs dames du plus haut rang l’honorèrent 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 *Mercur* in .XI.1755 when the Surugue engraving was published.



J.46.2972

J.46.2972 Mme Antonio Giuseppe Balletti, née Zanetta Rosa Giovanna Benozzi, dite SILVIA, pstl, 60x48, Salon de 1751, no. 48 (PC 1906. =?desc.: Pierre Protier, marquis de La Coste-Messelière (1894–1975), château des Ousches, 1958). Lit.: C.-É. Pesselier, verses in *Mercur de France*, VIII.1750, p. 73; Poësin-Ducruet, *L'Intermédiaire des chercheurs et curieux*, LIV, 1906, 410 n.r.; Xavier de Courville, *Lélio: premier historien de la Comédie-Italienne...*, 1958, p. 104 φ

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

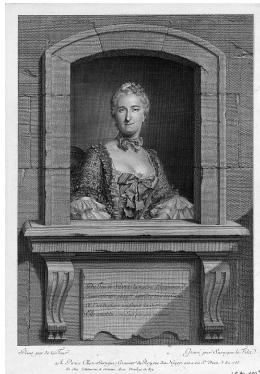
J.46.2973 ~version, m/u (Duke of Portland 1904)

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, égarer, 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 Privilège 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, Trinquant, Roehn, 14–19.I., 4–9.II.1850, Lot 925 n.r., F39 [?b/i]; 2^{ème} vente, cat. MS, Paris, Ridet, 27–28.III.1851, Lot 128). Lit.: B&W 492, ?attr., as pnt.

Madame Sophie de France

J.46.2978 Madame SOPHIE de France (1734–1782), 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-Petersbourg 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-Baptiste Lemoyne over the monument de Rennes must have taken place 1744/45, and La Tour, intimately acquainted with both, gave an account to the abbé Soulavie which appeared in the latter's fictitious *Mémoires du maréchal de Richelieu* (p. 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 Treillard 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). Lit.: *Gazette Drouot*, 8.III.2013, p. 163 repr. [new attr. La Tour proposed for stylistic reasons; 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. Sylvestre

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 Sarrazin V. Warluzel, 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 Vermeux (1736–1781)]. Lit.: Desmaze 1874, p. 8; B&W 504

Louis-Auguste THIBAUT-DUBOIS (Dublin, NGL) [v. Valade, 1.74.324]

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

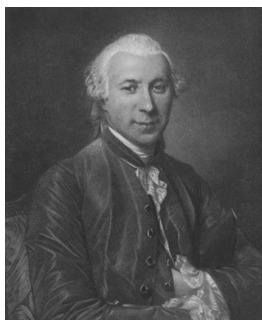
J.46.3002 Jean-Baptiste-Louis-Benoît **THOMAS**, sgr de Pange (1688–1769), trésorier général des guerres, trésorier de l'ordre de Saint-Louis 1749–65, m/u, 31.5x22.2 [c.1740] (?Blérancourt, musée, inv. CFAa263.1). Lit.: source n/k, repr. old heliogravure, a.1887, as a/r La Tour [?attr.] φα

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 [?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 Trémoille 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.

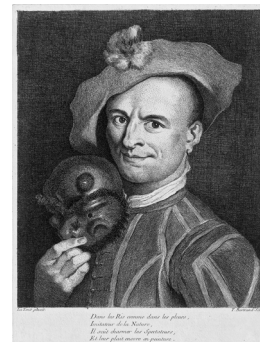
He holds a mask of which an example conserved in the Bibliothèque de l'Opéra (inv. Musée-35 (1)) shows identical features, including a wart on the forehead over the proper right eye, suggesting the print was inverted from the pastel (consistent with the light from the right, which La Tour did not do).

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; M. J McMahan, *Border-crossing and comedy at the Théâtre italien, 1716–1723*, 2021, fig. 3.1

J.46.30041



La comtesse de TOULOUSE, née Marie-Victoire-Sophie de Noailles (Chantilly, musée Condé, 384.A). Lit.: Gruyer 1899, as La Tour [v. Coypel, 1.2472.261]

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., 1.9.2818]

Mme Pierre de TRANCHÈRE, née Marie Pinel (Bordeaux, mAD), [v. Éc. fr., 1.9.2823]

Tronchin 1757

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 chirurgie.

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 Vermeux'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 savait 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 duc de 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, mA), 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 *Mercur* 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.

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, 64x52 (Geneva, Société des Arts, inv. Bory no. 34. Desc.: Henri Tronchin, Bessinge, 1906–28). Lit.: Humbert, Revilliod & Tilanus 1897, no. 80, as 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.; Töpffer 1910, pp. 31f repr.; Georges Cala, *Le Figaro*, 20.X.1912, p. 1 n.r.; B&W 509, 510; R. Bory, *Athénée 1863–1963*; Geneva, 1963, no. 34 repr.; Bory 1965, no. 137 repr.; 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 portaitura Théodore Tronchin, mais cela n'est pas documenté" φ

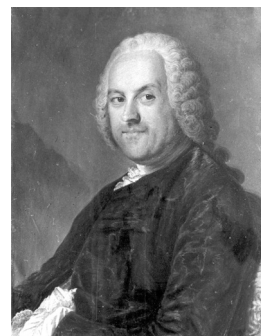


J.46.3012 ~photo collection Société des Arts, Palais de l'Athénée

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

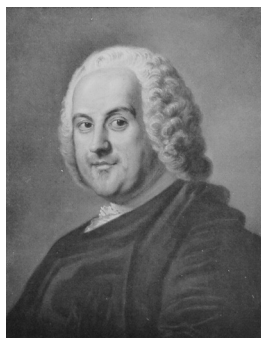
J.46.3015

Photo courtesy Kunstmuseum, Bern



J.46.3018 ~cop., plus courte en bas, sans la manchette, m/u (Tronchin). Exh.: Liotard 1886, visible in display. Lit.: Vaillat 1911, n. 118; R&L p. 559 n.r. Φκ

J.46.3018



J.46.302 ~cop., plus courte en bas, sans la manchette, m/u (Tronchin). Lit.: Crosnier 1908, p. 107; R&L p. 559 n.r.

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

J.46.3022 ~cop., pnt., 64x53 (Geneva, Bibliothèque, 1790). Lit.: Bouvier 1932–34

"Tronchin"

"Tronchin" (sometimes gives 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). 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; Debré 1991, p. 198 repr.; Debré & Salmon 2000, p. 227, ill. 181; Jeffares 2006, p. 309Aiii, inconnu $\Phi^{\delta}\sigma$

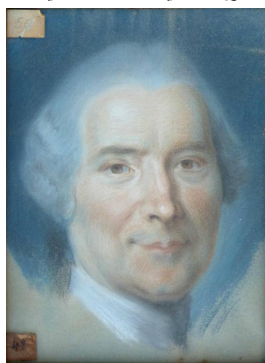


J.46.3024

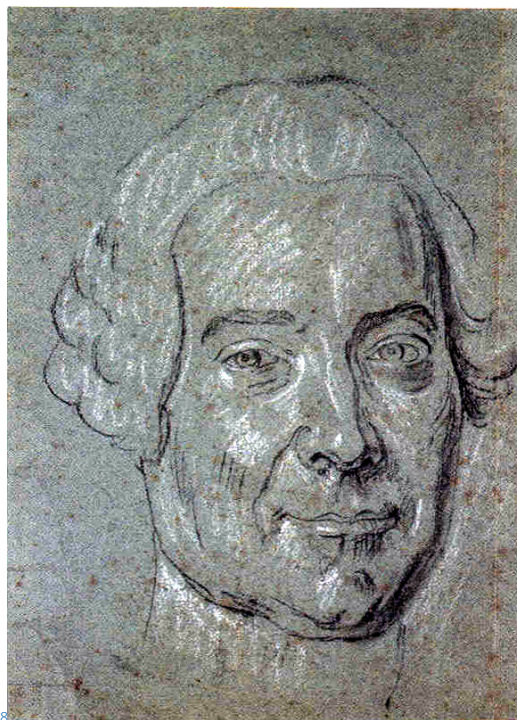
J.46.3027 ~cop. Raphael Bouquet, pstl/ppr, 32x23 (Sanilhac, château, Étude de Provence, 17.IV.2016, est. €200–250. Nîmes, Champion, 8.VIII.2020, Lot 55 repr., attr. Bouquet, est. €80–100) $\phi\kappa$

J.46.3027

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin



J.46.3028 [olim J.46.3034] ~Tête d'homme [sujet = Inconnu no. 17; =? Louvre RF 3740?], de $\frac{3}{4}$ 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 $\phi^{\delta}\sigma$



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). 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; Debré 1991, p. 198 repr.; Debré & Salmon 2000, p. 221, ill. 149; Méjanès 2004, p. 47 repr.; Jeffares 2006, p. 309Bi, inconnu $\Phi^{\delta}\sigma$

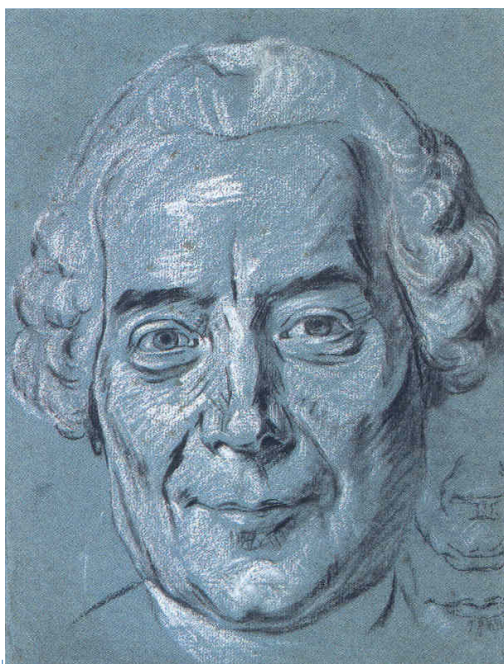


J.46.3031

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

~v.q. 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 $\phi^{\delta}\sigma$



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.; H950; 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 Vlieg (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)], inachevé, pstl, 68x53, 1753, *olim* inscr. verso "M^{me} 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). 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; Debie 1991, pp. 180ff repr.; Dubois & Dubois 1993, pp. 226 repr., 796f, as of Maria-Anna Singendonck; Debie & 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 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. XX^e, pstl, 60x49 (Compiègne, Loizillon, 31.X.2015, Lot 26 repr., est. €100–200) φκδ

J.46.3047 ~cop. XX^e, 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.

J.46.30492 =?femme de VAN LOO, pstl (Strauss 1874). Exh.: Paris 1874b, p. 97 n.r.

Van Loo, v.g. Largillierre

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

Joseph Vernet c.1760

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

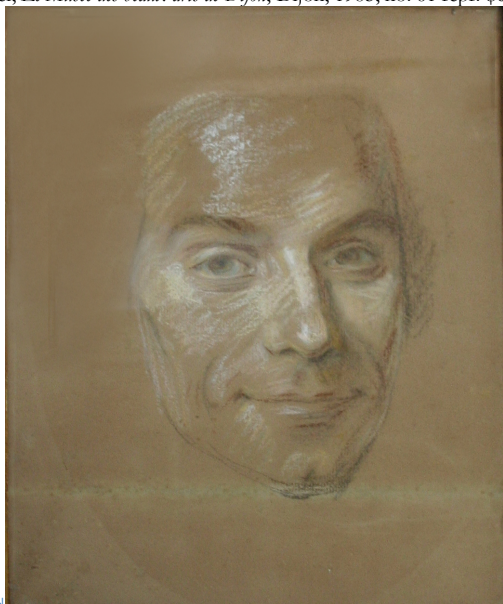
From an extended family of painters, he was born in Avignon (he does not seem to have been closely related to the Swiss family La Tour knew through the abbé Huber). Among his other teachers was Jacques Vialy in Aix. He travelled to Italy in 1734 with the support of the marquis de Caumont. In Rome in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



J.46.3051

J.46.3053 [?] Claude-Joseph VERNET, au bicorne, pierre noire (Mme Delaroche-Vernet 1884, 1898). Exh.: Paris 1884, no. 445 n.r. 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 pastell-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 Arméniens 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. Exh.: Maubeuge 1917, no. 43; La Tour 1930, no. 70; La Tour 2004b, no. 3 repr. cl. Lit.: Dilke 1899, repr. opp. p. 164; Lapauze 1899, no. 7 repr.; Fleury 1904, no. 7; Erhard 1917, no. 21 repr. cl.; 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; Burns & Saunier 2014, p. 61 repr.; Cabezas 2014, p. 87, n.10; Jeffares 2018f, repr.; Saint-Quentin 2021, p. 19 repr. Φσ



J.46.3054
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.46.3055 ~cop., pstl (Paris, Drouot, Dubourg, 6.VI.1916, Lot 118 n.r., R147)

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.: Debré & 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. XIX^e, 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, Geoffroy Bequet, 2.IV.2022, Lot 139 repr., est. €300–500) [cf. Raymond Casez] φκ

J.46.3075 ~cop. XX^e, 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. XIX^e, 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. XIX^e, est. €500–600; 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. XX^e, inconnu, est. €100–150) [new attr., 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-Forbonnais'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 Quesnay, 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 y étiez pas intéressé, je lui aurais joué le tour de le faire exécuter 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). 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; Debie 1991, pp. 185ff, repr.; Debie & Salmon 2000, p. 219, ill. 135; Jean-Yves Tessier, "François Véron de Forbonnais et son domaine de Champaisant", *Les Carnets du Vainais*, 1, .IX.2010, repr. 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. H. Drouais, J.282.137]

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). Lit.: B&W, p. 75; La Tour 2004a, pp. 34, 37, n. 46 [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)

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 éminent, un talent très rare ... celui de la déclamation 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 *Mercury* 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 affaiblir & de ne pas donner une juste idée du mérite de ses Ouvrages, si nous entreprenions de le louer ici.” For Desfontaines, “[La Tour] ne se borne pas aux traits du visage, & à la figure. Il peint l'ame: il rend le caractère, 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.

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.



J.46.3087
LARGER IMAGE

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.: unframed Valérie Luquet c.2004. 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; Debie & Salmon 2000, p. 136, pl. 61, 62, 63; Salmon 2004d, p. 20 repr. φσ

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

J.46.309 ~cop., pstl, 94x73 (Paris, Drouot, Briest, 3.XII.1999, Lot 55 repr., est. H30–50,000; Paris, Drouot, Briest, 24.V.2000, Lot 86 repr., est. H20–30,000; 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., XVIII^e, inconnu) [new identification] φκν

Visentini, v. Thomassin

Voltaire 1735

François-Marie Arouet, dit **VOLTAIRE** (1694–1778), écrivain. For a detailed account, see Cabezas 2009b; [Jeffares 2016](#); 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 Thiériot 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 evidently thought so, revealing the running head of the visibe verso as “CHANT V”). It is equally possible that Voltaire told Thiériot 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 (*g.v.*).

The autograph preparation today in Saint-Quentin (J.46.3116) conveys with some immediacy the vigour of the encounter between these two personalities. A rather different preparation, 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 Largillière 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 maître 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 (Chalais 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’apporta ensuite à Ferney” [?]; Apgar 1995, repr. p. 70; Apgar & al. 1999, p. 65 repr.; Debie & Salmon 2000, p. 177, ill. 94, ?a/r lost original; La Tour 2004a, p. 167 n.r., cop.. Joachimesdes 2008, fig. 44; Hoisington 2016, p. 15, pl. 15, ?original or copy; Cabezas 2009b, fig. 7, ?attr., as ≠Mme Denis version 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.: Debie 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; récupéré 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, Trinquant, Roehn, 14–19.I., 4–9.II.1850, Lot 924 n.r., fr130)

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. Swfr3–5000). 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., XIX^e)

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, fr1,400,000; Colnaghi). 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; Burns & Saunier 2014, p. 62 repr.; Saint-Quentin 2021, p. 10 repr. φσ



J.46.3116

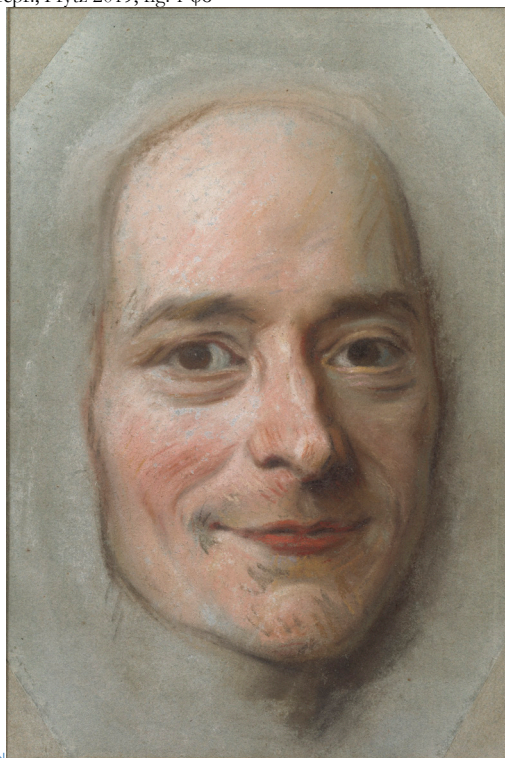
Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

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. Tondou; 24–26.IV.1865, Lot 199, fr13; Charles Masson; 1878. Soulié 1902. Lion. Henri Cain; acqu. 1909, Kleinberger, Paris, stock no. 8350; sold to A. Meyer, Paris, 6.XII.1910, fr2500 avec no. 9139, cancelled; still with Kleinberger 1924, sold 13.VI.1924: Foulon de Vaux, fr15,500; Foulon de Vaux; legs 1928). Exh.: Paris 1878, no. 530; Paris 1889, no. 11. Lit.: B&W 527, pattr.; Lossky 1954, p. 181, fig. 6; Cabezas 2009b, p. 208, n.29 φπ



J.46.3119

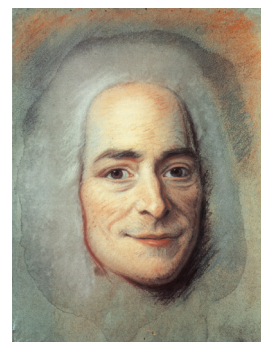
J.46.3121 ~préparation, pstl/ppr bl., 26.5x18, ?c.1735 (Stockholm, Nationalmuseum, inv. NMB 1946. ?Carrier 1856. ?Paris, 26.I.1878, fr1300. Jules Straus 1904; Émile Straus, 1908; Paris, Georges Petit, 3–4.VI.1929, Lot 73, fr245,000; Wildenstein; acqu. 1968). Tech.: unframed and analysed scientifically 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; 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; Salmon 2004a, p. 51, fig. 9; detail repr. p. 45, right; Salmon 2004d, p. 17 repr.; Gombaud & al. 2017, repr.; Prytz 2019, fig. 1 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. 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, *Mercur 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 -Joseph 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 M^e la M^{se} 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 M^{se} 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 rue 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 & Peytoureau, 20.XI.1820 & seq., Lot 374, F45). 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. F300, F400; baron de Beurnonville; Paris, 3 rue Bayard, Chevallier, 3.VI.1884, Lot 439 n.r., F380). 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**, 3^e 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 Debie 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; Debie & Salmon 2000, p. 134
- J.46.31441 [olim J.46.1245] ~repl., pstl/ppr [an exposed strip c.1 cm along top], 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). 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 ressemblant”); 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; Debie 1991, p. 89 repr.; Debie & Salmon 2000, p. 133, ill. 60; 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 2021, 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] Φσ

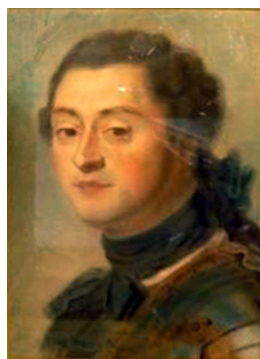


J.46.31441
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J.46.31445 [olim J.46.1248] ~cop. tête, pstl (Joigny, Sausverd Aubert, 8.III.2008, repr. Dracy, Sausverd Aubert, 11.X.2008, repr.) [?XIX^e/XX^e] φκ

J.46.31445

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin



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-Delobea, 21.VII.2017, est. €30–50) [new identification] φκν

J.46.31448 ~cop. XX^e, pstl (Bruxelles, Vanderkindere, 3.III.2020, 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'abbé 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 du 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”, on. (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.

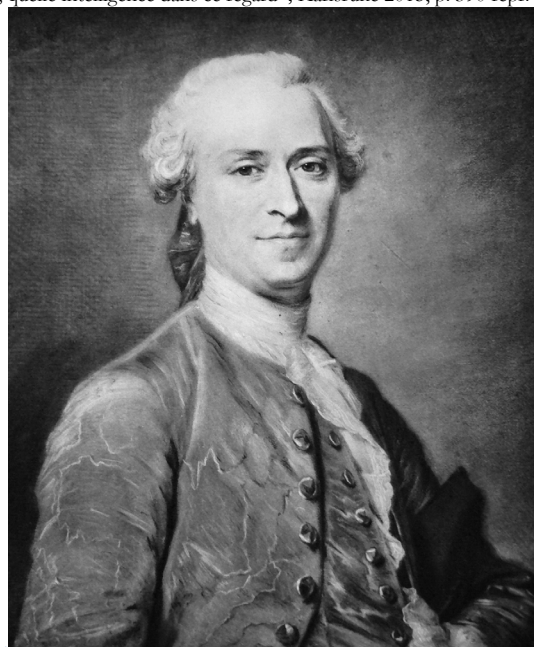
He was an amateur painter and engraver, a collector, an author and a member of the Académie française. He travelled to Italy, Lorraine etc., which he wrote about and illustrated. A friend of d'Alembert, he contributed articles on the arts to the *Encyclopédie*. He also published, with Pierre-Charles 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.

He had an apartment in the Louvre. 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.

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.”

J.46.3147 WATELET, en vêtements de soie chatoyants, pstl, 62x52, Salon de 1753, no. 84 (Gérard Van Spaendonck, peintre; vente p.m., Paris, Coutelier, 15.VII.1822, Lot 36; 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. Φ



J.46.3147
LARGER IMAGE

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

J.46.3149



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



Xavier de Saxe 1759

Franz Xaver von Sachsen Graf von der Lausitz, prince **XAVIER de Saxe** (1730–1806), chev. Orla Bialogo 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 figure 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 caractère 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 sçavez 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 ricordo 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.46.3153 ~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. 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.; Stryenski 1902b, p. 157, "portrait banal et insignifiant 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 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, correspondance 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.n.

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.n.*) 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 Malatesta, Rome; his nephew, Marquis Malatesta, Rome; acqu. 1842 Blaney 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). 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. 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; 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 08



J.46.3158 N
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.46.3161 ~cop. (Andrew Lumisden)

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

J.46.3163 ~cop. Sandy Cheyne, for *Leopard magazine*, .IV.2002, repr.

~v.q. Charles Edward Stuart

YORKE, v.q. Dover

ZUYLEN, v. Charrière; Teyll

Part VI: Unidentified sitters

Unidentified male – dated

J.46.3164 Homme en habit aux brandebourgs, manteau, pnt., inscr. verso "Peint par Latour demeurant/Rue St Jacques vis a vis Les Jesuites/chez mr du Seuil relieur du Roy, à paris 1736" (Paris, Drouot, 15.XI.2002). Lit.: La Tour 2004a, p. 69, fig. 10, rejected on basis that La Tour was at a different address in .X.1736 [The inscription however is not entirely fanciful: Augustin du Seuil (1673–1746), relieur du roi, from a family from Méounes-lès-Montrieux, Var, was living in the rue Saint-Jacques, parosse Saint-Benoît on 16.iv.1731 (renunciation, AN MC/LXXIII/691). However neither technique nor composition resembles La Tour's, so this is probably by a homonym, such as Pierre Pierre, dit Latour.] pp

J.46.3165 Trois portraits d'hommes, pstl, Salon de 1771, h.c. Lit.: Anon. 1771d

Unidentified male – museums

Homme (Bagnères-de-Bigorre inv. 198). Lit.: B&W 546, fig. 234, ?attr. [v. Éc. fr., J.9.2044]

Chevalier de Saint-Louis (Bagnères-de-Bigorre inv. 199). Lit.: B&W 547, fig. 228, ?attr. [v. Éc. fr., J.9.2914]

Jeune homme (Béziers, mBA, inv. 896-9-107, no. 417). Lit.: B&W 548 n.r. [v. Frédon, J.327.21]

Homme, pnt., sd "Latour/1793" (Paris, musée Carnavalet) [v. Brion de La Tour]

Un moine (Chartres, mBA, inv. 517). Lit.: B&W 550, fig. 237, ?attr. [v. Ducreux, J.285.763]

Un chanoine de Reims

J.46.3172 Chanoine de la cathédrale de Reims, pstl/ppr, 41x32, c.1768 (Dijon, mBA, inv. CA 360. Émilien-Marie Vionnois, juge au Tribunal civil de Reims; don 1839). Exh.: Dijon 1972, no. 22, pl. IV. Dijon 2000, Cat. B 44, p. 183. Lit.: *Notice des objets d'arts exposés au musée de Dijon*, 1842, no. 79; Cat. musée

1869, no. 120; 1883, no. 360; Chabeuf 1913, p. 92, fig. 24; Magnin 1914, no. 360; B&W 551, fig. 188; Réau 1929, p. 37, pl. 35; Magnin 1933, p. 107; Debie & Salmon 2000, p. 85, ill. 32 [abbé de Lattaignant, *v. supra* J.46.1993; however there is probably no connection with Reims: the pastel was donated to the Dijon mBA by Émilien-Marie Vionnois, briefly a juge at Reims; his father had been an engineer in Saint-Quentin c.1825, the origins are otherwise unknown, but cannot be J.46.1993] Φσ



J.46.3172

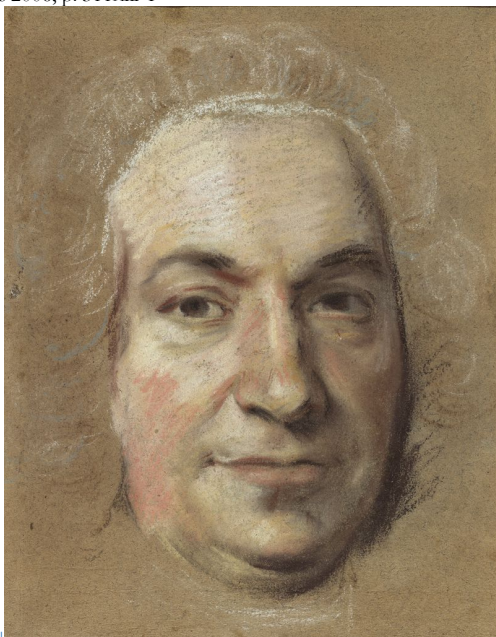
Photo © Musée des Beaux-Arts de Dijon

J.46.3175 ~cop. XIX^e, pstl/ppr, 45x30 (Paris, Drouot, Millon, 18.V.2016, Lot 120 repr., anon., est. €50–80) [new attr.] φπν

J.46.3177 Tête d'homme, dessin, pierre d'Italie, cr./ppr, 29.7x22.4 (Dresden, inv. C1971-20). Lit.: Demonts 1909, p. 268 n.r., "très curieux dessin sur papier presque noir, en grosses hachures à la pierre d'Italie, repris assez finement à la craie"; B&W 552 [??attr.; ?German sch., c.1800] φ?α

Masque d'homme

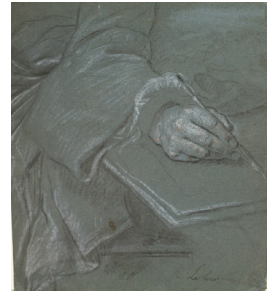
J.46.3178 Masque d'homme, ?member of the Paris family, préparation, 27.7x22.8 (Cambridge, Fogg Art Museum, inv. 1979.66. Camille Groult 1908; Jean Groult 1928. Philip & Frances L. Hofer; legs 1979). Exh.: Tampa 1984, no. 29, repr. p. 106. Lit.: Flament 1908, p. 54 repr.; B&W 608, fig. 158; Jeffares 2006, p. 311.iii Φ



J.46.3178

J.46.318 Homme tenant un porte-crayon, black, white, red chlk/bl. ppr, 26.2x23.1 (Cambridge, Fogg Art Museum, inv. 1898.27. John Witt Randall, Boston; legs: sister Belinda L. Randall; don 1892). Lit.: Mongan & Sachs 1940, no. 631, fig. 317, attr. [cf. Restout, but not close enough to remove doubts about attr.] φ?α

J.46.318



Jeune noir 1741

The Orléans préparation has a small piece of cloth over the far shoulder that suggests a different costume may have been in contemplation. Also curious in both versions is the light source, from the left as usual in La Tour, but with catchlights in the eyes suggesting a different direction; this may have been a visual response to the strong skin colouring. The sitter is unidentified. La Tour's salon exhibit attracted praise for its treatment rather than for its curiosity; blacks had figured widely in Western portraiture (e.g. in Rigaud), albeit usually as servants. Hoisington 2016 (p. 89) noted that the comte de Caylus, who may have owned a version of this (although the cataloguing of this and the next lot in the 1773 sale looks improbable), was also involved in the commission for Perronneau's portrait of the black albino Mapondé in 1745. Lafont 2019 has suggested the sitter might be a servant of the président de Rieux, without obvious foundation.

J.46.3181 Buste d'un Nègre, qui attache le bouton de sa chemise, pstl/ppr gr.-bl., 65x53.5, Salon de 1741, no. 119 (Geneva, mAH, inv. 1917-0028. Legs Ed. Sarasin). Lit.: Anon. 1741a; Anon. 1741b ("ne frappe pas tant le gros des Spectateurs [que le président de Rieux], mais s'attire presque autant d'estime des Connaisseurs"); B&W 553, fig. 72; Gielly 1924a, trouvé par Sarasin dans un grenier, le verre cassé; ?B&W 660; Золотов 1960, pl. 26; V. & L. Adair 1971, p. 99 repr.; Hans Werner Debrunner, *Presence and prestige: Africans in Europe...*, Basel, 1979, p. 75; Claude Lapaire, *Cinq siècles de peinture au musée d'art et d'histoire de Genève*, 1982, no. 41 repr. ("peut-être est-ce une femme vêtue d'un costume masculine?"); *Exotische Welten, europäische Phantasien*, Stuttgart, Institut für Auslandsbeziehungen, exh., 2.IX.–20.XI.1787, p. 236; Loche 1996, no. 125 repr., pp. 17, 440–42; Klinka-Ballesteros 2005, p. 13 repr.; Lafont 2019, p. 147; Marin 2019, p. 141; Wunsch [in press] [?condition] φσ



J.46.3181

J.46.3182 ~cop., charcoal, pstl/ppr, 28x18 (Darnley Fine Art, BADA fair, .III.2017) φκ

J.46.3183 ~préparation, pstl/ppr/toile, 40x31.5 ov. (Orléans, mBA, inv. 91-6-1. [Camille Groult; desc.: Jean] Groult 1928. Commerce d'art parisien; acqu.

1991). Exh.: Sceaux 2022. Lit.: B&W 610, fig. 144; = ? B&W 660, ?attr. [cf. B&W 553]; Moinet & Klinka 1996, p. 111; *Chronique des arts* 1992, no. 43 repr.; Klinka-Ballesteros 2005, no. 48, p. 13 repr. Φσ



J.46.3183
LARGER IMAGE

Photo courtesy musée des Beaux-Arts d'Orléans

J.46.3184 ~?one of these=tête de nègre, pstl (comte de Caylus, inv. p.m., 10.X.1765, item 14 part, 24 livres with Io and another, all anonymes; duc de Caylus; Paris, Rémy, 19.IV.1773, Lot 47 n.r., as 38x28.4 rect., with Io nue avec Jupiter, 62 livres). Lit.: *Catalogue du cabinet d'histoire naturelle et d'antiquités de M. le duc de Caylus*, 1772, p. 208, as 56.8x43.3 ov. [?printer's error from next item]; B&W 660, ?attr.

J.46.31841 [= ?] 9.3111 M. Marin; vente p.m., Paris, Serreau, Lebrun & Saubert, 22.III.1790 & seq., Lot 662]

J.46.3185 Homme en buste, sanguine, pstl/ppr, 27.3x20 (La Roche-sur-Yonne, musée municipal, inv. 983.14.1). Exh.: La Roche-sur-Yonne 2008; 2015, attr. La Tour [?] φ?α

Jeune homme tenant un livre (La Rochelle, mBA, inv. 62-3-1). Exh.: La Rochelle 1967, no. 40. Lit.: *Cat. musée* 1974, p. 81, manière de La Tour [v. *Éc. fr.*, J.9.2981]

Homme en habit gris

According to old labels, this pastel was from the Marcille collection, and the Vigée 1747 signature was removed to allow a false attribution to La Tour; but neither the technique nor the date is compatible with the alleged signature; there may have been a confusion with a different work in the Marcille collection. The attribution to La Tour is plausible.

J.46.3187 Homme en habit gris, pstl, 64.5x54 (Lyon, mAD, inv. MAD 172. [?Camille Marcille; vente p.m., Paris, Drouot, Pillet, Féral, 8-9.III.1876, Lot 106 n.r., as sd "L. Vigée 1747", fr85; Mailand.] Henri Rouart, Paris, 1909; vente p.m., Paris, Galerie Manzi Joyant, Lair-Dubreuil, Baudoin, 16-18.XII.1912, Lot 296 n.r., as by Louis Vigée, as = Lot 106 from Marcille sale; Knoedler; Joseph Gillet; legs Mme Gillet, née Léonie-Clémence-Marie-Joséphine Motte 1924). Lit.: Huisman 1959; Micheaux 1959, fig. 6, as by La Tour; Riffaut 1987, no. 54; Jeffares 2006, p. 544Biv, as Vigée Φα



J.46.3187

J.46.3189 Homme en habit vert [gris], pnt., 60x45.2 (Melbourne, National Gallery of Victoria, inv. p.305.5-1). Lit.: Tomory & Gaston 1969, no. 179, circle of La Tour; Wright 1992, as attr. La Tour; [?attr.; Louis Tocqué]

Homme au gilet bleu c.1750

Absent any provenance before Doucet, there is nothing to suggest the identity of the sitter in this fine and typical portrait. The direct pose is comparable to Coventry J.46.1565 or another inconnu J.46.3192, and it shares too the sky background which La Tour infrequently employs. Here it is further developed with an indistinctly depicted feature variously described as mountain or tree (only in the 1745 portrait of the king J.46.207 is there anything similar, but that is too vague to be identified). The light source is strong and higher than usual.

J.46.319 Homme au gilet bleu, pstl/ppr, 59x48, c.1750 (Paris, musée Cognacq-Jay, inv. J.124/B.120. Jacques Doucet; valuation, c.1910, p. 11, fr25,000; Paris, Georges Petit, 5-8.VI.1912, Lot 80 repr., est. fr25,000, fr25,000; Stettiner; acqu. Ernest Cognacq, fr27,500; legs 1928, est. fr35,000). Exh.: Paris 1938, no. 362; Paris 2004b, no. 3 repr. Lit.: Tourneux 1904b, p. 12 repr.; B&W 598, fig. 50; Ricci 1929, no. 124; Jonas 1930, no. 124; Burolet 1980, no. 147; Brunel 2004b, p. 50 repr.; Burolet 2008, no. 51 φσ



J.46.319

LARGER IMAGE

Homme en habit marron c.1752

It is difficult to understand why the attribution of so quintessential a La Tour was questioned as recently as 2011. The pose relates directly to Coventry [J.46.1565](#); since that pastel was only briefly in the studio in 1752, [J.46.3192](#) was in all probability executed at the same time. There is no information on which to propose an identification; Degas's father seems to have thought, plausibly enough, that he was a fermier général.

[J.46.3192](#) Homme en habit marron, pstl, 73x58, [c.1752] (Paris, musée Jacquemart-André, inv. MJAP-P 1527. Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 189, fr31.50. [?Beurmonville;] Paris, Drouot, Pillet, 20–21.V.1873, Lot 99 n.r., fr1280; Auguste de Gas; Paris, Drouot, Pillet, Féral, 26.I.1876, Lot 45. S. Guiraud, Paris, acqu. 20.XII.1898, fr6000, avec un tapis de la Savonnerie). Exh.: Paris 1860a, no. 32. Lit.: B&W 556, fig. 100; Sainte Fare Garnot & al. 1998, p. 51 repr., all as La Tour; Gétreau 2011, no. 103 repr., attr. Valade, c.1770 [?]; autograph La Tour, c.1752] φσ



[J.46.3192](#) [LARGER IMAGE](#)

[J.46.3195](#) =?Fermier général, pstl ([de Gas]). Exh.: Paris 1874a, no. 884. Lit.: B&W 628, ?attr.

[J.46.3196](#) ~cop. Edgar Degas, pnt., 75x62.5, c.1868–70 (Lausanne, musée Cantonal des Beaux-Arts, inv. 1936.334. Edgar Degas; vente p.m., Paris, Georges Petit, 26–27.III.1918, Lot 37, as éc. fr., XVIII^e; Bernheim Jeune. Legs Henri-Auguste Widmer). Exh.: New York 1997b, no. D1; *Degas. Klassik und Experiment*, Karlsruhe, Staatliche Kunsthalle, 2014. Lit.: Reff 1971, fig. 71; Dumas & al. 1997, repr. p. 128; Felix Krämer, review, *Burlington magazine*, IV.2016, p. 295, fig. 61

Les inconnus au Louvre

Tête d'homme (Louvre inv. RF 3741), v. *Autoportrait*

Têtes d'homme (Louvre inv. RF 3740, 3743), v. *Tronchin*

[J.46.3198](#) Tête d'homme, de ¾ à dr., en perruque, pierre noire, reh. cr. blanche/ppr bl. jauni, 28.2x21 (Louvre inv. RF 3742. Don de la Société des Amis du Louvre 1909). Exh.: Paris 1922e, no. 27 n.r.; Paris 1947b, no. 140; Paris 1997b, no. 311. Lit.: B&W 559 [not 553], fig. 261 φσ



[J.46.3198](#) [LARGER IMAGE](#)

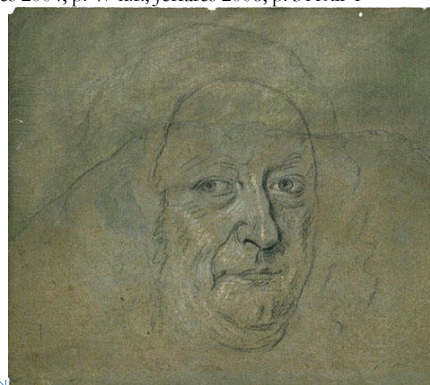
[J.46.32](#) ~verso, esquisse de visage de ¾, tournée vers la g., pstl, sanguine φ

[J.46.32](#)



Tête d'homme (Louvre inv. RF 3744), v. *Breiteuil*

[J.46.3203](#) Inconnu, chlk, 29.5x33.2 (Louvre inv. RF 28981 recto. Ernest-Ange Duez, visible in photo of atelier; Paris, Georges Petit, Tual, Chevallier, 11–12.XI.1896, Lot 221, fr520. Walter Gay, Paris, 1928; legs 1938). Exh.: Paris 1927a, no. 73, pl. XLVIII–68. Lit.: B&W 656, fig. 211 = B&W 870, ?attr.; Méjanès 2004, p. 47 n.r.; Jeffares 2006, p. 311. Aii φ



[J.46.3203](#) [LARGER IMAGE](#)

Les inconnus à Saint-Quentin

[J.46.3205](#) Inconnu no. 14, préparation, pstl/ppr bl., faded to br., 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 51 [inv. 1849, no. 36]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: conserved Florence Herrenschildt c.2009: executed on large sheet of blue paper, c.36x40, folded roughly at top and both sides to present 32x24. Exh.: Maubeuge 1917, no. 32; La Tour 1930, no. 91; La Tour 2004a, no. 13 repr. cl. Lit.: Lapauze 1899, no. 36 repr.; Fleury 1904, no. 36; Erhard 1917, no. 64 repr.; B&W 570, fig. 185; Fleury & Brière 1932, no. 72; Fleury & Brière 1954, no. 72; Debric 1991, p. 202 repr.; Debric & Salmon 2000, p. 221, ill. 148 φσ

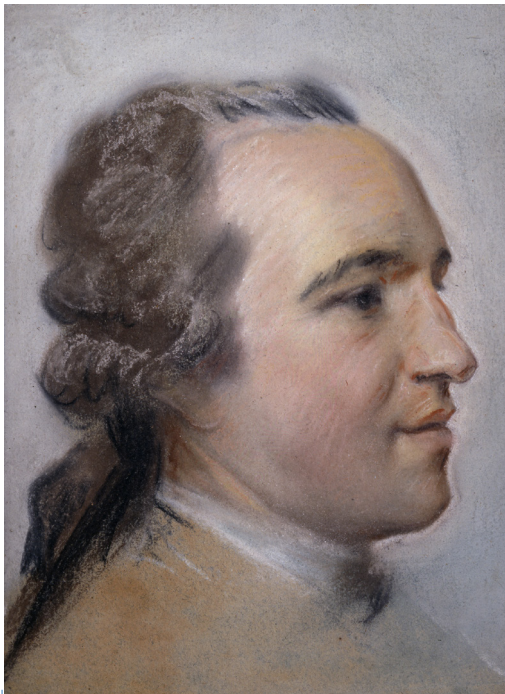


J.46.3205

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

*Inconnu no. 15, v. Dumont le Romain**Inconnus no. 16, 17, v. Tronchin*

J.46.321 Inconnu no. 18, préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 49 [inv. 1849, no. 50]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: examined unframed by Mady Elias 2002. Exh.: Maubeuge 1917, no. 57; La Tour 1930, no. 94. Lit.: Lapauze 1899, no. 50 repr.; Fleury 1904, no. 50, as having been identified by Frédéric Reiset as of Jean-Henry du Liège by comparison with J.478.149, a pastel which is not by La Tour and which is quite different; Erhard 1917, no. 62 repr.; B&W 577, fig. 170; Fleury & Brière 1920, no. 76, resemblance to Duliège noted in 1920 ed.; Fleury & Brière 1932, no. 76; Fleury & Brière 1954, no. 76; Debie 1991, p. 199 repr.; Debie & Salmon 2000, p. 221, ill. 146 Φσ



J.46.321

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3213 Inconnu no. 19, préparation, pstl/ppr, 38x30, paraphe ✓ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 73-2 [inv. 1849, no. 55]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 55; La Tour 1930, no. 93. Lit.: Lapauze 1899, no. 55 repr.; Fleury 1904, no. 55; Erhard 1917, no. 59 repr.; B&W 579, fig. 196; Fleury & Brière 1932, no. 77; Fleury & Brière 1954, no. 77; Debie 1991, p. 200 repr.; Debie & Salmon 2000, p. 225, ill. 168 Φσ



J.46.3213

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3216 ~cop., pstl, 35x27 (Luzern, Fischer, 8–13.XI.2006, Lot 1935 repr., est. Swfr5–6000) φκ

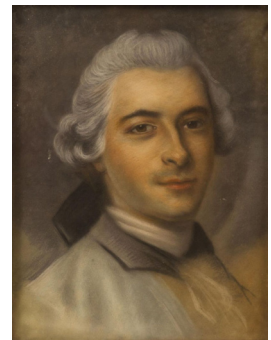
J.46.3216



J.46.3218 ~cop. Raphaël Bouquet, pstl, 39x31, c.1920 (London, Bloomsbury Auctions, 16.II.2012, Lot 187 repr., with 4 pendants, est. £1000–1500; Oxford, Bonhams, 27.III.2013, Lot 32 repr., est. £800–1200; Rohan Grey Fine Art) φκσ

J.46.3219 ~cop. XIX^e, pstl, 39x30 (reine Amélie de Portugal. Paris, Drouot, Collin du Bocage, 2.XII.2015, Lot 89 repr., as ?Louis-Philippe, chevalier de Durfort, comte de Deyme (1733–1800), colonel du régiment de Chartres-Infanterie, est. €300–400) φκ

J.46.3219



J.46.3221 Inconnu no. 20, préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 63 [inv. 1849, no. 83]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: “pastel décollé, taches dans le costume et sur la perruque”, rapport du 23.XI.1945 after return from Sourches. Exh.: Maubeuge 1917, no. 64; La Tour 1930, no. 85, as ??Moncrif. Lit.: Lapauze 1899, no. 83 repr., ??Moncrif; Fleury 1904, no. 83, ??Moncrif; Erhard 1917, no. 55 repr.; B&W 592, fig. 195; Fleury & Brière 1932, no. 79; Fleury & Brière 1954, no. 79; Debie 1991, p. 201 repr.; Debie & Salmon 2000, p. 223, ill. 158 Φσ



J.46.3221

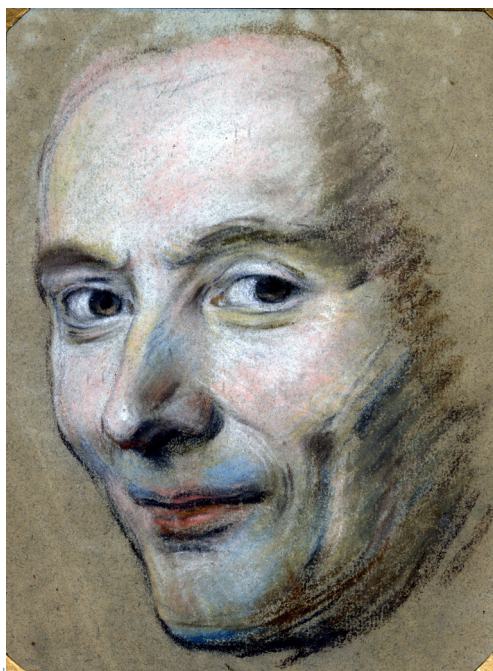
J.46.3224 ~cop., pstl, 35x27 (Orléans, Valoir, 20.III.2008, Lot 31 repr., est. €150–200) φκ

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin



J.46.3224

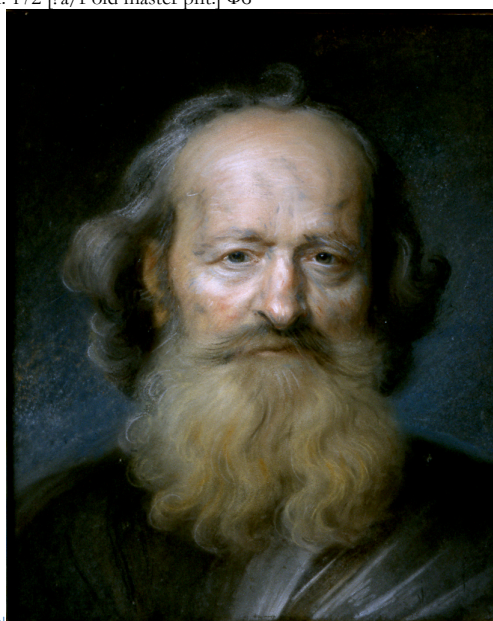
J.46.3226 Inconnu no. 21 [??Rameau; ?Cassané de Mondonville], préparation, pstl/ppr, 35x29.5 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 73-1 [inv. 1849, not included]. Paillet; son gendre, Mennechet de Barival; testament, 24.VI.1903, no. 53 *bis*, as Rameau, inv. p.m., 29.X.1903, no. 52, prisé Fr1200; legs 1903, Ville de Saint-Quentin 1904, selon Registre des délibérations pour le bicentaire; acqu. 1911). Lit.: Fleury 1905, comme de Rameau, identifié par Jules Hachet; Thiébault-Sisson 1905, comme de Rameau; L. de la Laurencie, *Le Mercure musical*, 1905, pp. 404f, Rameau; Théophile Eck, "Un portrait de Rameau par Maurice-Quentin de La Tour", in *Jean-Philippe Rameau. Œuvres complètes*, Paris, 1911, XVI, pp. vii–xii; Lionel de La Laurencie, "Rameau et son gendre", *SIM, revue musicale*, 1911, VII/1, pp. 12–23, repr. opp. p. 16; B&W no; Fleury & Brière 1954, no. 80, inconnu; Debrie 1991, p. 203 repr.; Debrie & Salmon 2000, ill. 10 Φσ



J.46.3226

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3229 Inconnu no. 22, pstl/ppr, 44x36 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 100 [inv. 1849, no. 22]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 60; La Tour 1930, no. 105. Lit.: Lapauze 1899, no. 22 repr.; Fleury 1904, no. 22; Erhard 1917, no. 80 repr.; B&W 564, fig. 180; Fleury & Brière 1932, no. 88; Fleury & Brière 1954, no. 89; Debrie 1991, p. 205 repr.; Debrie & Salmon 2000, p. 225, ill. 172 [?a/r old master pnt.] Φσ



J.46.3229

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

Un des inconnus de Saint-Quentin. Exh.: Paris 1885a, no. 18 n.r.

Homme en toque d'atelier, ?artiste en Héraclite, pnt. (Société académique de Saint-Quentin, as by La Tour. M. & Mme Tardien-Carlier, don 1936)

Homme à grande perruque (Valenciennes, musée, cat. no. 72). Lit.: B&W 594 n.r. [v. Vivien, Henry]

Unidentified male – order of appearance

J.46.3234 Capucin, pstl, Salon de la Correspondance, 1783, no. 123

J.46.3235 Deux têtes d'un même vieillard, peintes en différents temps, dans le même genre, pstl, Salon de la Correspondance, 1783, nos. 124–125
Capucin, v. Dion; Fiacre

J.46.3239 Père carme (Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 8; son testament 20.IX.1806, no. 15; legs 1807). Lit.: B&W 667

Arménien (Jean-François de La Tour; liste des œuvres a.1806, ?s.no. 34; son testament 20.IX.1806, no. 29; legs 1807), v. Vernezobres

- J.46.3241 Homme (Alphonse Giroux; Paris, Chariot, 24–26.XI.1818, Lot 195). Lit.: B&W 672, ?attr.
- J.46.3242 Homme (X; Paris, Petit, 11.X.1824, Lot 36). Lit.: B&W 675, ?attr.
- J.46.3243 Magistrat, buste (Paris, 7–8.XII.1829, Lot 124). Lit.: B&W 678, ?attr.
- J.46.3244 Homme ou garçon (Paris, 19.V.1837, Lot 80, “frère et sœur”, attr.). Lit.: B&W 902, ?attr.
- J.46.3245 Homme (Paris, 10–11.II.1843, Lot 143). Lit.: B&W 687, ?attr.
- J.46.3246 Jeune garçon (de Weber; Paris, Bonnefons, 14–16.III.1844, Lot 159). Lit.: B&W 689, ?attr.
- J.46.3247 Magistrat en costume de Palais (Langlois de Sézanne, peintre; Paris, Sauvan, 14–15.II.1845, Lot 67). Lit.: B&W 690, ?attr.
- J.46.3248 Jeune homme tenant un écureuil de la main g. (Paris, Jacquin, 3.V.1845, Lot 30 attr.). Lit.: B&W 903
- J.46.3249 Homme, de face (Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 191, fr10; Marcille). Lit.: B&W 698, ?attr.
- J.46.325 Tête d’homme, légèrement incliné (Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 194, fr3). Lit.: B&W 702, ?attr.
- J.46.3251 Homme en cuirasse (Jean Daubigny, pensionnaire du roi, Rome; vente p.m., Paris, Ducrocq, 28.IX.1846, Lot 15). Lit.: B&W 709, ?attr.
- J.46.3252 Homme, pstl (Adolphe Warneck, marchand; vente, cessation de commerce, Paris, rue des Jeûneurs, Bonnefons de Lavielle, François, 20–21.IV.1849, Lot 137). Lit.: B&W 715, ?attr. [=?Brémontier, B&W 43]
- J.46.3253 Officier des guides de la reine sous Louis XV (Paris, 24–26.V.1852, Lot 141). Lit.: B&W 728, ?attr.
- J.46.3254 Homme, esquisse, m/u (Eugène Grézy; Paris, Ridet, Laneuville, 2.III.1853, Lot 47, fr40). Lit.: B&W 731, ?attr.
- J.46.3255 Grand personnage de la cour de Louis XIV, pstl, grand (comte *** & l’atelier de M***; Paris, rue de Grenelle-Saint-Germain, Malard, 13–15.XII.1853, Lot 391). Lit.: B&W 735, ?attr.
- J.46.3256 Homme (Habrie; La Rochelle, 31.I.1854, Lot 112). Lit.: B&W 736, ?attr.
- J.46.3257 Vieillard (Habrie; La Rochelle, 31.I.1854, Lot 113). Lit.: B&W 737, ?attr.
- J.46.3258 Homme (Habrie; La Rochelle, 31.I.1854, Lot 114). Lit.: B&W 738, ?attr.
- J.46.3259 Tête d’enfant (Paris, 23.XII.1854, Lot 101). Lit.: B&W 742, ?attr.
- J.46.326 Jeune seigneur jouant avec son chien (M. D..., Orléans; Paris, 13.IX.1855, Lot 16). Lit.: B&W 743, ?attr.
- J.46.3261 Homme tenant un chapeau sous le bras, beau pastel (A. Greverath, chef d’escadron; Paris, Drouot, Malard, 7–10.IV.1856, Lot 320 n.r., fr41). Lit.: B&W 745, ?attr.
- J.46.3262 Homme, dessin ([François-Martial] Marcille; Paris, Pillet, 4–7.III.1857, Lot 236). Lit.: B&W 746, ?attr.
- J.46.3263 Le confesseur de Marie-Antoinette, pstl ([François-Martial] Marcille; Paris, Pillet, 4–7.III.1857, Lot 240). Lit.: B&W 748, ?attr.
- J.46.3264 Homme, dessin ([François-Martial] Marcille; Paris, Pillet, 4–7.III.1857, Lot 246). Lit.: B&W 749, ?attr.
- J.46.3265 Homme, dessin ([François-Martial] Marcille; Paris, Pillet, 4–7.III.1857, Lot 248). Lit.: B&W 750, ?attr.
- J.46.3266 Enfant (Paris, 30.XII.1858, Lot 21). Lit.: B&W 756, ?attr.
- J.46.3267 Homme coiffé d’un mouchoir, dessin aux trois crayons/ppr bl. (D. Kaieman, conseiller à la cour d’appel; vente p.m., Paris, 2–5.III.1859, Lot 640). Lit.: B&W 757, ?attr. [?Dumont le Romain ou ?Silvestre]
- J.46.3268 Homme (Carrier 1860). Exh.: Paris 1860b, no. 32. Lit.: B&W 616, ?attr.
- J.46.3269 Homme. Exh.: Paris 1860b, no. 33. Lit.: B&W 617, ?attr.
- M..., en buste, ¾ perdu (Walferdin; Paris, Delbergue-Cormont, 18.V.1860, Lot 97, fr70). Lit.: B&W 762, ?attr. [v. Éc. fr., Hénault, 1.9.1801]
- J.46.3271 Homme, beau portrait, pstl, inachevé (Paris, Drouot, Delbergue, 9–10.II.1863, Lot 87 n.r., fr28). Lit.: B&W 766, ?attr.
- J.46.3272 Enfant, aquarelle (“amateur de province”; Paris, Drouot, Delbergue-Cormont, 13–16.IV.1863, Lot 378 n.r., fr2). Lit.: B&W 770, ?attr.
- J.46.3273 Homme (Paris, 27–28.XI.1863, Lot 162). Lit.: B&W 771, ?attr.
- J.46.3274 Petit garçon en buste, habit gris et collerette, pstl, 50x40 ov. (Joseph Ducreux; Mlle Gendron; Paris, 16–17.I.1865, Lot 92, fr201). Lit.: B&W 774, ?attr.; Lyon 1958, p. 123, no. 28, “très beau”
- J.46.3275 Gentilhomme (Charles Le Blanc; vente p.m., Paris, Drouot, Delbergue-Cormont, 8.XI.1865, Lot 12 n.r., fr21). Lit.: B&W 776, ?attr.
- J.46.3276 Personnage devant son bureau, m/u (Ch***; Paris, Drouot, Pillet, 14–15.V.1866, Lot 256 n.r., école de Latour). Lit.: B&W 781, ?attr.
- J.46.3277 Prince de la maison de France, pnt. (Chevalier de M***; Paris, 13.V.1867, Lot 42). Lit.: B&W 908, ?attr.
- J.46.3278 Jeune seigneur (Paris, 18.XII.1867, Lot 56). Lit.: B&W 785, ?attr.
- J.46.3279 Artiste (Paris, 8.II.1868, Lot 41). Lit.: B&W 788, ?attr.
- J.46.328 [J.46.32525] Abbé, pstl (Alphonse Roëhn fils, peintre 1849–65; vente p.m., Paris, Drouot, Escribe, 13–14.III.1865, Lot 21 n.r., fr80. ?Paris, 8.II.1868, Lot 42). Exh.: Paris 1849, no. 25 n.r., as un ecclésiastique. Lit.: B&W 789, ?attr.
- J.46.32803 Homme, pstl (Ruhier, artiste, pensionnaire des Gobelins; vente p.m., Paris, Drouot, Fouquet, 17–21.II.1868, Lot 97 n.r.)
- J.46.3281 Homme (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 108). Lit.: B&W 798, ?attr. [one of these = J.46.2164 Dauphin *supra*]
- J.46.3282 Homme (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 109). Lit.: B&W 799, ?attr. [one of these = J.46.2164 Dauphin *supra*]
- J.46.3283 Tête d’homme (Camille Marcille 1868. Eudoxe Marcille 1885). Exh.: Chartres 1868, no. 1423; ?Paris 1885a, no. 32/34 n.r. Lit.: B&W 623, ?attr.
- J.46.3284 Tête d’homme (Camille Marcille 1868. Eudoxe Marcille 1885). Exh.: Chartres 1869, no. 1077; ?Paris 1885a, no. 34/32 n.r. Lit.: B&W 624, ?attr.
- J.46.3285 Homme (Paris, 18.XI.1871, Lot 39). Lit.: B&W 805, ?attr.
- J.46.3286 Homme (Paris, 24.XI.1871, Lot 95). Lit.: B&W 806, ?attr.
- J.46.3287 Homme assis devant un bureau, tenant à la main une tabatière et se disposant à prendre une prise de tabac, pstl (Bretonville; Paris, Pillet, Féral, Mannheim, 5–7.II.1872, Lot 18 n.r.). Lit.: B&W 807, ?attr. [?Duval de l’Épino]y]
- J.46.3288 Homme assis, tenant une tabatière, crayon noir, blanc (Jean Gigoux; Paris, Drouot, Pillet, 20–22.I.1873, Lot 184). Lit.: B&W 814, ?attr.
- J.46.3289 Un religieux cordelier, pstl, 45x35 (Balthazar Alexis; Lyon, Gazagne, 18.II.1873, Lot 57 n.r., fr64). Lit.: B&W 816, ?attr.
- J.46.329 Homme, crayon noir, blanc, inachevé (Charles Forget; Paris, Drouot, Pillet, 17–19.III.1873, Lot 381 n.r.). Lit.: B&W 817, ?attr.
- Chevalier de Saint-Louis (Paris, 20–21.V.1873, Lot 100). Lit.: B&W 821, ?attr. [v. Ducreux]*
- J.46.3292 Haut personnage, pstl (Paris, Drouot, Oudart, 10.XII.1873, Lot 33 n.r.). Lit.: B&W 822, ?attr.
- J.46.3293 Homme (Mme Chaboud, Tours, 1873). Exh.: Tours 1873, no. 21. Lit.: B&W 625, ?attr.
- J.46.3294 Homme (Paris, 19–24.IV.1874, Lot 773). Lit.: B&W 824, ?attr.
- Chevalier de Saint-Louis, pstl ([de Gas]). Exh.: Paris 1874a, no. 883. Lit.: B&W 627, ?attr. [v. Ducreux]*
- J.46.3296 Magistrat, pstl ([Auguste de Gas]). Exh.: Paris 1874a, no. 885. Lit.: B&W 629, ?attr.
- J.46.3297 =?Magistrat (M***; Paris, 14.XII.1875, Lot 64, genre de La Tour). Lit.: B&W 962, ?attr.
- J.46.3298 Homme en buste, pstl (Couvreur, marchand de curiosités; vente p.m., Paris, Drouot, Pillet, Delestre, 1–2.XII.1875, Lot 178 n.r., attr.). Lit.: B&W 910, ?attr.
- J.46.32985 Artiste (P...; Paris, 13.I.1876, Lot 16). Lit.: B&W 826, ?attr.
- J.46.3299 Homme, pstl (Eude, dit Michel, marchand de tableaux; vente p.m., Paris, Drouot, Delestre, 27–29.I.1876, cat. unnumbered, p. 5, attr.). Lit.: B&W 911, ?attr.
- J.46.3301 Homme, dessin (Albert Grand; vente p.m., Paris, 20–24.XI.1876, p. 150 attr.). Lit.: B&W 912, ?attr.
- J.46.3302 Homme écrivant, crayon noir, reh. blanc (Paris, Drouot, Delestre, 1–2.II.1877, Lot 172 n.r. [part], fr27 with Lot 173). Lit.: B&W 828, ?attr.
- J.46.3303 Homme debout, appuyé sur une chaise, deux crayons (Paris, Drouot, Delestre, 1–2.II.1877, Lot 173 n.r.). Lit.: B&W 829, ?attr.
- J.46.3304 Homme, esquisse, crayons/ppr bl., 31x25 (Laurent Laperlier; Paris, Drouot, 17–18.II.1879, Lot 53 n.r., fr90). Lit.: B&W 834, ?attr.
- J.46.3305 Homme (Mailand; vente p.m., Paris, 2–3.V.1881, fr800). Lit.: *Journal des amateurs*, 1881, p. 117; B&W 839, ?attr.
- J.46.3306 Maréchal de France, 81x66 (Bruxelles, 25–26.IV.1882, Lot 12 attr.). Lit.: B&W 917, ?attr.
- J.46.3307 Gentilhomme, pstl (E. Tencé; Paris, Drouot, Lechat, 27.IV.1882, Lot 32 n.r., fr22). Lit.: B&W 844, ?attr.
- J.46.3308 Homme en buste, en habit bleu et cheveux poudrés, pstl, 60x49 (Paris, Drouot, Delestre, 5–9.VI.1882, Lot 1183 n.r., fr46; Milhès). Lit.: B&W 845, ?attr.
- J.46.3309 Homme (Ch. Jaffard; vente p.m., Le Mans, 24.VII.1882, Lot 93). Lit.: B&W 846, ?attr.
- J.46.331 Tête d’homme, pstl, 31x25 (Marmontel; Paris, Drouot, Boulland, 25–26.I.1883, Lot 159 n.r., fr1950; Brame). Lit.: B&W 848, ?attr.
- J.46.3311 Acteur dans le rôle de Crispin, pstl (Paris, Drouot, Chevallier, 24.II.1883, Lot 31 n.r., attr.). Lit.: B&W 918, ?attr. [cf. Cherfils, Poisson]
- J.46.3312 Homme, pstl (Paris, Drouot, Lechat, 23.IV.1883, Lot 58 n.r.). Lit.: B&W 849
- J.46.3313 Homme (M. C. 1883). Exh.: Paris 1883b, no. 175 n.r. Lit.: B&W 635, n.r., ?attr.
- J.46.3314 Homme, m/u (Dr Camus 1883–84). Exh.: Paris 1883b, no. 178 n.r.; Paris 1885b, no. 177. Lit.: B&W 636 n.r., ?attr.
- J.46.3315 Homme en bonnet rouge, en buste de face et dirigé à dr., bonnet et habit rouges, bordé de fourrures, pstl, 56x42.5 (baron de Beurnonville; Paris, Drouot, Delestre, 16–19.II.1885, Lot 441 n.r., as by La Tour?, fr105; [illegible annotation of purchaser: ?Davidoffret]). Lit.: B&W 855, ?attr.

J.46.3316 Homme en buste, à g., perruque poudrée avec nœud en rubans tombant sur le cou, cravate et jabot blanc avec gilet rouge, habit bleu, pstl, 54x44 (baron de Beurnonville; Paris, Drouot, Delestre, 16–19.II.1885, Lot 442 n.r., H57; [Davidoffret]). Lit.: B&W 856, ?attr.

J.46.33165 Homme, tête, pstl (Georges Petit 1885). Exh.: Paris 1885a, no. 38 n.r.

J.46.33166 Homme, tête, pstl (Tabourier 1885). Exh.: Paris 1885a, no. 43 n.r.

J.46.3317 Homme, m/u (Narrey 1885). Exh.: Paris 1885b, no. 175. Lit.: B&W 639, ?attr.

J.46.3318 Homme, pstl (Eugène Giraud; vente p.m., Paris, Drouot, Coulon, 9–13.II.1886, Lot 208 n.r.). Lit.: B&W 858, ?attr.

J.46.3319 Officier, pstl, ov. (Minot, de Saint-Jean-d'Angély; Paris, Drouot, Chevallier, 25–26.IV.1887, Lot 42 attr.). Lit.: B&W 923, ?attr.

J.46.332 Tête d'homme (Stanislas Mercenier 1887). Exh.: Poitiers 1887, no. 973, attr. Lit.: B&W 640, ?attr.

J.46.3321 Homme avec un mouchoir, pstl, 65x53 (Mlle Blaisot; vente, cessation de commerce, Paris, Drouot, Delestre, 22–23.XII.1890, Lot 30 n.r.). Lit.: B&W 862, ?attr.

J.46.3322 Moine, pstl, 56x46 (Mlle Blaisot; vente, cessation de commerce, Paris, Drouot, Delestre, 22–23.XII.1890, Lot 31 n.r.). Lit.: B&W 863, ?attr.

J.46.3324 Masque d'homme à la physionomie souriante, le visage presque de face, encadré dans les boucles d'une perruque poudrée, préparation, pstl/ppr gr., 26.5x27 (A. Carrier. Philippe Burty 1879; Paris, 2–3.III.1891, Lot 105 n.r., H3000). Exh.: Paris 1879, no. 527 bis n.r. Lit.: Chennevières 1879, p. 200 n.r.; B&W 864, ?attr.

J.46.3325 Homme, pstl (E. Christophe, statuaire; vente p.m., Paris, 4 place Malesherbes, Bernier, 28–31.III.1892, Lot 18 n.r., attr.). Lit.: B&W 926, ?attr. *Gentilhomme, pstl, 100x80 (Paris, 2.V.1894, Lot 10 n.r., attr.), v. Éc. fr., Paris de Montmartre, J.9.238*

J.46.3327 Acteur, en buste, le visage souriant, perruque poudrée, habit de velours noir, les mains dans un manchon de fourrure, pstl, 65x53, 1757 (Paris, Drouot, Delestre, 1.II.1895, Lot 96 n.r., H295)

J.46.3328 =?Homme, m/u (Paris, 1.II.1895, H175)

J.46.3329 Tête d'homme, dessin, clr (Paris, Drouot, Delestre, 10–11.IV.1896, Lot 127 n.r.). Lit.: B&W 867, ?attr.

J.46.333 Masque d'homme, pstl (Paris, Drouot, Delestre, 10–11.IV.1896, Lot 128). Lit.: B&W 868, ?attr.

J.46.3331 Homme, assis, l'avant-bras droit appuyé sur une table, la main gauche posée sur la cuisse, les pieds croisés, dessin, deux crayons/ppr bl., c.50x35 (Auguste Desperet (1804–1865), graveur; vente p.m., Paris, Drouot, Delbergue-Cormont, 7–13.VI.1865, Lot 511 n.r., H6.50; [Gigoux]; Émile Michelot, Bordeaux; Paris, 14–17.II.1881; D...; Paris, 10–12.III.1884, Lot 157; Ernest-Ange Duez, visible in photo of atelier; Paris, Georges Petit, Tual, Chevallier, 11–12.VI.1896, Lot 222 n.r., "le portrait définitif se trouve au musée de Saint-Quentin", H370). Lit.: B&W 871, ?attr. [étude pour un pastel en pied de Grimod de La Réynière]



J.46.3331

J.46.3334 Homme assis, de ¾ à dr., habit gris, la main dans le gilet, pstl, 63x53 (Daniel Saint, peintre de miniature; Paris, rue des Jeûneurs, Bonnefons de Lavielle, 4.V.1846, Lot 34, H111; François-Martial Marcille; vente p.m., Paris, Pillet, 12–13.I.1857, Lot 94 n.r., H315; Mailand; Paris, 2–3.V.1881, Lot 67, H800; M***; Paris, 15.V.1897, Lot 106, H850). Lit.: B&W 872, ?attr.

J.46.3335 Tête d'homme coiffé d'une calotte, pierre noire, sanguine, reh. bl., 26x20 (M***; Paris, Drouot, Chevallier, 23.V.1899, Lot 51 n.r., H140). Lit.: B&W 875, ?attr.

J.46.3336 Un ?acteur, dessin, crayon noir reh. (Ary Scheffer. Marjolin. Aubriet. Paris, Drouot, Chevallier, 22.II.1901, Lot 25 n.r.). Lit.: B&W 876, ?attr.

J.46.3337 Homme (Paris, 5.III.1904, Lot 55). Lit.: B&W 877, ?attr.

J.46.3338 Gentilhomme de la cour de Louis XV, en armure, regardant presque de face, pstl, ov., cadre avec écusson au chiffre royal (Paris, Drouot, Bernier, 30.V.1904, Lot 83 n.r., attr.). Lit.: B&W 941, ?attr.

J.46.3339 Notaire, pstl, 44x37 (X...; Paris, Drouot, Chevallier, 12–15.II.1906, Lot 352 n.r., attr., H101). Lit.: B&W 942, ?attr.

J.46.334 Tête d'acteur, pstl, 45x36 (London, Christie's 2.II.1907, Lot 151 n.r.). Lit.: B&W 879, ?attr.

J.46.3341 Jeune homme, tenant son chapeau sous le bras (baron de F...; Clermont-Ferrand, Rocourt, 22–23.VIII.1907, Lot 68). Lit.: B&W 881, ?attr.

J.46.3342 Peintre, pstl (Paris, Drouot, Coulon, 29.XII.1908, Lot 20 n.r., attr.). Lit.: B&W 943, ?attr.

J.46.3343 Homme en buste, habit brun, pnt., 43x34 (Félix Doistau; Paris, Georges Petit, 9–11.VI.1909, Lot 59, La Tour, H3200). Lit.: B&W 884, ?attr.

J.46.3345 Un fermier général, à mi-corps, de ¾ à dr., perruque poudrée à marteaux, habit de velours, gilet brodé d'or et d'argent, jabot de dentelle, tricorne, sous le bras g., pstl, 65x54 (Charles Drouot 1900; Paris, Drouot,

Lair-Dubreuil, 23.II.1910, Lot 61 n.r., école de La Tour, H1750; Zarine). Exh.: Paris 1900a, no. 165 n.r., as autograph. Lit.: B&W 646, ?attr.

J.46.33455 Männliches Porträt, pnt., 97x76 (Prinzessin Friedrich Carl von Hessen 1910). Exh.: Berlin 1910, no. 223, as by La Tour (de Troy?)

J.46.3346 Homme en manteau rouge, la chemise négligemment noué d'une cravate bleue, perruque poudrée, le visage légèrement vers la dr., pstl, 44x36 (Mme X...; Paris, Drouot, Couturier, 20.V.1914, Lot 14 n.r., attr.). Lit.: B&W 944, ?attr.

J.46.3347 A prince, in armour, pstl, 61x49 (London, Christie's, 3.III.1916, Lot 35, 23 gns; Browne)

J.46.3348 Homme en habit bleu, 50x41 (Paul Meyerheim; Berlin, 14–15.III.1916, Lot 68). Lit.: B&W 892, ?attr.

J.46.3349 Homme en habit gris, pnt., 40x29 (Alfred Beurdeley; Paris, Georges Petit, 6–7.V.1920, Lot 165 repr., attr.). Lit.: B&W 945, as autograph [??]

J.46.335 Artiste, en buste, de ¾ à dr., tête expressive, chevelure bouclée et poudrée, en habit noir, la main dr.e tient un porte-pastel pnt., 70x58 (de Fursac; Brussels, Fievez, 14–15.XII.1923, Lot 52 attr., H3000). Lit.: B&W 948, ?attr.

J.46.3351 Homme, 44x36 (Paris, 2.XII.1927, Lot 2 attr.). Lit.: B&W 949

J.46.3356 Tête d'homme, bl. chl/ppr, gr. 34.7x26.7 (Laurent Perdreau, MM. Parquez-Perdreau; acqu. 1907 Georges Dormeuil 1912–28; Paris, Drouot, PIASA, 16.VI.2016, Lot 96 repr., atelier de La Tour, est. €4–6000; Paris, Artcurial, 23.III.2017, Lot 36 repr., atelier, est. €2–3000; Paris, Artcurial, 12.II.2019, Lot 212 repr., atelier, est. €1200–1500). Lit.: Dacier 1912, repr.; B&W 601, fig. 140 [?attr.] Φπν

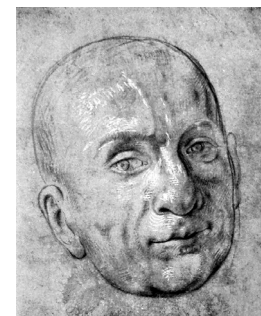
J.46.3356



J.46.3358 Masque d'inconnu, dessin (Jean Verdé-Delisle 1928; seen 16.V.1930 by Germain Seligman, as only La Tour in collection, reported as masque d'inconnue but no. 25 in Paris 1923d). Exh.: Paris 1923d, no. 25. Lit.: B&W 650, n.r.

J.46.3359 Tête d'homme, pierre noire (C. G. Boerner, Leipzig, 1928, repr. cat., no. 58) [attr.] Φα

J.46.3359



J.46.3361 Homme, pierre noire, 28x19 (De Vries sale, Amsterdam, 1929, catalogue, repr. p. 141, attr., D/300) [attr.] Φα

J.46.3361



J.46.3363 Gentleman in blue: head and shoulders, powdered hair, face with faint smile looking at spectator, turquoise blue coat, embroidered in gold, white lace jabot, dark background, m/u, 47x38 (Jean Desvignes, Paris; New York, American Art Association, 18.XII.1929, Lot 42 n.r., \$400)

J.46.336305 Männerkopf, im Profil nach links, cr. clr/ppr, 28x21 (Dr Hans Wendland, Lugano; Berlin, Ball & Graupe, 24–25.IV.1931, Lot 110 n.r., RM380)

J.46.336307 Herrenbildnis, Brustbild in Seidenrock nach links, Kopf etwas dem Beschauer zu, pstl, 59x50 (Nachlass Baron Alfred Liebig, Großindustrieller, ehem. Kaiserl. Deutscher General-Konsul in Wien,

dessen Gattin Baronin Therese und deren Tochter Marie Therese; Vienna, Artaria, 20–23.III.1934, Lot 114 n.r., ÖSch. 240)

J.46.33631 Boy with a kite, pnt., 130x98.5 (City Bank Farmers Trust Company; New York, Anderson's Galleries, 6.V.1937, Lot 74 repr., as by La Tour) [?attr.; cf. Francis Cotes, Master Smith, pnt., Christie's, 8.VII.2014, Lot 70]

J.46.33632 Young nobleman, turned to left, facing, in a blue coat with silver edging, m/u, 71x56 (E. F. Bonaventure, Inc.; New York, American Art Association, 18.X.1935, Lot 256 n.r.)

J.46.3364 Young man, cr. clr, 15x11.5 (London, Christie's, 19.VI.1936, 6½ gns; Wheeler)

Homme en habit rouge (Westminster; London, Christie's, 1.V.1925, Lot 93 repr., as Perronneau; Amsterdam, 27–29.IV.1937, Lot 329 repr.) [v. *Éc. fr.*, J.9.2939]

J.46.33643 [Acteur dans le rôle de] Scapin, half-length, pstl, 28x23 (château d'Hautefort. London, Sotheby's, 4.V.1938, Lot 55 n.r.)

Inconnu (famille Hirsch – 1939; seized ERR Hir 14) [v. *Éc. fr.*, J.9.3219]

J.46.33645 Homme en perruque, habit bleu, jabot de dentelles, pstl, inscr. *verso* attr. à La Tour de Saint-Quentin (acqu. vente 1943, André Boutet, 52 avenue du Chemin de Fer, Vitry-sur-Seine). Lit.: lettres 26.III.–2.IV.1943, souhaite obtenir renseignements suite à l'achat, Louvre, Archives ds musées nationaux [?cop. de l'autoportrait au jabot]

J.46.3365 Homme vu de ¾, les yeux marrons, grosses lèvres, vêtement marron, pstl (Raymond Lévi-Strauss a.1945; procédure close 5.VIII.1961). Lit.: *Répertoire des biens spoliés*, item 1025, OBIP no. 31.881 n.r., attr.

J.46.3366 Vieil homme, pstl/ppr, 79.5x? (Mme Porgès, ave. de Friedland, Paris, acqu. by ERR; restituted 1946, Munich CCP, Mü-Nr 727/1)

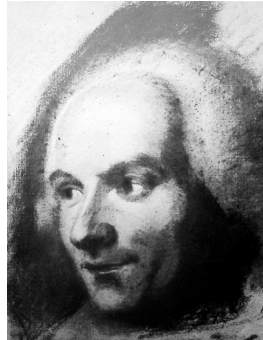
J.46.3367 Officier en habit bleu avec ordre de Saint-Louis, pnt. (Cooling Gallery, London; Hammer Galleries, New York; New York, Parke-Bernet, 19.X.1960, Lot 30 repr., as by La Tour. London, Christie's South Kensington, 29.X.1997, Lot 255 repr., circle of F.-H. Drouais) [?attr.; pnt. éc. fr.]

J.46.337 Homme, pstl, 60x50.5 (Paris, Drouot, Ader, Picard, Tajan, 14.V.1972, F31,000)

J.46.3371 Homme, pstl, 60x50.5 (Paris, Drouot, 14.V.1973, Lot 65 bis, F31,000)

J.46.3372 Homme, préparation (Paris, Drouot, Pillias, 6.VI.1975, repr., attr.)
Φα

J.46.3372



J.46.3374 Homme en habit bleu, pstl, 66x44 (Zurich, Galerie Koller, 12.XI.1976, Lot 5269, SwF12,500)

J.46.3375 Gentilhomme, pstl, 15x19 (Bern, Galerie Stuker, 1.V.1977, Lot 2398 n.r., attr., SwF2500)

Homme (Zabert, Turin, 15^e cat., 1980–81, no. 34 repr., atelier de La Tour) [v. *Éc. fr.*]

J.46.3378 Homme âgé, étude, pstl, 30.5x21 (Paris, Drouot, Delorme, Binoche, Godeau, 28.XI.1985, Lot 4, F45,000)

*Tête d'enfant (Alphonse Kann; New York, AAA, 7.I.1927, Lot 9, as La Tour. London, Sotheby's, 3.VII.1989, Lot 113). Lit.: B&W 901 [v. *Éc. fr.*, J.9.325]*

J.46.338 Gentilhomme, 30.5x21 (Paris, Drouot Richelieu, Christian Delorme, 1.VI.1994, F28,000)

Homme en habit prune, doublée de fourrure, le main dans son gilet brodé, pstl (PC 2000), v. Bernard, J.147.235

J.46.3382 Homme, préparation/ppr bl., 33x29 (Mme X...; Paris, Drouot, Couturier & Nicolaÿ, 14.VI.2000, Lot 25 repr., attr.; Swiss PC). Exh.: Lausanne 2018, no. 12, repr. p. 28 Φασ

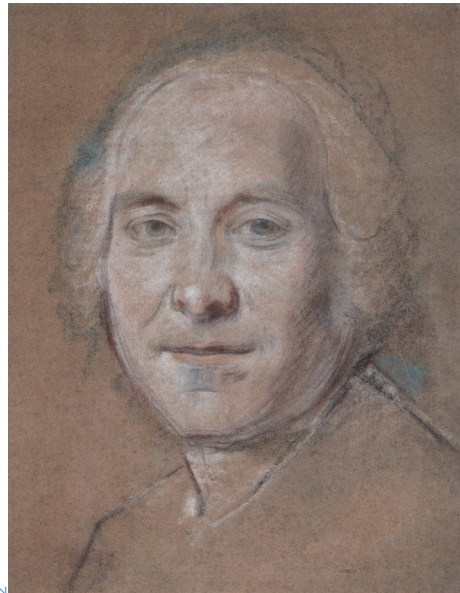


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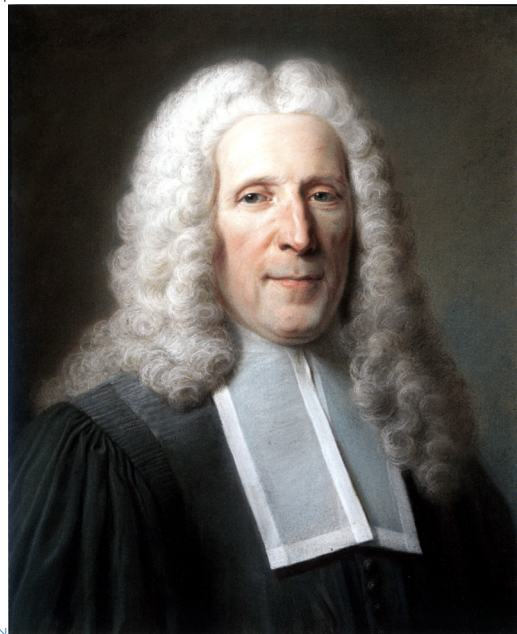
J.46.3382

J.46.3385 Homme inconnu, pnt., inscr. *verso* "Peint par Latour...à paris 1736" (Paris, Drouot, 15.XI.2002). Lit.: La Tour 2004a, p. 69, fig. 10, improbable

J.46.3386 Un curé d'Aix-en-Provence, pstl, 46.5x38.5 (Paris, Drouot, Kahn, 29.XI.2004, Lot 5 n.r., a/r La Tour, est. €600–800)

Magistrat c.1740

J.46.3388 Magistrat, pstl, 58x48 [c.1740] (Beverly, Horvitz Collection, inv. D-F-1520. Guierche; Paul Mame, Tours; Paris, Georges Petit, 26–29.IV.1904, Lot 66, *Éc. fr.*, F1600; Armand Mame, château de Chaux-à-Loches, Tours, 1928, 1958–59 [seen there by Louis Dimier 14.IV.1928, "pastel que Madame Mame sait être usé"]; Paris, 14.VI.1960, Lot 14; professeur Guy Ledoux-Lebard; Paris, Hôtel Dassault, Artcurial – Briest-Le Fur-Poulain-F. Tajan, 20.VI.2006, Lot 34 repr., attr., est. €8–10,000, €9500 [=€11,716]; Galerie de Bayser, exh. Salon du Dessin 2007; acqu. 2015). Exh.: Bordeaux 1958, no. 31 n.r., as by La Tour; Tours 1959, no. 60, pl. 14, attr. Lit.: Jeffares 2006, p. 594Avi, *Éc. fr.*; Paris 2017b, no. XI, p. 570 repr. [revised to auto 2007] φσ



J.46.3388

LARGER IMAGE

J.46.3389 ~cop., with additions, pnt., 81.5x65.5 ov. (Bremen, Kunsthalle, inv. 789-1959/9). Lit.: Höper 1990, p. 54 repr., English sch.

Magistrat c.1740

J.46.3391 Magistrat, pstl, 84x68 (PC 2010) [new attr., ?] φαν



J.46.3391

Homme (Chemault, Ducellier, Orléans Cathédrale Enchères, 12.X.2014, Lot 172 repr., as by La Tour), v. Lenoir, Moreau

Unidentified female – dated

J.46.3395 La femme de l'ambassadeur espagnole à Cambrai, pstl, c.1724. Lit.: Duplaquet 1789, p. 10 n.r.; Lapauze 1919, p. 13, as of la marquise Beretti-Landi [?; Duplaquet's report of La Tour's attendance improbable; Lapauze's identification as Mme Beretti-Landi additionally difficult as the ambassador was unmarried]

J.46.3396 Dame, Salon de 1748, no. 88

J.46.3397 Dame, Salon de 1748, no. 89 bis

J.46.3397 Dame coiffée en noir, vêtue d'une robe de velours, orné d'un manchon, pstl, a.1754

J.46.33971 ~cop. Jacques Charlier, miniature (comm. Bâtiments du roi, 1754, 300 livres). Lit.: Engerand 1900, p. 84

J.46.3398 Tête de femme, ébauche, Salon de 1767, h.c. Lit.: Diderot 1767

Unidentified male – museums

Woman (Bath, Victoria Art Gallery, attr.) [v. English sch., J.85.2047]

J.46.3401 Jeune femme, pstl/ppr, 21x17 (Béziers, mBA, inv 882-2-1, no. 416. Don Arsène Houssaye 1882). Lit.: Cats. musée 1891, p. 333, no. 37; 1893, p. 112, no. 21; 1904, p. 98, no. 34; B&W 549, ?attr., fig. 257 φα



J.46.34

J.46.34011 Halbporträt einer Dame im Profil nach links, pierre noire/ppr, 21.1x15.4 (Vienna, Albertina, inv. 12263, as by La Tour. Herzog Albert von Sachsen-Teschern, v. Lugt 174) [??attr.] φα

Dame en rose c.1755

J.46.3402 Dame en rose tenant un papier, pstl, 63.5x53.5, c.1755 (Boston, MFA, Forsyth Wickes collection, inv. 65.2661. Camille Groult 1908; sa veuve, née Alice-Émilie Thomas Tassin de Moncourt (1837–1918); leur fils Jean Groult (1868–1951) 1928; Paris, Galerie Charpentier, Ader Laurin, 21.III.1952, Lot 66 repr., fr2,100,000, Georges de Batz & Co., New York, for Forsyth Wickes; legs 1965; accession 8.I.1969). Lit.: Flament 1908, p. 50 repr.; B&W 612, fig. 119 [=B&W 644, 645]; Munger & al. 1992, no. 28 repr. clr Φσ



J.46.3402

[LARGER IMAGE](#)

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Dame en robe de soie gris c.1755

J.46.3405 Dame en robe de soie gris, rubans bleus, pstl/ several sheets ppr, made up, 64.5x54 [c.1755] (Cambridge, Fogg Art Museum, inv. 1961.167. Camille Groult 1908; Jean Groult 1928. Don Charles E. Dunlap 1961). Exh.: Cambridge 2005, no. 17 repr. Lit.: Flament 1908, p. 50 repr. [?]; B&W 613, fig. 121 [=B&W 644, 645] φσ



J.46.3405

[LARGER IMAGE](#)

J.46.3406 ~cop., pnt. (Lille, Mercier, 10.III.2002, Lot 244 repr.)

Jeune fille en robe rose c.1760

J.46.3407 Jeune fille en robe rose, pstl/ppr, 39.5x32.5 (Cherbourg-Octeville, musée Thomas Henry, inv. MTH 2008.0.93, anon. 18^e/19^e. Armand Le Veel; acqu. 1905) [new attr., ?; there are distinctly latourien elements to this pastel whose condition precludes a definitive assessment] φα



J.49.3407

Actrice française (Cleveland, inv. 1946.464, as Liotard. London, Christie's, 31.VII.1931, as by La Tour], v. Allais, J.103.167

Jeune fille au miroir, inscr. "Latour 1773" (Compiègne, musée Antoine Vivenel, inv. B.256) [v. Éc. fr., J.9.5008]

J.46.341 Dame vêtue de rose, pnt., 37x27 (Épinal, musée. Collection Choiseul, cat. 1825, no. 29). Exh.: Épinal 1995, p. 42 repr. cl. Lit.: Philippe 1929, no. 226; E. & J. de Goncourt 1948, pl. 56, as pstl, La Tour [??]

J.46.34105 Femme, pnt., esquisse, 40x34 (Laon, musée, inv. 23. Acqu. 1861). Lit.: B&W 555, ?attr.

J.46.3411 Dame, esquisse inachevée, tête, pierre noire/toile, 64x54 [p.c.1747] (Louvre, verso of J.46.2269 Marie Leszczyńska, inv. 27618 ter). Lit.: Salmon 2018, fig. 42 φα

J.46.2269



Jeune princesse en naïade (Reims, mBA, inv. 898.13.8). Exh.: ?Reims 1876, no. 2311. Lit.: B&W 562; =? B&W 631?; Bury 1971, p. 194, attr. La Tour. [v. H. Drouais]

Les inconnues à Saint-Quentin

J.46.3412 Inconnue no. 1, préparation, pstl/ppr bl., 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 62 [inv. 1849, no. 37]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: examined unframed fading of paper colour by Mady Elias 2002; unframed 2020; executed on a loose sheet of blue paper pinned to card mount. Exh.: Maubeuge 1917, no. 87; La Tour 1930, no. 84. Lit.: Lapauze 1899, no. 37 repr.; Fleury 1904, no. 37; Erhard 1917, no. 50 repr.; B&W 571, fig. 215; Fleury & Brière 1932, no. 59; Fleury & Brière 1954, no. 59; Debie 1991, p. 202 repr.; Debie & Salmon 2000, p. 223, ill. 157 φσ



J.46.3412

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3413 ~cop. Henri-Patrice Dillon, dessin. Lit.: Champfleury 1886, p. 45 repr.

J.46.3415 Inconnue no. 2, préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 58 [inv. 1849, no. 41]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 38; La Tour 1930, no. 78. Lit.: Lapauze 1899, no. 41 repr.; Fleury 1904, no. 41; Erhard 1917, no. 70 repr.; B&W 573, fig. 169; Fleury & Brière 1932, no. 60; Fleury & Brière 1954, no. 60; Debie 1991, p. 189 repr.; Debie & Salmon 2000, p. 222, ill. 154 φσ

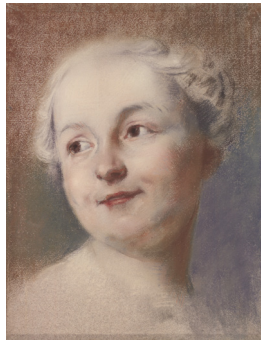


J.46.3415

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3418 ~cop., pstl, 24.1x19.2 (London, Sotheby's, 5.vii.2000, Lot 98 repr., £12–15,000) Φκσ

J.46.3418
Photo courtesy Sotheby's



J.46.3419 ~cop., pstl, 32x25 (Paris, Drouot Estimations, 19.xi.2016, Lot 176 repr., est. €500–600) Φκ

J.46.3419



J.46.3424

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3421 Inconnue no. 3, préparation, pstl/ppr, 31x22, paraphe ✓ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 65 [inv. 1849, no. 43]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 68; La Tour 1930, no. 77. Lit.: Lapauze 1899, no. 43 repr.; Fleury 1904, no. 43; Erhard 1917, no. 66 repr.; B&W 574, fig. 205; Fleury & Brière 1932, no. 61; Fleury & Brière 1954, no. 61; Debric 1991, p. 204 repr., ?related to Mlle Menon en pèlerine; Debric & Salmon 2000, p. 223, ill. 160 Φσ



J.46.3421

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3424 Inconnue no. 4, préparation, pstl/ppr, 38x30 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 47 [inv. 1849, no. 54]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: restored in mid-twentieth century in Lepeltier studio (photo). Exh.: Maubeuge 1917, no. 89; La Tour 1930, no. 79. Lit.: Bauchart 1899, p. 203 repr.; Lapauze 1899, no. 54 repr.; Fleury 1904, no. 54; Erhard 1917, no. 38 repr., as ??Julie de Lespinasse; B&W 578, fig. 200; Fleury & Brière 1932, no. 62; Fleury & Brière 1954, no. 62; Debric 1991, p. 188 repr.; Debric & Salmon 2000, p. 221, ill. 144 Φσ

J.46.3427 ~cop., pstl (Libourne, Hôtel des ventes, 16.xii.2008, Lot 167 repr., anon., inconnue) [new attr.] φπν

J.46.3427



J.46.3429 ~cop., pstl (Troyes, Boisseau-Pomez, 30.v.2015, Lot 257 repr., anon., goût XVIII^e, inconnue, est. €250–300) [new attr.] φκν

J.46.3429



J.46.343 ~cop. Denise Lesénécal-Albert, c.1937, pstl, 33.5x25.5 (Saint-Quentin, 2.vii.2015, Lot 210 repr., with others, est. €50–80) φκ

J.46.34301 ~cop. P. Flayelle, pstl/ppr (Saint-Quentin, Moro-Delobeaue, 21.vii.2017, with pendant, Marron, est. €30–50) φκ

J.46.34302 ~cop., pstl/ppr, 38x30 (Saint-Quentin, Hôtel des ventes, 7.v.2020, Lot 241 repr., with 2 others, attr. Raymond Casez, est. €40–60) φκ

J.46.3431 Inconnue no. 5, préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 34 [inv. 1849, no. 62]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 40; La Tour 1930, no. 76. Lit.: Lapauze 1899, no. 62 repr.; Fleury 1904, no. 62; *Figaro illustré*, 249, .xii.1910, repr. clr; Erhard 1917, no. 7 repr.; Alfassa 1919, p. 139 repr.; B&W 581, fig. 217; Fleury & Brière 1932, no. 63; Fleury & Brière 1954, no. 63; Debric 1991, p. 190 repr.; Debric & Salmon 2000, p. 220, ill. 138; Saint-Quentin 2021, p. 29 repr. Φσ



J.46.3431

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3432 [olim J.46.3451] ~[cop.] (comte de B..., Paris 1967). Lit.: *Connaissance des arts*, 1.1967 [visible in display]

J.46.3434 ~cop., pstl, 29x21 (Luzern, Fischer, 8–13.XI.2006, Lot 1934 repr., as attr., est. SwFr8–12,000) φκ

J.46.3434



J.46.3436 ~cop., pstl, 32x24 (Saintes, Geoffroy Bequet, 16.IV.2011, Lot 154 repr., est. €300–400) φκ

J.46.3436



J.46.34365 [olim J.46.3453] ~cop., pstl, 34x26 (Saint-Omer, Hôtel des ventes, 18.XI.2012, Lot 208 repr., anon., inconnue, XIX^e, est. €150–200. Noyon, Pierre Macaigne, 13.IV.2014, est. €50–80) φκ

J.46.3437 ~cop., pstl, 30.2x23.5 (Paris, Drouot Estimations, 14.V.2019, Lot 38 repr., as a/r La Tour, Marie Fel, est. €200–300) φκν

J.46.34372 ~cop. XX^e, pstl, 41x34 (Lorraine, lieu secret, Alexandre Landre, 10.IX.2021, Lot 536 repr., as Pompadour, anon., with Mme de Courcy, est. €80–120) φκν

J.46.3438 Inconnue no. 6, préparation, pstl/ppr, 32x24, paraphe ✓ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 67 [inv. 1849, no. 63]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 98, as of Mme de La Boissière; La Tour 1930, no. 75. Lit.: Lapauze 1899, no. 63 repr.; Fleury 1904, no. 63, as given as Mme de La Boissière, ??; Erhard 1917, no. 65 repr.; B&W 582, fig. 186; Fleury & Brière 1932, no. 64; Fleury & Brière 1954, no. 64; Debie 1991, p. 190 repr.; Debie

& Salmon 2000, p. 224, ill. 162; Burolet 2008, p. 149 n.r., ?marquise de Sassenage Φσ



J.46.3438

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3439 ~cop. attr. Raphael Bouquet, pstl, 31x23.5 (Nîmes, Champion, 8.VIII.2020, Lot 35 repr., attr. Bouquet, est. €80–100) φκν

J.46.3441 Inconnue no. 7, préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 48 [inv. 1849, no. 65]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 56; La Tour 1930, no. 83. Lit.: Lapauze 1899, no. 65 repr.; Fleury 1904, no. 65; Erhard 1917, no. 11 repr.; B&W 583, fig. 212; Fleury & Brière 1932, no. 65; Fleury & Brière 1954, no. 65; Debie 1991, p. 191 repr.; Debie & Salmon 2000, p. 221, ill. 145 Φσ

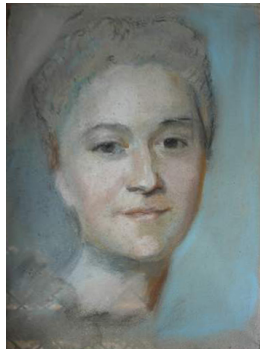


J.46.3441

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3444 ~cop., pstl (Bar-le-Duc, Vaxelaire, 21.X.2007, Lot 1n repr.) φκ

J.46.3444



Inconnue no. 8, v. Mlle Dangerville

J.46.3447 Inconnue no. 9, préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 64 [inv. 1849, no. 67]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 28; La Tour 1930, no. 82. Lit.: Lapauze 1899, no. 67 repr.; Fleury 1904, no. 67; Erhard 1917, no. 72 repr.; B&W 585, fig. 168; Fleury & Brière 1932, no. 67; Fleury & Brière 1954, no. 67; Debré 1991, p. 192 repr.; Debré & Salmon 2000, p. 223, ill. 159 Φσ



J.46.3447

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3448 ~[cop.] (comte de B..., Paris 1967). Lit.: *Connaissance des arts*, .1.1967 [visible in display]

J.46.345 Inconnue no. 10, préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 110 [inv. 1849, no. 72]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: "taches dans le bas du visage", rapport du 23.XI.1945 after return from Sourches. Exh.: Maubeuge 1917, no. 80; La Tour 1930, no. 81. Lit.: Lapauze 1899, no. 72 repr.; Fleury 1904, no. 72; Erhard 1917, no. 52 repr.; B&W 588, fig. 207; Fleury & Brière 1932, no. 68; Fleury & Brière 1954, no. 68; Debré 1991, p. 192 repr.; Debré & Salmon 2000, p. 227, ill. 179 Φσ



J.46.345

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3455 Inconnue no. 11, préparation, pstl/ppr, 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 69 [inv. 1849, no. 76]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 69; La Tour 1930, no. 80. Lit.: Lapauze 1899, no. 76 repr.; Fleury 1904, no. 76; Erhard 1917, no. 51 repr.; B&W 589, fig. 213; Fleury & Brière 1932, no. 69; Fleury & Brière 1954, no. 69; Debré 1991, p. 193 repr.; Debré & Salmon 2000, p. 224, ill. 164 [attr.] Φασ



J.46.3455

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

Inconnue no. 12, v. Mme du Châtelet

J.46.3459 Inconnue no. 13, préparation, pstl/ppr, 29x25 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 72. Alphonse Mennechet de Barival; testament, 24.VI.1903, no. 54, as La Clairon; inv. p.m., 29.X.1903, no. 53, prisé Fr1000; Ville de Saint-Quentin 1904, selon Registre des délibérations pour le bicentenaire; don 1911). Lit.: Fleury 1905, comme de la Clairon, identifié par Jules Hachet; Thiébault-Sisson 1905, comme de la Clairon; Fleury & Brière 1954, no. 71; Debré 1991, p. 196 repr.; Debré & Salmon 2000, p. 224, ill. 167 Φσ



J.46.3459

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3462 Jeune femme, en buste, pstl, cop. a/r pstl à Saint-Quentin, 36x28 (Chalais, abbaye royale, fondation Jacquemart-André, inv. 460)

J.46.3463 Femme, cop., pstl (Paris, Drouot, Dubourg, 6.VI.1916, Lot 122 n.r., fr80)

Une princesse (Sarasota, Ringling Museum of Art) [a/r Nattier, l'Infante Isabelle, J.554.346]

Femme (Valenciennes, musée, cat. no. 73). Lit.: B&W 595 n.r. [v. Vivien, Mme Henry, J.77.218]

Dame (Vigo, Museo Municipal Quiñones de León, inv. 702, attr. La Tour) [v. Éc. fr., J.9.5232]

Unidentified female – order of appearance

J.46.3467 Une bergère qui tient une fleur, pstl (duc de Bouillon; Paris, Remy, 1772, date n/k, Lot 48, 311 livres 7) [attr.; cf. Boucher]

J.46.3468 Io nue avec Jupiter, pstl (comte de Caylus, inv. p.m., 10.X.1765, item 14 part, 24 livres with tête de nègre and another, all anonymes; duc de Caylus; Paris, Rémy, 19.IV.1773, Lot 47 n.r., as 38x28.4 rect., with tête de nègre, 62 livres). Lit.: *Catalogue du cabinet ... duc de Caylus*, 1772, p. 208, as 56.8x43.3 ov. [printer's error from next item]; B&W 659, ?attr.

J.46.34685 Buste d'une femme, pstl (comte de Caylus, inv. p.m., 10.X.1765, item 14 part, 24 livres with tête de nègre and Io, all anonymes) [attr. = one of J.46.3469 or J.46.347]

J.46.3469 Femme cherchant une puce dans son corset, pstl, 40.6x32.5 ov. (duc de Caylus; Paris, Rémy, 19.IV.1773, Lot 48 with another, 30 livres). Lit.: *Catalogue du cabinet ... duc de Caylus*, 1772, p. 209, as 57x43 ov.; B&W 661, ?attr.

J.46.347 Femme prenant une tasse de café, pstl, 40.6x32.5 ov. (duc de Caylus; Paris, Rémy, 19.IV.1773, Lot 48 with another, 30 livres). Lit.: *Catalogue du cabinet ... duc de Caylus*, 1772, p. 209, as 57x43 ov.; B&W 662, ?attr.

J.46.3471 Jolie femme, pstl (Poismenu [Poixmenu]; Paris, Copreaux, 20.III.1780, Lot 114 n.r.). Lit.: B&W 663, ?attr.

J.46.3472 Une religieuse, pstl (Dames de la Croix, rue Charonne; dep.: musée de la rue des Petits-Augustins c.1796). Lit.: *Inventaire général des richesses d'art de la France*, 1888, I, p. 276 n.r., inv. no. 835

J.46.3473 Le buste de Tullia (?), pstl (Dames de la Croix, rue Charonne; dep.: musée de la rue des Petits-Augustins c.1796). Lit.: *Inventaire général des richesses d'art de la France*, 1888, I, p. 276 n.r., inv. no. 836

Dame en bleu (Fonds de l'atelier La Tour; Jean-François de La Tour; vente, Paris, 1810). Lit.: B&W 669, ?attr.; Brière 1932a [v. Clairon, J.46.1535]

J.46.34745 [olim J.46.1801, as famille Ferrières] Dame inconnue, pstl (la marquise de Ferrières [née Henriette de Monbielle d'Hus (1744–1837)]; offert au Louvre, avec deux autres; rapport de M. Pérignon, 14.VI.1817, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.46.3475 L'amie (c.1756–1828) de M. Villenave, pstl (Villenave c.1784–1828). Lit.: Alexandre Dumas, *Mes mémoires*, Paris, 1867, v, pp. 59–71, relating the story of Villenave's pastel of his old friend falling off the wall at the time of her death

J.46.3476 Femme (Paris, Bonnefons, 21–22.III.1831, Lot 130). Lit.: B&W 679, ?attr.

J.46.3477 Tête de jeune fille, couchée sur un lit, le sein découvert, tenant une rose (L...; Paris, 5.XII.1832, Lot 48). Lit.: B&W 681, ?attr.

J.46.3478 Têtes de femmes, 2 préparations (Paris, 13–14.XI.1835, Lot 103). Lit.: B&W 682, ?attr.

J.46.3479 Femme (Paris, 19.V.1837, Lot 80: "frère et sœur", attr.). Lit.: B&W 902, ?attr.

J.46.348 Femme allaitant son enfant (Brossays; Paris, 21–23.III.1839, Lot 75, fr101). Lit.: B&W 685, ?attr. [≠Labille-Guiard, Mme Mitoire]

J.46.3481 Dames de la cour de Louis XV, préparations (Eugène Devéria; Paris, 29.IV.–3.V.1839, Lot 77). Lit.: B&W 686, ?attr.

J.46.3482 Jeune femme assoupie sur un canapé (Paris, 17–18.II.1843, Lot 21, fr75). Lit.: B&W 688, ?attr.

J.46.3483 Dame de la cour de Louis XV (Langlois de Sézanne, peintre; Paris, 14.II.1845, Lot 66). Lit.: B&W 691, ?attr.

J.46.3484 Jeune dame poudrée, ov. (X.; Paris, 11.IV.1845, Lot 56). Lit.: B&W 692, ?attr.

J.46.3485 Femme (Paris, 11–12.IV.1845, p. 4). Lit.: B&W 693, ?attr.

J.46.3486 Tête de jeune femme, préparation (W...; Paris, 17–18.XI.1845, no. 124). Lit.: B&W 694, ?attr.

J.46.3487 Femme en buste, des fleurs dans les cheveux (baron Brunet-Denon; vente p.m., Paris, rue des Jeûneurs, Bonnefons de Lavialle, 2–15.II.1846, Lot 409). Lit.: B&W 696, ?attr.

J.46.3488 Femme en buste, de face, avec des rubans bleus dans les cheveux et une pelisse bleue bordée de fourrure (Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 188, fr18). Lit.: B&W 697, ?attr.

J.46.3489 Femme, vue de face (Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 192, fr30). Lit.: B&W 699, ?attr.

J.46.349 Jeune femme, de ¾, tournée à dr. (Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 193, fr25). Lit.: B&W 700, ?attr.

J.46.3491 Tête de femme, de ¾, préparation (Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 194, fr20). Lit.: B&W 701, ?attr.

J.46.3492 Tête de femme, de ¾ à g., aux yeux bleus, cheveux retroussés (Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 196, fr20). Lit.: B&W 703, ?attr.

J.46.3493 Tête de femme, presque de face, préparation (Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 197, fr10). Lit.: B&W 704, ?attr.

J.46.3494 Tête de ¾, les cheveux roulés au dessus de l'oreille (Carrier; Paris, Bonnefons, 9–10.III.1846, Lot 194, fr20). Lit.: B&W 705, ?attr.

J.46.3495 Jeune dame en costume de Louis XV (Mathieu de B..., de Madrid; Paris, 16.III.1846, Lot 70). Lit.: B&W 706, ?attr.

J.46.3496 Jeune dame tenant un éventail (Paris, 20.IV.1846). Lit.: B&W 707, ?attr.

J.46.3497 Tête de jeune fille (Paris, 9.XI.1846, Lot 61). Lit.: B&W 710, ?attr.

J.46.3498 Dame à sa toilette, pstl (Paris, 30.XI.1846, Lot 45). Lit.: B&W 711, ?attr.

J.46.3499 Femme (Paris, 19.II.1847, Lot 80). Lit.: B&W 712, ?attr.

J.46.35 Jeune femme, le buste et le bras nus; sa main prend des fruits et des fleurs dans une corbeille, s (Duclerc; vente p.m., Paris, 22–23.II.1847, Lot 52). Lit.: B&W 713, ?attr.

J.46.3501 Femme (Paris, 19.III.1849, Lot 15). Lit.: B&W 714, ?attr.

J.46.3502 Deux jeunes filles, m/u (Adolphe Warneck, marchand; vente, cessation de commerce, Paris, rue des Jeûneurs, Bonnefons de Lavialle, François, 20–21.IV.1849, Lot 138). Lit.: B&W 716, ?attr. [=B&W 142]

J.46.3503 Femme (Webbe; vente p.m., Paris, 13–14.IV.1849, Lot 181). Lit.: B&W 717, ?attr.

J.46.3504 Femme de qualité (Paris, 23–24.IV.1849, Lot 67). Lit.: B&W 718, ?attr.

J.46.3505 Une célèbre comédienne (Paris, 16.V.1849, Lot 69). Lit.: B&W 719, ?attr.

J.46.3506 Jeune fille (Paris, 15–16.III.1850, Lot 36). Lit.: B&W 720, ?attr.

J.46.3507 Jeune femme habillée à l'espagnole (M***; Paris, 5–7.XII.1850, Lot 184 attr.). Lit.: B&W 904, ?attr.

J.46.3508 Tête de jeune femme, préparation (Paris, 5–6.III.1852, Lot 79). Lit.: B&W 722, ?attr.

J.46.3509 Femme (chevalier de M***; Paris, Duval Febvre, 15.III.1852, Lot 16). Lit.: B&W 723, ?attr.

J.46.351 Dame âgée, pstl (baron de Silvestre; Paris, rue des Jeûneurs, Bonnefons, 4–6 [11–13].XII.1851, Lot 233 n.r., "très beau", fr105; X.; Paris, rue des Jeûneurs, Ridet, Laneuville, 17.III.1852, Lot 102 n.r.). Lit.: B&W 724, ?attr.

J.46.3511 Femme, pstl (M. Maxe, marchand de curiosités; vente p.m., Paris, rue des Jeûneurs, Ridet, Henry, Crosnier, 22–24.III.1852, Lot 267). Lit.: B&W 725, ?attr.

J.46.3512 Jeune femme (Paris, 3.IV.1852, Lot 62). Lit.: B&W 726, ?attr.

J.46.3513 Tête de jeune fille, pnt. (Paris, 24–26.V.1852, Lot 142). Lit.: B&W 729, ?attr.

J.46.3514 Femme (Paris, 24–26.V.1852, Lot 152). Lit.: B&W 727, ?attr.

J.46.3515 Femme (Paris, 7–8.I.1853, Lot 43). Lit.: B&W 730, ?attr.

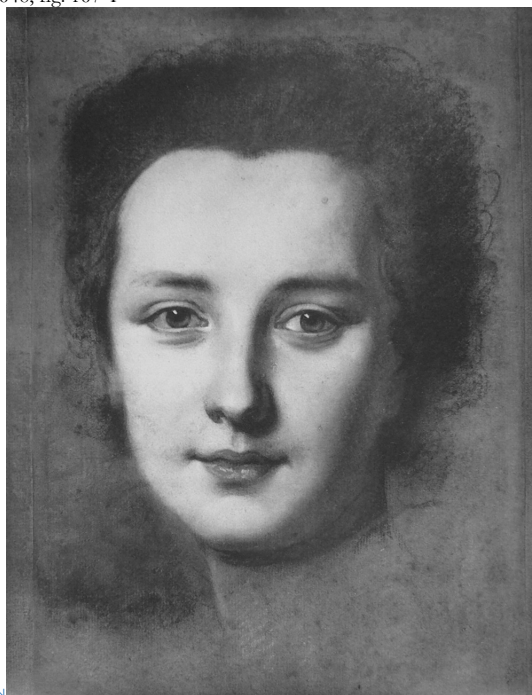
J.46.3516 Femme, pstl attr. à La Tour (Roger Sèves, 5 rue Saint-Nicaise; offert au Louvre, 6.III.1853, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins

J.46.3517 Jeune femme couchée (Paris, 8.III.1853, Lot 10). Lit.: B&W 732, ?attr.

J.46.3518 La toilette de Vénus, pstl, a/r Titien (Paris, 19.III.1853, Lot 37). Lit.: B&W 733, ?attr.

- J.46.3519 Jeune femme habillée de rose, pstl (Jean Beurdeley; Paris, rue des Jeûneurs, Ridel, Laneuville, 29–30.III.1853, Lot 79 n.r., f17). Lit.: B&W 734, ?attr.
- J.46.352 Jeune fille couchée (Paris, 20.III.1854, Lot 75). Lit.: B&W 739, ?attr.
- J.46.3521 Dame d'époque Louis XV (Paris, 30.III.1854, Lot 30). Lit.: B&W 740, ?attr.
- J.46.3522 Femme (Paris, 14.XII.1854, Lot 26). Lit.: B&W 741, ?attr.
- J.46.3523 Femme (Paris, Blot, 10–11.XII.1855, Lot 53 n.r.). Lit.: B&W 744, ?attr.
- J.46.3524 Femme, riche de costume, pnt. (Paris, 24.IV.1856, Lot 257, genre de La Tour). Lit.: B&W 950, ?attr.
- J.46.3525 Jeune fille, dessin ([François-Martial] Marcille; vente p.m., Paris, Pillet, 4–7.III.1857, Lot 237). Lit.: B&W 747, ?attr.
- J.46.3526 Tête de femme, préparation (A. M...; Paris, Déodor, 16–17.III.1857, Lot 128). Lit.: B&W 751, ?attr.
- J.46.3527 Femme (M. A...; Paris, 4.IV.1857, Lot 65). Lit.: B&W 752, ?attr.
- J.46.3528 Tête de femme costume, pstl (Jousselin, peintre; Paris, Drouot, Delbergue, 15–16.IV.1858, Lot 210 n.r., f16). Lit.: B&W 753, ?attr.
- J.46.3529 Femme (Baudens; Paris, 1.VI.1858, Lot 54). Lit.: B&W 755, ?attr.
- J.46.353 Femme (Paris, 18.III.1859, Lot 57). Lit.: B&W 758, ?attr.
- J.46.3531 Dame de distinction, pstl (M. A...; Paris, Pillet, Febvre, 2.IV.1859, Lot 53 n.r., f245). Lit.: B&W 759, ?attr.
- J.46.3532 Femme (Mme C...; vente p.m., Paris, Pillet, Febvre, 22.II.1860, Lot 15). Lit.: B&W 760, ?attr.
- J.46.3533 Tête de femme, pstl (Paris, Drouot, Danthonay, 12.I.1861, Lot 32 n.r., f12). Lit.: B&W 763, ?attr.
- J.46.3534 Femme, pstl (Alexandre-Denis Abel de Pujol, peintre; Paris, Drouot, 7.XII.1861, Lot 56 n.r.). Lit.: B&W 764, ?attr.
- J.46.3535 Femme (Paris, 11.XII.1861, Lot 32 attr.). Lit.: B&W 906, ?attr.
- J.46.3536 Femme, préparation endommagée (A. Mosselman; Paris, Drouot, Pillet, Petit, 5.III.1863, Lot 58, f152). Lit.: *Journal des amateurs d'objets d'art et de curiosité*, X, 1863, p. 112; B&W 768, ?attr.
- J.46.3538 Jeune femme (Paris, 9.XI.1864, Lot 36). Lit.: B&W 772, ?attr.
- J.46.3539 Tête de jeune femme, pnt. (Fossé-d'Arcosse; Paris, Drouot, Pillet, 21–22.XI.1864, Lot 315, genre de La Tour). Lit.: B&W 956, ?attr.
- J.46.354 Femme en costume de Louis XV (Paris, Steenhaut; 1864, Lot 29, f200). Lit.: B&W 773, ?attr.
- J.46.3541 Femme en buste, des fleurs dans les cheveux, pstl (James-Alexandre, comte de Pourtalès-Gorgier; vente p.m., Paris, 27.III–4.IV.1865, Lot 372, f165). Lit.: B&W 775, ?attr.
- J.46.3542 Femme, pstl (La Fontinelle; Paris, Drouot, Couturier, 22–25.XI.1865, Lot 44 bis n.r.). Lit.: B&W 777, ?attr.
- J.46.3543 Jolie figure de femme, pnt. (Paris, 29.I.1866, Lot 147). Lit.: B&W 778, ?attr.
- J.46.3544 Femme, préparation (Mme veuve Braun; vente p.m., Paris, 21–22.VI.1866, Lot 24). Lit.: B&W 782, ?attr.
- J.46.3545 Jeune fille, vêtue d'une robe ornée d'une guirlande de fleurs, m/u [dessin] (Pierre Hédouin père; Paris, Drouot, Couturier, 27.XII.1866, Lot 58 n.r., f45). Lit.: B&W 783, ?attr., as 10–11.XII.1866, Lot 32
- J.46.35451 =?portrait, un ruban noir au cou, guirlande de fleurs à l'épaule, m/u. Lit.: Hédouin 1856, frontispiece, grav. d'Edmond Hédouin, as of La Camargo [if the same work, ?La Tour]
- J.46.3546 Femme assise, occupée à peindre ([Ragu]; Paris, 28.II.1867, Lot 315, attr.). Lit.: B&W 907, ?attr.
- J.46.3547 Femme, esquisse d'après nature, 32x23 (Laurent Laperlier; Paris, Drouot, Pillet, 11–13.IV.1867, Lot 69 n.r., f2000). Lit.: B&W 784, ?attr.
- J.46.3548 Dame inconnue (Vidal, premier violon de la chapelle de Charles X; vente p.m., Paris, 3–5.II.1868, Lot 139). Lit.: B&W 787, ?attr.
- J.46.3549 Femme, physionomie douce et animée; nature de blonde avec des yeux noirs, pstl (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 100 n.r., f165). Lit.: B&W 790, ?attr.
- J.46.355 Femme souriante, aux cheveux poudrés et yeux noirs, pstl (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 101 n.r., f310). Lit.: B&W 791, ?attr.
- J.46.3551 Femme coiffée d'un large bonnet à rubans, pstl (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 102 n.r., f140). Lit.: B&W 792, ?attr.
- J.46.3552 Femme aux yeux bleus, poudrée, pstl (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 103 n.r.). Lit.: B&W 793, ?attr.
- J.46.3553 Femme, ébauche d'après nature, préparation, fixé par La Tour lui-même (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 105 n.r.). Lit.: B&W 795, ?attr. [=J.46.2577]
- J.46.3554 Femme, ébauche avancée d'après nature, préparation (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 106 n.r.). Lit.: B&W 796, ?attr. [=J.46.2577]
- J.46.3555 Femme, première séance d'après nature, préparation (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6–7.IV.1868, Lot 107 n.r.). Lit.: B&W 797, ?attr. [=J.46.2577]
- J.46.3556 Dame (Dr S...; vente p.m., Paris, 24.XII.1868, Lot 121). Lit.: B&W 800, ?attr.
- J.46.3557 Femme (marquis de Turin, Nogent-le-Rotrou, 1858–69). Exh.: Chartres 1858, no. 207; Chartres 1869, no. 87. Lit.: B&W 622, ?attr.
- J.46.3558 Jeune fille, dite la fille de l'artiste, pnt., 63x52 (M...; 17.II.1869, Lot 27). Lit.: B&W 801, ?attr.
- J.46.3559 Dame de l'époque de Louis XVI (comte de B...; Paris, Pillet, 14.II.1870, Lot 24). Lit.: B&W 804, ?attr.
- J.46.356 Jeune fille (L. P...; Paris, 17.II.1870, Lot 5 attr.). Lit.: B&W 909, ?attr.
- J.46.3561 Femme (marquis de Ribeyre; Paris, Drouot, Oudart, 26.III.1872, Lot 29, f200). Lit.: B&W 809, ?attr. [??: no La Tour or pastel in this sale]
- J.46.3562 Jeune fille séduite par l'Amour (L.-G. D...; Lyon, Gachod, 15.IV.1872, Lot 203). Lit.: B&W 808, ?attr.
- J.46.3563 Jeune fille à la colombe, ov. (L.-G. D...; Lyon, Gachod, 15.IV.1872, Lot 204). Lit.: B&W 810, ?attr.
- J.46.3564 Jeune fille au lapin, ov. (L.-G. D...; Lyon, Gachod, 15.IV.1872, Lot 205). Lit.: B&W 811, ?attr.
- J.46.3565 Jeune fille à l'oiseau, ov. (L.-G. D...; Lyon, Gachod, 15.IV.1872, Lot 206). Lit.: B&W 812, ?attr.
- J.46.3566 Femme (un amateur; Lyon, Moyne, 6.VI.1872 & seq., Lot 72). Lit.: B&W 813, ?attr.
- J.46.3567 Tête de femme âgée, dessin au crayon noir, reh. de blanc/ppr bl. (Jean Gigoux; Paris, Drouot, Pillet, 20–22.I.1873, Lot 185 n.r.). Lit.: B&W 815, ?attr.
- J.46.3568 Tête de femme, préparation (X...; Paris, 22–23.IV.1873, Lot 44). Lit.: B&W 820, ?attr.
- J.46.3569 Vieille femme (Mme veuve Luzarche, Tours, 1873). Exh.: Tours 1873, no. 1356, attr. Lit.: B&W 626, ?attr.
- J.46.357 Tête de jeune femme, pstl (Paris, Drouot, Escribe, 16.II.1874, Lot 42 n.r., f66). Lit.: B&W 823, ?attr.
- J.46.3571 Femme, pstl (Edmond Taigny 1874). Exh.: Paris 1874b, p. 98 n.r.
- J.46.3572 Tête de jeune fille (Scitiaux de Greiche, Nancy, 1875). Exh.: Nancy 1875, no. 314. Lit.: Bray 1875, p. 195; B&W 630, ?attr.
- J.46.3573 Jeune fille (G. des Sœurs; Paris, 4.XII.1876, Lot 3). Lit.: B&W 827, ?attr.
- J.46.35735 Femme tenant une guirlande, dessin (Paris, Drouot, Delestre, 1–2.II.1877, Lot 172 n.r. [part], f27 with Lot 173)
- J.46.3574 Femme, pstl (M. Petit 1877. Bottollier ?1928). Exh.: London 1877, no. 928. Lit.: B&W 632, ?attr., as collection Bottollier
- J.46.3575 Tête de femme, préparation (X...; Paris, 2–3.I.1878, Lot 192). Lit.: B&W 830, ?attr.
- J.46.3576 Tête de femme, préparation (X...; Paris, 15–16.I.1878, Lot 14). Lit.: B&W 831, ?attr.
- J.46.3577 Jeune fille à la rose (X...; Paris, 28.XII.1878, Lot 71 attr.). Lit.: B&W 913, ?attr.
- J.46.3578 Tête de femme, étude, pstl/ppr bl. (Marie-Joseph-François Mahéault, conseiller d'État; vente p.m., Paris, 27–29.V.1880, Lot 123). Lit.: B&W 837, ?attr.
- J.46.3579 Femme (Mme L. T...; Paris, 19–20.I.1881, Lot 44). Lit.: B&W 838, ?attr.
- J.46.358 Jeune femme en buste, les cheveux poudrés, 33x27 (François-Martial Marcille; vente p.m., Paris, Pillet, 4–7.III.1857, [Lot 237]. Mailand; Paris, 2–3.V.1881, Lot 68, f310). Lit.: B&W 840 [=? 747], ?attr.
- J.46.3581 Grande dame, en robe bleue (L...; Paris, 18.V.1881, Lot 71 attr.). Lit.: B&W 914, ?attr.
- J.46.3582 Jeune femme (Paris, 28.V.1881, Lot 79 attr.). Lit.: B&W 915, ?attr.
- J.46.3583 Tête de femme, préparation (comte de G...; Paris, Georges Petit, Lechat, 19–20.XII.1881, Lot 108). Lit.: B&W 841, ?attr.
- J.46.3584 Tête de femme, préparation (comte de G...; Paris, Georges Petit, Lechat, 19–20.XII.1881, Lot 109). Lit.: B&W 842, ?attr.
- J.46.3585 Jeune princesse, en robe de soie bleue, pstl, ov. (L. Franc; Paris, Drouot, Chevallier, 22–24.XII.1881, Lot 103 n.r., attr.). Lit.: B&W 916, ?attr.
- J.46.3588 Jeune femme (Camille Groult 1883). Exh.: Paris 1883b, no. 179 n.r. Lit.: B&W 637, ?attr.
- J.46.3589 Jeune fille aux cerises, 46x37 (Châtellerault; .III.1884, p. 2). Lit.: B&W 850, ?attr. [cf. a/r Russell]
- J.46.359 Femme (Paris, 28–29.III.1884, Lot 32). Lit.: B&W 851, ?attr.
- J.46.3591 Femme, 60x55 ([Claude-Léon] Aerts [1800–1883], bibliophile à Metz; vente p.m., Nancy, Siméon, 31.III.1884, Lot 24). Lit.: B&W 852, ?attr.
- J.46.3592 Femme, 60x55 ([Claude-Léon] Aerts, Metz; vente p.m., Nancy, Siméon, 31.III.1884, Lot 25). Lit.: B&W 853, ?attr.
- Femme, presque de face, cheveux poudrés, perles aux oreilles, robe rouge avec fichu de tulle noir, fond gris bleu, pstl, 40x30 (Marmontel; Paris, Drouot, Boulland, 25–26.I.1883, Lot 160, grav. repr., as inconnue, by La Tour, f1700. Baron de Beurnonville; Paris, 3 rue Bayard, Chevallier, 3.VI.1884, Lot 438 n.r., f1425). Lit.: B&W 854, ?attr. [v. a/r Rosalba, J.21.01382]*
- J.46.3594 Femme en buste, cheveux poudrés à longues tresses descendant sur la poitrine, corsage rose avec garniture de dentelle, 55x45 ov. (baron de Beurnonville; Paris, 3.VI.1884, Lot 441 attr., f190). Lit.: B&W 919, ?attr.
- J.46.35945 Femme, pstl (Paris, Drouot, Chevallier, 18.VI.1884, Lot 147 n.r., attr.)

- J.46.3595 Jeune femme (Adrien-Émile Rougier; vente p.m., Lyon, 6–8.XI.1884, Lot 112 attr.). Lit.: B&W 920, ?attr.
- J.46.3596 Jeune fille, corsage décolleté (X.; Paris, 2–3.III.1885, Lot 72 attr.). Lit.: B&W 921, ?attr.
- J.46.35963 Femme, étude, pstl (E. Jadin 1885). Exh.: Paris 1885a, no. 24 n.r.
- J.46.35964 Femme, pstl (Doublemard 1885). Exh.: Paris 1885a, no. 29 n.r.
- J.46.35965 Femme, tête, pstl (Georges Petit 1885). Exh.: Paris 1885a, no. 37 n.r.
- J.46.35966 Femme, tête, pstl (Georges Petit 1885). Exh.: Paris 1885a, no. 39 n.r.
- J.46.35967 Femme, tête, pstl (Georges Petit 1885). Exh.: Paris 1885a, no. 40 n.r.
- J.46.35968 Femme, pstl (Tabourier 1885). Exh.: Paris 1885a, no. 41 n.r.
- J.46.35969 Femme, tête, pstl (Tabourier 1885). Exh.: Paris 1885a, no. 42 n.r.
- J.46.3597 Jeune femme, en buste, cheveux blonds poudrés, coiffée d'un bonnet de forme cintrée orné de fleurs, nœud de satin rose autour du cou, pstl, 37x28 ([Henri Porgès]; Paris, Drouot, Chevallier, 9.V.1885, Lot 72 n.r., attr., fr235). Lit.: B&W 922, ?attr. [?attr.]
- J.46.3598 Femme aux yeux bleus, la tête tournée de $\frac{3}{4}$ vers la g., préparation/ppr gr., 24x18 (comte de La Béraudière; Paris, 12 rue de Poitiers, Éscribe, Chevallier, 18–30.V.1885, Lot 140 n.r., fr2450; Lacroix). Lit.: B&W 857, ?attr.
- J.46.3599 Jeune femme tenant une lettre (baron Roger Portalis; Paris, 14.III.1887, Lot 133, fr80). Lit.: B&W 859, ?attr.
- J.46.36 Femme en buste, le bras appuyé sur un livre, tenant un cahier à la main, un bouquet de fleurs à son corsage, 73x60 (Paris, 20.V.1887, Lot 64, fr2250). Lit.: B&W 860, ?attr.
- J.46.3601 Tête de femme (Stanislas Mercenier 1887). Exh.: Poitiers 1887, no. 974, attr. Lit.: B&W 641, ?attr.
- J.46.3602 4 portraits de femmes (Vincent Four; vente p.m., Le Havre, 19.VIII.1889, Lot 62 attr.). Lit.: B&W 924, ?attr.
- J.46.3603 Femme, pstl, beau cadre en bois sculpté (Gaudchaud-Picard; vente p.m., Nancy, 5 rue du Montet, Lanne, 9.VI.1890, Lot 1336 n.r.). Lit.: B&W 861, ?attr.
- J.46.3604 Femme, assise et se chauffant les mains posées sur un poêle; le costume et la coiffure sont ceux des dernières années de Louis XVI, ce qui porterait plutôt à attribuer ce dessin à Vestier ou à Maillot, sanguine reh. crayons noir, blanc/ppr gr., 18x14 (Edmond Borthon, Dijon, 1890). Lit.: *Catalogue des tableaux et objets d'art de la collection E. Borthon*, Dijon, 1890, no. 48, ?attr.; B&W 597, ?attr.
- J.46.3605 Femme (Delavau 1890). Exh.: Tours 1890, no. 81, attr. Lit.: B&W 642, ?attr.
- J.46.3606 Femme, assise, vêtue d'une robe bleue, tenant un éventail, pstl, ov. (Paris, Drouot, Chevallier, Féral, 27.IV.1891, Lot 62 n.r., attr., fr65). Lit.: B&W 925, ?attr.
- J.46.3607 Jeune fille avec un chat, dessin (John Kellerman Wedderburn; sale p.m., London, Christie's, 3.VI.1892, Lot 44). Lit.: B&W 865, ?attr.
- J.46.3608 Tête de jeune femme au collier à double rang de perles, une draperie rosée apparaît à l'épaule g., une rose piquée dans se cheveux poudrés, vue jusqu'à la poitrine découverte et de face, la tête tournée vers l'épaule dr., pstl, 35x28 (Paris, 13–15.III.1893, Lot 95 attr., fr65). Lit.: B&W 927, ?attr.
- J.46.3609 Tête de jeune fille, dessin, trois crayons (baron Franchetti; Paris, Drouot, Chevallier, Duchese, 8–9.III.1894, Lot 174 n.r., attr., fr2000). Lit.: B&W 928, ?attr.
- J.46.361 Femme tenant un flageolet, costume champêtre, époque Louis XVI; près d'elle, sur un perchoir, un petit singe, pnt., 60x50 (Galli Dunn, marchand, Florence; Paris, 5–6.XI.1894, Lot 20, école de La Tour). Lit.: B&W 974, ?attr.
- J.46.3611 Tête de jeune fille, dessin, crayon noir (Paris, Drouot, Duchesne, 11.II.1895, Lot 43 n.r., attr.). Lit.: B&W 930, ?attr.
- J.46.3612 Jeune femme accoudée sur une table, tenant un papier à la main, dessin reh. pstl/ppr gr. (Lefèvre-Bougon, Amiens; Paris, Drouot, Chevallier, 1–2.IV.1895, Lot 92 n.r., fr170). Lit.: B&W 866, ?attr.
- J.46.3613 Jeune fille, buste nu, tend la joue à un jeune homme dans l'ombre, 40x31 (Paul Cassagneaud; La Rochelle, 12–14.V.1895, Lot 156 attr.). Lit.: B&W 931, ?attr.
- J.46.36135 Brustbild eines schönen jungen Mädchens in blauer Rococotracht, mit gepudertem Haar, eine goldene Kette um den entblößten Nacken gehängt, pstl, 57x47 (Berlin, Lepke, 28.I.1896, Lot 93 n.r., attr.)
- J.46.3614 Tête de jeune fille, pstl (Paris, Drouot, Chevallier, 13.V.1896, Lot 19 n.r., attr.). Lit.: B&W 932, ?attr.
- J.46.3615 Femme en blanc, le corsage orné de fleurs, accoudée sur un coussin bleu à broderie d'or, la tête inclinée, un ruban bleu au cou, pstl (marquise de Montesquiou-Fézensac; Paris, Drouot, Duchesne, 19.III.1897, Lot 25 n.r., attr., fr1805; Mme Besnard). Lit.: B&W 933, ?attr.
- J.46.3616 Femme, 65x50 (M. X. [Groult?] 1897). Exh.: Paris 1897, no. 109. Lit.: B&W 644, ?attr. [=B&W 612, B&W 613]
- J.46.3617 Femme, 65x55 (M. X. [Groult?] 1897). Exh.: Paris 1897, no. 110. Lit.: B&W 645, ?attr. [=B&W 612, B&W 613]
- J.46.3619 Femme, en buste, mantille de dentelle, cravate nouée sous le menton, corsage au nœud de ruban, cr. clr, 23x18 (Jean Dubois; Paris, Drouot, Chevallier, 7.III.1901, Lot 20 n.r., attr., fr1180). Lit.: B&W 936, ?attr.
- J.46.362 Masque de femme, dessin, crayon noir, sanguine (A. D.; Paris, Drouot, Chevallier, 26.III.1902, Lot 10 n.r., attr.). Lit.: B&W 937, ?attr.
- J.46.3621 Femme, en corsage rose, manteau de dentelle jeté sur les épaules, regardant presque de face, coiffure poudrée, ov. (Paris, Drouot, Lair-Dubreuil, 17.VI.1902, Lot 20 n.r., attr.). Lit.: B&W 938, ?attr.
- J.46.3622 Femme, ov. (baron de F...[Quinto]; Dieppe, 4.IX.1903, Lot 16 attr.). Lit.: B&W 939, ?attr.
- J.46.36225 Femme, m/u (la baronne de Bully, née Augusta-Pauline de Soubiran de Campaigno (–1909), 120 rue du Bac, 1904). Lit.: lettre d'Auguste Marguillier à Maurice Tourneux, 29.I.1904
- J.46.3623 Jeune fille au repos (Paris, 20.II.1904, Lot 43 attr.). Lit.: B&W 940, ?attr.
- J.46.36235 Flora, pstl, 58.5x48 ov. (London, Christie's, 21.III.1904, Lot 36 n.r., as by H. Fantin-Latour, 3 gns; Fellowes) [?cf. new attr.]
- J.46.36237 Jeune fille, de face, robe bleue, manteau rouge, pnt., 49x40 (de Somzée; Bruxelles, 22 rue des Palais, Fievez, 24.V.1904, Lot 657 n.r.)
- J.46.3624 Jeune fille au chien, aquarelle (Bruxelles, 19.X.1904, Lot 123). Lit.: B&W 878, ?attr.
- J.46.3625 Dame (Mrs W. K. Vanderbilt 1907). Exh.: New York 1908, no. 81. Lit.: B&W 647, ?attr.
- J.46.3626 Tête de femme, avec col de dentelle et un nœud noir, 39x30 (Walter R. Cassels; sale p.m., London, Christie's, 25.VII.1907, Lot 46). Lit.: B&W 880, ?attr.
- J.46.3627 Lady in white and blue dress, pstl, 58x48 (A. D. Marcus; London, Christie's, 19.XII.1908, Lot 24, 37 gns; Paiba). Lit.: B&W 882, ?attr. [=? *Mme Cailloux*, J.46.1379]
- J.46.36275 Junges Mädchen mit Opferschale, Brustbild, pstl/ppr, 42x35 (Munich, Helbing, 3.V.1909, Lot 51 n.r.)
- J.46.3628 Jeune femme en buste, un fichu sur la tête, corsage blanc décolleté, manches bleues, pstl/pchm, 35x45 (L. S...; Paris, Drouot, Baudoin, 27.V.1911, Lot 45 n.r., fr1330). Lit.: B&W 886, ?attr.
- J.46.3629 Femme brune aux yeux bleus, masque, 37x27 (Jacques Doucet 1904; valuation, c.1910, p. 5, fr10,000; Paris, Georges Petit, 5–8.VI.1912, Lot 82 repr., est. fr30,000, fr25,800; Pierre Decourcelle; Mme Pierre Decourcelle, 4 rue du Cirque, Paris; seen 4.VI.1930 by Germain Seligman). Exh.: Paris 1908a, no. 38, pl. 28. Lit.: Tourneux 1904b, p. 13 repr.; Dacier 1912, repr.; B&W 648, fig. 167 Φ



J.46.3629

LARGER IMAGE

~related, ?*Mme Cuillier*, v. J.46.158 *supra**Dame* (Sangiorgi Gallery, Rome, 1912) [v. Bernard, J.147.259]

J.46.3633 Jeune fille, tenant une rose de la main dr., fond gris bleu, 39x31 (Gregor Manos, former Greek ambassador to Paris; Munich, 21.XI.1912, Lot 157). Lit.: B&W 887, ?attr.

J.46.3634 Jeune femme tenant une miniature, pstl, 58x48 ov. (Grimaldi, Cadiz; Berlin, Lepke, 14–15.X.1913, Lot 387 n.r., as by J. Latour). Lit.: B&W 888, ?attr.

J.46.3635 Lady in blue dress trimmed with fur, powdered hair, pstl, 62x49.5 (Lady Dorothy Nevill; sale p.m., London, Christie's, 13.V.1914, Lot 28, [b/i at 22 gns; Wise]) [=? *Mme Cailloux*, J.46.1379]

J.46.3636 Femme assise, au petit bonnet retenu par une fanchon noire, le vêtement non terminé, pstl/ppr, 64x53.5 (X...; Paris, Drouot, Lair-Dubreuil, Pecquet, 22.v.1914, Lot 1 repr., est. fr50,000, fr29,500; Cacaret; desc.: PC; Paris, Hôtel Dassault, Artcurial, Briest, Poulain, F. Tajan, 27.III.2015, Lot 99 repr., est. €50–60,000, b/i; Paris, Drouot, Drouot & ses opérateurs, 31.III.2016, Lot 34 repr., est. €40–50,000). Lit.: B&W 889, ?attr. Φσ

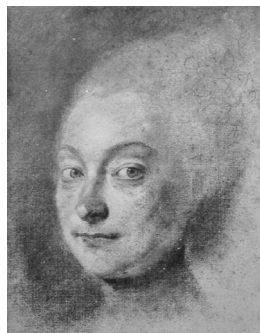


J.46.3637 Tête de jeune fille, pstl, 41x31 en carré (Bordeaux, L'Athénée, Duval, Ernest Descamps, 27–29.v.1914, Lot 256 n.r., attr.)

J.46.36375 Tête de femme âgée, vue de profil, pstl (acqu. Lille, c. 1893; Louis Brès, critique d'art, de l'Académie de Marseille; vente p.m., Marseille, Chassen, 5.VI.1917, Lot 51 n.r.)

J.46.3638 Masque de femme, les yeux bleus, le visage de ¾ vers la g., préparation, pstl/ppr, 29x22 (Laurent Laperlier; Paris, Drouot, 17–18.II.1879, Lot 54 n.r., fr380. [Camille Groult; Jean Groult;] Paris, Georges Petit, 21–22.VI.1920, Lot 18 n.r., fr500. Lasquin; Paris, Georges Petit, Lair-Dubreuil, 7–8.VI.1928, Lot 115 repr.). Lit.: B&W 835, ?attr. [?attr.] Φα

J.46.3638



J.46.364 Masque de jeune femme, presque de face, les yeux bruns, la bouche souriante, préparation, 32x23 ([Camille Groult; Jean Groult;] Paris, Georges Petit, 21–22.VI.1920, Lot 19). Lit.: B&W 893, ?attr.

J.46.3641 Masque de femme, 37x31 (Camille Groult; Jean Groult; Paris, Georges Petit, 21–22.VI.1920, Lot 20 attr., n.r.). Lit.: B&W 946, ?attr.

J.46.36415 Lady in red dress with fur collar, pstl, 44.5x35 (London, Christie's, 15.VII.1921, Lot 51 n.r.; 13 gns; Dale)

J.46.3642 Dame en rose, pstl/ppr, 54x47 (comte de Ganay 1883; marquise de Ganay, Paris, 1909; Paris, Georges Petit, 8–10.V.1922, Lot 14 n.r., as F.-H. Drouais, est. fr50,000, fr49,000; [P.Féral, pour] Pierre et Paul Lebaudy; desc.: Paris, hôtel d'Évreux, Fraysse, 24.XI.2016, Lot 179 repr., attr. Lenoir, est. €12–15,000, €26,000; Paris, Sotheby's, 15.VI.2017, Lot 76 repr., attr. La Tour, €20–30,000, b/i; Paris, Drouot, Kohn, 24.IX.2021, Lot 74 repr., as by F.-H. Drouais, est. €40–50,000). Exh.: Paris 1883b, no. 201 n.r., Éc. fr. jeune femme en toilette rose; Paris 1908a, no. 14, no pl, as F.-H. Drouais. Lit.: Lemoine 1908, p. 20 repr.; Tourneux 1908, p. 13 n.r., “exquis”; MacFall 1909, repr., as F.-H. Drouais; MacFall 1911, frontispiece; Brieger 1921, repr. p. 122, as F.-H. Drouais; Jeffares 2006, p. 601biv, éc. fr., cf. La Tour [new attr. 2010, ?; while many aspects point to La Tour's hand, the lighting is unusually from the right, and the face is more blended than on La Tour's adult sitters; the attribution is disputed] Φασ



J.46.3642
LARGER IMAGE

Dame (William Salomon; New York, 4–9.IV.1923, Lot 371, attr.) [v. Coypel, J.2472.38]

J.46.3646 Lady in blue dress with brown scarf, pstl, 63.5x52 (London, Christie's, 25.II.1924, 7½ gns; Nisman)

J.46.3647 Tête de femme avec un bonnet, pstl, 28x21 (Carrier; Paris, 9–10.III.1846, Lot 198. Mme Becq de Fouquières; Paris, Drouot, 8.V.1925, Lot 29 repr., fr6050; Van Gelder). Lit.: B&W 895, fig. 209 Φα

J.46.3647



Jeune dame en robe rose à l'éventail (Berlin, Lepke, 10.XII.1925, Lot 149 repr., La Tour). Lit.: B&W 896 [v. Allais, J.103.108]

J.46.365 Femme, en écharpe bleue bordée d'hermine, 54x44 (Paris, 12.V.1926, Lot 11). Lit.: B&W 897, ?attr.

J.46.3651 Femme, une rose au corsage, 54x42 (Paris, 12.V.1926, Lot 12). Lit.: B&W 898, ?attr.

J.46.3652 Ältere Frau in Kopftuch und Haube en face, bl., red chlck/ppr, 39.5x32 (Sammlung Prayer. Berlin, Max Perl, 8–9.XI.1926, Lot 383 repr., as by La Tour, est. DM800). Lit.: B&W 900, ?attr. [?attr.] φ?av

J.46.36523 Damenbildnis: Brustbild in tiefausgeschnittenem Kleid von vorne, über dem gepuderten Haar liegt ein Schleier, pstl, 40.5x33 (Maschmeyer; Munich, Hugo Helbing, 9.XII.1931, Lot 443 n.r., RM800, b/i)

J.46.36525 Brustbild einer französischen Schauspielerin in dekolliertem, mit Spitzen besetztem dunklem Kleid, schwarzer Spitzen-Halsrüsche und federbesetztem Kopfputz, an eine Tischplatte gelehnt, vor geblühtem Vorhang. Graugrüner Fond, pstl, 65x50 (Adrian Hope. Luzern, Fischer, 26.VIII.–3.IX.1938, Lot 1634 n.r., Swf2300. Gutachten von M. de Lancey)

J.46.3653 Lady, pstl, 73x59.7 (Agnew's, acqu. with A4840, A4844, £2000 Pinakos & Knoedler, joint owners; Knoedler stock book 11, A4843; London, Sotheby's, ?12.XII.1969 [according to stockbook; sale not traced], £3200) [?]

J.46.3654 Femme tenant une masque, pstl, 61x49 (Laurent Laperlier. Arthur Veil-Picard 1908, 1927; seized ERR, inv. WP 46; Jeu de Paume; Lager Peter; Munich CPP Mü-Nr. 549/4; repatriated 19.IX.1946; restituted). Exh.: Paris 1908a, no. 54, pl. 42; Paris 1927a, no. 66, pl. XLIX-70. Lit.: Fourcaud 1908, repr. opp. p. 120, as ?présidente de Rieux; B&W 651, fig. 48; Leroy 1933, pl. IV; Gimpel 1963, p. 79 Φ



J.46.3654

[LARGER IMAGE](#)

J.46.3655 ~cop./pastiche, pstl, s "H. Chardon" (PC 2020) φκν

J.46.3656 Dame, pstl, 62.2x? (Veil-Picard; seized by ERR; restituted 1946, Munich CCP, Mü-Nr 549/2)

J.46.3659 Femme coiffée d'un bonnet, préparation, pstl/ppr gr., 31x24 ([= ?] marquis de Biron; Paris, Georges Petit, Lair-Dubreuil, Baudoin, 9–11.VI.1914, Lot 65, H4000; la marquise de Ganay; Paris, Georges Petit, 8–10.V.1922, Lot 16 n.r., Éc. fr., est. H5000, H2150;] Lasquin; Paris, Georges Petit, Lair-Dubreuil, 7–8.VI.1928, Lot 189 repr., attr. Perronneau) [new attr., ?] Φα

J.46.3659

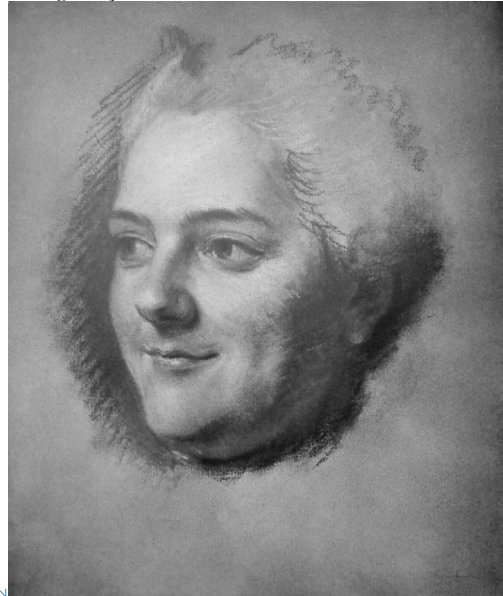


J.46.3661 Tête de femme, 25x19 ([Camille Groult 1908; desc.: Jean] Groult 1928). Lit.: Flament 1908, p. 54 repr.; B&W 611, fig. 156 [attr.] Φα



J.46.3661

J.46.3663 Tête de femme, trois cr., 36x31 (Rutter 1879. [Camille Groult; desc.: Jean] Groult 1928). Exh.: Paris 1879, no. 531 n.r. Lit.: B&W 633, fig. 208 [cf. Mlle Dangeville] Φ

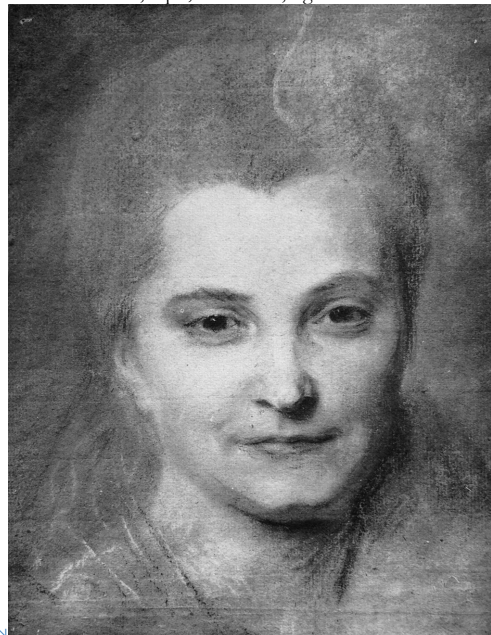


J.46.3663

J.46.3665 Lady in white dress, holding a book, pstl, 80x63.5 (London, Christie's, 8.II.1929, 15 gns; Lewis)

J.46.3666 Lady in white dress embroidered with gold braid, blue scarf, pstl, 60x44.5 (Viscount d'Abernon; London, Christie's, 28.VI.1929, Lot 7 n.r., 17 gns; Clements)

J.46.3667 Femme, pstl, 30.1x27.3 (Marius Paulme; vente p.m., Paris, Georges Petit, Lair-Dubreuil, 13–15.V.1929, Lot 121 repr.). Exh.: Paris 1927a, no. 69, no pl. Lit.: Dacier 1912, repr.; B&W 654, fig. 163 Φα

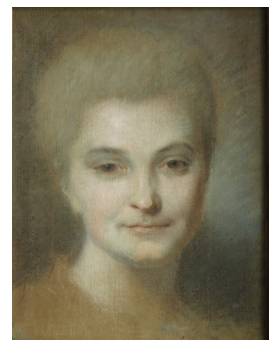


J.46.3667

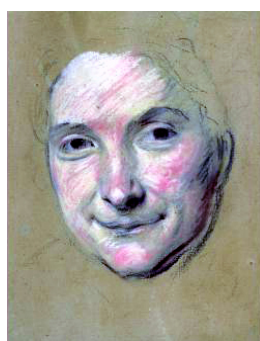
[LARGER IMAGE](#)

J.46.3668 ~cop., pstl, 31x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1983.8.27. Sacha Guitry 1924. Galerie Cardo, 61 ave Kléber, Passy .VIII.1945. Don Yves Carlier de Fontobbia). Exh.: Paris 1924c, no. 98, as autograph; Lyon 2014, no. 111 repr., as cop. Lit.: Stéphane Prince, *Sacha Guitry, hors sa légende*, 1959, p. 61 n.r., as autograph; Debrie 1985, no. 63 n.r., cop. XIX^e φκσ

J.46.3668



- J.46.36681 Masque de femme, étude, pstl, 30x20 (Mme Pierre Decourcelle, 4 rue du Cirque, Paris; seen 4.VI.1930 by Germain Seligman)
- J.46.36683 Femme, non décrit (P. de Routiers). Lit.: G. Brière à Fleury, lettre 24.IV.1932, signalé par René Jourdain
- J.46.36685 Jeune fille, pstl, 40x31, "signé" (Mme Trèves de Carmona; Bruxelles, Galeries Elisabeth, 4.IV.1939, Lot 120 n.r.)
- J.46.3669 Lady in brown dress, embroidering, pstl, 68.5x52 (Lionel Wormser Harris; sale p.m., London, Christie's, 21.III.1941, Lot 33 n.r., 26 gns; Cooling Galleries)
- J.46.366905 Fillette, pstl, 43x34 ov. (Paris, Drouot, Pescheteau, 12.XII.1945, Lot 11 n.r., attr.) [attr.; cf. Ducreux]
- J.46.366908 Tête de jeune fille, dessin (Arnold Seligmann Rey & Co., stock no. 9894; acqu. ¼ share, 3.V.1941, \$25, F. Kleinberger, stock no. 508; sold to Meredith, ..1947)
- J.46.36691 Femme, pstl (Félix Lachowski a.1945; procédure close 5.VIII.1961). Lit.: *Répertoire des biens spoliés*, item 1022, OBIP no. 31.480 n.r.
- J.46.36692 Dame à coiffure haute poudrée, robe décolleté, turquoise pale, pstl, 60x50, cadre dorée de l'époque (Fournier-Sarlovèze a.1945; procédure close 5.VIII.1961). Lit.: *Répertoire des biens spoliés*, item 1023, OBIP no. 32.611 n.r. [attr.]
- J.46.36693 Tête de femme, pstl (Mlle Simone Cahon a.1945; procédure close 5.VIII.1961). Lit.: *Répertoire des biens spoliés*, item 1024, OBIP no. 32.264 n.r., attr.
- J.46.3671 Masque de femme, préparation, [31x24] 24.5x18.5 (Jean Verdé-Delisle 1928–33. Paris, PIASA, 23.VI.2006, Lot 75 repr., attr., est. €3–4000, €4000). Exh.: Paris 1908a [according to 2006 catalogue]; Paris 1923, no. 24; Paris 1933b, no. 25 n.r. Lit.: B&W 649, fig. 159 Φα



J.46.3671

- J.46.3673 Femme, préparation, pstl/ppr, 28x22.8 (Jacques Doucet; valuation, c.1910, p. 5, fr7500; Paris, Georges Petit, 5–8.VI.1912, Lot 83 repr., est. fr12,000, fr11,500; Stettiner. Gabriel Cognacq 1925; seen 4.VI.1930 by Germain Seligman, "magnifique de qualité, la femme surtout"; Paris, Drouot, 11–13.VI.1952, Lot 60 repr., fr500,000). Exh.: Paris 1925b; Paris 1945a, no. 65 n.r.; Paris 1950a, no. 58. Lit.: Dacier 1912, repr.; B&W 599, fig. 216; Bury 1971, p. 196 n.r. Φ



- J.46.3673 Jeune femme tenant les mains dans un manchon (Le Breton, Rouen. Wildenstein, 1958). Exh.: Rouen 1884, as La Tour. Lit.: B&W 638, as Ducreux; Lyon 1958, p. 193, pl. XX [v. Ducreux, J.285.868]
- J.46.3677 Femme, pstl, 29.5x24 (London, Christie's, 5.XII.1969, 1700 gns) Femme tenant un livre (London, Sotheby's, 12.XI.1969, Lot 170.A; London, Sotheby's, 6.III.1973, Lot 60 repr., as La Tour) [v. Vigée, Mme Vigée, J.758.384]

- J.46.3679 Tête de jeune femme presque de face, pstl, 30x23 (Paris, Hôtel George V, Ader, Picard, Tajan, 9.XII.1981, Lot 44, fr36,000)
- J.46.3681 Femme, préparation, 36.5x29 (Monaco, 17.VI.1989, fr27,750)
- J.46.3682 Femme, pstl, 35x27 (L'Isle-Adam, Elkaïm, 10.XII.1989, Lot 1, €18,294)
- J.46.3683 Femme à l'éventail, pnt., 72x59 (Paris, Drouot, Arcole, 8.VI.1990, Lot 9 repr., entourage de La Tour) [?]
- J.46.3684 Elegante jeune Dame, pstl, 97x70, s (Stuttgart, Nagel, 14.III.1992, Lot 2844 repr., est. DM17,000) [?]
- J.46.3685 Femme, 28x26.1 (Pau, Gestas & Simorre-Gestas, 3.XII.1995, fr10,000)
- J.46.3686 Tête de femme, pstl, 35x23 (Daniel Saint, peintre de miniature; Paris, rue des Jeûneurs, Bonnefons de Lavalie, 4.V.1846, Lot 35, "d'une grande fraîcheur", fr56. Galerie de Bayser 1997). Lit.: B&W 708, ?attr. [autograph] Φ



J.46.3686

Photo courtesy Galerie de Bayser

Tête de jeune femme (New York, William Doyle, 24.I.2001, Lot 12 repr., attr.; New York, Christie's, 23.I.2002, Lot 88 repr., attr. Navarre) [v. Éc. fr., J.9.5993]

Unidentified pendant couples

- J.46.3691 Homme; & pendant: J.46.3692 Dame (Bazot 1865). Exh.: Amiens 1865 [Amiens 1866], nos. 50/51. Lit.: Jules Corblet, "Exposition de peintures anciennes...", *Revue de l'art chrétien*, IX/9, .IX.1865, pp. 457–89, p. 475 mentions La Tour pstls in Amiens 1866, nos. 50, 51, but these nos have different owner; B&W 620/621, ?attr., as in Amiens 1865
- J.46.3693 Fermier général, 53x44; & pendant: J.46.3694 Femme, 53x44 (Auguste Houyet; Bruxelles, 20.III.1878, Lot 24/25, fr120). Lit.: B&W 832/833, ?attr. Homme; & pendant: Mme X... (Mme G. de T...; Bordeaux, 22–23.IV.1915, Lot 118/119 repr., as La Tour). Lit.: B&W 890/891, ?attr. [v. Lenoir, J.478.357, J.478.368]
- J.46.3697 The novel; & pendant: J.46.3698 the love-letter, pstl, 54.5x44.5 ov. (London, Christie's, 14.III.1924, 68 gns; Dints) [?attr.]
- J.46.36982 Herr; & pendant: J.46.36983 Dame, pstl, ov. (Vienna, Dorotheum, 1–3.II.1940, Lot 789 n.r.)
- Architecte, à mi-corps, tenant un dessin, assis à table (Philadelphia Museum of Art, inv. 1981-51-1). Lit.: Bury 1971, p. 196 [v. Éc. fr.]
- ~pendant: Dame en robe de soie grise, à mi-corps, tenant un livre, accoudée à un table (New York, Parke-Bernet, 13.XI.1948, Lot 57 repr.). Lit.: Bury 1971, p. 196 [v. Éc. fr.]

Groups and miscellaneous

- J.46.3703 Une jeune personne qui rit, pstl, Salon de 1745, no. 168. Lit.: *Mercur de France*, .IX.1745, p. 135
- J.46.3704 Plusieurs autres portraits, Salon de 1745, no. 168
- J.46.3705 Plusieurs têtes, pstl, Salon de 1750, no. 109
- J.46.37055 Plusieurs peintures (vu chez Jean-Adam Mathieu, peintre en émail, 1753). Lit.: Guiffrey 1884, p. 168; B&W 604
- J.46.3706 Quatorze têtes, les unes au pastel, les autres au crayon, par Mety, Quantin & al. (Paris, Helle, Remy, 13–22.XII.1762, Lot 61, 6 livres 2; Le Clair)
- J.46.37065 Plusieurs têtes sous le même numéro, m/u, Salon de 1773, h.c.

- J.46.3707 Portrait, pstl, Salon de Toulouse 1774, no. 69 (abbé de Lacaze 1774)
 J.46.3708 Portrait, pstl, Salon de Toulouse 1777, no. 47 (M. Dazas, conseiller au parlement, associé ordinaire de l'Académie, 1777)
 J.46.3709 Seigneurs espagnols dans une tabagie, inscr. "La Tour" (Le Roy de la Faudignère; Paris, 1.III.1782, p. 8). Lit.: B&W 664, ?attr.
 J.46.371 Un beau pastel (Harenc de Presle 1787). Lit.: Thierry 1787, p. 446 n.r.
 J.46.3711 Tableau non décrit, pnt. (Nantes, mBA). Lit.: Charles-Olivier Merson, "Les musées du Nord de la France", *Revue européenne*, 1861, pp. 707 n.r. [Attr.; cf. Georges de La Tour]
 J.46.3712 Pastel non décrit (Reims, mBA, inv. 795.1.149. Saisie révolutionnaire; inv. Bergeat 125 [non localisé 1992])
 J.46.3713 Études de mains d'hommes, pstl/2 f. ppr, 52x35 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 55. Marquis de Biron; Paris, Georges Petit, Lair-Dubreuil, Baudoin, 9-11.VI.1914, Lot 39, H28,900; Jacques Seligmann; David David-Weill; don 1932). Tech.: conserved Florence Herrenschmidt c.2009: executed on two sheets of paper, the upper approx. 32x35 of which the lower border of c.10x35 is concealed by the lower sheet mounted above it. Exh.: Paris 1927a, no. 75, no pl.; Paris 1953; La Tour 2004a, no. 14 repr. cl. Lit.: Henriot 1925, p. 10 n.r., B&W 658, fig. 267; Fleury & Brière 1954, no. 91; Debré 1991, p. 214 repr.; Debré & Salmon 2000, p. 26; Burns & Saunier 2014, p. 66 repr.; Prat 2017, fig. 392 [Attr.; are both sheets by same hand?] Φαα



J.46.3713
 LARGER IMAGE

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

- J.46.3714 =?étude de mains, dessin rehaussé (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6-7.IV.1868, Lot 110 n.r.)
 J.46.3715 =?étude de mains d'après nature, dessin rehaussé (Joseph-Auguste Carrier; Paris, Drouot, Pillet, Petit, 6-7.IV.1868, Lot 111 n.r.)
 J.46.37152 Tête de cerf, étude, pierre noire, sanguine, lavis d'encre, reh. bl./ppr, 30x34 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 105). Exh.: Saint-Quentin 1950, no. 18. Lit.: Saint-Quentin 2005, p. 120 n.r., attr. [??] σ
 J.46.37153 Perroquet, étude, pierre noire, sanguine, lavis d'encre, reh. bl./ppr, 44.5x36 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 106). Exh.: Saint-Quentin 1950, no. 19. Lit.: Saint-Quentin 2005, p. 120 n.r., attr. [??] σ
 J.46.37154 Poule, étude, pierre noire, sanguine, lavis d'encre, reh. bl./ppr, 30.5x34.5 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 107). Exh.: Saint-Quentin 1950, no. 20. Lit.: Saint-Quentin 2005, p. 120 n.r., attr. [??] σ

Deux pstls (Mannheim 1780). Lit.: Clossmann 1780, as by La Tour; Paris 2005b, p. 62, as by Vivien, 1.77.11, 1.77.239 qq.v.

- J.46.3716 Un beau pastel, par M. de la Tour (J.-B.-P. Le Brun, hôtel, rue de Cléry, chambre à coucher 1787). Lit.: Thierry 1787, I, p. 446
 J.46.3717 Portrait, pstl, ov. (Trouard, architecte de l'Académie; vente p.m., Paris, maison Sylvestre, rue ds Bons Enfants, Paillet, 14.IV.1806 & seq., Lot 7, H23; Cornillon). Lit.: B&W 665, ?attr.
 J.46.3718 25 préparations (Pierre Lélou; Paris, 23.IV.1811, Lot 146). Lit.: Goncourt, p. 407; B&W 670, ?attr.
 J.46.3719 Portraits et études (Pierre Lélou; Paris, 23.IV.1811, Lot 116). Lit.: B&W 671, ?attr.
 J.46.37195 5 études, pstl (Pierre-Jean Aerts d'Opdorp, ancien conseiller au Conseil souverain de Brabant, Bruxelles, Mastraeten, 29.VII.1819, appendix, dessins, 5°)
 J.46.372 Portraits, études de têtes, pstl (M. Duliège [?Pierre-Louis-Alexis Duliège, neveu de l'abbé Duliège]; offert au Louvre, 24.VI.1825, avec celles de Louis XV et le dauphin; refus, sans valeur commerciale). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins

- J.46.3721 Vingt-trois portraits, pstl (François-Louis Gounod; Paris, hôtel de Bullion, Regnault-Delalande, 23.II.1824 & seq., Lot 6). Lit.: B&W 673, ?attr.
 J.46.3722 Trente-six dessins, chlk, pstl (François-Louis Gounod; Paris, hôtel de Bullion, Regnault-Delalande, 23.II.1824 & seq., Lot 29). Lit.: B&W 674, ?attr.
 J.46.3723 Portrait (Paris, 19.XII.1825, Lot 157). Lit.: B&W 676, ?attr.
 J.46.3724 Quatre dessins (Jacques-Augustin-Catherine Pajou fils; inv. p.m., 20 rue Saint-Dominique, 11.XII.1828, "Latour quatre desseins, H3"; vente p.m., Paris, rue Saint-Dominique, Merlin, 12-13.I.1829, Lot 104). Lit.: B&W 677, ?attr.
 J.46.3725 Personnage de la cour de Louis XIV (Paris, 5-7.XII.1831, Lot 78). Lit.: B&W 680, ?attr.
 J.46.3726 Onze études de La Tour, représentant Voltaire, Rousseau, Mme de Pompadour &c. (offert au Louvre par Charles Motte, imprimeur et éditeur, 290 rue Saint-Honoré; rapport de M. Pérignon, 18.V.1835, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins
 J.46.3727 Quatre têtes (Paris, 15.III.1838, Lot 13). Lit.: B&W 683, ?attr.
 J.46.3728 Portrait (Gois, sculpteur; vente p.m., Paris, 2.IV.1838, Lot 22). Lit.: B&W 684, ?attr.
 J.46.3729 Portraits d'hommes et femmes, pnt. (Paris, 29-30.I.1846, Lot 87). Lit.: B&W 695, ?attr.
 J.46.373 Portrait. Exh.: Paris 1848, attr. Lit.: Clément de Ris 1848, ??attr., défauts évidents
 J.46.3731 Environ 20 pstls par La Tour et Sicardi (Étienne Bouchardy; Paris, 14.V.1850, p. 3). Lit.: B&W 721, ?attr.
 J.46.3732 Pastel (Général T*** [Tempore]; Paris, rue des Jeûneurs, Bonnefons, Defer, 17-19.III.1851, Lot 112 n.r., attr.). Lit.: B&W 905, ?attr.
 J.46.37325 Pastel (M. Petit aîné, 4 rue de Grenelle-Saint-Honoré; offert au Louvre, refus 17.II.1852). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins
 J.46.3733 Tête d'étude (M. Vatin, administrateur de l'École de La Tour, Saint-Quentin, 1856). Lit.: Dréolle de Nodon 1856, p. 134; B&W 605, ?attr.
 J.46.3734 Pastels (Paris, 26.IV.1858, Lot 65). Lit.: B&W 754, ?attr.
 J.46.3735 Études de portraits d'hommes et de femmes (Carrier 1860). Exh.: Paris 1860a, no. 34. Lit.: B&W 614, ?attr.
 J.46.3736 Huit études de portraits (Carrier 1860). Exh.: Paris 1860b, no. 34. Lit.: B&W 619, ?attr.
 J.46.3737 Deux portraits, esquisses, crayon noir, pstl (Chanlaire; Paris, Drouot, Boussaton, 2-4.IV.1860, Lot 167 n.r., H12.50). Lit.: B&W 761, ?attr.
 J.46.3738 Étude, sanguine, pierre noire (Nestor Roqueplan (1805-1870), directeur de l'Opéra, auteur; Paris, Delbergue, 28.II.1862, Lot 72, with Largillière). Lit.: B&W 765, ?attr.
 J.46.3739 Pastel de La Tour (M. L. Remillieux, 79 boulevard de Beaumarchais, Paris; offert au Louvre, 26.XII.1862, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins
 J.46.3741 Jolis portraits d'hommes et de femme, crayon noir, reh. De blanc (Paris, Drouot, Delbergue, 9-10.II.1863, Lot 160 n.r., H28). Lit.: B&W 767, ?attr.
 J.46.3743 Homme et sa femme (Bujon; Rouen, 19.II.1866, Lot 147). Lit.: B&W 779, ?attr.
 J.46.3744 Onze portraits de seigneurs et grandes dames, pierre noire, pstl (Daigremont; vente p.m., Paris, 3-7.IV.1866, Lot 265). Lit.: B&W 780, ?attr.
 J.46.3745 Trois portraits au crayon (Vidal; Paris, 3-5.II.1868, Lot 138). Lit.: B&W 786, ?attr.
 J.46.3746 Deux pastels (Bégillon; Grenoble, 26-30.IV.1869, Lot 71). Lit.: B&W 803, ?attr.
 J.46.37465 Pastel (M. de Martrain, Bruyères, 1870). Lit.: *Annuaire de la Gazette des beaux-arts*, 1870, p. 216 n.r.
 J.46.3747 Portrait non terminé, dessin reh. couleurs (Charles Forget; Paris, Drouot, Pillet, 17-19.III.1873, Lot 382 n.r.). Lit.: B&W 818, ?attr.
 J.46.3748 Deux portraits non achevés, dessin, crayon rouge et sanguine (Charles Forget; Paris, Drouot, Pillet, 17-19.III.1873, Lot 383 n.r.). Lit.: B&W 819, ?attr.
 J.46.3749 Portrait, pstl (château de Maligny, près Chablis, 1874; not located since). Lit.: Adolphe Laurent Joanne, *Itinéraire général de la France, Jura et Alpes françaises*, 1877, p. 105 n.r.
 J.46.375 Pastel. Exh.: Cherbourg 1879, no. 36. Lit.: B&W 634, ?attr.
 J.46.3751 Pastel. Exh.: Cherbourg 1879, no. 37. Lit.: B&W 634, ?attr.
 J.46.3752 Portrait au pastel, attr. à La Tour (Mme veuve Moux, rue Popincourt 33, demande d'examen, ?offert au Louvre, 13.V.1880, refus). Lit.: Archives des musées nationaux, sér. DA 5, cabinet des dessins
 J.46.3753 Pastel (A. Mart; Paris, Drouot, Gérard, 2-3.III.1882, Lot 37 n.r.). Lit.: B&W 843, ?attr.
 J.46.37533 Pastel (comtesse de C***; vente p.m., Paris, Drouot, Duranton, 9-10.IV.1883, Lot 71 n.r., attr.)
 J.46.37537 "Esquisse de paysage, pochade par de La Tour", m/u, 50x60 (olim Saint-Quentin, musée Antoine-Lécuyer, inv. 1849, no. 90). Lit.: Cat. 1856, no. 90, with dimensions; Mennechet 1866, no. 90 [Apparently found behind LT 52, J.46.3031, although larger; not mentioned later and cannot now be

traced. The medium is unknown, and it may have been oil on panel used as a backboard.]

J.46.37539 Vue perspective de Saint-Quentin, crayon, dédié à Nicolas Desjardins, principal au collège de la ville 1718 (Louis Hordret 1781). Lit.: Hordret 1781, p. 411 n.r.

J.46.3754 =?[[?]]Vue de Saint-Quentin, gch., 29x66, [c.1730] (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 156). Lit.: B&W 990, ?attr.; Debie & Salmon 2000, p. 11, ill. 1; Saint-Quentin 2005, p. 120 n.r., attr.; Collart 1999, p.



117 n.r. [The provenance of this gouache is unknown; it may well be later than the 1718 inferred from conflating it with Hordret's drawing, for which there is no secure basis. Unlike François de La Tour's 1712 vue, this includes the newly built Abbaye de Saint-Quentin-en-l'Isle. There is no solid basis to give it to La Tour, although all sources to 2021 have conflated it with J.46.37539]φ?α

J.46.3754 ↘

Pastel, attr. La Tour (General Pitt-Rivers 1896), v. Perronneau, ??Miron

J.46.37543 Pastel de La Tour, fatigué (Élie Fleury –1918; acqu. avec son testament et ses papiers de famille). Lit.: Dommages de Guerre, 22.XII.1921, Archives départementales de l'Aisne, AD 02, Sér. 15 R 1215, dossier no. 5481, Fleury, valué Fr500

J.46.37545 Pastels de La Tour (M. Rohault de Fleury, Marseille, 1919). Lit.: correspondance, Archives des musées nationaux

J.46.3754505 Pastel dit de La Tour (Carlos Auerbach, Zurich, 1927; offered to Saint-Quentin 1.V.1927). Lit.: Léon Delvigne, MS journal des musées de Saint-Quentin

J.46.375451 Deux pastels attr. à La Tour (Paris, Boucaud, 29.XI.1928)

J.46.375452 Deux pastels attr. à La Tour (M. Monier-Barthélemy, avocat à Paris, 1923; offert au musée Antoine-Lécuyer; refus par M. Israël, conservateur). Lit.: délibérations du conseil municipal de Saint-Quentin, 24.VIII.1923

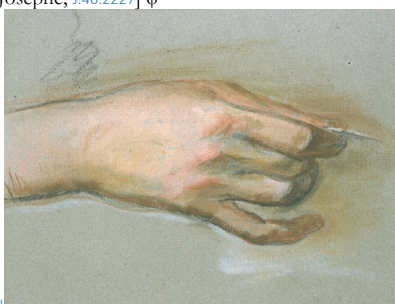
J.46.3755 Two pstls, s (Rudolf Mosse; Berlin, Lachmann-Mosse residence at Maaßenstraße 28 Union, 6.VI.1934, Lot 273). Lit.: lootedart.com

J.46.37555 Pastel attr. à La Tour (famille du Boys, Limoges, 1947). Lit.: lettre de Charles du Boys au Louvre, 27.II.1947, demandant des précisions pour une partage, Archives des musées nationaux

J.46.3756 Portrait au pastel par La Tour (offert au Louvre 26.XI.1954, refus). Lit.: Archives des musées nationaux, sér. D 5, cabinet des dessins

J.46.3757 Deux paysages, pstl, 68.6x58.4 (Bern, Galerie Dobiaschowsky, 24.X.1978, Lot 503/504 [Lot 50350], SwFr4,500) [?attr.]

J.46.3758 Étude d'une main féminine, pstl/ppr, 17.5x23 (New York art market 2002). Lit.: La Tour 2004a, p. 96, fig. 1, ?pour Mme de Pompadour [cf. Marie-Josèphe, J.46.2227] φ



J.46.3758 ↘

Copies after other artists

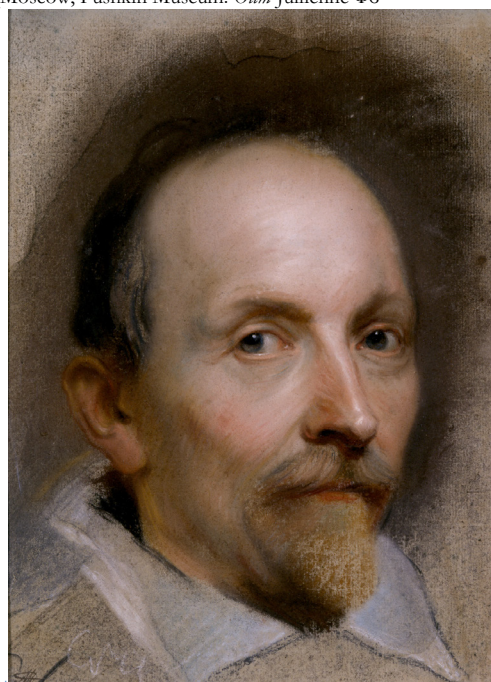
J.46.3761 Charles-Gaspard de VINTIMILLE DU LUC (1656–1746), archevêque de Paris, pstl/ppr br., 34.4x26.4 (Beverly, Horvitz Collection, inv. D-F-1465. Camille Groult; Jean Groult 1928; desc.; Paris, Palais d'Orsay, Ader Picard Tajan, 28.XI.1978, Lot 9 repr., Fr30,000; PC; London, Sotheby's, 4.VII.2012, Lot 82 repr., est. £15–20,000, b/i. Acqu. 2013). Exh.: New York 2001; La Tour 2004a, no. 10 repr.; Cincinnati 2014, no. 45, pl. 79. Lit.: B&W 606, fig. 194; Paris 2017b, no. IX, p. 568 repr.; Perreau 2013, no. P.1367; James-Sarazin 2016, II, p. 509 repr. A/r Rigaud, pnt. (Rochester, New York, Rochester Memorial Art Gallery, inv. 68.1); James Sarazin P.1454 Φσ



J.46.3761 ↘

Photo courtesy owner

J.46.3764 Jan van der WOUWER, dit Waverius (1574–1636), tête d'homme, a/r ?Van Dyck, pstl/ppr, 32x24, inscr. "cru", paraphe ✓ Mt (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 103 [inv. 1849, no. 70]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: La Tour 1930, no. 103. Lit.: Lapauze 1899, no. 70 repr.; Fleury 1904, no. 70; Erhard 1917, no. 82 repr.; B&W 586; Fleury & Brière 1932, no. 84; Fleury & Brière 1954, no. 85; Debie 1991, p. 210 repr.; Debie & Salmon 2000, p. 226, ill. 175, source unspecified; Hoisington 2006, p. 69 n.r. A/r Van Dyck, pnt, 1632 (Moscow, Pushkin Museum. Olim Jullienne Φσ



J.46.3764 ↘

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3767 Jeune buveur espagnol, pstl/ppr, 31x39, inscr. "cru/apres d'autre", "bv V.B." (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 75 [inv. 1849, no. 31]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: La Tour 1930, no. 98; La Tour 2004a, no. 8 repr. cl. Lit.: Lapauze 1899, no. 31 repr.; mentioned in note from Fleury to Tourneux, 28.XI.1903 as previously considered autoportrait but identified by Hachet as relating to NG picture; Fleury 1904, no. 31; Tourneux 1904, p. 27f; Erhard 1917, no. 85 repr.; B&W 567; Le Clerc 1950, as copie; Fleury & Brière 1954, no. 83; Bury 1971, pl. VII, Debie 1991, p. 208 repr.; Debie & Salmon 2000, p. 225, ill. 170; Salmon 2004c, p. 9 repr. A/r pnt., ?Éc. fr. XVIII^e, style of Murillo, version (London, National Gallery, NG 1286); another version (duc de Tallard; Paris, 22.III.1756, Lot 127; Louis de Silvestre; Jacques-

Augustin de Silvestre; vente, Paris, 28.II.1811 & seq., Lot 50) [Jules Hachet believed this was copy of "Murillo" in NG, and Tourneux accepted this as proof that the artist travelled to London c.1725; but there were other versions in Paris such as that in the estate of François Berger acqu. Godefroid and sold to Tallard] Φσ



J.46.3767

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.377 ~cop., pstl, 32x41, inscr. v [?] "Cazes" (Paris, Maisons-Laffitte, 23.III.2013, Lot 86 repr., est. €30–40) φκ

J.46.3772 ~cop. a/r NG 1286, pstl, 58.6x46 (Lyon, Aguttes, 19.XII.2013, Lot 123 repr., est. €100–200) φκ

J.46.3773 ~cop. Serge Chaumont, pstl, 31.5x39, s (Saint-Quentin, 2.VII.2015, Lot 225 repr., est. €30–50) φκ

J.46.37731 ~cop., pstl, 31x60 (Paris, Drouot, Blanchet, 3.II.2017, Lot 167 repr., est. €100–150) φκ

J.46.37732 ~cop., pstl (Enghien, Goxe, Belaisch, 4.IV.2018, Lot 314 repr.; Enghien, Goxe, Belaisch, 23.V.2018, Lot 424 repr.) φκ

J.46.37733 ~cop. Raymond Casez, pstl, 32x41 ([?] La Rochelle, 24.IV.2015, Lot 138 n.r., with 3 others, est. €180–220; La Rochelle, 9.II.2019, Lot 150 n.r., est. €100–120; Saint-Quentin, Hôtel des ventes, 12.XII.2020, Lot 294 repr., with 1 other, J.46.2923, est. €60–80) φκν

J.46.37734 ~cop. Yves Mougeot, pstl, 32x41 (Saint-Quentin, Hôtel des ventes, 17.IX.2021, Lot 292 repr., est. €20–30) φκ

J.46.37735 ~cop., pstl, 30x39 (Paris, Audap, 6.X.2021, Lot 17 repr., est. €20–30) φκ

J.46.3774 Tête de musicien ambulant, pstl/ppr bl./carton, 40x29 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 116 [inv. 1849, no. 87]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: conserved Florence Herrenschmidt c.2009: blue paper mounted on board, the upper edge folded over the board, an addition to the board at the right edge. Exh.: La Tour 2004a, no. 7 repr. clr. Lit.: Lapauze 1899, no. 87 repr.; Fleury 1904, no. 87, "mauvaise copie sans doute substituée à un original"; Erhard 1917, no. 79 repr.; B&W 593, fig. 251, "copie moderne déplorable"; Fleury & Brière 1932, no. 89; Ronot 1935, repr., as M.-Q. de La Tour; Fleury & Brière 1954, no. 90; Benedict Nicolson & Christopher Wright, "A new painting by Georges de La Tour", *Burlington magazine*, CXIII/824, .XI.1971, pp. 668–70, ??M.-Q. de La Tour; Paris 1982b, p. 255 n.r.; Debie 1991, p. 212 repr.; Debie & Salmon 2000, pp. 13, 15; Marandet 2002, fig. 47; Salmon 2004d, p. 14 repr. A/r Georges de La Tour, *La Rixe de musiciens*, pnt., c.1625 (J. Paul Getty Museum) or cop., pnt. (Chambéry, mBA); olim attr. Le Nain Φσ



J.46.3774

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3777 ~cop., pstl, 40x32 (Manosque, Jennifer Primpied Rolland, 15.III.2013) φκ

J.46.3777



J.46.3779 Tête de jeune garçon, pstl/ppr 32x24, a/r ?Correggio (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 102 [inv. 1849, no. 71]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: "taches dans le costume", rapport du 23.XI.1945 after return from Sourches. Exh.: La Tour 1930, no. 102. Lit.: Lapauze 1899, no. 71 repr.; Fleury 1904, no. 71, as a/r Veronese pnt., ex château d'Eu, puis à la famille de Chauvenet; Erhard 1917, no. 83 repr.; B&W 587; Fleury & Brière 1932, no. 85; Fleury & Brière 1954, no. 86, a/r pnt. ?italienne; Debie 1991, p. 215 repr.; Debie & Salmon 2000, p. 226, ill. 174 Φσ



J.46.3779

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3782 Tête d'homme, pstl/ppr br., 32x24 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 104 [inv. 1849, no. 77]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: La Tour 1930, no. 106. La Tour 2004a, no. 9 repr. cl. Lit.: Lapauze 1899, no. 77 repr.; Fleury 1904, no. 77; Erhard 1917, no. 78 repr.; B&W 590, fig. 249; Fleury & Brière 1932, no. 87; Fleury & Brière 1954, no. 88; Debie 1991, p. 213 repr.; Debie & Salmon 2000, p. 226, ill. 176; Marandet 2002, fig. 44 [original]; Salmon 2004d, p. 14 repr. A/r Grimou, pnt., 1726 (Amsterdam, Instituut Collectie Nederland) Φσ



J.46.3782 Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3783 ~cop. Léon Delvigne, pstl (PC 2016) Φκ

J.46.3785 Diogenes, pstl, 64x53 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 74 [inv. 1849, no. 5]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: "tache dans le fond", rapport du 23.XI.1945 after return from Sourches. Exh.: La Tour 1930, no. 104. Lit.: Lapauze 1899, no. 5 repr.; Fleury 1904, no. 5; Erhard 1917, no. 81 repr.; B&W 563; Fleury & Brière 1932, no. 83; Fleury & Brière 1954, no. 84; Debie 1982, p. 16 repr.; Debie 1991, p. 211 repr.; Debie & Narbonne 1993, p. 41 repr.; Debie & Salmon 2000, p. 225, ill. 169; Coural & al. 2008, conserved by Léon Lepeltier 1946–47. A/r Rubens, le mage Gaspar, pnt., c.1618 (Ponce, Museo de Arte) [with changes, replacing the damask mantle with a plain cloak, the bowl of gold coins with a lantern] Φσ



J.46.3785 Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3786 ~cop. Léon Delvigne, pstl, prix de l'École gratuite de dessin à Saint-Quentin, registre des délibérations, 25.v.1873

J.46.37862 ~cop. Yves Mougeot, pstl, 62.5x52.5 (Saint-Quentin, Hôtel des ventes, 17.IX.2021, Lot 294 repr., est. €40–60) Φκ

J.46.3788 Jeune fille à la colombe, pstl/ppr, 56x42, a/r Carriera, J.21.1596 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 98 [inv. 1849, no. 28]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour, liste des œuvres a.1806, no. 28; son testament 20.IX.1806, no. 51; legs 1807). Exh.: La Tour 1930, no. 99. Lit.: Lapauze 1899, no. 28 repr.; Fleury 1904, no. 28; Erhard 1917, no. 76 repr.; B&W 565; Fleury & Brière 1932, no. 80; Fleury & Brière 1954, no. 81; V. & L. Adair 1971, p. 101 repr.; Debie 1991, p. 72 repr.; Debie & Salmon 2000, p. 48, ill. 12; La Tour 2004a, p. 78, fig. 1 repr. cl.; Salmon 2004d, p. 16 repr.; Toutain-Quittelier 2017b, fig. 215. [Copied after the Rosalba pastel owned by comte de Morville until 1732, and by Jean de Boullongne after] Φσ



J.46.3788 Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

~v. Quinault; v.q. J.21.1598 for another copy at Saint-Quentin

J.46.3789 ~cop. Raymond Casez, pstl, 55.5x46 (Saint-Quentin, Hôtel des ventes, 22.v.2021, Lot 58 repr., est. €40–60) Φκ

J.46.37892 ~cop. Yves Mougeot, pstl, 63.5x49.5 (Saint-Quentin, Hôtel des ventes, Moro-Delobea, 4.vi.2021, Lot 53 repr., est. €15–25) Φκ

J.46.3792 Nymphe de la suite d'Apollon, pstl/ppr bl./toile/châssis, 61x49, a/r Carriera, J.21.1727; conservation 2004 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 99 [inv. 1849, no. 29]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour, liste des œuvres a.1806, no. 29; son testament 20.IX.1806, no. 52; legs 1807). Tech.: conserved Florence Herrenschildt c.2009: original strainer has single horizontal crossbar. Exh.: La Tour 1930, no. 100; La Tour 2004a, no. 11 repr. cl. Lit.: Lapauze 1899, no. 29 repr.; Fleury 1904, no. 29; Erhard 1917, no. 77 repr.; B&W 566; Fleury & Brière 1932, no. 81; Fleury & Brière 1954, no. 82; Debie 1991, p. 73 repr.; Debie & Salmon 2000, p. 48, ill. 13; Salmon 2004d, p. 13 repr.; Zava Boccazzi 2009, pp. 143f, fig. 12; Burns & Saunier 2014, p. 64 repr.; Burns 2017, pp. 14/15, 23 repr.; Toutain-Quittelier 2017b, fig. 214; Hipp & al. 2022, p. 43 repr. Φσ

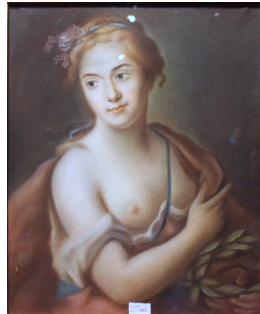


J.46.3792

J.46.3793 ~cop. Raymond Casez, pstl, 60x48 (Monte Carlo, Hôtel des ventes, 8.X.2016, Lot 403 repr., est. €300–500) φκ

J.46.3793

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin



J.46.37931 ~2^e cop. Raymond Casez, pstl, 60x46, étiquette verso (Boiscommun, Orléans Cathédrale, 1.II.2020, Lot 88 repr., est. €300–500; Boiscommun, Orléans Cathédrale, 5.IX.2020, Lot 128 repr., est. €60–80; Boiscommun, Orléans Cathédrale, 7.V.2022, Lot 33 repr., est. €60–80) φκ

J.46.3794 Jeune femme à demie-nue, pstl, [a/r Carriera] (Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 30; son testament 20.IX.1806, no. 53; legs 1807) [lost]

J.46.3795 Tête de jeune fille, pstl, 24x32, a/r ?Restout (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 101 [inv. 1849, no. 32]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Exh.: Maubeuge 1917, no. 52; La Tour 1930, no. 101. Lit.: Lapauze 1899, no. 32 repr.; Fleury 1904, no. 32; Erhard 1917, no. 84 repr.; B&W 568; Fleury & Brière 1932, no. 86; Fleury & Brière 1954, no. 87; Debré 1991, p. 209 repr.; Debré & Salmon 2000, p. 226, ill. 173; Cabezas & al. 2008, pp. 24–25, detail repr.; Burns & Saunier 2014, repr. Φσ



J.46.3795

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.3798 ~cop., pstl, 35.5x27 (Paris, Drouot, PIASA, 22.III.2006, Lot 105 repr., attr. Vleughels, est. €1000–1200, €550) φκ

J.46.3798



J.46.3799 ~cop. P. Flayelle, pstl/ppr, 62x51 (Saint-Quentin, Moro-Delobea, 21.VII.2017, with others, est. €20–30) [new identification] φκν

J.46.37991 ~cop., pstl/ppr, 32x44 (Saint-Quentin, Hôtel des ventes, 7.V.2020, Lot 241 repr., with 2 others, attr. Raymond Casez, est. €40–60) φκ

J.46.38 Masque d'homme, a/r maître ancien, dessin (Paris, 29.III.1900, Lot 60 attr., fr25). Lit.: B&W 935

Anon. related pastels

J.46.3802 Homme, pstl (François-Martial Marcille; vente p.m., Paris, Pillet, Febvre, 14–15.I.1857, Lot 261 n.r., genre de La Tour). Lit.: B&W 954, ?attr.

J.46.3803 Homme (Paris, 1.V.1869, Lot 103, genre de La Tour). Lit.: B&W 958, ?attr.

J.46.3804 Gentilhomme, pstl, 39x31 ([Garfunkel]; Paris, Drouot, Escribe, 1.XII.1879, Lot 15, genre de La Tour, fr55; de Paiva). Lit.: B&W 964, ?attr.

J.46.3805 Homme tenant une palette, pstl a/r La Tour (Jules Lecocq; Amiens, Ducatelle, 16–17.IV.1883, Lot 311). Lit.: B&W 966, ?attr.

J.46.3806 Homme de ¾, tenant un livre de la main dr., pstl (Jules Lecocq; Amiens, Ducatelle, 16–17.IV.1883, Lot 312, école de La Tour). Lit.: B&W 967, ?attr.

J.46.3807 Homme (Paris, 28.XI.1887, Lot 80, genre de La Tour). Lit.: B&W 970, ?attr.

J.46.3808 Homme (Paris, 15–16.XI.1895, Lot 170, école de La Tour). Lit.: B&W 975, ?attr.

J.46.3809 Homme, pstl (Paris, Drouot, Plaçais, 3.V.1897, Lot 49 n.r., école de La Tour, fr150). Lit.: B&W 976, ?attr.

J.46.381 Homme en buste, pstl, 56x45 (Paris, Drouot, Delestre, 10.V.1901, Lot 68 n.r., école de La Tour). Lit.: B&W 977, ?attr.

J.46.3811 Homme en habit bleu, pstl, a/r La Tour (Paris, Drouot, Chevallier, 7.XI.1901, Lot 24 n.r.). Lit.: B&W 978, ?attr.

J.46.3812 Un ecclésiastique, pstl, 65x55 (X...; Drouot, Lair-Dubreuil, Paris, 22.II.1913, Lot 61 n.r., école de La Tour). Lit.: B&W 983, ?attr.

J.46.3813 Homme, a/r La Tour (X...; Paris, 28–29.X.1919, Lot 62). Lit.: B&W 984, ?attr.

J.46.3815 Homme, pstl, 55x45 ov. ([Flury Hérard]; vente p.m., Paris, Drouot, Lair-Dubreuil, Auboyer, 17–19.XI.1919, Lot 35 n.r., éc. de La Tour). Lit.: B&W 985, ?attr.

J.46.3814 Gentleman, half-length, wearing the Toison d'Or and Saint-Esprit, pstl, 60.7x50.2 (New York, Christie's East, 23.V.2000, Lot 100 n.r., school of La Tour, est. \$1500–2000, \$1058) [?cop. Belle-Isle]

J.46.3815 Femme (Paris, 6.V.1856, Lot 29, genre de La Tour). Lit.: B&W 951, ?attr.

J.46.3816 Femmes, 2 pstls (B...; Paris, 15.V.1856, Lot 99, genre de La Tour). Lit.: B&W 952, ?attr.

J.46.3817 Tête de jeune femme, préparation (Paris, 12–13.VI.1856, Lot 125, école de La Tour). Lit.: B&W 953, ?attr.

J.46.3818 Tête de jeune fille, pstl (Hippolyte Gaultron, artiste-peintre; Paris, Drouot, Delbergue-Cormont, 25.I.1858, Lot 55 n.r., a/r La Tour, fr88). Lit.: B&W 955, ?attr.

J.46.3819 Femme, les mains dans un manchon, vêtue de bleu garni d'hermine (Roux, Tours; Paris, Pillet, Mannheim, 17–20.II.1868, Lot 474 n.r., école de La Tour). Lit.: B&W 957, ?attr.

J.46.382 Femme (Paris, 1.V.1869, Lot 104, genre de La Tour). Lit.: B&W 959, ?attr.

J.46.3821 Femme, m/u [pnt.] ([P]apin); vente p.m., Paris, Drouot, Boulouze, Pillet, 31.III.1873, Lot 37 n.r., école de La Tour, b/i). Lit.: B&W 960, ?attr.

J.46.3822 Jeune femme, pstl ([P]apin); vente p.m., Paris, Drouot, Boulouze, Pillet, 31.III.1873, Lot 38 n.r., école de La Tour, b/i). Lit.: B&W 961, ?attr.

J.46.3823 Jeune dame (M***; Paris, 14.XII.1875, Lot 65, école de La Tour). Lit.: B&W 963, ?attr.

J.46.3824 Jeune princesse en riche costume (Paris, 18.V.1881, Lot 72, genre de La Tour). Lit.: B&W 965, ?attr.

J.46.3825 Femme en robe gris-perle, ouverte sur la poitrine, cheveux poudrés ornés d'une rose, de face, en buste, 35x30 ov. (Émile Vallet; Paris, Chevallier, 25.I.1884, Lot 48, école de La Tour, fr190). Lit.: B&W 968, ?attr.

J.46.3825 Jeune fille, ruban bleu aux cheveux, 55x? ov. (Paris, 13–15.III.1893, Lot 96, manière de La Tour). Lit.: B&W 972, ?attr.

J.46.3826 Jeune femme au bonnet de mousseline (Eugène Clicquot; Reims, 10–15.VII.1893, Lot 52, genre de La Tour). Lit.: B&W 973, ?attr.

- J.46.3827 Vieille femme tenant un livre entr'ouvert, pnt., 78x62 (G. Mühlbacher; Paris, Georges Petit, Chevallier, 15–18.v.1899, Lot 61 n.r., éc. fr., “digne du pinceau de La Tour, à qui elle est généralement attribuée”, est. fr30,000, fr15,700). Lit.: B&W 934, ?attr.
- J.46.3828 Femme, a/r La Tour (Paris, 5.iii.1904, Lot 56). Lit.: B&W 979, ?attr.
- J.46.3829 Jeune fille avec une colombe (La Chesne, Caen; Paris, Gombaud, 29–31.vii.1920, Lot 57, manière de La Tour). Lit.: B&W 986, ?attr.
- J.46.383 Tête de femme, à dr., pierre noire, pstl/ppr bl., 23x18 (Mme veuve Galippe; Amsterdam, 27–29.iii.1923, Lot 443, école de La Tour). Lit.: B&W 987, ?attr.
- J.46.3831 Masque de femme, d'après une préparation de La Tour (comte de X...; Paris, 6–7.iii.1925, Lot 39). Lit.: B&W 988, ?attr.
- J.46.3832 Masque de femme, préparation, d'après La Tour (Edmond Carton; Paris, Drouot, 28.xii.1925, Lot 146, fr70). Lit.: B&W 989, ?attr.
- J.46.3833 Court lady, with powdered curls, pearls in her hair and at her throat, in a white robe, pstl, 41x32 (New York, Anderson's Galleries, 29.iv.1932, sch. of La Tour, \$110)
- J.46.3834 Femme, pstl, 39.5x31.5 (Paris, Drouot, PIA SA, 17.vi.2005, Lot 39 n.r., a/r La Tour, est. €600–800)
- J.46.3835 Homme en habit de velours rouge brodé d'or, à la perruque poudrée à frimas, pstl, ov. (Charles Petit de Meurville; Paris, Drouot, 26–28.v.1904, Lot 30 *bis*, n.r., Éc. de La Tour, avec pendant de femme, fr900). Lit.: B&W 981, ?attr.
- J.46.3836 ~pendant: Femme tournée vers la dr., grande coiffure ornée de perles, costume de satin blanc décolleté, une draperie bleue sur les épaules, au cou un grand collier de perles tombant sur la poitrine, pstl, ov. (Charles Petit de Meurville; Paris, Drouot, 26–28.v.1904, Lot 30 *ter*, n.r., Éc. de La Tour, avec pendant d'homme, fr900). Lit.: B&W 982, ?attr.
- J.46.3838 Portrait, m/u (Paris, Drouot, Escribe, 29.iv.1889, Lot 90 n.r., genre de La Tour). Lit.: B&W 971, ?attr.
- J.46.3839 Bustes de femmes et d'hommes, six pstls et dessins reh., a/r La Tour et Nattier (André Giroux, artiste-peintre; Paris, Drouot, Delestre, 18–19.iv.1904, Lot 264 n.r.). Lit.: B&W 980, ?attr.
- J.46.3842 Pastel attr. à La Tour (Jacques Monnier, avocat, 90 rue des Carmes, Rouen; proposé au Louvre, 30.vi.1939, refusé). Lit.: Archives des musées nationaux, dépt des peintures du Louvre, P5

Chronological table of documents relating to La Tour

Gathered here are the documents relating to Maurice-Quentin de La Tour which are not found in other files on this site (see [index](#)). The core documents were set out in the *tableau chronologique* in B&W, including numerous documents previously assembled by Charles Desmaze, Champfleury, Georges Lecocq, Abel Patoux, Henri Lapauze, Maurice Tourneux, Élie Fleury, Gaston Brière and others:¹ their text and commentary is reproduced below in this typeface [Times New Roman]; the spelling follows B&W rather than that of the original source. However B&W omitted certain passages and many complete documents (including several documents in Desmaze of uncertain date), and a great many new sources have come to light. We have printed all such additions to B&W in this different typeface [Garamond] (and as far as possible following the original orthography, punctuation and capitalisation, however erratic, resisting the temptation to mark irregularities with [sic]), but we have otherwise retained the general format of B&W as it is much the most convenient way of handling a far larger volume of information than is available for any other pastellist (only Liotard and Rosalba compare). Salon catalogues and critiques all appear as new as the number of minor changes to B&W's punctuation are too numerous to mark individually. Additional annotations have been confined to the more obscure names that might not easily be recognised and normally exclude artists and sitters whose details will readily be found in the *Dictionary* or other standard sources.

TABLEAU CHRONOLOGIQUE

1596-1704

Les découvertes de M. [Georges] Grandin, conservateur du musée de Laon, établissent que la famille de La Tour appartient à la ville de Laon:

1° Adrien de La Tour est reçu sergent royal le 26 juin 1596, presque en même temps qu'Isaac Lenain, le père des peintres; il est nommé garde des prisons de Laon le 15 mars 1601.

Un Laurent de La Tour devient sergent royal à Laon vers la même date.

M. Grandin n'est pas encore parvenu à déterminer le degré de paternité d'Adrien et de Laurent de la Tour avec le bisaïeul de Maurice Quentin qui vient ci-après:

2° Pierre de La Tour, sonneur de Saint-Jean, au bourg² de Laon, laisse trois fils, ouvriers tous trois; le plus jeune seul nous intéresse.

3° Jean de La Tour, troisième fils de Pierre de La Tour, naît à Laon vers 1639; il épouse Marie Garbe le 2 février 1669 et est reçu maître maçon le 26 mai 1671. De son mariage naissent quatre fils et une fille. Nous n'avons à nous occuper que de l'aîné.

4° François de La Tour, fils aîné du précédent, né à Laon et baptisé le 5 janvier 1670, était, au mois d'août 1694, trompette au régiment des carabiniers de Mgr le duc du Maine.³ Il épouse Reine-Françoise⁴ Havart, morte à Saint-Quentin le 6⁵ juillet 1723. Il exerçait la profession de chantre à Saint-Quentin, où il est établi dès 1704. L'extrait baptismal de son fils François⁶ le qualifie d'ingénieur-géographe (corps créé en 1696); l'acte de d'apprentissage de son fils Maurice-Quentin (1719), ainsi que l'acte de décès de son fils Adrien-Honoré (1760), comme maître écrivain. Il se remarie le 21 juin 1725 (contrat de mariage du 7 juin 1725) avec Marie-Françoise du Liège. Il meurt le 25 octobre 1736.

Nouvelles archives de l'Art français, nouvelle série, t. X, 1894, p. 5, 62.

The genealogy of the family presented in B&W contained numerous gaps. The entry for the marriage between François de La Tour and Reine Havart was only found in 2016 (*v. infra*), while the documents Grandin reports for François's birth and parents' marriage (for which he gives no parish) were only located in the Archives de l'Aisne (in the parish of Saint-Michel, Laon) in 2016. Components missing from B&W included the relationships between La Tour and a number of people whom he mentions in his wills (*v. infra*). His (second) cousin Claude-Charles Deschamps (1699–1779), chanoine de Laon (whose sisters were Noëlle, Mme Augustin Masse and Marie-Jeanne, Mme Pierre-Marie Mauclore) was the son of Denis Deschamps, maître écrivain à Laon, who was married (in 1703) to an Anne-Françoise Caton. The connection was between Caton's mother, Marguerite Garbe and her sister Marie, who married the pastellist's grandfather Jean de La Tour in 1669. As for the "très arrière-petits-cousins et cousines Baudemont", they come from the 1757 marriage of a Claude-Nicolas Baudemont, mulquiner (or weaver), to a Marie-Agathe Avart, whose father, Pierre (c.1709–1760), a manouvrier, must have been a nephew of La Tour's mother. Similarly Jean-Baptiste and Dominique Deruys (variously mistranscribed as Dervet, Dervin etc.), "leurs cousins" (i.e. of the Baudemonts), are the nephews of Pierre Avart and sons of his sister Marie-Anne; her husband Louis Deruys was a manouvrier, while his father was a répétiteur, and the family's connection is evidenced by the baptism of Marie-Anne-Reine Deruys (*v. 22.XII.1728 infra*).

1668

15 février 1668. — Baptême d'un enfant, dont le parrain est Jean de La Tour, grand-père de l'artiste:

L'an mil six cens soixante huit Ce quinziesme jour de febvrier sous la paroisse de St Jean au Bourg de Laon un enfant femelle a esté né de Claude Poisson femme de Charles Du Val, lequel enfant a esté le lendemain apporté a l'église de ladite paroisse ou il a esté nommé Magdelaine par Jean de Latour et Magdelaine Vuarnet ses parain et maraine. Fait en ladite Eglise presen les susnommés DuVal, de la Tour, et Vuarnet qui ont déclaré ne scavoir escrire ayant été interpellé de souscrire excepté de la Tour qui a fait son nom, le seziesme febvrier mil six cent soixante huit que dedit enfant a este baptise solemnellement.

¹ For brief biographical notices on writers, see [SUPPLIERS](#).

² Recte "Saint-Jean-au-Bourg".

³ Unlikely; *v. note at 18.VIII.1694 infra*.

⁴ The name Françoise derives only from the erroneous Grandin theory linking her with the 1691 document (*v. infra*).

⁵ Recte 26; *v. infra*.

⁶ Three of his sons bore the name François, but none of their baptismal records indicates his profession as ingénieur-géographe. This sentence was added by Wildenstein, following Tourneux 1904a, p. 19, and does not appear in Grandin. It has however been universally repeated, possibly by confusion with Mariette's statement that his father wanted the pastellist to become an ingénieur. Tourneux cites the baptismal extract for François in the Archives anciennes du ministère de la guerre; that can only be Jean-François, whose actual baptismal entry makes no such mention. The extract, which cannot now be located, might have been misread, or even enhanced at the time of Jean-François's entry.

signé: Jean de Latour⁷

Registre paroissial de Saint-Jean-au-Bourg, Laon; Archives départementales de l'Aisne.

1669

6 février 1669. — Mariage de Jean de La Tour et Marie Garbe:

Ce Jourdhuy le sixieme febvrier [1669] ont ettés solennisés les affiensailles d'entre Jean de la Tour de la paroisse de St Jean au Bourg aagé de 30 ans et Marie Garbe de cette paroisse aagé de 27 ans avec les ceremonies accoutumez ...

signé: Jean de Latour
Marie Garbe
Charles Lefebvre
François garbe
Bertrand

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne.

11 novembre 1669. — Mariage de Louis Havart et Anne Joret, grands-parents maternels de l'artiste:

Le onzième [novembre 1669] furent mariez Louis Havart aagé de trente ans natif de cette ville ayant son père, et Anne Joret aagée de Vingt deux ans natif de laditte ville ayant père et mere paroisse Saint Martin et ledit havart de la paroisse St Pierre dudit Noyon ayant un banc proclamé et dispence de deux autorise et de die festo S. Martin huius Ecelisor patooni tesmoings Françoise Havart père du marié tapissier Charles Havart frere dudit marie tapissier dmt a St Quentin François Joret tailleur d'habits père de la mariée et M^e François Joret père grand de la mariée lesquels ont signez avec nous au minut des presentes

signé: Choquel

Registre paroissial de Saint-Martin, Noyon; Archives départementales de l'Oise, AD60_3E471_2_044.

1670

5 janvier 1670. — Baptême de François de La Tour, père de l'artiste:

Ce Jourdhuy 5^{me} Janvier [1670] est né et baptisé le lendemain François fils de Jean de la tour et de Marie Garbe ses propres pere et mere qui a eu pour parain Francois Garbe et pour maraine Anthoinette Daffremont.

signé: Jean de La Tour
François Garbe
Bertrand

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne.

1671

5 janvier 1671. — Mariage de Pierre Caton et de Marguerite Garbe, grand'tante de l'artiste:

Ce Jourdhuy 28^{me} avril [1671] ont estes espouses en cette Eglise Pierre Caton de la paroisse de St Jean au Bourg aagé de dix huit ans ou environ avec Margueritte Garbe aagée de 24 ans ou environ de cette paroisse en presence des parens qui ont signé...

signé: François Garbe
Pierre Caton
Jean de La Tour Jean Caton
Bertrand

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne (vue 44/340).

1672

12 février 1672. — Baptême de Anne de La Tour, tante de l'artiste:

Ce Jourdhuy 12^{me} [février 1672] est né et baptisé le 14^{me} Anne fille de Jean de la tour et de Marie Garbe son parain Nicolas Garbe et la maraine Anne Guazin

⁷ This earliest and most of the subsequent registry signatures of Jean de La Tour are accompanied by his monogram, JLT in a circle; it becomes progressively less legible.

signé: Niclas Garbe
la marque d'Anne Guazin +
Bertrand

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne.

26 février 1672. — Jean de La Tour attends the marriage of his daughter Anne's godmother:

Ce Jourdhuy 26^{me} febvrier [1672] a este solennisés le mariage entre Guillaume Le Gouy aagé de 33 ans ou environ natif de St Guibier en normandie et Anne Guazin aussi aage de quarante ans ou environ dde cette paroisse et furent des parents et amis la proclamation de tous les bans

signé: Jean de La Tour
marques de :Nicolas Guazin ; André Boilly ; Guillaume le Guouy ; Anne Guazin
Bertrand

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne.

1673

5 janvier 1673. — Baptême de Reine Havart, mère de l'artiste:

Le dix septieme Juillet [1673] fut baptizé Reine fille de Louis Havart et d'Anne Jorret sa femme laquelle naquit le meme jour son parrain Francois Jorret sa marraine Susanne Le Maire.

signé: Francois Jorret
Suzanne le maire

Registre paroissial de Saint-Hilaire, Noyon; Archives départementales de l'Oise, AD60_3E471_5_0136_e.

1674

[11 juillet 1674. — Death of a Jean de La Tour, aged 45 recorded at Saint-Quentin, paroisse Saint-Martin, reported erroneously as of the pastellist's grandfather by Lapauze 1905, p. 9]

15 juillet. — Baptême de Pierre de La Tour, oncle de l'artiste:

Ce Jourdhuy quinziesme Juillet [1674] est né et baptisé le mesme jour Pierre fils de Jean de Latour et de Marie Garbe ses propres père et mere son parain Pierre Meuviat la marraine Marie Gonore.

signé: Pierre Meuviat
Jean de Latour
la marque de Marie Gonore

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne.

1678

25 mars 1678. — Baptême de Guillaume de La Tour, oncle de l'artiste:

Ce Jourdhuy vingtcinquesme mars mil six cent soixante et dix huit a esté baptisé Guillaume fils de Jean de LaTour et de Marie Garbe son espouse son parain Guillaume le Gouy et la marraine Anthoinette Grojay lesquels signent le jour precedent.

la marque de Guillaume le Gouy
la marque d' Antoinette Grojay
signé: Jean de La Tour
Bertrand

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne.

16 septembre. — Décès de François Garbe, arrière-grand-père de l'artiste:

Ce Jourdhuy [?]seize septembre mil six cent soixante et dix huit a esté enterré en cet Eglise François Garbe natif de St Marcel au bourg de Laon agé de soixante huit ans ou environ...

signé: P. Caton
Jean de Latour
Bertrand

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne [taches d'encre; partiellement illisible].

22 novembre. — Mariage de Nicolas Garbe avec Elisabeth de La Tour:

Ce Jourdhuy vingt deuxiesme novembre [1678] a esté marié Nicolas fils de François Garbe et de Jeanne Baudé natif dardoin agé de trente ans de cette paroisse et Elizabeth de Latour natif de la paroisse de St Jean au Bourg de cette ville aagé de dix neuf ans environ fille de Claude de Latour ...

signé: Nicolas Garbe
la marque de Elisabeth de La Tour
Claude de Latour
P. Caton
Jean de Latour
Bertrand

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne.

1680

29 novembre 1680. — Baptême de Alexandre de La Tour, oncle de l'artiste:

Le vingt neufiesme decembre mil six cent quatre vingt par moy Commis en la paroisse de Saint Michel de Laon soussigné a esté baptisé Alexandre fils de Jean de La Tour et de Marie Garbe son espouse de cette paroisse né le vingt huit jour du mesme mois et an son parain Alexandre du Moutier et Margueritte Garbe la marraine ont signé ou marqué le prst acte avec nous.

la marque de Marg Garbe
la marque de Alexandre du Moutier
signé: Jean de Latour
Bertrand

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne.

1682

1 février 1682. — Décès de Elisabeth, veuve Garbe (apparently Garbe's second wife, step-mother of the artist's grandmother):

Le premier jour du mois de febvrier mil six cent quatre vingt [deux] est decedée Elisabeth Humau veufve de feu François Garbe mareschal en cette ville aagé de soixante trois ans ou environ en la maison de Jean de La Tour un des gendres dud. Garbe laquelle fut inhumée le lendemain en cette Eglise apres avoir reçu le Saint Sacrement de Lautel et celui de l'Extreme onction dont on a offert dresser le pnt acte par nous suivant l'Ordonnance qui a esté signé des plus prosches amis et parens et de nous le jour et an susd.

signé: Jean de Latour
Nicolas Garbe
Bertrand

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne.

9 février. — Jean de La Tour witnesses the marriage of a Pierre ?Pernissa and Anne Baligain, veuve de Pierre Naisot.

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne.

15 septembre. — Jean de La Tour witnesses the marriage of a Jean Brosot from Silly and Catherine Sauterville.

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne.

1683

4 avril 1683. — Baptême de Marie-Anne de La Tour, tante de l'artiste:

Le quatre jour du mois d'avril mil six cent quatre vingt et trois par moy Commis en la paroisse de Saint Michel de Laon soubsigné a esté baptisé Marie Anne de cette paroisse fille de Jean de la Tour M^e masson et de Marie Garbe son espouse son parain Claude Marquette journ^r enfant, fils de M^e Jean marquette marchant en cette paroisse et Dam^{lle} Garbe ... du parain et épouse dud. Marqueste de cette paroisse et la mareine Marie Anne Barbin fille de Nicolas Barbin et de Marie François Macquelin qui ont tous signés le pnt acte avec nous le jour et an que dessus.

signé: Jean de Latour
Marianne Barbin G Destrees
Bertrand

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne.

1685

28 octobre 1685. — Jean de La Tour witnesses the death of his brother Claude, maître tisserand.

Registre paroissial de Saint-Michel, Laon; Archives départementales de l'Aisne.

1689

18 octobre 1689. — Premier mariage de Philippe Bougier:

Le dixhuitiesme jour d'octobre mil six cent quatre vingt neuf ont été solennellement mariés par moys prestre curé de cette paroisse philippe bougier aage de vingt ans moins quatre jours fils de Mr Nicolas Bougier clerq de cette mesme parroisse et de Barbe Berger led. pere et mere, Jeanne Weliner fille de Jean Weliner et de Margueritte Griffin ses père et mere, apres avoir proclamé le premier ban et avoir obtenu la dispence de deux autres de Mr le Grand Vicaire, auquel mariage il ne s'est trouvé aucun empechement en foy de quoy ont signé apres les parties et leurs parents le jour et an que dessus

signé: Philippe Bougier
marque+ fr Jeanne Weliner
J Mennesson & al.
Fauré

Registre paroissial de Saint-Jean-au-Bourg, Laon; Archives départementales de l'Aisne.

1690

16 août 1690. — Décès de la femme de Pierre de La Tour, grand-oncle de l'artiste:

Ce Jourdhuy seiziesme jour d'aoust mil six cent quatre vingt et dix est decedée Marie de [?]Vuarnet femme de Pierre delatour aagée d'environ quarante ans apres avoir recue les sacrements d'extreme onction &c.

signé: Jean de La Tour
marque de Pierre de La Tour
Claude Mondain

Registre paroissial de Saint-Jean-au-Bourg, Laon; Archives départementales de l'Aisne.

7 novembre 1690. — [Deuxième] mariage Pierre de La Tour, grand-oncle de l'artiste:

Ce mesme jour [7.XI.1690] par moy prebtre Curé de ladicte paroisse [Saint Jean au Bourg] ont esté mariés Pierre dela Tour de cette paroisse d'une part et Marie Fourquin de la paroisse de St Julian d'autre part apres la proclamation faite de tous les bans ausquels il ny a eu aucun contredit et en la presence de leurs parents et amis lesquels ont signés avec moy ce present acte le jour et an susdit

signé: Jean de La Tour
Marie Fourquin
marque de Pierre de La Tour
Pierre Marlin Nicolas Garbe Jean ?

Registre paroissial de Saint-Jean-au-Bourg, Laon; Archives départementales de l'Aisne.

1691

29 mai 1691. — *The possible identification of La Tour's mother suggested by Grandin has not been widely taken up, and is incorrect. La Tour's mother was born in 1673 (n. supra) and too young to be « âgée » ; this is consistent with the known dates of the only other recorded child of François Havart, avocat au parlement, gouverneur, maire perpétuel de Bus and Marie Cressonnier, one Marie-Julienne Havart (1638–1705).*

La mère de Maurice-Quentin de La Tour s'appelait Reine Havart. Or, dans un registre des insinuations du bailliage de Saint-Quentin, nous trouvons, en l'année 1691, une demoiselle Reine-Françoise Havart, habitant Nesle. Sachant maintenant que François de La Tour a servi dans un régiment de carabiniers, on peut donc conjecturer que les hasards de la guerre l'aient conduit a Nesle où il aurait fait la connaissance de sa première femme qui appartenait – si c'est celle-là – à la noblesse.

29 mai 1691. A tous ceux etc..., pardevant les nottaires roiaux soubzsignés demeurans à Nesle, fut présente damoiselle Marie de Cressonnière, veuve de defunct noble homme Maistre François Havart, quand il vivoit licencié es lois, advocat au parlement, baillif général de cette ville et marquisat de Nesle, y demeurant paroisse Saint-Pierre dudit lieu; laquelle considérant que depuis la mort dudit feu sieur son mari arrivée en l'année mil six cens quatre vingt quatre, damoiselle René François Havart, sa fille, âgée et jouissante de ses droits, luy a et mesme beaucoup de temps auparavant ledit décès rendues de très considérables services, voulant ladicte

damoiselle de Cressonnière en récompenser ladite damoiselle sa fille qui demeure avec elle mesme maison audict Nesle, a de sa part, franche et libre volonté, etc., donné etc.. du bien pour et jusques concurrence de la somme de mille livres tournois, à prendre par ladite damoiselle Havart et à son choix etc.. et suivant l'estimation à faire amiablement et sans frais de justice entre ladite damoiselle Havart et les sœurs et damoiselles ses cobéritières en la succession future de ladite damoiselle de Cressonnière etc... etc...

Archives départementales de l'Aisne, B.2900, Grandin 1896]

1693

14 juillet 1693. — Marriage of the parents of La Tour's step-mother:

Mardy 14^e juillet 1693 après la publication d'un ban de mariage du part et d'autour, et dispense des deux autres obtenue du Mons^r L'official de S^t Quentin, Jean Louys du Liege, fils de Louys du Liege et d'Anne Tollier natif de Vey du Diocese de Soissons, Musicien de l'Eglise royale de S^t Quentin, a épousé en cette Eglise, en presence de M^{re} Claude Charlier pretre curé dudit S^t André, damoiselle Catherine de Sains fille de defunts Louys de Sains et de Barbe Tupigny, étant assisté de M^{re} Pierre Bisain pretre, M^{re} de musique de ladite Eglise de S^t Qtain, de M^{re} françois de Lisquvin de Launay avocat au parlement comme porteur de procuration de Louys du Liege laboureur dem^t a Dimesaule [?d'Emesville] Diocese de Soissons, et d'Anne Tollier père et mere dudit Epoux, passé a Villers Coterez pardevant le Brun et Exaumiell y residents en datte du 11^e juillet 1693 d'honneur personne Louys de Clerambault comme porteur de procuration d'honorable homme Claude de Sains M^{re} Chirurgien royal iuré de la ville et gouvernement de Ham curateur de la dite Dam^{le} Catherine de Sains fille emancipée pardevant Tupigny et de Ham notaires royaux a Ham en date du 10^e juillet 1693 de M^{re} Jean Françoise pretre vicaire de cette paroisse et de plusieurs autres qui ont signé l'original du present acte les jour et an que cy dessous

Registre paroissial, Saint-André, Saint-Quentin

[1694

18 août 1694. — Report of a legal action taken by a Jean-François de La Tour, but unlikely to be the artist's father,⁸ against two army officers, following a period of some five months' imprisonment, possibly resulting from a brawl:

Monsieur Bellote, lieutenant criminel, et Messieurs. Entre Jean-François De La Tour, trompette de la compagnie de Monseigneur le duc du Maine, au régiment des carabiniers, et Nicolas Charpentier dit Durivage, carabinier de la compagnie du sieur Dumesnil, prisonniers es prisons roiales de ce siège, pour requeste.

Contre Georges Delizy, seigneur d'Allemant, Lieutenant au régiment de Robert Cresutier, Antoine Pioche, Lieutenant au régiment de Picardie, deffendeurs.

Les parties ouïes par leurs procureurs et le procureur du Roy après avoir eu communication de la requête des demandeurs, ouï en ses conclusions.

Nous ordonnons que dans vendredy vingtiesme du présent mois, lesdits Pioche et Delizy seront tenus de faire recoller et confronter auxdicts De La Tour et Durivage les témoins... information du neuf mars dernier, faite en leur requeste, sinon le temps passé... en jugement du procès en l'estat qu'il est et sera le présent jugement exécuté nonobstant opposition.

Signé: BELLLOTE BRETTEL GRUET

Archives du greffe du Tribunal civil de Laon, liasse 92, registre d'audience du mercredi dix-huitième août 1694, Grandin 1896; Lapauze 1919, p. 10]

1695

17 mai 1695. — Marriage of La Tour's aunt Marie-Anne, who is illiterate, to Philippe Bougier⁹:

Le dixseptiesme jour de may mil six cent quatre vingt quinze par moy prestre doyen de cette Eglise pour l'absence de Mr le Curé <par permission de Mr le Curé> ont Esté solomnellement mariées Philippe Bougier fils de Nicolas Bougier clerq de cette paroisse et de Barbe Berger ses pere et mere et marie anne de la tour fille de Jean de la Tour et de Marie Garbe ses pere et mere apres la proclamation du premier ban et l'obtention des deux autres de M^{re} les superieurs et ont esté en la

presence de leurs parens et amis qui ont signé avec moy ce present act le jour et an susdit

Philippe Bougier
marque + de Marie Anne de la Tour
N. Bougier François de La Tour
Nicolas Garbe
Jean Berger Jean de La Tour
Q Boulanger

Registre paroissial de Saint-Jean-au-Bourg, Laon

1697

17 août 1697. — Birth of a daughter to La Tour's aunt Marie-Anne, and Philippe Bougier:

Le dixseptième a esté par moy vicaire sousigné baptisée françoise fille de philippe bougier chantre en cette Eglise et de maryeane delatour son epouse Le parain françois mathieu La maraine françoise attrapart née le meme jour quy ont signes avec nous les jour et an susd.

Registre paroissial de Saint-Jean-au-Bourg, Laon

1699

20 mars 1699. — Mariage de François de La Tour et Reine Havart, père et mère du pastelliste:

Le vendredi vingtième jour mars de l'an mil six cent quatre vingt dix neuf après la publication de trois bans et les fiançailles faites entre François de la Tour d'une part de la paroisse de Saint-Pierre de cette ville natif de la paroisse de Saint-Michel de Laon, et Reine Havart de cette paroisse, veue les certificats des sieurs curés dudit Saint-Michel datte du dix sept desd. mois et an, et de St Pierre en datte du dix huit des mois et an que dessus et que ledit La Tour s'est approché des sacremens de pénitence et de la Sainte Eucharistie avec la dispense de Monsgr l'Official de ce diocèse pour le Saint temps de Caresme n'ayant descouvert ni reconnu aucun empêchement, ladite Havart s'y estant disposée par la réception des sacremens de pénitence et de la Sainte Eucharistie ay lesdites parties conjoints et marié en presence de Jean de la Tour m^{re} masson père dud. époux et d'Anne Joret mère de lad. épouse et de Joseph Callais beau-frère de lad. épouse et de plusieurs autres qui ont signé a la minute.

Registre paroissial de Saint-Germain, Noyon (Oise), Archives départementales de l'Oise, AD60_5MI1815_0196_E, f.195

1700

7 mars 1700. — Birth of a second daughter, Anne, to La Tour's aunt Marie-Anne, and Philippe Bougier: *v.* 1723, 4.XII.1725, 28.XII.1747 &c. *infra*:

Le huitième a esté batisée par moy Curé sousigné, Anne, fille de philippe bougier chantre en cette Eglise et de marie anne de la tour son epouse Le parain Charles Le Cerf La maraine Anne Charles née le jour precedent, Les parain et maraine ont signes avec nous le p^{re} acte les jour et an susd. Et minutte des presents

Registre paroissial, La Fère

21 juin 1700. — « Baptême d'Adrien-François, fils de François De La Tour et de Reine Avart. »

Le vingt unieme Jour de Juin mil sept cent fut baptisé Adrien François fils de François de La Tour et de Reine Avart ses pere et mere Né d'hier et de Legitime Mariage son parein fut M^r Adrien Louis Fournier, sa mareine fut dam^{elle} Marie Anne Marloy.

signé François de La Tour Adrien Louis Fournier
Marie Anne Marloy p. Mailloz curé de St Jacques
Saugnier

Registre paroissial de Saint-Jacques, Saint-Quentin; Lapauze, p. 9.

⁸ This document refers to La Tour's father, who was named François, not Jean-François; there is no other reason to associate him with this élite regiment.

⁹ Philippe Bougier, chantre à Saint-Jean-au-Bourg, Laon, appears as parrain in a baptism at Saint Michel, Laon, 9.vii.1689. His first marriage took place in 1689.

1701

1701. — Écrivains-jurés. — Procès en la police de Laon, contre Pierre-Denis Deschamps et autres, qui exerçaient le métier d'écrivain, sans avoir été reçus, au préjudice de Pierre Deversine, maître écrivain à Laon.

Archives de la ville de Laon, I, 1885, p. 113

1702

14 avril 1702. — « Baptême de Charles, fils de François De La Tour et de Reine Havar, le parrain est Charles Havar. — Signé: Charles HAVARD. »

Le trezieme dudit mois et an [avril 1702] naquit et le quatorze fut baptisé par le soussigné pretre et curé Charles fils de François de la Tour et de Reine Avar né de legitime mariage, son parain M^r Charles Avar sa maraine Marie Lamote lesquels ont signé le jour et an surdit.

signé: F. de La Tour Charles havar
Marie LaMotte Maillez curé de St Jacques

Registre paroissial de Saint-Jacques, Saint-Quentin; Lapauze, p. 9.

1703

3 janvier 1703. — Birth of a child to La Tour's future step-mother's parents, with François de La Tour as parrain:

Mercredy 3^e Janvier 1703 fut batisé Francois Quentin du Liege fils d'honnete personne Jean Louis du Liege musicien de l'Eglise Royale de St Quentin, et de damoiselle Catherine de Sains sa femme, né de legitime mariage, son parain francois de la tour aussi musicien de ladite Eglise, sa maraine Elisabeth Charlotte Guilbert qui ont signé l'original du present acte, le jour et en que dessus.

Registre paroissial de Saint-André, Saint-Quentin

19 février 1703. — Marriage of Denis Deschamps, father of La Tour's "cousin", abbé Deschamps:

Le dix-neufvieme fevrier de la meme annee 1703 ont Esté solennellement mariée Denis Deschamps fils de defunts Louïs Deschamps et de Madelaine Avesin son epouse de la paroisse de – Vailly du diocese de Soissons d'une parte et de Anne Françoise Caton fille de Pierre Caton M^{re} Marchand Tapissier en cette ville de Laon et de Marguerite Garbe son Epouse d'autre part apres que les fiançailles ont été Celebrés et le premer ban publie dans la paroisse dudit Vailly et dans celle de St Julien de cette ville a cause du domicile dudit Deschamps et dans celle cy a cause du domicile de ladite Anne Françoise Caton, apres cette fois les dispenses ont été duement obtenu pour deux bans, de M^{rs} les grands vicaires de Soissons et de Laon. Ledit mariage fait en presence de <Pierre deschamps frere dud. epoux> Pierre Caton pere de la dite Epouse et de Jean Caton oncle de la dite Epouse et pour temoins de la part de l'Epouse. Ils ont soussignés le present acte avec moi le meme jour et an que dessus

Pierre Caton Pierre Deschamps
Jean Caton
Deschamps Deschamps A F Caton

Registre paroissial de Saint-Rémy-Place, Laon

1704

15 avril 1704. — Mariage d'André Pailleset, m^e tailleur d'habits, cousin du pastelliste, fils de François Pailleset et de Marie Havart, neveu de Charles Havart (témoin), avec Catherine Duflot.

Registre paroissial de Saint-Jacques, Saint-Quentin

5 septembre 1704. — Naissance à Saint-Quentin de Maurice-Quentin, fils de M^e François de La Tour, chanteur, et de Reine Havart. Il est baptisé le même jour à l'église Saint-Jacques.¹⁰

¹⁰ M. Charles Desmaze, qui a le premier publié l'acte de baptême du peintre *De La Tour, peintre du roi Louis XV*, Saint-Quentin, 1853, in-12, p. 7, donne à la mère de l'artiste le nom de Reine Zanar. Cette erreur a été reproduite par les biographies de l'artiste Dréolle de Nodon et Goncourt, mais ce défaut de lecture a été corrigé depuis.

¹¹ Probably Simon-Maurice Méniolle (c.1685–1731), bourgeois de Noyon; his wife was Barbe-Marguerite Demory.

Paroisse Saint-Jacques, septembre 1704.

Le cinquième de septembre 1704 est né et a été baptisé par le sous. pr. curé Maurice Quentin, fils <légitime> de M^e François de Latour, chanteur, et de Reine Havar, sa femme; son parrain, M^e Maurice Mégniol;¹¹ la marraine, Dam^{elle} Marie Meniolle, épouse de noble homme M^r Jean Boutillier l'aîné,¹² ancien mayor de cette ville, lesquels ont signez:

DE LA TOUR Marie MENIOLLE
MAILLET, curé Maurice MENIOLLE.

Archives de l'hôtel de ville de Saint-Quentin; [Registre paroissial de Saint-Jacques, Archives de l'Aisne, 5Mi1240 vue 109/204]; facsimile repr. Debré 1991.

[La Tour may well have been born at 11 a.m., as was Louis XIV, but while 5.IX.1704 was a Friday, the Sun King was born on 5.IX.1638, a Sunday:]

Dès que j'ay appris, dans ma première jeunesse, qu'en 1704 la destinée m'avait fait naître le même jour, un vendredy, cinquième de septembre, et à la même heure que Louis quatorze...

Lettre de La Tour au comte d'Angiviller, le 4 juillet 1778. (Voir à cette date.)

16 novembre 1704. — Baptism of Pierre-Denis Deschamps, half-brother of La Tour's relation, abbé Deschamps:

Le seizieme jour de Novembre mil sept cent quatre est né et le meme jour a esté baptisé <par moy prestre curé de cette paroisse> Pierre Denis fils de Denis Deschamps M^e Ecrivain en cette ville de d'Anne Françoise Caton son epouse, lequel a eu pour parein <Pierre Deschamps> M^e Ecrivain a Veilly et pour mareine Marguerite Garbe qui ont signé avec moy ce present acte les jour et an susdit

Deschamps
Deschamps

Marque de la Mareine +
Janre

Registre paroissial de Saint-Jean, Laon

1706

24 juin 1706. — « Baptême de Edme-Jean, fils de François Delatour, musicien, et de Reine Avart. ». Evidently La Tour's parents had moved, from the parish of Saint-Jacques to Saint-André.

Jeudi 24 juin 1706 fut batisé Edme Jean de la tour fils de françois de la tour musicien de S^t Quentin, et de Reigne Avare sa fimme, né du legitime mariage. Son parain Edme Guimot, sa maraine Marie Antoinette Benoist qui ont signé l'original du present acte le jour et an que dessus.

signé: C. Charlot

Registre paroissial de Saint-André, Saint-Quentin; Lapauze, p. 10.

1708

1^{er} mars 1708. — « Baptême de Marie-Madeleine, fille de François Delatour et de Reine Havart. »

Jeudi 1^{er} jour de mars 1708 ont été supplié et eut ceremonie du batesme de Marie Madeleine de la Tour fille de françois de la Tour musicien de S^t Quentin et de Reyne Avare sa femme, née du legitime mariage ayant été batisée a la maison par Anne Robique sage femme a cause du danger. Son parain Jean Mahon, sa maraine Marie Madelaine Mahon qui ont signé l'original du present acte le jour et an cydessus.

signé: C. Charlot

Registre paroissial de Saint-André, Saint-Quentin; Lapauze, p. 10.

2 mars 1708. — Mort de Marie-Madeleine de La Tour.

Samedi 3 mars 1708 La Susdite Marie Madeleine de la Tour mourut a sept heures du soir, et fut enterrée le lendemain a quatorze heures après

¹² Marchand drapier, mayor en 1682, anobli par lettres patentes de juin 1696. [Quentin de la Fons, *Histoire particulière de la ville de Saint-Quentin*, 1856, II, p.246; Chaix d'Est-Ange.] He seems to have married Marie Méniolle in Saint-Quentin by contract before notary Demileschamp, 6.XI.1687, imperfectly indexed.

midi dans la cimetiére de cette eglise, a l'interrement de laquelle ont assistés les soussignez en l'original. f. de la Tour, Cl Vaillaud.

signé: C. Charlot

Registre paroissial de Saint-André, Saint-Quentin; Lapauze, p. 10.

1709

31 janvier 1709. — The artist's father François de La Tour signs the register as witness to the marriage of Pierre Bowy and Jeanne Momply of Laon.

Registre paroissial de Saint-Rémy, Saint-Quentin

17 novembre 1709. — The artist's father François de La Tour signs the register as parain at the baptism of Adrien-François Bowy, a son born to Pierre Bowy and Jeanne Momply.

Registre paroissial de Saint-Rémy, Saint-Quentin

1712

7 juin 1712. — « Baptême de Louis-Joseph-Ambroise, fils de François Delatour et de Reine Avart. »

Lundi 7^e juin 1712 fut batisé Louis Joseph Ambroise de la Tour fils de François de la Tour musicien de l'Eglise Royale de S^t Quintin, et de Reyne Avare sa femme, né en et du legitime mariage son parain monsieur Louis Joseph Ambroise Gallonde, sa maraine dam^{lle} Marguerite françoise Dachery qui ont signé l'original du present acte le jour et an que dessus.

signé: C. Charlot

Registre paroissial de Saint-André, Saint-Quentin; Lapauze, p. 9.

1712. — *Vue de la ville de Saint-Quentin*, "présenté à Monsieur Brabant¹³ Chap[elain] de La Comm[unauté] de l'Eglise Royale de S^t Qⁿ Par son tres humble et tres obeisant Serviteur F. de La Tour 1712", dessin à la plume et encre brun, par François de La Tour, père de l'artiste, 59x24 cm (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 82).¹⁴ The view is from the south of the city.

1714

9 mars 1714. — « Décès d'Edme-Jean De La Tour. » L'acte de décès et signé par son père et par son frère, A.-F. Delatour.

Vendredy neuf de mars mil sept cent quatorze est decedé Jean aimé de la Tour agé de sept ans ou environ, fils du S^r François de La Tour musicien de l'eglise collégiale de S^t Quentin, et de dem^{elle} Anne Havart, et le lendemain fut enterré dans le cimetiére de cette Eglise apres la messe chantée sur son corps a l'enterrement duquel ont assisté les soussignés, les jour mois et an que dessus

signé: f. De la Tour, A F de la Tour. Duliege C. Charlot

Registre paroissial de Saint-André, Saint-Quentin; Lapauze, p. 10.

1716

24 décembre 1716. — Baptism of Marie-Jeanne Deschamps:

Le vingt-quatre jour du mois de Decembre 1716 par moy pretre curé de cette paroisse a estee batizée le meme jour de sa naissance Marie Jeanne fille de Mon^r Denis Deschamps Maître Ecrivain et de Anne Françoise Caton son epouse, laquelle eut pour parain Monsieur Philippe François Blois de la Suze fils de Monsr de Blois de la Suze, Tresorier de France, et pour mareine Damoiselle Marie Jeanne Turpin fille de Monsr Turpin Maire de la ville de Laon qui ont signés avec moy ce present acte le jour et an susdit

M Turpin

philippe francois Delasuze Deschamps

Laucher

Registre paroissial de Saint-Cyr, Laon

1717

26 décembre 1717. — « Décès de Louis-Joseph-Ambroise De La Tour. » Cet acte est signé Charles DELATOUR. [the entry is the first to write the family name as La Tour without the particle].

L'an mil sept cent dix sept le vingt six decembre est decedé agé de cinq ans et demy et a été inhumé le vingt sept dans le cimetiére Louis Joseph Ambroise La Tour fils de François La Tour Musicien de l'Eglise royale de Saint Quentin et de Reine Avare, en presence dudit François La Tour et autres soussignés

signé: F De La Tour P^{re} Castel
Charlon De Latour
C. Charlot

Registre paroissial de Saint-André, Saint-Quentin; Lapauze, p. 10.

1718

c.1718. — La Tour, âgé de quatorze ans, dédie au principal du collège, Nicolas Desjardins, une vue perspective de Saint-Quentin faite au crayon.

Louis Hordret, *Histoire des droits anciens... de la ville de Saint-Quentin*, 1781.

— *Vue de Saint-Quentin*, peinture à l'eau, 66x29 cm, non signée, non datée (Saint-Quentin, musée Antoine-Lécuyer, LT 156; 1.46.3754). This is taken from the same direction as his father's 1712 drawing, but from a closer point. The attribution cannot be confirmed.

1719

16 août 1719. — Marie-Françoise Duliège, the artist's future step-mother, is marraine at the baptism of Agnès-Françoise, daughter of Eloy Pestel, musicien de Saint-Quentin; the parrain is Jérôme-François Menu, also musicien du roi. The girl died two days later.

Registre paroissial de Saint-André, Saint-Quentin

16 octobre 1719. — Contrat d'apprentissage de Maurice-Quentin de La Tour avec Claude Dupouch:¹⁵

Fut présent Nicolas Tardieu,¹⁶ graveur du Roy demeurant Rue S^t Jacques paroisse S^t benoist Comme procureur de françois de la tour, mastre ~~chirurgien~~ <Ecrivain> a S^t Quentin fondé de sa procuration passée par devant Dorigny Et Fontaine notaires aud S^t Quentin le Douze du present mois, dont l'original est demeuré cy joint après avoir este dud. S^r Tardieu signé et paraphé en présence desd. notaires Lequel au dit nom pour faire le profit de Quentin de la Tour agé de quinze ans fils dud. s^r de la tour l'a Engagé par Ces presentes pour six années a compter de Ce jour avec le s^r Claude Dupouch mastre peintre à Paris demeurant Rue et paroisse Saint-André des Arcs, à ce presens qui a pris Et Retenu chez lui le dit Quentin fils auquel pendant led. temps, il promet montrer et enseigner son d^r art de peinture et du dessein et tout ce dont il se mesle et entremesle en iceluy sans luy en rien [p. 2] cacher, le nourrir, loger, coucher, blanchir, et le traiter humainement, comme il appartient, et led. Quentin père entretiendra sond. fils d'habits, linge, et hardes à son usage, papier et crayon pour led. art à ce faire, étant présent led. Quentin fils, qui a ce que dessus pour agréable et pour apprendre led. art au mieux qu'il luy sera possible, bien et fidèlement servir sond. Maistre en ce qu'il luy Commandera de licite et honeste faire son profit Eviter son dommage l'en avertir s'y luy vient à sa connoissance sans s'absenter ny aller ailleurs travailler pendant led. temps Et en cas d'absence led. Quentin père sera tenu de le faire chercher par la ville et banlieue de Paris pour syl le peut trouver le ramener chez son dit maitre pour achever le temps de qui rester ou lors à expédier [p. 3] des presentes qui sont faites sans aucun denier deboursés de part ny d'autre <et faute pour l'une des parties d'exécuter ces presentes le défaillant sera tenu de payer à l'acquiescant la somme de Trois Cent livres par forme de dédommagement>. Fait et passe en l'estude l'an mil sept cent dix neuf le seize octobre Et ont signé

Nicolas Tardieu Du Pouch
Q. De La Tour
Deschamps Duport

¹³ Louis-Quentin Brabant, chanoine, frère chapelain de l'Eglise royale de Saint-Quentin 1689, who, in 1719, presented the chapitre de la collégiale de Saint-Quentin with a 13th century manuscript of the Mystère de saint Quentin.

¹⁴ Repr. Debré 1991, p. 28.

¹⁵ p. ARTISTS. The document is entered in Duport's répertoire as an obligé rather than an apprentissage.

¹⁶ Nicolas-Henri Tardieu (1674–1749), agréé 1712, reçu 1720.

[*verso du contrat*] Signé et paraphé au desus de l'obligé passé devant les no^{res} Ce seize octobre mil sept cent dix neuf

Deschamps

Duport

[*Procuracion annexée*] Par devant les nottaires royaux du bailliage de Vermandois, résidens en S^t Quentin soussignés fut présent le S^r François De La tour maitre Ecrivain demeurant aud. S^t Quentin lequel a fait et constitué pour son procureur general et special la personne de Monsieur <Nicolas> Tardieu graveur du Roy

auquel il a donné et donne pouvoir de pour luy et en son nom de gager et obliger quentin de la tour fils dud. S^r constituant avec le S^r du pouche m^e paintre à Paris pour monlter et enseigner par led. S^r pouche aud. quentin de la tour l'art de la peinture et le dessin et autres choses qui regardent led. art en la maison duquel sieur du pouche led. s^r constituant veut et entend que led. quentin de la tour son fils soit demeurant ce pour six années pendant lequel tems led. s^r de La tour constituant sera garant et responsable de la fidelité dud. quentin de la tour son fils, passer par led. s^r procureur, traiter accord qu'il conviendra sous les clauses charges et conditions que led. S^r procureur trouvera bon promessant avoir le tout pour agreable et generalement promettant, obligant, consentement etc. Fait et passé aud. S^t Quentin avant midi, le douze octobre mil sept cent dix neuf et a signé

FDe La Tour
Dorigny Fontaine

AN MC/XXVII/123, original spelling and punctuation transcribed above except where illegible; repr. Marandet 2002, with spelling modernised and punctuation introduced

1720

19 janvier 1720. — François de La Tour is parrain at the baptism of François, son of Joseph Manceau, organiste de l'Eglise de Saint-Quentin and his wife, Marguerite Remy.

Registre paroissial de Saint-André, Saint-Quentin

Vers 1722

c.1722. — D'après ses anciens biographes, La Tour se présente a Paris au graveur Nicolas-Henri Tardieu qui le conduit chez Delaunay, marchand de tableaux, quai de Gesvres, puis chez Vernansal, qui le refuse; enfin il travaille chez J.-J. Spoëde et chez Dupouch, académiciens de Saint-Luc. [These sources clearly hint at the 1719 apprenticeship, *n. supra*.]

1722

Octobre 1722. — Les anciens biographes de La Tour disent, sans citer leurs références, que La Tour aurait été à Reims au moment du sacre de Louis XV (25 octobre 1722) et aurait travaillé au portrait de plusieurs personnalités.

Décembre 1722. — La Tour, déjà qualifié peintre, entretient, à Saint-Quentin, d'intimes relations avec sa cousine germaine, Anne Bougier.

Voir plus loin à la date du 3 novembre 1723.

1723

Mars 1723. — Anne Bougier, maîtresse de La Tour, étant enceinte, retourne à Laon. C'est sans doute à la même époque que La Tour quitte Saint-Quentin pour venir à Paris. [The matter is considerably more complicated; *n. 4 décembre* 1725, 28.XII.1747 &c.]

Voir à la date du 3 novembre 1723.

26 juillet 1723. — Reine Havart, mère de la Tour, est morte à Saint-Quentin:

L'an mil sept cent vingt trois le vingt six juillet Reine Avare femme du S^r François DeLaTour musicien de l'Eglise de S^t Quentin est decedée agée de Cinquante [?et un] ans, et le lendemain a été inhumée en cette Eglise assez près de l'autel de St André en presence de Nous Pretre Curé, et autres temoins ou parent Soussignés

DeLaTour

DeLaTour C Charlier Curé

Archives de l'Aisne, Registre paroissial de Saint-André, inédit

15 août 1723. — Anne Bougier accouche d'un enfant mort à l'Hôtel-Dieu de Laon, où elle était traitée pour hydropisie.

Voir à la date du 3 novembre 1723.

3 novembre 1723. — Anne Bougier, à Laon depuis huit mois, est condamnée à trois livres d'amende pour avoir caché sa grossesse.

Du novembre 1723. A comparu Anne Bougier, âgée de 22 ans,¹⁷ fille de Philippe Bougier, chantre en l'église métropolitaine de Sens, où il demeure à cause de son emploi, et d'Anne de La Tour, sa mère, avec laquelle elle demeurait en cette ville [Laon], depuis huit mois, et auparavant, demeurant l'une et l'autre, sa mère et elle en la ville de Saint-Quentin, n'ayant, non plus que sa mère, d'autre métier que celui de tricoter des bas.

A dit: qu'elle était née à La Fère, mais que sa famille était originaire de Laon. Feu Nicolas Bougier, Chantre en l'Eglise Collégiale de Laon, étoit son ayeul paternel, et feu Jean de La Tour, maître maçon à Laon, étoit son ayeul maternel.

A dit: qu'elle s'étoit bien comportée, n'avoit jamais eu d'habitudes criminelles avec aucun homme, ni garçon, à l'exception qu'elle s'est abandonnée trois fois au nommé *Quentin de La Tour*, garçon de dix-neuf ans, peintre de son métier, demeurant à Saint-Quentin, son cousin germain, et cela, dans le temps qu'elle demouroit avec sa mere à Saint-Quentin.

Interrogée si c'est des œuvres dudit de La Tour, son cousin, qu'elle est devenue enceinte de l'enfant mort, dont elle est accouchée le 15 août 1723, après avoir cédé sa grossesse, a dit que oui, qu'elle s'est crue hydropique, parce qu'après avoir eu ses habitudes avec le dit *de La Tour*, elle a eu ses purgations ordinaires huit jours après et ne les a plus vues depuis.

Anne Bougier, ne sachant signer, est déclarée atteinte et convaincue d'avoir tenu sa grossesse cédée jusqu'au jour de ses couches et, pour ce fait, condamnée à être admonestée en la chambre du Conseil à ne plus récidiver, et en 3 livres d'amende, applicables aux pauvres de l'Hôpital de Laon.

Pièce communiquée par M. Charles Desmaze¹⁸ et publiée dans les *Nouvelles archives de l'Art français*, 1875, p. 303-304 [sentence aux Archives de la Prévôté foraine de Laon]

1724–25

1724–25. — D'après la tradition, La Tour aurait été à Cambrai, où se tenait le congrès qui avait pour but la réconciliation de l'Empereur et du roi d'Espagne. Il y aurait fait connaissance des plénipotentiaires anglais, avec l'un desquels il serait parti pour Londres. Les ministres de la Grande-Bretagne envoyés à Cambrai étaient, d'après les documents conservés aux archives du ministère des Affaires étrangères, MM. Walpole, ambassadeur extraordinaire, de Marchmont et Witworth.¹⁹ Le beau portrait qu'il fit d'un ambassadeur d'Espagne décida l'ambassadeur d'Angleterre à amener à Londres le jeune portraitiste; il y séjourna jusqu'en 1727 qu'il revint à Paris.

D'après l'abbé Duplaquet,²⁰ *Éloge historique de La Tour*.

¹⁷ According to her baptismal record (*n. supra*, 8.III.1700), only located in 2019, she was in fact 23½, four and a half years older than La Tour. The record confirms that she cannot be the Mme Bécasse who died aged 45 in 1740 (*n. infra*). Lapaue (1919) goes so far as to state that she was "faite prisonnière" by La Tour, and that evidently was the view of the tribunal reflected in her punishment (concealment of pregnancy was regarded as infanticide under an edict of .II.1566): an even greater difference in age would have made this defence less plausible. In 2022 we discovered and published here (at 4.XII.1725; *n.q.* 20.I.1749 *infra*) documents showing that Anne Bougier gave birth to another illegitimate child, Barbe-Antoinette Guiot.

¹⁸ The collection of original documents published by Desmaze as *Le Reliquaire de Maurice-Quentin de La Tour* in 1874 were presented to the musée at Saint-Quentin, sent to

Maubeuge but never returned: see Cabezas 2014, p. 87. Tourneux 1904a, p. 24 credits the discovery of the interrogation to président Combier; the document was first published in *La Petite Revue*, 19.VII.1874, pp. 438f, to which the version above is conformed with small changes.

¹⁹ Horatio, 1st Baron Walpole of Wolterton 1756 (1678–1757); Alexander Hume, Lord Polwarth, 2nd Earl of Marchmont (1675–1740); Charles, Baron Whitworth (1675–1725). For the Cambrai series of pastels, *n. Birochon*.

²⁰ Charles-Vincent, abbé Duplaquet or Du Plaquet (1730–1811), de l'ordre de Malte, chanoine de l'église d'Auch, censeur royal à Saint-Quentin. See Séverin 1989. Some memorabilia of the abbé, including an engraving by Allais of his portrait by Molard, his

Nous avons vainement cherché trace, aux archives du ministère des Affaires étrangères, d'un passage de La Tour à Cambrai et à Londres. Ni Mariette ni M^{lle} Fel n'en parlent.

[B&W's summary of Duplaquet is not strictly accurate; e.g. Duplaquet refers to a portrait in crayons of the Spanish *ambassadeur*. But the whole episode seems to be of Duplaquet's invention, and may result from a confusion with the Birochon series of pastels brought back to England by Marchmont and perhaps attributed to La Tour after Marchmont's death simply because they were in pastel. Duplaquet may have tried to make sense of this. The English newspaper cited by Whitley 1928 (and then by D&S, p. 27 n.12, as independent confirmation of the Cambrai episode) is the 1790 *Times* obituary which is drawn exclusively from Duplaquet, and substantively reappears in the *Almanach littéraire* in 1792. As for the duration of his stay, Mariette indicates only a few months, while it has been inferred that he stayed until 1727 from Duplaquet, who states that he arrived in Paris at the age of 23, but as he also seems to imply that this was his first appearance in the capital, his statement should be disregarded.]

1725

Mars 1725. — La Tour may have been in Laon if, as the documents set out at 28.XII.1747 & *passim* suggest, the child Anne Bougier bore on 4.XII.1725, Barbe-Antoinette, was his. However it seems more likely that Antoine Guiot was the father.

7 juin 1725. — Le père de Maurice-Quentin de La Tour signe à Saint-Quentin le contrat de son second mariage avec Marie-Françoise du Liège. [As we learn from the baptismal certificate of their first child, *v.* 27.III.1726, her father was a fellow musician at the Église royale de Saint-Quentin. The marriage seems to have taken place 7.VI.1725 (although an unsourced genealogical website has 21.VI.1725, and there may have been an interval between the contract and the religious ceremony), but the parish registers are incomplete. The donation printed below from Grandin 1894b is from a later date – 17.XII. either 1736 or 1731: both dates appear erroneously; neither corresponds to the birth of a child.]

Mariage de François Delatour, veuf de demoiselle Reine Havart, musicien de l'église royale de Saint-Quentin, de la paroisse Saint-André, et de demoiselle Marie-Françoise Duliège, fille de Jean Duliège, et de demoiselle Catherine Desain.

Registres de la paroisse Saint-Rémy; Lapauze 1919, p 10.

DONATION DE PART D'ENFANT

Par contract de mariage passé devant Dorigny de Blamant, notaire à Saint-Quentin, le sept juin mil sept cent vingt cinq et contrôlé audit lieu le dix huit dudit mois, entre *François de la Tour*, musicien demeurant à Saint-Quentin, et Marie Françoise du Liège, dudit lieu, portant 600 livres pour la future épouse, le futur époux pris avec ses droits et actions; par lequel contract, il a été stipulé entre autres choses, scavoir, en faveur du présent mariage et pour la bonne amitié que ledit futur époux porte à ladite future épouse, présente et acceptante, de luy autorisé en tant que besoin, luy a donné et donne par ces présentes la part d'un enfant, pour la tenir par elle suivant et conformément à l'édit des secondes nocces et à la coutume de Saint-Quentin. Insinué à Saint-Quentin le 17 décembre 1736, 1^{er} volume de ladite année, folio 54 recto et verso. Et reçu pour le droit principal de ladite donation de part d'enfant mobilière, la somme de 6 livres et 24 sols pour les 4 sols pour livre; à l'égard des immeubles ladite déclaration en est faite sur le registre du centième denier de ce jour où les droits sont tirés. Arrêté le présent registre ce jourd'hui 17 décembre 1731.

RIGUET.

Archives départementales de l'Aisne, B. 2903, et *Nouvelles archives de l'Art français*, 1894, p. 62f [Grandin 1894b]

4 décembre 1725. — Anne Bougier gives birth to an illegitimate child, apparently by a shoemaker, Antoine Guiot, baptised at Laon:

Le quatrième jour du mois de decembre mil sept cent vingt cinq est nee et a etee baptisee marie barbe antoinette fille d'Anne bougier femme non mariée qui a déclaré qu'Antoine guiot cordonnier en vie etoit le père dudit enfant elle a eü pour perein valentin fourfaux et pour mareine anne therese damour qui ont signet ou marquet avec moi le present acte les jour mois et an que dessus

shoe buckles and a manuscript biography, were auctioned in Paris, Drouot, Nouvelle étude, 29.III.2022, Lot 136; lot 137 was a préparation by La Tour J.46.2351.

²¹ Pierre Boscher (–1745), imprimeur du roi 1724; succeeded François-César Caton whose associate Nicolle Bonnet (the spelling in Georges Lepeux's *Gallia typographica*,

+ marque de la mareine Valentin
Fourfaut Agnet

Registre paroissial de Saint-Michel, Laon, Archives de l'Aisne

1726

27 mars 1726. — Naissance de Jean-François de La Tour, frère consanguin de l'artiste.

Cette date de naissance est confirmée par un document que M. François Boucher nous a communiqué. Elle contredit la date de 1727, ordinairement donnée par les biographes de La Tour: MM. Fleury et Brière (*Catalogue*, p. 2), Dacier et Ratouis de Limay (*Pastels français*, p. 80). Voir au 19 janvier 1774.

Tourneux, *Un testament inédit de La Tour*, 1904, p. 3, note 1.

L'an mil sept cent vingt six le vingt sept mars est né en et du legitime mariage et le lendemain a été baptisé par Nous Pretre Curé Soussigné Jean François – fils du S^r François DeLa Tour musicien de L'Eglise Royale de St Quentin, et de dem^{elle} Marie Françoise Duliège sa femme. Son perein a été le S^r Jean Duliège, musicien de lad. Eglise, et pere grand du batisé, et sa mareine d^{elle} Nicole Bonefe femme du S^r Pierre Boscher²¹ Libraire Imprimeur en cette Ville qui ont signé

Duliège
C. Charlet Curé

Nicolle boneffe

Fs de La Tour

Registre paroissial de Saint-André, Saint-Quentin

1727–1729

1727–29. — Sur les conseils d'un membre de l'Académie royale [Louis de Boullongne, peintre du Roi], qui lui conseille de « dessiner beaucoup », La Tour s'enferme pendant deux ans, cessant de peindre et ne s'occupant « que du dessin ».

Pendant ce temps, il apprend aussi les mathématiques, la géométrie, la physique, et il lit les poètes.

Duplaquet, p. 15.

1728

30 janvier 1728. — Baptism of Henry-François de La Tour, a second half-brother of the artist. He died a few days later.

L'an mil sept cent vingt huit le trente janvier est né en et du legitime mariage et a été batisé par Nous Pretre Curé de cette Paroisse de S. André, Soussigné, Henry François fils du S^r François DeLa Tour Musicien de L'Eglise Royale de St Quentin, demeurant dans cette dte paroisse, et de dem^{elle} Marie Françoise Duliège sa femme. Son perein a été le S^r Henry Duliège, oncle dudit batisé, et la mareine d^{elle} Marie Anne Therese Colar marchande de toilles et dentelles en en cette Ville de Saint Quentin et ont signé

Herny Duliège
C. Charlet Curé

Marie anne thresse
Colart

Fs d La Tour

Registre paroissial de Saint-André, Saint-Quentin

L'an mil sept cent vingt huit le trois février Henry François DeLa Tour fils du S^r François De La Tour Musicien de l'Eglise de S. Quentin et de de^{elle} Marie Françoise Duliège ses pere et mere est decedé agé de cinq jours, et le lendemain a été inhumé dans le cimetiere de cette eglise de St André sa paroisse en presence de Nous Pretre Curé et des parens soussignés.

F de La Tour Duliège C. Charlet Curé

Registre paroissial de Saint-André, Saint-Quentin

[3 juillet 1728. — Marie-Anne Bruche, whom Tourneux erroneously identified as La Tour's cousin, Anne Bougier (*v.* 25.VII.1740 *infra*), has a legitimate daughter from her marriage:

1909) he married; she continued in business until 1750. In 1733 he successfully sued the marchand merciers, grossiers and joailliers of Saint-Quentin for selling printed books.

Le 3^e Juillet 1728 Est née du Légitime Mariage et Le Lendemain a été baptisé Louise Marie Anne fille de Jean Baptiste Becasse et de Marie Anne Bruche. Son parrain Monsieur Christophe de Vaux organiste; sa maraine Mad^e Louise Marguerite Guinoiseaux épouse de Mr Novet Marchand Marchand de Toilette qui ont Signé avec moy Curé

P. Deslandel; Louise Guinoiseaux femme de Novet; Devaux; Baptiste Becasse

Registre paroissial de Saint-Thomas, Saint-Quentin

22 décembre 1728. — Birth of Marie-Anne-Reine Deruys, great-niece of the artist's mother, whose name she bears, although his stepmother was marraine. She died six days later:

Le 22^e xbre 1728 est née de Légitime Mariage et a été baptisée Marie Anne Reine fille de Louis Deruys manouvrier et de Marie-Anne Avart. Son parrain Mr Jean Deruys Repetiteur. Sa maraine Marie Françoise Duliege épouse de Mr De la Tour ancien musicien de l'Eglise Royal de St Quentin qui ont signé avec moy Curé P Deslandel Deruys Duliege

Le 28 Decembre 1728 est morte Marie Anne Reyne fille de Louis Deruys manouvrier et de Marie Anne Avart et son corps a été inhumé dans Le Cemetiere de cette paroisse en presence des Soussingés. P. Deslandel Curé. Deruys

Registre paroissial de Saint-Thomas, Saint-Quentin; Archives de l'Aisne, 5Mi1245 (vue 75/297)

1729

31 mars 1729. — Birth of Adrien-Honoré de La Tour, another half-brother of the artist. His father does not sign the register.

L'an mil sept cent vingt neuf le trente un mars est né en et du légitime mariage, et le 1^{er} avril a été baptisé par Nous Pretre Curé de cette Paroisse de St André, Soussigné, Adrien Honoré, fils du St François De La Tour, Musicien de L'Eglise Royale de St Quentin, et de dem^{elle} Marie Françoise Duliege, sa femme. Son parrain a été le St Adrien François De La Tour, frere du batisé, et la maraine, d^{elle} Anne Catherine Duliege, tante dudit batisé, qui ont signé

[illisible, ?haawaur] anne cathine duliege
C. Charlet Curé

Registre paroissial de Saint-André, Saint-Quentin

15 novembre 1729. — François de La Tour signs the register as witness to the burial of the three-month-old son of Pierre Castel, another musician in the Église royale de Saint-Quentin.

Registre paroissial de Saint-André, Saint-Quentin

29 novembre 1729. — François de La Tour and his wife Marie-Françoise Duliege testify to an inquiry following a brawl between Claude Benoist (1690–1744), loueur de chevaux, and one Collin, maître d'une troupe de comédiens, in which the former was wounded. One of the other witnesses was Quentin Drohart, who later married La Tour's sister-in-law (*v. 7.VI.1734 infra*). The depositions give their ages: François de La Tour as 58 (he was in fact 59), and Marie-Françoise Duliege as 34 (her age is otherwise unknown, as her baptismal entry has not been located: *v. 17.X.1775 infra*).

Information faite à Saint-Quentin le vingt neuf novembre mil sept cent vingt neuf par nous Pierre François Botté de Barival avocat au parlement et Lieutenant de Messieurs Les Mayeurs Echevins Juges Civils et Criminels et de police de la ville, faux bourgs et banlieues de St Quentin – A la requeste de Claude Benoist loueur de chevaux demeurant audit Saint Quentin... plaignant le procureur fiscal de la ville joint contre le nommé – Collin comédien accuse... les Informations procedant...

François Latour, musicien en cette ville, tesmoing assigné par exploit comme dessus a nous a paru <après serment fait de dire verité> a dit, juré et affirmé qu'il n'est parent, allié, serviteur ny domestique des parties et qu'il est âgé de cinquante huit ans,

A déposé qu'il ne sçait rien des faits contenus en la plainte a nous donné par led. Benoist de laquelle luy avons fait faire lecture, estant rentré chez luy sur les sept heures du soir <n'estant point chez luy lorsque le bruit de la querelle est arrive entre le nommé Colin et led. Benoist> Lecture

a luy faite de sa déposition a dit qu'elle contient verité, y a persisté, n'a voulu taxe de ce enquis et a signé

Botté de Barival F De La Tour

Watier

marie françoise Duliege femme de Francois Latour musicien demeurant en cette ville de St Quentin tesmoing assigné par exploit comme dessus a nous a paru et apres serment fait de dire verité a dit juré et affirmé qu'elle n'est parente alliée servante ny domestique des parties et qu'elle est âgé de trente-quatre ans,

a depose sur les faits mentionnés en la plainte a nous donné par led. Benoist de laquelle luy avons fait faire lecture qu'hyer entre cinq ou six heures du soir ayant entendu du bruit dans la rue, et que la femme dud. Benoist disoit que la femme du nommé Colin comédien et les autres comediennes qui sont avec elle estoient toutes de garces et putains, ce qu'elle a répété plusieurs fois a haute voix et la femme dud. Collin s'estant approché d'elle luy dit pourquoy elle la maltraitoit ainsy de parole et dans ce moment ledit Benoist estant survenu donna un coup de poing a la femme dud. Colin duquel coup elle tomba par terre et ceux qui estoient presens dirent audit Benoist qu'il avoit tort de maltraiter ainsy la femme dud. Colin et ayant aperçu led. Colin qui venoit au bruit led. Benoist s'est enfuy du costé du puis et qu'elle n'a pas veü ce qui s'est passé entre lesd. Colin et Benoist. Est tout ce qu'elle a dit sçavoir Lecture a elle fait de sa deposition, a dit qu'elle contient verité y a persisté n'a voulu taxe requis et a signé

Duliege

Botté de Barival
Watier

Archives municipales de Saint-Quentin, côte 4S5/522

1731

1731. — *Mort de François de La Tour, père de l'artiste.* [*reported incorrectly by Tourneux; Be&W and La Tour 2004a: v. 25.X.1736 infra*]

Tourneux, p. 20.

1734

7 juin 1734. — The artist's father François de La Tour signs the register as witness to the marriage of his sister-in-law Marie-Cécile du Liège to Quentin Drohart.

L'an mil sept cent trente quatre apres la publication des trois bans faite... sans aucune opposition et empechement civil ou economique, Le 3^e, 4^e et 5^e dimanche d'apres pasques 16^e 23^e et 30^e jours du mois de may de la presente année mil sept cent trente quatre entre Quentin Droart M^{re} tailleur d'habit fils de Jean Droart et de Madeline Meuniser et Catherine Marie Cecile Duliege fille de Jean Duliege musicien et de Catherine Desains tous deux de ma paroisse je soussigné pretre curé de la paroisse de St Remy en la ville de St Quentin du diocese de Noyon certifie que j'affiancé les susdits quentin Droart et Marie Cecile Duliege le six^e jour du mois de juin et que le lendemain Septieme jour du même mois de juin et de la ditte année mil sept cent trente quatre Monsieur Louis Camille Marcotte de Beauval Chanoine de l'eglise rojalle de St Quentin a receüs de mon consentement Leurs promesses de mariage par parolles de temp present et leurs a donné la benediction nuptialle en presence des peres et freres de part et d'autres des contractans qui ont signés lesdits jour et an que dessus

Quentin drohart Marie Cecile duliège
Jean droart Drohard Duliege Duliege
Beauval De La Tour
Amb. Compere Curé de St Remy

Registre paroissial de Saint-Rémy, Saint-Quentin

26 juillet 1734. — Marie-Françoise Duliege, signing "duliege femme delatour", is marraine at the baptism of Marie-Anne, daughter of Jean Renard, maître confiseur à Saint-Quentin, and his wife, Marguerite de Laisne; the parrain is Jean d'Harcourt, marchand toillier à Saint-Quentin.

Registre paroissial de Saint-André, Saint-Quentin

— Lépicié fait paraître une gravure datée de 1734 représentant Charles de Roddes de La Morlière, d'après le pastel de La Tour.

²² I am most grateful to Hervé Cabezas for discovering this document (4.II.2020).

1735

Avril 1735. — Lettre de Voltaire à La Tour.

Partirai-je donc sans que vous ayez fini ? Donnez moy donc un rendez vous. Voyez à quelle heure vous voulez que j'aille chez vous.

V.

Ce mercredi [avril 1735?]

à Monsieur/Monsieur de la Tour/rue s^t Mery/à l'hôtel de Jabac

BnF²³ MS n.a.fr. 24335 f° 247-48; Voltaire, *Correspondance*, éd. Pléaïde, no. 552/D861; n.q. Cabezas 2009b

?Avril 1735. — Lettre de Voltaire à La Tour (sans date).

Mon cher Apelle, si vous devez brûler votre maison, c'est parce qu'elle n'est pas digne de vous. Si j'avais une de ces brochures, je vous l'enverrais sur-le-champ; je vais en faire venir; je vous les porterai. Je suis enchanté que vous aimiez un peu la physique; vous avez raison; celui qui embellit la nature, doit la connaître. Je vous embrasse, mon cher La Tour, sans cérémonie. Elles ne sont pas faites pour ceux qui cultivent les arts.

V.

Voltaire, *Correspondance*, éd. Pléaïde, no. 553/D862

1735. — The envelope for a letter from Voltaire to La Tour (which is unclear, but possibly D862), located in the New York Public Library (Manuscripts and archives, miscellaneous papers; don J. Pierpont Morgan 1899; MssColl 4667):

A Monsieur/Monsieur de la Tour, peintre en/pastel/a l'hotel jabac rue s^t mery/a Paris
 Nicholas Cronk & Paul Leclerc, "La correspondance de Voltaire dans les collections de la New York Public Library", *Revue d'histoire littéraire de la France*, 2012/3, CXII, pp. 653-92

1736

1736. — La Tour habite avec son frère Charles, directeur des vivres d'Italie, à Paris, au coin des rues Saint-Honoré et Jean-Saint-Denis.

Voir ci-après, 31 octobre 1736.

Avril 1736. — Lettre de Voltaire à l'abbé Moussinot²⁴ au sujet de son portrait, dont il fait faire des copies. The reference to "la copiste" implies that the copyist was to be a female artist,²⁵ of whom nothing is known; that La Tour himself was to retouch it suggests the copy was to be in pastel (but Voltaire may have assumed he too could work in oil).

A Cirey, ce...

Grand merci, mon cher correspondant. Faites faire d'abord deux bonnes copies, après quoi nous en ferons d'autres; mais voici ce que je voudrais: que la première copie se fasse avec tout le savoir-faire et toute l'habileté de la copiste, afin qu'elle puisse servir d'original aux autres. Dès que cette première copie sera faite, je vous prierais de la faire examiner et retoucher par Latour. Cependant, vous m'enverriez mon original bien encadré, bien emballé, et, sur cette première copie, vous me feriez faire une miniature pour porter en bague. Le plus tôt, mon cher abbé, en cette affaire, comme en tout, sera le mieux.

Voltaire, *Œuvres complètes*, t. XXXIV, p. 61-62.

25 octobre 1736. — Décès de François de La Tour, père de l'artiste.

L'an mil sept cent trente six le vingt cinq octobre le S^r François De La Tour Musicien de l'église de S^t Quentin est decedé âgé d'environ soixante dix ans, et le lendemain a été inhumé en cette eglise de St André sa paroisse, vers le pilier qui est du coté de la chapelle de la S^{te} Vierge dans l'allée collaterale sous les bans des femmes en presence du soussigné Pretre Curé, et des parains aussi soussignés.

Delatour Duliege Henry Duliege

Emmerez Cure Alexis Duliege

31 octobre 1736. — La Tour et son frère donnent, à Saint-Quentin, leur procuration au libraire Pierre Boscher²⁶ pour faire procéder à l'inventaire des biens laissés par leur père.

Par devant les notaires royaux et tabellions au Bailliage de Vermandois à Saint-Quentin soussignés furent présens Charles de Latour directeur des Vivres d'Italie et Maurice-Quentin De La tour peintre demeurants à Paris, au coin des rue *Saint Honoré et Jean Saint Denis* paroisse Saint Germain étant tous deux présents au dit Saint-Quentin. Les dits Charles, Maurice-Quentin De Latour, enfants et héritiers parti civiles de deffunct le sieur François Delatour musicien en cette ville leur père et de feue demoiselle Reine Havart leur père et mère lesquels héritiers nous ont fait et constitué leur procureur général et spécial la personne du sieur Pierre Boscher marchand libraire et imprimeur demeurant audit Saint-Quentin, de pour eux et esdits noms de faire procedder à l'inventaire et vente au priser des biens délaissés par ledit deffunct sieur François De la tour leur père recevoir par ledit sieur procureur et prélever sur la masse des biens de ladite succession la somme de 400 livres qui reste deuee audit Charles De la Tour l'un desdits constituants, de ladite succession de ladite Reine Havart sa mère en donner par le sieur procureur toute quittances et descharges vallables, comme aussy consentir par ledit seur procureur pour lesdits constituants, esdits noms, que les deux enfants mineurs du second mariage leur serviront pour eux, leur mère et tutrice pour elle aussy, sur la masse des biens de ladite succession, la somme de 400 livres de laquelle le dit Maurice Quentin De La Tour leur a bien voulu faire don sur ce qui luy revenoit de la succession de ladite Reine Havart sa mère recevoir par ledit sieur procureur tout ce qui pourra revenir auxdits constituants esdits noms de la succession de feu sieur François De la Tour leur père, vendre par ledit sieur procureur à telles personnes et moyennant tel prix qu'il jugera à propos les parts et portions des immeubles qui appartiendront auxdits constituants comme héritiers dudit feu sieur François De la Tour leur père, passer signer à cette effet par ledit sieur procureur, tous contracts et quittances nécessaires et généralement faire par ledit sieur procureur tout ce que lesdits constituants pourroient faire esdits noms s'ils étoient présents en personnes et obligeant

Fait et passé audit Saint-Quentin, par devant lesdits notaires audit lieu soussignés, le 31 octobre 1736, avant midi et ont signé ainsi:

Signé: DELATOUR et DE LATOUR, Etienne BELLOT et MALEZIEU, notaires.

Insinué à Saint-Quentin le 12 novembre 1736 premier volume de ladite année folio 48 verso et reçu pour le droit principal de ladite donation entre vifs la somme de 4 livres et 16 sols pour les 4 sols pour livres.

Arrêté le présent registre ce jourd'hui 12 novembre 1736

Signé: RIGUET.

Extrait du registre des insinuations du bailliage de Vermandois existant aux archives du département de l'Aisne, à Laon. Publié par Georges Grandin dans les *Nouvelles archives de l'Art français*, 1893, p. 110-111; conformed to version in *Le Glaneur littéraire*, no. 5, 6.1.1895.

17 novembre. 1736 — Letter from Voltaire to l'abbé Moussinot mentioning his desire to improve the portrait:

J'ay envoyé à Troye mon cher abbé, j'ai payé les frais d'un procez que je n'avois pas fait, et j'ay eu mon balot de livres.

J'ay eu aussi celuy où étoit mon portrait. Je voudrois qu'il fût un peu plus empâté et plus vif de couleurs. Pourriez vous en faire exécuter quelque copis un peu plus animée?

Voltaire, *Correspondance*, éd. Pléaïde, no. 787/D1201

16 décembre 1736. — Letter from Gabrielle-Émilie, marquise du Châtelet to l'abbé Moussinot mentioning La Tour's pastel and its engraving:

M^r de Voltaire est parti pour la Prusse Monsieur. V^s aurés sans doute de ces nouvelles incessamment. Si vous auez quelque chose à lui mander ou à lui enuoyer v^s pouuez me l'enuoyer jusqu'à ce que v^s ayés reçu son adresse. Il m'en a donné sur sa route, et ie lui fery tenir. Il m'a dit en partant qu'il v^s prieroit de m'enuoyer son portrait en pastel quand le graueur en aura fait. Ie v^s en suplie aussy, et de le laisser copier auant en

²³ References to manuscript transcriptions to other Voltaire letters are omitted.

²⁴ Bonaventure, abbé Moussinot (–1771), chanoine de Saint-Merri, general factotum for Voltaire.

²⁵ As noted by Desnoireterres 1879, p. 9f, and Cabezas 2009b, p. 181.

²⁶ V. n. 27.III.1726 *supra*.

bague à un petit peintre que m^r le cheualier de Villefort doit enuoyer chez vous de ma part p^r cela. Le v^s prie aussi de m'enuoyer trois de ses estampes in quarto et vne in douze montées avec des bordures dorées parcequ'il m'a chargé d'en donner p^r lui et qu'il m'a dit que v^s me les enuoyeries.

EE Correspondence, D1226

Sans date [c.1736]. — An undated letter from a certain Laroque²⁷ to Duché²⁸ gives La Tour's address as "rue Saint-Honoré, a coin de la rue du Chantre": Tourneux 1904a, p. 115 notes that this places it before 1745 when La Tour obtained lodgings in the Louvre, but the address is probably the same as the rue Saint Honoré et Jean Saint Denis noted above, 31.X.1736 (the 13th century rues du Chantre and Jean-Saint-Denis were both merged into the rue de Rivoli, a little further from the Palais-Royal than the rue des Bons Enfants, opening before the Louvre: *v.* Hillairet 1997, II, p. 350), a period when the subject matter of the portrait may have been more likely than later in his career.

A Monsieur

Monsieur Duché, Quay de l'École, a costé du caffè de Gradot²⁹, au 2^e appartement La personne pour qui je m'intéresse, Monsieur, s'appelle Manon Richer. il y a 7 ou 8 mois qu'elle a été arrestée. Elle est fille d'un soldat aux Gardes³⁰ peu délicat sur l'honneur, mais ses oncles, qui sans doute le sont un peu plus, ont obtenu sa détention, sur ce que son ventre a franchi les dimensions ordinaires du corps féminin par les approches trop libres d'un garçon qui la recherchoit en mariage. Vous voyez le soin que je prends de ménager votre pudeur par le choix des termes. Au reste, Monsieur, je ne l'ai jamais connue que vendeuse de figues et je n'ai jamais aperçu dans sa conduite le plus léger penchant au dérèglement. Son portrait non achevé est chez le célèbre La Tour, Peintre en Pastel, mon ami, rue St Honoré au coin de la rue du Chantre chés un chandelier, ou l'on peut se donner le plaisir de voir un caractère de teste aussi Pittoresque qu'admirable.

Je suis fort aise au surplus de cette occasion pour me renouveler dans l'esprit de M. Morabin³¹ que j'honore toujours très-parfaitement. pour vous Monsieur vous savez depuis longtemps le cas que je fais de votre estime et de votre amitié et une bien je suis du meilleur de mon cœur votre humble et très ob. serviteur

Laroque

Dossier Manon Richer, BnF, MS-12468; transcribed with errors by Frantz Funck-Brentano, "Un modèle de Latour", *Revue rétrospective*, 1890, p. 72; Respénges du Ponty, "Note de police concernant un modèle de la Tour", *Les Cahiers de l'artiste*, 1914, p. 4

1737

18 mars 1737. — Letter from Voltaire to l'abbé Moussinot.

J'attends à Bar le duc des nouvelles à m^r Dartigni
...
2^e sur mon pastel, et sur les copies. ...

Voltaire, *Correspondance*, D1299

30 mars 1737. — Letter from Voltaire to l'abbé Moussinot mentioning the copy of his portrait, which Besterman infers is after La Tour. The miniaturist referred to is surely Philippe Penel fils:

À l'égard du portrait de Penel en bague; s'il est bien, il faut le prendre et le payer à Perret. Vous ferez le prix vous-même. Je vous prie si vous en êtes content, de le faire monter joliment en bague pour doigt de femme. Vous le ferez emballer et me l'enverrez à Bar-sur-Aube, sous le nom de Mme Champbonin.

Voltaire, *Correspondance*, éd. Pléaide, no. 838/D1306

24 mai 1737. — Letter from Voltaire to l'abbé Moussinot.

En réponse à la lettre du 17 [mai], mon cher ami, je vous dirai premièrement, que le ballot de Jonville n'est point arrivé...
que j'attends avec impatience le pastel de La Tour,

que l'estampe qu'on a tiré sur ce pastel est horrible, et misérable, n'en déplaît au graveur, mais peu je m'en soucie. Je ne prends pas le parti de mon visage.

...À l'égard du portrait peint par Penel, n'en parlez point à M. du Châtelet. On le fera payer d'ailleurs.

Voltaire, *Correspondance*, éd. Pléaide, no. 849/D1329

sans date [c.1737]. — Entry by Voltaire in his notebooks, known as Sottisier.

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

25 mai 1737. — La Tour est agréé par l'Académie royale de peinture, sur la présentation de portraits au pastel. The academicians present were Coustou, Largillier, Dumont le Romain, Christophe, Le Lorrain, Cazes, Galloche, Lemoyne, Favanne, Restout, Van Loo, Boucher, Natoire, Carle Vanloo, Desportes, Bouys, Gobert, Duchange, Geuslain, Lépicié, Lancret, Adam l'aîné, Boizot, Trémolières, Jeaurat, Cochin, Du Vivier, Larmessin, Drouias, Delobel, Cars, Tardieu and Thomassin.

Ensuite, le sieur *Maurice-Quentin de La Tour*, Peintre de portraits en pastel, aiant fait apporter de ses ouvrages, l'Académie, après avoir pris les voix à l'ordinaire reconnu sa capacité, a agréé sa présentation, et incessamment la Compagnie lui donnera les sujets des portraits qu'il doit faire pour sa réception.

Procès-verbaux de l'Académie, t. V, p. 205.

1^{er} juin 1737. — L'Académie ordonne à La Tour, pour sa réception, les portraits de François Le Moyne et de Restout. The academicians present were Coustou, Galloche, Le Lorrain, Christophe, Le Clerc, Restout, Dumont le Romain, Duchange, Thomassin, Cars, Drouais and Lépicié.

M^r de La Tour ayant demandé à faire ses morceaux de réception, la Compagnie lui a donné pour sujet les portraits de M^r Le Moyne, Premier Peintre du Roy, et de M. Restout, peintre et professeur.

Procès-verbaux de l'Académie, t. V, p. 206.

4 juin 1737. — François Le Moyne commits suicide, having exhibited signs of instability for some time (*v.* Williams 2015b).

28 juin 1737. — François Le Moyne étant décédé, l'Académie demande à La Tour le portrait de Jean-Baptiste Van Loo. (By 10.I.1738 Jean-Baptiste Van Loo was in London, and did not return to Paris until 10.XI.1742; he was then too ill to attend the Académie royale, and soon departed for Aix-en-Provence where he died 19.IX.1745. However the further change of morceau de réception is not minuted; *v.* 25.VI.1740 & 24.IX.1746 *infra*.)

*Mort de M. Le Moyne, Premier Peintre du Roy; M. de La Tour chargé de faire le portrait de Jean-Baptiste Van Loo, professeur, à la place de celui de M. Le Moyne.*³² — Le Secrétaire a notifié à la Compagnie la mort de Mr Le Moyne, Premier Peintre du Roy et Professeur, arrivée le 4 du présent mois.

Procès-verbaux de l'Académie, t. V, p. 207.

Juin 1737. — Report on the candidates received by the Académie royale (contains inaccuracies):

Le 15 du mois dernier, l'Académie Royale de Peinture et Sculpture, reçut M. Adam, Sculpteur, dont les Ouvrages se ressentent avantagement du long séjour qu'il a fait à Rome.

M. Tremolière, qui a été six ans à Rome Pensionnaire du Roy, digne Eleve de M. Vanloo, et M. Boizot, Peintres, M. de la Tour, Peintre en Pastel, de réputation. ...M. Boizot, sur un Tableau représentant..., et M. de la Tour, sur cinq Portraits très-ressemblans.

Mercur de France, VI.1737, p. 1409.

²⁷ It is tempting to suggest that the author was Antoine de La Roque (1672–1744), a former gendarme de la garde du roi (corps écossais), who was joint editor of the *Mercur de France* 1721–44; a correspondent of Élie Fréron; and a great collector (his vente p.m. in .IV.1745 included more than 300 paintings, but no pastel); Voltaire noted his "charmant cabinet" in a letter to Moussinot (4.VIII.1738). Watteau painted his portrait. However a comparison of the handwriting in the note and that of La Roque in manuscript correspondence (e.g. lettres de 1731 à de Mauzagues, Ms.151_43, f^o 201 ff) make this very unlikely as the hand is much less tidy. Nor does it seem that Antoine's brother Jean, the explorer, can have been the author.

²⁸ Possibly Jean-Baptiste Duché, sgr de Passy, commis des guerres, brother of the fermier général; but the address has not been verified. The name might be Truché or Fruché.

²⁹ Gradot; one of the most important literary cafés in Paris. Incorrectly transcribed as Pradot by Cottin and Respénges du Ponty.

³⁰ Perhaps Christophe Richer des Portes (–1728), gendarme de la garde du roi, cul de sac de la rue des Quatre-Vents who left an annuity to his natural daughter Nicole-Françoise Richer. It is unclear if he was related to La Tour's sitter Richer de La Morlière, whose father, Nicolas Richer de Roddes, was at one stage trésorier de la gendarmerie.

³¹ Jacques Morabin (1687–1762), traducteur, philologue et secrétaire du lieutenant de police, rue des Mathurins.

³² The sentence in italics is the heading in the minutes, sometimes added later. No reference to the change in set piece is made in the minutes proper.

Août [18 août – 5 septembre]³³ 1737. — La Tour expose au Salon du Louvre.

Salon du Louvre 1737

ADDITIONS DES OUVRAGES
de Messieurs les Agrégés de l'Académie.

Sur la Face à droite de l'Escalier, à côté de Madame de Montmartel.³⁴

Deux Portraits en Pastel, par M. DE LA TOUR, l'un représentant Madame Boucher [1.46.1328], & l'autre celui de l'Auteur qui rit [1.46.1001].

n.d. 1737. — *An oil portrait of abbé Jean-Baptiste-Joseph Willart de Grécourt (1683–1743), chanoine de Saint-Martin de Tours bears an inscription « peint par Latour à Paris, rue St Antoine proche les Jésuites 1737 » which must be that of a homonym (Lassky 1962b, p. 44).*

1738

10 mars 1738. — Charles de La Tour is to be sent to Corsica (Genoa sought help from Louis XV to quell a local rebellion), according to the memoirs of Louis-Amand Jaussin (–1767), apothicaire major de l'armée, on the events in Corsica 1738–41, reporting a letter he received from François de Rochas, secrétaire to the ministre de la guerre, from Versailles of 10.III.1738. Jaussin's footnote confuses "M. de la Tour" with Jean-Baptiste Des Galois de La Tour (1681–1747), premier président du parlement de Provence (but Charles may be identified by his office: *n.* 18.XI.1740 *infra*):

J'ai rendu compte à Mgr d'Angervilliers³⁵ de la lettre que vous lui avez écrite du même jour [16.II.1738]. Il écrit par ce même ordinaire à M. Peloux³⁶ de pourvoir aux remèdes qui vous manquent, par un état qu'il enverra de ce qui vous est nécessaire à M. de la Tour, & il prie en mem tems M. de la Tour de le faire passer en diligence à Bastia. Vous savez que Mgr s'est entièrement reposé sur vous de l'approvisionnement de la pharmacie, & qu'il a été fait suivant ce que vous avez réglé; vous savez aussi qu'il a été dit qu'au cas que l'on eût besoin de quelque chose, M. Peloux le demanderait à M. de la Tour... De Rochas.

Jaussin, *Mémoires historiques, militaires et politiques... évènements... Corse*, Lausanne, 1759, II, p. 328f

5 juin 1738. — Letter from Voltaire to l'abbé Moussinot.

Encore un petit mot sur les livres que vous m'envoyez. Vous pouvez fort bien dépêcher les treize tomes d'*Observations*. Prault reprendra les quatre qu'il a déjà envoyés, et qui sont brochés. Je vous prie de lui bien recommander de faire retoucher cette mauvaise estampe. Que Latour choisisse.

Voltaire, *Correspondance*, éd. Pléaïde, no. 967/D1513

17 juin 1738. — Letter from Voltaire to l'abbé Moussinot.

Je ne peux envoyer l'original de mon portrait. M. de Latour en a un. Servez-vous au pis aller, de la copie.

Voltaire, *Correspondance*, éd. Pléaïde, no. 974/D1523

3 juillet 1738. — Letter from Voltaire to l'abbé Moussinot.

M. de Latour, le peintre, doit vous venir voir au sujet de mon portrait. Je vous prie de faire généralement tout ce qui pourra lui faire plaisir. Il veut exposer le pastel qu'il en a gardé; de tout mon cœur, mais je voudrais, moi, qu'il le fit graver en pierre et en avoir une vingtaine de pierres. Vous lui en parlerez. Adieu mon cher ami. Vous allez à la campagne, et que ne venez-vous à la nôtre?

Voltaire, *Correspondance*, éd. Pléaïde, no. 985/D1539

3 juillet 1738. — Letter from Voltaire to Berger:³⁷

A Cirey

...Je n'ai jamais eu la vanité d'être gravé, mais puisque Odieuvre et les autres ont défiguré l'ouvrage de m^r de Latour, il y faut remédier. La planche doit être in-8°, parce que telle est la forme des livres où l'on imprime mes rêveries. L'abbé Moussinot s'était chargé d'un nouveau graveur; je lui écrirai; je connais le mérite de celui que l'on propose. Un grand cabinet de physique et quelques achats de chevaux m'ont un peu

épuisé, et m'ont rendu indigne de la pierre qui représente Newton. Je me contente de ses ouvrages pour une pistole. J'aimerais mieux, il est vrai, acheter cette tête, que de faire graver la mienne, et je suis honteux de la préférence que je me donne: mais on m'y force. Mes amis qui admirent Newton, mais qui m'aiment, veulent m'avoir; ayez donc la bonté d'aller trouver m^r Barrier avec m^r de La Tour. Je m'en rapporte à lui et à vous. Vous cachetterez, s'il vous plaît, vos lettres avec mon visage. Il faut que la pierre soit un peu plus grande qu'à l'ordinaire, mais moindre que ce Newton, qui est une espèce de médaillon. On ne veut point envoyer mon portrait en pastel; mais m^r de La Tour en a un double. Il n'y a qu'à y faire mettre une bordure et une glace. Je demande à m^r l'abbé Moussinot, qu'il en fasse les frais. Adieu mon cher ami. Je vous embrasse.

Voltaire, *Correspondance*, éd. Pléaïde, no. 986/D1542

12 juillet 1738. — Letter from Voltaire to Berger.

J'ai reçu votre lettre, mon cher monsieur. Non seulement j'ai souhaité que m^r de La Tour fût le maître de faire graver mon portrait, mais j'ai écrit à l'abbé Moussinot en conséquence; & ce n'est pas pour l'honneur de mon visage, mais pour l'honneur du pinceau de ce peintre aimable. A lui permis de m'exposer, son pinceau excuse tout. Il y a des personnes assez curieuses pour vouloir avoir ce petit visage-là gravé en pierre à cachet. Si m^r de la Tour veut encore se charger de cette besogne, il sera le maître du prix. Priez le de m'instruire comment il faut s'y prendre, & dans quel temps on pourrait espérer une douzaine de pierres. ...

Voltaire, *Correspondance*, éd. Pléaïde, no. 994/D1552

c.15 juillet 1738. — Letter from Voltaire to Berger.

A Cirey

Aujourd'hui est parti, par le carosse de Joinville, le petit visage de votre ami, dont l'aimable la Tour fera tout ce qu'il voudra. On demande les pierres de m^r Barrier avec plus d'empressement que je ne mérite. A l'égard de l'estampe, il faut, je crois, la donner à Odieuvre, puisqu'il a fait les premiers frais. Il se chargera du graveur qui travaillera sous les yeux du peintre. Je donnerai cent francs au graveur pour ma part. Odieuvre donnera le reste et aura la planche; & moi j'aurai quelques estampes pour mes amis.

Je croyais que m^r de la Tour avait un double original. Qu'a-t-il donc fait du premier pastel? Car je n'ai que le second. Enfin j'envoie ce que j'ai, & je l'envoie à l'adresse de l'abbé Moussinot. Faites bien mes compliments au peintre qui m'a embelli & que les graveurs ont défiguré.

Voltaire, *Correspondance*, éd. Pléaïde, no. 998/D1557

c.15 juillet 1738. — Letter from Voltaire to Berger.

A Cirey

Apparemment, mon cher Berger, que vous n'avez pas reçu ma lettre quand vous étiez à Chantilly. J'ai écrit plusieurs fois à l'abbé Moussinot, pour avoir une autre planche plus digne du pastel de notre ami La Tour. Je veux en faire les frais et qu'on travaille sous ses yeux. Le graveur doit obéir au peintre, comme l'imprimeur à l'auteur. Si les animaux hollandais qui ont imprimé mes *Éléments de Newton* avaient été plus dociles, cet ouvrage ne serait pas plein de fautes d'impression. Je me tiens l'apôtre de Newton; mais j'ai peur de semer en terre ingrate. Mandez-moi si l'excellent livre de M. de Maupertuis fait le fracas qu'il doit faire. Votre peuple frivole en est très indigne. Écrivez-moi toutes ces nouvelles, et aimez qui vous aime.

Voltaire, *Correspondance*, éd. Pléaïde, no. 1002/D1562

7 août 1738. — Letter from Voltaire to l'abbé Moussinot.

Mon cher abbé, je n'ai donc nulle nouvelle de ma caisse comme je vous l'ai dit, et ce négligent Prault ne m'informe de rien.

Une caisse est partie aujourd'hui de Joinville, contenant mon portrait que vous remettrez à mon ami La Tour. (Je ne sais où est le bureau de ce coche.)

Vous êtes obligé, en conscience, de me faire graver autrement. Il faut qu'Odieuvre s'en mêle, je donnerai 100 livres tournois, la planche

³³ There are uncertainties over the exact dates of the salons.

³⁴ The portrait of Mme de Montmartel was by Jean-Baptiste Van Loo.

³⁵ Nicolas-Prosper Bauyn d'Angervilliers (1675–1740), secrétaire d'Etat de la guerre 1728.

³⁶ André Peloux de Rorebel, commissaire ordonnateur de l'armée.

³⁷ Berger's identity continues to puzzle Voltaire scholars. He was secrétaire du prince de Carignan from 1733 (Voltaire, in a letter of 17.XI.1736, gives his address as hôtel de Soissons, the residence of Carignan), and was intéressé dans les fourrages pour l'armée;

it is also suggested tht he was an amateur picture dealer. He was still alive when Voltaire wrote to him on 25.II.1765 concerning their earlier correspondence. He is widely confused with François Berger (1683–1747), receveur des finances, later (1744) directeur de l'Académie royale de musique and a patron of François Lemoyne. Cabezas 2009b proposes Claude-François Berger (1720–1784), avocat au parlement, traducteur; but this seems chronologically improbable.

restera à Odieuvre; j'aurai quelques estampes pour moi; La Tour conduira le graveur.

Ayez la bonté de transcrire et d'envoyer ce que vous trouverez ci-contre sans perdre un instant. Cela m'est de la plus grande importance, et vous rendrez un vrai service à votre ami V...

Voltaire, *Correspondance*, éd. Pléaide, no. 1012/D1577

30 août 1738. — Letter from Étienne Fessard (1714–1777), graveur, to Voltaire:

A peine ay-je sçu graver, Monsieur, que mon ambition a été d'avoir l'honneur de faire votre portrait; ce désir qui c'est toujours nourri, m'avoit fait trouver les moyens de conoître Monsieur l'abbé Moussinot. Enfin sans entrer dans un détail plus long J'étois parvenue au point heureux après lequel J'aspirois depuis si longtemps: il étoit décidé que j'aurois l'honneur de vous graver; votre portrait original, Monsieur, étoit party comme vous le sçavez mieux que personne dans cette intention. Je m'en étois fait une fête parmy tous mes amis, je l'avois annoncé, il me sembloit même que je ne pouvois pas échouer dans cette noble entreprise. J'avois trop d'inclination pour y être malheureux, sur ce fondement J'avois même avancé à Monsieur Moussinot que si le portrait n'étoit pas au point où on devoit le désirer que Je n'en demandois rien, et même j'avois ajouté que Je ne voulois dans cette illustre occasion travailler que pour l'honneur. J'étois Je le répète au comble de la joye mais qu'elle est suivie d'amertume et de Chagrin! J'apprens Monsieur par Monsieur de Latour qu'on a changé d'idée sur mon compte, et qu'on veut donner le portrait désiré depuis si long temps à graver à un autre. Je m'adresse à vous Monsieur, je suis au désespoir si on me fait cette Injustice après une Parole donnée et l'avoir publié à tout le monde. Que dira le public? ne pensera t'on pas que Je n'en étois pas digne, ou mes ennemis ne diront ils pas que J'ay manqué ce portrait? Mais s'il est décidé absolument par envie ou pour faire plaisir à un autre que je n'auray pas eu l'honneur, du moins ordonné Monsieur que J'y travaille aussy.³⁸ Cela se peut sans déranger les projets arrêtés en permettant que je le fasse pour compte de la grandeur des hommes illustres de Monsieur Pirault.³⁹ Le public y trouvera son compte parce qu'il y a beaucoup de personnes qui seroient ravies de l'avoir de manière à Pouvoir l'encadrer dans leurs cabinets. Pardonnez monsieur si Je m'adresse à vous sans avoir l'honneur d'être connu de vous, mais votre réputation de bonté, et de politesse pour les artistes m'ont donné cette confiance. J'ay l'honneur d'être avec respect

Monsieur

Votre très humble et très obéissant serviteur

Fessard

de Paris ce 30 aoust 1738

Mon adresse est rue St Denis au grand St Louis Chez un miroitier près du[u] Sépulchre, à Paris.

EE Correspondence

AOÛT-SEPTEMBRE [18 août – 10 septembre] 1738. — La Tour expose au Salon du Louvre.

La première édition du *Livret* porte au n° 70 « Autre représentant M. Mansard, architecte du Roi », au lieu de M^{me} Restout. Une note manuscrite sur le *Livret*, 1^{re} édition, conservé à la Bibliothèque nationale (Estampes, coll. Deloynes), dit: « Depuis a encore été exposé un portrait en pastel de Mme Restout, par M. de La Tour, qui est un excellent morceau. » Ceci explique que le portrait de M^{me} Restout, exposé après l'impression du *Livret*, ait été porté à la deuxième édition sous le même numéro.

Salon du Louvre 1738

15. Le Portrait en Pastel de M. Restout, Professeur de l'Académie, dessinant sur un Portefeuille [J.46.2686], par M. DE LA TOUR, *agréé de l'Académie*.

56. Un Portrait en Pastel, représentant Madame de ***, habillée avec un Mantelet Polonois, réfléchissant un Livre à la main, par M. DE LA TOUR, *agréé de l'Académie*. [J.46.274 Mme Rouillé]

³⁸ Fessard eventually engraved the Largillière portrait. (Note by Besterman, EE 2008.)

³⁹ Presumably a new edition had been projected of [Charles] Perrault's *Des hommes illustres qui ont paru en France* (Paris 1696–1700); *Ferney catalogue* B2292–2293, BV 2693. (Note by Besterman.)

69. Un Portrait en Pastel de Mademoiselle de la Boisière, ayant les mains dans un Manchon, appuyée sur une Fenêtre. [J.46.2926 future marquise de Sesmaisons]

70. [éd. 1:] Autre représentant M. Mansard, Architecte du Roi [J.46.1885], par M. DE LA TOUR, *agréé de l'Académie*. [éd. 2:] Portrait de Madame Restout, en coëffure [J.46.2708], par M. DE LA TOUR, *agréé de l'Académie*.

CRITIQUES

ANON. 1738, “Exposition des tableaux, sculptures, gravures, dessins et autres ouvrages de l'Académie royale de peinture et sculpture établie à Paris sous la protection du Roi”, *Mercur de France*, .x.1738, pp. 2181–83 [MSW0012; CD xlvii 1207]:

Dans le Catalogue que nous allons donner, nous n'avons pas cru devoir garder d'ordre, ni marquer aucun rang de préférence sur les Maîtres ni sur leurs Ouvrages...pour désigner à nos Lecteurs qui auront produit ces heureux effets, nous les marquerons d'une Asterique, c'est-à-dire d'une espee d'Etoile, en cette maniere *.

DE LA TOUR. 1. *Portrait en Pastel de M. de Restout, Professeur de l'Académie, dessinant sur un Portefeuille. 2. Celui de Mad. De ..., habillée avec un Mantelet Polonois, réfléchissant, un Livre à la main. 3. Celui de M. Mansard, Architecte. 4. *Madlle de la Boisière, ayant les mains dans un Manchon, apuyée sur une fenêtre. On a été non-seulement frappé de la ressemblance parfaite de tous ces Portraits, mais encore de l'imitation naïve & vraie, de ce que la Nature présente aux yeux de plus agréable. En ce genre on ne croit pas que l'Art puisse aller au-delà.

Anon. [Chevalier Jean-Florent-Joseph de NEUFVILLE DE BRUNHAUBOIS-MONTADOR], *Description raisonnée des tableaux exposés au Louvre. Lettre à M^{me} la marquise de S. P. R.*, s.l., 1738 [MSW0011; CD i 8]:

Quelque admiration qu'on ait donné à tout ce dont je viens de vous entretenir, Madame, il faut en redoubler à la vûe des *Pastels* de M. La Tour. Il en a produit cinq. C'est la nature même pour la vérité de la ressemblance: si bien que, d'un bout à l'autre du Salon, et au milieu d'une foule toujours interrompue par le flux et le reflux de spectateurs nouveaux, il n'a fallu qu'un coup d'œil pour reconnoître M. et M^e Restout, long-tems même après avoir perdu leurs portraits de vûe: quoi qu'à dire vrai, on ne puisse sortir sans les avoir été contempler souvent, de même que celui de M^{le} La Boisière, à laquelle il a sçu conserver toutes les graces qu'on lui connaît, et qui, sans la rendre belle, lui donnent la triomphe sur la Beauté.

Son attitude est aisée, naturelle et artistement négligée. Elle est appuyée sur une fenêtre, les mains passées dans un de ces petits manchons, que vous avez pris en déplaisance, mais avec lesquels vous vous réconciliez en faveur de celui-ci.

Rien n'est plus léger et plus gracieux que sa touche. On voit, on sent, on croit aller toucher tout ce qu'il peint. C'est du velours, c'est une pelisse, c'est de la gaze; il n'est pas possible que ce ne soit pas qu'une imposture de couleurs.

Anon. [Pierre-François GUYOT DESFONTAINES], “Exposition de tableaux au Louvre”, *Le Pour et Contre, ouvrage périodique d'un gout nouveau*, Paris, 1738, XVI, pp. 77ff.

[p. 82] Les Pastels de Mr de la Tour ne sont pas oubliés par l'Auteur, & demandent même, dit-il, un redoublement d'admiration. C'est la nature même pour la vérité & la ressemblance. Rien n'est plus léger & plus gracieux que sa touche. On voit, on sent, on croit aller toucher tout ce qu'il peint. C'est du velours, c'est une pelisse, c'est de la gaze. Il n'est pas possible que ce ne soit qu'une imposture de couleurs.

* * *

22 octobre 1738. — Lettres de Voltaire à Nicolas Thiériot,⁴⁰ à Jean Paris de Monmartel⁴¹ et à La Tour au sujet de Bonneval,⁴² homme de lettres, précepteur d'Amédée de Monmartel,⁴³ que Voltaire accuse d'avoir surpris la confiance des Monmartel. En réalité, Voltaire tenait rancune à Bonneval, qui avait écrit un libelle contre lui.

VOLTAIRE A THIÉRIOT

...Quant à Bonneval que vous m'apprenez être précepteur chez M. de Monmartel, je ne crois pas qu'il y reste longtemps. Il ne tient qu'à vous de contribuer à le punir: faites tenir le paquet inclus à M. de Monmartel et datez mes lettres. Souvenez-vous bien qu'en votre présence et devant notre ami Berger, La Tour m'a dit tout ce que je lui rappelle dans ma lettre. Faites-vous confirmer les faits par La Tour, et ensuite faites rendre à M. de Monmartel mon paquet.

⁴⁰ Claude-Nicolas Thiériot, Thiériot ou Thierriot (1697–1772), bourgeois de Paris, son of a contrôleur des rentes, writer, literary correspondent of Friedrich II., and Voltaire's friend since their youth.

⁴¹ Jean Paris de Montmartel, marquis de Brunoy (1690–1766); J.46.2448.

⁴² René Pahoyau de Bonneval (1690–1760), littérateur et critique; J.554.148.

⁴³ Amédée-Victor-Joseph Paris de Montmartel (1727–1745); J.46.2445.

Conduisez-vous dans cette affaire avec la même prudence que dans celle de Dalainval, et vous réussirez de même... Rafrâchissez la mémoire à La Tour, afin qu'il puisse répondre en conformité à ma lettre que lui fera rendre M. de Monmartel, qui par là connaîtra Bonneval a ne pouvoir s'y méprendre...

VOLTAIRE A MONMARTEL

Je suis obligé, Monsieur, d'avoir l'honneur de vous instruire que vous avez chez vous un homme de lettres nommé de Bonneval qui, ayant imprimé, il y a quelque temps, un libelle contre moi, a dit pour excuse qu'il n'avait fait ce libelle qu'à la sollicitation de Madame votre femme. Je suis loin de croire à cette infâme calomnie; mais comme il est bon que tout homme qui est à la tête d'une famille et d'une maison considérable connaisse ses domestiques, je fais avec vous, en cette occasion, ce que je voudrais qu'on fit avec moi.

J'insère dans ce paquet une lettre ouverte au sieur La Tour, fameux peintre en pastel, c'est un de ceux de qui je tiens ce que j'ai l'honneur de vous mander. Vous pouvez, Monsieur, lui faire remettre ce billet et lui demander la réponse. Vous jugerez de la vérité de ce que je vous écris, et vous connaîtrez l'homme en question. Ma principale intention est de vous donner en cette occasion une marque de mon véritable attachement. Un aussi honnête homme que vous mérite de n'avoir auprès de lui que des personnes qui lui ressemblent...

VOLTAIRE A LA TOUR

Je vous fais mon compliment, mon cher confrère dans les beaux-arts, des grands succès que vous avez à Paris. Je me flatte que vous voulez bien guider le graveur qui fait mon estampe d'après votre pastel. Quand vous voudrez venir à Cirey, vous y peindrez des personnes plus dignes que moi de vos crayons.

On vient de me confirmer ce que vous m'avez dit à Paris, que le sieur Bonneval était l'auteur de je ne sais quel mauvais libelle contre moi. Mais je suis plus persuadé que jamais qu'il a fait un mensonge plus odieux encore que son libelle,⁴⁴ quand il vous a dit que M^{me} de Monmartel l'avait encouragé à cette indignité. Je ne connais M^{me} de Monmartel que par la réputation de sa vertu; je ne connais M. de Monmartel que par les services qu'il m'a rendus, et je ne connais Bonneval que pour l'avoir vu une fois chez M^{me} de Prie, où il m'a emprunté dix louis qu'il ne m'a jamais rendus...

Mandez-moi, je vous prie, quand vous pourriez venir à Cirey. Je vous embrasse, et je suis de tout mon cœur, mon cher Latour, votre très-humble et très-obéissant serviteur.

Mes compliments à M. Berger.

Voltaire, *Correspondance*, t. XXXV, p. 21-22. Cf. Dubois-Comuau, *Paris de Monmartel*, p. 120-121; *Correspondance*, éd. Pléaïde, no. 1034-36/D1632-34

13 novembre 1738. — Letter from Voltaire to Nicolas Thiériot.

J'ai donc par inadvertance datée celle qui est pour M. de Montmartel. Si vous voyez La Tour à votre retour, et si vous vous assurez de son témoignage, si enfin vous croyez que ma lettre à M. de Montmartel produise un bon effet, j'en ferai usage.

Voltaire, *Correspondance*, éd. Pléaïde, no. 1050/D1654

1739

Août-septembre [6-30 septembre] 1739. — La Tour expose au Salon du Louvre.

Salon du Louvre 1739

Le Portrait en Pastel de M. de Fontpertuis, Conseiller au Parlement. [J.46.1812] Au-dessous, celui de M. Dupouch, appuyé sur un Fauteuil, par M. *De la Tour*, Agréé de l'Académie. J.46.1693 Un Portrait en Pastel, représentant le Frère Fiacre de Nazareth, par M. *De la Tour*, Agréé de l'Académie. [J.46.1803]

CRITIQUES

⁴⁴ *Lettre de M. de B. sur la critique des lettres philosophiques de M. de Voltaire.*

⁴⁵ La comtesse de Mailly, née Louise-Julie de Mailly-Nesle (1710-1751), maîtresse de Louis XV; J.46.2199.

⁴⁶ Louis-Marie-Augustin d'Aumont de Rochebaron, 5^e duc d'Aumont (1709-1782), was premier gentilhomme de la Chambre du roi, in charge of the Menus plaisirs. Although

ANON. 1739, "Exposition des tableaux, sculptures, gravures, dessins et autres ouvrages de l'Académie royale de peinture et sculpture établie à Paris sous la protection du Roi", *Mercur de France*, II, .IX.1739, pp. 2223f.

DE LA TOUR. 1. Le Portrait en pastel, de M. de Fontpertuis, Conseiller au Parlement. 2. Celui de M. Dupouch, appuyé sur le dos d'un Fauteuil. 3. Portrait du Frère Fiacre, Religieux Picpus de Nazareth. Nous avons entendu dire à des Curieux du premier ordre, & très difficiles à contenter, que la Nature doit être jalouse des Ouvrages de M. de la Tour; en effet on ne peut pas pousser plus loin l'imitation fine, délicate & ingénieuse.

M. [Pierre-François Guyot, abbé] DESFONTAINES, "Explication des peintures, sculptures, &c.", *Observations sur les écrits modernes*, XIX, 26.IX.1739, lettre 275, p. 118:

M. de la Tour, a triomphé cette année, comme dans les précédentes, par ses excellents portraits en pastel. Celui de M *** appuyé sur un fauteuil a principalement attiré tous les regards. On croit voir une figure en relief, ou plutôt une figure en action.

L. C. D. N. [Chevalier Jean-Florent-Joseph de NEUFVILLE DE BRUNHAUBOIS-MONTADOR], *Description raisonnée des tableaux exposés au Louvre. Lettre à M^{me} la marquise de S. P. R.*, s.l., 1739 [MSW0018; CD i 11]:

M. La Tour ne dégenère pas non plus, Madame; ses Pastels ont toujours un ton ravissant, et cette perfection qui les rend la nature même. Je confesse que je ne peux bien vous faire entendre combien ils sont digne de loüanges. Entr'autres il a peint le Frère Fiacre, quêtur des PP. de Nazareth, qui est achevé. Comme c'est un personnage fort répandu dans le monde, il n'y a pas un enfant qui ne le reconnoisse, et il semble que lui-même reconnoisse tout le monde; c'est surtout les symptômes de son état qui sont marqués dans toute sa figure, et qui caractérisent à impatienter ceux qui la considèrent; c'est une pièce impayable.

23 décembre 1739. — La Tour travaille au portrait de Mme de Mailly:⁴⁵

L'on peint actuellement M^{me} de Mailly en pastel; c'est un nommé la Tour. M^{me} de Mailly disoit ce matin que c'est le seizième peintre qui a fait son portrait.

Mémoires du duc de Luynes, 1860, t. V, p. 90.

1740

19 février 1740. — Lettre du duc d'Aumont⁴⁶ à La Tour.

M. le Duc D'Aumont prie Monsieur de La Tour de n'avoir aucune inquiétude sur son portrait. Madame Adelaïde desirant le garder quelques jours. Elle promet d'en avoir grand soin.

M. le Duc charge Monsieur de Cindré⁴⁷ d'en dire demain davantage à M. de La Tour.

A Versailles, ce 19 février 1740.

Desmaze 1873, p. 67 [faulty]; Desmaze 1874, p. 11.

25 juin 1740. — L'Académie, réclamant aux agréés leurs morceaux de reception, accorde un délai de six mois à La Tour. [Nevertheless he was not reçu until 24.IX.1746: *n. infra*.]

Temps accordez aux Agréés pour leurs ouvrages de réception. — Conformément à la délibération dernière et relativement à celle du 21 Mars 1739, M^s les Agréés aiant été mandez à cette assemblée pour rendre compte de l'état de leurs morceaux de réception, les S^{rs} Vandervort, Verbec, Bouchardon et Adam le cadet, Sculpteurs, on représenté que leurs morceaux étoient avancés, mais qu'ils n'avoient pu les finir dans l'espace de tems qu'ils avoient demandé, qu'ils suploient la Compagnie de vouloir leur donner encore un an; à quoi la Compagnie a bien voulu consentir.

Elle a aussi accordé:

...

Au S. *De La Tour*, Peintre en pastel, six mois...

Procès-verbaux de l'Académie, t. V, p. 273.

unclear the letter suggests that he had borrowed a portrait by La Tour (perhaps of him – the autoportrait exhibited in 1737?) probably to be copied. See also 1.VII.1761 *infra*.

⁴⁷ Pierre-Étienne Le Noir de Cindré (1706-1789), intendant & contrôleur général de l'Argenterie, des menus plaisirs & affaires de la Chambre du roi.

[25 juillet 1740. — According to Tourneux (followed by Debie 1991, p. 221), who was so misinformed in a letter from Jules Hachet of 2.VII.1904, La Tour's cousin Anne Bougier died in Saint-Quentin, paroisse Saint-Thomas, having married Jean-Baptiste Bécasse soon after the birth of La Tour's son (acte not located in Saint-Thomas register). Indeed there is an entry for the death of « Marie-Anne Bougier » [sic] in the collective table of Saint-Quentin records. But as the act in the parish register makes clear, the indexed name was misread: Mme Bécasse was née Brûge, not Bougier, and the lady was 5 years older than Anne Bougier. (See 3.VII.1728 *supra* for another entry, where her name was spelt Brûche; it was spelt this way in a second baptismal entry for another daughter, 23.XI.1735 and on 8.I.1736 when she was buried. For the real Anne Bougier, v. 20.i.1749) This extract therefore does not relate to her.

Le Vingt Cinquième Jour du mois de Juillet mil sept cent quarante Le Corps de Marie Anne Brûge âgée de Quarante Cinq ans femme de Jean Baptiste Bécasse épicière demeurant en Cette Paroisse decedée du jour d'hier après avoir reçu Les Sacraments de l'Eglise a été inhumé dans Le Cimetière en présence de les dits Mary et de Jacques Boulanger son bel oncle qui ont signer fait double les dits jour et an.

Jean Baptiste Bécasse

Jacques Boulanger M Desjardins Curé

Registre paroissial de Saint-Thomas, Saint-Quentin; Tourneux 1904a, p. 24.]

Août-septembre [22 août – 15 septembre] 1740. — La Tour expose au Salon du Louvre.

Salon du Louvre 1740

De M. Delatour

113. Un Portrait en Pastel, représentant M. de Bachaumont. [J.46.25 Louis Petit de Bachaumont]

114. Autre représentant Madame Duret, dans une bordure ovale. [J.46.1719]

115. Un portrait jusqu'aux genoux de M. de ***, qui prend du Tabac. [J.46.2481 Étienne Perrinet de Jars]

CRITIQUES

ANON. 1740, "Exposition des ouvrages de peinture, sculpture et gravure par MM. de l'Académie royale...", *Mercur de France*, .X.1740, p. 2276:

DE LA TOUR. 1. Le Portrait en pastel de M. de Bachaumont. 2. Celui de Madame Duret, ovale. 3. Un Portrait jusqu'aux genoux de M. ***, prenant du tabac dans sa Tabatière. Nous n'entreprendrons point de donner une idée de ces trois excellents Portraits, les expressions seroient trop difficiles à trouver, nous rendrons seulement témoignage de l'admiration générale du Public & de son étonnement.

Anon. [abbé Pierre-François-Guyot DESFONTAINES], "Ouvrages de l'Acad. de Peinture", *Observations sur les écrits modernes*, XXII, Paris, 1740, pp. 281–87 [MSW0020]:

[p. 285] On ne peut plus louer M. de la Tour; il suffit de le nommer pour mettre le prix à ses Ouvrages. Il a exposé cette année trois nouveaux portraits en pastel. Celui de M. Perinet Fermier Général est admirable.

18 novembre 1740. — Charles de La Tour is in Bastia, according to the memoirs of Jaussin (v. 10.III.1738 *supra*):

M. de la Tour, homme plein de probité, qui étoit alors Directeur général des vivres & des hôpitaux de l'armée pour les Munitionnaires, m'écrivit à ce sujet [le magasin des drogues] la lettre suivante:

A Bastia ce 18 Novembre 1740

Je vois, Monsieur, par la lettre que vous m'avez fait l'honneur de m'écrire aujourd'hui, que la conduite que vous avez tenue avec M. l'Intendant touchant les petits arrangements que nous avons proposés, est dans l'ordre le plus exact; c'est pourquoi vous devez penser que nous ne vous en savons aucun mauvais gré; parce que nous sommes persuadés que tout ce que vous faites n'est que pour le bien du service; je connois M. Valentin de réputation, pour un fort honnête homme, en outre il suffit qu'il nous soit présenté par vous pour qu'il soit tel: c'est pourquoi nous vous en avons obligation. J'ai l'honneur de vous souhaiter le bon jour & j'ai celui d'être avec la plus parfaite estime, Monsieur, vôtre &c.

Il y avoit au bas de cette lettre, « M. S vous fait bien ses compliments. » C'étoit le nom d'un des Munitionnaires généraux qui étoit venu en Corse.

Jaussin, *Mémoires historiques, militaires et politiques...événemens...Corse*, Lausanne, 1759, II, p. 514

1741

6 janvier 1741. — A further letter from Charles de La Tour in the memoirs of Jaussin:

Le Munitionnaire général me fit aussi écrire une lettre à ce sujet-là, où on s'expliquoit ainsi:

A Bastia le 6 Janvier 1741

J'ai l'honneur de vous souhaiter le bon soir, Monsieur, & celui de vous supplier de la part de M. S. de vouloir bien vous trouver demain matin chez M. de Kessel notre Intendant pour faire l'estimation des drogues de la pharmacie générale de toute l'Isle. Je suis avec l'estime & la considération la plus parfaite, Monsieur, vôtre très humble &c. la Tour.

Jaussin, *Mémoires historiques, militaires et politiques...événemens...Corse*, Lausanne, 1759, II, p. 519

20 juin 1741. — Letter from Voltaire to abbé Moussinot.

Je vous prie de faire graver une estampe sur le portrait de Latour qui soit un peu moins grossière que celle de notre ivrogne.

Voltaire, *Correspondance*, éd. Pléiade, II, p. 499

Septembre [1–23 septembre] 1741. — La Tour expose au Salon du Louvre.

Salon du Louvre 1741

Par M. De La Tour

118. Un Tableau en pastel de 6 pieds 2 pouces d'hauteur, sur 4 pieds 8 pouces de large, représentant M. le Président de Rieu, 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, & un Tapis de Turquie sous les pieds. [J.46.2722]

119. Autre Tableau représentant le Buste d'un Nègre, qui attache le bouton de sa chemise. [J.46.3181]

[MS addition in CD copie] 119*. Autre tableau en pastel représentant Mlle Sallé, actrice de l'Opéra, en demi-figure. [J.46.2842]

CRITIQUES

ANON. 1741a, "Catalogue abrégé des ouvrages de Mrs les peintres, sculpteurs et graveurs de l'Académie...exposés dans le Salon du Louvre, le premier septembre...", *Mercur de France*, .X.1741, pp. 2284–97 [MSW0021]:

[p. 2292] DE M. DE LA TOUR, 1. Tableau en pastel de 6. pieds deux pouces de hauteur sur quatre pieds huit pouces de large, représentant M. le Président de Rieux, en Robe Rouge, assis dans un fauteuil, avec l'intérieur d'un Cabinet, Bibliothèque, Paravant, Table, &c. & un Tapis de Turquie sous les pieds. 2. Le Buste d'un Nègre, qui attache le bouton de sa chemise. 3. Portrait de Mlle Sallé, célèbre Danseuse de l'Académie Royale de Musique, de 24. pouces de large sur 30. de haut, assise dans un fauteuil, couvert de Damas vert, les bras à côté l'un de l'autre, & les mains avancées vers les coudes, sans gands, ce qui a beaucoup contribué à faire remarquer au Public éclairé, la différence de cette Carnation délicate, d'avec celle des hommes. Elle est dans l'attitude la plus simple & la plus décente, en habits d'étoffe couleur de rose, & le tout dans la plus sublime simplicité & la plus grande vérité. Après ce que nous venons de dire de l'Art inimitable de M. de la Tour, quelles louanges pourroit-on lui donner, qui ne fussent au-dessous de la vérité? Les vers qu'on va lire & qui nous sont tombés par hazard entre les mains, nous tirerons d'embarras.

Du Salon le brillant Spectacle

Vient d'offrir à nos yeux des Chefs-d'œuvre nouveaux;

Tu te distingues sans obstacle,

J'aime à t'y voir louer par tes propres Rivaux;

Eh! dois-je être étonné que Paris retentisse

De leur voix empressée à te rendre justice,

Quand ton rare talent ne les eût pas soumis

Ta candeur & ta politesse,

Ton esprit, ta franchise & ta délicatesse,

T'en auroient fait autant d'amis.

Sur cet article il m'est permis

De m'expliquer sans crainte, & même avec justesse;

Tout le reste m'est interdit,

Ton Ouvrage est au Louvre, on l'a vu, tout est dit.

Par M. Pesselier⁴⁸

⁴⁸ Charles-Étienne Pesselier (1712–1763), amateur poet and playwright who was intéressé dans les fermes du roi, and worked for Lallemand de Betz. He collaborated with Dreux du Radier, wrote some articles for the *Encyclopédie*, and was a member of the académies

at Nancy, Amiens and Angers. In addition to the poems in the *Mercur* cited in the chronology, he mentioned La Tour in an undated *Épître à Monsieur Jersain* [Gersaint]: "Un La Tour, un Vanlo, qui peint un beau visage" etc.

ANON. 1741b, *Lettre à Monsieur de Poiresson-Chamarande, lieutenant général au bailliage & siège présidial de Chaumont en Bassigny, au sujet des Tableaux exposés au Salon du Louvre*, s.l., s.d. [1741], also in *Nouveaux Amusemens du cœur et de l'esprit*, XI, pp. 1–28 [MSW0022; CD i 14]:

[p. 14] Dans l'enfoncement qu'on trouve ensuite est placé un grand *Pastel* qui est le Portrait en pié de M. le *President de Rieux* dans son *Cabinet*. Il est assis dans un *Fauteuil* de Velours Cramoisi, adossé à un *Paravent*, & ayant sur sa droite une *Table* couverte d'un *Tapis de Velours bleu*, enrichi d'une *Crépine d'or*. Entre les objets qui chargent cette *Table*, on remarque comme inimitables une *Tabatière* de ces *Mauvois entrelassés* et une *Plume* un peu jaspée d'encre sur ses barbes.

Quant à la figure, elle est d'un ressemblance qui passe toute expression, toute imagination même, & d'une Etude qui tient du Prodige. Elle est terminée avec le dernier soin, & a cependant un air de liberté qui en déguise le travail. Elle est vêtue d'une *Simarre noire* et d'une *Robe rouge*. L'un se recrie: *la Peruque*, l'autre: *le Rabat*; les plus somptueux sont jaloux des *Manchetes*. On sent la légèreté du Cheveu, la finesse de la Trame du Linge & l'Aprêt de l'Ouvrière, la délicatesse & le détail immense de la Dentele. C'est un Ouvrage miraculeux, c'est de la *Saxe* même, il n'est pas possible que ce ne soit que du crayon. Cete figure a sous les Pieds un *Tapis de Turquie*, [p. 15] qui n'est pas moins admirable dans son genre. Ce M. *La Tour* a les secrets de toutes les Manufactures.

Tout ce que les Gens les plus difficiles trouvent à réduire dans ce grand morceau, roule sur les accidens. C'est que le *Paravent* est trop près du *Fauteuil*: il ne fait pas bien son effet. Une *Table couverte* les choque: ils disent qu'un Bureau à pié de Biche doneroit plus de dégagement, & n'auroit pas mis tant d'étofe l'une sur l'autre. Enfin, malgré ces legeres circonstances, ce Tableau sera toujours un Chef-d'œuvre en son espèce; & pour vous donner une idée de son Prix, on prétend que la Glace et le Cadre coutent seuls cinquante loüis.

Un autre de la même main qui représente un *More* à demi corps, ne frappe pas tant le gros des Spectateurs, mais s'attire presque autant d'estime des Connaisseurs.

Dans cet enfoncement, & malgré tout l'éclat du Pastel dont je viens de vous entretenir, on voit avec plaisir un Tableau de M. *Pierre*...

1742

Janvier 1742. — A poem by Thomas Laffichet in the *Mercur*.

A M. DE LA TOUR.

De l'Académie Royale de Peinture & de Sculpture, en lui présentant la Muse Bretonne.

TOI, qui, sur les pas des Apelles
Voles à l'immortalité
Qui des Sciences les plus belles
Te fais une félicité,
Toi, dont les Talens & la gloire
Font le triomphe du Pinceau;
Qui dans le Temple de Mémoire
Sçais t'ouvrir un chemin nouveau;
Et qui Vainqueur d'un Art stérile,
Par ta constance es parvenu
À rendre le crayon docile
Jusqu'à tromper l'œil prévenu:
La Tour, accepte mon Ouvrage,
Par lui, je fais la cour au tien,
Deviens sensible à mon hommage,
Je jouirai du plus grand bien.

Par M. L'Affichard.

Mercur de France, 1.1742, p. 153

30 août 1742. — Lettre du comte d'Egmont⁴⁹ à La Tour.

De Paris, ce 30 aoust 1742.

Si vous voulés vous trouver, ce soir, Monsieur, à l'opera comique, comme nous sommes convenus hier au soir, je vous menerai à Passy, et je vous ramènerai, après le souper. — Je suis charmé d'avoir cette occasion de vous assurer de la consideration avec laquelle je suis, Monsieur, votre très humble et très obéissant serviteur.

Le comte D'EGMONT.

Afin que nous puissions nous trouver plus sûrement, le rendés vous sera sur le théâtre, après la piece.

Desmaze, 1874, p. 11.

Août-septembre [25 août – 21 septembre] 1742. — La Tour expose au Salon du Louvre.

Salon du Louvre 1742

Par M. de La Tour

127. Le Portrait de Madame la Présidente de Rieux, en habit de Bal, tenant un Masque. [J.46.2725]

128. Celuy de Mademoiselle Salé, habillée comme elle est chez elle. [J.46.2842]

129. Celuy de M. l'Abbé *** assis sur le bras d'un Fauteuil, lisant à la lumière un in-folio. [J.46.1901 Huber]

130. Celuy de M. du Mont le Romain, Professeur de l'Académie Royale de Peinture et de sculpture, jouant de la Guitarre. [J.46.1677]

131. Un petit Buste de l'Auteur, ayant le bord de son chapeau rabattu. [J.46.1087]

CRITIQUES

Anon. [abbé Pierre-François-Guyot DESFONTAINES], "Exposition des tableaux de l'Académie de peinture et de sculpture", *Observations sur les écrits modernes*, XXIX, 1742, lettre 435, pp. 352–360 [MSW0027; CD xlvii 1217] [p. 353] Le seul M. de *La Tour* peut le disputer à ces deux chefs-d'œuvre [de Coypell]. Les cinq morceaux qu'il nous a présentés sont [p. 354] d'une beauté & d'une vérité dignes d'admiration: le Peintre s'est si bien représenté lui-même, qu'en regardant son portrait on évite de le louer trop, de peur de louer l'original en face, & de blesser sa modestie.

... [p. 357] [Du *Lettre du sujet du portrait* de SAYD PACHA, *Ambassadeur extraordinaire du Grand Seigneur*...] [p. 358] 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 savent 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 devraient 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, aient 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.

ANON. 1742, "Catalogue abrégé des ouvrages de Mrs les peintres, sculpteurs et graveurs de l'Académie royale...exposés dans le Salon du Louvre, le 25 août 1742, ...", *Mercur de France*, 1.1742, pp. 2060:

DE M. DE LA TOUR. 1. Le Portrait de Madame la Présidente de Rieux, en habit de Bal, tenant un Masque. 2. Celui de Mlle Sallé, habillée comme elle est chés elle. 3. Celui de M. l'abbé *** assis sur le bras d'un fauteuil, lisant à la clarté de [p. 2061] deux bougies dans un *in-folio*. 4. Celui de M. Dumont, le Romain, Professeur de l'Académie Royale de Peinture & de Sculpture, jouant de la Guitare. 5. Un petit Buste de l'Auteur, ayant le bord de son chapeau rabattu. Les Tableaux dont on vient de parler, ont fait un tel effet dans le Salon, qu'ils ont attiré un concours prodigieux de Spectateurs de tout sexe, de tout âge, & même à plusieurs reprises, car on ne pouvait les quitter en les voyant, & après les avoir quittés, on y revenoit encore. Ensorte que nous ne sommes pas peu embarrassés de donner ici à nos Lecteurs une idée juste de la perfection de ces Ouvrages, dont la parfaite & naïve imitation de la Nature tient du prestige. Le Portrait inimitable de l'Auteur, dans le goût du Rimbrand, ont donné lieu à ces quatre Vers.

Au Salon, cher la Tour, parmi tous les Portraits.
Du tien l'on fait un éloge suprême;
Peut-on n'en pas admirer tous les traits,
D'abord qu'il est peint par toi-même?

Laffichard.

Mme de GRAFFIGNY, lettre à François-Antoine Devaux⁵⁰ de 14.IX.1742 [Graffigny 1992, III, p. 356]:

Je fus avant-hier prendre Venevaut pour aller voir les tableaux au Louvre. ... Il n'y a rien à ce Louvre de bien extraordinaire que des portraits en pastel de La Tour qui sont autant de chefs-d'œuvres, surtout le sien, peint avec un chapeau à point d'Espagne, detroussé d'un côté, qui lui fait un ombre sur le visage. C'est un morceau parfait: je ne pouvois m'en arracher.

⁴⁹ Procopé-Marie-Antonin-Philippe-Charles-Nicolas-Augustin Pignatelli, comte d'Egmont (1703–1743).

⁵⁰ François-Antoine Devaux (1712–1796), Mme de Graffigny's faithful correspondent over many years, was receiver des finances de Lorraine until 1752, when he became lecteur du roi Stanislas.

* * *

1742. — A short pamphlet giving an account of Aved's portrait of the Turkish ambassador, shown in the Salon de 1742, included a discussion of La Tour's portrait of the same sitter (which was not however exhibited); these led to several discussions which appeared in the *Mercur de France* and the *Observations sur les écrits modernes*:

[p. 13] Le premier Peintre qui ait eu l'honneur [p. 14] de faire le Portrait de S.E. 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 devoient durer toujours. Il y a bien du mérite à rendre son nom immortel par des ouvrages si périssables. Il est peu d'Artistes sur lesquels on ait à faire de pareilles observations; car malheureusement les mauvais Tableaux ne sont pas toujours ceux qui durent le moins.

Ce Portrait de S. E. n'est pas le seul qui nous reste.

[Charles-Étienne Pesselier], *Lettre au sujet du portrait de Sayd-Pacha, Ambassadeur extraordinaire du Grand-seigneur, à la Cour de France et 1742; exposé au salon du Louvre, le 25 Août de la même année*, Paris, 1742, pp. 13–14

Quelque tems après, il souhaite que M. de la Tour, dont il connoissoit déjà 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 assurer avoir fait un vrai chef-d'œuvre dans ce Portrait. On vient de tous côtés l'admirer dans l'Appartement de l'Ambassadeur, & plusieurs Poètes ont déjà travaillé dessus. Voici les Vers que le Chevalier de S. Jory⁵¹ a adressés à cette occasion à M. de la Tour.

La Tour, dont le crayon sublime & gracieux
Charme autant notre esprit qu'il satisfait nos yeux
Sur tes divins Portraits, ornemens de la France,
Ton Portrait de SAÏD aura le préférence.
Cet Ouvrage accompli, digne de Raphaël,
N'a rien cependant qui m'étonne.
SAÏD que l'on revere, enrichit ton pastel;
Car voici comme je raisonne,
Plus le mérite est grand, mieux on peint la personne.

Mercur de France, VI.1742, p. 986

Il paroît un Ecrit de 16 pages, in-12, imprimé chez Prault, intitulé: *Lettre au sujet du portrait de SAYD-PACHA, Ambassadeur extraordinaire du GRAND-SEIGNEUR, à la Cour de France et 1742; exposé au salon du Louvre, le 25 Août de la même année*. Ce petit écrit est un grand éloge de ce Seigneur Turc, représenté dans cette Lettre comme un habile négociateur comme un vrai homme d'Etat, comme un homme de goût, d'un esprit orné, d'un cœur généreux & compatissant.

Partem aliquam venti illius referatis at aures.

Avant de parler du portrait de ce Ministre peint par M. *Aved*, il faut 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 devoient 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, aient peint à l'hûle. 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 occupa peu de place.

Observations sur les écrits modernes, XXIX, 1742, p. 357–58

1743

20 mars 1743. — Letter from Voltaire in Paris to Pierre-Robert Le Cornier de Cideville (1693–1776), conseiller au parlement de Rouen.

Mon aimable amy dont l'amitié, et les louanges sont si précieuses, je sortirai à quatre heures précises pour un homme qui me peint presque

aussi bien que vous faites, et qui ne m'embellit pas tant. Voyez si au sortir de chez M. de la Tour, vous permettez que j'aille chez cet autre peintre charmant m^r de Cideville, que j'embrasse mille fois.

Voltaire, *Correspondance*, éd. Pléaïde, II, p. 634, D2738

220 avril 1743. — Letter from Voltaire to La Tour.

M. de Voltaire arrive de la campagne et part pour Versailles; il prie m. de La Tour de vouloir bien venir entendre lundi le discours qui sera prononcé à la comédie française avant la représentation de Merope. Il devrait bien y amener M. Le Moine.⁵² Il y sera un peu question des Apelle et des Phidias.

Voltaire, *Correspondance*, éd. Pléaïde, II, p. 639/D2753

Août [5 août – 1 septembre] 1743. — La Tour expose au Salon du Louvre.

Le *Livret* de la collection Deloynes porte ces notes manuscrites: « N° 104. M. Parossel. — N° 105. M^{lle} de Beaupré; il n'a pas été exposé. — Autre représentant, M. Frémin, sculpteur; très beau portrait jusqu'aux genoux, fait en sept jours. »

Salon du Louvre 1743

Par M. *De La Tour*

103. Un Portrait au pastel, représentant M. le duc de Villars, Gouverneur de Provence, Chevalier de la Toison d'Or. [J.46.3087]

104. Autre, représentant M. ***. [Parossel – annotation CD] [J.46.2467 Charles Parrocel]

105. Autre, représentant Mademoiselle de ***. [“Autre représentant Mademoiselle de *** [Beaupré]; il n'a pas été exposé” – annotation CD] [J.46.127]

[Autre représentant M. Frémin sculpteur, très beau portrait jusqu'aux genoux, fait en sept jours. – annotation CD] [J.46.1818]

CRITIQUES

ANON. 1743, “Catalogue abrégé des ouvrages de Mrs les peintres... de l'Académie royale de Peinture...”, *Mercur de France*, septembre, 1743, pp. 2043–60 [MSW0028]:

[p. 2050] De M. DE LA TOUR. 1. Un Portrait au Pastel, représentant le Duc de Villars, Gouverneur de Provence, Chevalier de la Toison d'or. 2. Autre Portrait de Mlle de ***. 3. Autre, représentant M. Parossel, Peintre de l'Académie, d'une vérité frappante. 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 louer ici.

[p. 2059] De M. SCHMIDT. 3. Le Portrait de M. de la Tour, gravé d'après le Tableau au Pastel, peint par lui-même. Voici des Vers qui nous sont tombés entre les mains, destinés à mettre sous ce Portrait, où l'habile Peintre est représenté en négligé d'une manière pittoresque, & tel qu'il est ordinairement dans son Cabiner

Pour bien exprimer l'art que cette tête loge,
Faut-il implorer Apollon?
Mon cher *la Tour*, je crois que non:
Au bas de ton Portrait, pour faire ton Eloge,
Il suffit de mettre ton nom.

Anon. [abbé Pierre-François-Guyot DESFONTAINES], “Ouvrages de l'Acad. de Peinture”, *Observations sur les écrits modernes*, XXXIV, Paris, 1743, pp. 46–48 [MSW0030]:

Que dirai-je de M. *de la Tour*? Il ne se borne pas aux traits du visage, & à la figure. Il peint l'ame: il rend le caractère, l'esprit, le cœur. Il peint tout dans les portraits vivans.

* * *

18 novembre 1743. — Annuity won by abbé Huber with La Tour as successor.

Constitution de 500 livres de rente viagère par le prévôt des marchands et des échevins de Paris, au profit de l'abbé Jean Hubert, licencié en théologie de la faculté de Turin, demeurant rue Notre-Dame-des-Victoires, moyennant la remise d'un billet de 300 livres de la loterie royale de 1743, auquel est échu un lot de 500 livres de rente; le bénéficiaire jouira de son vivant de ladite rente, constituée sur la tête de Maurice-Quentin de Latour, de l'Académie royale de peinture et de

⁵¹ Louis Rustaing de Saint-Jory (16.–1742), chevalier de Saint-Lazare, homme de lettres, gentilhomme ordinaire du duc d'Orléans. He was also close to the d'Albert de Luynes family. The author's date of death appears widely as 1752 (the source being Barbier's *Dictionnaire des ouvrages anonymes et pseudonymes*, 1827, iv)), but a document in the registre de

tutelles (AN Y4598A) confirms he was dead by 10.IV.1742; his inv. p.m. was taken 19.IV.1742 (AN MC/1/408).

⁵² No doubt the sculptor Jean Baptiste Lemoyne [Bestermann note].

sculpture, demeurant rue Neuve-des-Petits-Champs, qui en aura la jouissance après la mort de l'abbé.

AN MC CXV/544

Décembre 1743. — Verses addressed to La Tour by Thomas Laffichard (1698–1753), auteur dramatique, to whom the artist had evidently presented a copy of Schmidt's 1742 engraving of [J.46.1001](#).

A M. de la Tour, de l'Académie Royale de Peinture, pour le remerciement de son Portrait, dont il a fait présent à l'Auteur.

De ta main, cher la Tour, j'ai reçu ton Portrait:

Il t'offre à mes yeux trait pour trait.
Par les talens de Schmidt en brille la gravure,
Et l'art de son Burin égale la Peinture.

Rien de si beau, de si flatteur;
De son amitié, de son zèle,
Il a su te donner une preuve immortelle;
Mais, quoique d'admirer l'Auteur,
Tone Portrait est encor mieux gravé dans mon coeur.

Laffichard.

Mercur de France, .xii.1743, p. 2615

c.1743. — William Hogarth visited Paris, and it is widely suggested that he visited La Tour's studio. Austin Dobson records a self-portrait by Hogarth "presented by the artist to M. G. de la Tour" [*sic*], later offered for sale in 1874.

Simon 2007, pp. 35ff; Austin Dobson, *William Hogarth*, 1907, p. 214

vers 1743

c.1743. — La Tour intervenes on behalf of Parrocel when the pension drawn by Rigaud became available after his death in 1743, as explained by Cochlin:

Je reviens à M. Parrocel. Sous la direction de M. Orry, M. de la Tour, conseiller de cette Académie (et qui me permettra dans cette occasion de ne point épargner sa modestie), fit le plus noble usage de l'accès favorable qu'il avoit auprès de ce ministre.⁵³ Il sut lui représenter et le mérite du tableau de l'Entrée de l'ambassadeur turc,⁵⁴ et la négligence qu'on avoit eue jusqu'alors à remplir les espérances dont on avoit flatté M. Parrocel à cet égard. L'acquisition en fut faite pour le roi. M. de la Tour eut encore dans ce même temps une occasion de lui rendre un service non moins important: une des pensions que le roi accorde aux artistes sur les bâtiments, étant venue à vaquer par la mort du célèbre M. Rigaud, cette grâce, qui est désirée principalement par l'honneur qu'elle fait, étoit sollicitée par plusieurs. Quoique M. Parrocel fût sans doute un des mieux fondés à l'espérer, cependant il avoit été oublié dans les dispensations qui s'étoient faites précédemment, et couroit le risque de l'être encore dans celle-ci. M. Orry, qui réunissoit à la fois le ministère des finances et celui des arts, étoit trop occupé du premier, qui seul est capable d'épuiser l'homme le plus laborieux, pour pouvoir accorder toute l'attention nécessaire à faire fleurir les talents. D'ailleurs, vous savez, Messieurs, combien ont toujours été rares ces ministres chéris, qui aiment véritablement les arts; qui, vivement affectés de leurs belles productions, veulent connoître par eux-mêmes et le mérite des différents talents, et les divers mérites dans chaque talent; qui, toujours accessibles à ce vrai mérite, ne reconnoissent point de protection plus puissante dans la dispensation des grâces, qui préviennent les demandes et qui joignent à ces bienfaits des marques d'estime et d'affection plus flatteuses encore. M. Parrocel, timide et peu actif à se présenter, laissoit parler son mérite seul. Mais cette recommandation n'avoit pas alors tout le pouvoir qu'elle a maintenant, et vraisemblablement n'eût point eu d'effet sans les représentations de M. de la Tour. Il sollicita vivement pour M. Parrocel. Cette pension, qui étoit de 1,000 livres, fut partagée en deux, et la moitié en fut accordée à M. Parrocel. M. Restout obtint l'autre, et lui-même a exigé que j'ajoutasse ici que c'est également aux sollicitations de M. de la Tour qu'il reconnoît la devoir. Ce qui rend ce procédé généreux encore plus recommandable, c'est que M. de la Tour n'avoit point encore obtenu pour lui-même cette faveur pour laquelle

son mérite lui donnoit des droits incontestables; il en faisoit avec plaisir le sacrifice à ses amis. Cette ardeur de rendre service à M. Parrocel ne s'est point démentie, et lorsque M. de la Tour eut l'honneur de peindre Sa Majesté, il sut saisir les occasions de célébrer les rares talents de M. Parrocel avec cette chaleur qu'inspire une véritable amitié.

C.-N. Cochlin, "Vie de Charles Parrocel", 1760, in L. Dussieux & al., *Mémoires inédits sur la vie...*, 1854, II, p. 413–414

c.1743. — Undated letter from the bishop of Verdun to La Tour. The letter is most likely to date from Cardinal de Tencin's period as a minister of state, from 1742, and before he retired to his see in 1752, in which case the author of the letter was Charles-François d'Hallencourt de Dromesnil (1674–1754), évêque de Verdun from 1721. He appears in Tencin's correspondence with his sister.

Vendredi au soir.

M. le cardinal de Tencin⁵⁵ devoit aller, demain, chez vous, à onze heures, Monsieur, mais il ne pensoit pas que c'est demain, jour de Conseil, depuis dix heures jusqu'à une ou deux heures. Aussi, Monsieur, si vous pouvez remettre la partie à lundi prochain, – à onze heures du matin, – j'aurai le plaisir de me trouver à votre travail et de continuer d'admirer jusqu'à quel point vous portez la perfection de votre art.

Je suis très parfaitement, Monsieur, votre très humble et très obéissant serviteur,

L'ÉVÊQUE DE VERDUN.

Desmaze 1873, p. 66; Desmaze 1874, p. 10

1744

16 avril 1744.⁵⁶ — Death of abbé Jean-Jacques-Clément Huber (1699–1744), [J.46.1899](#), in Paris, naming La Tour as his légataire universel. The legacy however is not without complications (*n. infra*, 6.XI.1770): Huber had become involved in the import of tobacco from Virginia, where he had travelled 1737–38. He had complicated contracts with George Fitzgerald⁵⁷, an Irish Catholic (from landed family in Waterford) closely linked to Paris de Montmartel, and, from 1740, the normal agent for the fermiers généraux (confusingly he was succeeded in 1744 by his partner and nephew, also George Fitzgerald). Based in London, George Fitzgerald Jr later went bankrupt (in 1759), and died in 1762. Huber had also obtained a monopoly for the use of a "calandre pour le moirage des étoffes" and, on 9.IV.1744, the king gave him a 30 year lease of land where the calender was located, in rue Louis-le-Grand; the machine was operated by a certain André Smith, "directeur de la Calandre royale", said to be "flamand de nation", although Huber corresponded with him as Andrew Smith, Pall Mall, London.⁵⁸ Some provisions of the will (e.g. details of bequests to family and servants) are omitted in this transcription:

Ceci est mon Testament olographe et ma dernière volonté que je desire être exécutée dans tous ses points après mon décès.

Comme il n'est pas possible aujourd'hui d'avoir un état exact de mon bien, ayant actuellement entre les mains de M^r Isaac Vernet⁵⁹ cent soixante cinq billets de la dernière lotterie sur lesquels il y a des déductions à faire pour des lots échus et dont les billets doivent être éteints, et en outre une somme due à M^r de Montmartel et payable le quinze février mille sept cent quarante cinq; de plus n'ayant point arrêté mes comptes avec M^r George Fitzgerald et Compagnie depuis le 1^{er} 8^{me} 1743, je prie mon bon et cher ami <M^r Isaac Vernet> de liquider tout cela tant ce qu'il a entre ses mains que ce qui demeure et mains de M^r Fitzgerald au cas que je vienne à mourir avant d'avoir fait cet arrangement le nommant des à présent mon exécuteur testamentaire, bien convaincu que son amitié le portera à me rendre ce dernier bon office, et voici quelles sont mes dispositions.

Je lègue à ma Grand Mere Calandrin⁶⁰ douze sols et à ma Mere autant, ou cinquante livres de chocolat à l'une et à l'autre à leur choix, les priant de trouver bon que je les desherite d'autant qu'elles ne sont pas dans le cas d'avoir besoin de ma succession

⁵³ La Tour's portrait [J.46.2431](#) of Philibert Orry, comte de Vignory (1689–1747), directeur des Bâtiments du roi, ministre d'État, contrôleur général was exhibited in 1745.

⁵⁴ Parrocel exhibited *L'Entrée aux Tuileries de l'ambassadeur turc Mehmet Efendi* at the Salon de 1727 (Versailles MV 177).

⁵⁵ L. Guérin de Tencin, né à Grenoble en 1680, cardinal en 1739, archevêque de Lyon en 1740, mort en 1748. — Son portrait, qui jusqu'ici n'avait été signalé nul part, est, sans doute, celui que possède M^{me} Sarazin V. Varluzel, 10, rue de Chabrol, à Paris. (Note de Desmaze. Pierre-Paul Guérin de Tencin's dates were 1679–1758 – NJ)

⁵⁶ D&S and La Tour 2004a erroneously give 1747, disputing the date given by Brazier and Loche.

⁵⁷ See L. M. Cullen, "The two George Fitzgeralds of London, 1718–1759", in *Irish and Scottish mercantile networks...*, 2007, pp. 251ff.

⁵⁸ According to Paul Feuga, *Châtillon et sa région: histoire du département du Rhône*, 1992, p. 163ff, he was married to Marie Fabry, daughter of a maître-orfèvre from Tours.

⁵⁹ Isaac Vernet (1700–1773), officier des gardes suisses, négociant à Marseille, banquier, exécuteur du testament de l'abbé Huber, membre du conseil des Deux Cents à Genève 1738.

⁶⁰ Mme Benedict Calandrini, née Sybille-Catherine Fatio, sœur de Nicolas Fatio de Duillier. For other members of the Huber family see the Huber [genealogy](#).

Je legue a chacun de mes freres et sœurs qui se trouveront vivans au tems de mon decès douze cent livres a chacun pour leur tenir lieu ou a leurs enfans de toutes pretensions quelconques

En outre je legue separement a mon frere ainé Jacob Huber et a sa femme ma belle sœur que jay toujours aimée douze cent livres ou une piece de vaisselle d'argent de meme valeur

[other bequests to family, friends and servants]

Je legue a mon frere Pierre douze cent livres en outre et par-dessus les douze cent livres ci dessus

Je legue a M^r Vernet mon bon et cher ami mon carrosse ma chaise et mes chevaux de carrosse avec toutes leurs appartenances mais sous condition den faire usage et de prendre carrosse ainsi que je l'en ai prié plusieurs fois, et qu'il convient à son état

Je legue a Neuilly⁶¹ mon domestique dont je dois recompenser la fidelité lattachement outre ses gages echues, cinq cent livres pour porter mon deuil, toute ma garderobbe mon linge mes fourrures en un mot tout ce qui peut etre compris dans l'habillement et en outre une rente viagere de huit cent livres dont le fonds sera pris sur tout ce qui je laisse et le placement fait pour mon ami M^r Vernet

...

Je legue a mon bon et cher ami M^r de la Poupliniere outre seize cent livres dont il a mon billet ma montre d'or a secondes de Graham ou celle que je me trouverai au tems de mon decès, comme un leger souvenir de l'homme du monde qui la le plus aimé, et tous mes papiers pour en faire l'usage qu'il trouvera bon, lesquels papiers lui seront remis par M^r Vernet apres qu'il en aura tiré tout ce qui regard mes effets

Je legue a M^r le Contrôleur general, cest a dire a M^r Orry sil est vivant au tems de mon decès, mon portrait peint par la Tour que je le prie d'accepter comme une petite marque de lattachement sincère que j'ay toujours eu pour lui independamment de sa place, et mon beau dessein de Parrocel dont il est capable de connoître le merite

Je legue a M^{de} Geoffrin dont j'honore et respect lamitié ma Thetiere d'argent et deux goblets couverts a fleurs naturelles de porcelaine de Saxe qui font le coin de ma cheminée

...

Je legue a Smith Directeur de ma Calandre dont jay reconnu et ne saurois asses louer la probité et lattachement, une pension de huit cens livres a prendre sur le produit de ma Calandre – je dis une pension de huit cent livres pendant trente ans qui sont le terme de mon privilege pour passer apres lui ladite pension a sa femme et a ses enfans; et cela en outre et non compris le salaire qui pourra lui etre due au tems de mon decès ...

Je legue a l'abbé le Blanc dont je respecte lhonneur et la vertu dans lindigence une somme aussi de deux mille livres

Je legue a M^r Jacques Fitzgerald⁶² capitaine dans Dillon quinze cent livres, au lieu d'une bague que j'aurois laissée a mon bon et cher ami George Fitzgerald le jeune son oncle qui jespere regardera cette marque damitié comme donné a lui-même

Je legue a mon frere Pierre Huber en outre ce que jay dit ci-dessus ma calandre, mon privilege, et le batiment, ma calandre pour toujours parce quelle m'appartient, et la privilege et le batiment pour le tems marqué a condition de donner a Smith la pension de huit cent livres ci dessus et a M^r de la Tour Peintre une rente de mille livres tant que la dite calandre subsistera; et faute par mon frere Pierre d'accepter ces deux conditions, le present legs sera tenu pour nul, et la dite calandre et privilege seront vendus, mais toujours a la condition des deux dites rentes, celle de Smith sera prelevée de preference a tout.

J'institute mon ami M^r de la Tour que jay toujours cheri comme mon enfant, et dont je respecte autant la vertu que jadmire les Talens, pour mon heritier et legataire universel; et l'autorise pour et autant qu'il est en mon pouvoir, persuadé que son premier soin sera de paier ce que je

pourrai avoir de dettes au tems de mon decès; je le prie de nen oublier aucune et sil sen trouvoit meme de douteuses, de juger favorablement de celui qui se portera pour creancier, sur tout si ce sont dhonnets gens

Et en cas que le dit M^r de la Tour ne fut pas en volonté d'accepter ce legs universel crainte des embarras ou cela pourroit le jetter, j'institute et nomme a sa place mon bon et cher ami M^r Vernet <mon legataire universel>, sous condition de faire en sorte que le dit M^r de la Tour aie de moy deux mille livres de rente viagere bien assurées, en outre et par dessus un contract de cinq cent livres de rente que j'ay mis sur sa tete, et qui lui demeurera

Si quelcun trouve extraordinaire cette disposition en faveur de Mr de la Tour ce quelcun ne le connoit pas comme moy, qui mourrois inconsolable si je le laissois dans le cas de manquer du necessaire

Par cette mienne dernière volonté jannulle toute disposition antérieure Fait a Paris ce vingt sept Mars mille sept cent quarante quatre J J C Huber Je me reserve pourtant d'ajouter a cette presente disposition dautres legs que la douleur que je souffre dans ce moment pourroit m'avoir fait oublier mais faute par moy dy ajouter elle nen aura par moins son plein effet. Elle consiste jusques a present en deux feuilles contenant chacune quatre pages...

Je legue a M^r Sermet mon ami dont j'estime la probité et le bon cœur mon diamant pesant quatorze grains comme une legere marque de ma reconnaissance; ou suppose que je ne me trouvasse pas ce diamant au tems de mon decès un diamant de quinze cent livres

Je legue a M^r Sarrazin le fils⁶³ en reconnaissance des soins qu'il sest donné pour ma calandre, deux mille livres Fait a Paris ce 1 Avril je dis premier Avril Mille sept cent quarante quatre

J J C Huber

It seems however that the estate was insufficient to cover the various legacies and disputes with Fitzgerald & Cie and the fermiers généraux, while the profits from the calender monopoly never materialised, so that the machine was surrendered to Smith. La Tour renounced the succession universelle, but Vernet did so too. Four years later La Tour offered to surrender the annuity of 2000 livres against a single payment of 10,000 livres «par pure considération» for Huber, «et dans un esprit de conciliation». The matter was still under discussion in 1770.

AN MC/ET/1/366; summary in Herbert Lüthy, *La Banque protestante en France*, 1959, II, p. 221; Apgar 1995, p. 210; Debie 1991, p. 126; *Intermédiaire des chercheurs et curieux*, 1993, p. 256

21 avril 1744. — Entry in the journal of the syndic François Calandrini, Huber's cousin:

Nous avons appris la mort de l'abbé Huber, à Paris. Il a fait un peintre son héritier, laisse à ses frères 1200 livres, et laisse à sa mère et à sa grandmère...50 livres de chocolat.

Société d'histoire, papiers Edmond Pictet, 70, cited Rheinwald 1927

8 juin 1744 & seq. — The inventaire p.m. of the abbé Huber is conducted in Paris, and includes the following item pour mémoire:

A l'égard de deux tableaux en pastelle representans portraits d'hommes sous leur glaces dans leurs différentes bordures de bois doré étants au dessus des deux portes de lad[ite] chambre a coucher aux deux cotes de l'alcove il n'en a été fait aucune prisee attendu la reclamation qui a été faite par le S^r De Latour peintre de L'academie royale de peinture et de sculpture sur le proces verbal dud[it] S^r Commissaire Daminois comme appartenans aud[ite] S^r De la Tour pourquoy n'en est icy fait mention que pour servir de memoire.

AN MC/L/367

sans date, c.1744. — Although written much later, and by the unreliable abbé Soulavie (who evidently heard the story from La Tour himself), an account of the negotiations between Orry and Jean-Baptiste Lemoyne leading to the commission for the monument to the king at Rennes must date to c.1744.

⁶¹ Huber's valet de chambre, Louis-Michel Crouët dit Neüilly, later gained employment with Mme Geoffrin (I am grateful to Rochelle Ziskin, private communication, 2021, for this and other observations).

⁶² Jacques Fitzgerald (c.1715–Brive-la-Gaillarde, Saint-Martin, 10.II.1773), chevalier de Saint-Louis, maréchal des camps et armées du roi. On 13.II.1734 he obtained dispense de domicile to marry Catherine de Combefort in the Sainte-Chapelle; he was subsequently married to Jeanne O'Connor. He joined Dillon's Irish Brigade in 1730,

fighting at Dettingen in 1743. He headed a company in Lally's regiment at Fontenoy in 1745, and later commanded the Clare regiment.

⁶³ There are numerous members of the family with branches in Geneva and Lyon. This may be a son of Michel Sarrazin (1659–1734), médecin du roi and botanist in Quebec, whom Huber may have met in America: Claude-Michel Sarrazin (1722–1809) returned to France in 1741.

These discussions concerned in particular the treatment of the allegorical figure of Bretagne.

L'auteur de ces mémoires tient de La Tour son ami, qui étoit intimement lié avec Orri, contrôleur-général, & avec Lemoine, que ce ministre négocia obscurément avec l'artiste, l'article des formes & de l'exécution de la statue de Rennes. [...]

Lemoine fut accablé de sarcasmes, quoique le physique de son œuvre fût de toute beauté... *Il en fit une devergondée qui s'acroupit & se pâme devant le Bien-Aimé*, disoit Latour à l'auteur de ces mémoires. Ce Latour étoit un artiste célèbre par son génie créateur de l'art du pastel, & par son amour de la liberté.

J.-L. Soulavie, *Mémoires du maréchal de Richelieu*, VII, 1793, pp. 278f

1745

1745. — La Tour fait le portrait de la Reine (voir au 4 mai 1747).

Février 1745. — These verses appear in the *Mercur de France*. The author, Mde V, is given as Madame V in the index (p. 214); she may be the addressee of a "Lettre sur les tableaux, 1750" published in the same journal in .XII.1750, identified by Georges Duplessis (*Catalogue de la collection... Deloynes*, 1881) as Mme Van Loo, the writer of the letter, Porcien, being a pupil of Coypel. Mme Van Loo later wrote to the *Mercur* concerning two of her husband's paintings sold by Mme Geoffrin to Catherine the Great in 1772. (Presumably this was Carle's wife, née Christina Antonia Somis (1704–1785); she was Marie Fel's teacher.)

VERS sur le portrait de Madame la Princesse de ROHAN, par Mde. V.

La Tour, 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.

Mercur de France, II.1745, p. 51

10 mars 1745. — La Tour obtient un brevet de logement aux galeries du Louvre.

10 mars 1745. — Brevet de Logement aux galeries du Louvre à Maurice-Quentin de La Tour, peintre en pastel, sous la grande galerie, en place de feu sieur Martinot,⁶⁴ valet de chambre-horloger du Roi.

Arch. nat., O¹ 1057, p. 388 [AN O¹ 89, fol. 97-98]. Publié par M. Guiffrey dans les *Nouvelles archives de l'Art français*, 1873, p. 90.

11 mai 1745. — La Tour's brother Jean-François de La Tour served at the battle of Fontenoy in the Gendarmes bourguignons, according to his biography in Charlet 1807. He was wounded in the thigh but continued in action. At Minden (1.VIII.1759) his horse was shot from under him. At Freiburg (29.X.1762), heading a troop of 25 men, he held the enemy at bay, allowing his men to reform. In 1766 he was made an officier de cavalerie and awarded the Saint-Louis. He retired in 1778.

Août-septembre 1745. — Charles Parrocel exhibits at the Salon du Louvre a sketch belonging to La Tour, possibly a token of gratitude for the pastellist's generous support (*v. supra*, vers 1743):

Par M. PARROCEL, Adjoint à Professeur

55. L'Esquisse d'un Tableau, que l'Auteur a executé en grand, pour le Buffet de la Salle à manger du Roy à Fontainebleau. Cette Esquisse appartient à M. de La Tour.

Livret; n.g. C.-N. Cochin, "Vie de Charles Parrocel", L. Dussieux & al., *Mémoires inédits sur la vie...*, 1854, II, p. 426

Août-septembre [25 août – 25 septembre] 1745. — La Tour expose au Salon du Louvre.

Une note manuscrite de la main d'Antoine Duchesne, prévôt des Bâtiments du Roi, tracée en marge de son exemplaire, nous apprend que cet ami de

La Tour s'appelait M. Duval et que ce portrait était « le roy des portraits de La Tour » (*Livret*, réimpression, notice de M. Guiffrey).

L'exemplaire de la collection Deloynes porte cette note manuscrite: « 167. M. Duval... C'est le triomphe de la Peinture en Pastel. » On y lit ces deux vers graves sur la bordure:

La Peinture autrefois nacquit du tendre Amour
Aujourd'hui l'Amitié la met dans tout son jour.

Salon du Louvre 1745

Par M. de la Tour

Plusieurs portraits au pastel:

164. Le ROY. [J.46.2069]

165. Le DAUPHIN. [J.46.2125]

166. M. Orry Ministre d'Etat, Contrôleur Général; peint en grand. [J.46.2431]

167. M. ***; amy de l'auteur, aussi en grand. [J.46.1724 Louis Duval de l'Épino] Annotation d'Antoine Duchesne: 'le roy des pastels de La Tour'; annotation CD: 'Duval. c'est le triomphe de la Peinture en pastel. On y lit ces deux vers graves sur la bordure:

La Peinture autrefois nacquit du tendre Amour
Aujourd'hui l'Amitié la met dans tout son jour.'

168. Plusieurs autres Portraits, sous le même numéro. [J.46.3703 Une jeune personne qui rit; J.46.3704 Plusieurs autres portraits &c.] [J.46.1533 'abbé de La Galaizière', lettre de Mme de Graffigny]

CRITIQUES

ANON. 1745a, sans titre, *Mercur de France*, .IX.1745, pp. 133–37 [MSW0032]: [p. 135] M. de la Tour dont les Ouvrages sont en possession de faire l'admiration de ceux qui sont connoisseurs & de ceux qui ne le sont pas, a orné le Salon de plusieurs Portraits au Pastel dont voici les principaux. Le Roi, Monseigneur le Dauphin, M. le Controleur Général en grand, M. **. ami de l'Auteur, aussi en grand &c. On trouve en tous une vérité & une force qui étonnent les yeux: les gens qui ont le véritable goût de la Peinture lui savent gré de ne s'éloigner jamais de cette noble simplicité qui caractérise les Grands Maîtres. Dans le portrait d'une jeune personne qui rit, M. de la Tour a atteint les graces de la *Rosa Alba*: dans tous les autres il a la force du Titien, ce qui est prodigieux pour le Pastel. Nous saisissons cette occasion pour instruire le public qu'il a eu le bonheur de trouver un vernis qui sans altérer en rien la fraîcheur & la fleur de son Pastel, le fixe de façon que l'ébranlement le plus violent ne le peut déranger, ce qui assurera à ses Portraits une durée dont ils sont si dignes par leur beauté.

ANON. 1745b, *Vers à l'occasion de la place où l'on a mis le portrait de M. Orry à la Salle des tableaux, n° 166, on l'a placé audessus d'un abbé et à côté de celui du roi* [MSW0033; CD i 19]:

De la Tour au Salon met un pretre sous toi
et place ton portrait avant celui du roi.
Chacun soutient à tort que c'est bizarrerie
parce qu'il n'en sçut pas toute l'allegorie.
On te voit tous les jours tels que Law l'apostat
foulant l'église aux pieds gouverner seul l'état,
et c'est ce que le peintre exprime sans rien dire,
ou peut-être qu'encore, par un trait de satire,
il songeait au calvaire ou Jesus autrefois
fut entre deux voleurs placé sur une croix.
Si Dieu n'en eut que deux, un au roi doit suffire,
et d'ailleurs tel est à mon avis:
qu'un gros en vaut bien deux petits.

ANON. 1745c [Pierre-François Guyot, abbé Desfontaines, ?Fréron or ?Mairault]: "Explication des peintures, sculptures, & autres ouvrages...Salon du Louvre, 1745", *Jugemens sur quelques ouvrages nouveaux*, IX, 1745, pp. 203–212; 261–63:

[p. 210]: Le prodigieux *la Tour* est toujours le roi du Pastel. Quelle expression! Quelle nature! Qu'il a bien rendu M. le Contrôleur Général, & M. Duval! Dans ces Tableaux, le Peintre s'est élevé au-dessus de lui-même. C'est la Tour vaincu par la Tour.

ANON. 1745d: "Lettre à l'Auteur", *Jugemens sur quelques ouvrages nouveaux*, IX, 1745, pp. 291–94:

⁶⁴ Claude Martinot (1691–1744), a member of an extended dynasty of royal clock-makers of which Balthazar (1636–1714) was perhaps the best known. His father was Henri (1646–1725) married Elisabeth, daughter of the sculpteur François Girardon. His inv. p.m. was conducted in his logement at the Louvre 9.XII.1744. In 1734 he married Marie-Jeanne-Madeleine Richer; the contract was signed by Charles Coypel. In 1734 he married Marie-Jeanne-Madeleine Richer; the contract was signed by Charles Coypel. After

Martinot's death Coypel and Louis de Silvestre appeared in the registres de tutelles (AN Y5705A, 2.III.1751) looking after the interests of the children (Martinot attended the marriage of Coypel's brother Philippe to Catherine Botet in 1732). Their son Jean-Claude Martinot, héraut de l'ordre de Saint-Louis, married Louis Tocqué's daughter Catherine-Pauline. For the logements, see the discussion in the footnote to 7.IV.1750 *infra*.

[p. 291] Permettez, Monsieur, que je vous fasse part d'une chose, dont il y a longtemps que je m'aperçois au Salon du Louvre où l'on expose les Tableaux des Académiciens. Depuis que les beaux pastels de M. de la Tour y ont paru, j'en ai vu beaucoup d'autres de différents Auteurs, qui seroient encore dans le néant, si l'envie ne leur avoit donné l'être: c'est ce que j'ai pénétré sur tout dans ce dernier concours. M. Nattier, par exemple, est sorti de son talent ordinaire, & a fait & exposé cette année-ci, un ouvrage en pastel: c'est un Portrait, dit-on, de la fille d'un Maître à danser, qui joignant les doigts roule ses deux pouces à peu-près comme Arlequin peut faire dans quelque lazzi. Messieurs les Peintres disent que cette Ouvrage surpasse tous ceux qu'il a fait à l'huile. Qu'auroit donc fait M. Tocqué, s'il en eût voulu faire! Mais [p. 292] ce n'est pas ce dont il s'agit. Pour développer le caractère de la chose, il est bon de vous dire, Monsieur, que plusieurs Académiciens cabalent depuis pour faire tomber M. de la Tour: de-là sont venus tant de pastels: On prétend donner à connoître que tous les habiles Peintres en peuvent faire aisément, & on veut convaincre le Public que ce genre de Peinture est plus facile que celui de l'huile. J'accorde ces deux points sans nulle difficulté; mais le pastel en est-il moins beau? C'est ce que je n'accorde pas. Qu'on demande à M. N. si un Peintre d'un mérite borné peut faire un beau Tableau en pastel, il répondra sans doute que non; que tout Peintre, dont le mérite est borné, reste nécessairement dans ses bornes en tout genre. Il faut donc être habile homme, pour bien faire en quelque genre que ce soit: il faut donc être habile homme pour bien faire le pastel: M. de la Tour le fait bien, par conséquent M. de la Tour est habile homme. Malgré toute l'habileté de ceux qui sont sortis de leur talent, pour entreprendre de faire du pastel, nul ne l'a si bien fait à beaucoup près, que M. de la Tour: [p. 293] donc M. de la Tour est plus habile homme que ces habiles gens qui ont fait cette tentative. Cette conséquence est toute simple, & suffiroit pour convaincre des personnes moins mal intentionnées: mais leur esprit de cabale les aveugle; ils s'apuiant sur ce que le pastel est inférieur à l'huile sans distinction; ensuite que, selon eux, on pourroit dire qu'une chose médiocre à l'huile, doit être préférée à une bonne en pastel. Quels esprits raisonnables supporteroient cette absurdité? Quand nous regardons un beau Tableau, que nous importe de quoi il soit fait. Lorsque l'esprit se satisfait en le regardant, va-t-il chercher de quelle matière il est? Je veux que l'esprit fasse cette recherche, mais il la fait ou avant ou après, & toujours séparément. Dans le Public, il n'y a qu'une voix pour M. de la Tour: tout le monde, au Salon, court avec plaisir à ses Portraits, & chacun en fait l'éloge. Pour moi, ils m'ont toujours attiré comme un aimant, & sans sçavoir pourquoi, ils m'ont causé une satisfaction que je n'ai point sentie dans les autres Portraits. Or est-ce l'huile, ou le lait, ou la gomme, ou quelque autre matière qui me cause ce plaisir? Non, c'est la beauté [p. 294] de l'ouvrage qui me touche & qui m'offre apparemment les objets tels qu'ils sont dans la nature. Si donc je sens ce plaisir plus particulièrement dans M. de la Tour, que dans les autres, ne dois-je pas conclure que dans le genre de toucher il est plus habile que les habiles qui ont tenté de faire comme lui, & qui ne m'ont pas touché comme lui? Laissons donc à part la matière, ou si nous l'admettons, ne la considérons que comme le ministre fidèle de l'esprit: elle prend les formes qu'on lui donne, & elle ne devient belle qu'à proportion de la beauté de l'esprit qui l'emploie: concluons donc encore en faveur de M. de la Tour, puisqu'il sçait mieux employer sa matière que M. Nattier & autres. La beauté réelle de ses pastels fait soulever ses concurrents, qui cabalent pour détruire sa réputation dans l'esprit du Public,

C'est ainsi qu'on voulut, par une folle intrigue,
Enlever un Auteur à ce public amour,
Tout Paris pour Chimène eut les yeux de Rodrigue,
Ici les mêmes yeux décident pour la Tour.
Je suis, Monsieur, &c.

Mme de GRAFFIGNY, lettre à Devaux de 7.IX.1745 [Graffigny 2000, VI, p. 577]:

J'ai hier matin vu les tableaux du Louvre. Il ne sont pas merveilleux cette année, quoique Mrs les peintres aient eu deux ans pour travailler. Ce sont Presque tous portraits, et La Tour empêche de regarder les autres. Disenteuil⁶⁵ y est de sa façon, si singulièrement ressemblant que je pensai lui aller parler. A côté de lui est un sous-fermier, peint aussi par La Tour, qui est un chef d'œuvre. Il est assis, il prend du tabac en vous regardant à vous faire rire par son air riant. Il est habillé de la plus belle moire gris de perle qui ait jamais été fabriquée; on est prêt à tater l'étoffe, rien n'est si admirable.

1746

Février 1746. — La Tour is cited in an advertisement for Mlle Charmeton's pastels:

Les amateurs & curieux du beau Pastel sont avertis qu'il se fait depuis quelque tems à Paris d'excellens crayons dont le célèbre M. de la Tour & autres fameux Peintres en ce genre font actuellement usage par

préférence à tous autres. Ces crayons, quoique très-tendres, doux & gras, tiennent la pointe comme ceux de sanguine & s'effacent très-difficilement. Ils se vendent chés la Demoiselle Charmeton au Fauxbourg Saint-Germain rue S. Benoît vis-à-vis l'Abbaye, au premier appartement dans le fond de la Cour: on y en trouvera toujours des assortimens ou demi-assortimens tout prêts.

Mercur de France, février 1746, p. 140f.

Août-septembre [25 août – 25 septembre] 1746. — La Tour expose au Salon du Louvre.

L'exemplaire de la collection Deloynes porte, rectifié à la main: « Trois portraits... », et donne les noms suivants: « Monseigneur le Dauphin; M. Paris de Montmartel; M. Restout, pour morceau de réception à l'Académie; morceau admirable » (Bibl. nat., Estampes).

Salon du Louvre 1746

Par M. De La Tour

124. Quatre portraits au pastel, sous le même Numero.

Annotation CD: ~~Quatre~~ Trois:

Monseigneur le dauphin [J.46.2135]

M. Paris de Montmartel [J.46.2448] M. Restout pour morceau de réception de l'Académie, morceau admirable [J.46.2687]

CRITIQUES

[René de] BONNEVAL, "Lettre à M. de la Tour par M. Bonneval, du 21.IX.1746", *Mercur de France*, .X.1746, pp. 137–39 [MSW0038]:

...Il seroit à souhaiter qu'elle [cette exposition] fût suivie d'un examen judicieux, dans lequel on feroit sentir le caractère de chaque Peintre, & les différentes parties dans lesquelles ils excellent. Je conviens que ce project exigeroit de l'Auteur de l'examen beaucoup de connoissance, & sur tout de cette aménité de stile, qui fait rendre la critique utile sans blesser. Un pareil Ouvrage instrueroit par degrés, & insensiblement mettroit les Spectateurs qui ont quelque génie, en état de ne pas hazarder des jugemens aussi bizarres que ceux que j'ai quelquefois entendus. La beauté du coloris ne séduiroit plus assez pour faire grace à la pesanteur des Draperies, & à l'irrégularité de l'Ordonnance. On ne confondroit pas la dureté avec la force de l'expression; les graces avec les mignardises, & ainsi du reste.

Étienne LA FONT DE SAINT-YENNE, *Réflexions sur quelques causes de l'état présent de la peinture en France avec un examen des principaux ouvrages exposés au Louvre, le mois d'août 1746*, La Haye, 1747 [MSW0037; CD ii 22]:

[p. 118] Je viens aux Pastels, espèce de Peinture excessivement à la mode, & à laquelle le Sieur de La Tour a donné une vogue & un crédit qui semble ne pouvoir pas augmenter, par les prodiges qu'il a enfanté en ce genre. Il est vrai qu'il a fait une foule de misérables imitateurs. Tout le monde a mis [p. 119] ces crayons de couleur à la main: il en est de même chez nous de tout ce qui est de mode, le Public l'adopte avec fureur. Combien l'inimitable Vateau a fait de mauvais singes dans son tems!

Parmi les Pastels de cette année, le Portrait du Sieur Restout fait par le Sieur de La Tour pour sa réception à l'Académie, a rassemblé le plus de suffrages. Il a su éviter le contresens que j'ai observé ci-dessus, & s'est bien donné de garde de faire contempler sotement le public à celui qu'il fait dessiner d'après un modèle. Bien des gens auroient souhaité qu'il eût fait entrer ce modèle dans sa composition, & que le Public eût été instruit de ce qu'il regarde avec cette vivacité d'attention qui donne l'ame et la vie à son portrait. On a trouvé cependant l'expression un peu [p. 120] trop forte pour une action aussi tranquille; elle paroît même chargée. L'on a encore désiré plus d'union dans les chairs du visage dont les touches sont un peu sèches & découpées; elles auroient pu être mieux fondues sans faire tort à la ressemblance, ce qu'il a excellemment pratiqué dans plusieurs de ses portraits, & particulièrement dans celui de M. Paris de Montmartel qui est tout auprès, & qui est parfait. Toutes les autres parties du Portrait du Sieur Restout méritent une attention particulière & semblent disputer de vérité avec la nature. L'Etoffe de l'habit, le linge, le porte-feuille, tout y est à admirer.

Anon. [LA FONT DE SAINT-YENNE], *Lettre de l'auteur des "Réflexions sur la peinture" et de l'"Examen des ouvrages exposés au Louvre en 1746"*, s.l., s.d. [MSW0035; CD ii 22]:

Cette description, un peu de style de Journal, n'empêche pas qu'on ne rende justice aux excellents Peintres en portraits. Les sieurs Nattier, Tocqué, La Tour, Aved, Nonnotte sont célébrés ici au point de nous faire espérer qu'un jour ils consoleront le public des Rigaud, des Largillière et des de Troye. « On trouve chez eux un pinceau agréable, de la vie et de la vérité dans les teintes des chairs, une imitation singulière des étoffes de toutes especes, chez quelques uns une

⁶⁵ Her nickname for Henry-Ignace Chaumont, abbé de La Galaizière (1706–1784).

assez belle ordonnance, et de la science dans les couleurs locales et la distribution des parties qui en composent les fonds et les détails. »

24 septembre 1746. — La Tour présente à l'Académie son morceau de réception, le portrait de Restout. Il est reçu académicien après le vote de l'Assemblée. The academicians present were Cazes, Jeurat, Lebel, Galloche, Christophe, Coypel, Cars, de Favanne, Restout, de Vermont, Jullienne, Adam l'ainé, Massé, Chardin, Tocqué, Frontier, Boizot, d'Ulin, Deltre, Le Clerc, Tournière, Dumont le Romain, Carle Vanloo, Boucher, Natoire, Lemoyne fils, Parrocel, Bouchardon, Coustou, Leblanc, Pigalle, Vinache, Drouais, Nattier, Duchange, Huilliot, de La Tour, Poitreau, Lemoyne, Portail, Slodtz, Sarrau and Lépicié.

Le Sieur *Maurice-Quentin de La Tour*, Agréé, natif de S. Quentin, Peintre en pastel, a présenté à l'Assemblée le portrait de M. *Restout*, Adjoint à Recteur, qui lui avoit été ordonné pour sa réception. Les voix prises en conséquence, la Compagnie a reçu et reçoit ledit Sieur de *La Tour*, Académicien, pour avoir séance dans les assemblées et jouir des privilèges, honneurs et prérogatives attribuées à cette qualité en observant par lui les Statuts et Règlements d'icelle Académie, ce qu'il a promis en prêtant serment entre les mains de M. *Cazes*, Directeur, Chancelier et Recteur.

Procès-verbaux de l'Académie, t. VI, p. 35-36.

1^{er} novembre 1746. — La Tour is mentioned in passing in a letter from Georg Friedrich Schmidt in Berlin to Johann Georg Wille in Paris:

Mon tres cher amy...faites bien mes Compliments a Mrs de la Tour Parocel massé Wasserleben Cochin enfin a tous ceux qui m'aiment un peu...

Johann George Wille, *Brüfwechsel*, 1999, p. 66

7 novembre 1746. — Marriage of Anne-Catherine Duliège and Pierre Wagnien at Saint-Quentin, Saint-Rémy; La Tour's brother Jean-François, the bride's nephew, is a witness:

Le Sept du mois de Nov^{bre} de la presente année 1746 vu la publication des trois bans faite en la paroisse de S Pierre de la ville de Neele⁶⁶ ainsy que les mêmes jours dans cette paroisse de S Remy Sc le Dimanche trente octobre le jour de la Toussaint, 1^{er} novembre et la dimanche six du present mois et an sans opposition et empechement quelconque du futur mariage entre Pierre Wagnien musicien de l'Eglise Royale de S. Quentin fils de feu Michel Wagnien musicien de l'Eglise collegiale de N. Dame de Neele et de Gabriel Francoise Cuviller son père et mere natif de led. paroisse de S. Pierre de Neele et domicilié en celle de S. Remy d'une part et Dem^{lle} Anne Catherine Duliège fille de feu Sr Jean Duliège musicien de Lad. Eglise Royale de S. Quentin et de Damlle Catherine Desains ses père et mere natife et domiciliée de Lad. paroisse S. Remy d'autre part Lesd. Pierre Wagnien agé de trente neuf ans et Anne Catherine Duliège agée de quarante cinq ans ou environ apres les fiançailles faites la veille ent été epousez et ... du consentement des deux ... en cette eglise S. Remy La benediction nuptiale de nous cure soussigné ont été temoins du cote de l'Epoux Messieurs Antoine Cesar Ennetin et Joseph Rene Bordier Pretres chappellains de lad/ Eglise royale de S. Quentin et Nicolas Blanquet Bedeau de l'Eglise S. Quentin amis du cote de l'Epouse Mrs Alexis Duliège marchand linger dem^e en cette ville frere paternel et Jean Francois de La Tour, gendarme de la Gendarmerie neveu et Claude Bisson md cabaretier ami lesquels ont signe avec Lesd. Epoux et nous fait double le jour et en que dessus

A. D. duliège Vuagnien A Duliège

Ennelin Pretre

Delatour

Bordier pretre

Trousset

Curé de S.Remy

Blanquet

Registre paroissial de Saint-Rémy, Saint-Quentin; Archives départementales de l'Aisne.

26 novembre, 31 décembre 1746. — La Tour est présent à l'Assemblée de l'Académie.

— By 1746, La Tour's name is sufficient to serve as an illustration for the headword Pastel in François-Marie de Marsy's dictionary:

⁶⁶ Probably Nesles (Somme): the collégiale Notre-Dame de Nesles was dedicated to saint Pierre.

Un beau pastel; un pastel de la Tour.

Dictionnaire abrégé de peinture et d'architecture, Paris, 1746, II, p. 54

1747

c.1747. — Un mémoire de trois tableaux représentant des seigneurs de la Cour, qu'il a peints par ordre du Roi pendant les années 1744 et 1747.

1^o Le duc d'Ayen. — 2^o Le comte de Sassenage. — 3^o Le chevalier de Montaigu.

Estimés chacun

1,500 livres.⁶⁷

Cy.

4,500 livres.

Le parfait paiement est en date du 14 mars 1750 (Exercice 1747):

Au sieur De La Tour, peintre, 1,300 livres pour faire, avec 3,200 à lui ordonnez à compte sur l'exercice 1747, les 20 mars et 6 août de l'année dernière, le parfait paiement de 4,500 livres, à quoi monte le prix de trois portraits au pastel, représentant des seigneurs de la Cour, qu'il a faits par l'ordre de Sa Majesté, pendant les années 1744 et 1747.

AN O¹ 1934^A, Engerand 1901, p. 269

Une liste de commandes passés sous la direction d'Orry pour les années 1746 et 1747 indique:

À Monsieur de La Tour, quatre portraits, savoir du Roy, de la Reine, de M. le Dauphin et de feüe Mme la Dauphine. Celui du Roy et le premier de M. le Dauphin sont achevés, les deux autres n'ont que la tête de fait.

AN O¹ 1921^A, cited La Tour 2004a, p. 36, n.22

12 avril 1747. — In a letter from Charles Natoire to Antoine Duchesne, the artist states that he « attend toujours le pastel de Mgr le Dauphin »; this was for use in his portrait en pied, commissioned in 1746, and originally based on La Tour's earlier pastel, but directed to be replaced by the later version.

Engerand 1900, p. 318f; Debré & Salmon 2000, p. 106

[16 avril. — Décès de l'abbé Huber [??] – v. *supra* 16.IV.1744]

4 mai 1747. — On expose dans les appartements de Versailles le portrait de la Reine, peint par Carle Van Loo, d'après le pastel de La Tour.

4 mai 1747. — On a exposé aujourd'hui dans les appartements un grand tableau de Carle Van Loo; c'est un portrait de la Reine, de hauteur naturelle, regardant un buste du Roi, qui est fort ressemblant; au-dessous du buste est un petit bouquet de fleurs et aux pieds de la Reine est un petit épagneul. La tête de ce portrait a été copiée par Carle Vanloo sur le beau portrait que La Tour fit en pastel, il y a deux ans, dans le temps que la Reine logeoit chez Mgr le Dauphin. L'ordonnance de ce tableau-ci et la peinture sont admirables; on va en faire une copie pour envoyer à Madrid à Madame Infante; le Roi garde l'original.

Mémoires du duc de Luynes, 1862, t. VIII, p. 205.

9 juin 1747. — La Tour's brother Charles de La Tour constitutes a Rente viagère with the financier Pierre Salles, producing an income of 3000 livres per annum; the notary is Alexandre Fortier. Salles is at the centre of the property transaction which later involved both La Tour brothers: v. 17.V.1759 *infra*.

AN MC/RE/XXXI/4

Juillet 1747. — Le graveur Aubert fait paraître une estampe représentant le Dauphin, d'après le pastel La Tour.

ESTAMPE NOUVELLE.

Le Sr *Aubert*, Graveur, demeurant rué S. Jacques, a mis au jour une Estampe gravée d'après le Portrait de Monseigneur le Dauphin, peint par M. de la Tour. Il a travaillé sur l'original même, & cette Estampe est travaillée avec beaucoup de soin, & est une des meilleures que l'on ait.

Mercur de France, juillet 1747, p. 135.

Août-septembre [25 août – 25 septembre] 1747. — La Tour expose au Salon du Louvre:

111. — Plusieurs portraits au Pastel sous le même numéro.

⁶⁷ Le prix de ces portraits, qui est pareil à celui des huit portraits ci-dessous de la famille royale, semblerait indiquer que les dimensions étaient de 2 pieds 7 pouces sur un pied 7 pouces. (Note de F. Engerand.)

Livret.

L'exemplaire de la collection Deloynes porte en note manuscrite les noms suivants; portraits: « De M. le Comte de Clermont. Du Maréchal de Saxe... »

Mariette, *Abecedario*.

Ajoutons à cette liste « M. Binet » (voir les critiques).

Salon du Louvre 1747

Par M. de la Tour.

111. Plusieurs portraits au Pastel, sous le même N°.

[Annotation CD:

De M. le Comte de Clermont [J.46.1554]

du Maréchal de Saxe [J.46.2863]

de Mad^e de Monmartel, en habit de bal [J.46.2466]

de Mad. de Lovendahl. [J.46.2193]

de M. Gabriel, premier architecte [J.46.1824]

de M. Le Moyne le fils sculpteur [J.46.201]

de M. de Mondonville, excellent Musicien [J.46.1412]

de M. Cupy Musicien [J.46.1575]

de M. L'abbé Le Blanc [J.46.1995]

du Prince, aujourd'hui Cardinal d'Yorck [J.46.3158]

& du Roy [not mentioned by Le Blanc 1747] [J.46.2087]

de la femme de M. Drevet graveur [not mentioned by Le Blanc 1747] [J.46.1635]

[Selon Le Blanc 1747: M. Binet] [J.46.1317]

CRITIQUES

[Abbé Jean-Bernard LE BLANC], *Lettre sur l'exposition des ouvrages de peinture et sculpture de l'année 1747,.... à Monsieur R. D. R., s.l., 1747* [MSW0042; CD ii 26]:

[Manuscript note on the cover of the CD copy, probably by Mariette:

De méchantes langues ont osé avancer que cet ouvrage avoit été fait pour M. Dela Tour, & lui avoit été donné en payement du Portrait de Mr l'abbé Le Blanc. D'autres ont dit que si cela étoit, ils le trouvoient bien mal payé.] [p. 83] A côté et au bas du Portrait de Monseigneur le DAUPHIN, on voit onze Portraits en Pastel, peints par Monsieur de la Tour. Je crois devoir n'en omettre aucun; attendu que tous les Ouvrages de cet illustre Artiste sont intéressans pour le Public. Les voici dans l'ordre où ils sont placés: du côté de l'escalier, madame la Comtesse de Lovendal, Monsieur le Maréchal de Saxe⁶⁸; de l'autre, Monsieur le Duc d'Yorck, Madame de Montmartel; plus bas, au milieu, Monsieur le Comte de Clermont⁶⁹; à sa droite, Monsieur Le Moine, Sculpteur, Monsieur Binet, Monsieur l'abbé Le Blanc; à sa gauche, Monsieur Gabriel, premier Architecte du Roi, Monsieur Cupis, Monsieur Mondonville. Le Public quoi qu'accoutumé aux merveilles que Monsieur de La Tour produit tous les jours, admire la ressemblance, la force, la vérité et la vie qui sont dans tous ces Portraits. On y voit régner la variété qui est en effet dans la nature. Le Peintre ne se contente pas de rendre le visage, il sait encore *exprimer l'esprit* et le caractère distinct de la personne qu'il peint. La plupart de ceux qui font des Portraits ne connoissent que deux tons pour la chair, l'un pour les personnes brunes, l'autre pour les blondes. Monsieur de La Tour, qui observe mieux la nature, ou qui sait mieux le rendre, varie comme elle et donne à chacun la véritable nuance qui lui est particulière. Il n'y a personne qui n'ait fait cette réflexion en voyant les différens Portraits qui sont ici exposés.

Le Public a trouvé celui de Monsieur l'abbé Le Blanc un des plus forts qui aient jamais été faits dans aucun genre, et celui de Monsieur Mondonville un des plus piquans. Celui-ci est un chef-d'œuvre dont il seroit difficile de donner l'idée à ceux qui ne l'ont pas vu. Ce célèbre Musicien est représenté dans l'attitude la plus pittoresque et qui cependant lui est naturelle; il paroît écouter si son violon est d'accord. Ses yeux sont pleins de feu. On y voit l'impatience d'exécuter ce que son génie lui inspire. Quand on le considère attentivement, on croit presque l'entendre:

La Tour reçut du ciel le talent précieux

De peindre la parole et de parler aux yeux.

Quoi qu'en ait dit l'Auteur des Réflexions, qui a peut-être prononcé un peu

⁶⁸ On a mis ces vers-ci au bas de ce portrait:
Héros sans vanité, Courtois sans bassesse,
Jamais d'aucun revers il n'éprouva les coups;
Condé de sa valeur aurait été jaloux;
Turenne eût vanté sa sagesse.

(Note du critique.)

⁶⁹ Voici d'autres vers qui ont été écrits au-dessous du portrait de ce prince:
Louis, par ces Héros dignement secondé,
Du Germain, de l'Anglois rend l'alliance vaine:
Maurice est un autre Turenne,
Clermont est un second Condé.

(Note du critique.)

⁷⁰ Ce qui a fait croire beaucoup de gens que l'Auteur des Réflexions n'étoit pas un véritable connoisseur en Peinture, c'est qu'il a blâmé dans les Pastels de M. de La

trop légèrement, quand un Artiste se rend recommandable et surpasse tous les autres dans quelque partie, c'est un homme de génie, et des Portraits tels que ceux dont nous parlons demandent une grande intelligence des différentes parties de la Peinture. Pour y réussir comme Titien et Vandeick, il faut que la Nature et l'Art y concourent également, je veux dire qu'il faut de grands talens et une grande étude. Il y a bien des observations à faire pour acquérir la perfection où les grands Maîtres sont arrivés.

Dans les portraits de Monsieur de La Tour, tout est dessiné avec science et peint avec soin. Dans ceux où il faut de la grace, ses Pastels sont fondus, dans ceux qui demandent de la force, sa touche est telle qu'elle est inimitable.⁷⁰ Qui mieux que lui sait donner [p. 88] de la rondeur à une tête, exprimer la transparence du cristallin dans les yeux et y répandre ce brillant et cette vie qui doit les animer?

Si les Peintres les plus communs réussissent à faire ressembler, c'est qu'ils font la *charge* des traits les plus frappants du visage, chose si aisée à faire, qu'avec quelques traits de crayon on peut en venir à bout, ce qui ne laisse pas de plaire fort aux ignorants. Le difficile est de rendre la nature avec vérité, et la perfection consiste à l'embellir sans détruire la ressemblance.

Quant aux discours que la jalousie fait tenir à plusieurs Artistes qui prétendent que le Pastel est beaucoup plus facile que l'huile, il s'en faut beaucoup [p. 89] que la chose soit vraie du Pastel tel que M. de La Tour le traite. C'est ce que j'ai entendu dire à beaucoup d'habiles gens qui l'ont vu travailler. Ces essais de quelques-uns de ceux qui ont voulu l'imiter leur ont assez mal réussi pour avoir dû les faire changer d'opinion. En tout genre il est aisé de faire communément, le difficile est d'exceller.⁷¹ J'ose encore dire hardiment que les Portraits au Pastel de M. de La Tour ont un avantage considérable sur ceux qui sont peints à l'huile. C'est [p. 90] qu'ils ne changeront pas. L'huile noircit avec le tems et ternit l'éclat des plus belles couleurs. Combien de Tableaux de plus grands Maîtres sont tellement altérés qu'on n'y reconnoît plus rien? Le Pastel couvert d'une glace brave les injures de l'air; il est invincible. D'ailleurs, il est plus vrai pour le Portrait. L'huile a des luisans qui ne sont pas dans la nature. Le *Mate* du Pastel la rend bien plus fidèlement. M. de La Tour, comme je l'ai dit, a remédié au seul inconvénient qui y étoit attaché. Il ne duroit pas, parce que ceux qui jusqu'ici s'en étoient servis ne sçavoient pas le fixer. Beaucoup de belles choses de la *Rosa Alba* ont déjà péri. Le vernis de M. de La Tour, dont j'ai parlé, en fixe la duré sans en altérer la fleur. Ce coloris si fort et si vrai qu'il donne à tous ses Portraits sera [p. 91] toujours le même. Ses ouvrages dureront autant que les choses humaines peuvent durer.

Marin-Cyprien de LIEUDE DE SEPMANVILLE, *Réflexions nouvelles d'un amateur des Beaux-Arts adressées à M. de *** pour servir de supplément à la Lettre sur l'Exposition des ouvrages de peinture, sculpture, etc., de l'année 1747, s.l., 1747* [MSW0043; CD ii 27]:

[p. 23] Passons maintenant aux portraits que l'on n'a pas assez loués ou que l'on a mis en oubli. Notre Auteur n'a pu s'empêcher d'admirer celui de M. Carlevarloo. Il ne pouvoit trop louer un *si magnifique portrait où tout annonce un homme qui est Maître dans toutes les parties de son Art*; mais en faisant son éloge il a préparé celui qui a été son principal objet ayant eu soin d'observer que la *tête est prise d'après celle peinte en pastel par M. Delatour*.

Vous sçavez comme moi, Madame, qu'elle n'a été copiée d'après lui que pour épargner des peines à la Reine; [p. 24] le Public qui connoît le talent supérieure de M. Carlevarloo, n'a jamais douté qu'il ne fût en état lui-même de peindre Sa Majesté, & on auroit souhaité qu'il l'eût fait d'après nature, ce Tableau n'auroit rien perdu de son prix.

[p. 26] Vous vous impatientez peut-être de ce que je n'ai point encore parlé des Portraits en Pastel pour faire usage des remarques que vous m'avez envoyées & qu'un Artiste dont la réputation est établie vous a communiquées. Vous prétendez donc, Madame, que M. Delatour ne gagneroit pas à la comparaison si on plaçoit ses portraits à côté de ceux de l'illustre M. Vivien & de Mlle Roza-Alba. Je vois bien que vous avez consulté des Maîtres de l'Art quand vous vous écriez dans votre lettre en parlant des Portraits [p. 27] de M. Vivien: "Avec quelle facilité ils sont peints, & quelle vigueur dans sa couleur? quelle légèreté dans sa façon de traiter les cheveux que l'air semble agiter. La

Tour ce que tous les habiles gens y admirent le plus. Il en ignore apparemment le prix et ne sent pas l'effet de cette touche. Le Peintre a eu grande raison de pas s'arrêter à cette censure:

Virtus affectus animi vigor exprimit ardens,
Solliciti nimium quam sedula cura laboris.

(Note du critique.)

⁷¹ "Il faut donc être un habile homme pour bien faire en quelque genre que ce soit: il faut donc être un habile homme pour bien faire le Pastel, M. de La Tour le fait bien, par conséquent M. de La Tour est un habile homme. Malgré toute l'habileté de ceux qui sont sortis de leur talens pour entreprendre de faire du Pastel, nul ne l'a si bien fait, à beaucoup près; donc M. de La Tour est plus habile homme que ces habiles gens qui ont fait cette tentative, etc." (M. l'abbé des Fontaines, *Observations sur les Ecrits modernes*.) (Note du critique.)

touche est telle qu'on la demande dans un habile Peintre. Il sçavoit, dites-vous, ajouter l'art à la nature, & n'étoit *servile* qu'autant qu'il le croyoit nécessaire..." Pour achever son éloge je vous observerai que nous avons de lui à Versailles un Portrait de l'Empereur qui est peint avec toute la force & la noblesse qu'on puisse demander dans un pareil Tableau.... Quel contraste de beautés vous me faites remarquer dans la Dlle Rosa-alba! quelle grâce, quelle légèreté dans ses pastels! La touche en est admirable, moëlleuse & sans dureté, nous avons en France dans plusieurs de ces *Cabinets merveilleux* des ouvrages de cette fille incomparable.

Après ce que je viens de rapporter, & tous les endroits que j'ai tirés de votre Lettre, notre Auteur ne s'est-il pas trompé dans la sienne en nous [p. 28] observant que *les femmes qui portent souvent plus loin que les hommes la vivacité de l'imagination & la finesse du sentiment, ne se croient pas faites pour juger de la Peinture, pour laquelle, dit-il, elles semblent avoir une espèce d'éloignement qu'il a peine à concevoir*. Mais comme cet article vous est personnel, & que vous y avez répondu, je me réserve à lui rendre fidèlement ce que vous pensez, après que j'aurais satisfait à tout ce que vous exigez de moi.

Parmi les 11 Portraits en Pastel de M. Delatour dont notre Auteur a *crû devoir n'en obmettre aucun*, il nous observe que *le Public a trouvé celui de M. l'Abbé Le Blanc un des plus forts qui aient jamais été faits dans aucun genre*. Mais ne pourroit-on pas lui appliquer ici ce qu'il dit en parlant des *erreurs* dans lesquelles il prétend que l'Auteur des *Réflexions* sur la Peinture a *pû tomber*. Il me pardonnera si les emprunts que je lui fais ne sont pas à son profit. Ce sera à vous, Madame, de lui en payer l'intérêt.... *C'est souvent, dit-il, de la meilleure foi du monde qu'on [p. 29] croit être l'Interprète du Public en lui prêtant ses sentiments particuliers ou ceux de ses amis. C'est un effet de l'amour propre*. Je ne cherche point, Madame, à pénétrer comme vous dans les motifs de prévention qui l'ont porté à faire des éloges extraordinaires des Ouvrages de M. Delatour, il en est si rempli, & surtout du Portrait dont la ressemblance lui fait partager le secret avec le Peintre une satisfaction qui les rend tous deux tributaires d'une reconnaissance réciproque.

Après cela pouvez-vous être surprise qu'il n'ait pas daigné parler d'un grand portrait en pastel de M. Loir. Je conviens avec lui qu'il n'est pas possible de refuser à M. Delatour le titre d'*habile homme*, les ouvrages qu'il a répandus dans le Public en sont un sûr garant. Mais les éloges trop outrés font souvent faire des réflexions à ceux même qui resteroient dans l'inaction. Notre Auteur a-t-il oublié que *quand on a des préventions contre les personnes ou contre les genres on se flatte en vain de leur tenir la balance égale, on n'a pas la main* [p. 30] *juste*. Qu'il donne à M. Delatour le titre d'*habile homme*, on ne disputera point cette qualité qui lui a été confirmée au Tribunal⁷² de l'Abbé des fontaines. Mais qu'il ose le mettre de niveau avec *Titien & Vandeeck* c'est ce que le Public n'adoptera jamais. Puisque sans approuver le parallèle il a senti parfaitement la distinction qu'on pourroit faire des ouvrages de ces deux grands hommes d'avec ceux de ce Peintre; il suffit de voir dans l'Académie Royale le Portrait qu'il a peint de M. Restout placé à côté de celui⁷³ de M. *Vengle*, ancien Directeur de l'Académie de France à Rome fait par M. *Peine*, premier Peintre du Roi de Prusse qui est encore vivant & qui mérite les plus grands éloges. Point de Connoisseurs qui n'admirent [p. 31] la vérité, la force du colori, l'harmonie & l'effet qui se trouvent dans ce Tableau, je laisse au Public, que notre Auteur reclame, à juger lui-même s'il n'est pas le seul dont on pourroit dire qu'il est *un des plus forts qui aient jamais été faits dans aucun genre*.

Pour résoudre cette espèce de problème qu'on place dans le même endroit le beau Portrait de M. Mignard peint par M. Rigaud. Rien ne pourroit exprimer les louanges qu'il faudroit donner à cet ouvrage. Je dirai seulement que cette tête de M. Mignard peut se mettre avec tout ce que nous avons de plus précieux dans le Titien & le Vandeeck. Il nous reste encore de M. Rigaud des portraits de nos Rois. Mais il ne s'est point trompé dans l'exacte copie de la nature, il a réellement peint un Roi, c'est-à-dire avec toute la Majesté & la grandeur de son rang. Nous avons aussi de sa main, des Héros qu'il nous a peint avec autant de vérité et de noblesse que l'on jugeroit de leurs grandes actions en voyant leur portrait. De notre temps [p. 32] n'avons-nous pas aussi des portraits de femmes des célèbres Detroys & des Largillieres? Avec quelles grâces ne les ont-ils pas rendus, quel beau pinceau, quel dessein sçavant; le silence que notre Auteur a gardé sur ces grands hommes feroit soupçonner (si on veut l'en croire) que leurs ouvrages ne sont rien auprès de ceux de M. Delatour sur-tout depuis que *ce génie heureux qui lui fait produire tous les jours de nouveaux chef-d'œuvres lui a fait imaginer un secret qui en garantit la durée*.⁷⁴ C'est à vous, Madame, que je [p. 33] dois la note que vous me recommandez de ne pas oublier, & qui devoit aussi un secret que notre Auteur ne sçavoit pas ou

qu'il a crû devoir ignorer, pour faire *sentir tout le mérite de celui de nos Peintres de portraits qui nous a consolé*, dit-il, *de la perte de Rigaud et dont le nom est si célèbre par toute l'Europe*. Aussi a-t-il bien sçu observer à l'Auteur des réflexions sur la Peinture *qu'on ne doit point confondre dans la foule un homme qui est le premier dans son genre*. Mais n'est-il pas plus coupable que celui dont il veut corriger les *erreurs* puisqu'il n'a eu des yeux que pour cet *homme* & qu'il a mis dans l'oubli un portrait⁷⁵ qui a reçu les suffrages [p. 34] du Public. Vous l'avez admiré comme bien d'autres, Madame, en rendant justice à ce jeune Peintre qui avec le temps n'acquerra pas moins de réputation que les plus célèbres en ce genre.

ANON. 1747, "Di Parigi", *Memorie per la storia delle scienze e buone arti*, .X.1748, pp. 192-93 [review of Lieudé de Sepmanville 1747]:

[p. 192]: *Nuove riflessioni di un amante delle belle arti, indirizzate a madame di... per servire di supplemento alla lettera sopra* [p. 193] *l'esperienza delle opera di pittura, scultura, ec. dell' anno 1747*. [...]

In occasione di M. de la Tour sovente lodato dall' autore della lettera, il nostro anonimo fa delle comparazioni, e richiama alla memoria eccellenti pittori, che più non esistono. Questo squarcio è critico, ma diffuso, e senza spirito, disetto principale in tutta questa scrittura, quantunque all'autore non manchi nè spirito, nè zelo per le arti.

c.1747. — A satirical poem concerning the portrait of the abbé Le Blanc circulates, attributed to Piron and given in slightly different forms:

L'abbé Le Blanc vient de se faire peindre par La Tour, qui lui a conservé son air arrogant, bas et sot. Ce portrait a donné lieu à l'épigramme suivante qui a couru tout Paris:

La Tour s'est trompé, ce me semble,
En nous peignant l'abbé Le Blanc;
C'était bien assez qu'il ressemble;
Hé! pourquoi le faire parler?

Correspondance littéraire de Grimm &c., ed. Tournoux, 1877, I, p. 94

Cet art de faire ressembler me rappelle un quatrain fort plaisant sur un portrait de l'abbé Leblanc peint par Latour. Cet abbé Leblanc est un des plus ennuyeux parleurs qui existe. L'épigramme roule sur un jeu de mots:

La Tour va trop loin, ce me semble,
Quand il nous peint l'abbé Le Blanc;
N'est-ce pas assez qu'il ressemble?
Faut-il encores qu'il soit *parlant*?

Correspondance littéraire ... par Jean-François Laharpe, lettre XXXI, Paris, 1804, I, p. 267

La Tour va trop loin, ce me semble,
En nous peignant l'abbé Le Blanc;
N'est-ce pas assez qu'il ressemble
Faut-il encores qu'il soit *parlant*

Piron, §XCV. Epigramme, *Œuvres complètes*, IX, p. 183

Septembre 1747. — Le graveur Petit [should this be Lépicié?] fait paraître une estampe représentant La Tour, d'après le pastel peint par lui-même, en Démocrite, avec ces vers de Pesselier:

ESTAMPES nouvelles gravées par M. l'Épicié, Graveur ordinaire du Roi & Secrétaire perpétuel de l'Académie Royal de Peinture & Sculpture.

MAURICE DE LA TOUR, Peintre ordinaire du Roi, & de son Académie Royale de Peinture & Sculpture, peint par lui-même en Démocrite. On lit ces cers au bas de M. Pesselier.

Tandis que spectateur de ce vaste univers,
Il a sur nos défauts des yeux de Démocrite,
De ses fameux crayons les chefs-d'œuvre divers
Changent tous ses rivaux en autant d'Héraclite.

somme d'argent au sieur Charmeton, qui s'est flatté d'avoir trouvé le façon de fixer le Pastel. On convient qu'il a découvert par ses soins quelque *corps subtil* avec lequel il prétend donner plus de consistance à cette façon de peindre. Mais ce *secret* est général & deviendra celui de tous nos Artistes en ce genre, si la chose réussit, parce que le sieur Charmeton moyennant un profit raisonnable se fera un plaisir de servir le Public. Il ne s'agit donc que de nous donner des preuves certaines de ce *secret*, & c'est ce que nous n'avons pas encore vu en réalité.

⁷⁵ Portrait de M. L***, peint par M. Loir, son parent. Voyez le livre d'*Explication*, p. 29, n° 120. (*Note du critique*.)

⁷² Voyez ses *Observations sur les Écrivains Modernes. (Note du critique)*.

⁷³ Ce Portrait a été donné par M. Dejulienne, aussi grand Connoisseur qu'Amateur, qui a un des plus beaux Cabinets et des plus précieux en différens genres, & qui a nouvellement fait construire une galerie où il a rassemblé quantité de Tableaux & de Dessins des plus grands Maîtres. (*Note du critique*.)

⁷⁴ Il est vrai que M. Delatour s'est donné la torture pour trouver un *Vernis* qui lui a manqué, & qui lui a gâté totalement quantité de tableaux. Ce fait peut être attesté par ces *habiles gens qui l'ont vu travailler & auxquelles* notre auteur a entendu dire que *si plusieurs Artistes prétendent que le Pastel est beaucoup plus facile que la Peinture à l'huile, il s'en faut beaucoup que la chose soit vraie du Pastel tel que M. Delatour le traite*. On n'ignore pas qu'il a offert une

Le même Graveur vient de graver les portraits de LOUIS DAUPHIN DE FRANCE, peint par M. de la Tour.

[Et celui de Marc-Pierre de Voyer de Paulmy Chevalier Comte d'Argenson...peint par M. Rigaud...] Ces deux derniers portraits sont hauts de dix pouces sur environ huit de largeur.

Mercur de France, septembre 1747, p. 123 [124].

28 décembre 1747. — Anne Bougier's illegitimate daughter Barbe-Antoine (v. 4.XII.1725) gives birth to a son by a father Jean Grand Sire, to whom she is later married in Laon (v. 20.I.1749 *infra*). (In various documents he was an aubergiste (1747), maître tisserand (1749, 1750), and a cavalier de maréchaussée du Soissonnais à la résidence de La Fère (a.1792).) The discrepancies in the information offered in these documents and in that of the second son born in La Fère (v. *infra*, 23.XII.1750) are no doubt partly intentional. Combined with La Tour's reference to "Mme veuve Grand Sire à La Fère" among his relatives in his will (v. 9.II.1784), there can be no doubt that this is the same Anne Bougier as bore his illegitimate child in 1723. She is evidently the lady who died in La Fère (v. *infra*, 15.XII.1792), where she was called Antoinette Diot and her age given as 83, implying a date of birth of 1709 rather than the correct 1725.

B Jean Charles dela tour Enfant

Ce jeudy vingt-huit de decembre fut baptisé par monsieur Feburier vicaire Jean Charles fils illegitime né de ce jour de barbe anthoinette deLatour originaire de Lion en Lionnois fille de feu Jean de la tour et de marie anne bouzier de cette paroisse provenu des œuvres de jean grand sire aubergiste Suivant la declaration passée devant monsieur charles adrien de quiefdeville baillly juge civil criminel et de police du trois d'octobre dernier portée au mandement et datte de ce jour signe de quiefdeville avec paraphe legris avec paraphe et scellé, nommé par charles gachet soldat invalide de la compagnie de monsieur beranger en garnison au château de cette ville de cette paroisse, et Anne bougier veuve de jean delatour fileuse de la paroisse de Saint michel de lon en lannois Le parein a signé Ledit jean grandsire absent La marreine a fait sa marque en declarant ne sçavoir ecrire

signé: Charles Gachet La marque d'anne bougier + qui a dit ne sçavoir ecrire
feburier vicaire de St Remy

Registre paroissial de Saint-Rémy, Dieppe; Archives départementales de la Seine Maritime

Décembre 1747. — Le graveur Basan fait paraître un portrait du Dauphin, d'après le pastel de La Tour.

Mercur de France, décembre 1747, p. 120.

1748

11 mars 1748. — La Tour reçoit une lettre de Pierre Demours.⁷⁶

LETTERE DE DEMOURS A DE LA TOUR

Je devrois actuellement, mon cher ami, être bien près de votre bonne ville, et pour mon malheur me voilà encore à Avignon. Ce ne sont ni mes affaires, ni mes plaisirs qui m'y retiennent. C'est le temps, qui est ici le plus mauvais qu'on aie vu depuis bien des années. Il y a six pieds de neige sur la route de Lyon, et nous en avons eu notre part, qui est tombée par un vent du Nord des plus piquants, et qui ne paroît pas prête à fondre. Je ne trouve ni compagnon, ni voiturier qui veuille s'hazarder à faire le voyage. De sorte que je ne pourrai partir que quelques jours après le dégel. Mon départ est donc encore incertain, et cette incertitude me désole. Mettez-vous à la place d'un homme qui s'ennuie, qui est loin de chez soi, et qui sent que ses affaires souffrent de son absence. Il n'est point de jour que je ne fasse des vœux pour les galeries du Louvre et pour la vie des bons enfants.

Les oliviers ont beaucoup souffert ici, peut-être sont-ils morts. On en paroît si persuadé qu'on a renchéri l'huile de la moitié. Heureusement j'en avois fait une petite provision, qui doit être arrivée à Paris depuis quelques jours.

Pour me distraire de l'ennui qui me dévore, je vais vous parler de la fontaine de Vaucluse, qu'on met au rang des sept merveilles du

monde, et qui, je crois, n'y figure pas mal. Je regrette beaucoup que le hazard ou la curiosité n'ayent pas conduit Bachaumont et Chapelle⁷⁷ à Vaucluse. Ils auroient trouvé de quoi exercer leur pinceau. Que n'ai-je le talent de peindre comme eux! Je rependrais dans ma description ces graces qui leur sont si naturelles, et qui conviendroient si bien dans un sujet tel que celui-ci, où il est question de peindre la Nature, mais la Nature dans son plus beau. Je vous transporte d'abord à la fontaine.

Un rocher des plus secs qu'on puisse voir s'élève à perte de vue. Il y a au pied de ce rocher, dont la face est un peu concave, un espace d'environ 15 à 20 toises de long sur un peu moins de large. Cet espace, qui est un ovale terminé en pointe par ses deux extrémités et un peu applati du côté du rocher, est occupé par un bassin, dont la plus grande moitié représente parfaitement le pavillon d'un entonnoir. L'autre est inégalement arrondie et perpendiculaire comme le rocher. Le fond de ce bassin est occupé par un gouffre, situé en partie sur le rocher, et dont on n'a jamais pu atteindre le fond, quelque quantité de corde qu'on y ait jetée. Ce gouffre est toujours plein de l'eau la plus pure et la plus limpide qu'on puisse voir. Le terrain qui conduit jusqu'au bord de l'eau est en pente assez rude, mais non pas impraticable. Il est assez uni, formé de morceaux de rochers, et tel qu'il faut y descendre avec beaucoup d'attention, et à petit pas, car si le pied manquoit il ne seroit plus question de vous. L'eau de ce gouffre n'a jamais tari; mais le bassin se trouve quelques fois plein à verser, et d'autres fois l'eau y est extrêmement basse, sans qu'on ait jamais pu sçavoir ni le pourquoi, ni le comment. Je soupçonne que les neiges du mont Ventoux, le plus haut des environs, y contribuent beaucoup, quoique cette montagne en soit éloignée d'environ 5 lieues. La raison en est que la fontaine de Vaucluse est ordinairement fort haute lors de la fonte des neiges, et fort basse dans les mois d'août et de septembre. Sur ce soupçon j'oserois presque prédire qu'elle versera cette année au mois d'avril ou de mai, attendu la prodigieuse quantité de neige qui est tombée non seulement sur le mont Ventoux, et sur les montagnes voisines, mais encore dans la plaine, où on en voit rarement.

Quand la fontaine verse, elle monte jusqu'à un figuier qui a pris naissance dans la roche même, où sûrement personne ne s'est avisé de l'aller planter. On l'a vuë quelques fois si basse qu'elle est descenduë à 11 toises de cet arbre, et alors elle ressemble à un puits, et laisse la liberté d'entrer dans une caverne assez grande pratiquée naturellement dans le rocher, dont le sol est en glaci, et où il est dangereux d'entrer, par la difficulté qu'on a d'en sortir. Autour de ce bassin est un petit chemin en dos d'âne, fort étroit dans l'endroit qui est vis-à-vis le lit de la rivière à laquelle la fontaine de Vaucluse donne naissance, un peu plus large ailleurs. Quand cette source enfle, au point de verser par dessus les bords de son bassin, elle se précipite à travers mille quartiers de pierre qui se sont détachés des rochers voisins, dont quelques uns menacent encore d'une chute prochaine, et font trembler les passants. Je n'ai point vu le bassin verser, mais quand on est sur les lieux, on se représente sans peine l'effet que doit produire à travers un si grand nombre de rochers, dont les uns se touchent, par quelques uns de leurs angles, et les autres ne laissent entre eux qu'un espace de quelques pouces, une si prodigieuse quantité d'eau, qui tombe dans un lit dont la pente est extrêmement roide. Mon imagination a été si loin, que j'ai été saisi d'une secrète horreur, à l'idée seule du bouillonnement, du bruit épouvantable et de l'écume que doit faire cette eau dans sa chute, et j'ai vu des momens où je cherchais des yeux un azyle si contre ce torrent impetueux. Quel spectacle! Quelles cascades! Les cataractes du Nil offrent-elles rien de semblable? J'oublie de vous dire que tous les rochers qui sont dans le lit de cette rivière sont autant d'émeraudes, c'est-à-dire qu'ils sont tous couverts de mousse, de façon qu'on ne voit la pierre nulle part.

Le 20 du mois de février demier l'eau étoit à environ 15 pieds du figuier. Il n'y avoit point de neige sur les rochers, ni sur les montagnes voisines, quoique celles de Provence et de Dauphiné en fussent couvertes.

Je vous ai d'abord transporté à la source même. Mon avide curiosité ne m'a pas permis de vous faire rien observer sur la route, autrefois impraticable depuis le pont de Vaucluse jusqu'à la fontaine, mais

⁷⁶ Demours (Pierre), né à Marseille en 1702, mort en 1795, le célèbre oculiste. [Pierre Demours (1702–1795), chirurgien, oculiste; [J.46.1614](#). His wife was Marie-Élisabeth Sibire; their son Antoine-Pierre Demours (1762–1836) wrote a treatise on ophthalmology

including a biography of Demours and a reproduction of La Tour's pastel, which was inherited by his daughter, Élisabeth, Mme Aquiles Haincque de Saint-Senoch. – note NJ]

⁷⁷ Claude-Emmanuel Luillier, dit Chapelle (c.1626–1686), et François Le Coigneux de Bachaumont (1624–1702), auteurs du *Voyage* (1656).

réparée aujourd'hui, de façon qu'on peut y aller à cheval, et que les carosseries en approchent d'environ 50 pas.

En descendant le long du lit de cette rivière, on voit sortir l'eau de tous côtés. Ici c'est un filet d'eau, et là un torrent impétueux, qui sort de dessous vos pieds, qui bouillonne en sortant et qui paroît se réduire en neige, tant l'écume en est blanche. Ces cascades sont en très grand nombre, et offrent un des plus beaux spectacles de la Nature. La pente du lit de cette rivière est si grande que l'eau s'éloigne de sa source avec une impétuosité extraordinaire, qu'elle conserve longtemps. Le Rhosne, ce fleuve fougueux, dont l'aspect offre quelque chose d'effrayant, est tranquille en comparaison de la rivière de Vaucluse.

Le lit est tout jonché de plusieurs sortes de plantes aquatiques. Celle qu'on nomme la Berle y domine sur toutes les autres, et dans les endroits où elle est naissante, son beau verd, vu à travers une eau aussi limpide que le crystal de roche le plus pur, offre un coup d'œil ravissant. Imaginez-vous un ruisseau d'émeraude rendu liquides, et coulant très rapidement, dont le verd est fondu de côté et d'autre avec un semblable ruisseau de crystal de roche, le tout veiné de quelques filets de vif argent. La comparaison n'est pas outrée, et ces coups d'œil sont souvent répétés dans le cours de cette rivière, qui porte bateau à sa source, qui nourrit les meilleures anguilles qu'il y ait au monde, et une grande quantité de truites et d'écrevisses. Sur la droite de la rivière est le village de Vaucluse, et entre ce village et la source un rocher très escarpé, au sommet duquel est un vieux château abandonné qui étoit autrefois la demeure de Pétrarque et de Mad. Lora sa maîtresse. A une heure et demie du chemin de Vaucluse, cette rivière se divise et se subdivise en 7 autres gros ruisseaux, qui tous peuvent porter de petits bateaux. C'est à Lile que se fait cette division, Lile, petite ville du Comtat dont les dehors sont enchantés. Ce n'est partout que ruisseaux de crystal. Chaque particulier en a un, qui entoure son prés, sa terre, sa maison de campagne. On ne voit partout que cascades, que petites cataractes. Les chemins y sont de belles promenades. Mais il ne faut point entrer dans la ville, qui est fort sale, et mal bâtie, et dont les habitants perpétuellement enveloppés dans les vapeurs que fournissent ces différents ruisseaux sont aussi froids qu'on est vif dans tout le reste du Comtat et de la Provence.

Je vous embrasse et suis...

DEMOURS.

A Avignon, ce 11 mars 1748.

Desmazes, 1874, p. 12.

7 juillet 1748. — Mme de Graffigny fait une visite chez La Pouplinière à Passy; elle y rencontre La Tour, le mécanicien Jacques de Vaucanson et le compositeur Rameau. Lettre à Devaux:

J'ai trouvé là La Tour et Vaucanson, qui tous deux m'ont fait une cour charmante. La Tour prétend que je suis meilleure peintre que lui.

Graffigny 2004, IX, pp. xxv; 174.

8 juillet 1748. — Mme de Graffigny, deuxième lettre à Devaux au sujet de La Tour:

Il faut que je te conte deux anecdotes toute fraîche de ce maître peintre et plus, maître fol.

Tu m'as peut-être entendu parler d'un portrait qu'il avoit fait de lui, qui réellement me ravit en admiration quand il l'exposa au Louvre il y a quelques années. Je lui en demandai hier des nouvelles. Il secoua l'oreille⁷⁸ et me dit qu'il étoit perdu.⁷⁹ Je voulus en savoir l'histoire. La voici. Il avoit d'abord fait cette tete pour la galerie de Florence, où sa place est marquée. Il trouva qu'il avoit si bien réussi qu'un sentiment de patricien l'engagea à faire voir cette piece au roi, comptant comme il le dit, que son excellence le fraperoit et qu'il le mettroit dans sa chambre. Le roi dit: « Cela est beau, » et le rendit. Ce fou, ce archifou, le mit en piece. Il s'en repend mais le mal est fait. Je l'ai bien flatée en ne lui parlant presque de cette piece, ou du moins en lui donnant la preference sur ses autres ouvrages. Il ne l'a pas moins été de mon entousiasme pour elle, que je rendois comme je l'ai sentie, car jamais rien ne m'a fait une plus vive impression; mais il a bien flaté mon disernement en m'avouant qu'il n'avoit jamais rien fait d'aussi bon, et qu'avec ce morceau il ne craignoit ny la posterité antecedente ny la subsequente. Aussi étoit-ce en verité un chef-d'œuvre. Il n'y avoit que la tete, coiffée d'une peruke et

d'un chapeau clabot avec un vieuxpoint d'Espagne. C'étoit une espece de prix. Ah, la belle chose!

Autre folie dudit seigneur. Je lui dis que puisque j'étois en connoissance avec lui, j'esperois qu'il me permettoit d'entrer chez lui, où n'entre pas qui veut. Sur cela il me pria à genoux d'y diner. (Je pourrais bien le faire.) Je lui dis que j'étois fort curieuse de voir un portrait de Mde de Pompadour, dont j'ai beaucoup entendu parler, comme d'une merveille non achevée. Le bourseau secoua encore l'oreille, baissa les yeux, et dit: « Il n'est plus. » Il l'a encore brûlé parce qu'il avoit donné un faux trait. Il étoit en grand. C'étoit un tableau de la taille de ceux dont il prend jusqu'à dix mille francs. Il est brûlé. Avez-vous une idée d'une tete aussi folle? Je lui chantai pouille. Il me dit que j'avois bien aise de peindre à l'ancre, que j'en étois quitte pour une feuille de papier quand il me falloit retoucher une phrase, mais qu'il lui falloit des mois pour raccommoder un faux trait, et qu'il aimoit mieux recommencer. Voilà l'homme; au demeurant, de l'esprit et des sentimens.

Graffigny 2004, IX, pp. 175ff.

Devaux's response:

Pour La Tour, je ne le croyois que bon peintre; tant mieux qu'il soit homme aimable au par-dessus. Je voudrois fort qu'il s'avisât de vous peindre pour le public.

[...] *La Peruvienne* merite bien d'être multipliée dans tous les cabinets. Oh, surement nous aurons vos estampes. Au demeurant vous me choquez en vous mettant si facilement audessous de ces deux artistes. Votre livre vaut leurs tableaux et presque leurs machines. Je conviens pourtant que Vaucanson est un homme si extraordinaire qu'on peut bien lui donner une place à part, mais pour La Tour, vous écrivez d'une façon plus frappante qu'il ne peint.

Graffigny papers, Yale University, Beinecke Library, GEN MSS 353, XL1, 245)
[Graffigny 2004, IX, p. 184 n.9, 12]

9 juillet 1748. — Coypel letter to Lenormant d'Étiolles:

M. Coypel marque à M. de Tournehem qu'il vient de donner à M. Charlier l'ordre pour le portrait du Roy, et qu'il l'a chargé d'un billet qu'il a signé pour retirer l'original de M. de La Tour *des mains* du sr Liotard chés lequel il est depuis longtemps; que, comme il ne sçavoit point si ce portrait étoit pour boîte où pour *bracelet*, il a dit au sr Charlier de le faire pour boîte, étant facile de le mettre en bracelet; qu'il prie M. de Tournehem de se souvenir du petit état de distribution qu'il lui a présenté.

Furcy-Raynaud 1906, p. 335, cited B&W, p.152.

14 juillet 1748. — Mme de Graffigny, lettre à Devaux:

Sais-tu bien que cette vanité d'être peinte par La Tour m'est passée par la tete aussi bien qu'à toi? Mon Dieu, n'en disons mot. Voilà par exemple ce que je n'avouerois qu'à toi dans tout l'univers. J'irai sûrement diner chez lui. Nous verons. Il est bien assés fou pour faire cette folie. Il fait à present une belle action: il peint Crebillon père pour la posterité. [...]

Je ne suis pas insensible à cette gravure dont tu me parles, mais voiez quelle folie. Je n'approuve point du tout la comparaison avantageuses que tu fais de *La Peruvienne* avec la peinture de La Tour, et cela d'aussi bonne foy que je t'avoué que je serois fort aise d'être gravée, mais ce ne sera pas si tot car il faut être peinte pour cela, et probablement je ne le serai jamais, car ne n'y mettrois pas un louis. [...]

Je n'ay vu ny Tiriot ny la Carpe à Passy, mais l'abbé Leblanc, à qui j'ai eu le courage de ne pas dire un mot; et malgré son impudence il s'est tenu à son rang, car cela fit plaisant. Il y avoit vingt hommes. Nous faisons bande à part, Vaucanson, La Tour, Rameau, le maître de la maison, et moi.

Graffigny 2004, IX, pp. 182f.

Devaux:

Je vous crois de très bonne foy quand vous mettez La Tour au-dessus de *La Peruvienne*, mais vous êtes une beste. Ce La Tour n'est que l'épigrammatiste de la peinture; il ne fait que des portraits, et vous faites des tableaux. La difference est immense. C'est à un peintre d'histoire que vous pouvez être comparée.

⁷⁸ Secouer l'oreille: on dit qu'un homme secoue les oreilles, quand il se moque, quand il ne soucie pas de ce qu'on lui dit (Trévoux, 1752). [note de l'éd.]

⁷⁹ B&W 243.

Graffigny papers, GEN MSS 353, XL1, 257) [Graffigny 2004, IX, p. 196 n.6]

Août-septembre 1748. — Lemoyne expose le buste de La Tour, en terre cuite, au Salon du Louvre (no. 116) (v. [ICONOGRAPHY](#)).

Livret, Réau 1927.

Août-septembre [25 août – 25 septembre] 1748. — La Tour expose au Salon du Louvre.

Salon du Louvre 1748

Par M. de la Tour

Portraits au Pastel, représentants,

- 77. LE ROY. [J.46.2089]
- 78. LA REINE. [J.46.2269]
- 79. LE DAUPHIN. [J.46.2143]
- 80. Le Prince Edoüard. [J.46.1447 Charles Edward Stuart]
- 81. M. le Maréchal de Belleisle. [J.46.1272]
- 82. M. le Maréchal de Saxe. [J.46.2864]
- 83. M. le Maréchal de Lovvendale. [J.46.2188]
- 84. M. le Comte de Sassenage. [J.46.2851]
- 85. M. ***. [J.46.2861 M. Savalette père]
- 86. M. ***. [J.46.2862 M. Savalette fils]
- 87. M. de Moncrif, de l'Académie Française. [J.46.2437]
- 88. Madame ***. [J.46.3396 ?= J.46.2858]
- 89. M. du Clos, de l'Académie Française & Belles Lettres. [J.46.1655]
- 89 bis. Madame ***. [J.46.3397 ?= J.46.2858]
- 89 ter. M. Du Mont le Romain, Adjoint à Recteur. [J.46.1681]

CRITIQUES

Anon. [baron Louis-Guillaume BAILLET DE SAINT-JULIEN], *Réflexions sur quelques circonstances présentes contenant deux lettres sur l'exposition des tableaux au Louvre cette année 1748, à M. le comte de R***, et une lettre à Voltaire au sujet de sa tragédie de "Sémiramis"*, s.l., 1748 [MSW0051; CD iii 38]:

[p. 9] De ce même côté, parmi différens modèles en *Terre cuite*, de très-bon gout, on remarque quatre Bustes de la main du Docte le Moine, représentant Mademoiselle de Blenac, M. de Voltaire, M. la Tour & M. de Fontenelle. Par celui de M. la Tour, M. le Moine a voulu acquitter la dette de son portrait au pastel, exposé par celui-ci au Salon précédent & reçu avec applaudissement de tout le Public. Que M. le Moine l'a bien acquittée & qu'il est peu dans le monde d'aussi bon payeurs!

...

[p. 15] Mais en fait de pastels, c'est à M. la Tour à qui on en doit les honneurs: & je ne peux mieux terminer cette lettre que par la description de ses portraits.

A leur tête on voit ce Brave homme,
Ce digne et vaillant Maréchal,
Qu'on loue, assez quand on le nomme;
En deux mots le Grand Lowendal.
Suit cet illustre Général,
Ce Guerrier, ce Mars de notre âge;
De l'ennemi tant redouté,
Du François si souvent fêté,
Mais en vers si mal ajusté,
Qu'on ne peut l'être d'avantage.
Le Peintre ici l'a mieux traité,
Et par un trait d'habileté
Qui m'a surpris dans son ouvrage,
Il a sçu peindre la bonté,
Des mêmes traits que le courage.

Mon zèle m'aveugle: car en vérité je n'y songe pas de vouloir finir cette [p. 16] Lettre en vers. Ce sera tout ce que je pourrai faire en prose, & ma plume commence à se lasser trop visiblement. Dieu veuille que vous n'ayez point fait la remarque avant moi.

M. la Tour a donné encore les Portraits suivans. M. Duclos de l'Académie Française, MM. Savalette pere & fils, M. le Maréchal de Belle-Isle, parfaitement ressemblant, Monseigneur le DAUPHIN, plus encore; la REINE & le Prince Édouard. Chacun de ces Portraits mérite en particulier de grands éloges mais celui de la Reine est au dessus de tout ceux qu'on peut lui donner. On n'a jamais vû saisir plus parfaitement l'exacte ressemblance; & quant au détail, c'est tout ce qu'on peut de mieux traité & de plus brillant.

Je crois qu'on peut parler de M. Peronneau après M. La Tour. Il suit ses traces de fort près, & probablement doit prendre un jour de ses mains le sceptre du pastel, lorsque celui-ci satisfait de la grande multitude de ses triomphes, songera enfin à se reposer à l'ombre de ses lauriers.

...

*Seconde Lettre à Monsieur le Comte de R*** sur le même sujet*

⁸⁰ Manuscript note on BnF copy, apparently in author's hand: "On n'avoit pas encore exposé le Portrait de Dumont le Romain, quand on a écrit ceci."

⁸¹ S'il y avait un autre secret pour fixer le Pastel que celui que tout le monde sait, on est persuadé que M. La Tour le donneroit au Public. Mais tout ce mystère consiste à appliquer un beau vernis blanc à l'esprit de vin derrière le papier peint et, afin qu'il pénètre

[p. 17] Depuis ma dernière Lettre on vient de faire au Sallon des additions considérables, elle sont dignes d'une seconde, & j'en fais les frais de bon cœur; mais faites en sorte de la lire comme je l'écris, car je suis extrêmement pressé.

...

M. La Tour a ajouté à ses autres Portraits celui de M. Dumont le Romain. Si je n'étois pressé comme je le suis, je ne vous quitterois pas de cet article à moins d'une page d'éloges. Je me contenterai de vous dire en deux mots, que ce morceau est un des plus parfait de ce brillant Auteur.

M. Dumont y est représenté avec les attributs de sa gloire. Il tient sa Palette & des Brosses d'une main, & semble la [p. 19] préparer de l'autre. Il est habillé d'une Robbe de Chambre légère, rayée de différentes couleurs & cassée de plis artistement variés. Son air de tête est du meilleur choix du monde. On est étonné de la vie, de la finesse, & en meme tems de la liberté qui paroissent dans ce Portrait, si c'en est un.

M. Nattier, a donné celui de M. le Premier Président, [en Pastel] qui est un morceau de remarque, mais qui le seroit bien plus sans l'autre.

...

REMARQUES

Servant d'éclaircissements ou de preuves à différens endroits de ces Réflexions

[p. 29] Avant de finir, pour montrer qu'on ne désire rien tant que d'encourager les talens, & de leur rendre justice quand l'occasion s'en présente, on ajoute ici des vers en l'honneur de M. La Tour. On souhaiteroit en avoir reçu pour tous Messieurs les Académiciens. On [p. 30] en feroit usage avec la même joye. Ceux-ci furent fait à l'occasion du Sallon précédent, et n'en sont que plus justes.⁸⁰

A Monsieur la Tour.

Par les tons ravissans d'un pastel enchanteur,
Fascinant tous les yeux d'une commune erreur,
Les chefs-d'œuvres divers de ta main noble & sûre
Sont au-dessus de l'art & trompent la nature.

Barthélémy-Augustin BLONDEL D'AZINCOURT, *Première idée de la curiosité...*, [1749] (Bibliothèque INHA, MS 34):

[p. 25] LA TOUR a poussé Le Pastel à son plus haut degré de perfection, il est [p. 26] unique je crois qu'il n'est pas possible que jamais personne puisse aller aussi loin que lui.

LOIR a aussi beaucoup de talent, il réussit tres bien pour les portraits de femme & a bien du goût.

PERONEAU commence aussi a se distinguer dans le même genre.

Pierre CLÉMENT, *Les Cinq Années littéraires*, The Hague, 1754, I, pp. 137ff, Lettre XX, de Paris, 25.X.1748:

[p. 137] Le spectacle des tableaux au Louvre a duré tout le mois de Septembre, comme à l'ordinaire: je ne vous ai fait aucune mention des ouvrages exposés, non que le Salon n'ait été curieux, quoiqu'un peu moins orné que les années précédentes; mais il me semble que ces curiosités ne sont faites que pour les yeux, & que la description n'en est guère moins [p. 138] ennuyeuse que la vue en est agréable, pour qui n'est pas du métier surtout. Mr de la Tour continue à se distinguer par la beauté & la ressemblance de ses pastels; Mr Ondry par la vérité de ses animaux; & Mr Nattier par les graces de son imitation de la jolie nature.

Anon. [l'abbé Louis GOUENOT; ??Baillet de Saint-Julien], *Lettre sur la peinture, la sculpture et l'architecture à M****, s.l., 1748; seconde édition, revue et augmentée de nouvelles notes et de réflexions sur les tableaux de M. de Troy, Amsterdam, 1749 [MSW0048; CD iv 39]:

[p. 61] Les Pastels de M. de La Tour, entr'autres, ont été vûs cette année avec la même avidité que les années précédentes. Ainsi on adoptera volontiers les louanges que [1749: p. 62] M. l'Abbé le B. lui a données, quoiqu'elles aient pu être dictées autant par des principes de reconnaissance que d'équité; mais a-t-il prétendu ajouter à son éloge en le donnant pour un homme à secret?⁸¹ N'a-t-il pas craint [1748: p. 62] de le confondre dans la foule de ces misérables Artisans, dont toute la science s'apprend dans un instant? S'il étoit un secret pour faire aussi bien que M. de la Tour, pourroit-on l'acheter à prix d'argent? Y a-t-il rien de mieux, par exemple, que les Portraits de M. Restout & de M. Paris de Montmartel, quoique travaillés dans un goût tout différent?⁸² Dans le premier qui a été fait pour les gens d'Arts, il a principalement visé à l'effet; dans le second, il a cherché par un fini moelleux et séduisant à plaire universellement à tout le monde. Il a atteint dans l'un et dans l'autre le but qu'il s'étoit proposé; mais on a vû avec peine que cet Académicien, en qui on n'avoit point découvert jusqu'alors de maniere, tomboit dans des tons briquetés. Ne pouvoit-il rendre l'air martial de M. le Comte de Clermont sans lui donner une couleur qu'il n'a pas? Il y a deux extrémités à craindre en peignant: pour viser à l'effet, on tombe dans la charge, & en voulant devenir

mieux sans tâcher le Tableau, on passe auparavant une couche d'excellent esprit de vin, et le vernis immédiatement après. (*Note du critique.*)

⁸² Le Portrait de M. Restout a été fait par M. de la Tour pour son Tableau de reception à l'Académie, & exposé au salon de 1746 avec celui de M. Paris de Montmartel.

gracieux, l'effet échappe. Que faire donc? Ce que M. La Tour faisoit les années précédentes, ce qu'il a fait même dans quelques-uns des Portraits du Salon dernier, tels que ceux de MM. le Moine et Mondonville.

[1748: p. 118; 1749: p. 119] M. *la Tour* n'a pas si universellement soutenu sa réputation dans les morceaux de cette année, que dans ceux des années précédentes.

Il est vrai que toutes ses [1748: Portraits; 1749: têtes] sont parlantes. On ne peut trop louer le soin avec lequel il a su rendre la cuirasse & l'habillement [1748: celui] du Roi.⁸³

Il n'y a rien de si parfait que le Portrait de la Reine; c'est un chef-d'œuvre, tant par la ressemblance, que par l'art avec lequel les ajustemens y sont traités. On a encore plus admiré celui de M. Dumont le Romain. Mais un Peintre qui a donné autant de preuves d'habileté que M. de La Tour n'aurait-il pas pu varier davantage ses attitudes? La trop grande uniformité de tous ces portraits, placé à la file l'un de l'autre, frappe la vue du Spectateur d'une manière peu satisfaisante.

[1749: p. 125] M. *le Moine* le fils a exposé à la fin du Salon, les Bustes de Mademoiselle de Bonac, de Messieurs de Fontenelle, Voltaire & de la Tour. S'il y avoit eu un peu plus d'étude, la ressemblance, toute bien saisie qu'elle est, n'en eût rien perdu. On n'a oint été content de leurs ajustemens; ils sont, on l'avoue, très-difficiles à bien rendre en Sculpture.

Anon. [Charles LEOFFROY DE SAINT-YVES], *Observations sur les arts et sur quelques morceaux de peinture et de sculpture, exposés au Louvre en 1748, où il est parlé de l'utilité des embellissements dans les villes*, Leyde, 1748 [MSW0050; CD iii 34]:

[p. 94] M. de La Tour qui sait la voir, l'annoblir & l'imiter [la nature], est de tous nos habiles gens celui dont les portraits réunissent le plus de parties. Tous ceux qu'on voit de lui au Salon sont estimable: mais le portrait de la Reine est un chef-d'œuvre; la douceur et la bonté de cette Princesse sont exprimées sur son front, dans son air et son maintien, que M. de La Tour a si bien saisis. Mais un des grands talens de M. de La Tour, c'est d'attraper dans [p. 95] chacun de ceux qu'il peint cette situation habituelle du corps, qui fait presque deviner la caractere. On se sent frappé de respect à la vue du portrait d'un Prince dont toute l'Europe admire la hauteur dans l'âme, l'audace, le courage, les talens et les vertus...

Que le portrait de M. du Mont peint par M. de La Tour est une chose admirable! Quel feu, quelle vie, quelle force de pinceau, quelle vérité dans les étoffes! Je doute qu'il y ait jamais eu rien de plus vigoureux. Lorsqu'on voit un morceau de M. de La Tour, on le croit au comble de la perfection: l'année d'ensuite, un nouveau phénomène se montre, et il efface le souvenir du premier. Qui peut aussi dans le genre de M. de La Tour voler comme lui de merveilles en merveilles? Ce sera M. Peronneau, s'il veut continuer ainsi qu'il a commencé. Deux portraits [p. 96] (n^{os} 96 et 97) qu'il a exposés cette année sont d'heureux présages de la gloire qui l'attend. Mais ce ne sera certainement point ce tas de jeunes Peintres, qui envyrés des succès de M. de La Tour, ne semblent manier les crayons colorés que pour faire sentir le mérite de celui-ci. Ces reproches ne sont pas faits pour M. Peronneau, que je viens de louer, et pour M. Loir, qui mérite de l'être: connu comme un bon sculpteur, on le verra dans peu un excellent Peintre.

M. Addison, ou M. le Chevalier Temple, nous a reproché d'être une nation *Moutonnière*. Sans doute qu'il avoit en vûe quelques serviles imitateurs François, contre lesquels il étoit de mauvaise humeur, et qu'il rejettoit sur le général de la nation le blâme que méritoient quelques particuliers. D'ailleurs, ce reproche n'est pas plus fait [p. 97] pour nous que pour les Anglois, et les autres peuples du monde. La seule nation Moutonnière existante est celle des hommes médiocres, dispersés sur la surface de la terre; ils sont tous compatriotes. Entraînés par l'impulsion qui les maîtrise, les seuls esprits supérieurs se frayent des routes nouvelles, et il leur est aussi difficile de devenir des copistes, qu'aux gens médiocres de cesser de l'être. Revenons à M. de La Tour.

Quelques personnes lui reprochent sa touche, qui en certaines occasions est vigoureuse; mais ne daignant pas alléguer les raisons de leur dégoût, il est bon de chercher à les pénétrer. Peut-être apprendrons-nous enfin quelle mesure d'estime on doit à cet égard à chaque Peintre.

Le Peintre doit certainement imiter [p. 98] les objets tels qu'ils sont dans la nature, vus à une distance qu'on peut évaluer environ à cinq pieds tant pour le portrait que pour l'histoire: parce que soit qu'il fasse ses études pour l'une, ou qu'il peigne d'après nature pour l'autre, dans ces deux cas il se trouve à peu près à cette distance de la personne qui lui sert de modèle. Il n'est pas douteux aussi qu'à cette même distance, il ne s'efface une infinité de traces légères qui, étant sur le naturel, ne parviennent point jusques aux yeux, qui ne saisissent

qu'une surface unie. Ainsi la barbe, les cheveux et les sourcils, quoique divisés en une infinité de parties qui se confondent à la distance de cinq pieds, sont pris par masses. En conséquence de ce principe, Raphaël, Corregge, Poussin, Le Sueur, Titien, Paul Veronese, Rubens, Pietro de Cortone, Carlo Marati, Vandyck, ont peint d'un pinceau uni & [p. 99] fondu. Pourquoi donc d'un autre côté, d'habiles gens nés avec du feu et une grande liberté dans la main, ont-ils touché fortement certaines parties de leurs tableaux? Le tissu de la peau étant uni, le pinceau doit être de même. On répond à cela que si le Peintre ne rend que ce qu'il voit, son imitation sera plus foible que l'objet imité, de tout ce que la distance de cinq pieds lui a fait perdre de choses qui sont dans l'original. Cette même imitation considérée à son tour à cinq pieds d'éloignement s'affoiblit⁸⁴ encore d'autant, et celui qui la considère ainsi se trouve par ce [p. 100] moyen à dix pieds de l'objet qu'on a voulu imiter, et dont l'imitation ne fera plus d'effet. C'est à dessein d'éviter l'affaiblissement que souffre une imitation de la nature, quand elle n'est pas un peu chargée, que les grands Dramatiques exagèrent les passions qu'ils mettent au Théâtre.

Il n'est donc pas étonnant qu'un Peintre ayant fait cette réflexion, et cherchant à conserver à la nature toute sa force, qui dégénere dans l'imitation, comme l'imitation dégénere par la distance d'où elle est considérée, charge les parties qui en ont le plus de [p. 101] besoin de touches fortes, qui à leur tour se confondent à un certain éloignement, ne forment plus qu'un tout uni⁸⁵ aux yeux du spectateur. Par cet artifice du Peintre, il se trouve rapproché de la nature, qui n'est éloignée de lui que de la distance de lui au tableau. Il est si vrai que les touches ont ce pouvoir qu'on ne peut se passer d'en faire usage dans les tableaux qui, devant être placés à un grand éloignement, resteroient sans effet. Pourquoi donc faire un crime à l'Artiste du don précieux qu'il a reçu de la nature, qui, loin d'être un obstacle à son imitation, ne sert, en lui conservant sa force, qu'à la rendre plus fidèle?

[p. 102] Les figures de vieillards, et de ce qui a un caractere approchant, lorsqu'elles excèdent la taille ordinaire de l'homme, demandent nécessairement à être touchées vigoureusement. Les chairs délicates des femmes et des enfans ne peuvent au contraire être rendues qu'avec un pinceau uni et moelleux: celui-ci répand la grâce inséparable de la douceur; la touche énonce le feu, imprime la force et donne l'air de facilité. Mais en ceci où il ne peut y avoir de précepte fixe, le meilleur est de céder aux inspirations de son génie, et surtout de l'éviter l'excès. Pour vouloir être trop mâle, on devient dur, et si l'on finit trop, on tombe dans la sécheresse, ou l'on est mou, froid et leché. Toutes les manières sont bonnes: le grand mérite d'un Peintre est cependant d'avoir différentes [p. 103] fabriques, qu'il emploie tour à tour, de proportionner ses touches au caractere des choses, à leur place dans la composition, et à celle que leur imitation doit occuper. Personne n'observe mieux cette règle que M. de La Tour.

On aura à se plaindre à la vérité qu'il ne se soit pas attaché à l'huile: avec un talent tel que le sien, on est toujours du premier ordre: la posterité eût admiré ses tableaux et ne doit-on pas craindre qu'il ne soit connu pas d'elle que par notre admiration, dont l'expression paroîtra suspecte? Le pastel peut se fixer, on en convient: M. de La Tour en a le secret, et on le croit. Mais avec cet avantage sur la Rosalba, dont les ouvrages dépérissent tous les jours, les morceaux de M. de La Tour se seront jamais remis sur toile, ni netoyés, et quelques précautions que l'on prenne pour empêcher la [p. 104] poussière de pénétrer, elle s'insinue et, s'attachant sur la superficie du pastel, elle fait corps avec lui: ce qui est sans remède. Il a de plus les vers à craindre, qui se nichant dans le papier, le rongent. L'idée que les portraits de M. de La Tour n'auront pas la durée qu'ils méritent d'avoir est affligeante pour ceux qui s'intéressent à la gloire des Artistes célèbres.

[p. 117] On ose le dire, & on prie M. Falconnet de ne pas en être blessé: l'emploi des ajustemens modernes est [p. 118] insupportable dans la sculpture. M. le Moyne fils, cet habile homme dont le ciseau a tant de graves, n'a pour tout défaut que d'être attaché à ce mauvais gout. Quand il a le buste de quelque guerrier moderne à fait, employant dans l'arrangement des cheveux, la mode du jour, il n'oublie rien, le col, la chemise, & par-dessus tout cela la cuirasse avec des brassars; ce qui est de petite manière, & vise au gothique. Encore lui passeroit-on d'être fidèle à l'étiquet de la mode, dans le simulacre de ces hommes vulgaires qui n'ont de mérite que de s'en occuper, enfin d'exister. Mais pour des hommes de l'ordre de M. de Fontenelle & de M. de Voltaire appartenants à tous les tems qui s'écouleront après eux, on ne s'accoutume point à les voir emprisonnés dans leur siècle, non plus qu'à la perruque de M. de la Tour, surmontée d'un bout de draperie.

ANON., "Exposition des tableaux", *Mercure de France*, .IX.1748, p. 163 [MSW0049; CD xlvii 1229]:

⁸³ Peu de jours après l'exposition, l'Auteur a jugé à propos de le retirer. (*Note du critique*, 1748 & 1749) [pour le faire copier, dit-on] [annotation on 1748 copy]

⁸⁴ Quoi qu'on avance ici sur le pouvoir qu'ont les touches fermes de rendre la nature avec force, il ne faut pas croire qu'on en veuille conclure que ceux qui se sont abstenus de ces touches fussent des peintres [p. 101] sans vigueur. Toutes les manières sont bonnes:

chacune fournit des moyens pour arriver à la même fin, et tous les grandes peintres ont également chargé la nature, mais d'une façon différente. (*Note du critique*.)

⁸⁵ Le portrait de M. Peronneau (n^o 96), vu de près et ensuite à la distance de cinq pieds, servira à nous faire entendre. (*Note du critique*.)

Les Peintres de Portraits ne se font pas moins distingués dans leur genre, que les autres Académiciens. ... Le prodigieux la Tour est si connu, que c'est presque une espèce de superfluité que de faire l'éloge des ouvrages qui sortent de ses mains. Nous nous contenterons de dire que son Portrait de la Reine, celui de M. le Maréchal Duc de Belle-Isle, & celui de M. Dumont le Romain, sont comparables à tout ce qu'il a fait de plus beau.

On doit compter dans ce nombre les Bustes de l'illustre M. de Fontenelle & du fameux M. de Voltaire, par M. le Moine...

n.d. [c.1748] — In undated notes in the archives of the direction des beaux-arts, the full-length portrait of the king, using La Tour's head, originally given to Parrocel, is reassigned to Carle Van Loo, using the new head La Tour exhibited in 1748:

Parrocel. Le portrait du Roy en pied, d'après M. de La Tour. — Note. Il étoit commencé et M. de Tournehem a décidé, à sa réquisition, qu'il ne l'achèveroit pas et qu'il seroit donnée à M. *Vanloo*.

AN O¹ 1933; Engerand 1900, p. 481f; Debrie & Salmon 2000, p. 106

A M. *Vanloo*. Le portrait en grand du Roy, commencé par M. Parrocel. Note. Cela n'est que projeté. Il faut que M. de Tournehem lui en donne l'ordre, et il seroit à propos d'attendre la dernière tête de M. *de La Tour*.

AN O¹ 1933; Engerand 1900, p. 481f; Debrie & Salmon 2000, p. 106

7 décembre, 31 décembre 1748. — La Tour est présent à l'Assemblée de l'Académie.

[c.1748]. — Louis Maurisan, maître sculpteur, entrepreneur des Bâtiments du roi submitted an invoice for frames for portraits of Louis XV and Marie Leszczyńska, in one of which is cited

le tems de Maurisan pour les desseins dont un par M^r de la Tour

AN O¹ 1922A, cited Pons 1987

1749

2 janvier 1749. — Adrien-Honoré de La Tour, frère cadet du peintre, signe l'acte de baptême de Marie-Joséphine Bisson, fille de Bisson, marchand de vins et de Marie-Anne Merivan (Saint-Rémy). Adrien-Honoré, parrain, est qualifié dans l'acte de jeune garçon nubile [he was 19 at the time; the marraine was Marie-Catherine Duliege, Adrien-Honoré's aunt].

Lapauze 1919, p. 10

Le Deux^e Jour du mois de Janvier de la presente année mil sept cent quarante neuf a esté Baptisé par nous Cure soussigné en cette paroisse de St Remy Marie Joseph Catherine né cejourdhuy de et en Legitime mariage fille du S^r Claude Bisson marchand de vin et Marie Anne Merian son epouse demeurante sur cette paroisse Le parain a esté Le S^r Adrien Honore de La Tour jeune garçon nubile et la maraine D^{lle} Marie Catherine Duliege fille majeure demeurants Tous deux en cette ville Lesquels ont signé avec lesquels et nous fait Double les d. jour et an

signé: Adrien honoré Delatour M c duliege Troussat curé de S Remy

Registre paroissial de Saint-Rémy, Saint-Quentin; Archives départementales de l'Aisne.

13 janvier 1749. — La Tour receives a payment of 1200 livres for his pastel of Prince Charles Edward Stuart.

Entry in the Account current – Prince Charles with George Waters, Jr, Banker, Paris

Jan 13th. To de la Tour for H. R. H.s picture, 1200 0 0

Royal Archives, Stuart Papers 296/161; cited Bongie 1986, p. 313; James Brown, *A history of the highlands*, Glasgow, 1840, IV, p. 55

20 janvier 1749. — Anne Bougier's illegitimate daughter (possibly by Maurice-Quentin de La Tour) is married in Laon (n. 4.XII.1725, 28.XII.1747).

Le vingt Janvier mil sept cent quarante neuf après avoir publie les trois bancs de mariage en deux Dimanches et vue fête entre Jean Grand Sire <homme veuf> fils de Jean Grand Sire Maître Tisserand, et de Marg^{te} Guilbert dem^t a Aubegast, diocese de Roüen, d'une Part <age de 38 ans> et de Barbe Antoinette Guiot fille d'Anne Bougier dem^t a Laon de Cette Paroisse d'autre part <agee de 24 ans> Sans qu'il soit venu a ma connoissance aucun empechem^t qui puit retarder la Celebration dudit mariage Je Soussigné Jean Antoine Huët prêtre licentié en Theologie de

la faculté de Paris, Curé de la Paroisse de S^r Jean au Bourg de la Ville de Laon, ay recûs de Jean Grand Sire et de Barbe Antoinette Guiot les promesses et Consentemens de Mariage et l'ay Celebré en l'Eglise de laditte Paroisse avec les Ceremonies accoutumés en presence de Jean Charles Marteau clerc laïc de la paroisse de S^r Michel, d'Antoine Larmois Clerc laïc de laditte paroisse de S^r Jean au Bourg de Nicolas Taitart M^r bonnetier et de Felix Bon bion Vigneront, dem^s tous en cette Ville soussigné avec L'Epoux et L'Epouse qui onts signés aussi le Jour et an Susdits

signé: jean grandsire barbe antoinette guiot Marteau
tetard felix bion Larmois
huët curé

Registre paroissial de Saint-Jean-au-Bourg, Laon; Archives départementales de l'Aisne.

11 mars 1749. — La Tour reçoit de la Direction des Bâtiments un acompte de 2,000 livres.

LENORMANT A COYPEL

A Versailles, ce 11 mars 1749.

Je donne à M. de La Tour un acompte de 2,000 liv...

Nouvelles archives de l'Art français, 3 série, t. XXII, 1906. *Revue de l'Art français ancien et moderne*, 23^e année: Correspondance de M. d'Angiviller avec Pierre, publ. par M. Marc Furcy-Raynaud (2^e partie), p. 343.

10 août 1749. — La Tour is mentioned in a memorandum from Garnier d'Isle to Lenormant de Tournehem, recommending the appointment of Jacques Neilson (1714–1788, pastellist, *q.v.*) and detailing his recent studies to become a painter:

Mémoire au sujet de l'atelier de basse lisse des Gobelins de present vacant

Ceux qui demandent sont:

Lasnier, excellent ouvrier de haute lisse chez M. Audran,

Rondet, excellent ouvrier de haute lisse chez M. Audran

Cozette, le cadet, fils du teinturier qui avait commence à la haute lisse et a passé à la teinturerie,

Jean-Baptiste *Rançon*,⁸⁶ le meilleur ouvrier de basse lisse dans ledit atelier: il y a un mémoire de dix à douze ouvriers qui témoignent ses talents qui sont connus,

Et le s^r *Neilson* qui a travaillé aux Gobelins sous M. Jans et était fort bon ouvrier. Il y a joint la théorie à la pratique; il dessine nonseulement fort bien, mais est sorti des Gobelins pour se perfectionner, ayant pratiqué la peinture sous M. Coypel, M. Parrocel et M. de La Tour qui lui a appris le pastel où il réussit très-bien; d'ailleurs fort intelligent et capable de former des ouvriers pour remettre sur pied la basse lisse.

La basse lisse n'est tombée que faute de soin par les maîtres d'avoir formé successivement de bons ouvriers. Ils allèguent pour raisons que leurs apprentis n'ayant point été pris enfants d'ouvriers, à mesure qu'ils ont été formés, ils sont sortis pour jouir des privilèges de la maison.

D'ailleurs les deux frères Rançon, devenus seuls ouvriers, n'en ont point voulu former dans le dessein d'être seuls et d'élever seulement leurs enfants.

Les ouvriers sont gens de pratique sans dessin et quoiqu'ils travaillent bien, je doute qu'ils soient jamais en état de bien conduire.

Un homme intelligent, qui joint une grande théorie à la pratique, qui de plus possède la nuance et l'intelligence des couleurs et parfaitement bien le dessin est, je croy, bien plus en état de conduire un atelier et de former des ouvriers et de remettre la base lisse en honneur. D'ailleurs, il est, je croy, intéressant de s'attacher un homme qui a du talent plus que je n'en vois à aucun et qui pourrait porter ailleurs son talent et y faire des établissements. Les ouvriers supporteraient peut-être cela avec peine, car je ne doute pas que les Rançon ne quittent, mais je croy que le bien du service du Roy doit l'emporter.

A Monsieur d'ordonner.

Paris, ce 10 aoust 1749

G. d'Isle

Annotation de Tournehem:

Il est plus à propos de faire conduire cette partie de la manufacture par le s^r *Jacques Neilson* par toutes les raisons détaillées dans les informations qu'en a prises M. d'Isle, après l'examen des mémoires qui m'ont été présentés de plusieurs demandeurs.

Ce 11 aoust 1749.

Post-scriptum. Et il sera à propos de l'en charger le plus tôt qu'il sera possible.

Curmer 1878, p. 15ff

⁸⁶ Jean-Baptiste Ranson (1704–1773): his son was a pastellist, *q.v.*

27 septembre 1749. — La Tour is mentioned in the correspondance of an English connoisseur, Daniel Wray (1701–1783), writing (7.IX.1749) to his friend Philip Yorke to advise him on things to be done in Paris:

Call in too at Chardin's, who paints little pieces of common-life, and upon Liotard (but he is the Colonel's painter), admirable in crayons. All due praise we allow these artists, but we believe when you have heard their Prices you will be able to convince people here that Oram and Scott and Pond are not extravagantly paid.

Several weeks later, 27.IX.1749, Wray added:

Give me leave to correct a mistake in my last letter. The Crayonist whom I meant to commend (from Hogarth's testimony⁸⁷) is La Tour. I confounded him with Liotard the Miniature-painter."

British Library Add. MS 35401 f121v, 7.IX.1749; f.123, 27.IX.1749

26 novembre 1749. — Pinel [Philippe Pinel, fils] est chargé par le Roi de faire une miniature du Dauphin d'après le pastel de La Tour.

Le 26 novembre 1749.

Le Roy, Monsieur, désire que l'on fasse un portrait en mignature de M. le Dauphin, pour un bracelet, sur le portrait que vous venez de faire.

Il charge le Sr Pinel de cet ouvrage et je vous invite à vous concerter avec luy, pour qu'il puisse y travailler promptement.

Je suis entierement à vous.

ORRY

A M. de La Tour.

ORRY

Desmaze, 1879, p. 19.

28 novembre 1749. — Décès de Anne de La Tour, tante de l'artiste:

Le huit novembre mil sept cent quarante neuf est decedée en cet hotel dieu après avoir recüe les sacremens de l'Eglise la nommée Anne de La Tour agée de soixante dix huit ans de la paroisse de St Jean au Bourg de cette ville de Laon, et le lendemain son corps a été inhumé dans la cimetiere dud. hotel dieu par moy Soussigné Pretre Chanoine de la Cathedrale deservant led. hotel dieux en presence et assisté d'André Colzy Clerc et de Pierre Le Begue fossayeur qui ont signés avec moy le present acte les jour et an susd.

signé: Colzy Deschamps⁸⁸ Lebegue

Registre de L'Hôtel-Dieu, Laon; Archives départementales de l'Aisne

6 décembre 1749. — La Tour est présent à l'Assemblée de l'Académie.

— Les portraits des divers membres de la famille royale, exécutés par La Tour, sont assez nombreux; ils s'espacent entre 1746 et 1762. Huit sont visés dans le mémoire suivant.

Mémoire de huit portraits de la famille royale, peints en pastel pendant les années 1746, 1747, 1748 et 1749.

Sçavoir:

Deux portraits du Roi. — Deux de la Reine. — Trois de Mgr le Dauphin. — Un de feu M^{me} la Dauphine. Estimés ensemble. 12,000 livres.

Le parfait paiement est en date du 25 mars 1752 (Exercice 1749):

Au sieur De la Tour, peintre, 1,100 livres pour faire, avec 10,900 à lui ordonnés acompte, scavoir 6,000 livres sur l'exercice 1745, les 19 may et 24 décembre audit an, et 4,900 livres sur l'exercice 1749, les 6 may, 3 aoust 1750, 28 mars et 9 octobre 1751, le parfait paiement de 12,000 livres à quoi ont esté mis deux portraits du Roy, deux de la Reine, trois

de M. le Dauphin, et un de M^{me} la Dauphine, qu'il a faits en pastel pendant les années 1744, 1745, 1746, 1747, 1748 et 1749.

L'Inventaire de Du Rameau⁸⁹, qui, en 1784, signale six de ces portraits à l'hôtel de la Surintendance à Versailles, leur donne comme dimensions 2 pieds 7 pouces de haut sur un pied 7 à 8 pouces de large.

Les portraits du Roi, de la Reine⁹⁰ et du Dauphin sont actuellement au Louvre (Département des dessins, n^{os} 813, 814, 816): H. 0 m. 64. — L. 0 m. 54.

En 1749, La Tour exécutait le portrait de la Dauphine Marie Josèphe de Saxe; voici son mémoire:

Mémoire d'un portrait de Madame la Dauphine de Saxe, peint au pastel, sous les ordres de feu M. de Tournehem, par le sieur De La Tour, pendant l'année 1749.

La princesse est représentée avec deux mains, tenant un papier de musique⁹¹.

Pour le dit ouvrage la somme de. 2,400 livres.

Le paiement est en date du 20 juin 1752 (Exercice 1749):

Au sieur De la Tour, peintre, 2,400 livres pour son payement d'un portrait de Mme la Dauphine qu'il a fait pour le service du Roy, pendant l'année 1749.

AN O¹ 1934^A, Engerand 1900, p. 270f

[c.1749]. — Louis Maurisan delivers a « bordure en tilleul » for La Tour's portrait of Marie-Josèphe de Saxe, dauphine.

AN O¹ 1922^A, cited Pons 1987, p. 48

Vers 1750

[c.1750]. — La Tour loue une maison de campagne à Auteuil, dans l'actuelle rue d'Auteuil.⁹² (Subsequently 59 rue d'Auteuil, near the Bois de Boulogne; it was originally 24, Grande-Rue, Auteuil and later became 40 rue Molière. Previous owners included Philippe Le Fort (–1745), an échevin de Paris in 1732 who had made his fortune selling fabric and lace; his widow, née Jeanne Ducrot (1672–1752), from whom it was inherited by her niece, Pierre Grassin (1689–1762), directeur général des monnaies de France; and the Chicoyneau family, from whom La Tour leased and then bought the house, before selling it on to Mme Helvétius when unable to complete his purchase as described below. In 1854 it was purchased by prince Pierre Bonaparte. His widow owned a drawing⁹³ of the house before it was partly destroyed in 1871; the garden subsequently much reduced in size.)

n.d. [c.1750] — A story is told in d'Angviller's memoirs which can be dated to Jacques Necker's⁹⁴ arrival in Paris, c.1750, when he was sent there as a commis in the banque Isaac Vernet (p. 16.IV.1744 *supra*):

Je tiens de lui-même [Necker], lors de notre intimité, que lorsqu'il arriva de Genève, il étoit tellement affamé de réputation et de bruit, que ne connoissant personne, il avoit été trouver un peintre célèbre en pastel, nommé La Tour, homme habile, mais tourmenté de la folie de bel esprit, pour lui lire une comédie qu'il avoit faite, et l'avéu de cette petite foiblesse n'étoit pas tellement dépouillé d'amour-propre, qu'en le faisant et en rougissant, il ne jettât un regard complaisant sur le chemin qu'il avoit fait depuis ce temps.

Mémoires de Charles Claude Flabaut, comte de la Billarderie d'Angviller, ed. Louis Bobé, Copenhagen, 1933, p. 69

1750

12 février 1750. — A version of La Tour's 1747 portrait of Marie-Josèphe was sent to Dresden in 1750, accompanied by a letter to Graf Brühl from Graf Loos::

blanche garnie de rezeaux d'or et ruban violet, un fichu de dentelle et coiffée en négligé, tenant d'une main un papier de musique ». (AN O¹ 1934^A). (Note de F. Engerand.)

⁹² Cette maison, construite au début du règne de Louis XV sur des terrains dépendant de la seigneurie de Passy, était suivie d'un parc de deux arpents, au fond duquel s'élevait un pavillon dont la pièce principale, éclairée par un dôme, servait sans doute d'atelier. La propriété donnait sur l'emplacement du n^o 59 actuel de la rue d'Auteuil. — A. Doniol, *Histoire du XVII^e arrondissement*, Paris, 1902, in-4^e, p. 287. [p. *infra* 20 septembre 1770]

⁹³ Reproduced in G. Bertin, "Le cimetière d'Auteuil", *Bulletin de la Société historique d'Auteuil et de Passy*, 1908, p. 189.

⁹⁴ Jacques Necker (1732–1804), directeur général des finances, 1777–81, 1788–90, ministre d'État 1788.

⁸⁷ See 1743 *supra*.

⁸⁸ La Tour's (second) cousin Claude-Charles Deschamps (1699–1779).

⁸⁹ Archives du Louvre. Dans la copie annotée en 1788 (cf. Inventaire des tableaux du Roy par Bailly, p. xxix), on relève cette note: « Un des portraits de feu Mgr. le Dauphin commence à se moisir; les autres sont bien conservés. » (Note de F. Engerand.) See also below.

⁹⁰ D'après les Goncourt (*L'Art au XVIII^e siècle*, appendice du chapitre sur La Tour), le Louvre posséderait également le second exemplaire du portrait de la Reine, fait par La Tour. (Note de F. Engerand.)

⁹¹ Voici, d'après le mémoire d'une copie qui en fut faite, cette même année 1749, la description détaillée de ce portrait: « Madame la Dauphine, en déshabillé de moire

Quant au portrait, c'est une copie de l'original que M. de La Tour a faite par ordre de Monsieur le Dauphin.... C'est d'ailleurs sûrement le plus ressemblant que nous ayons jusqu'ici de cette princesse.

Dresden archives, 2739, XVIII, cited Stryenski 1902

4 avril 1750. — La Tour change de logement aux galeries du Louvre.

Certificat de don d'un logement aux galeries du Louvre pour le S. de La Tour. — Nous, Charles François Paul Le Normant de Tournehem, conseiller du Roy en ses Conseils, Directeur et Ordonnateur général de ses Batimens, Jardins, Arts, Academies et Manufactures.

Certifions que Sa Majesté désirant traiter favorablement le S. Maurice Quentin de La Tour, Peintre en pastel et l'un des membres de son Académie de peinture et sculpture établie au Louvre à Paris, lui a accordé et fait don du logement aux galeries du Louvre vacant par le décès de la V^{re} du S. d'Hermand, vivant Ingénieur du Roy, pour par mondit S. de La Tour jouir et occuper ledit logement tant qu'il plaira à Sa Majesté, conformément au plan qui en a été dressé et déposé au greffe de la Direction générale de ses batimens et des privilèges, droits et avantages y attachés, tels et semblables à ceux qu'occupent tous les autres artistes logés sous ladite galerie, à condition toutefois de ne point louer ni céder à personne sous quelque prétexte que ce soit. En foi de quoi Nous avons délivré le présent certificat au S. de La Tour pour lui servir en tems et lieu ce que de raison, lequel Nous avons signé de notre main, fait contresigner par le secretaire ordinaire des Batimens du Roy et y aposer le cachet de nos armes.

A Versailles, le quatrième jour du mois d'Avril mil sept cent cinquante. *Signé* LENORMANT; plus bas par Monsieur le Directeur Général. *Signé*: DE GILLET, avec paraphe.

Bon pour copie: GILLET.

Arch. nat. Dons de terrains, O¹ 1250.

7 avril 1750. — Brevet de logement aux galeries du Louvre en faveur du sieur Maurice Quentin de La Tour, peintre en pastel et membre de l'Académie de peinture, en place du feu sieur d'Hermand, ingénieur.⁹⁵

AN O¹ 94, fol. 70

7 avril 1750. — Brevet de logement aux galeries du Louvre en faveur de Jean-Baptiste Pigalle, sculpteur de l'Académie, en place du sieur de La Tour, qui change de logement.

Arch. nat., O¹ 1058, p. 241, 243. Signalés par M. Guiffrey, *Nouvelles archives de l'Art français*, 1873, p. 91.

28 mai 1750. — Lettre de Mme de Pompadour à son frère, M. de Vandières, à Turin:

Je suis fort aise que vous soyez content de mes portraits; on les a trouvés ici très-jolis, mais peu ressemblans. Quoiqu'il en soit, comme c'est le moins mal qu'il y ait, je vous l'ai envoyé. Il n'y a plus de ressources auprès de Latour, sa folie augmente à chaque instant.

Correspondance de Mme de Pompadour avec son père, M. Poisson, et son frère, M. de Vandières, ed. Auguste Poulet-Malassis, 1878, p. 55

Août-septembre [25 août – 8 octobre] 1750. — La Tour expose au Salon du Louvre.

Péronneau [Perronneau] expose au Salon un portrait de La Tour, date du mois de janvier de cette année (v. [ICONOGRAPHY](#)):

128. — M. de La Tour, Peintre du Roy, en Surtout noir.

Livret.

Salon du Louvre 1750

Par M. De La Tour

⁹⁵ Alexandre d'Hermand. Voici ce que Brice nous apprend sur ce personnage qui était logé au Louvre dès 1725. L'article se trouve aussi sur l'édition posthume de 1752: "Colonel d'infanterie, ingénieur du Roi, a un cabinet où l'on voit un agréable et savant assemblage de curiosités de l'art et de la nature; il y a aussi plusieurs belles machines qui regardent les mécaniques dont il a mis une partie en usage pendant les dernières guerres. C'est le même qui a trouvé l'invention de représenter en relief tous les mouvemens des armées pour l'instruction de S.M." [note de Guiffrey]. The logement, which d'Hermand had been granted in fact in 1716 (AN O¹ 60, f. 76), had previously been occupied by Pirabé, arquebusier du roi, and was labelled H in the anonymous 1713 drawing, Logemens des galeries du Louvre et les noms des particuliers qui les occupent (BnF,

109. Plusieurs Têtes au Pastel, sous le même N^o. [[146.3705](#)]

CRITIQUES

Louis-Guillaume BAILLET DE SAINT-JULIEN, *Lettres sur la peinture à un amateur*, Geneva, 1750 [MSW0056; CD iv 46]:

Il me reste à vous parler de nos peintres de portraits: les plus illustres sont MM. Nattier, Tocqué, Aved, chacun dans un genre différent, et M. La Tour, dans tous les genres. Nous dirons aussi un mot de M. Peronneau.... Quant à M. La Tour, c'est un Protée, dont l'art se montre sous toutes les formes imaginables: tantôt sévère, tantôt enjoué; tantôt facile, tantôt plus réfléchi; ici nobles et majestueux, là piquant, vif et spirituel; ses Portraits, pour quelqu'un qui sait lire dans la nature, sont autant de caractères; et jamais peut-être on n'eut ni des meilleurs yeux pour la voir, ni une meilleure main pour la rendre. M. Peronneau semble l'avoir pris pour modèle, et ce choix est déjà une preuve de son goût; on ne saurait trop espérer de ses talens; et il est probable que cet Auteur doit prendre un jour des mains de M. de La Tour le sceptre du Pastel, lorsque celui-ci, satisfait de la grande multitude de ses triomphes, songera enfin à se reposer à l'ombre de ses lauriers.

ANON. 1750a, "Lettre au P.B.J. sur l'exposition des ouvrages... au Louvre", *Mémoires pour l'histoire des sciences et des beaux-arts*, 1750, .XI., pp. 2418–29 [MSW0057]:

[p. 2426] Parmi les Portraits, on a beaucoup distingué ... plusieurs pièces de M. Péronneau; & des Pastels sous le [p. 2427] n^o 109 par M. de La Tour.

Anon. [Anne-Claude-Philippe, comte de CAYLUS], "Description raisonnée sur l'Exposition de 1750", *Mercur de France*, 1750, .X., pp. 132–41; .XI., p. 151 [MSW0058; CD iv 44]:

M. Delatour a donné de nouvelles preuves de ses grands talens, par les beaux pastels qu'il a exposés; on ne peut lui refuser l'admiration que mériteront toujours la précision du trait et la parfaite intelligence.

Louis PETIT DE BACHAUMONT, *Liste des meilleurs peintres, sculpteurs, graveurs et architectes des Académies royales de peinture, sculpture et architecture suivant leur rang à l'Académie*, 1750:

XXXIII

M. DE LA TOUR, excellent peintre de portraits au pastel, n'a point eu de maître que la nature; il la rend bien, sans manière. Il se donne beaucoup de peine, et ne se contente pas aisément, ce qui nuit à beaucoup de ses portraits. Il ne sçait pas s'arrêter à propos: il cherche toujours à faire mieux qu'il n'a fait; d'où il arrive qu'à force de travailler et de tourmenter son ouvrage souvent il le gaste. Il s'en dégoûte, l'efface, et recommence, et souvent ce qu'il fait est moins bien que ce qu'il avoit fait d'abord; de plus, il s'est entêté d'un vernis qu'il croit avoir inventé, et qui très-souvent luy gaste tout ce qu'il a fait. C'est grand dommage; le pastel ne veut pas être tourmenté, trop de travail lui oste sa fleur, et l'ouvrage devient comme estompé.

Papiers inédits de la bibliothèque de l'Arsenal, Georges Duplessis, ed., *Journal de Wille*, 1857, II, p. 407

ANON. 1750, "Lettera al P. B. G. sopra l'esposizione di alcune opere di scoltura, d'intaglio, che si è fatta questo anno al Lovre", *Memorie per la storia delle scienze e buone arti*, .X.1750, pp. 262–68:

[p. 267]: Tra i ritratti sono stati molto distinti, quello...parecchi pezzi di M. Peronneau; e dei Pastelli sotto il num. 109. di M. della Tour.

François GENARD, *L'École de l'homme*, Londres, 1752, III, p. 17:

Prends ton tems pour te peindre, ambitieux TOURAL; tu es en bonne humeur, tes yeux brillent, & tu as le teint clair & vif. Saisis le moment; peins-toi. Une longue insomnie te rend aujourd'hui le visage terne, tu as la vûë chargée par un cruel mal de tête, tu es bouffi, méconnoissable. Qu'attends-tu? Peut-il y avoir un instant plus propre pour faire un portrait qui ne ressemble pas? Ne l'échappe point, cours chés ton Rival, aide encore l'occasion qui travaille contre lui: fais-toi peindre; paye, & largement. Acheteras-tu jamais de réputation?

* * *

11 août 1750. — According to Dréolle de Nodon,⁹⁶ on this date La Tour was appointed Peintre du Roi by brevet; that of 4.IV.1750 only refers to him as

<https://gallica.bnf.fr/ark:/12148/btv1b530462885>; reproduced in [Jefares 2014k](#), fig. 4; it was eighth, including the concierge's apartment, or no. 7 in other nomenclature: *v.* 5.XII.1785 *infra*. For a description of the geometry of the loggements, see Maskill 2016; the plan he reproduces, which shows all five levels of the logements, must be later than the 1710 he suggests: "le Sr Devisée" of the 1713 plan has been replaced by "veuve Devisée": the widow of the historiographe Jean Donneau de Visé (1640–1710) was confirmed as occupant from 1713 [note NJ].

⁹⁶ Ernest Dréolle, dit Dréolle de Nodon (Libourne 1829 – Ermont 1887), officier de la Légion d'honneur, rédacteur en chef du *Journal de Saint-Quentin*, auteur de *l'Éloge biographique de Maurice-Quentin de La Tour*, 1856.

“peintre en pastel” (*n. supra*), in no different terms than the earlier 10.III.1745 logement. However Champfleury and later authors report this as “peintre du roi en pastel”, and Debrie 1991 states that “le 4 avril 1750, il accepte le titre de peintre du Roi.”⁹⁷ An earlier use of the title occurs in abbé Huber’s testament (*n. supra*, 1744), and La Tour had already exhibited his portrait of Louis XV in the 1745 Salon.

Dréolde de Nodon 1856, p. 67.

août 1750. — These verses in the *Mercur de France* relating to the pastel La Tour exhibited in the Salon de 1751:

A Mlle Sylvia, chez M. de la Tour, un jour qu'elle étoit allée y faire peindre son portrait.
D'un Appelle nouveau le talent renommé
Méritoit un pareil modèle;
Les Dieux sembloient l'avoir nommé
Pour faire ce portrait agréable & fidèle.

Que par vous ses crayons seront bien secondés!
Pour charmer nos regards il n'aura rien à feindre;
Les graces que vous possédez,
De la Tour est fait pour les peindre.

Vous mettez la critique à bout,
Par cet ouvrage où l'Art au naturel s'allie;
Pour nous rendre si bien *Thalie*,
Il nous falloit le Dieu du *Goût*.

Par M. Pesselier.

Mercur de France, VIII.1750, p. 73

31 octobre 1750. — La Tour donne à l'Académie le portrait de Dumont le Romain.

M. de La Tour, qui a été reçu sur le portrait de M. Restout, voulant prouver à l'Académie son zèle et son attachement et ne point s'écarter de l'usage, lui a donné celui de M. Dumont le Romain, de la même forme et grandeur que le premier.

La Compagnie a été aussi satisfaite de la beauté de l'ouvrage que sensible à la façon de penser de l'auteur.

Procès-verbaux de l'Académie, t. VI, p. 234.

4 novembre 1750. — La Tour rend visite à Mme de Graffigny. Lettre à Devaux:

J'ai eu la visite de La Tour cet après-midi, et du fils du président de Montesquieu, tout cela pour la première fois.

Graffigny 2007, XI, pp. xxvii, 223

20 novembre 1750. — La Tour's portraits are held up as exemplars of modern cultural achievement.

Je crois, Madame, vous apercevoir parmi le petit nombre de ces heureux esprits qui s'empresent d'honorer ce temple. Qui pourrait être plus digne que vous d'apprécier et d'admirer les talens! Vous trouvez dans ce temple les images des morts illustres, des autels et de l'encens pour les vivants. Ils sont flattés de celui que vous leur accordez. Vous ne serez point étonnée de trouver l'autel du Dieu de la danse à côté de celui de l'immortel Maurice. Vous ne le serez point d'y trouver ... ou bien étonné par la fierté du pinceau de Carle, par la hardiesse de son émule, par la vérité et la force de l'expression dans ces pastels animés⁹⁸; ...

Correspondance littéraire de Grimm &c., ed. Taschereau, Chaudé, xv, p. 308

11 décembre 1750. — La Tour annonce son intention de faire le portrait de Mme de Graffigny. Lettre à Devaux:

La Tour, c'est le fameux peintre qui me peindra ce printemps comme une illustre.

Graffigny 2007, XI, pp. xxix, 284

Devaux:

Je vous jure que je pensois ces jours derniers à vous faire graver. Je songeois à faire cet usage de mon petit portrait quand je serois à Paris. Voilà encor une de ces rencontres singulières ou nous nous attrapons si souvent. Ce divin La Tour aura sans doute la préférence; c'est d'après lui que nous vous aurons. Mon Dieu, chère amie, quel plaisir cela me fait!

Graffigny papers, GEN MSS 353, LI, 186) [Graffigny 2007, XI, p. 314 n.34]

26 décembre 1750. — Mme de Graffigny à Devaux:

Ah mon Dieu, me faire graver! Mais tu es charmant de penser ces choses-là! J'en serois bien honteuse d'être gravée, mais je serai bien aise si La Tour me peint.

Graffigny 2007, XI, p. 311

23 décembre 1750. — Anne Bougier's illegitimate daughter, Barbe-Antoinette, Mme Grand Sire (*n. v.* 28.XII.1747; 20.I.1749), gives birth to a son in La Fère:

Le vingt trois a été baptisé par moi chanoine Curé Doyen soussigné Jean fils de Jean grandsir tisserand en cette ville et de barbe antoine dio— son épouse le perein Jean du Notion la mareine françoise cheval, ledit baptisé né le jour meme

signé: De Nelle

Registre paroissial de Saint-Montain, La Fère; Archives départementales de l'Aisne.

1751

9 janvier, 6 mars 1751. — La Tour est présent à l'Assemblée de l'Académie.

27 mars 1751. — La Tour est nommé conseiller de l'Académie royale.

La Compagnie, après avoir délibéré, a pris les voix par scrutin, et M^{rs} Desportes et De La Tour, Académiciens, ont monté au grade de Conseiller.

Procès-verbaux de l'Académie, t. VI, p. 265.

3 avril 1751. — La Tour est présent à l'Assemblée de l'Académie.

8 avril 1751. — Lettre de l'abbé Le Blanc à La Tour.⁹⁹

Mon cher & très cher Ami, je me fais un vray plaisir de vous donner de mes nouvelles, puisque vous avés bien voulu m'assurer que vous en aviez à en recevoir. Ce ne sera pas pourtant aussi souvent que je le voudrais bien, loin d'avoir le tems d'écrire à mes Amis, dans la plupart des villes où nous passons, je n'ay pas même celui qui seroit nécessaire pour prendre note des choses dignes de remarque; ce que je vous dis là est vray à la lettre. Nous partons demain de Florence où nous avons passé quinze ou seize jours; pour bien voir cette ville il faudroit y rester trois mois et les bien employer, encor ne sais-je si l'on seroit en état d'en rendre compte. Nous ne voyageons que pour nous. On n'a pas le tems de faire autrement.

Je vous avoue que j'ay passé dans une ivresse continuelle les jours qui se sont écoulés depuis que je suis ici. Quelle ville que Florence! Que de chefs d'œuvre dans tous les genres renferme cette Galerie des Grands Ducs! Il n'y auroit que la Vénus de Médicis qu'il faudroit faire le voyage de Toscane exprès pour la voir, j'ai un plaisir singulier à parcourir les Édifices Publics sacrés ou profanes pour y voir les commencements de la Peinture & de la Sculpture: Florence a été le berceau des Arts renaissants; quelle obligation n'a pas toute l'Europe aux Grands hommes que cette ville a produits dans tous les genres? C'est ici que quelques Grecs fugitifs de leur Patrie ont rallumé le flambeau des sciences éteint depuis si longtemps dans notre Occident, ce sont des Florentins formés par eux qui nous ont retirés du mauvais goût et de la Barbarie. J'avois déjà une haute idée des princes de la Maison de Médicis, mais depuis que j'ay vu tout ce qu'ils ont fait de grand en ce pays ci, je les trouve eux mêmes encor bien plus grands.

Pendant mon séjour à Rome, autant que je l'ay pû, j'ay fait honneur à la recommandation que vous m'avés faite de M^r de La Grenaye, ou plus tôt c'est luy même qui y a fait honneur, & par la bonté de son caractère & par la variété de ses talents. J'ay vu avant que de partir de grands tableaux esquissés de luy où il y a bien du feu. J'ay même vu dans le genre de Portraits des Essais qui luy font honneur & c'est pour cela que j'ay déterminé M^r le duc de Nivernois à se faire peindre par luy; ce Portrait étoit commencé & bien commencé quand nous sommes partis. Au reste s'il continue on pourra l'appeler *il Fattore*, il a peint tous ses camarades de l'Académie chacun dans une matinée, ce qui prouve qu'il a la pratique de l'art, quand il aura un peu plus

⁹⁷ The manuscript *Etat des logements aux galeries du Louvre... 1^{er} janvier 1775*, cited *Archives de l'art français*, I, 1852, p. 202, refers to “de La Tour, peintre du roi en pastel, 4 avril 1750”.

⁹⁸ De M. de La Tour. (Note de Grimm.)

⁹⁹ Conformed to manuscript in INHA.

étudié, peut être en apprendra-t-il les difficultés; il est, je crois, fait pour les connoître, avec vos conseils il pourroit espérer de les vaincre.

Je reviens à Florence et à la Galerie pour vous dire que dans la Salle des Peintres j'ay été très scandalisé de trouver le Portrait du *Chianlit* qui s'y est dit luy même *Surnommé le Peintre Turc*.¹⁰⁰ Encor est ce le plus mauvais qu'il ait fait. Il est plat, plat, plat, trois fois plat & tout ce qui a jamais existé de plus plat. Il est au Pastel. Un qui luy est supérieur comme le Ciel l'est à la terre, & qui n'est pourtant pas une bonne chose est celui de la *Rosa-Alba*. C'est en effet une chose très curieuse que tous ces Portraits de Peintres peints par eux mêmes, seulement on a eû tort d'y admettre un *chianlit* parmi tant d'hommes célèbres à juste titre.

Et dans cette lettre & dans celles que je pourrai continuer à vous écrire, je continuerai à vous parler surtout comme je pense, ainsi il y aura bien des choses qui ne seront que pour vous. Je ne vous les indiquerai, ni ne vous recommanderai de ne les faire voir à personne, je connois votre discernement & je suis sur de votre discrétion.

Si par hasard vous voyés l'Ami Doussin,¹⁰¹ je vous prie de l'embrasser pour moy. Vous savés que M^r Soufflot¹⁰² nous a quittés, le camarade de voyage qui nous reste me charge de vous faire bien des compliments: les miens je vous en prie à M^r de La Pouplinière¹⁰³ & à M^r Duval.¹⁰⁴ Je vous embrasse & suis de toute mon ame avec l'estime la plus parfaite & l'amitié la plus sincère,

Votre très humble & très obeissant serviteur

L'Abbé LE BLANC.

[Flore]nce le 8 Avril 1751.

Lettre originale de l'abbé Le Blanc à La Tour. (Bibl. d'art et d'archéologie. Documents originaux, amateurs. Dossier Le Blanc.)

[c.1751]. — An undated letter from Le Blanc to La Tour refers to a possible commission of a portrait of Catherine-Nicole Le Maire (1705–1786), de l'Académie royale de musique; it may date to around this time:

L'Abé Le Blanc souhaite le Bonjour à M^r De La Tour & envoie savoir comment il se porte.

Si ses affaires, ses arrangements et ses plaisirs pouvoient luy permettre de donner dans l'Après diner deux heures à M^{lle} Le Maire, elle se rendroit à ses ordres. La certitude que j'ai qu'elle sera le sujet d'un nouveau chef-d'œuvre de la part de M^r De La Tour est la seule cause de l'empressement que j'ai de voir commencer son Portrait.

Si pour comble de gualanterie, M^r de La Tour veut encor me donner de la soupe j'irai avec le plus grand plaisir du monde la manger avec luy.

Ce Mardy matin.

Bibliothèque INHA, Autographes, dossier Le Blanc; Charles Blanc, *Le Trésor de la curiosité tiré des catalogues de vente de tableaux...*, Paris, 1858, II, p. 45; Hélène Monod-Cassidy, *Un voyageur-philosophe au XVIII^e siècle: l'abbé Jean-Bernard Le Blanc*, 1941, p. 423

24 avril, 29 mai, 26 juin 1751. — La Tour est présent à l'Assemblée de l'Académie.

27 avril 1751. — La Tour visite Mme de Graffigny.

Graffigny 2007, XI, p. xxxiv

25 août-septembre [25 août – 25 septembre] 1751. — La Tour expose au Salon du Louvre.

Salon du Louvre 1751

Par M. de la Tour, Conseiller de l'Académie

48. Plusieurs Têtes au Pastel sous le même N^o.

Annotation CD:

M. de la Reynière [J.46.1867]Mme de la Reynière [J.46.188]

M. d'Isle, Contrôleur des Batiments [J.46.1826]M. Roettiers, graveur général des Monnoyes de France [J.46.2729]

Mlle Sylvia, comédienne Italienne [J.46.2972]

M. Baillon, horloger du Roi [J.46.1267]

¹⁰⁰ Liotard.

¹⁰¹ Charles-Isaac Doussin (–1755), architecte du roi. He was the recipient of a letter from Buffon on 27.VII.1751, and was connected also with Gabriel.

¹⁰² Jacques-Germain Soufflot (1713–1780); the architect had returned to Rome with Marigny in 1750.

CRITIQUES

Anon. [Pcomte de CAYLUS], "Exposition des ouvrages de l'Académie royale de peinture, faite dans une des salles du Louvre", *Mercur de France*, x.1751, pp. 158–69 [MSW0069; CD iv 50]:

[p. 166] Le plus grand éloge qu'on puisse faire des six Pastels de M. Delatour, c'est de dire qu'ils sont peut être supérieurs à ceux des années précédentes. Le Public éclairé a vû avec admiration les grandes parties de la peinture énoncées dans tous ces morceaux. On a été surtout frappé de l'art avec lequel le Peintre a surmonté dans le Portrait de Madame de la Reiniere deux très grandes difficultés: celle de conserver le brillant de la couleur dans les ajustements sans [p. 167] détruire les fraîcheurs de la tête, et celle de faire ressembler une jolie femme sans lui faire de tort. Le portrait de Monsieur de la Reiniere est parlant. L'empatement & les effets de chair dans la tête de M. Dille presentent la nature sous un aspect qui a ravi les amateurs.

Anon. [PCharles COYPEL], *Jugemens sur les principaux ouvrages exposés au Louvre, le 27 août 1751*, Amsterdam, 1751 [MSW0068; CDiv51]:

[p. 24] L'illusion est si frappante dans les Portraits de *Mr La Tour*, qu'il semble que la nature se soit peinte elle-même. Il n'y a rien à désirer.

Pour bien faire la Tour n'a qu'à se ressembler.¹⁰⁵

& *Monsieur Perronneau* qu'à l'imiter: ce jeune Peintre qui marche sur ses traces.

Proximus huic longo sed proximus intervallo.¹⁰⁶

s'est corrigé sur les ensembles; mais il s'est négligé sur la couleur, ses têtes sont touchées avec esprit, mais elles sentent trop l'esquisse, & je voudrais qu'on ne put pas en appeler séparément les couleurs, enfin qu'il accusât tellement les formes, [p. 25] qu'on pût modeler d'après ses portraits, comme on seroit en état de le faire d'après ceux de Mr. de La Tour.

Jacques GAUTIER-DAGOTY, "Observation III. Sur les Tableaux exposés dans le Salon du Louvre au mois d'Août 1751", *Observations sur l'histoire naturelle, sur la physique et sur la peinture*, 1752, I, pp. 110ff [MSW0070]:

[p. 113] Mais le Portrait est le chemin le plus battu de l'Art de peindre: il y a des loix prescrites dont il n'est pas permis de s'écarter; point de chapeau, point de casque, point de turban, nud tête; parce que cette composition donne un air jeune; il faut toujours des mains bien blanches pour décorer la figure.

Certains demi-connoisseurs, en parlant des Peintres qui avoient pris la licence de mettre tant soit peu d'ombre sur les main d'un Portrait, pour faire valoir le clair de la tête, les ont blâmés. Ils ont prétendu que leurs figures avoient les mains barbouillées. Je pense que M. de la Tour & M. Peronneau, ont raison de faire leurs Portraits sans mains: on se tire alors d'affaire, un bout de tête suffit.

Mais dira-t-on du tems de *Vandeik*, de *Porbus*, de *Reimbran*, & de tant d'autres fameux Peintres de Portraits, ils prenoient ces licences; ils mettoient de gros gands à leurs figures; [p. 114] Enfin tout ce que la noblesse de la peinture exige, se trouve dans ces Ouvrages. Aujourd'hui ce n'est plus cela, il faut du velours, de l'or, de l'argent, des moères, de la poudre, de la frisure; la simple nature en est bannie: & les Peintres de Portraits se tirent d'affaires [p. 115] comme ils peuvent, lorsqu'ils peignent en Grand.

M. *Natier*, est à la vérité sorti de ce genre, & a fait quatre Portraits, qui ont toute la Grace & la Noblesse possible: mais malgré cela, j'aimerois mieux le Portrait de la Reine qui parut l'année passées; cet air naturel & majestueux que M. de la Tour avoit si bien saisi, cette parfaite ressemblance, sont à la vérité, bien estimer un Peintre qui s'adonne à ce genre; & lui font mériter les louanges de tous les Connoisseurs.

Friedrich Melchior von GRIMM, *Correspondance littéraire*, Paris, 1877, éd. M. Tournoux, II, pp. 107, 6.IX.1751:

Nos peintres, nos sculpteurs, nos graveurs, n'ont jamais été aussi faibles que cette année dans l'exposition qu'ils font tous les ans, au mois d'août, de leurs ouvrages dans une grande salle du Louvre. Tout ce qui s'y trouve de véritablement estimable se réduit à une *Fuite d'Égypte* de M. Pierre, encore la Vierge est-elle trop longue; à quatre portraits en pastel de M. de La Tour....

ANON. 1751b, "Exposition de tableau & de modèles de sculpture dans le Salon du Louvre", *Journal économique*, VII.1751, pp. 56–66 [MSW0067]:

[p. 64] Les Pastels ont été nombreux à l'ordinaire. Ceux de M. de la Tour ont recueilli le tribut de louanges qu'ils sont en possession de moissonner.

* * *

28 août, 25 septembre, 2 octobre, 27 novembre, 31 décembre 1751. — La Tour est présent à l'Assemblée de l'Académie.

[1751]. — In a letter of 1751 (apparently written from Rome to a relative in Britain), Katherine Read mentions that La Tour was in London, for which

¹⁰³ Alexandre-Jean-Joseph Le Riche de La Pouplinière (1693–1762), fermier general; La Tour portrayed his wife, J.46.2038.

¹⁰⁴ Presumably Louis Duval de L'Épinoy (1696–1778), another fermier general; J.46.1724.

¹⁰⁵ Allusion to Racine, *Britannicus*, I:ii:218.

¹⁰⁶ Virgile. [*Aeneis*, v:320.]

there is no other evidence and which is likely to be erroneous. If dated correctly, and if Read had been so informed, it seems most likely that there is a confusion with Alexis Loir, who was in London¹⁰⁷ in 1751:

I hear my old master La Tour is in London, where I don't doubt of his getting money by his great merit and great price, not from his quantity of work, unless he leaves off that custom of rubbing out which he practised but too much, although I can scarce blame it in him as a fault, as it proceeded from an over delicacy of Taste and not from a light headedness as was alleged, for he has no more of that about him than is natural to and becoming a French man.

Letter cited Stuart 1905, p. 39.

1 *septembre* 1751. — Lettre de Mme de Graffigny à Devaux:

La Tour me peindra ou Minette¹⁰⁸ me fera peindre par Toquet.

Graffigny 2008, XII, p. 85

8 *septembre* 1751. — Lettre de Mme de Graffigny à Devaux:

J'aime mieux t'envoyer un livre du Salon que de te le conter. Il y a des portraits de La Tour tres beau...

Graffigny 2008, XII, p. 97

2 *octobre* 1751. — Lettre de Mme de Graffigny à Devaux:

Je suis revenue chez La Tour, ou j'ai pris le portrait de Duclos¹⁰⁹ pour le donner a Oudri, qui me l'a demandé comme une grande faveur afin de le faire graver.

Graffigny 2008, XII, p. 123

1752

8 *janvier* 1752. — La Tour est présent à l'Assemblée de l'Académie.

8 *février* 1752. — Elisabeth Ferrand¹¹⁰ mentions her portrait by La Tour in her will, stipulating that a (lost) copy be made:

Veut et entend la dite demoiselle testatrice que son portrait qui est chez le Sieur Delatour peintre soit comprice dans le dit legue universel. Duquel portrait elle prie Madame de Vassé d'en faire faire une copie par le dit Sieur Delatour et de Remettre cette copie a Monsieur Baillet¹¹¹ con^{er} au grand conseil dont elle connait l'attachement et l'amitié pour elle. Etant persuadee qu'il recevra avec plaisir cette marque de son souvenir quelque peu considerable que le soit.

AN MC XCII/575

26 *février* 1752. — Lettre du marquis de Marigny à La Tour au sujet du portrait de M^{me} de Pompadour.¹¹²

A Versailles, le 26 fevrier 1752.

M. de La Tour, peintre de l'Academie, aux Galleries du Louvre à Paris.

Ma sœur voudrait sçavoir Monsieur dans quel tems vous comptés faire son portrait. Je me suis chargé de vous en écrire, vous me ferés plaisir de me le mander par votre réponse que j'attendrai demain et que je pourrai recevoir de bonne heure si vous voulés bien me la faire tenir par la voye des voitures de Versailles.

Je suis M., etc.

Original de la main de Marigny; Arch. nat., O¹ 1907. Copie. Bibi. d'art et d'archéologie, *Correspondance générale*, t. III, p. 33. [The MS draft first located by Courajod, AN O 1925, published Marsy 1875.]

4, 24 *mars* 1752. — La Tour est présent à l'Assemblée de l'Académie.

15 *mai* 1752. — Anon. [Michel-François DANDRE-BARDON], "Exposition des tableaux de l'Académie de Saint-Luc commencé le 15 mai dans les salles de l'Arsenal", *Journal economique*, 1752, pp. 75ff.

[p. 78] Le pastel a paru dans ce Salon avec un avantage distingué; mais quoique M. de la Tour, de l'Académie royale, ait porté ce genre de peinture à une telle

perfection qu'il l'a rendu précieux, cependant comme il laisse encore derrière lui ceux qui courent la même carrière & 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 présage ne nous empêchera pas de rendre la justice qui est due aux talents des artistes dans ce genre.

13 *juillet* 1752.¹¹³ — Lettre de La Tour au marquis de Marigny au sujet du portrait de M^{me} de Pompadour.

Monsieur,

J'ay mil remerciemens à vous faire sur les bontés que vous avez pour mon bon ami M. Restout et sur ce que vous avez bien voulu répondre de mon zèle à Mad^e la Marquise de Pompadour. — Il est tel que je partirais sur le champ, si les portraits n'avaient grand besoin d'être préparés icy pour réparer le dommage qu'ils ont souffert; je ne sçais le temps qu'il me faudra parceque le chagrin que j'en ay eu m'a furieusement dérangé la cervelle, mais vous pouvez compter que je feray tous mes efforts pour me hatter, les bontés du Roi et la manière obligeante dont vous m'annoncez cette grâce me pénètre de reconnaissance et de tous les sentimens, que vous devez inspirer à ceux qui aspirent à l'honneur de votre estime, et j'ose dire amitié, comme celuy qui est très respectueusement,

Monsieur,

Votre très humble et très obéissant serviteur.

DE LA TOUR.

A Paris, ce 13 juillet 1752.

Je ne suis plus si fâché d'avoir ignoré l'heure de la poste, puisque je puis, dans cette même lettre, vous faire part de ma situation, je ne sçay pas si ce sont les efforts que j'ay fait, hier après la lecture de votre lettre ou la complication d'idees différentes, mais je me trouve dans un abattement, un anéantissement, qui me fait craindre la fièvre, la teste vuide, étonnée et tout le corps brisé, je ne sçay que devenir, j'ay cru que le lit reparerait mes forces, il n'a rien opéré, je dois essayer si l'air me fera du bien, car je suis bien pressé de répondre au plus vite aux marques d'amitiés dont vous m'honorez.

Desmaze, 1874, p. 20.

24 *juillet* 1752. — Réponse du marquis de Marigny à La Tour.

A Compiègne, le 24 juillet 1752.

M. de La Tour, Peintre de l'Academie, aux Galleries du Louvre à Paris.

Lorsque je receus votre lettre du 11 de ce mois, Monsieur, je la communiquai à ma sœur, à qui il fut aussi impossible qu'à moi d'en interpreter le sens du post scriptum. Elle me dit de vous écrire pour sçavoir détermiement si vous vouliez venir, ou non, et je l'eusse déjà fait si je n'avois trouvé l'interprétation désirée dans la lettre que vous avés écrite à M. Gabriel; quoy Monsieur, vous luy faites part du chagrin que vous avés des accidens arrivés en conséquence aux deux portraits de ma sœur et vous ajoutés que j'en suis la cause innocente? Pour innocente, cela est très certain, mais expliqués moy, je vous prie, en quoy j'ai pu en être la cause? Je comptois, je vous l'avoue, un peu plus sur votre amitié et je me flattois que vous auriez recours à moy pour faire cesser des chagrins que j'aurois pu occasionnés; vous me deviez, Monsieur, cette marque de confiance. Je me pique d'être juste et sensible, vous êtes l'un et l'autre, je laisse à votre cœur le soin de vous faire sentir combien je dois être blessé d'un pareil reproche de la part de quelqu'un à qui je n'ay cessé de temoigner amitié.

Ayés agréable, Monsieur, de m'écrire quels sont les griefs que vous pouvés avoir et quels sont les moyens que vous desirés que j'employe pour y remedier, vous devés compter sur tout le cas que je fais de vos talents et sur le plaisir que j'auray de vous le prouver en vous faisant justice. Ma sœur peut elle compter d'être peinte par vous? elle est impatiente de vous voir finir son portrait, faites honneur aux sentimens dont vous faites profession en venant au plustot terminer

¹⁰⁷ We know this from David Garrick's diary entry for 1.VI.1751: when he called on Julie in Paris, "Mr Julie recommended one Le Loir to us a crayon Painter now at London, he shew'd us two of his Portraits wh^{ch} were well done."

¹⁰⁸ Mme Helvétius.

¹⁰⁹ Charles Pinot Duclos (1704–1772), de l'Académie française, historiographe de France; J.46.1655.

¹¹⁰ J.46.1796.

¹¹¹ Nicolas Baillet (1683–1761), conseiller honoraire du roi en son grand conseil et intendant des maisons, domaines et finances du duc d'Orléans. He was Mlle Ferrand's executor. See Jeffares 2013c.

¹¹² J.46.2541.

¹¹³ Salmon 2018, p. 184, infers from Marigny's reply that the date of the main part of this letter must be 11.VII.1752, with the footnote added two days later; but a simple misreading by Marigny or Desmaze is a simpler explanation.

ce portrait pour la satisfaction de ma sœur, à qui vous devés de la reconnaissance, et pour celle de son frère, à qui vous devés plus d'amitié. Je suis, etc...

J'attans votre reponse.

Arch. nat., O¹ 1907. Copie: Bibl. d'art et d'archéologie, *Correspondance générale*, t. III, p. 205-206. [The MS draft first located by Courajod, AN O 1925, published Marsy 1875.]

[1752]. — “Un billet de madame de Pompadour à son peintre Latour”, unknown, may date to this period (Marigny's letter of 13.VII.1752 also uses the phrase “le cas que je fais de vous”); the autograph was reported as sold for Fr78.50 in *L'Artiste*, XII, 1854, p. 47. This may be the letter summarised but not reproduced in the 1878 edition of her letters (and the source of later repetitions in the secondary literature, including Magnier 1904, p. 10), as follows:

L. A. S. datée de Choisy, in-4, encadrée d'une vignette bleue. Elle est à peu près dans le même embonpoint où il l'a vue à La Muette, et elle croit qu'il serait à propos de profiter du moment pour finir ce qu'il a si bien commence. S'il peut venir demain, elle sera libre et avec si peu de monte qu'il voudra: “Vous connoissez, Monsieur, le cas que je fais de vous et de vos admirable talens.”

Correspondance de Mme de Pompadour avec son père, M. Poisson, et son frère, M. de Vandières, ed. Auguste Poulet-Malassis, 1878, p. 246f

25 juillet 1752. — Letter from Lépicier to Vandières (Marigny):

Voici la liste ds pensionnaires actuels de l'Académie: [17 noms]

San vous nommer, Monsieur, tous ceux qui n'ont pas encore reçu des bienfaits du Roy, je crois que voici ceux qui méritent le plus :

[Colin de Vermont, Chardin]

M. De la Tour mérite infiniment.

[Nattier, Tocqué, Falconnet].

Ce 14 mars 1767.

Furcy-Raynaud 1903, pp. 17f

1^{er} septembre 1752. — La Tour est proposé par le Directeur général des Bâtiments pour une pension de 1,000 livres.

7 septembre 1752. — Il vaque les pensions cy-après:

Du S ^r De Troy	400 l.
Parocel	600 l.
Coypel	1,000 l.

Je propose à Votre Majesté d'en faire la distribution ainsi qu'il suit:

Au S. La Tour	1,000 l.
Au S. Colin de Vermont	500 l.
Au S. Chardin	500 l.

[En marge:] Bon du Roy, 1^{er} septembre 1752.

Arch. nat. Renvois et décisions, O¹ 1195, fol. 212.

1^{er} septembre 1752. — The pension of 1000 livres awarded 1752 pension continued until 1779: v.1.X.1780 *infra*.

Peintre du Roi. Conseiller de l'Académie royale de peinture et de sculpture. Baptisé le 5 septembre 1704 à Saint-Quentin, diocèse de Noyon, fils de François Delatour et de Reine Havart. Pension accordée en considération de ses services.

Maison du roi, pensions sur le Trésor, O¹ 679

30 septembre, 2, 30 décembre 1752. — La Tour est présent à l'Assemblée de l'Académie.

[1752]. — La Tour is mentioned in verses by Jacques Lacombe (1724–1811) praising Vivien:

¹¹⁴ Jean Le Rond d'Alembert (1717–1783), secrétaire perpétuel de l'Académie française: La Tour's pastel was exhibited in the Salon de 1753, no. 89; J.46.1218.

¹¹⁵ Marie-Anne de Vichy, marquise de Deffand (1697–1780), salonnière.

¹¹⁶ The actress Claire-Josèphe-Hippolyte Legris de Latude, Mlle Clairon (1723–1803); J.46.1535.

¹¹⁷ Pierre-Claude Nivellet de La Chaussée (1692–1754), de l'Académie française, Salon de 1753, no. 85; J.46.2412. The playwright specialised in “comédie larmoyante”, explaining d'Alembert's observation.

Chéri des héros & des belles
De la Tour, tes touches fidèles
Les reproduisent traits pour traits;
Et par une aimable imposture
Tu séduis même la nature,
Qui s'admire dans tes portraits.

Dictionnaire portatif des beaux-arts, 1752, p. 689

22 octobre 1752. — Comte de Marsy reports the pension awarded to La Tour (v. 1.IX.1752, *supra*; one pistole was worth approximately 10 livres):

Le 22 octobre 1752, une nouvelle libéralité accordait au peintre Saint-Quentinoise une pension de cent pistoles et cette faveur nous semble devoir être due à l'influence de Mme de Pompadour dont il venait de commencer le portrait, qui ne fut exposé qu'en 1755.

Marsy 1875, p. 4

[1752]. — La Tour is mentioned in the introduction to Pierre-Louis d'Aquin de Château-Lyon's book, bracketed with Voltaire and Rameau among the miracles of the age of Louis XV:

Le siècle de Louis XIV, si fertile en grands Hommes & presque dans tous les genres, n'avoit pourtant à opposer à *Homere* & à *Virgile*, que le Pere *le Moine* & *Chapelain*. La Phisique expérimentale n'étoit pas encore dans tous son jour, le Pastel étoit à peine connu, & la Musique peu approfondie. Il est vrai que les *Corneilles*, les *Molieres*, les *Bossuets*, les *le Bruns*, les *Girardons*, & tant d'autres Savans & Artistes célèbres, doivent servir de modèle à tous les hommes qui voudront courir leur carrière; mais M. de *Voltaire*, le seul Poète Epique parmi les François, M. *Rameau*, le plus grand Musicien de l'Europe, & le fondateur de son Art, M. de *la Tour*, & ses crayons ravissans: Voilà des miracles qui sont de notre siècle & qui nous appartiennent.

Pierre-Louis d'Aquin de Château-Lyon, *Lettres sur les hommes célèbres*, Amsterdam, 1752, pp. iii–iv

1753

27 janvier 1753. — Letter from d'Alembert¹¹⁴ to Mme du Deffand:¹¹⁵

Je viens d'avoir mes entrées à la Comédie françoise. C'est une galanterie que Mlle Cleron¹¹⁶ m'a faite, sur la lecture de mon livre: car je ne la connoissois que pour luy avoir parlé une fois dans sa loge. La Tour a voulu absolument faire mon portrait, et je serai au salon de cette année avec la Chaussée,¹¹⁷ qu'il a peint aussi, et un des bouffons italiens:¹¹⁸ je serai là en gaye et triste compagnie.

EE Correspondence; conformed to original MS, bibliothèque Jean-Francois Chaponnière¹¹⁹

26 mars 1753. — Le marquis de Prohenges¹²⁰ écrit au Directeur général des Bâtiments au sujet du mausolée du maréchal de Saxe et ajoute qu'il vient d'envoyer au roi de Pologne le portrait du maréchal peint par La Tour.

Monsieur,

Estant persuadé, Monsieur, que le projet de ce mausolée est quelque chose de parfait, puisque le Roy l'a approuvé, je souhaiterois avoir l'agrément de Sa Majesté d'en avoir une copie pour l'envoyer au Roy de Pologne, Electeur de Saxe, dont le souvenir du Maréchal sera toujours dans sa mémoire. Je lui ay envoyé depuis peu son portrait fait par La Tour qu'il m'avoit demandé...

Le M. DE PROHENGUES.

Paris, Place Royale, 26 mars 1753.

Arch. nat., O¹ 1908. Copie: Bibl. d'art et d'archéologie, *Correspondance générale*, t. IV, p. 83.

30 mars 1753. — Entry in the journal of police inspector Joseph d'Hémery concerning La Tour's portrait of d'Alembert:

¹¹⁸ Pietro Manelli, premier bouffon chantant de la troupe italienne, Salon de 1753, no. 91; J.46.2202.

¹¹⁹ Sold Paris, Sotheby's, 18.XI.2019, Lot 3.

¹²⁰ Pierre, marquis de Prohenges (–1756), capitaine des Trabans de la garde du roi de Pologne; exécuteur testamentaire du maréchal de Saxe. In 1724 in Warsaw he married Elisabeth Cherrier, comtesse de Bargues; they were living in Paris c.1750.

Le peintre La Tour fait le portrait de d'Alembert, et tous ses amis s'évertuent pour mettre des vers au bas de ce portrait. La Condamine a fait ceux-ci qui sont assés droles.

De la geometrie il vit le non plus outre;
Il se fout... de tout, et se passa de f...

Pour ent[en]dre le dernier vers, il faut que vous sachiez que d'Alembert est presque impuissant. Il est tres froid vis a vis des femmes, et il ne conçoit pas le plaisir qu'on peut prendre avec elles.

BnF, f. fr. 22158, f.125r, cited Olivier Courcelle, www.clairaut.com

31 mars, 7 avril, 26 mai 1753. — La Tour est présent à l'Assemblée de l'Académie.

15 avril 1753. — Receipt from Marie Fel for bread and wine, 1752–53, 300 livres.¹²¹

J'ai reçu de Monsieur de Neuville,¹²² caissier de l'Académie Royale de Musique, la somme de trois cens livres, pour pain, vin et entretien de chausures, à moi accordé pendant l'année mil sept cent cinquante trois, dont quittance à Paris, ce quinze avril mil sept cent cinquante trois.

FEL.¹²³

Desmaze 1874, p. 21–22, autographe tiré de la collection de M. Boutron.¹²⁴

8 juin 1753. — The seals are affixed to the studio of Jean-Adam Mathieu (c.1698–1753), peintre en émail, in the galleries du Louvre, rez-de-chaussée, just a couple of weeks after he had obtained protection from the orfèvres. He had been granted the 10^e logement by brevet of 15.V.1734; after his death it was granted to Rouquet (p. 17.VIII.1758 *infra*). As a foreigner, his estate was taken by the crown, notwithstanding his will nominating his servant, Marie Michelet, as beneficiary. The estate included enamels of the king, queen, prince de Condé, duc and duchesse d'Orléans and Mme de Pompadour, withdrawn from the sale on 5.II.1753. It appears that La Tour had used a room in the studio to work in (from 1750 La Tour occupied the 8^e logement):

Il est à noter qu'un petit cabinet, au second, ayant vue sur la rivière, avait été prêté par le fêunt au peintre de Latour pour y travailler; en effet le commissaire Pierre Chenon constate qu'il est surtout garni de peintures du s. de Latour.

AN Y11318; Guiffrey 1884, p. 168

1^{er} juillet 1753. — La Tour's portrait of Manelli is mentioned in the *Correspondance littéraire* in advance of the salon:

Les acteurs italiens qui jouent depuis dix mois sur le théâtre de l'Opéra de Paris, et qu'on nomme ici bouffons, ont tellement absorbé l'attention de Paris, que le parlement, malgré toutes ses démarches et procédures qui devaient lui donner de la célébrité, ne pouvait pas manquer de tomber clans un oubli entier. Un homme d'esprit a dit que l'arrivée de Manelli nous avait évité une guerre civile, parce que, sans cet événement, les esprits oisifs et tranquilles se seraient sans cloute occupés des différends du parlement et du clergé, et que le fanatisme, qui échauffe si aisément les têtes, aurait pu avoir des suites funestes. Manelli est le nom de l'acteur italien qui joue dans les intermèdes. Il a été peint en pastel supérieurement en impressario, rôle qu'il a joué dans l'intermède du *Maître de musique*. Son portrait, qui sera exposé cette année dans le salon de l'Académie royale de Peinture, au Louvre, est de M. de la Tour, qui a porté son art au plus haut degré de perfection.

Correspondance littéraire de Grimm &c., ed. Taschereau, Chaudé, I, p. 27–28

4 août 1753. — La Tour est désigné par l'Académie pour participer à l'examen des tableaux présentés pour être exposés au Salon.

Il a été réglé que, conformément aux intentions du Roy, il y auroit, le Samedi 18 du présent, à trois heures, une assemblée particulière, pour examiner les ouvrages qui seront exposés dans le Salon, et, en conséquence, on a nommé par la voie du sort, indépendamment de M. le Directeur, de M^{rs} les officiers en exercice, de M^{rs} les Recteurs et Adjoints à Recteurs, qui sont de tous les jugemens, M. Le Clerc, Ancien Professeur, M^{rs} Oudry, Coustou, Pierre, Pigalle, Nattier et

Dandré-Bardon, Professeurs; M^{rs} Slodtz, Hallé et Allegrain, Adjoints à Professeurs, et M^{rs} Duchange et de La Tour, Conseillers.

Procès-verbaux de l'Académie, t. VI, p. 358.

18, 23 août 1753. — La Tour est présent à l'Assemblée de l'Académie.

25 août-septembre [25 août – 25 septembre] 1753. — La Tour expose au Salon du Louvre.

Salon du Louvre 1753

Par M. De La Tour,
Conseiller de l'Académie.

74. Le Portrait de Madame le Comte, tenant un papier de Musique. [J.46.2004]
75. Celuy de Madame de Geli. [J.46.1847]
76. Madame de Mondonville, appuyée sur un Clavessin. [J.46.1422]
77. Madame Huet, avec un petit Chien. [J.46.1915 = ?J.46.1893]
78. Mademoiselle Ferrand méditant sur Newton. [J.46.1796]
79. Mademoiselle Gabriel. [J.46.1825]
80. M. le Marquis de Voyer, Lieutenant Général des Armées du Roy, Inspecteur Général de la Cavalerie, Honoraire Associé-libre de l'Académ. Royale de Peinture & de Sculpture. [J.46.1244]
81. M. le Marquis de Montalembert, Mestre de Camp de Cavalerie, Gouverneur de Villeneuve d'Avignon, Associé-libre de l'Académie Royale des Sciences. [J.46.239]
82. M. de Silvestre, Ecuyer, Premier Peintre du Roy de Pologne, Directeur de l'Académie Royale de Peinture & de Sculpture. [J.46.2935]
83. M. de Bachaumont, Amateur. [J.46.2501]
84. M. Watelet, Receveur Général de Finances, Honoraire, Associé-libre de l'Académie Royale de Peinture & de Sculpture. [J.46.3147]
85. M. Nivelles de la Chaussée, de l'Académie Française. [J.46.2412]
86. M. Duclos, des Académies Françaises & des Inscriptions, Historiographe de France. [J.46.1655]
87. M. l'Abbé Nolet, Maître de Physique de M. le Dauphin, de l'Académie Royale des Sciences, & de la Société Royale de Londres. [J.46.2424]
88. M. de la Condamine, Chevalier de Saint Lazare, de l'Académie Royale des Sciences, de la Société Royale de Londres, & de l'Académie de Berlin. [J.46.1957]
89. M. Dalember, de l'Académie Royale des Sciences, de la Société Royale de Londres, & de celle de Berlin. [J.46.1218]
90. M. Rousseau, Citoyen de Genève. [J.46.2743]
91. M. Manelli, jouant dans l'Opéra du Maître de Musique, le rôle de l'Impressario. [J.46.2202]

CRITIQUES

René-Louis de Voyer de Paulmy, marquis d'ARGENSON, *Journal et mémoires*, éd.

E. J. B. Rathery, Paris, 1866, VIII, p. 106:

[30.VIII.1753] L'on voit les nouveaux tableaux de nos fameux peintres exposés au salon du Louvre; il y a surtout des portraits de nos meilleurs académiciens peints en pastel par La Tour; ils sont parlants.

Anon. [baron Louis-Guillaume BAILLET DE SAINT-JULIEN], *La Peinture, ode de Milord Telliab, traduite de l'anglois par M. ****, un des auteurs de l'*Encyclopédie*, Londres, 1753 [MSW0081; CD v 57]:

[p. 12]

XIII.

Quelle aimable variété dans les talents! & quelle sagesse la Nature fait paroître dans leur différente distribution! Quels éloges sur-tout ne méritent pas ceux qui savent reconnoître le leur propre, & s'y attacher! Je vois des portraits qu'Apelles eut admirés. Ce grand homme, dit l'Historien de la Nature, exprimoit distinctement, dans l'image de ceux qu'il représentoit, l'âge, le tempérament, l'esprit, l'humeur, les passions & le caractère. La Tour est l'Apelles de nos jours. La Tour semble ravir à ceux qu'il peint l'esprit qui nous enchante dans leurs Ouvrages. Son art réunit le double avantage d'exprimer également bien l'esprit et la beauté, qualités si incompatibles quelquefois dans la nature. La beauté sous ses crayons enchanteurs, loin de perdre rien de sa fleur, semble acquérir au contraire de ces graces naïves et ingénues qui en sont le plus grand charme. Il sçait par son tact subtil & magique, saisir & fixer le sel volatil de l'esprit, si facile à s'évaporer des mains de [p. 13] qui que ce soit, et de ceux même qui le possèdent.

XIV.

¹²¹ Au lieu d'avoir, comme aujourd'hui, des gratifications ou feux, ajoutés à leurs appointements, les acteurs touchaient des indemnités en nature d'abord, plus tard en argent, sous la forme énoncée ci-dessus. (Note de Desmaze.)

¹²² Pierre Berthelin de Neuville (1703–1756), marchand chandelier, caissier de l'Opéra.

¹²³ M^{lle} Marie Fel, née en 1706 [1713], a créé, avec éclat, le rôle de *Collette*, dans le *Devin du Village*.— Elle a embelli et troublé la vie du peintre, M. Q. de La Tour, qui pouvait dire d'elle *Cura, sed delicia*. (Note de Desmaze.)

¹²⁴ Antoine-François Boutron Charlard (1796–1879), pharmacien, de l'Académie royale de médecine, rue Basse-Porte-Saint-Denis, Paris; his collection of autographs was already noted in a directory of 1834.

J'admire encore la touche ferme & vigoureuse des Toqué, le mérite pittoresque des Perronneau, la sincérité naïve des Aved, la somptueuse magnificence des Nattiers.

Anon., *La Peinture, ode de Milord Tellia, traduite de l'anglois* par M. ***; & Jugement d'un amateur, sur l'exposition des tableaux. Lettre à M. le marquis de V..., repr. in *Mémoires pour l'histoire des sciences & des beaux arts*, .xii.1753, pp. 2704ff. [p. 2710] Il y a beaucoup d'élévation dans le portrait qu'on nous fait ici de M. de La Tour. "C'est, dit-on, l'Appelle de nos jours. Il semble ravir à ceux qu'il peint, l'esprit qui nous enchante dans leurs ouvrages" (il fait supposer que ceci regarde des portraits d'Auteurs, [p. 2711] de Littérateurs), "son art réunit le double avantage d'exprimer également bien l'esprit & la beauté, qualités si incompatibles quelquefois dans la Nature. La beauté, sous ses crayons enchanteurs, loin de perdre rien de sa fleur, semble acquiescer au contraire de ces grâces naïves & ingénues qui en sont le plus grand charme. Il sait, par son charme subtil ou magique, saisir ou fixer le sel volatil de l'esprit, si facile à s'évaporer des mains de qui ce soit, et de ceux même qui le possèdent." On ne goûtera peut-être pas le style Chymique de cet endroit, & l'on renverra ce sel volatil de l'esprit au Dictionnaire des précieuses.

Anon. [comte de CAYLUS], "Exposition des ouvrages de l'Académie royale de peinture et de sculpture faite dans une salle du Louvre le 25 août 1753", *Mercur de France*, .x.1753, pp. 158–65 [MSW0078; CD v 54]: [p. 162] La ressemblance jointe aux autres grandes parties de l'Art, a rempli complètement cette année tout ce que le public étoit en droit d'attendre des beaux pastels de M. Delatour: cet Artiste, Citoyen & Philosophe, donne à l'Europe entière un spectacle, dont il nous paroît qu'on n'est pas assez frappé; il préfère la consolation de faire le portrait des hommes illustres, à l'avantage de faire celui des gens opulents.

Anon. [Charles-Nicolas COCHIN ou Charles-Antoine Jombert], *Lettre à un amateur, en réponse aux critiques qui ont paru sur l'exposition des tableaux*, s.l., s.d.; repr. *Œuvres diverse de M. Cochin*, Paris, 1771, II [MSW0075; CD v 61]: [p. 36] Il trouve une grande différence de manière entre le portrait de M. Bachaumont, peint par M. de La Tour, & les autres Portraits de ce même Maître. Cette différence n'existe que dans son imagination; car ces Portraits sont tous également faits d'une [p. 37] manière ferme et hardie, qui caractérise sensiblement les diverses formes de la nature. Dans ces formes, ainsi que dans les couleurs, il se trouve des différences plus ou moins grandes: voilà pourquoi M. de La Tour, imitateur scrupuleux de la nature, met tant de variété dans ses portraits. La force de la couleur, l'effet et la ressemblance font une si parfaite illusion, qu'on croit voir les personnes qu'ils représentent.

Denis DIDEROT, *Essai sur la peinture, Œuvres complètes*, Paris, 1970, VI, p. 277: Un jeune homme fut consulté par sa famille sur la manière dont il voulait qu'on fit peindre son père. C'était un ouvrier en fer: "Mettez-lui, dit-il, son habit de travail, son bonnet de forge, son tablier; que je le voie à son établi avec une lancette ou autre ouvrage à la main; qu'il éprouve ou qu'il repasse; et surtout n'oubliez pas de lui faire mettre ses lunettes sur le nez." Ce projet ne fut point suivi; on lui envoya un beau portrait de son père, en pied, avec une belle perruque, un bel habit, de beaux bas, une belle tabatière à la main; le jeune homme, qui avoit du goût et de la vérité dans le caractère, dit à sa famille en la remerciant: "Vous n'avez rien fait qui vaille, ni vous, ni le peintre; je vous avois demandé mon père de tous les jours, et vous ne m'avez envoyé que mon père des dimanches." C'est pour la même raison que M. de La Tour, si vrai, si sublime d'ailleurs, n'a fait du portrait de Rousseau, qu'une belle chose, au lieu d'un chef-d'œuvre qu'il en pouvait faire. J'y cherche le censeur des lettres, le Caton et le Brutus de notre âge; je m'attendais à voir Épictète en habit négligé, en perruque ébouriffée, effrayant, par son air sévère, les littérateurs, les grands et les gens du monde, et je n'y vois que l'auteur du *Devin du Village*, bien habillé, bien peigné, bien poudré, et ridiculement assis sur une chaise de paille, et il faut convenir que le vers de M. de Marmontel dit très bien ce qu'est M. Rousseau, et ce qu'on devrait trouver, et ce qu'on cherche en vain dans le tableau de M. de La Tour.

Anon. [Pierre ESTEVE], *Lettre à un ami sur l'exposition des tableaux, faite dans le grand Salon du Louvre le 25 août 1753*, s.l., s.d. [MSW0076; CD v 56]: On compte dans le Salon jusqu'à dix-huit portraits de M. de La Tour. Parmi ce grand nombre, il n'y a que celui de M. Bachaumont qui soit fait dans le goût de ce que vous avez déjà vu de cet Artiste. Tous les autres portraits sont d'une nouvelle manière. Les couleurs y sont moins fonduës, et on ne doit pas les regarder de près. Malgré ce reproche, on ne peut se défendre de reconnaître dans le pastel de ce Maître une fraîcheur qui efface tout ce qui est à l'huile. Il

y a le portrait du sieur Manelli, tel qu'il a paru dans la pièce du Maître de Musique, et qui est admirable pour l'expression. Il fait des éclats de rire et on ne peut que l'imiter en le voyant. Celui de Madame Mondonville est étonnant pour la ressemblance. On peut dire des crayons de M. de La Tour qu'ils sont l'image du Caméléon, ils prennent la couleur de tous les objets.

M. Perronneau a été jugé plus ressemblant à lui-même et sa couleur moins variée que celle de M. la Tour. Cet artiste a donné cette année deux morceaux de réception qui ont été applaudis.

Élie-Catherine FRERON, *Lettres sur quelques écrits de ce tems*, XI, 1753, pp. 182–98, pp. 325–54; XII, 1753, pp. 195–206; reprinted with changes, as "L'éloge du Salon & des peintres en général & en particulier, par M. Fréron", in Gautier, *Observations sur l'histoire naturelle, sur la physique et sur la peinture*, 1753, II/I, pp. 14ff [MSW0086; CD v 66]:

[XI, p. 190] On compte cette année au Salon dix-huit Portraits en Pastel de M. de la Tour, Conseiller de l'Académie, qui prouvent de plus en plus que le crayon peut égaler le pinceau. Le détail de ses ouvrages me meneroit trop loin. Je me contenterai de citer le Portrait de Mlle Ferrand méditant sur *Newton*,¹²⁵ qui est très-beau, & qui étoit d'une grande difficulté pour l'exécution. Celui de M. Dalember, de l'Académie des Sciences, est étonnant pour la ressemblance. Je ne dois pas omettre ici deux beaux vers composés pour être mis au bas de ce Portrait par notre grand Poète M. Marmontel:

A ces traits riants diroient-on

Que l'on voit *Tacite* & *Newton*!

[p. 191] Il est vrai que le Poète s'est un peu trompé; car les traits de M. Dalember, bien rendus par le Peintre, ne sont pas riants: *non ridet, sed irridet*; cela est bien différent. Ces deux vers admirables peuvent aller de pair avec ceux que la même Muse enfanta pour le Portrait de M. Jean-Jacques Rousseau, qui se trouve aussi parmi les illustres dont les images décorent le Salon. Ses traits, sans être riants, font plaisir à la vue; tout ce que l'art imite parfaitement plaît aux yeux. Je ne sçai si c'est une plaisanterie; mais on m'a assuré que l'austère Gênois avoit fait une querelle à M. de la Tour de ce qu'il l'avoit représenté assis sur une chaise, mollement garnie de paille,¹²⁶ & dont les bâtons avoient des pommes. Un banc, une pierre, ou même la terre, voilà le siège que notre Philosophe demandoit. Les Portraits de M. de Bachaumont, amateur, de Madame de Mondonville & du sieur Manelli sont les personnes mêmes. Ce dernier est peint faisant des éclats de rire tels qu'ils en faisoit dans l'Opera bouffon Italien du Maître de Musique.

Élie-Catherine FRERON, lettre à d'Hémeri¹²⁷:

28 août 1753: Rousseau de Genève est peint au Salon; il avoit dit à la Tour de le peindre assis sur une pierre, et il a trouvé mauvais que de peindre l'ait représenté sur une chaise de paille.

Balcou 1975, p. 93

Élie-Catherine FRERON, lettre à d'Hémeri:

6 septembre 1753: Vous sçavez que la Tour a peint autrefois l'abbé le Blanc, et que cette année on voit au Salon le portrait de Jean-Jacques Rousseau, aussi de sa façon. Le poète Roi,¹²⁸ Cordon de Saint Michel, a fait cette épigramme qui n'est pas trop bonne.

Cher la Tour, quelle est ta marotte?

Quoi tu peins un le Blanc, un Jean-Jacques Rousseau,

Il faudra désormais consacrer ton pinceau

A nos monstreuses de marmote.

Balcou 1975, p. 96

Anon. [Antoine-Joseph, abbé GARRIGUES DE FROMENT], *Sentimens d'un amateur sur l'exposition des tableaux du Louvre et la critique qui en a été faite*, s.l., s.d. [MSW0083; CD v 58]:

Les Tableaux de M. Jeaurat m'ont rapproché des portraits du célèbre, de l'immortel M. de La Tour. Quelle vérité! Que sa manière de faire est facile! Qu'il est heureux dans le choix de ces attitudes! L'effet chez lui semble ne dépendre aucunement des ombres; sans y recourir, il en fait un prodigieux. On lui reproche, je le sçai bien, de n'avoir pas également travaillé tous ses ouvrages, d'en avoir même négligé plusieurs: on lui reproche encore, et peut-être n'a-t-on pas tort, une touche trop heurtée, ou plutôt trop peu caressée dans ses portraits de femme; on ajoute que cette touche nuit au gracieux, lors du moins que les têtes sont vues de près; on se récrie contre ce que celle de la

¹²⁵ In his reprint of this, Gautier-Dagoty adds "méditant sur (la decadence de la Philosophie de) Newton". (*Observations sur la peinture et sur les tableaux anciens et modernes*, Paris, 1753, I, p. 344).

¹²⁶ Cette plaisanterie est mal placée, il n'est pas question de chaise dans ce Portrait; & supposé qu'il fût assis & qu'elle fût garnie de paille, comment pourroit-on voir la garniture? [note added in Gautier reprint].

¹²⁷ Joseph d'Hémeri (1722–1806), inspecteur de la Librairie française.

¹²⁸ Pierre-Charles Roy (1683–1764).

Dame, qui médite sur Newton, a perdu depuis qu'elle est déplacée; on prétend enfin que M. de La Tour terminoit autrefois, finissoit ses ouvrages, et qu'il les termine, qu'il les finit moins quelquefois. Je n'ai qu'un mot à reprendre à cela, M. de La Tour enleva toujours tous les suffrages par sa manière de faire; il les enleva toujours. On ne le loue plus, parce qu'on se lasse de louer, parce qu'il est au-dessus de tous les éloges.

Comment m'y prendrai-je donc pour lui prouver, combien je suis sensible au zèle, qui le porte à rassembler chez lui les portraits de tous les hommes illustres? Je laisserai faire ceux-ci: ils rendront immortalité pour immortalité.

...

M. Aved me ramène à M. Perronneau. Peut-être aurois-je dû le nommer immédiatement après M. de la Tour, parce que leur genre de travail est le même, parce qu'ils sont les seuls ou presque les seuls qui peignent au Pastel; mais je vous ai demandé, et je crois avoir obtenu de vous, Monsieur, la permission de suivre plutôt le fil de mes idées, ou celui de mes sensations, que l'Analogie des talents, leur ordre ou l'ancienneté des Artistes.

Jacques GAUTIER-DAGOTY, *Observations sur l'histoire naturelle, sur la physique, et sur la peinture*, Paris, 1753, I [MSW0087]:

[p. 318]: M. de La Tour reçoit l'encens qui lui est dû. Mais dire qu'il sçait par son tact subtil et magique saisir & fixer le sel volatil de l'esprit, si facile à s'évaporer des mains de qui que ce soit, & de ceux même qui le possèdent; outre que ce n'est là qu'un précieux galimatias, c'est pousser l'hyperbole au dernier degré. Qui est-ce qui croira jamais, par exemple, que le principe qui pense & qui a dicté à M. de la Chaussée tant de Comédies morales soit identifié avec le Pastel, & réside sous la glace de son portrait?

Jacques GAUTIER-DAGOTY, *Observations sur la peinture et sur les tableaux anciens et modernes*, Paris, 1753, I:

Réflexions sur les Tableaux du Salon

[p. 287]: M. de La Tour qui peint toujours des bouts de têtes avec des couleurs qui s'effacent aisément, a parfaitement réussi dans le Portrait de M. le Marquis de Voyer & dans celui de M. Sylvestre. Je ne trouve dans celui de M. de Voyer qu'un seul défaut, c'est à l'ensemble de la tête & du corps. Celui de M. l'Abbe Nollet est très-bien; mais je ne sçaurois souffrir de peindre des Académiciens, des Philosophes, avec des affectations de joye, ainsi que dans le Portrait de *Manelli*, jouant le rôle de l'*Impressario*, c'est encore plus mal fait de les mettre à côté l'un de l'autre; car on les voit du même coup d'œil. L'air séant de M. le Marquis de Montalembert vaut beaucoup mieux.

Friedrich Melchior von GRIMM, *Correspondance générale*, II, pp. 283–84; repr. *Correspondance littéraire*, Paris, 1813, I, pp. 68ff:

Nous arrivons aux portraits de M. de La Tour; il en a exposé dix-huit. Ce grand artiste a poussé l'art de ses pastels si loin qu'il ne suffit pas de peindre parfaitement les ressemblances, il sait encore animer ses portraits et leur donner une vie qu'on n'a jamais connue avant lui. Il y a un grand nombre de portraits de gens illustres, entre autres celles de M. Duclos, de M. de la Chaussée, de M. l'abbé Nollet, de M. de Sylvestre, premier peintre du roi de Pologne, de M. le marquis de Voyer, de M. le marquis de Montalembert, de M. de la Condamine, de M. Rousseau, citoyen de Genève, pour qui M. de Marmontel a fait ces vers:

A ces traits, par le zèle et l'amitié tracés,
Sages, arrêtez-vous; gens du monde passez.

Il faudroit, à mon avis, ôter le premier, qui est froid et inutile, et ne laisser que le second. Le portrait de M. d'Alembert est surprenant. M. Marmontel a fait ces vers pour lui:

A ce front riant, dirait-on
Que c'est là Tacite ou Newton?

N'oublions pas le portrait du sieur Manelli, qui est peint en habit d'*impressario*, tel qu'il a joué dans l'opéra du *Maître de musique*.

Anon. [Jacques-Gabriel HUQUIER, fils], *Lettre sur l'exposition des tableaux au Louvre avec des notes historiques*, s.l. [Paris], 1753 [MSW0077; CD v 60]:

[p. 30] Vous croirez peut-être qu'après tant de chefs-d'œuvres il n'y aura plus rien digne d'admiration? le nom seul de M. de La Tour va vous [p. 31] prouver le contraire. Il y a 18 portraits de lui tous fort ressemblans, j'en juge par ceux que je connois, comme celui de M. le Marquis de Voyer, celui de M. Sylvestre, Directeur de l'Académie de Peinture; celui de M. Vatelet, Madame Mondonville & l'incomparable Manelli. Ce dernier est peint en riant, & sa figure est si animée & si gaie, qu'il est impossible de l'envisager sans éclater de rire aussi: Il est peint sous le même habit avec lequel il fait le rôle d'*Impressario* dans le *Joueur*, Intermede italien.

[p. 41] M. Peronneau suit de près M. de La Tour. ... & celui de M. Julien le Roy; j'ose dire que ce dernier le dispute à M. de la Tour: l'art et la nature y sont employés & réunis admirablement bien.

Anon. [Jacques LACOMBE], *Le Salon, en vers et en prose ou jugement des ouvrages exposés au Louvre en 1753*, s.l., s.d. [MSW0082; CD v 55]:

[p. 26] Vous vous êtes plaint souvent, Monsieur, de ce qu'on préféroit le Pastel pour les Portraits aux Tableaux peints à l'huile. En effet le Pastel a toujours une crudité, une poussière farineuse, une touche dure & désagréable, que l'Art et le talent ne peuvent sauver entièrement. Il est vrai que la glace lui donne un vernis brillant; mais elle [p. 27] déguise ses défauts sans les détruire; d'ailleurs elle n'empêche pas que le grain du crayon ne se détache par la suite & que la fleur de la Peinture en disparaisse peu-à-peu. C'est M. de la Tour qui sans doute a beaucoup contribué à établir cette mode dominante. L'ame qui anime ses *Pastels* en a imposé. Cet artiste célèbre a exposé au *Salon* plusieurs de ces Chefs-d'œuvres de l'Art qu'on ne peut se lasser d'admirer. Il semble avoir voulu donner un double prix à ses Ouvrages; les curieux les rechercheront un jour, parce qu'ils sont de M. de la Tour & parce qu'ils représentent des Hommes Illustres de notre siècle. Le Portrait de M. le Marquis de Voyer, Lieutenant Général des Armées du Roi, Honoraire de l'Académie de Peinture & Sculpture intéressera, comme vous le voyez, Monsieur, la postérité a plus d'un titre; ainsi que celui de M. le Marquis de Montalembert, Mestre de Camp de Cavalerie, & Associé libre de l'Académie des Sciences. Il sera glorieux à un *Amateur* de posséder le Portrait de ce Geomettre¹²⁹ fameux qui unit l'esprit avec [p. 28] le sentiment, le génie avec le goût, la science avec le talent. Nos descendans voudront voir les traits de ce bel Esprit Philosophe qui fit des Comedies & écrivit contre les Lettres, qui composa des vers galans & une musique tendre, après avoir prêché une morale austere.¹³⁰ On gravera sans doute son Portrait d'après ce tableau, & l'on ne manquera point de rappeler les vers de M. Marmontel:

A ces traits par le zèle et l'amitié tracés,
Sages arrêtez-vous; gens du monde passez.

On retrouvera dans le Portrait de M. Duclos une partie de ce beau feu qui anime ses Écrits. On s'empressera de connoître l'Auteur¹³¹ du préjugé à la mode, de Mélanide, de la Gouvernante, de l'École des Meres, &c. Les traits de M. l'Abbé Nollet et de M. de la Condamine intéresseront les Partisans de la saine Philosophie; les *Amateurs* cheriront ceux de Messieurs Watelet & Bachaumont. Madame Mondonville paroitra encore enchanter par ses belles pièces de Clavessin. On ne pourra [p. 29] s'empêcher de sourire à la figure du bouffon Italien dont l'arrivée excita dans la capitale de France une guerre féconde en bons mots.

Anon. [LA FONT DE SAINT-YENNE], *Sentiments sur quelques ouvrages de peinture, sculpture et gravure, écrits à un particulier en province*, s.l., 1754 [MSW0084; CD v 69]:

[p. 159] Si j'ai réservé les portraits en Pastel du Sr de La Tour pour les derniers, donnez-vous bien de garde, mon cher Monsieur, de penser que je le mette dans un rang inférieur à ceux dont je viens de parler. Quels termes pourrais-je trouver pour exprimer les sentimens d'admiration que ses ouvrages m'ont toujours inspirés! Quelle plume peut égaler son crayon! Je n'en ferai point d'éloge, il en a tant essayé de toutes les façons qu'il en doit être rassasié. Je dirai seulement que ce rival de la nature lui a dérobé tout ce qu'elle avoit de plus secret, de plus imperceptible, en un mot ce qu'elle cachoit avec le plus de soin. Il faut cependant qu'elle ne soit pas fort courroucée de tous les larcins, puisque je ne vois jamais entre eux le moindre brouillerie, & qu'ils me semblent même tous les jours plus [p. 160] d'accord. Enfin les ouvrages de cet excellent homme me trompent à tout moment, & je ne m'accoutume point au silence de tant de phisionomies à qui je veux adresser la parole.

Je dois encore une louange au Sr. de La Tour qu'il aura la bonté de souffrir. C'est son amour et son zèle pour l'honneur de la nation, qui lui fait ajouter à l'immortalité des écrits de nos auteurs illustres, celle de leurs Portraits, qui transmettront à la postérité l'esprit de leurs phisionomies & la vie de leurs traits gravés d'après lui à la tête de leurs ouvrages. Tels sont ceux des la Condamine, les Bouguer, les d'Alembert, les la Chaussée, les Duclos, les Montalembert, les Mondonville, les Nolet, les le Moine, les Sylvestre & une infinité d'autres, parmi lesquels vous aurez surement distingué le Sr. Sylvestre, [p. 161] premier peintre du Roi de Pologne par le savant pittoresque, & le caractère fier & vigoureux que le Sr. de La Tour a mis dans le clair obscur de cette belle tête. Je ne serai point assés adulateur à son égard, ne l'étant de qui que ce soit, pour dire que tous ses portraits soient égaux & qu'ils aient tous le même degré de perfection; & quel est l'auteur dans aucun genre toujours semblable à lui-même? Il y en a donc quelques-uns dont le Pastel est moins fondu et la ressemblance moins heureuse. Vous savez, mon cher Monsieur, combien il entre de caprice & de bizarrerie dans le jugement des ressemblances! & c'est un des plus grands supplices pour les peintres en ce genre, sur-tout de la part des Dames si rarement satisfaites d'elles dans leurs portraits. Il en est cependant qui méritent des exceptions, [p. 162] & parmi plusieurs j'en connois une¹³² dont le portrait exposé au Sallon est un des plus beaux Pastels du Sr de La Tour. Comme elle a beaucoup d'esprit & de justesse dans le raisonnement, elle a senti combien l'expression du vrai dans les traits,

¹²⁹ D'Alembert.

¹³⁰ Rousseau.

¹³¹ Nivelles de La Chaussée.

¹³² M^{re} de Géli (note manuscrite).

quels qu'ils soient, quand ils peignent un beau caractère, est préférable à tous ces agréments faux et empruntés qui n'embellissent jamais. Aussi l'ingénieur La Tour l'a-t-il *portraité* en peintre plus estimateur de l'expression de l'âme & des agréments de l'esprit, que de ceux de la figure.

Anon. [Marc-Antoine LAUGIER, père], *Jugement d'un amateur sur l'exposition des tableaux. Lettre à M. le marquis de V****, s.l., 1753 [MSW0073; CD v 59]: Vous seriez bien étonné si je ne vous prononçais pas le nom de M. de La Tour. Il est si accoutumé à briller dans les expositions, qu'on s'attend à y trouver de lui grand nombre de beaux ouvrages. Ce charmant Artiste a poussé le pastel au point de faire craindre qu'il ne dégoûte de la peinture. Il a exposé dix-huit portraits plus agréables les uns que les autres. Tout ce que peut produire de délicieux une singulière étude de la nature, une profonde connoissance de la couleur, un esprit vif qui anime tout et qui répand les grâces à son gré, se trouve réuni dans les différens morceaux qu'il a mis au Salon. Ce sont des visages si vrais, des airs de têtes si vivans, des physionomies si parlantes, des cheveux si flexibles, des habits si bien ajustés, du linge, des étoffes si naïvement caractérisées, que la nature ne peut être mieux. On y voit les Portraits de plusieurs de nos plus célèbres Littérateurs. On est charmé de retrouver ces favoris des Muses peints par un autre Zeuxis dans un lieu destiné au triomphe des Arts.

Anon. [abbé Jean-Bernard LE BLANC], *Observations sur les ouvrages de MM. de l'Académie de peinture et de sculpture, exposés au Salon du Louvre en l'année 1753 et sur quelques écrits qui ont rapport à la peinture, à M. le président de B****, s.l., 1753 [MSW0080; CD v 63]:

[p. 34] Le Public est tellement accoutumé à ne voir au Sallon que des chefs-d'œuvre de M. de la Tour, qu'il ne peut plus [p. 35] l'étonner que par la multiplicité, & c'est l'effet qu'ont produit les dix-huit Tableaux qu'il y a mis cette année, qui tous semblent se disputer, & pour le degré de ressemblance, & pour la perfection de l'Art. Si les connoisseurs ont paru donner la préférence à celui qui représentent Madame le Comte tenant un papier de Musique, c'est qu'en effet il y a dans ce Portrait une science de Peinture & une intelligence de lumière qui surprend les Maîtres de l'Art. Jamais on n'a traité les ombres & les reflets avec plus de force & de vérité: la main qui tient le papier de Musique sort entièrement du Tableau. Il y a dans ce bras une harmonie de clair-obscur et de couleurs dont on ne voit que peu d'exemples dans les Ouvrages des meilleurs Maîtres.

Indépendamment de la ressemblance, il y a dans le Portrait de Madame Geli une vigueur & une beauté de coloris qui le rendent très-piquant. Ceux de M. le Marquis de Voyer & de M. Silvestre ne sont pas moins parfaits chacun dans son genre. Comme ce dernier est un Portrait de Peintre, on pourroit [p. 36] dire que M. de La Tour l'a fait pour les Peintres, & qu'en effet ce sont ceux qui connoissent le mieux les difficultés de l'Art qui l'admireront le plus. Il y a dans cette tête de passages imperceptibles, des clairs dans les ombres, & des ombres dans les clairs, qui lui donnent tout le relief et toute la rondeur de la nature.

Je n'entreprendrai pas de détailler les autres Portraits, il me suffira de remarquer un talent qui est propre à cet illustre Artiste, c'est de rendre non seulement la ressemblance des traits, mais jusqu'au caractère d'esprit de ceux qu'il peint. Cette partie où le Titien & Vandeeck sont peut-être les seuls qui aient excellé avant lui, est remarquable dans les Portraits de M. Duclos & de M. de la Chaussée, de M. de la Condamine & de M. d'Alembert. C'est-là ce qui donne cette vie qui étonne toujours, beaucoup de Peintres ont l'art de faire ressembler un Portrait, bien peu ont le talent de l'animer, & quel prodige n'est-ce pas, en effet, que de faire avec peu de couleurs que l'âme soit en quelque sorte visible! Ici la [p. 37] science de l'Art ne suffit pas, il n'appartient qu'au génie d'opérer de si grandes merveilles.

Il me reste encore une remarque à faire à la louange de M. de la Tour, c'est qu'il ne se distingue pas moins par le but que par l'excellence de son travail. Dans cette suite nombreuse de Portraits qu'on voit de lui, il est aisé de s'apercevoir que la gloire a été son principal objet: la plupart sont une preuve qu'il se fait un plaisir de peindre ceux qui comme lui ont su se rendre célèbres dans les Arts ou dans les Sciences. La Postérité qui se plaît à rechercher la vie & à connoître les traits des hommes, qui de quelque manière que ce soit se sont rendus recommandables dans le tems où ils ont vécu, trouvera dans les Ouvrages de M. de la Tour des Portraits fideles de la plupart de ceux qui font honneurs au siècle où nous vivons.

31 août 1753. — La Tour est présent à l'Assemblée de l'Académie.

¹³³ Mme Antoine Gelly, née Marie-Madeleine-Louise Barbaud (1713–p.1767), fille du gouverneur de Saint-Pol, ∞ a.1751 Antoine Gelly, payeur des gages à la cour des aides de Bordeaux 1743, secrétaire des commandements du comte de Clermont; J.46.1847.

¹³⁴ Jeanne-Louise Prévost (1721–1785), de Genève, gouvernante de Mme de Charrière.

¹³⁵ Mme Charles-Emmanuel de Charrière de Penthaz, dite Belle de Zuylen, née Isabella-Agneta-Elisabeth van Tuyll van Serooskerken (1740–1805); J.46.1482.

1^{er} septembre 1753. — Lettre de Mme de Gelly¹³³ à La Tour au sujet de son portrait.

Ce 1^{er} septembre 1753. — De Beauregard.

Recevez, je vous prie, mon très cher illustre Monsieur, le plus sincère compliment qui vous ait jamais été fait, sur la beauté et les succès de vos ouvrages, ausy personne n'a-t-il plus sujet que moy d'en être émerveillé, et enchantée, vous avez élèves mon portrait au comble de la perfection, c'est l'admiration et le plaisir de tout Paris; le bruit en a retenti jusque sur ma montagne, ausy vai-je la quitter un de ses jours, pour aller au Louvre montrer ma figure au public, joindre mes acclamation au leurs, les assurer, et les convaincre, que de leur vie, ils n'ont jamais eut tant de raison. Je puis pourtant vous protester mon très cher illustre, que je n'avois que faire de tout ce tracass, pour me persuader, que vous aviez fait de moy un chef d'œuvre; il y a lomtems, que vous êtes mon heros, et que je desirois vivement destre a vous, ou de n'être à personne; c'est de quoy puis vous assurer vôte tres humble et tres obéissante servante.

BARBAUT-GELLY.

Desmaze, 1874, p. 22.

7, 28 septembre, 6 octobre 1753. — La Tour est présent à l'Assemblée de l'Académie.

23 octobre 1753. — Lettre de M^{lle} Prévost,¹³⁴ institutrice de Belle de Zuylen,¹³⁵ de passage à Paris, à son élève.

Vendredi, M^{me} Vernet¹³⁶ [une Genevoise] me mena passer la soirée chez un vieux Monsieur qui est un vrai savant. A notre retour à l'auberge, nous trouvâmes le grand peintre M. de La Tour, avec qui vous avez diné à Bersi [Bercy¹³⁷]. Je me réjouissais de recueillir quelque chose de sa conversation touchant son art, pour en faire part à ma bonne amie: l'on toucha la corde de ce fameux musicien dont je vous ai parlé et dont le talent l'a ravi. Il entra dans un enthousiasme de musique qui fit tomber le pinceau de ses mains. Je regrettai de voir employer son éloquence pour un talent qui n'est pas le sien, quoiqu'il en parlât pertinemment. Le résultat fut qu'il n'y a de musique que l'italienne, et par conséquent point de musicien en France; que les beautés et les agréments que l'on a recherchés dans les paroles de celle de ce royaume ont toujours ébloui, au point que l'on n'a pas aperçu les défauts de la musique, et qu'enfin elle ruine la poitrine de ceux qui l'exercent, et que cette première (l'italienne) n'exige que de la flexibilité dans le gosier. Au reste, l'on dit que cela venait de ce que les maîtres exigeaient de grands éclats de voix et criaient sans cesse: « Ouvrez la bouche¹³⁸! »

Gazette des Beaux-Arts, 1905; Godet 1906, p. 14.

1^{er} décembre 1753. — La Tour's portraits are held up as exemplars of modern cultural achievement.

Nous quitterons notre poète en disant notre sentiment sur une question qu'il touche dans sa préface, question si souvent agitée et avec si peu d'impartialité. On entend souvent dire que les lettres commencent à avoir en France le même sort qu'elles ont eu à Rome après le règne d'Auguste. M. Leclerc n'est point du tout de cette opinion. Il nous cite *l'Esprit des Lois*, la *Henriade*, *l'Histoire naturelle*, les *Plaidoyers* de Cochin, les *Sermons* de Massillon, les *Opéras* de Rameau, les Portraits de la Tour, *l'Encyclopédie* enfin, ouvrages qui seront sans doute immortels.

Correspondance littéraire de Grimm &c., ed. Taschereau, Chaudé, I, p. 86

29 décembre 1753. — La Tour est présent à l'Assemblée de l'Académie.

s.d. [1753]. — August Poniatowski visits La Tour's studio:

Le peintre en pastel, La Tour, tout difficile qu'il est, m'avait accordé l'entrée dans son atelier.

Mémoires du roi Stanislas-August Poniatowski, ed. St Petersburg, 1914, I, p. 101

s.d. [1753]. — Claude Germain Le Clerc de Montmerci (1716–) published *Les Écarts de l'imagination*, épître à d'Alembert, in which the portraits of La Tour are listed (along with Rameau's operas, the *Encyclopédie* and *L'Esprit des lois*)

¹³⁶ Mme Vernet was the wife of Isaac Vernet, who was also involved in the execution of abbé Huber's will.

¹³⁷ Sans doute au cabaret des Marronniers, à Bercy, où le beau monde allait manger des matelotes. [Note de Godet 1906.]

¹³⁸ La Tour venait d'exposer le portrait de Rousseau, qui allait publier sa fameuse *Lettre sur la musique*.

among undoubtedly immortal works of the Moderns. The poem is reviewed by Grimm (*Correspondence littéraire*..., 1.XII.1753).

1754

5 janvier, 9 février, 6, 27 avril, 25 mai, 6 juillet, 22, 31 août, 29 novembre 1754. — La Tour est présent à l'Assemblée de l'Académie.

31 décembre 1754. — Conversation de La Tour avec le Dauphin.¹³⁹

M. l'abbé Coyer¹⁴⁰ a donné, il n'y a pas longtemps, une petite dissertation satirique sur le vieux mot de *Patrie*. M. de La Tour, célèbre peintre en pastel, qui joint au talent si supérieur qu'il possède la fureur de passer pour philosophe et surtout pour citoyen zélé, eut l'occasion de se trouver la semaine dernière auprès de M. le Dauphin. Il avait la brochure de l'abbé Coyer et il la présenta à ce prince en l'invitant à la lire. M. le Dauphin lui demanda sur quoi elle roulait: « Sur un vieux mot que nous avons presque oublié, lui répondit La Tour, et vous êtes bien fait pour en faire ressouvenir: sur le vieux mot de *Patrie*, monsieur. — Je n'aime point les brochures, lui dit M. le Dauphin. — Vous aimez trop le vrai pour ne pas aimer celle-là, repliqua le peintre, étant né pour gouverner la nation, et vous devez savoir ce qu'elle pense. » M. le Dauphin lui dit encore: « Je ne lis jamais de nouveautés. » Il entra du monde, et M. de La Tour remit sa brochure dans sa poche. Il m'a conté lui-même cette aventure, et il n'y a pas d'apparence qu'il en impose: cela est bien dans son caractère.

Correspondance de Grimm..., t. II, p. 214.

1755

4, 25 janvier, 22 mars 1755. — La Tour est présent à l'Assemblée de l'Académie.

Mai 1755. — A notice appears in the *Mercur de France* apparently relating to the Amiens version of the autoportrait au jabot, which is known to have been given to abbé Louis Mangelot (1694–1768), chanoine du Temple à Paris, poète, a friend of La Tour and of the abbé Bridard de La Garde (c.1710–1767), the salon critic. The footnote which appears in the journal is of some significance, as it indicates the pastel is a copy by Montjoye (*q.v.*):

M. de la Tour, Peintre du Roi, ayant fait présent de son portrait¹⁴¹ à M. l'Abbé Mangelot, ce dernier a consacré sa reconnaissance par ce quatrain, qu'il a mis au bas.

QUATRAIN

Le célèbre La Tour, l'ornement de notre âge,
M'a donné son portrait: j'en connois tout le prix.
Pour les beaux arts, quel avantage
Si tous les grands talents caressoient les petits!

M. l'Abbé Mangelot parle trop modestement de ses talents, ils sont connus par plusieurs pièces de poésie très agréables; le sentiment y regne autant que l'esprit. Il est auteur d'une élogie charmante, qui a été couronnée à Toulouse par l'Académie des Jeux Floraux, & qu'on a faussement attribué à l'Abbé de Grécourt: elle commence par cet hémistiche, *Sur la fin d'un beau jour, &c.*

Mercur de France, N.1755, pp. 26–27.

Avril-septembre [25 août – 25 septembre] 1755. — La Tour expose au Salon du Louvre.

Salon du Louvre 1755

Par M. De La Tour, Conseiller.

58. Le Portrait de Madame la Marquise de Pompadour, peint au Pastel: de 5 pieds & demi de haut, sur 4 pieds de large. [J.46.2541]

CRITIQUES

ANON. 1755a, *Affiches, annonces et avis divers*, 1755, pp. 147:

Il n'y a qu'un seul Portrait de M. de la Tour, mais très-intéressant & d'une grande beauté. C'est celui de Mad. la Marquise de Pompadour, en Pastel. La vérité, la grace, la richesse semblent y disputer de prix. On s'arrête à considérer

un Livre de Musique en papier, qui par l'illusion du relief rappelle le rideau de Parhalius.

Anon. [DULONDEL ou Rouquet], *Avis aux critiques des tableaux exposés au Salon*, Paris, 1755:

Malgré tous les donneurs d'avis
Par parenthèse mal suivis,
Du Public éclairé respectant les censures,
Les Vanlo, les Restout, les Toquet, les Vernet
Les Wateau, les Latour, Cochin et Falconet,
Passeront aux races futures.
N'allant sans doute pas si loin,
Les brochures pourront terminer leur carrière,
Les unes en cornets, chez l'épicier du coin,
Et les autres chez la beurrière.

Anon. [DULONDEL], *Réponse d'un aveugle à Messieurs les critiques des tableaux exposés au Salon*, s.l., s.d. [1755][MSW0099; CD vi 78]:

Le Public, en disant de M. de Latour que c'est un très-habile homme, ne fait que lui rendre justice: le pastel en grand qu'il a mis cette année au salon laisse beaucoup de choses à désirer; mais il faut convenir qu'il renferme de grandes beautés de détails.

Anon. [Pierre ESTEVE ou Baillel de Saint-Julien], *Lettre à un partisan du bon goût sur l'exposition des tableaux faite dans le grand Salon du Louvre*, s.l., s.d.; 2^e éd., *Première lettre à un virtuoso*..., s.l., s.d. [MSW0092; CD vi 74] [1755a]:

N'allez-vous pas maintenant, ajouteront mes respectables Censeurs, savoir gré à M. de La Tour de l'esprit et des grâces que toute la France admire dans le portrait en pied de la belle Laure qui, par la délicatesse de son goût, inspire nos Pétrarques modernes? C'est à la vérité un très grand et très brillant pastel où l'on voit toute la force et tout le fini de l'huile. Mais il ne faudroit pas être étonné de ce vif intérêt qui fixe tous les regards. Interrogés chaque Artiste en particulier, et il vous dira que cette noblesse respectable qu'on applaudit, que cette douceur enchanteresse qui subjugué les cœurs ne sont que de très faibles expressions de ce que la reconnaissance a gravé dans le cœur de tous les Peintres.

Anon. [Pierre ESTEVE], *Seconde Lettre à un partisan du bon goût sur l'exposition des tableaux faite dans le grand Salon du Louvre*, s.l., s.d. [MSW0100; CD vi 75] [1755b]:

[p. 5] Vous devez vous rappeler que M. Vanloo a représenté dans un dessus de porte une très belle Sultane [n° 17, en marge] *prenant le café que lui présente une Negresse*. Cette Sultane est un profil: on dit qu'elle ressemble parfaitement à la personne que M. de La Tour a eu dessein de peindre dans son pastel en grand [n° 58, en marge]. Pour moi je ne puis me persuader que ces deux figures aient été travaillées d'après la même tête. Si la Sultane est ressemblante, le pastel ne l'est pas. Il est vrai que ce pastel n'a pas été posé par le Peintre d'une façon avantageuse. On n'aperçoit que les trois quarts de la tête et il auroit fallu la voir en face. Les regards sont perdus et cela donne un air de distraction qui ne va pas avec les grâces. La coiffure n'est pas mieux imaginée. Elle est en cheveux relevés par derrière et sans poudre. Quoique la plupart des femmes se coiffent de cette manière, il auroit fallu donner à la tête un ornement plus pictoresque. On diroit que M. de La Tour s'est proposé de faire le portrait d'un Philosophe. Ne sçait-il pas que la distraction et la négligence des ajustemens doivent être évités, lorsqu'on veut représenter une belle femme? Ce Peintre habile a eu trop de confiance en son art. Il a cru mal-à-propos qu'il pourroit rendre la nature sous l'aspect le moins favorable, sans lui faire perdre ses agréments les plus précieux. Afin que son hardi projet n'échappât pas aux Spectateurs, il a eu le soin de placer sur une table qui est dans ce tableau des livres très-sérieux. De pareils voisins ne sympathisent pas avec l'agréable, leur proximité est contagieuse. En présence de [p. 6] l'Encyclopédie, on est forcé de prendre un maintien grave et severe. La tête de ce portrait est bien peinte, il en est du même du corps; mais le col qui devoit unir l'un avec l'autre ne le fait pas. M. de La Tour y a placé des ombres fausses, et qui ne produisent pas un bel effet. On ne sait de quelle étoffe est la robe et les plis pouvoient être mieux. Dans ce même tableau on voit une estampe gravée, au bas de laquelle on lit *Pompadour sculpt.*

Jacques GAUTIER-DAGOTY, *Observations sur l'histoire naturelle, sur la physique et sur la peinture*, Paris, XIII, 1755:

[p. 58] Rien n'a plus attiré les regards & l'admiration du Public que le Portrait de Madame la Marquise de Pompadour, par M. de la Tour.

L'art dont cet habile Peintre fait profession, est une Peinture difficile, elle

¹³⁹ The same anecdote appears in the posthumous *Mémoires de Condorcet, sur la révolution française*, Paris, 1824, I, p. 254, but transposed to 1788 and cited as evidence that the Revolution had commenced.

¹⁴⁰ Gabriel-François Coyer (1707–1782), auteur. His *Dissertations pour être lues: la première sur le vieux mot de patrie; la seconde sur la nature du peuple*, were printed in The Hague bearing the date 1755.

¹⁴¹ Ce portrait a été copié par le sieur Monjoye, son élève, d'après celui qui a été exposé au Louvre. [footnote in *Mercur*, p. 26]

a son mérite particulier; je la préfère à toutes les inustions & les Peintures en cire qui sont inventées depuis peu. D'ailleurs on doit faire attention que c'est ici le chef-d'œuvre du Pastel, & que M. de la Tour sçait composer, quand il veut, des Tableaux historiés.

L'harmonie de ce Portrait surpasse les compositions en huile de ceux de M. Michel Vanloo & de M. Tocqué: c'est, dit-on, la glace qui a cet avantage; elle met tout d'accord, & laisse une unité que l'on perdrait entièrement, si le Tableau étoit à nud. Des demi-Connoisseurs qui ont déjà écrit sur le Salon, ont prétendu au contraire que la glace étoit noire, & qu'elle gâtoit le Tableau. On voit bien que ces Auteurs n'ont pas vu comme moi le Tableau sur le chevalet. Le Pastel & la Peinture en caustique sont des Peintures froides & sèches que l'on ne peut vernir; la glace seule peut adoucir ces Peintures féminines, [p. 59] & leur donner une certaine chaleur suave que l'huile porte naturellement en lui-même; les yeux mâles sentent la beauté de cette composition; le beau sexe seul peut s'accommoder du Pastel & de l'ancoustique.

Friedrich Melchior Baron von GRIMM, *Correspondance générale*, III, p. 91f :

M. de La Tour, si célèbre par ses pastels, a exposé celui de Mme de Pompadour assise devant un bureau, tenant un papier de musique, ayant sur sa table des plans, des dessins, tout ce qui peut caractériser l'amour des arts: l'*Encyclopédie*, l'*Esprit des lois*, l'*Histoire naturelle*; c'est être en bonne compagnie. Ce portrait a été généralement déprisé; trop, à mon avis; la composition en est très riche; il y a dans le dessin et dans l'exécution des détails admirables, mais le total est froid; la tête est trop tourmentée et fatiguée; à force de retoucher, M. de La Tour lui a ôté ce premier feu sans lequel rien ne peut réussir en fait d'art.

D-p-te PDM [M. de LA PORTE, professeur de mathématiques¹⁴²], *Sentimens sur plusieurs des tableaux exposés cette année au grand Salon du Louvre*, s.l., 1755 [MSW0101; CD vi 73]:

Le portrait de M^e la Marquise de Pompadour a de très-beaux détails; je les ai admirés.

ANON. 1755c, *Réponse à une lettre adressée à un Partisan du bon goût, sur l'exposition des Tableaux faite dans le grand Salon du Louvre, le 28. Août 1755*, s.l., s.d. [MSW0098; CD vi 76]:

[p. 9] Mais je ne serai pas de votre avis sur le portrait de la belle Laure peint par Mr. De la Tour. [p. 10]

Ce portrait n'est pas à beaucoup près de la force & de la vérité dont étoit celui de ce Peintre peint par lui-même. Personne ne reconnoît Laure sous cette grande & belle glace. Vous diriez que Mr. de la Tour étoit de mauvaise humeur quand il fit ce portrait. Il a enlevé à l'original toutes ses beautés. Loin d'avoir péché en prêtant des grâces à la nature, ce qui eût été une faute pardonnable, tout le monde vous dira qu'il a fait le contraire. Quel défaut pour un Peintre! Si vous aviez approfondi les objets qui ont frappés vos yeux au salon, & surtout le profil d'une tête qui se trouve dans un dessus de porte de Bellevûe par Mr. Vanloo, vous auriez aisément reconnu que la Sultane qui va prendre son Caffé, ressemble mieux à la belle Laure. Je rends justice à Mr. de la Tour: ses accessoires sont bien frappés. Il nous a peint Laure amante des Arts qui la chérissent. Tout le monde applaudit à la justesse de ces attributs; mais quand un portrait pêche du côté de la ressemblance quel peut être son mérite? Je me plains je crois avec d'autant plus de justice, que M. de la Tour pouvoit mieux faire, & que c'est le seul morceau que nous avons de lui.

ANON. 1755d, *Lettre sur le Salon de 1755, adressé à ceux qui la liront*, Amsterdam, 1755 [MSW0094; CD vi 71]:

Le premier objet digne d'attention qui se présente à la vue, est le *Portrait de Madame de Pompadour*: il semble que M. de La Tour ait épuisé dans cet ouvrage toutes les ressources de l'Art; ce n'est pas une représentation, c'est la nature, c'est un être animé, assis derrière une glace; draperies, ornements, ajustement, tout est riche dans ce Tableau, et tout fait effet. C'est un ouvrage qui fait naître pour son Auteur des sentimens d'admiration et de reconnaissance; on est enchanté de voir les Arts faire de si grands efforts pour quelqu'un qui les protège avec tant de générosité, de discernement et de grandeur; il resterait à désirer pour ce Tableau, qu'il fût mieux placé; il est dans la partie la plus éclairée du Salon; tous les objets extérieurs viennent se peindre dans la glace, ce qui rend ce Portrait très-difficile à être vu; je ne doute pas que ce Tableau vu à nud ne fit encore plus d'effet; la glace paroît brune, et je crois qu'elle le noircit.

ANON. 1755e, "Réflexions sommaires sur les ouvrages exposés au Louvre cette année", *Mercur de France*, .xl.1755, p. 182 [MSW0095; CD xlvii 1246]:

¹⁴² Deloynes suggests the author was "M. de La Porte, professeur de mathématiques" (perhaps confusing him with Mathieu de La Porte, "professeur, teneur de livres, arithmétique etc.", who was dead). "PDM" may have a different explanation: Fried 1980 supplied "abbé Joseph", more plausibly; the abbé Joseph de La Porte (1714–1779), journalist and collaborator with Fréron.

M. de la Tour dans le portrait de Madame de Pompadour, a montré la superiorité de ses talents déjà tant de fois applaudis. Il a égalé son sujet par la manière habile dont il l'a traité. Plus on a vu ce portrait, plus on l'a estimé. Il forme un tableau de la plus grande beauté, & qui gagne à l'examen. Tous les détails & les ornemens en sont finis.

Août-septembre 1755. — The location of Mme de Pompadour at the salon, creating reflections in the glass, led it to be moved overnight, at some expense:

Mémoire des frais faits pour le Salon de 1755 par Deschamps et payés par l'Académie.

Pour avoir changé de place le portrait de Mme de Pompadour pendant une nuit, employé 6 hommes 24

Pour le chevalet et la balustrade qui était autour dudit tableau 67

Pour le garçon menuisier -/12

AN O¹ 1908-3, F^o 89; Guiffrey 1873, pp. xxxviii, 20f; Magnier 1904, p. 11; Sandt 2019 p. 214

23 novembre 1755. — La Tour's portrait of Mme de Pompadour is mentioned in a letter from Friedrich der Große's brother August Wilhelm von Preußen (1722–1758), known as prince Guillaume, to Guy-Louis-Henri, marquis de Valori (1692–1774), French ambassador to Berlin:

Votre lettre, mon cher marquis, m'a fait un plaisir extrême; j'avais vu une relation de Paris, des tableaux qui ont été exposés au Louvre; le portrait de madame de Pompadour, peint au pastel par Latour, y était marqué comme étant très-bien travaillé, d'un grand goût, d'une belle composition, mais que la ressemblance y manquait; vous m'en avez donné la confirmation. Nous savons, par l'histoire, qu'Apelle réussit à bien peindre l'air audacieux d'Alexandre, mais je crois qu'il faut un pinceau plus fin pour exprimer, sous des traits réguliers, un esprit vif et une physiologie touchante et spirituelle, tant il est vrai, et les peintres devraient en convenir, qu'il est plus facile de peindre le dieu de la guerre que la déesse de l'amour. Cependant j'espère que la muse protectrice de la peinture ne refusera point ce portrait à la postérité, et qu'elle dirigera avec sagesse la main d'un de ses élèves, pour qu'il trouve enfin la ressemblance. Je vous assure que je suis vraiment flatté de le recevoir, et vous ai bien l'obligation d'y prendre part.

Mémoires des négociations du marquis de Valori, 1888, II, pp. 339f

26 novembre 1755. — Testament of Charles de La Tour, « ci-devant employé dans les vivres » frère de l'artiste (mort 3.VII.1766). Après avoir institué pour légataire universel Maurice-Quentin de La Tour, son frère, il laissait deux cents livres à son frère aîné François,¹⁴³ et tout autant à un frère du second lit, Adrien-Honoré.¹⁴⁴

Tourneux 1885; D&S p. 19

29 novembre, 31 décembre 1755. — La Tour est présent à l'Assemblée de l'Académie.

Novembre. — D'Alembert mentions La Tour's failure to persuade Montesquieu¹⁴⁵ to sit for his portrait in his eulogy on the philosopher published a few months after his death, as preface to his edition of *De l'esprit des lois* (I, p. xxiv), repr. volume 5 of the *Encyclopédie*:

M. de la Tour, cet artiste si supérieur par son talent, & si estimable par son désintéressement & l'élévation de son âme, avoit ardemment désiré de donner un nouveau lustre à son pinceau, en transmettant à la postérité le Portrait de l'Auteur de l'*Esprit des Lois*; il ne vouloit que la satisfaction de le peindre, & il méritoit, comme Apelle, que cet honneur lui fût réservé: mais M. de Montesquieu, d'autant plus avare du tems de M. de la Tour que celui-ci en étoit plus prodigue, se refusa constamment & poliment à ses pressantes sollicitations.

D'Alembert, "Eloge de M. le président de Montesquieu", *L'Encyclopédie*, V, p. xv; *Mercur de France*, XI.1755, p. 112

In the same volume, in the article on "Encyclopédie", Diderot discusses possible contributions to a second edition, including one from La Tour which did not materialise:

Nous avons joui d'un avantage rare & prétieux qu'il ne faudroit pas négliger dans le projet d'une seconde édition. Les hommes de Lettres de la plus grande réputation, les Artistes de la première force, n'ont pas

¹⁴³ Adrien-François (1700–1760); Tourneux confuses him with his half-brother, Jean-François (1726–1807).

¹⁴⁴ Adrien-Honoré (1729–1760).

¹⁴⁵ Charles-Louis de Secondat, baron de Montesquieu (1689–1755), philosophe.

dédaigné de nous envoyer quelques morceaux dans leur genre. Nous devons *Eloquence, Éléance, Esprit, &c.* à M. de Voltaire. M. de Montesquieu nous a laissé en mourant des fragmens sur l'article *Gout*; M. de la Tour nous a promis ses idées sur *la Peinture*; M. Cochin fils ne nous refuseroit pas l'article *Gravure*, si ses occupations lui laissent le tems d'écrire.

L'Encyclopédie, v, p. 645

Novembre 1755. — Notice in the *Mercur*:

Le sieur Surugue, Graveur du Roi, vient de mettre au jour deux jolies Estampes d'après... Teniers.... On les vend chez l'Auteur, rue des Noyers, vis-à-vis S. Yves. On y trouve aussi le portrait de Mlle Silvia, gravé par Surugue fils, d'après M. de la Tour. On lit ces vers au bas de l'Estampe.

Du jeu de Silvia, la naïve éloquence
Sçait instruire, égayer, attendre tous les cœurs;
À l'art de plaire unissant la décence,
Elle annoblit son état par ses mœurs.

Mercur de France, XI.1755, p. 193

1756

17 janvier 1756. — Prince Guillaume again to the marquis de Valori:

Vous m'avez fait rougir, cher marquis, par l'extrait de la lettre de M. de Puyzieux, je suis à la vérité très-flatté de ce que madame la marquise de Pompadour a lu celle que je vous ai écrite; les sentiments vrais et sincères communiqués à un ami indulgent en font l'unique mérite; M. le duc de Nivernais, que j'ai depuis trois jours le bonheur de connaître, m'a assuré qu'elle s'est souvenue que son portrait me ferait plaisir; c'est à vos bontés que je serai redevable de posséder ce bijou.

Mémoires des négociations du marquis de Valori, 1888, II, p. 343

8 mai, 30 octobre, 31 décembre 1756. — La Tour est présent à l'Assemblée de l'Académie.

10 octobre 1756. — La Tour is mentioned in a postscript to a letter from Kaunitz to Mme de Pompadour:

P.S. Vous ne doutez pas sans doute, Madame, que ce ne soit avec la plus cruelle impatience que j'attends ce charmant portrait pour lequel ce cruel monsieur de La Tour me fait languir depuis si longtemps. Tirez-moi donc de peine, je vous en supplie, et faites moi la grâce de me l'envoyer au plus tôt. Je vous baise les mains avec le plus profond respect.

E. & J. de Goncourt, *Madame de Pompadour*, 1888, pp. 214f

s.d. 1756. — Tadeusz Koniecz, dit Kuntze (Zielonej Górze 1727 – Rome 1793), was sent to Paris where he made oil copies (all in Wilanów) of artists' portraits which had been acquired by the Académie royale (normally as morceaux de réception), including after pastels by La Tour (Dumont le Romain, Restout).

p.1756

s.d., post 1756. — Mme de Genlis includes an undated anecdote about La Tour in her memoirs (v. BIOGRAPHIES)

1757

25 février, 18 mars, 5, 30 avril, 26, 27 août 1757. — La Tour est présent à l'Assemblée de l'Académie.

4 avril 1757. — La Tour acts as expert in the inv. p.m. of François-Joseph Marteau (1697–1757), marchand orfèvre, graveur de médailles du roi, who had died on 5 mars. Only a handful of pastels, with no attributions, appear.

Ensuivent les gravures, Tableaux, estampes, modes, médailles, outils et ... Composant le cabinet du défunt S. Marteau, et ayant relation à sa profession, Lesquelles ont été prisé et estimé à juste valeur et sans crue par ed. S. Bourdoit, de lavis de S. Maurice Delatour Peintre ordinaire du Roy et Consr de son académie de peinture demeurant à Paris aux galeries du Louvre paroisse St Germain L'Auxerrois, et de S. Jean Pierre Leloirain graveur ... du Roy Pour l'artillerie demt à Paris place Dauphine psse St Barthelemy Tous deux experts nommés et choisis par les parties, lesquels ont fait serment et mains de Me Martel L'envers Nous Soussignés de donner leurs avis en leur ame et conscience et ont signé

AN MC XXXIX/440

23 mai 1757. — Mariage de Marie-Agathe [H]avart, cousine de l'artiste:

Le vinttroisième jour du mois de may mil sept cent cinquante sept avec le certificat des publications de bans faites sans opposition en la paroisse de St Thomas de cette ville, apres la ceremonie des fiancailles et la publication des trois bans faits en cette eglise aux prône de la grande messe, la seconde fetes de pasques, le premier et le second dimanches d'apres pasques — onze, dix-sept et vintquatrième jours du mois d'avril dernier — ont été épouses en face de l'église et ont reçu la benediction nuptiale de nous curé soussigné — Claude Nicolas Baudemont mulquinier originaire de la paroisse de Ste Pecine demeurant en ledit ville paroisse de St Thomas age de vintun ans ou environ fils de defunt Claude Baudemont charpentier et de Marie Martin son epouse presente et consentante d'une part et Marie Agathe Avart agée de vingt cinq ans ou environ originaire et domiciliée de cette paroisse de Notre Dame, fille de Pierre Avart manouvrier et de Marie Marguerite Pepin son epouse psse Sens et consentant d'autre part ont été presens Quentin Baudemont mulquinier frere domicilier de la paroisse de Saint-Thomas — Claude Major mulquinier beau frere domicilié de paroisse de Ste Pecinie — Jean Batiste Derun mulquinier cousin domicilié de la paroisse de St Thomas — et Quentin Buchelet maistre maçon domicilié de la paroisse de Ste Pecine qui ont signé ou fais leur marques de ce requis fait double le jour et an que dessus — ratures approuvées —

marques de l'epoux	de Pierre Avart de Frevet	de l'epouse de beau frere signé Buschelet derruis Sailly
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Registre paroissial de Notre-Dame, Saint-Quentin; Archives de l'Aisne, 5M1237, vue 130/200

Août-septembre [25 août – 25 septembre] 1757. — La Tour expose au Salon du Louvre.

L'Année littéraire de 1757 donne les noms suivants M^{lle} Fel; M. Monet; M. Tronchin.

Le *Mercur* ajoute: le R. P. Emmanuel, capucin de Saint-Quentin. — H. Lapauze ajoute: le Bailli de Breteuil.

Salon du Louvre 1757

Par M. de la Tour, Conseiller.

40. Plusieurs Portraits peints en Pastel, sous le même Numero.

[Selon Fréron 1757:

Mlle Fel [J.46.1762] M. Monet [J.46.2377]

M. Tronchin [J.46.3011] Ajouts: Anon. 1757b:

Un Capucin [J.46.1741] le RP Emmanuel Lapauze [unsourced claim]

?Le Bailli de Breteuil [J.46.1358]

CRITIQUES

ANON. 1757a, *Correspondance littéraire*, ed. Taschereau, Chaudé, II, 15.X.1757 [MSW0105]:

[p. 182] M. Boucher a exposé le portrait de madame la marquise de Pompadour. Le même portrait fait par M. de la Tour, et exposé il y a deux ans, fut beaucoup critiqué. Celui-ci me paraît bien autrement mauvais; détestable pour la couleur, il est si surchargé d'ornemens, de pompons et de toutes sortes de fanfreluches, qu'il doit faire mal aux yeux à tous les gens de goût....

...

[p. 184] Les pastels de M. de la Tour sont, comme de coutume, très-beaux; le portrait du fameux médecin, M. Tronchin, et celui de mademoiselle Fel, célèbre actrice de l'Opéra, ont réuni tous les suffrages.

ANON. 1757b, "Arts agréables. Peinture. Observations sur les tableaux exposés au Louvre...", *Mercur de France*, .X.1757, II, pp. 155–170 [MSW0110; CD xlvii 1250]:

[p. 162] Plusieurs portraits de M. de la Tour peints en pastel, ont fixé successivement les regards du Public empressé à voir les ouvrages de cet artist. Le portrait d'un Capucin est d'une grande vérité, & doit [p. 163] être d'une ressemblance parfaite. On a cru reconnoître dans un autre tableau M. Tronchin, Médecin de Geneve. Il a l'air fin & spirituel, & semble s'applaudir intérieurement de ses succès.

Le modele du chant, Mlle Fel fait tant de plaisir à la voir si bien représentée, qu'on se sent plus vivement pressé du desir de l'entendre, M. Monet est rendu à le prendre pour lui-même.

[Élie-Catherine FRERON], "Exposition des ouvrages de peinture, sculpture et de gravure", *L'Année littéraire*, v, 1757, lettre 15, 31.VIII., pp. 333–52; VI, 1757, .X., pp. 344–47 [MSW0103; CD vii 88]:

[p. 343] M. de La Tour a embelli cette Exposition Publique de plusieurs pastels digne de lui; c'est tout dire. Mademoiselle *Fel* y est parfaitement rendue aussi bien que M. *Monet* à qui on est tenté d'adresser la parole, et le fameux M. *Tronchin* qui doit mettre l'avantage d'être si bien peint au nombre des succès qu'il a eus à Paris.

[p. Antoine RENO], "Lettre à l'auteur. Sur les tableaux actuellement exposés au Louvre...", *Observations périodiques sur la physique, l'histoire naturelle et les arts*, III, 1757, .IX., pp. 161–179; .X., pp. 241–44 [MSW0114; CD vii 83]:

[p. 177] M. de La Tour a lieu de se plaindre qu'on ait placé [p. 178] ses portraits si loin de la vue; on les détaillerait avec plaisir, & ils sont dignes de sa réputation.

ANON. 1757c, "Exposition des ouvrages de peinture, sculpture et de gravure", *Annales, affiches et avis divers*, 1757, 7.IX., pp. 143–44; 14.IX., p. 147; 12.X., p. 164 [MSW0104]:

Les pastels de M. la Tour et ceux de M. Perronneau font ici leur effet ordinaire. ANON. 1757e, "Verzeichniß der Werke der Malerey, Bildhauerey, Kupferstcherkunst u. d. g. welche im Jahr 1757 von der königl. Maler-Akademie zu Paris...", *Bibliothek der schönen Wissenschaften und der freyen Künste*, III/1, 2^e ed., 1762, pp. 168–72

[p. 169] Verschiedene Bildnisse in Pastel von Hrn. de la Tour. Darunter ist unter andern das Bildniß des berühmten Arstet Hrn. Tronchin und der vortrefflichen Sängereinn Mlle Fel.

ANON. 1757f, *Réponse à la lettre critique sur les tableaux exposés au Salon en l'année 1757* [MSW0115; CD vii 84]:

[p.13] Je ne vous détaillerai point, Monsieur, le reste de sa Critique, car que vous dirai-je [p. 14]-je ? Il semble faire un branlement de tête à l'un, un petit sourire à l'autre, il veut bien honorer M. de la Tour d'un mot obligeant, il encourage Messieurs Drouais, & Greuse, avec ce ton qu'un grand Maître pourroit tout au plus presndre avec son Elève &c.

11 août 1757. — Letter from Mme d'Épinay to Rousseau mentioning La Tour's visit:

J'ai envoyé Votre lettre à m. de La Tour; il n'a point répondu. Mais il a dit à Mon Laquis de Vous dire qu'il iroit dans une quinzaine de jours Vous porter a L'Hermitage La Copie que Vous lui demendés. Voyés si Vous voulés L'accepter. Nous pourions lui faire un petit present qui passeroit par Vos mains; c'est à Vous a decider. Je crois qu'a La rigueur, Vous le pouriés sans scrupule.

11 août 1757. — Rousseau's reply:

Je serai bien aise de voir le théologien la Tour, mais il n'y a que vous qui m'avez tant fait accepter de choses, qui puissiez accepter mon portrait pour l'échanger avec le vôtre, comme étant de la main d'un peintre par forme de compensation.

EE Correspondence online

[p.1757, avant août 1759]. — La Tour visits Rousseau, possibly the visit mentioned in Mme d'Épinay's letter of 11.VIII.1757 *supra*. There are inconsistencies in Rousseau's various accounts of this visit: 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 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.

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.

Jean-Jacques Rousseau, *Confessions*, ed. Pléiade, I, p. 591

22, 29 octobre, 25 novembre, 31 décembre 1757. — La Tour est présent à l'Assemblée de l'Académie.

8 novembre 1757. — Letter from Voltaire to Charles-Augustin Ferriol, comte d'Argental.

Vraiment on m'a demandé déjà la charpente de mon visage pour l'Académie. Il y a un ancien portrait d'après La Tour chez ma nièce de Fontaine. Il faut qu'elle fasse une copie de ce hareng solet, mais elle est actuellement avec son ami et ses dindons dans sa terre et ne reviendra que cet hiver. Vous aurez alors ma maigre figure.

D'Alembert s'était chargé auprès d'elle de cette importante négociation.

Voltaire, *Correspondance*, éd. Pléiade, IV, no. 4915/D7453

19 novembre 1757. — Letter from Voltaire to Charles-Augustin Ferriol, comte d'Argental.

Le portrait que vous daignez demander, mon cher ange, est celui d'un homme qui vous est bien tendrement uni, et qui ne regrette que vous et votre société dans tout Paris. L'Académie aura la copie du portrait peint par La Tour. Il faut que je vous aime autant que je fais, pour songer à me faire peindre à présent.

Voltaire, *Correspondance*, éd. Pléiade, IV, no. 4928/D7469

[1757]. — La Tour is mentioned in the preface to Antoine-Joseph Pernety, *Dictionnaire portatif de peinture, sculpture et gravure*, Paris, 1757:

DE LA PEINTURE EN PASTEL

[p. cxxvii] M. de la Tour qui s'est rendu célèbre pas les ouvrages admirables qu'il a fait en ce genre, a imaginé de les mettre entre deux glaces, comme à la presse, ce qui met le pastel à l'abri de la grande sécheresse, & du tremoussment qui en détache la poussiere, & à couvert de l'humidité qui en ternit l'éclat. Cet Artiste a cherché longtemps un moyen de fixer cette poussiere sur la matiere où on l'a applique, & il a enfin trouvé une maniere de le faire. En ma présence il a passé deux ou trois fois la manche de son habit sur un portrait auquel il n'avoit pas encore donné la dernière main, & il n'en a rien effacé. Il faut cependant que sa maniere de fixer ainsi le pastel ne soit pas sans inconvénient, puisqu'il a jugé à propos, depuis l'invention de ce secret, de mettre ses tableaux entre deux glaces pour les conserver. M. Lauriot a fait la découverte du secret de fixer le pastel à peu près ou quelque tems avant M. de la Tour. Les expériences que M. Lauriot a faites ont réussi au gré du Public: les pastels qu'il a fixés se sont bien soutenus, & il seroit à souhaiter que son procédé fût connu. Je le sçai, mais M. Lauriot est trop galant homme, pour que je le rende public sans son consentement.

1758

14, 27 janvier, 7 avril, 26 mai, 27 octobre, 10 novembre 1758. La Tour est présent à l'Assemblée de l'Académie.

11 juin 1758. — La Tour's fixing methods are discussed in an anonymous letter "A l'Auteur du Journal Économique", *Journal économique*, .V.1758, p. 211:

J'ai lu dans votre Journal de Février, pag. 63, la lettre d'un amateur de Province, sur le secret de fixer le pastel. L'envie qu'il a de rendre service à nos pauvres Peintres de Province, paroît être le principal motif qui lui a mis la plume à la main. On ne peut qu'applaudir aux qualités de son cœur compatissant, & aux remarques judicieuses, qui rendent sa lettre intéressante.

Mais dans le nombre des *scrupules* de cet Anonyme, il s'en trouve un dont je suis charmé de le débarrasser, & ceux dans l'esprit desquels sa lettre auroit pu le faire naître. "Un autre cas, dit-il, où la fixation pourroit être encore de quelque utilité, *mais légère*, ce seroit lorsque par accident la glace vient à se casser, & que par négligence on laisse le pastel à découvert & à la merci d'un domestique ingénu, qui fort innocemment, & par excès de propreté prend un houssoir, ou même un torchon pour ôter la poussière qu'il croit voir sur le tableau, & plus il la voit s'augmenter, plus il se donne d'émulation à la mieux détruite; auquel cas toutes les fixations du monde n'y tiendroient pas: un pastel fixé auquel cet accident arrive, sera donc moins effacé: mais il le sera; cette fixation n'ayant pas assez de solidité par elle-même, & ne permettant qu'un tact léger du doigt, qui n'importe point la couleur avec soi."

Sans doute, Monsieur, que les pastels fixés sur lesquels l'amateur a fait des épreuves, ne l'ont pas été suivant les manieres de MM. Lorient & la Tour; il a été certainement trompé, si on les lui a donnés pour tels. J'ai vu M. la Tour passer, repasser la basque de son habit sur un de ses pastels fixés, le froter à diverses reprises, & la peinture demeurer aussi fraîche & entiere que si l'on n'y avoit pas touché. Je puis me porter pour caution de l'expérience, je sçais le procédé de cette fixation. MM. la Tour & Lorient ne font aucune difficulté de convaincre les incrédules par leurs propres yeux.

J'ai l'honneur d'être, &c.
Paris le 11 Juin 1758.

26 septembre 1758. — Maurice-Quentin de La Tour and his brother Charles de La Tour, bourgeois de Paris both lend substantial amounts to the financier Pierre Salles (–1774), rue Beaubourg. Salles, whose family seems to have originated in Valleraugue, Languedoc (his parents were Jacques Salles,

banquier, bourgeois de Paris, and Anne Noguier), married (in 1744) Marie-Marguerite-Josephine-Anatholie Machart (1731–1802); his brother was Jean Salles du Fesq (–1754), avocat du roi, député du Languedoc auprès du conseil du commerce, négociant (who went bankrupt with losses of 2 million livres and committed suicide on 19.VI.1754; the litigation extended as far as London – *Ex parte* Oursell, re Julian). Pierre Salles and a lawyer, Armand-Claude Le Franc de Jettonville, formed a company in 1742 to acquire and develop a plot of land which had belonged to Hardouin-Mansart. Salles had a two-thirds share, and was responsible for raising all the construction costs for the seven hôtels to be built. By 1748 problems seem to have arisen (Coyecque¹⁴⁶ conjectured that there were difficulties with the foundations in view of the proximity of the Seine), and the company was dissolved, Salles acquiring all seven properties for 615,000 livres (the estimate for the *licitation* was 350,000, and the only other bidder was his former partner). They were a speculative development, intended to be let. Among them were the two buildings in which the La Tours were interested: the hôtel de Salles and the adjacent building, which became the hôtel Hocquart, both designed by the architect Jean Damun (Blondel's son-in-law); they shared a garden, the hôtel de Salles facing onto the rue de Bourbon, the present rue de Lille, while the other, which faced onto the rue de l'Université, was acquired by Louis-Jacques-Charles Hocquart (1698–1783), trésorier general de l'artillerie (brother-in-law of the famous collector Pierre-Jacques-Onézime Bergeret). The hôtel Hocquart was leased to the comte de Lannion, lieutenant general des armées du roi; later residents included the comte de Vaudreuil, the princesse de Lamballe, Jérôme Pétion de Villeneuve and Suzanne Daru.

Charles de La Tour had settled an annuity on Salles on 9.VI.1747 (*v. supra*), and presumably induced his brother to join the financing. Charles lent 26585 livres 5 sols, due 31.XII.1758, while Maurice-Quentin lent twice as much: 53594/10/4, of which 5408/10/4 was due 31.XII.1758 and the balance, 48186/8/8 on 6.III.1759. The properties were mortgaged as security. When Salles sold one of the houses to the highest bidder (by “licitation”), Hocquart, on 10.I.1759, the La Tour brothers became subrogated to a claim on Hocquart which seems to have been unpaid. By 21.III.1759 final demands had been ignored, but by a deed of 17.V.1759 (*v. infra*) payment of the Salles and Hocquart debts within one year was guaranteed by a judge, président de La Fortelle. When he too defaulted, the La Tour brothers granted another extension, this time securing additional guarantees from La Fortelle's son and his wife. The last known document (*v. 1764* below) records a substantial part payment by La Fortelle; it is not known whether further amounts were recovered.

The initial loan is evidenced in the later documents (*v. 17.V.1759*; MC/ET/XXIII/624; 12.IX.1761, MC/ET/XXIII/640; 12.IV.1764, MC/ET/XXIII/624).

17 août 1758. — La Tour takes part in the *Enquête sur l'état mental et les extravagances d'André Rouquet, peintre en émail du Roi, faite par Pierre-Charles Davoust, lieutenant-général de la Prévôté de l'Hôtel, avec les dépositions de Cochon, Silvestre, Restout, Chardin, Germain, Quentin de La Tour*. Rouquet had been granted a logement in the Louvre in 1754 (La Tour had used a room in this logement under the previous tenant, Jean-Adam Mathieu, *v. 8.VI.1753 supra*). He was hereby committed to the Charenton where he died four months later.

Est aussy comparu sieur Maurice Quentin de la Tour, conseiller de l'Académie royale de peinture et peintre du Roy, demeurant aux Galleries du Louvre, âgé de cinquante-quatre ans, &c.

Dépose avoir connoissance que, depuis plusieurs mois, led. S. Rouquet est attaqué d'une maladie qui l'expose à plusieurs actes de folie et de frénésie; que ledit s. Rouquet ayant loué une petite maison à Chaillot pour y prendre l'air, luy déposant qu'il avoit invité plusieurs fois, fut un jour le voir aud. Chaillot; qu'il trouva led. S. Rouquet seul, ne luy tenant aucun propos suivi et au contraire luy paroissant dans un délire qui continua l'espace d'une demi-heure que luy déposant resta avec luy. A ouy dire, luy déposant, que led. S. Rouquet continuoit d'y être sujet, et est tout ce qu'il a dit scavoir.

De la Tour

Guiffrey 1884, pp. 254ff

11 octobre 1758. — Posthumous inventory of Mme Antonio Giuseppe Balletti, née Zanetta Rosa Giovanna Benozzi, dite Silvia (1701–1758), de la Comédie-Italienne, includes a pastel (almost certainly by La Tour):

portrait peain a pastel dans sa bordure de bois doré representan lad. de Balletty

¹⁴⁶ E. Coyecque, “La maison mortuaire de Turgot”, *Bulletin de la Société de l'histoire de Paris...*, 1899, pp. 36ff.

[1758]. — Publication of the *Troisième livre de pièces de clavecin* by Jacques Duphly (1715–1789), containing a piece “La De La Tour” dedicated to the pastellist.

1759

17 mai 1759. — La Tour and his brother Charles receive a guarantee from Robert Langlois de La Fortelle for the unpaid debts of Pierre Salles resulting from the a property transaction described above, 26.IX.1758 *supra*. The bundle in the Minutier central also includes a further document, *v. infra*, 12.IV.1764, MC/ET/XXIII/624, while another bundle includes an interim account: *v. infra*, 12.IX.1761, MC/ET/XXIII/640.

Cautionnement

17 may 1759

Fut présent Messire Robert Langlois Chevalier Seigneur de La Fortelle, Conseiller du Roy en son Conseils, President en sa Chambre de Comptes, et Conseiller honoraire en la Grand'Chambre, demeurant a Paris rue des Franss Bourgeois paroisse Saint Gervais
Lequel apres avoir pris lecture et communication premierement de deux actes passes devant Laideguive¹⁴⁷ l'un des Notaires Soussignés qui en a les minutes et ses confreres, le meme jour vingt six juillet mil sept cent cinquante huit, contenans Compte et obligation entre Pierre Salles Ecuier Et Sieur Charles De La Tour Bourgeois de Paris, Et Sieur Maurice Quentin De La Tour Conseiller de l'Académie Royale de Peinture et Sculpture, par l'un desquels, led. S^r Salles s'est reconnu debiteur envers led. S^r Charles De La Tour, de la somme de Vingt Six mille Cinq Cent quatre vingt Cinq livres Cinq sols qu'il a promis de lui paier au trente un decembre de la même année mil sept cent cinquante huit, et par le second, led. S^r Salles s'est reconnu debiteur envers led. S^r Maurice Quentin De La Tour, de la somme de Cinquante trois mille cinq cent quatre vingt quatorze livres dix neuf sols, qu'il a promis de lui paier, savoir Cinq mille quatre cent huit livres dix sols quatre deniers, au même jour trente un decembre mil sept cent Cinquante huit; Et Les quarante huit mille cent quatre vingt six livres huit sols huit deniers restans, au six mars dernier: pour faciliter le paiement desquelles sommes led. S^r Salles, au cas de Vente d'aucune de ses immeubles, s'est obligé sur les premiers deniers qu'il recevoit, d'en faire le remboursement sans le pouvoir exciper des delais cidessus; au paiement desquelles deux obligations, dans les termes et de la manière cy dessus, Dame Marie-Marguerite-Catherine-Josephine-Anatolie Machau Epouse dud. Sieur Salles, s'est solidairement obligée; en outre s'est obligée en la même qualité de Caution, envers led. Sieur Charles De La Tour, au paiement, Cours et Continuation, de La rente Viagere de trois mille livres constituée par led. S^r Salles aud. S^r Charles de La Tour, par Contrat passé devant Fortier et son Confrere Notaires a Paris le neuf juin mil sept cent quarante sept, suivant que le tous Est plus au long anoncé aud. deux actes.

Secondement d'un autre acte passé pardevant led. M^e Laideguive et son Confrere, le dix Janvier mil sept cent cinquante neuf, entre led. S^r Salles et lad. Dame son Epouse, elle en qualité de Caution et Coobligée d'une part, et Louis-Jacques-Charles Hocquart Tresorier de l'artillerie de France, d'autre part, Contenant Licitacion entre lesd. Sieurs Salles et Hocquart, de deux Maisons sises à Paris rue de Bourbon et de l'Université, et de l'aisement desd. Maisons aud. Sieur Hocquart comme dernier Encherisseur; Et Enfin delegation au profit desd. Sieur De La Tour, desd. deux sommes cy dessus mentionnées, et intérêts a Compter du premier Janvier dernier, suivant qu'il est plus au long énoncé aud. acte.

Et En la presence à la requisition et pour faire Plaisir aud. Sieur Salles et à lad. Dame son Epouse, aud. Sieur Son mary autorisée, tous deux au present demeurant à Paris rue Baubourg paroisse Saint Merry.
S'est led. Seigneur President De La Fortelle, en du et Constitué volontairement Caution Envers lesd. S^{rs} De La Tour desd. S^r et D^e Salles, et en consequence il s'est solidairement avec Eux, lui seul pour le tous, sous les renonciations aux benefices de division, discussion et fidejussion, obligé envers lesd. Sieurs De La Tour, Sçavoir envers led. S^r Charles De La Tour au paiement de lad. Somme de Vingt six mille cinq cent quatre vingt et cinq livres cinq sols; et envers led. S^r Maurice Quentin de La Tour, au paiement de lad. So^e de Cinquante trois mille cinq cent quatre vingt quatorze livres dix neuf sols et intérêts a compter dud. Jour premier Janvier dernier, le tous dans un an, à compter de ce jourd'hui et à la déduction de ce qui se trouvera avoir été recu par lesd. S^{rs} De La Tour, dud. S^r Hocquart, en vertu de lad. delegation, en sorte que si elle avoit sa pleine et entiere execution, avant l'expiration d'une

¹⁴⁷ Pierre-Louis Laideguive (1704–1775), notaire au Châtelet, étude XXIII, 1731–75, rue des Grands-Augustins, secrétaire du roi; J.46.1969.

année, a Compter de Cejourd'huy, le present Cautionnement deviendra sans effet, mais si elle n'est point executée, soit entiers, soit a partie, dans led. delay, led. Seigneur President De La Fortelle sera tenu et obligé solidairement comme dessus de la garantie et faire valoir en son entier, et de l'aquiter et rembourser au dix neuf may de l'année prochain mil sept cent soixante; auquel cautionnement et obligation Cy dessus, led. seigneur president de La Fortelle a affecté et Hypothéqué tous ses biens meubles et immeubles presens et avenir.

A ce faire étoient present et sont intervenus led. Sieur Charles De La Tour demeurant à Paris rue du Cocq paroisse St Germain de L'Auxerrois; et led. S^r Maurice Quentin De La Tour, demeurant au Chateau du Louvre meme paroisse Lesquels sans déroger a leurs droits, actions, privileges et hypoteques, résultats desd. obligations et acte de delegation, ny aux demandes qu'ils ont formé contre desd. Sieur et Dame Salles le même jour Vingt un mars mil sept cent cinquante neuf, et sans par led. Sieur Charles De La Tour déroger ny renoncer a ses droits, actions, privileges et hypoteques, pour raison de lad. rente Viagere de trois mille livres, ont par les presents accepté le Cautionnement et obligation cy dessus Contractés par led. Seigneur President De La Fortelle: et sous l'exécution d'iceluy ont sur cire jusqu'aud. jour dix neuf may mil sept cent soixante, à la poursuite des demandes formées contre lesd. S^r et Dame Salles au Chatelet de Paris, led. jour vingt un mars dernier, passé lequel delay, ils entendent les continuer et le pourvoir, tant contre lesd. S^r et Dame Salles, que contre led. Seigneur President De La Fortelle, pour le paiement du montant desd. Obligations, tant en p^{aux} qu'interêts, en dessous ? de lad. delegation, pourquoy ils n'entendent renoncer a aucuns de leurs droits et actions.

Reconnoissant lesd. S^{rs} De La Tour avoir présentement reçu dud. S^r Salles en écus de six livres en monnoye ayant cours, reellemens delivré a la vue des No^{res} soussignés, la So^e de Dix sept Cent Cinquante huit livres un sol dix deniers, scavoir led. S^r Charles De La Tour en son particulier celle de seize cent cinquante livres faisant avec six cent livres qu'il a cy devant reçu dud. S^r Salles, la So^e de Deux mille deux Cent Cinquante livres pour trois quartiers echus au neuf mars dernier delad. rente viagere de trois milles livres Et lesd. S^{rs} Charles et Maurice Quentin De La Tour en Commun, la So^e de quarante huit mille cent quatre vingt six livres huit sols huit deniers qui n'étoit elligible qu'au fin mars suivant, celle de cinq cent un livre quatre sols quatre deniers pour tout les frais et mises d'exécution faits par lesd. S^{rs} De La Tour contre led. S. Salles, tand au Chatelet, qu'au Parlement: Et pour le Coût desd. deux obligations engrosses, minute et expedition des poursuites, de laquelle So^e de Dix sept Cent Cinquante huit livres un sol dix deniers, lesd. Sieurs De La Tour quitte et decharge led. Sieur Salles, auquel ils ont en outre par ces presentes donné mainlevée pure et simple de toutes les saisies en arrêts, saisies execution de meubles et autres empêchements qui ont été faits a leur requête sur led. sieur Salles, entre les mains de ses Debitors, à l'exception neanmoins de l'opposition qu'ils ont formées au duree volontaire desd. deux maisons rue de Bourbon et de l'université, <Et encore de l'opposition formée a la requête dud. Sieurs De la tour entre les mains de M^e Guerin notaire et du Sieur Clos son principal clerc a la remise et deliverance d'un acte en forme de declaration passé par le S^r Mathieu au profit dud. S^r Salles de la propriété de terrains Sur lesquels est actuellement construit un grand hotel Scis à Paris rue bergere vers le milieu de lad. rue, etant a gauche en entree par la rue poissonniere, laquelle declaration sera depose p^r constater la propriété dud. S^r Salles est hipoteque acquise sur jcelle auxd. Sieurs Delatour et a lad. D^e Salles leur obligée>, Consentans que lesd. Saisiere arrêts, oppositions et autres empechements, autres que lesd. oppositions aud. droit <et que celle formée entre les mains dud. M. Guerin et dud. Sieur Clos>, soient et demeurent nulles comme non faites ny avenüer; Et que le Gardien des Choses saisieres en fasse la remise aud. Sieur Salles, qui faisant, il en demeurera veritablement dechargé à l'égard desd. Sieurs De La Tour, ainsi qu'ils s'en quittent et déchargent; Et que tous debiteurs vident leurs mains en celles dud. Sieur Salles, quoy faisant dechargé. Reconnoissant led. Sieur Salles que Lesd. Sieurs De La Tour lui ont tenus les originaux desd. saisies, arrêts et executions, et toutes les poursuites et procedures ce concernant.

Et de leur part lesd. Sieur et Dame Salles se sont obligés solidairement d'aquiter, garantir, et indemniser led. seigneur president de LaFortelle, de tous les Engagements par luy ci dessus Contractés envers lesd. Sieurs de La Tour: Et aumoins de représenter, l'instance <qui est appointée a

mettre au raport de M. Lamblin Conseiller en la grand'Chambre, demeure éteinte et assoupie, Consentant les parties respectivement, que chacune d'elles retire ses pieces et production des mains de M. Leraporteur, son secretaire ou Greffier, en faisant lesquelles aviser, il n'en seront valablement desbaryé, ainsi que les parties les en dechargeront chacune a leur égard.>

Et pour l'exécution des presentes les parties ont élu leur Domicile et leur demeures Cy dessus designées auxquels Lieux promettant obligeant renoncant

Fait et passé a Paris en la demeure desd. Sieur et Dame Salles Et a l'égard desd. Sieurs De La Tour, en l'étude

L'an mil sept cent cinquante neuf, Le dix neuf may apres midy et ont signé

<Rayé comme nul en l'acte cy contre>

Machaut Salles Salles Langlois De La Fortelle

DeLa Tour De la Tour

Boulard Laideguive

Et le Vingt six mars mil sept cent soixante deux Jour

Comparus pardevant Les no^{res} a Paris sou^{ez}, Led. S^r President de la fortelle nommé en qualifié en l'acte de Cautionnement dont la minute est cydessus, d'une part

Et lesd. S^{rs} Charles, et Maurice Quentin de la Tour nommés et qualifiés au meme acte d'autre part

Lesquels ont dit que par exploit de Tange huissier a cheval au ch^{let} de Paris du neuf fevrier dernier il a été fait commandement a la Requette desd. S^{rs} La Tour aud. S^r President de la fortelle de leur payer, scavoir aud. S^r Charles de la Tour, La somme de vingt six mille Cinq Cent quatrevingt Cinq livres Cinq Sols de principal, et aud. S^r Maurice Quentin de la Tour, Celle de Cinquante trois mille Cinq cent quatre vingt quatorze Livres dix neuf sols de principal, Ensemble et l'Interets qui en étoient Echus au moyen du premier Janvier mil C Cinq^e neuf an dernier, au quittance vallable, des Co^e led. S^r President de la fortelle, Caution solidaire dud. Sieur et D^e Salles nommé aud. acte Cydessus, contre lequel Commandement, led. S^r President de la Fortelle a obtenu arret sur requette au parlement le lendemain, et a fait assignee En consequence lesd. S^{rs} de la Tour au parlement, par exploit de Roussin huissier au Parlement du meme jour dix fevrier dernier, auquel arret, les d. Sieurs de la Tour ont formé opposition signifiée le Treize de meme mois, sur laquelle est intervenue arret du parlement entre les parties le quinze du meme mois sigifié le vingt six qui ordonne l'appointement a mettre entre les mains de M. L'abbé Farjonnel.¹⁴⁸ En consequence duquel Lesd. Srs DeLa Tour ont fait signifier aud. Sgr President de la fortelle Leur Inv^{te} de Production le vingt six du meme mois avec sommation du meme jour de satisfaire de la part dud. Sgr President de la fortelle, aud. arret,

Que lad. Chose en cet etat, Led. Sgr Presidan de la Fortelle avoit proposé auxd. S^{rs} de La Tour de luy accorder un delay en consideration duquel il resterroit en tant que de besoin, toutes ses Engagements, satisfieroient aussi interets jusqu'au premier janvier dernier, et leur procureroit en outre le cautionnement solidaire de M. de la fortelle son fils Conseiller au parlement <et de Madame Epouse dud. S. son fils> a quoy Lesd. S^{res} de la Tour ayant bien voulu consentir

Les parties ont transigé irrevocablement ainsi qu'il suit,

C'est a scavoir que lesd. Sieurs de La Tour ont consentis de surseoir a l'égard dud. S^r President de la Fortelle seulement en sad. Qualité de Caution <pendant deux années a Compter de ce jour> au payment desd. seux sommes ...cy p^{nal} montant Ensemble a quatre vingt mille Cent quatre vingt Livres quatre sols, n'entendant, par ce delay surseoir a l'égard desd. S^r et D^e Salles a l'exécution de leur obligation, ny a la Contrainte resultante de l'arret du parlement Rendu Contre eux le sept septembre dernier, aussy rendue, que le delay led. Seigneur President dela fortelle annoncé a pouvoir en demander aucun autre en telle forme, et sous quelque pretexte que ce puisse être Comme celuy cy dessus ne luy ayant été accordé que sous la Condition cy dessus,

Le comte ayant été fait de l'interets de lad. Somme dus au premier Janvier dernier, par son trouvé de monter, deduction faites des impositions, a la somme de trois mille trois cent quarante sept livres dix sols et quatre deniers en deduction de laquelle desd. Srs de la Tour ont reconnu avoir reçu dud. S^r President de la fortelle en écus de six livres en mommoye aient cours, reellement delivrée a la vue desd. no^{res} sou^{ez} Celle de douze cent soixante Livres Cinq sols quatre deniers, dont ils quittent d'autant led. S^r President de la fortelle cypour Selibrer dud. deux milles quatre vingt sept trois cinq Sols restans des interets echus led. Seigneur President de la Fortelle a par ? branporté, a délégué, a promis garantie fournir, et faire valloir même paier faute, ou retard il y auront de payment ou sans être par lesd. Srs de la Tour tenus de faire

¹⁴⁸ Jean-Jacques Farjonel d'Hauterive (1706–p.1771), conseiller clerc, Grand'Chambre, abbé de Mont-Sainte-Marie, chanoine de Notre Dame.

aucunes autres poursuites, ny diligence que celle ce qui les aviseront pareille somme de deux mille quatre vingt sept livres cinq sols, a laquelle deductions, faite des Impositions se trouvera niconces L'année d'anneux ce qui echue au premier may Prochain, de la rente de deux mille cinq cent livres au ppal de cinq^{te} mille livres restant due par Louis Jacques Charles Hocquart trésorier général de l'artillerie aud. S^{gr} president de la Fortelle de cinq mille cinq cent livres de rente constituée par led. S. Hocquart aud. Sr Salle solid^é au profit dud. Sgr de la Fortelle par contrat passé devant Guérin¹⁴⁹ no^{re} a Paris le onze aoust mil sept cent cinquante quatre, en fais avec laquel paiement par led. Sieur Hocquart auxd. S^{rs} de La Tour, et sur leur simple quit^{te} il assure, bien, et valablement dechargé, ainsy que led. S^{gr} de la Fortelle, l'en decharge par p^{ppal}, Promettant led. S^{gr} President de la Fortelle de paier a continuer penadnt le delay ci dessus d'année en année le paiement desd. interests, en outre de paier avant le p^{er} may prochain auxd. S^{rs} de la Tour la so^e de trente sept Livres sept sols trois deniers a la quelle montent les frais par eux faites jusqu'au jour contre led. sgr President de la fortelle sans aucun consent par eux déroger, ny prejudicier a tous leurs autres droits, actions, privileges et hypotèques, en Solidité tant contre led. S^{gr} President que contre lesd. S^r et D^e Salle.

A ce faire etoient Presents, M^{re} Jean Baptiste Joseph Langlois de la Fortelle¹⁵⁰ President en la Chambre des comptes en survivance dud. S^{gr} president de la fortelle son pere, et cons^{er} au Parlement <et dame marie Louise Catherine alexandre Defaoucq souldenne qu'il autorise a l'effet des presents> demeurant a Paris rue du Temple passes St Nicolas des champs.

Lesquels se sont, par ces presentes rendu et constitué volontairement Caution dud. S^{gr} President de la Fortelle pere, en consequence il se sont solid^é avec luy un seul pour le tous ? les Renonciations au bénéfice de droit, obligé envers lesd. Sieurs de la Tour au payment de lad. so^e de quatre vingt mille Cent quante vingt livres quatre sols de principal, et Interests echues, a ce ? execution de la delegation cy dessus, le tout dans ? led. Maison cy dessus exprimes sans dutous ils ~~font~~ ~~son~~ propre soin, endette, Co^e principals debiteurs, et obligés, et jouir? l'oblig^{on} de tous leur biens meubles et immeubles p^{nt} et avenir <6 lines deleted>

Souscrivant lesd. Seigneursde la fortelle ? revenir, en petition qui de droit contre lesd. S^{re} et D^e Salles au moyen de ces presents, L'instance <appointee a mettre par led. arret du quinze fevrier d^{er} ? eteinte et terminée consentant Leur practice que chacun d'elles retirent des mains su secretaire de M. Le Rapporteur audit greffe Sieur prieur e production en faisant laquelle Ramise ils en seront, valablement dechargée>

Car ainsy, et pour l'exécution des pnts lesd. Sgrs delafortelle ont elu leur domicile en leur demeure cy devant designees auxquels ? Prom' oblig' Rent' fait et passé a Paris, scavoit a l'égard des. S^{res} de la Tour en L'Etude, et desd. S^{grs} de la fortelle en leur demeure susd. Lesd. Jour et an ont signé

Langlois De La Fortelle Langlois De La Fortelle

Laoucq La Fortelle

Boulard De la Tour De La Tour

Laidiguive

<Rayé en l'acte cy Contre vingt cinq mots ?/Et aussi quatre lignes comme nulles.>

AN MC/XXIII/624

Jun 1759. — The private accounts of prince Xavier de Saxe¹⁵¹ reveal a payment to La Tour's servants:

Gratifications: Aux domestiques de M. de Latour, peintre, donné par M. de Fontenay,¹⁵² 2 louis d'or. *Extraordinaires:* Quittance de Guérin, peintre, pour deux portraits en miniature du prince Xavier, fourniture de glaces et étuis, 744 l.

Inventaire sommaire des Archives départementales antérieures à 1790. Aube. Série E (fonds de Saxe): Archives particulières du prince Xavier de Saxe, 1910, III, p. 294*

Août-septembre [25 août – 25 septembre]. — Salon. Quoique porté sur le livret du Salon, La Tour n'exposa pas, parce qu'il ne put placer ses tableaux comme il le désirait.

Salon du Louvre 1759

Par M. de la Tour, Conseiller.

44. Plusieurs Portraits en Pastel sous le même numéro. [pas exposés]

¹⁴⁹ Jean-Louis Guérin, étude LII.

¹⁵⁰ 1729–1768. On 10.VIII.1751 he married Marie-Louise-Catherine-Alexandrine Faoucq de Rochefort. Gabrielle de Maupeou (his wife according to Bluche) must have been a second.

¹⁵¹ The portrait appeared in the Salon de 1761 as comte de Lusace; J.46.3151.

CRITIQUES

ANON. 1759b, "Peinture, sculpture et gravure", *La Fenille nécessaire*, 1759, 3.IX.& seq., pp. 471–75; 501–503; 531; 552–53; 562–63; 610–13 [MSW0119; CD xlvii 1261–1263];

[p. 474] M. de la Tour est toujours lui-même dans ses Pastels; on voit, avec plaisir, ceux de son rival, M. Toqué; & M. Loir, qui les suit, a donné deux Têtes en pastel sur bois, qui sont d'une touche qui peuvent faire attendre de lui les plus grand succès dans ce genre agréable de Peinture.

Denis DIDEROT, *Le Salon de 1759*, ed. Seznec & Adhémar 1957–67, I, pp. 27–70; éd. Seznec, 1967, pp. 9–28 [MSW0126A];

[p. 67]: La Tour avoit peint plusieurs pastels qui sont restés chez lui, parce qu'on lui refusoit les places qu'il demandoit.

27 septembre 1759. — Letter from Charles-François-Frédéric de Montmorency-Luxembourg, duc de Luxembourg in Paris to Jean-Jacques Rousseau.

A Paris ce 27 7^{bre} 1759

Je ne vous ay point encore remercié de votre portrait parceque j'étois 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, vous m'en donnés encore des preuves dans la lettre que je reçois ce matin au Sujet de la Santé de mon petit fils, il se porte fort bien aujourduy, et Sa fièvre n'a esté que passagere et occasionnée, je crois, par des drogues que Ses mies luy font manger en cachete.

EE Correspondence online

27 octobre, 10 novembre 1759. — La Tour est présent à l'Assemblée de l'Académie.

1760

26 janvier, 3, 31 mai, 7 juin, 5 juillet 1760. — La Tour est présent à l'Assemblée de l'Académie.

20 février 1760. — Mort d'Adrien-François de La Tour, frère de l'artiste.

Le vingtieme jour du mois de fevrier mil sept cent soixante le corps du sieur Adrien francois dela Tour Bourgeois de cette ville decédé le jour d'hyer apres avoir receü les sacrements de l'Eglise agé de soixante ... ans, a ete inhumé sous les bans des femmes proche...dans l'alle de l'autel de St Andre, qui repond a l'autel et de la Vierge, en presence de Adrien Honore de La Tour son frere consanguin de cette Paroisse et Louis Alexis du Liege maitre tailleur d'habit de la paroisse de st Jacques qui ont signe fait double le jour et an que dessus

Adrien honoré DeLaTour Cadet DuLiege

Emmevez Cure

Registre paroissial de Saint-André, Saint-Quentin

7 septembre 1760. — Mort d'Adrien-Honoré de La Tour, frère de l'artiste.

Le septieme jour du mois de septembre mil sept cent soixante le corps d'Adrien honoré de La Tour, agé de trente et un an, cinq mois sept jours environs, decédé le jour d'hyer, le soir, apres avoir receü les sacrements de l'Eglise, a la suite d'une Longue infirmité, fils du Sr Francois De La Tour maitre Ecrivin, et de dame Marie francoisse Duliege, a ete inhumé dans l'allé de l'autel de St André dans la nef, proche le premier pillier du costé de lepitre sepulture de sa famille en presence su Sr Alexis Duliege son oncle de la paroisse de St Jacques, et de Quentin Drohart frippier son oncle de la paroisse de Ste Margueritte a cause de cecile duliege sa femme qui onts signe fait double le jour et an que dessus

Quentin Drohart DuLiege Emmerez Cure

Registre paroissial de Saint-André, Saint-Quentin

[19 septembre 1760. [recte 20 février, v. supra] — Mort d'Adrien-François de La Tour, frère de l'artiste.

Tourneux, *La Tour*, p. 80.]

6 novembre 1760. — Mort de Pierre [H]avart, oncle¹⁵³ de l'artiste.

Le sixieme jour du mois de novembre mil sept cent soixante le corps de Pierre Avart manouvrier agé de cinquante un ans ou environ veuve en troisiemes noces de Marie Morgue son epouse domiciliée de cette paroisse decedé hier apres avoir reçu les sacrements de l'Eglise et été inhumé dans le cimetierre en presence de Claude Baudemont ouvrier mulquinier gendre et de Jean Baptiste Derruis jardinier neveu domiciles de la paroisse de St Thomas qui ont signes ou marquait fait doubles le jour et an que cydessus

marque de Claude Baudemont signé derruis
Sailly

Registre paroissial de Notre-Dame, Saint-Quentin; Archives de l'Aisne, 5Mi1237

6, 31 décembre 1760. — La Tour est présent à l'Assemblée de l'Académie.

1761

[Factum re Salle – v. 12.IX.1761]

4 janvier 1761. — La Tour signs the marriage contract of his cousin Charlotte Masse to Jean-Robert Dorison (1731–1803)¹⁵⁴. The document provides the link between these families.

Furent presens Sieur Jean Robert Dorizon employé au Bureau de M^{rs} les huissiers ordinaires des conseils d'Etat et privé du Roy et de M^{rs} les huissiers ord^{rs} du Roy en sa grande chancellerie de France demeurant a Paris rue de Richelieu paroisse St Roch <majeur> fils du Sieur François Antoine Dorizon maître tailleur d'habits demeurant à St Denis en France, etant ce jour a Paris, a cependent, et de ~~deffunte~~ d^{lle} Marie François Avenel sa femme, led. St Jean Robert Dorizon pour lui et en son nom d'une part

Et St Augustin Masse M^d de Tabac et D^{lle} Noël Deschamps sa femme qu'il autorise a leffet des presentes dem^{ts} a Paris sur le pont marie paroisse St Louis en Lisle tant en leurs noms que comme stipulans pour d^{lle} Charlotte Masse leur fille agée de vingt ans passés demeurant avec sesd pere et mere, a ce presente pour elle en son nom et de son consentement d'autre part.

Lesquels ont fait et arreté les conditions du mariage qui sera incessam^{nt} celebré entre lesd St Jean Robert Dorizon et lad. Charlotte Masse de la maniere et ainsi qu'il suit en la presence de M^{lle} Marie-Jeanne de Taraude de Perigor demoiselle mineure, M. M^e Denis François Benoist con^{sr} au chatelet, administrateur de l'hopital general, M^r Pierre François Benoist av^t au parlem^{nt}, St Jean Ignace Baron, fermier du Roy, M^{rs} Jean-Baptiste Michel de Brye, Charles Louis Vassal, Louis-Philippe Fleury de Gaumont, Jean Baptiste Le Page, Charles François de Normandie, Michel Charles Corentin Corbet, Charles Simon Trudon et Claude Louis de Sugnerolles tous huissiers ordinaires des conseils d'Etat aupres du Roy, M^{rs} Charles Simon Vannesson et Antoine Charles Farmain huissiers ordinaires du Roy en la grande chancellerie de France, et encore en la presence de leurs parens et amis cy apres nommés Scavoir de la part dudit futur Epoux, Marie Charlotte fille majeur Sœur, St Jean Louis Amy Bourgeois de Paris cousin germain, St François Amy Garcon M^d bonnetier aussi cousin germain, St Jean Baptiste Denis Sergent, interessé dans les affaires du Roy amy commun M^r Louis Etienne Camusat avocat au parlement St Guillaume Jacques Touchard M^d Limonadier et d^{lle} Marie Catherine Fontaine sa femme Sr Nicolas Rousseau Md mercier Sr Louis Claude Menouvrier Sieur defresne et Sr Henry Moreau employé au Bureau de M^{rs} les h^{rs} des conseils du Roy, et de la part de la future Epouse Jeanne Masse sœur, Sr Pierre Masse m^{re} chirurgien frere, Marie Jeanne Deschamps f^e de Pierre Machaire [Mauclerc] Bgs de Paris sa tante St Maurice Quentin de la tour cons^r de l'Academie Royale de peinture cousin germain, et M^r Pierre Ravault avocat au parlement, cons^r du Roy Expéditeur au Cour de Rome amy.

Il y aura communauté des Biens entre les futurs Epoux suivant la coutume de Paris qui leur servira de regle derogant a cet effet a toutes loix et usages contraire

ne seront neant moins tenu de dettes et hypotaques l'un de l'autre d'avant la celebration dud. mariage et sil y en a elles seront acquittés per celui ou celle des deux qui en sera debiteur et sur ses Biens.

En faveur dud. mariage les père et mere de la future Epouse lui constituent en dot ou avancement d'hoirie de leurs successions futures la somme de Douze cent livres tant argenterie qu'en meubles habits linge et hardes a la juge delad. future Epouse letout que led. futur epoux reconnoit avoir reçu et donc il se charge envers lad. future Epouse

Les biens du futur Epoux consistent en La Somme de Deux mille livres tant en argent comptant, qu'en habits linge et hardes a son usage, provenant de ses gains et Espargnes, le tout ainsi qu'il a justifié a lad. future Epouse et a ses d. père et mere qui les reconnoissant.

Il entrera de part et d'autre en lad. communauté la somme de quatre cent livres a legard du surplus ensemble de cequi leur aviendra et cetera pendant led. mariage, il leur sera et demeurera propre a chacun deux et aux leurs de chacun colé et ligne.

Le futur Epoux a doué la future Epouse de six cent livres de douaire prefix une fois payé a lavoire et prendre sur tous les biens du future Epoux sitot qu'il aura lieu.

Le survenant des futurs Epoux prendra par preciput et avant partage faire des Biens meubles de lad. communauté tels d'yceux qu'il voudra choisir suivant la prise de linventaire qui en sera lors fait et saura crue jusque concurrence de la somme de trois cent livres ou lad. somme en deniers comptans aux choix du survivant

En renonceant par la future Epouse et les enfans qui naitront dud. mariage a lad. communauté, ils reprendront tout ce qu'elle y aura apporté ensemble ce qui pendant ycelui lui sera avenir et echu tant en meubles qu'yimmeubles et a quelque titre qui en soit, meme elle, renonceant, sa douaire et preciput tels quels sont cydessus stipulés le tout franc et quitte des dettes delad. communauté encore quelle y eut parlé s'y fut obligé ou y eut été condamné dont aud. cas, ils seront acquittés sur les biens et par les heritiers dud. futur Epoux pourquoy ainsi qui pour toutes les clauses du present contrat il y aura hypothèque a compter de ce jour

Et pour lamiété que les futurs Epoux ont dit se porter voulant ses donner des preuves ils se font donation entrevifs mutuelle reciproque et irrevocable, lun a lautre et au survivant des deux, Lad. future Epouse de ses d. pere et mere assistée et autorisée a cet effet, ce accepté respectivement de tous les biens meubles immeubles acquits conquets meme des propres qui se trouveront appartenir au premier mourant au jour de son decés en quelque Lieu que Lesd. Biens soient dus et situés et a quelque somme que le tout puisse monter, pour par led. survivant enjouir faire et disposer en toute propriété pourvu qu'au jour du decés dud. premier mourant, il ne sera trouvé aucuns enfans nés ou a naitre dud. mariage, mais s'il y en avoit et qu'ils vinsent a deceder en minorité, meme en majorité sans avoir valablement disposé de leurs biens ou a faire profession en religion en ce cas la presente donation reprendra sa force et vertu

Et pour faire insinuer ces presentes ou besoin soit fera les parties ont fait et constitué pour leur procureur le porteur auquel elles en donnent out pouvoir

Car ainsi a été convenu et arreté entre toutes Les parties Promettand obligeant renonceant

Fait et passé a Paris au L'Etude de M^e Dumoulin l'un des notaires sousigné Lan Mil sept cent souxante un le quatrieme jour de janvier apres midy et ont signé ces presentes ou dix neuf mots sont rayés comme nuls.

noele deschamps	Augustin Masse
F A Dorison	Charlotte Masse Dorison
Pergeux	j masse Deschamps
Benois	M dorisons Masse
Barron	Perigord m. q. De la Tour & al.

AN MC LXXXIX/59527 janvier 1761. — According to Pajou 1997, La Tour attends the marriage at Saint-Germain-l'Auxerrois of Augustin Pajou, sculpteur du roi, and Angélique Roumier, fille de Claude Roumier, sculpteur du roi, along with Lemoyne, Doyen and Demachy. However the source cited, Fichier Laborde, does not include La Tour, Doyen or Demachy.

Fichier Laborde; Pajou 1997, p. 380

¹⁵³ The relationship is a deduction from the connection to the Baudemont family.

¹⁵⁴ "Jean-Robert d'Orison" was baptised at Saint-Marcel, Saint-Denis, 5.IV.1731. Although Dorizon is found in many contemporary documents, his family seem to have

spelt the name with an s. He was an employé au bureau des huissiers de la Grande Chancellerie; was named as deputy executor in a codicil to La Tour's will, and acted as Paris agent for La Tour's brother.

Janvier 1761. — “M. de La Tour” appears in the distribution list for copies of *La Nouvelle Héloïse* (letter from Rousseau to François Coindet), with an asterisk indicating that Rousseau wanted Coindet to deliver it personally or with a note apologising for Rousseau’s inability to write a covering letter. M. de La Tour¹⁵⁵ appears again on the distribution list for the *Recueil d’estampes pour la Nouvelle Héloïse* (7 mars 1761).

28 février, 30 mai 1761. — La Tour est présent à l’Assemblée de l’Académie.

15 mai 1761. — Letter from Jean-Jacques Rousseau to François Coindet in Paris:

Je serai fort aise de voir M. de la Tour, venez donc avec lui, non pas dimanche vingt quatre, mais le dimanche suivant, et en général, seul ou avec d’autres, tenez vous en à nos arrangemens, car je commence à me lasser de vous y rappeler sans cesse.

Correspondance de Jean-Jacques Rousseau et François Coindet, 1756–1768, ed. Alexis François, 1922, p. 72

Juin 1761. — La Tour signe avec les autres artistes logés au Louvre une supplique tendant à faire respecter leurs privilèges menacés par l’Académie de Saint-Luc. [The background to this is the case brought by the Académie de Saint-Luc against Desportes’s apprentice Pourvoyeur; *v. infra*, 20.VIII.1763.]

A MONSIEUR LE MARQUIS DE MARIGNY

Monsieur,

Les artistes des Galleries du Louvre, supplient, Monsieur, de vouloir faire attention à la justice de leur demande, énoncée dans le mémoire cy joint. La communauté des maîtres peintres de S^t-Luc attaquent leurs privilèges accordés de tems immémorial, autorisés par le Roy Louis quatorze, ils joignent icy tant copie des lettres patentes enregistrées en Parlement que dans les autres cours; ils se flattent, Monsieur, que vous voudrez bien les honorer de leur protection, et comme leur supérieur né, intervenir en cette cause.

Nous sommes avec respect

Monsieur

Vos très humbles et très obeissants serviteurs.

COCHIN, DESPORTES, BAILLY, CHARDIN, DELATOUR, RESTOUT.

Arch. nat., O¹ 1909. Copie: Bibl. d’art et d’archéologie, *Correspondance générale*, t. X, p. 299.

27 juin, 24 juillet 1761. — La Tour est présent à l’Assemblée de l’Académie.

1^{er} juillet 1761. — A note from the 5^e duc d’Aumont, premier gentilhomme de la Chambre du roi (*v. 19.II.1740 supra*) directing Jean-Jacques Papillon de Fontpertuis (1715–1774), intendant of the Menus plaisirs to have Anne Nivelon make copies of the La Tour pastels of the dauphin and dauphine. The reference to Latour is probably to an unrelated servant; the duc d’Aumont occupied the hôtel de Nesle from 1741¹⁵⁶:

M^r le duc d’Aumont prie Monsieur de Fontpertuis de faire faire les portraits de Mgr le Dauphin et de M^e la Dauphine par la demoiselle Nivelon; elle demeure à Versailles, rue de Satory. M^r de Fontpertuis aura la bonté de faire demander au nommé Latour, concierge de l’Hôtel de Nesles les portraits originaux de M. le Dauphin et de Madame la Dauphine. Ce sont les plus ressemblants qui aient été faits, ils sont en pastel. Il faut les ménager dans le transport.

Ce 1^{er} juillet Le duc d’Aumont

La demoiselle Nivelon annonce les portraits finis le 22 décembre

Papiers des fournisseurs des menus-plaisirs, AN, cited Nocq & Dreyfus 1930, p. 57

Août-septembre [25 août – ?25 septembre] 1761. — La Tour expose au Salon du Louvre.

Un catalogue illustré par Saint-Aubin donne, sous les croquis des portraits exposés, les noms suivants: M. de Crébillon; M. Bertin; M. Philippe,

¹⁵⁵ Although the correspondence also includes a Louis-François de La Tour (1727–1807), libraire, partner and son-in-law of Hippolyte-Louis Guérin and brother-in-law of the printer Pierre-Guillaume Simon, any doubt is removed by the address given in the distribution list for Émile (*v. infra*).

¹⁵⁶ A lease of 9 years from 1741 of the hôtel de Nesle must have been extended during the renovations of his principal residence, the present-day hôtel de Crillon, completed

employé des Aides; M. de Pauche; Monseigneur le duc de [de Berry] Bourgogne; Madame la Dauphine; Monseigneur le comte de Lusace (Xavier de Saxe); M. Chardin; M. Lesdeguive, notaire, chez lequel demeure M. de Laporte.

Salon du Louvre 1761

Par M. De La Tour, Conseiller.

47. Plusieurs Tableaux en Pastel, sous le même Numero.

[From copy of *livret illustrated and annotated by Saint-Aubin, partly illegible*:

M^r de Crébillon âgé de 88 ans [J.46.192] M^r Chardin [J.46.1436] M. Bertin [J.46.131] M. Philipe, un- de ?employé d. aides [J.46.2507] M. de Pauche [J.46.2475] ?Dupouch]

Monseigneur le duc de Berry-bourgogne [J.46.134] Louis-Joseph-Xavier, duc de Bourgogne [J.46.2242] Monseigneur le comte de Lusace [J.46.3151], [portant l’ordre de l’Aigle blanc] pro/fide/lege/vege M^r Lesdeguive notaire chés lequel demeure M^r de la poute [J.46.1969]

CRITIQUES

ANON. 1761b, “Exposition des peintures, sculptures, & gravûres des membres de l’Académie royale, au salon du Louvre”, *Affiches, annonces et avis divers*, 1761, pp. 143–44:

[p. 144]: Les Portraits les plus intressans sont... celui de M. Gilbert de Voisins, Conseiller d’Etat, par M. Voiron, & plusieurs Pastels très-beaux de M. de la Tour.

[Abbé Philippe BRIDARD DE LA GARDE], “Observations des amateurs sur les tableaux exposés au Salon”, *L’Observateur littéraire*, IV, 1761, lettre 6, 7, 8, 14; pp. 116–44, 145–72; 172–88; 312–22 [MSW0138; CD vii 94]:

[p. 173] Les Portraits qu’a exposés M. de La Tour, soutiennent tous la réputation qu’il s’est acquise à si juste titre; c’est en faire l’éloge le plus flatteur, & le plus généralement entendu. Il en est plusieurs qui feroient la gloire des Peintres du premier genre, par la manière sçavante dont les têtes sont travaillées. Tel est celui d’un Prince cher aujourd’hui à notre Nation¹⁵⁷, & d’un Poète Tragique¹⁵⁸ qui jouit de sa mémoire, comme *Corneille*, dont il a vu les derniers jours, avoit joui [p. 174] de la sienne. Une des ressemblances les plus frappantes dans les autres Portraits, est celle d’un Citoyen fort connu, & remarquable par la décoration d’une Charge dans les Ordres du Roi.¹⁵⁹ Non-seulement le Peintre a saisi le caractère distinctif de la physionomie, mais encore, dans le seul buste, toute l’habitude du corps, par laquelle on reconnoît distinctement celle de l’esprit.

Nous devons pas omettre un autre Citoyen¹⁶⁰ estimé, que l’on voit en robe de chambre, assis de côté sur une chaise dont le dossier lui sert d’appui. On ne parle pas de la ressemblance, mérite ordinaire à ce Peintre; mais on ne peut voir une position plus facile, plus vraie, & plus d’illusion dans aucun Portrait qui soit sorti des mains de M. de La Tour.

Denis DIDEROT, *Le Salon de 1761*, ed. Sez nec & Adhémar 1957–67, I, pp. 71–148; éd. Sez nec, 1967, pp. 29–100 [MSW0143]:

[p. 126]:

M. DE LA TOUR

Les pastels de M. de La Tour sont toujours comme il les sait faire. Parmi ceux qu’il a exposés cette année, le portrait du vieux *Crébillon* à la romaine, la tête nue, et celui de M. *Laidéguive*, notaire, ajouteront beaucoup à sa réputation.

Per Gustav FLODING, letter to Tessin, 23.XI.1761 [MSW0144; repr. *Archives de l’art français*, 1932, pp. 287–294]:

[p. 291] Entre plusieurs beaux portraits de M^r De La Tour, comme celui de Madame la Dauphine, de M^r le duc de Bourgogne et de M^r de comte de Lusace, celui de M^r Lai Guive [Laidéguive], notaire, méditant sur la lecture qu’il vient de faire, étoit d’une beauté surprenante. La tête étoit très bien dessinée, le tout bien colorié, la robe de chambre paroissoit une vraie soye, tout d’une si grande vérité et relief qu’on croyait voir l’homme même et non un tableau; aussi le public ne s’est-il pas lassé de l’admirer.

...[p. 293] Le portrait de Mr Lai Guive a été payé 200 livres à M^r De la Tour.

Abbé LE BLANC, “Beaux-Arts. Explication des peintures, sculptures et gravures...exposées dans le Salon du Louvre pour l’année 1761”, *Mercure de France*, x.1761, II; pp. 141–163, 170–73 [MSW0145; CD xlviii 1270]:

[p. 161] M. de la Tour est un de ces Artistes célèbres, dont le nom suffit pour garantir l’excellence de leurs ouvrages. Avec la ressemblance il donne tant de vie à ses portraits, que celui de M. le Duc de Bourgogne a renouvelé dans tous

finally in 1776; *v. Pierre Chevallier, Les Ducs sous l’acacia...*, Geneva, 1994, p. 48; Bruno Pons, *French period rooms, 1650–1800*, Paris, 1995, p. 339.

¹⁵⁷ M. le comte de Lusace. (*Note du critique*.)

¹⁵⁸ M. de Crébillon. (*Note du critique*.)

¹⁵⁹ M. Bertin, Trésorier des Partes Casuelles, Intendant de l’Ordre d S. Esprit. (*Note du critique*.)

¹⁶⁰ Evidently Laidéguive [NJ].

les cœurs la douleur dont la France a été pénétrée à la mort de ce Prince, qui en étoit devenu l'amour. Les Connoisseurs regardent le Portrait de Madame la Dauphine & celui de M. le Comte de *Lusace* comme le *Nec plus ultra* du *Pastel*. Plus on les [p. 162] considère attentivement, plus on admire l'Art, disons mieux, plus on l'oublie, puisqu'en effet on croit voir la Nature même. Le portrait de M. de *Crébillon* & celui de M. *Bertin*, quoique d'un genre si opposé, sont chacun dans le leur d'une égale perfection. On trouve dans les portraits peints par M. de *La Tour* ce que, d'après les Grecs, les Latins ont appelé *mens oculorum*, ce qui fait qu'on croit presque y lire jusques aux pensées des personnes qui y sont représentées. Comme la tête de M. de *Crébillon* est d'un grand caractère, l'Artiste judicieux l'a peinte nue avec quelques cheveux blancs qui lui donnent beaucoup plus de noblesse que n'aurait fait une perruque. Dans la belle & respectable vieillesse de ce grand Poète Tragique, il ne lui manque plus que quelques années pour ressembler autant à Sophocle par l'âge, qu'il lui ressemble en effet par ses écrits; & il n'est aucun ami des Muses, qui ne lui souhaite une vie encore plus longue que celle du Poète Grec.

[vers 12 septembre 1761.] — Un factum judiciaire nous apprend que La Tour et son frère aîné, Charles, ancien fournisseur des vivres de l'armée en Italie, revendiquent de concert l'exécution de l'obligation contractée envers eux par un banquier, le sieur Salles,¹⁶¹ et sa femme. La part du peintre, dans ses prêts, se monte à plus de cinquante mille livres, et ce chiffre suppose une opulence qu'il ne devait pas seulement aux prix, parfois excessifs pour l'époque, qu'il exigeait de certains de ses clients.

Maurice Tournoux, *La Tour*, p. 80.

12 septembre 1761. — A further document in the Pierre Salles case (v. *supra* 26.VIII.1758).

Compte et quittance

12 Septembre 1761

Furent presents M^{re} Robert Langlois ch^{er} seig^r de La Fortelle Conseiller du Roy en ses conseils President en sa chambre des Comptes et Conseiller honoraire en La grand chambre du parlement de Paris, demeurant à Paris rue des Francs Bourgeois paroisse saint Gervaise Led. seigneur President de La Fortelle caution solidaire de Pierre Salles Ecuyer, <et la Dame Marie Margueritte Catherine Josephine Anatolie Machard son épouse> envers les sieurs de La Tour cy apres nommés, de la somme de quatre vingt mille cent quatre vingt livres quatre sols de principal et des interests a compter du premier Janvier mil sept cent cinquante neuf, suivant L'acte passé entre Led. sieur President de La Fortelle, lesd. Sieurs de La Tour, et lesd. Sieur et Dame Salles pardevant M^{re} Laideguive L'un des notaires soussignés qui en a la minute et son confrere¹⁶² le dix neuf may mil sept cent cinquante neuf, d'une part Et sieur Charles de La Tour Bourgeois de paris y demeurant rue du Cocq paroisse Saint Germain Laxerrois, Et sieur Maurice Quentin de La Tour conseiller de L'academie Royale de peinture et sculpture, demeurant a Paris au chateau du Louvre même paroisse, d'autre part Lesquels ont par les presentes compté des interest de Lad. Somme de quatre vingt mille cent quatre vingt livres quatres sols de principal, echus depuis le premier Janvier mil sept cent cinq^{te} neuf jusqu'au premier Janvier mil sept cent soixante un, par l'evenement duquel compte il se trouve que lesd. interests montent deduction faite des trois vingtiemes deux sols pour livre du sixieme et du treisieme vingtieme pour les taus qu'ils y sont sujets, a la somme de six mille huit cent soixante livres huit sols sept deniers cy...

6860⁸ 8⁷ d

En deduction de laquelle somme lesd. sieurs de La Tour reconnoissent avoir reçu dud. seig^r President de La Fontelle celle de trois mille six cent livres le vingt aoust mil sept cent soixante par quittance particuliere qui ne survira que d'un fait acquit avec le present enoncé

Plus lesd. Sieurs De La Tour reconnoissent avoir presentement reçu dud. seig^r President de La Fortelle en ecus de six livres en monnoye ayant Cours Comptes et reellement delivrées a la vue de M^{res} tous celle de onze cent soixante douze livres dix huit sols sept deniers dont quittance

Et pour les deux mille quatre vingt sept livre six sols restant led. seigneur President de La Fortelle consent que lesd. Sieur De La Tour touchent et recoivent de Louis Jacques Charles Hocquart Ecuyer con^{er} du Roy cydevant Tresorier general de l'artillerie de France Lad. Somme de deux mille quatre vingt sept livres dix sols faisant avec quatre cent douze livres six sols restans pour les impositions, celle de deux mille cinq cens livres pour une année échue au premier may dernier de la rente de deux mille cinq cent livres au principal de cinquante mille livres restans dus

par led. sieur Hocquart aud. seig^r President de La Fontelle des cinq mille cinq cent livres de rente au ppal de cent dix mille livres constitués par led. sieur Hocquart et led. sieur Salles <[illisible]> au profit dud. seig^r President de La Fortelle par contrat passé pardevant Guerin et son confrere not^{es} a Paris le onze aoust mil sept cent cinq^{te} quatre, En faisant le paiement de laquelle somme de deux mille quatre vingt sept livres six sols par led. sieur Hocquart auxd. sieurs Delatour et sur leurs simples quittances, il en sera et demeurera bien et vallablement quitte et dechargé ainsy que led. seig^r president de La Fortelle l'en quitte et decharge des presents, de laquelle <somme de deux mille quatre vingt sept livres dix sols, led. seig^r president de La Fortelle fait retour que de besoin auxd. sieurs de La Tour toute obligation aux garanties de fournir et faire valloir, même payer faute du retard et y avoir de payment> Sans par lesd. sieurs De La Tour déroger innover ny préjudicier a leurs droits, actions, privileges et hypoteques tous contre lesd. sieur et Dames Salles qui contre led. seig^r President de La Fortelle pour raison de lad. Somme de quatre vingt mille cent quatre vingt livres quatres sols de principal et interest de lad. s^e a compter du premier Janvier dernier à l'avenir, et de leurs autres droits, actions creances contre lesd. sieur et Dame Salles et contre led. seig^r President De La Fortelle, et exercee sans préjudicier a la solidité desd. sieur et Dame Salles et au cautionnement solidaire dud. seig^r president de La Fortelle, ainsy qu'à l'arret du Parlement du sept du presens mois de septembre rendu contre lesd. sieur et Dame Salles ny a la contrainte par corps contre led. sieur Salles prononcee par led. arret pourquoy lesd. sieurs de La Tour font toutes reserves necessaires

Fait et passé a Paris en l'étude l'an mil sept cent soixante un le douze septembre avant midy et ont signés

Langlois De la fortelle

De La Tour

Dondey

De la Tour

Laideguive

AN MC xxiii/640

23 octobre 1761. — Marie-Josèphe writes to her brother Xavier de Saxe about the visit of Clemes Wenzelas (as comte de Misnie) to Versailles:

M. l'abbé comte de Misnie est arrivé aujourd'hui à une heure et demi. J'ai été dans une surprise que je ne puis vous dire de retrouver en lui votre portrait au naturel, à la belle couleur de cheveux près; je vous assure que l'habit ecclésiastique vous sied très bien, ainsi vous pourrez le prendre quand il vous plaira; mais je ne reviens pas de la ressemblance avec vous, car assurément on ne pouvait pas s'y attendre à la figure qu'il avait quand je l'ai quitté; ce n'est pourtant pas un démerite pour lui à mes yeux. Il me semble que le comte de Misnie n'est pas plus court à son dîner que le comte de Lusace, ainsi je m'en vais le faire dépêcher. J'aime bien l'abbé, mais rien n'égale la tendresse que j'ai pour le frère par excellence. ... Il est vrai qu'il m'en coûte cher, car il [La Tour] me peint en même temps.

Dresden archives, cited Stryeski 1902

31 octobre 1761. — La Tour est présent à l'Assemblée de l'Académie. At this session there is some discussion of the Pierre-Étienne Moitte engraving of Restout, minuted as follows (Moitte was *agréé* on 26.IV.1761; the minutes only record that Galloche, recteur en exercice, would nominate his morceaux, but these are not minuted; he was not *reçu* until 22.VI.1771, v. *infra*):

Arrêté concernant le portrait de M. Restout, Dir. — Sur la représentation faite à la Compagnie que la composition du portrait de M. *Restout*, Directeur, peint par M. de *la Tour*, — l'un de ceux ordonnés à M. *Moitte*, Graveur, Agréé, pour sa réception, — ne permet pas de le réduire à la forme ovale usitée, l'Académie a arrêté qu'il seroit gravé en entier, et qu'en considération de l'augmentation de travail, ce portrait seul suffiroit pour la réception de M. *Moitte*.

Procès-verbaux de l'Académie, t. VII, p. 180.

1762

16 mai 1762. — Letter from Jean-Jacques Rousseau to Nicolas-Bonaventure Duchesne with a distribution list of copies of his *Émile*:

1 à M. de la Tour, peintre; aux galleries du Louvre.

EE Correspondence online

¹⁶¹ Tournoux's factum has not been located, but the account with Langlois de La Fortelle confirms that the financier was Pierre Salles. The document was drawn to Tournoux's attention by Élie Fleury in a letter of 15.I.1904 (Archives Tournoux), citing publication in *Le Glaneur littéraire*, no. 5, 6.I.1895, as sent by Grandin (but that document is the

31.X.1736 procuration published above); Fleury had not located the original and suspected Grandin might have had it.

¹⁶² Nicolas Dondey, from his signature and paraphe; notaire à Paris, étude CXXI, 1758–71; rue Neuve-Saint-Meri.

16 mai 1762. — Le Roi autorise le paiement de 3,000 livres à La Tour pour son portrait du duc de Berry.

16 may 1762.

Monseigneur le Dauphin m'ayant dit qu'il désirait que le portrait de Monseigneur le Duc de Berry, peint par le S^r La Tour, fût payé, je supplie très humblement Votre Majesté de m'autoriser à faire payer 3,000 livres au S^r La Tour. (Bon.)

Arch. nat. Maison du Roi. Dons de portraits, O¹ 1074 (dossier 2).

[1762]. — Enfin, en 1762, La Tour exécutait le portrait du duc de Berry, le futur Louis XVI; voici son mémoire:

Mémoire d'un portrait peint au pastel, pour le service du Roi sous les ordres de M. le marquis de Marigny, par le sieur *De La Tour* pendant l'année 1762.

Ce portrait représente Monseigneur *le duc de Berry*.

Estimé 2,400 livres.

Il est probable que le prix d'estimation de ce portrait fut par la suite majoré, car, à la date du 12 août 1765 (exercice 1762), on relève le paiement à La Tour d'un acompte de 3,000 livres « pour un portrait représentant M. le duc de Berry, qu'il a fait en 1762 ».

Ce portrait est signalé, en 1784, par Du Rameau¹⁶³, à l'hôtel de la Surintendance, à Versailles: les dimensions indiquées sont de 2 pieds 7 pouces de haut sur un pied 7 pouces de large.

AN O¹ 1934^A, Engerand1901, p. 270f

26 juin, 21 août 1762. — La Tour est présent à l'Assemblée de l'Académie.

21 juillet 1762. — Letter from Jean-Jacques Rousseau from Môtiers-Travers to the duchesse de Luxembourg:

Quand M. de la Tour a voulu faire graver mon portrait, je m'y suis opposé; j'y consens maintenant, si vous le jugez à propos; pourvu qu'au lieu d'y mettre mon nom, l'on n'y mette que ma devise; ce sera désormais assés me nommer.

EE Correspondence online

6 août 1762. — Letter from Pierre Guy to Jean-Jacques Rousseau:

Monsieur,

Je m'étois bien aperçu de la Balourdise du Graveur, aussi eue l'attention de faire corriger Sur le Champ les deux accens, il n'y en a eu que deux épreuves de faites ainsi, dont vous en avés eu une.

Je vous ay adressé hier par le Carrosse de Pontarlier un petit paquet en toile Cirée et à l'adresse de M. Gresset franc de port; contenant:

2. Cahiers des Annales typographiques

4. à 5. pieces nouvelles de théâtre

1. volume de Melanges, &c.

36. portraits, bonnes Epreuves, autant qu'il a Eté possible

M. Latour a Choisi ce Graveur qui a d'ailleurs du talent, mais bonnement nous n'en sommes pas contents, et nous le faisons faire par un autre qui nous promet de faire mieux. J'ay appris d'un autre côté que M. Coindet qui a aussi Votre portrait en pastel vous fait pareillement gravé.

EE Correspondence

À août 1762. — Il paraît dans le *Mercur* un quatrain:

POUR mettre au bas du Portrait de M. DELATOUR, Peintre.

LATOUR, par un enchantement,

A ses portraits donne la vie.

Avec le pinceau du Génie,

Il rend toujours le Sentiment.

Par M. de C***

¹⁶³ Archives du Louvre. Le même inventaire mentionne également à la Surintendance un portrait de Monsieur (comte de Provence) par La Tour, ayant un pied 4 pouces de diamètre. (Note de F. Engerand.)

¹⁶⁴ Il y a eu plusieurs Pommyer au chapitre de Reims; le signataire de cette lettre est François-Emmanuel Pommyer, chanoine le 30 avril 1732, doyen le 5 février 1748 et conseiller au Parlement de Paris (note de Desmaze). [L'abbé François-Emmanuel Pommyer (1713–1784), conseiller-clerc au parlement, amateur honoraire de l'Académie royale de peinture; J.46.2518.]

¹⁶⁵ Antoinette-Geneviève Navarre, pastelliste (g.r.).

Mercur de France, août 1762, p. 14.

15 octobre 1762. — Lettre de l'abbé Pommyer à La Tour.

Reims, ce 15 octobre 1762.

Je suis gros, cher amy, d'avoir de vos nouvelles, et j'en ai bien besoin. J'aurais aussi gros besoin de vous, pour me distraire de tout le brouillamini dont je suis chargé, et qui n'est pas agreable, car depuis le matin jusqu'au soir avoir affaire à des prêtres et des moines qui cherchent souvent à vous attraper, n'est point amusant. Aussi, pour me dedomager de tout cela, je voudrais bien que vous me donniés des nouvelles de votre santé. Pour ce qui est de votre amitié, j'en connois trop le prix, pour ne pas croire que j'en suis bien en possession. Je la merite, cher amy, par celle que je vous ai voué, et par l'attachement sincere et inviolable avec lequel je serai toute ma vie.

Votre serviteur et amy de tout mon cœur,

L'abbé POMMYER, doyen¹⁶⁴

J'embrasse le cher frère, mile choses à M^r et M^e Chardin. Faite memoire de moy à M^{lle} Navarre.¹⁶⁵ Si vous pouvés employer ses petits doigts en faveur de mon frere Prieur, qui vous feroit des compliments de bon ce s'il sçavoit que je vous ecris. Je serois bien aise de luy faire la petite niche de la caisse à son adresse: à M. L'abbé Pommyer chanoine de l'Eglise de Reims au bourg S.-Denis, à Reims. La voiture est Ruë S.-Martin, vis à vis celle de Montmorency, elle part le Samedy et arrive le Dimanche. Si cela est possible, je vous prierai de le faire. Adieu encore une fois, cher amy, et de tout mon cœur.

Desmaze, 1874, p. 23.

27 novembre 1762. — La Tour est présent à l'Assemblée de l'Académie.

2 décembre 1762. — Letter from Jean-Jacques Rousseau to Toussaint-Pierre Lenieps:

Voulez-vous bien que je vous charge d'une petite commission qui n'est nullement pressée et que vous pourrez faire tout à loisir quand vous passerez dans le quartier du Louvre: Vous connoissez, je crois, M. de la Tour Peintre du Roy. Il m'avoit fait proposer l'année dernière de consentir qu'il fit graver le portrait qu'il a fait de moi: Consentement que je ne donnai point. Mais comme les choses ont fort changé depuis mon arrivée ici, j'ai prié quelqu'un de lui dire que je consentois maintenant qu'il fit graver ce portrait, à condition seulement qu'on n'y mit point mon nom, mais seulement ma devise, qui ne me nomme que trop. Je voudrois savoir si cette commission a été faite; car je n'en ai reçu aucune réponse d'aucun côté. Faites en même tems mille salutations et amitiés de ma part à cet honnête homme auquel je serai toute ma vie attaché par estime et par reconnaissance.

EE Correspondence online

17 décembre 1762. — Lettre de Cramer l'ainé à La Tour.

La letre que vous avés pris la peine de m'ecrire, Monsieur, m'a fait le plus grand plaisir; outre qu'elle m'a aidé à decider Monsieur de Voltaire, je la regarde comme une marque de votre souvenir auquel je suis très sensible; il ne sera donc plus question des desseins du bourguignon, et monsieur Gravelot¹⁶⁶ restera seul chargé de la besogne. Vous nous aviez fait espérer une visitte, je l'avais annoncée à nôtre Maitre et à toute la bonne Compagnie du pays qui s'en prend à moy de ce que vous ne venés pas. Mon frère qui est à Paris depuis deux jours aura l'honneur de vous voir, je languis fort d'avoir le même plaisir que lui soit ici soit Paris.

Agréez, Monsieur, le dévouement et l'estime distinguée avec lesquels je suis

Votre très humble et très obéissant serviteur.

CRAMER L'AINÉ.¹⁶⁷

¹⁶⁶ Hubert-François Bourguignon Gravelot (1699–1773), graveur et dessinateur; J.46.1863.

¹⁶⁷ La famille Cramer fut nombreuse et a donné plusieurs savants: 1° J.-Andre, Allemand, né en Saxe en 1710, mort en 1777. Métallurgiste; 2° Gabriel, né à Genève en 1704, mort en 1752. Géomètre; 3° J.-Andre, Allemand, né en 1723, mort en 1788. Littérateur; 4° Th.-Frédéric, né en 1748, mort en 1808. Imprimeur à Paris et littérateur; 5° André-Guillaume, né à Kiel, en 1760, mort en 1833. A publié des ouvrages sur la philologie et la jurisprudence; 6° Ch.-Gottlob, né en Saxe en 1758, mort en 1817. Fécond romancier. [The friend of Voltaire was Gabriel Cramer (1723–1793), libraire et

Genève, le 17 décembre 1762.

Desmaze, 1874, p. 25.

17 décembre 1762. — Letter to Rousseau in Montmorency from Marie-madeleine de brémond d'Ars, marquise de Verdelin discussing La Tour's portraits of him:

Je dinai hier avec Un homme qui me dit qu'il estoit chargé par Une femme de province de luy envoyer à quel prix que ce fut Une Copie d'un portrait de vous peint par La Tour qu'elle pretend Estre dans Le Cabinet de m^r de Julienne. Ce portrait effectivement mon Voisin y existe t'il et permettez vous qu'on tira Une Copie? Sy m^r de Julienne Le tient de Vous il ne permettrait surment pas qu'on Le copia sans Votre aveü. Vous serés surpris que quelque Chose que je n'oserois Vous demander pour moy je Vous le demande pour Un autre. J'ay Esté touché de la maniere dont Cette femme exprime le sentiment qui l'attache a Vous. J'ay demandé son pays, il Est presque le mien. Voila qui me réchauffe mais cet homme ajoute son nom et c'est justement la fille du Cousin germain¹⁶⁸ de mon pere dont la réputation et le mérite honnore la patrie et pour qui j'ay toujours Eu beaucoup de vénération. Vous jugés bien que me Voilà tout de feu et que je n'ay pü résister aux instante priere que m'a fait mon petit Cousin de Vous demander votre aveu, je ne prétend Cepandant pas que ma demande vous gesne, Vous sçavés que mes vœux, que mes prières sont toujours subordonnée au désir que j'ay de ne Vous pas déplaire.

EE Correspondance

25 décembre 1762. — Reply from Rousseau in Montmorency to Mme de Verdelin:

Il est vrai que M. de la Tour a fait jadis deux portraits de moi; il m'a fait présent de l'un des deux, et M. le Maréchal de Luxembourg a bien voulu lui donner place dans son cabinet, d'où je ne voudrais pas qu'on lui proposât de le tirer pour en faire une copie. A l'égard de l'autre, j'ignore ce qu'en a fait M. de la Tour; il se peut qu'il soit dans le cabinet de M. Julienne, et comme il ne le tient point de moi, je n'ai nul droit de m'opposer à ce qu'il en laisse tirer copie. Je suis touché de l'intérêt que la Dame dont vous me parlez daigne prendre à ma phisionomie; mais je vous avoie que, pour laisser mémoire de moi à ceux qui m'honorent de leur estime, ce n'est pas dans un portrait que je voudrais être peint.

EE Correspondance

[1762]. — La Tour is mentioned in a fictional dialogue on taste by the English painter Allan Ramsay (1713–1784):

[Col. Freeman to Lord Modish:] Those experiments are easily made. Your Lordship has only to hide yourself behind the screen in your drawing-room, room, and order Mrs. Hannah to bring in one of your tenant's daughters, and I will venture to lay a wager that she shall be struck with your picture by La Tour, and no less with the view of your seat by Lambert, and shall, fifty to one, express her approbation by saying, they are *vastly natural*.

A dialogue on taste, 1762, pp. 56f

[1762]. — La Tour is mentioned in Joseph-Jérôme Lefrançois de Lalande (1732–1807), *L'Art de faire le parchemin*, Neuchâtel, 1762, pp. 33–34:

[p. 33] 61. Il ne seroit pas aisé de décider précisément, pour la peinture en pastel, si le vélin est préférable au papier: la Rosalba, M. de la Tour se sont toujours servi du papier; tandis que M. Boucher & M. Liotard préférent le vélin. M. Boucher dont l'autorité doit égaler dans cette partie, la célébrité de ce fameux Peintre des Graces, trouve que sur le vélin, les couleurs sont plus fraîches, les clairs plus brillants, qu'il y a plus de velouté, & même plus de finesse.

[1762]. — La Tour is the subject of a portrait medallion by Joseph-Charles Roëttiers (n. [ICONOGRAPHY](#)).

1763

8 janvier 1763. — Letter from Pierre Guy¹⁶⁹ to Jean-Jacques Rousseau:

M. l'abbé de la Porte nous a dit que vous aviez marqué à M. Nieps que vous consentiés que Nous fissions graver votre portrait gravé par M. de

La Tour. M. de La Tour Se Chargera de donner le Graveur. Faites Nous l'honneur, Monsieur, de Nous répondre le plustost que vous pourrés: car ce Sera une affaire bientost faite tout Etant prest.

EE Correspondence online

9 janvier 1763. — Lettre de J.-J. Rousseau à son ami Le Nieps, banquier à Paris, au sujet de la gravure de son portrait et d'une copie de son portrait offerte par La Tour et qu'il refuse.

...Je suis bien touché de toutes les honnêtetés de M. de La Tour: c'est un homme si estimable que les témoignages d'amitié qu'il donne font toujours honneur à celui qui les reçoit, et j'en ai tant reçu de lui qu'ils laisseront toujours dans mon cœur un souvenir plein de reconnaissance. 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 assez petit pour entrer dans un livre; et, quoique dans la circonstance présente je ne sois point fâché que mon portrait grave paroisse à Paris, s'il 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...

...Pour revenir à M. de La Tour, je puis d'autant moins accepter sans indiscretion le présent de mon portrait qu'il a retouché à Montmorency, qu'il m'en a déjà donné une copie faite par lui-même, et si magnifiquement qu'il y a joint à ses frais le cadre et la glace, sans que j'aie jusqu'ici fait mon devoir, du moins quant au remboursement. Ce portrait est dans le Cabinet de Monsieur le Maréchal de Luxembourg, qui a bien voulu l'honorer de cette place, après m'avoir, comme vous savez, fait présent du sien. Après cela, jugez vous même s'il est possible que j'en accepte encore un. Ce n'est pas que je n'eusse un usage convenable et même important à en faire, si j'en étois possesseur: mais comme rien ne peut autoriser une vilenie, et que ce qui d'abord fut amitié deviendrait alors vilenie et avidité de ma part, je vous prie de marquer à M. de La Tour toute ma vive et tendre reconnaissance sur cette seconde offre et de le prier au surplus qu'il n'en soit plus question.

Lettre publiée par P-P. Plan. *Journal des Débats*, 7 juin 1927. Cf. Dacier et Ratouis de Limay, n° 55.

20 janvier 1763. — Letter from Jean-Jacques Rousseau to Nicolas-Bonaventure Duchesne:

Quand j'ai consenti que M. de la Tour fit graver mon Portrait, c'étoit pour être publié à part et non pas à la tête de mon livre, et ce consentement ne pouvoit pas avoir trait à votre édition dont je n'étois pas encore instruit. Si absolument vous voulez l'y mettre, je vous prie au moins qu'il soit dit dans un avertissement ou préface que, non seulement cette édition n'est pas faite par l'Auteur mais qu'il ne s'en est point mêlé.

EE Correspondence online

15 février 1763. — Letter from Toussaint-Pierre Lenieps in Paris to Jean-Jacques Rousseau in Môtiers:

Sur une Lettre que l'on me dit avoir vüe entre les mains de DuChêne si opposée à celle que vous m'aviez écrite, je crus que je devois le voir, aussi bien que L'abbé De la Porte, & je l'ay fait. Duchene me dit qu'il vous avoit écrit sans la participation de l'abbé De la Porte, que son dessein avoit toujours été de s'arranger avec vous, qu'il l'avoit fait, que vous étiez content, & que vous lui aviez donné votre consentement, moyennant que l'on vous indiquat les pieces qui entroient dans la Collection, & que l'on vous avoit envoyé tout de Suite. En conséquence je fus chez M. De la Tour, car sur le mécontentement de votre lettre, j'avois prevenu M. De la Tour pour qu'il ne se prêtât à rien, mais pour que l'Estampe fut ce qu'elle devoit être, et qu'il voulut bien en prendre le Soins, j'en ferois tous les frais, & maintenant je viens de me conformer à vos volontés en racontant à cet amy tout ce qui s'est passé, qu'il n'a pas trop bien compris, & le Graveur vient d'être employé. Duchesne m'a dit qu'il feroit tirer 500 Ex. in 8°, & le Reste in 12°. L'estampe Sera in 8°, mais un peu raccourcie, afin de servir de frontispice à l'in 12°. Je copierai la Lettre que vous me demandez & je vous l'envverrai. Je l'aurois déjà fait, mais depuis un mois j'ay subi le sort de l'Epidémie, j'ay eu un Rhume violent & Cathareux, qui est à peu près à Sa fin, & il en étoit tems.

imprimeur; his brother, the subject of a pastel by Liotard, was Philibert Cramer (1727–1779).]

¹⁶⁸ The EE edition notes that the description is obscure, and suggests the lady was Marie-Elisabeth d'Aubusson (1715–) ∞ 1737 Louis-Charles de Crussol, marquis de Montausier.

¹⁶⁹ Pierre Guy (1715–1795), imprimeur et libraire.

2 mars – 4 mai 1763. — Correspondance de Jaurat, garde des tableaux du Roi, et le marquis de Marigny au sujet du portrait du Dauphin par La Tour.

[NOTE DE JEAURAT]

...Pour me conformer à vos derniers ordres j'ay écrit à M. de La Tour de m'envoyer le portrait qu'il a fait de Mgr le Dauphin, il m'a répondu qu'il ne sçavoit pas quand il pourroit être finy, qu'il m'en instruirait.

[REPONSE]

A Versailles, le 2 Mars 1763.

...Aussitôt que M. de La Tour vous aura envoyé celui qu'il a fait de Mgr le Dauphin vous m'en informerez. Je suis, M. V. T. h. et T. O. S. [Signé:] le Marquis DE MARIGNY.

Arch. nat., O¹ 1911. Copie Bibl. d'art et d'archéologie, *Correspondance générale*, t. XII, p. 53, 55.

[LETTRE DE JEAURAT]

4 may 1763.

[Note de Marigny: *M. de Vahiny*¹⁷⁰ me fera signer l'ordre.] — ... Vous m'avez fait espérer, Monsieur, un ordre en règle pour faire travailler au portrait de Mgr le Dauphin en pieds pour M^{me} la princesse Christine. M. De La Tour ne m'envoie point ce portrait, puis je luy ecire encore?

[REPONSE]

...Pour ce qui concerne le portrait du Dauphin en pied pour la princesse Christine, j'ecris par ce courrier à M. de La Tour de vous envoyer ce portrait sans délai et ma presente vous servira d'ordre pour en faire faire une copie tout de suite aussitôt que vous l'aurés reçu...

[En marge:] Écrivés vous même au S^r de La Tour à cet effet, de la main de M^r le D. G.

[Signé:] le Marquis DE MARIGNY.

Arch. nat., O¹ 1911. Copie: Bibl. d'art et d'archéologie, *Correspondance générale*, t. XII, p. 91, 94.

7 mai 1763. — La Tour est présent à l'Assemblée de l'Académie.

30 juin – 1^{er} juillet 1763. — Lettre de Jacques-André Naigeon (1738–1810), auteur, à La Tour.

Je vous envoie, M^r, la lettre de Rousseau à M^r De Beaumont, je la regarde come un de ces livres immortels, & que la postérité ne lira qu'avec une profonde admiration. La solidité du jugement qu'on y voit briller, la force, l'élégance, & l'agrément du stile, la précision & l'exactitude des raisonnemens, la nouveauté des pensées, tout enfin concourt à rendre ce petit ouvrage un chef d'œuvre digne de l'ancienne Grece, par le sel atique qui l'a[saisonne et] les traits de lumière qu'il reflechit a chaque page. Ce Génie rapide, tel qu'un nouveau Périclès, tonne, éclaire & porte sur Sa langue unc foudre terrible. C'est de lui que l'on peut dire avec raison ce qu'Eupolis, au raport de Cicéron, disoit de ce Capitaine Grec, que la Déesse de la persuasion avoit Son Siège sur ses lèvres. En effet, il Semble, en lisant les écrits de cet home célèbre, voir une rivière rapide entrainer avec force tout ce qu'elle trouve sur Son passage. Ce n'est point un beau parleur qui Séduit doucereusement & qui ne laisse dans l'âme que des mots, mais un Philosophe éloquent, qui Sans S'égager en lieux communs, triviaux, & en discussions inutiles, va fraper à Son but par le plus court chemin, qui embrase ses lecteurs du feu divin qui l'anime, & le persüade enfin sans l'éblouir. Tel est l'effet que m'ont toujours fait les écrits de cet home célested. Ceux qui en jugent autrement doivent être abandonnez à la stupidité naturelle de leur esprit, & à la force insurmontable de leurs préjuges. C'est ce que je soutiens, & que je prouverai quand on voudra &c.

Naigeon
Ce lundy à 9 h. du matin.

1 août 1763. — Lettre de La Tour au marquis de Marigny à propos du prix des portraits de la famille royale.

Monsieur le Marquis,

Le vif intérêt que vous prenez aux Arts dont vous estes le protecteur et l'ami m'engage a prendre la liberté de vous communiquer quelques reflections sur la peinture, mon genre et ses difficultez; elles pourront justifier les bontés dont vous m'honorés. Je respecte votre tems; quelque peine que j'aye à écrire, je tacheray d'être court; d'ailleurs vous m'avez invite si obligeamment d'avoir cet honneur que je suis bien aise d'en profiter pour vous demander avant tout une grace qui me flatteroit infiniment, ce seroit de me procurer les moyens de vous prouver ma sensibilité et l'étendue de ma reconnaissance de ce que vous faites pour moi; j'en suis si pénétré que je ne crains plus de vous faire connoître la source des degoûts et amertumes qui se sont répandiles sur ma vie, ma conduite et plusieurs de mes ouvrages.

Je n'ay pas eu assez de philosophie pour me mettre au-dessus des injustices, et quoiqu'une vieillesse mal à l'aise m'ait toujours fait trembler, je n'ay jamais pu gagner sur moi de raisonner avec M. Coytel sur son règlement de 1,500 l. par portraits de la Cour; il auroit senti la difference qu'il y a des hommes qui travaillent par routine et qui, se contentant d'un à peu près, peuvent faire dix tableaux pour un, à ceux qui veulent sérieusement imiter la nature dans un beau choix; la peinture est un amusement pour eux, et pour ceux cy elle est la mer à boire. Que d'attentions, que de combinaisons, que de recherches pénibles pour conserver l'unité de mouvements malgré les changements que produit sur la phisionomie et dans les formes la succession des pensées et des affections de l'âme! C'est un nouveau portrait à chaque changement; et l'unité de lumière qui vane et fait varier les tons de couleurs suivant le cours du soleil et le temps qu'il fait! Ces altérations sont d'autant plus perfides qu'elles arrivent insensiblement. Un homme dévoré de l'ambition de son art est bien à plaindre d'avoir à combattre tant d'obstacles.

Le pastel, Monsieur le Marquis, en fournit encor d'autres, tels que les poussières, la foiblesse de certaines couleurs, jamais un ton juste, être obligé de faire les teintes sur le papier et de donner plusieurs coups avec différens crayons au lieu d'un, risquer d'altérer le mérite de la touche et de n'avoir point de ressource si l'esprit en est ôté. A l'huile, les teintes se font au bout du pinceau, la touche reste pure, et quand on a le malheur d'avoir gâté son ouvrage, il est facile, en effaçant sa faute, de retrouver ce qui étoit dessous.

Les gens délicats sont blessés d'un tableau dont le point de distance est près et n'a pas au moins vingt-cinq pieds. Partant de ce principe, quel embarras pour une vûe courte et foible, forcée d'être à deux ou trois pieds du modèle, obligée de se hausser et baisser à mesure, de tourner à droite, à gauche, pour tâcher d'apercevoir de près ce qu'on ne peut voir bien que de loin! Il faudroit être à ma place pour sentir les efforts que je fais pour mettre une figure et une teste ensemble dans les règles de la perspective. Les angles sont si courts que la personne qu'on peint de près ne peut pas regarder de ses deux yeux à la fois l'œil du peintre. Ils vont et viennent sans être jamais ensemble. C'est pourtant de leur parfait accord que résulte l'âme et la vie du portrait. De la naissent les inquiétudes qui occasionnent tant de changements qu'ils font passer le malheureux peintre pour fou ou tout au moins capricieux, fantasque; à la vûe de tant de difficultés l'humeur gagne l'artiste et, au souvenir de M. Coytel qui n'a pas rempli les intentions du Roi, elle s'aigrit et s'éloigne de beaucoup de choses telles que des devoirs, des bienfaisances¹⁷¹, etc.

Vos bontez, Monsieur le Marquis, répareront tout; je rentrerai dans l'ordre et ce sera votre ouvrage; je renonce des présent à courre la Calabre. Je ne veus plus m'occuper qu'à mériter une place dans votre cabinet; si vous daignés me l'accorder mes vœux seront remplis.

Puisque j'ay la main à la plume, je vais, Monsieur le Marquis, soumettre à votre jugement ce que j'ay pensé sur les varietez qui se remarquent dans les mêmes organes tels que ceux de la vûe. On prétend que les voyant différemment les mêmes objets, soit pour la forme, soit pour la couleur, c'est à cette variété dans leurs organes qu'on reconnoit leurs ouvrages dès le premier abord et de loin. Il me semble que, s'ils étoient exacts à imiter la nature, on ne devroit reconnoître leurs tableaux que suivant les degrez de perfections où chacun seroit parvenu, et de près à leur manière d'opérer. Cette prétention me paroît fatale aux progrès de l'art. Elle entretient la paresse en nous laissant persévérer dans une routine, une manière fort

¹⁷⁰ Philippe Sarreau de Vahiny, premier commis des Bâtimens du roi.

¹⁷¹ La Tour veut probablement dire des bienséances.

éloignée de la nature qui n'en a pas et qui varie si fort ses productions qu'on ne voit pas deux personnes dessinées et colorées de même.

Il seroit aisé de démontrer la fausseté de cette opinion en faisant peindre par plusieurs quelque chose d'inanimée et facile à conserver dans sa pureté, comme la porcelaine sur le premier plan du tableau, au nord on au midi, dans un beau tems et à une heure donnée; chaque peintre dont l'organe luy feroit voir cette porcelaine tirant un peu sur le rouge ou tel autre ton quelconque, s'il a le sentiment fin de la vérité, fera et emploiera ses teintes si justes à la nature que ceux dont les organes veroient la porcelaine un peu bleue, jaune, violette, grise ou verte, ne trouvant pas de différences dans les tons de l'original et ceux de la copie seront persuadés que le peintre voit comme eux et qu'ils ont les yeux organisés de mêmes que luy. Si les copies ne soutiennent pas la comparaison, on ne pourra pas en accuser les organes, mais la routine, et la manière qu'on a prise ou le défaut d'intelligence et de talent.

On sent en general le ridicule des hommes; le seul Molière a eu l'intelligence de le saisir et de le bien rendre. Tout étonnant et admirable qu'est Corneille, il me paroît loin de cette variété qui est dans la nature; il a donné sa grande âme à la plupart de ses personnages; nous nous ressemblons si peu que je désirerois que chacun eut la sienne. Ce défaut (si c'en est un) dans un tel génie prouve l'extrême difficulté de tous les arts d'imitation. Pardonnez-moy, Monsieur le Marquis, de vous avoir fait une lettre si longue; la confiance que vous m'avez inspiré par vos reproches obligeants en est la cause, quoique je désirasse depuis longtemps que vous fussiez instruit de ma situation. De moi-même je n'eusse jamais osé vous entretenir de tant de misères.

Je suis avec un très profond respect, Monsieur le Marquis, votre très humble et très obéissant serviteur.

DE LA TOUR.

Aux Galleries du Louvre, le 1^{er} Aoust 1763.

Plus occupé des moyens de bien faire que du profit qui peut en revenir, j'ignore ce que j'ay reçu; je vous supplie donc, Monsieur le Marquis, de vouloir bien ordonner un relevé de mes quittances, afin de remettre à la Cour un portrait de la Reine et un de Monseigneur le Dauphin faits avant 1750, s'ils sont payés.

Voici l'Etat que vous m'avez fait l'honneur de me demander:

Portraits de Madame la Dauphine,
Monseigneur le duc de Bourgogne,
commencés en 1756 et finis en 1760.
Depuis la fin de l'année 1761 jusques et compris 1762:
Monseigneur le Dauphin,
Madame la Dauphine,
Monseigneur le comte de Provence.
Cinq Portraits.
Celui de Monseigneur le duc de Berry est payé.

Guiffrey et Toumeux, p. 10.

2 août 1763. — Letter from Toussaint-Pierre Lenieps in Paris to Jean-Jacques Rousseau in Môtiers:

Votre Portrait est chez le nouveau Graveur, Si l'autre n'a pas réussi, Ce n'est pas la faute de M. De la Tour, car il l'a obligamment reçu & relevé toutes les fois qu'il est allé lui montrer Son Ouvrage, sans S'embarasser d'humilier le Graveur, mais pour le bien de la chose.

EE Correspondence online

7 août 1763. — Letter from Charles-Nicolas Cochin to Marigny reporting on La Tour's letter of 1.VIII.1763:

¹⁷² Furcy-Raynaud's transcription as "(burin)" indicates a misreading, presumably of "pastel". Although the letter does not name La Tour, and although it goes on to discuss a request from the engraver Fessard, there can be no doubt this paragraph and the next relate to La Tour's letter of 1.VIII.1763.

¹⁷³ Voici la lettre par laquelle Cochin annonçait au Directeur des Bâtiments l'issue de ce procès important (Arch. Nat., O¹, 1299, f. 57. 27 septembre 1763). Lettre de M. Cochin à M. le Marquis de Marigny, du 21 Aoust 1763.

M. J'ay l'honneur de vous faire part de l'événement du procès soutenu par les artistes logés aux Galeries du Louvre (sous votre protection et par vos bontés), contre les maîtres Peintres de la communauté de St-Luc. Ces derniers tentoient d'affaiblir les privilèges accordés par nos Rois en y apportant des modifications et des sujétions qui en auroient empêché l'usage. M. Seguyer, avocat général, après avoir exposé la cause de la manière la

Monsieur,

La lettre, ou plutôt la dissertation cy-jointe sur les difficultés de la peinture contient beaucoup de vérités incontestables, mais il y paroît cependant, et surtout lorsqu'il croit les difficultés du (burin) [pastel]¹⁷² plus grandes que celles de l'huile, que l'auteur sent davantage le poids du fardeau qu'il porte que celui que portent les autres.

Chaque artiste doit naturellement voir ses peines et son mérite avec le verre qui grossit et approche, et ce qui concerne les autres avec le verre qui éloigne ou qui diminue. Quoi qu'il en soit, on ne peut nier que les soins et les peines qu'il prend pour amener ses ouvrages à un plus grand point de perfection ne lui consomment en effet beaucoup de temps, et qu'il est des artistes qui, à la faveur d'une routine agréable, se satisfont beaucoup plus aisément. Ainsi je ne verrais aucune difficulté à accorder à cet artiste des prix au-dessus de l'ordinaire, parce qu'en effet, ses ouvrages sont d'une beauté supérieure; mais quel prix accordera-t-on? Et comment s'assurer qu'il les regardera comme une juste compensation des soins qu'il prend? Il me paroîtroit donc nécessaire qu'il fit lui-même sa demande à cet égard; alors vous verriez si votre volonté est de les accorder.

AN O¹ 1934^B, in Furcy-Raynaud 1903, I, pp. 273f

13 août 1763. — Réponse du marquis de Marigny à La Tour.

Au haut de la première page de la lettre de La Tour: « Répondu que j'ay lu avec beaucoup de plaisir et admire tout ce qu'il me dit sur la peinture. Que j'attendrai qu'il fixe ses demandes pour en rendre compte au Roy. A l'égard du relevé de ses quittances, cette affaire à mettre en règle. »

Guiffrey et Toumeux, p. 13.

20 août 1763. — Arrêt du Parlement, en faveur des artistes logés au Louvre, contre l'Académie de Saint Luc (voir plus haut, en juin 1761). This case, which was an appeal by an obscure pastellist called Pourvoyeur from a case brought by the Académie de Saint-Luc in the Châtelet, was heard by the parlement de Paris on appeal. Pourvoyeur had relied on the ancient right for apprentices of artists in the Louvre galleries to become maîtres without the usual procedures and fees; he was supported on appeal by a number of artists in the Louvre, mostly painters in the Académie royale, including La Tour and led by Cochin. Despite its length its significance merits inclusion in full.

*Arrêt de la cour de Parlement en faveur des artistes loges aux galeries du Louvre, du 20 aout 1763.*¹⁷³
Extrait des Registres du Parlement.

Louis... Au premier huissier de notre Cour de Parlement, ou autre huissier ou sergent sur ce requis, sçavoir faisons: qu'entre *Jean-Baptiste Pourvoyeur*, apprentif en l'art de peindre, et l'un des artistes logés aux galeries du Louvre, appellant de deux sentences de la chambre de police du Châtelet de Paris des 20 août et 2 septembre 1762, d'une part, et les directeurs et gardes de l'Académie de Saint-Luc et communauté des maîtres peintres et sculpteurs de la ville et fauxbourgs de Paris, intimés, d'autre part; et entre ledit *Jean-Baptiste Pourvoyeur*, demandeur en requête du 18 décembre 1762 à ce que l'appellation et sentences dont il est appel fussent mis au néant; émendant, que le demandeur fut déchargé des condamnations contre lui prononcées par lesdites sentences; il fût ordonné que l'avis du substitut de notre procureur général du Châtelet, du 14 juillet 1761, ensemble la lettre de maîtrise du demandeur, du 14 août suivant, seroient exécutés selon leur forme et teneur, et que les défendeurs fussent condamnés en tous les dépens, tant des causes principale que d'appel et demandes, et les gardes et directeurs de l'Académie de Saint-Luc, défendeurs, d'autre part. Et entre *Jean-Antoine Nolle*, démonstrateur de physique; *Maurice-Quentin de La Tour*, notre peintre; *Charles-Nicolas Cochin*, écuyer, chevalier de l'ordre de Saint-Michel, secrétaire perpétuel de l'Académie royale; *Claude-François Desportes*, notre peintre; *Jean-François Chardin*, notre peintre; *Jean-Baptiste Le Moyne*, notre sculpteur; *François-Thomas Germain*, écuyer, sculpteur,

plus flatteuse pour les artistes des Galeries du Louvre a conclu à ce que les Privilèges accordés à ces Artistes soient maintenus selon la forme et teneur des lettres-patentes qui les établissent; les Maîtres Peintres, condamnés à 300 L. de dédommagement envers le s^r *Pourvoyeur* qu'ils avoient refusé de recevoir Maître, quoique fondé sur ces privilèges, condamnés en outre aux dépens, et pour dernière conclusion a demandé la suppression des Mémoires produits par eux en la cause comme étant injurieux à quelques artistes des Galeries, ce qui a été jugé ainsi parla Cour.

Je suis, etc. Signé: Cochin.

En date du 31 août, le marquis de Marigny exprime à Cochin sa satisfaction de l'issue de ce procès. Sa lettre après l'énumération des différents articles de l'arrêt, se termine par ces mots: C'est gagner son procès en forme. (Note de Guiffrey.)

notre orfèvre; *Jean Restout*, notre peintre; *Jean La Roche*, notre arquebuisier; *Jean-Baptiste Danville*, notre géographe; *Claude Le Bas*, mathématicien et notre opticien; *Jacques Bailli*, garde général de nos tableaux; *Jacques Balin*, notre orfèvre; *Pierre-Simon-Benjamin Duvivier*, graveur de nos médailles; *Jean-Baptiste Le Roy*, notre horloger; *Claude Drevel*, peintre, notre graveur; *Jacques Roettiers*, notre orfèvre: Tous artistes logés par nous aux galeries du Louvre, demandeurs, en requête du 11 janvier 1763, à ce qu'ils fussent reçus parties intervenantes dans la contestation pendante en notre dite Cour, entre les directeurs et les gardes de l'Académie de Saint-Luc, communauté des maîtres peintres et sculpteurs de Paris, et le sieur *Pourvoyeur*, apprentif d'un des artistes logés aux galeries du Louvre, sur l'appel interjeté par ledit *Pourvoyeur* de deux sentences de la chambre de police du Châtelet de Paris, desdits jours 11 août et 2 septembre 1762, il leur fût donné acte de ce que pour moyen d'intervention ils employoient le contenu en leur requête; y faisant droit, il fût ordonné que les lettres-patentes données par nous en faveur des demandeurs le 22 décembre 1608 et la déclaration confirmative du mois de mars 1671, l'une et l'autre enregistrées en notre dite Cour, seroient exécutées selon leur forme et teneur; en conséquence, que les apprentifs des demandeurs, qui conformément auxdites lettres-patentes et déclaration, auroient fait un brevet d'apprentissage par devant notaires, auroient rempli le tems d'étude nécessaire, et rapporteroient un certificat en bonne et due forme de l'artiste chez qui ils auroient fait l'apprentissage, seront reçus maîtres, comme s'ils avoient fait l'apprentissage chez un des maîtres de la communauté, sans cependant qu'ils soient astraits à faire chef-d'œuvre, à l'enregistrement de leur brevet d'apprentissage au bureau de la communauté, sans payer festins ni autres choses quelconques. Et pour avoir, par la communauté des peintres, voulu porter atteinte et préjudice aux droits et privilèges accordés aux demandeurs par lesdites lettres patentes et déclaration, que les directeurs et gardes de l'Académie de Saint-Luc, défendeurs ci-après, fussent condamnés aux dépens, dommages-et-intérêts des demandeurs, et aux dépens de l'intervention, d'une part, et les gardes et directeurs de l'Académie de Saint-Luc et communautés des maîtres peintres et sculpteurs de la ville de Paris, *Jean-Baptiste Pourvoyeur*, défendeurs, d'autre part. Et entre ledit *Jean-Baptiste Pourvoyeur*, demandeur en requête du 13 dudit mois de janvier, à ce qu'il fût donné acte de ce que pour défenses à l'intervention des artistes, il employoit le contenu en sa requête, et en lui adjugeant les conclusions par lui ci-devant prises, et icelles reprenant et augmentant, il lui fût; donné acte de ce que par leur requête d'intervention, lesdits artistes demandaient, ainsi que lui, l'exécution des lettres-patentes de 1608, et de la déclaration confirmative du mois de mars 1671; que ceux qui succomberont fussent condamnés en tous les dépens faits, tant en demandant que défendant, d'une part; et l'Académie de Saint-Luc et communauté des maîtres peintres et sculpteurs de Paris, et les artistes des galeries du Louvre, défendeurs, d'autre part. Et encore entre ledit *Jean-Baptiste Pourvoyeur*, demandeur en requête du 12 février 1763, à ce qu'en augmentant à ses précédentes conclusions, attendu que les contestations qui lui étoient suscitées sans prétexte, le privoient depuis quatre années de la jouissance d'un droit que Nous lui avons accordé, et auquel il a été reçu par l'avis injustement infirmé par les sentences dont est appel, et que cette privation lui étoit d'autant plus préjudiciable qu'il étoit chargé de famille, les défendeurs ci-après nommés fussent condamnés en douze cens livres de dommages-intérêts, ou à telle autre somme qu'il plairoit à notre dite Cour fixer, et que lesdits défendeurs fussent condamnés en tous les dépens, d'une part; et les directeurs-gardes de l'Académie de Saint-Luc et communauté des maîtres peintres, défendeurs, d'autre part. Et entre lesdits directeurs et gardes, et corps et communauté de l'Académie de Saint-Luc, demandeurs en requête du 13 février 1763, à ce qu'ils fussent reçus opposans à l'exécution de l'arrêt contre eux rendu au profit du défendeur ci-après nommé, le 22 janvier dernier, signifié le 3 du présent mois de février; faisant droit sur l'opposition, que ledit arrêt fût déclaré nul et de nul effet, et que le défendeur ci-après-nommé, fût condamné aux dépens, d'une part; et ledit *Jean-Baptiste Pourvoyeur*, défendeur, d'autre part. Et entre lesdits gardes et directeurs de l'Académie de Saint-Luc, et communauté des maîtres peintres, demandeurs en requête du 9 mai 1763, à ce que, attendu qu'il n'a jamais été obtenu de sentence en la chambre de police du Châtelet de Paris le 2 septembre 1762, et que la sentence du 20 août précédent n'étoit qu'une sentence d'instruction; que d'ailleurs tout avoit été jugé par la sentence du 2 septembre 1762, qui déclaroit le défendeur ci-après nommé non recevable dans sadite demande, et déclaroit nulles les lettres de maîtrise par eux prétendues surprises, et qui lui faisoit défenses d'exercer la profession de peintre, de laquelle sentence il n'y avoit point d'appel, le défendeur ci-après nommé fût déclaré purement et simplement non recevable dans l'appel par lui interjeté de la sentence du 20 août 1762, et qu'il fût condamné en l'amende de soixante et quinze livres, ou en tout cas, que l'appellation fût mise au néant, il fût ordonné que ce dont est appel sortiroit son plein

et entier effet, et que ledit défendeur fût condamné en l'amende ordinaire de douze livres, que le défendeur fût condamné en tous les dépens, d'une part; et le sieur *Jean-Baptiste Pourvoyeur*, défendeur, d'autre part. Et entre ledit *Jean-Baptiste Pourvoyeur*, demandeur en requête du 11 dudit mois de mai, à ce que, sans s'arrêter ni avoir égard à la requête et demande de la communauté des maîtres peintres du 9 dudit mois de mai, dans laquelle ils seroient déclarés non recevables, et dont en tout cas déboutés, il fût adjugé audit demandeur les conclusions qu'il avoit ci-devant prises, tant sur son appel que sur les dommages-et-intérêts qui lui étoient dûs; il fût donné acte de ce qu'aux risques, périls et fortunes de qui il appartiendra, il sommoit et dénonçoit auxdits gardes de la communauté des maîtres peintres, défendeurs ci-après, la requête d'intervention des artistes des galeries du Louvre, du 11 janvier dernier, et la requête dudit demandeur du 14 dudit mois, employée pour défenses contre ladite intervention, il lui en donne pareillement acte de ce qu'il sommoit et dénonçoit aux artistes la requête de la communauté des maîtres peintres du 9 dudit mois de may, et de ce qu'il contresommoit aux artistes la requête de ladite communauté des maîtres peintres du 9 dudit mois de may, et de ce qu'il contresommoit aux artistes leurs propres interventions et la requête employée pour défenses contre icelle, et aux uns et aux autres la présente requête; ce faisant, que ceux des artistes ou de la communauté des maîtres peintres qui succomberont, fussent condamnés aux dépens, tant en demandant et défendant, d'une part; et les artistes des galeries du Louvre et communauté des maîtres peintres sculpteurs de Paris, défendeurs d'autre part. Et encore entre ledit *Jean-Baptiste Pourvoyeur*, demandeur en requête du 19 dudit mois de may, à ce que les conclusions par lui ci-devant prises, lui fussent adjugées, et y augmentant, attendu que la sentence dont étoit appel, sous la date du 2 septembre n'en étoit pas moins celle que lesdits gardes et directeurs et communauté ont dattée du 10 dudit mois de septembre, et conséquemment elle n'étoit plus dans sa force, ladite communauté des maîtres peintres fût déclarée purement et simplement non recevable dans sa demande, ou en tout cas déboutée avec dépens; et où notre dite Cour feroit quelque difficulté, ce qu'il n'y a pas lieu de présumer, en ce cas, subsidiairement, seulement en tant que besoin seroit, le demandeur fût reçu appellant incidemment de la même sentence, sous la datte du 10 septembre 1762, que l'appel fût tenu pour bien relevé; ce faisant, que l'appellation de ladite sentence, ainsi que celle du 20 aoust précédent fussent mises au néant; emendant, décharger le demandeur des condamnations contre lui prononcées par les dissentes ci-dessus dattées; en conséquence, il fût ordonné que l'avis du substitut de notre procureur général au Châtelet, la lettre de maîtrise du demandeur seroit exécutée, et que les directeurs de l'Académie de Saint-Luc, de la communauté des maîtres peintres, seroient condamnés aux dépens des causes principale, d'appel et demandes, d'une part; lesdits artistes des galeries du Louvre et communauté des maîtres peintres-sculpteurs, d'autre part. Et entre lesdits gardes et directeurs de l'Académie de Saint-Luc, demandeurs en requête du 27 juillet dernier, à ce qu'attendu qu'il ne s'agissoit point ici des privilèges des artistes des galeries du Louvre, lesdits artistes fussent déclarés purement et simplement non recevables dans leur demande en intervention, portée par leur requête du 11 janvier, ou en tout cas, qu'ils en fussent déboutés; et où notre dite Cour y feroit quelque difficulté, ce que les demandeurs n'estimoient pas, en ce cas, il fût donné acte aux demandeurs de ce qu'ils articuloient et mettoient en fait que depuis et pendant le brevet d'apprentissage de *Pourvoyeur*, ce dernier n'avoit point été logé chez le sieur *Desportes*; qu'il n'avoit point été nourri, éclairé ni chauffé chez lui; qu'il n'avoit pas pris la leçon du sieur *Desportes*; qu'au contraire il avoit un domicile particulier rue Feydeau, où il travailloit pour son compte, il seroit ordonné que le sieur *Pourvoyeur* seroit tenu d'avouer ou contester ces faits, et en cas d'aveu, que les fins et conclusions ci-devant prises par les demandeurs leur fussent adjugées; et en cas de déni, faire preuve, tant par titres que par témoins, devant tel de messieurs qu'il plairoit à notre dite Cour de nommer, sauf la preuve contraire; et attendu que c'étoient les ridicules prétentions du sieur *Pourvoyeur* qui avoient occasionné la demande en intervention des artistes des galeries du Louvre, il fût donné acte aux demandeurs de ce qu'aux risques, périls et fortunes des artistes des galeries du Louvre, ils sommoient et dénonçoient audit *Pourvoyeur* la demande en intervention desdits artistes, à ce qu'il n'en pût ignorer, et eût à la faire cesser, sinon à garantir et indemniser les demandeurs des condamnations qui pourroient être contre eux prononcées, il leur fût pareillement donné acte de ce qu'ils sommoient aux artistes des galeries du Louvre la présente demande, et leur contresommoit leur propre demande, et que ceux des défendeurs qui succumbent fussent condamnés aux dépens d'une part et ledit *Jean-Baptiste Pourvoyeur* et les artistes des galeries du Louvre, défendeurs d'autre part. Et entre les artistes des galeries du Louvre, demandeurs en requête du 26 juillet audit an, à ce que sans s'arrêtera la demande des directeurs et gardes de l'Académie de Saint-

Luc, dans laquelle ils seroient déclarés non recevables, ou en tout cas déboutés, les conclusions prises par les demandeurs par leur requête d'intervention, leur fussent adjugées, et que la communauté de Saint-Luc fût condamnée aux dépens faits sur ladite intervention, même en ceux réservés par l'arrêt d'appointement à mettre du 21 juin dernier; il fût donné acte aux demandeurs de ce qu'aux risques, périls et fortunes des directeurs et gardes de l'Académie de Saint-Luc, ils sommoient et dénonçoient leur requête du 23 juillet dernier, au sieur *Pourvoyeur*, et de ce qu'ils leur contresommoient leur propre requête et demande aux uns et aux autres la présente requête; en conséquence, que ceux des défendeurs ci-après qui succumbéroient fussent condamnés en tous les dépens faits tant demandant, défendant, que des sommation, dénonciation et contresommation, d'une part; et ladite communauté des peintres de l'Académie de Saint-Luc, et ledit *Jean-Baptiste Pourvoyeur*, défendeur, d'autre part. Et entre ledit *Pourvoyeur*, demandeur en requête dudit jour 26 juillet, à ce que lesdits gardes et communautés des maîtres peintres fussent déclarés purement et simplement non recevables dans leur nouvelle requête, ou qu'ils en fussent en tout cas déboutés, et qu'au surplus les conclusions contre eux ci-devant prises, lui fussent adjugées, et lui fût donné acte de ce qu'aux risques, périls et fortunes des directeurs de l'Académie de Saint-Luc, il somme et dénonce leur demande; et aux uns et aux autres la présente requête; en conséquence condamner ceux des défendeurs ci-après qui succumbéroient en tous les dépens faits contre toutes les parties d'une part, et les artistes des galeries du Louvre, et la communauté des maîtres peintres de Saint-Luc, défendeurs, d'autre part. Et entre les directeurs et syndics en charge de la communauté des maîtres peintres de la ville de Paris, demandeurs en requête, du 9 août présent mois, à ce qu'il leur fût donné acte de ce qu'ils articuloient et mettoient en fait: 1° que *Pourvoyeur* n'avoit point aux termes des lettres-patentes, servi ledit sieur Desportes en qualité d'apprentif pendant cinq années; 2° qu'il n'avoit pas pris pendant ledit tems, des leçons chez ledit sieur Desportes, ni travaillé chez lui, ni dans son atelier, et pour le compte dudit Desportes sans interruption, comme un apprentif doit faire; 3° qu'au contraire le sieur *Pourvoyeur* a continué d'exercer l'art de peindre chez lui, dans sa chambre, en son particulier, pour son compte et à son profit comme il faisoit avant son brevet; 4° qu'il a fait même des absences fort longues de Paris, pour aller travailler dans les villes de province, notamment dans la ville d'Auxerre, où il a resté deux ans pendant les cinq ans de son apprentissage; 5° que le sieur *Desportes* qui a donné son certificat au sieur *Pourvoyeur*, n'est pas le même *Desportes* qui a passé le brevet d'apprentissage de *Pourvoyeur*, par conséquent ledit certificat ne peut être d'aucune conséquence; il fût ordonné que ledit sieur *Pourvoyeur* seroit tenu d'avouer ou contester lesdits faits; en cas d'aveu, que les conclusions ci-devant prises par les demandeurs leur fussent adjugées; et en cas de déni, il leur fût permis d'en faire preuve, et que les défendeurs ci-après nommés fussent condamnés aux dépens, d'une part; les artistes des galeries du Louvre et *Jean-Baptiste Pourvoyeur*, défendeurs, d'autre part. Et entre ledit *Jean-Baptiste Pourvoyeur*, demandeur en requête du 11 août, à ce que la preuve des faits nouvellement articulés par lesdits maîtres peintres par leur requête du 9 août, présent mois, ensemble celles qu'ils ont demandé d'articuler d'autres faits en cause principale, étoit admissible, lesdits faits étant démentis par le certificat du sieur *Desportes*, l'un des artistes des galeries du Louvre; lesquels certificats étoient conformes à l'esprit des lettres-patentes accordées aux artistes des galeries du Louvre, lesdits maîtres peintres fussent déclarés purement et simplement non recevables dans leur demande, ou en tout cas ils en fussent déboutés, et qu'au surplus les fins et conclusions ci-devant prises lui fussent adjugées, il lui fût donné acte de ce qu'au risque, périls et fortunes des maîtres peintres, il sommoit et dénonçoit auxdits artistes la requête et demande de ladite communauté des peintres dudit jour 9 août, présent mois, et de ce qu'il contresommoit à ladite communauté des peintres, sa propre demande; ce faisant, que ceux des défendeurs ci-après qui succumbéroient, fussent condamnés aux dépens, d'une part, et les artistes des galeries du Louvre et la communauté des peintres, défendeurs, d'autre part. Et entre les directeurs et gardes de l'Académie de St-Luc et communauté des maîtres peintres, demandeurs en requête du 18 août, présent mois, à ce qu'il leur fût donné acte de ce qu'aux risques, périls et fortunes des artistes des galeries du Louvre, ils sommoient et dénonçoient au sieur *Pourvoyeur*, l'intervention des artistes des galeries du Louvre, et leurs autres demandes, à ce qu'il ne pût en ignorer, et eût à les faire cesser, comme aussi de ce qu'aux risques du sieur *Pourvoyeur*, ils somment et dénoncent auxdits artistes les demandes dudit *Pourvoyeur*, et à ce qu'ils n'en prétendissent cause d'ignorance, et eussent à les faire cesser, même de ce qu'ils contresommoient aux uns

et aux autres leurs propres demandes, et eussent à s'en désister, chacun à leur égard; et attendu que les demandeurs dévoient être indemnisés, condamner ceux desdits *Pourvoyeur* ou des artistes des galeries du Louvre qui succumbéroient, à garantir et indemniser les demandeurs de toutes les condamnations de dépens ou autrement qui pourroient intervenir contre eux, d'une part, et ledit sieur *Pourvoyeur* et les artistes des galeries du Louvre, défendeurs, d'autre part. Et entre lesdits artistes, demandeurs en requête du 18 dudit mois d'août, à ce qu'il fust ordonné que les termes injurieux portés dans les requêtes et mémoires imprimés de la communauté des maîtres peintres et sculpteurs de Paris, seroient et demeureroient supprimés, il fût ordonné que l'arrêt à intervenir seroit lu, publié et affiché partout où besoin seroit jusqu'au nombre de deux cens exemplaires, aux frais de ladite communauté, en cinq cens livres de dommages-et-intérêts, applicables, du consentement des supplians, au pain des pauvres prisonniers de la Conciergerie du Palais, ou autre; que ladite communauté des maîtres peintres et sculpteurs fût condamnée aux dépens, d'une part, et la communauté des maîtres peintres et sculpteurs de ladite ville de Paris, et ledit Jean-Baptiste Pourvoyeur, défendeurs, d'autre part. — Après que de La Borde, avocat de *Pourvoyeur*, Charlot, avocat des directeurs et gardes de l'Académie de Saint-Luc et communauté des maîtres peintres et sculpteurs à Paris, et Le Roy,¹⁷⁴ avocat de *Cochin*, *Desportes*, et autres artistes logés aux galeries du Louvre, ont été ouïs, ensemble Séguier pour notre procureur général. NOTRE DITE COUR, reçoit les parties de Le Roi parties intervenantes; faisant droit sur ladite intervention, ensemble sur l'appel interjeté par la partie de de La Borde, sans s'arrêter aux requêtes et demandes dudit Charlot, ordonne que les lettres patentes du 22 décembre 1608, et la déclaration du mois de mars 1671, registrées en notredite Cour, seront exécutées selon leur forme et teneur; ce faisant, que les apprentifs des parties de Le Roy, qui conformément auxdites lettres patentes, et déclaration du Roy, auront fait un brevet d'apprentissage par devant notaires, auront rempli le tems d'étude nécessaire, et en rapportant un certificat de bonne et due forme de l'artiste chez lequel ils auront fait leur apprentissage, seront reçus maîtres, comme s'ils avoient fait apprentissage chez un des maîtres de la Communauté, sans cependant être astraits à l'enregistrement de leur Brevet d'apprentissage au bureau de la communauté, et à faire chef-d'œuvre, et à payer festins ni autres choses quelconques. En conséquence, a mis et met l'appellation et ce dont est appel au néant; émendant, décharge la partie de de La Borde des condamnations contre elle prononcées; ordonne que l'avis du substitut de notre procureur général du Châtelet de Paris, du 14 juillet 1761, ensemble la lettre de maîtrise de la partie de de La Borde, du 4 août suivant, seront exécutés selon leur forme et teneur; condamne lesdites parties de Chariot en trois cens livres de dommages-et-intérêts envers la partie de de La Borde; ordonne que les termes injurieux insérés dans le mémoire imprimé des parties de Charlot, seront et demeureront supprimés; condamne les parties de Charlot en tous les dépens envers toutes les parties, tant des causes principales que d'appel, intervention et demandes. Si mandons mettre le présent arrêt à exécution. Donné en Parlement le vingt août l'an de grâce mil sept cent soixante-trois et de notre règne le quarante-huitième. Collationné. DANET. Par la Chambre. Signé. DUFRANC. Signifié à procureur le 26 août 1763.

Archives nationales — Collection Rondonneau, AD — Pièce in-4°, de l'imprimerie de Pault; 11 pages. *Nouvelles archives de l'Art français. Recueil de documents inédits...*, 1873, p. 49.

Août-septembre 1763. — La Tour expose au Salon du Louvre.

Àoût-septembre [225 août – 225 septembre] 1763. — Lemoyne expose le buste de La Tour, en terre cuite, au Salon du Louvre (no. 163)¹⁷⁵ (n. [ICONOGRAPHY](#)).

Livret; Réau 1927, p. 151.

[Le buste] de M. de la Tour, Peintre... d'une vérité frappante.

Journal encyclopédique, .x.1763, p. 116

Salon du Louvre 1763

Par M. De La Tour, Conseiller.
Portraits en Pastel.

- 63. Monseigneur le Dauphin. [[J.46.2154](#)]
- 64. Madame la Dauphine. [[J.46.2262](#)]
- 65. Monseigneur le Duc de Berry. [[J.46.2172](#)]
- 66. Monseigneur le Comte de Provence. [[J.46.2624](#)]
- 67. Le Prince Clément de Saxe. [[J.46.155](#)]
- 68. La Princesse Christine de Saxe. [[J.46.222](#)]

¹⁷⁴ Not to be confused with La Tour's executor (*v. infra*), who was not an avocat. Possibly either Louis Le Roy, reçu 1754 (adviser to the duc de Penthhièvre and other important families), or Pierre-Daniel-Jean Le Roy de Fontenelle, reçu 1734.

¹⁷⁵ Sent to Saint-Quentin in 1777: *n. infra*.

69. Autres Portraits sous le même N°.

[From ANON. 1763d:

Lemoine celebre sculpteur [J.46.2014]

Abbé musqué, frisé & paré... [J.46.2518 L'abbé Pommyer]

Par M. Le Moyne, Adjoint à Recteur.

163. Le Portrait de M. de la Tour. Buste en Terre cuite.

CRITIQUES

Denis DIDEROT, *Salon de 1763*, Seznec & Adhémar 1957–67, I, pp. 149–250 [MSW0158]:

[p. 224]:

LA TOUR

La Tour est toujours le même. Si ses portraits frappent moins aujourd'hui, c'est qu'on attend de lui tout ce qu'il fait.

Il a peint le *Prince Clément de Saxe* et la *Princesse Christine de Saxe*, le *Dauphin* et presque toute sa famille. Le portrait du célèbre sculpteur Le Moyne est surprenant pour la vie et la vérité qui y sont.

C'est un rare corps que ce La Tour; il se mêle de poésie, de morale, de théologie, de métaphysique, et de politique. C'est un homme franc et vrai. C'est un fait qu'en 1756, faisant le portrait du roi, Sa Majesté cherchait à s'entretenir avec lui sur son art pendant les séances, et que La Tour répondit à toutes les observations du monarque: "Vous avez raison, sire, mais nous n'avons point de marine." Cette liberté déplacée n'offensa point et le portrait s'acheva. Il dit un jour à monseigneur le Dauphin qui [p. 225] lui parassait mal instruit d'une affaire qu'il lui avait recommandée: "Voilà comme vous vous laissez toujours tromper par les fripons, vous autres." Il prétend qu'il ne va à la cour que pour leur dire leurs vérités, et à Versailles il passe pour un fou dont les propos ne tirent point à conséquence, ce qui lui conserve son franc parler.

J'y étais, chez M. le baron d'Holbach, lorsqu'on lui montra deux pastels de Mengs, aujourd'hui, je crois, premier peintre du roi d'Espagne. La Tour les regarda longtemps. C'était avant dîner. On sert, il se met à table; il mange sans parler; puis, tout à coup, il se lève, va revoir les deux pastels et ne reparait plus.

Ces deux pastels représentent l'*Innocence* sous la figure d'une jeune fille qui caresse un agneau, et le *Plaisir* sous la figure d'un jeune garçon enlacé de soie, couronné de fleurs et la tête entouré de l'arc-en-ciel.

Il y a de ce Mengs deux autres pastels à l'École militaire. L'un est une *Courtisane athénienne*; c'est la séduction même et la perfidie. L'autre est un *Philosophe stoïcien* qui la regarde et qui sent son cœur s'émouvoir. Ces deux morceaux sont à vendre.

[p. 230]:

PERRONNEAU

Ce peintre marchait autrefois sur les pas de La Tour. On lui accorde de la force et de la fierté de pinceau. Il me semble qu'on n'en parle plus.

On en a parlé, mais pour dire beaucoup de mal des tableaux qu'il a exposés.

[p. 248]:

CHALLE

Il y a à côté de ces morceaux de sculpture un grand nombre de bustes; mais je ne me résoudrai jamais à vous entretenir de ces hommes de boue qui se sont fait représenter en marbre. J'en excepte le *Buste du Roi*, celui du *prince de Condé*, celui de *Mlle la comtesse de Brionne*, celui de *La Tour*, le peintre, et du poète *Piron*.

[Pierre-Samuel DU PONT DE NEMOURS], *Lettre sur le Salon de M.DCC.LXIII. Lettre sur les arts, écrite à Monsieur d'Yfs de l'Académie royale des belles lettres de Caen par M. du P... académicien associé, s.l., s.d.*

[p. 54] Parmi les portraits, vous distingueriez ceux de la Famille Royale par M. de la Tour & par M. Drouais; ...

[Élie-Catherine FRERON], *L'Année littéraire*, 1763, VI, lettre 7, 4.x., pp. 145–72; VI, lettre 15, 30.x., pp. 338–47 [MSW0149; CD xlvii 1286]:

[p. 153] Le célèbre M. de la Tour a exposé plusieurs portraits; on ne cesse d'admirer son Dessin, son execution & cette vérité sçavante avec laquelle il rend les divers effets de la nature les plus difficiles à traiter, tellement qu'on peut distinguer dans ses portraits jusqu'aux divers degrés de force de la lumière, soit lorsque le Soleil brille dans tout son éclat, soit lorsque des nuages interceptent ses rayons: nuance fine & délicate que peu de personnes ont le talent de rendre.

[p. 160] M. le Moyne a exposé le portrait du Roi en marbre, & quelques autres en terre cuite, dont la ressemblance est bien saisie; on a été particulièrement frappé par celui de M. de la Tour. Tous ces ouvrages se ressentent de ce feu & de ce sentiment vif de l'auteur à la vue des beautés & des vérités de la nature.

Dom Claude JOURDAIN, lettre à Desfriches, 4.XII.1763 [cited Ratouis de Limay 1907, p. 116]:¹⁷⁶

Je n'ay pas été content des portraits de La Tour.

[abbé de LA PORTE ou abbé Philippe Bridard de La Garde], "Description des tableaux exposés au Salon du Louvre, avec des remarques. Par une Société d'amateurs", *Mercur de France*, 1763, .IX., pp. 197–206; .X., II, pp. 182–93; .XI., pp. 188–218 [MSW0155; CD viii 99]:

[X.1763, p. 197] M. DE LA TOUR.

Les suffrages du Public sont toujours les mêmes sur les productions du célèbre M. de La Tour. Parmi un grand nombre de Portraits qu'il a présentés cette année, on y distingue ceux de *Monseigneur le Dauphin* & de *Madame la Dauphine*, ainsi que ceux de *Monseigneur le Duc de Berry*, de *Monseigneur le Comte de Provence*, du Prince *Clément*, & de la Princesse *Christine* de Saxe. Il est difficile d'exprimer avec quel plaisir tout le monde est frappé de l'étonnante vérité des Portraits de M. Le Moine, Sculpteur du Roi, & d'un Ecclésiastique connu du Public, et très-considéré dans la Magistrature.

[XI.1763, p. 207] M. LE MOINE.

Le Buste qui représente M. de la TOUR, Peintre, doit être regardé comme un modèle de perfection à tous égards: de même que l'est en Peinture le Portrait de M. le MOINE par M. DE LA TOUR.

[Charles-Joseph MATHON DE LA COUR], *Lettres à Madame *** sur les peintures, les sculptures et les gravures exposées dans le Salon du Louvre en 1763*, Paris, 1763 [MSW0153; CD viii 101]:

Les productions en pastel de M. de La Tour ne manqueront jamais d'admirateurs, surtout quand il nous tracera, avec sa supériorité ordinaire, des Portraits aussi précieux pour notre Nation que ceux qu'il a exposés cette année.¹⁷⁷ J'ai remarqué assez de précision et même une sorte d'éclat dans les draperies que les Pastels ont rarement. Il faut en convenir; les beautés qu'on y trouve dans les ouvrages de M. de La Tour sont de lui, et les défauts qu'on y voit sont de son art. Genre froid et borné, qui manque presque toujours d'expression et d'effet, qui rendent faiblement les passions, et qui ne sauroit exciter l'enthousiasme sublime que les Arts inspirent à ceux qui les aiment.

ANON. 1763c, "Arts. Peinture", *L'Avant-Coureur*, 1763, 35, 29.VIII., pp. 554–59; 37, 12.IX., pp. 586–87:

[p. 558] M. de la Tour continue de soutenir avec éclat la réputation que ses portraits lui ont si justement méritée.

ANON. 1763d, "Exposition des ouvrages de l'Académie royale de peinture...au Salon du Louvre...", *Journal encyclopédique*, 1763, vi, pt. 3, 15.IX., pp. 107–23; vii, pt. 1, 1.X., pp. 116–25; vii, pt. 2, 15.X., pp. 116–20 [MSW0152; CD xlvii 1287]:

[15.IX., p. 119] Parmi les portraits qui sont en assez grand nombre, on en distingue plusieurs; tels sont le portrait de Mgr. le Dauphin en pastel, celui de Madame la Dauphine, de Mgr. le Duc de Berry, de Mgr. le comte de Provence. Ces quatre portraits sont d'une ressemblance parfaite, & surtout celui de Mgr. le comte de Provence. On sçait que cette manière de peindre ne rend pas toujours les effets aussi heureux, ni aussi détaillés que les autres façons. Les portraits du Prince Clément de Saxe & de la Princesse Christine, sa sœur, sont de toute vérité, ainsi que le portrait du Sr. le Moine, célèbre Sculpteur, représenté tel qu'on le voit ordinairement dans son atelier, c'est-à-dire, dans le négligé d'un homme vraiment occupé. On a vu avec beaucoup de plaisir celui d'un Abbé musqué, frisé & paré avec toute l'élégance possible, & qui semble regarder cet Artiste avec un sourire assez malin, & se moquer de son ajustement: ces deux tableaux qui sont du même Maître, sont d'une force de couleur & d'une expression qui étonnent.

27 août 1763. La Tour est à Versailles et, en traversant les appartements du roi, il est volé de sa tabatière en or.

L'an mil sept cent soixante trois, le Samedi vingt sept aout en l'hôtel et par devant nous Pierre Chenon, conseiller du Roi, commissaire au Chatelet de Paris, est comparu S. Maurice-Quentin Delatour, pensionnaire du Roi, conseiller de l'Académie royale de peinture, demeurant aux galeries du Louvre à Paris. Lequel nous a dit que jeudi

¹⁷⁶ Gouzi 2000, pp. 133, 185 n.386 infers that Dom Jourdain knew La Tour, and perhaps suggests that he was among the group of artist friends of Dom Jourdain supportive of his maurist and Jansenist leanings; but that does not seem warranted by the letter.

¹⁷⁷ Ce sont les Portraits de Monseigneur le Dauphin, de madame la Dauphine, du Duc de Berry, du Comte de Provence, du Prince Clément de Saxe et de la Princesse Christine de Saxe. Parmi les autres morceaux de M. de La Tour, on a remarqué surtout celui d'un Ecclésiastique respectable et celui de M. Le Moyne, Sculpteur du Roi. (*Note du critique.*)

dernier fête de S'-Louis, sur les dix heures du matin en traversant les appartemens de Versailles, il lui a été volé dans la poche droite de sa veste, une tabatiere de chasse en or ayant des Trophées, dont celui de dessus sont des attributs de la chasse, le dessous les attributs de l'amour, les deux cotés des attributs de musique et les deux bouts des rosettes de fleurs, lesdits attributs en or de couleur; de laquelle déclaration nous lui avons donné acte et a signé en notre minute.

CHENON.

Vu la déclaration, je requiers pour le Roy être informé des faits contenus, pour, l'Information faite à moi communiquée, requérir ce que de raison, fait ce premier septembre 1763.

MOREAU.

Soit fait ainsi qu'il est requis fait, ce deux Septembre 1763.

LENOIR.

Arch. nat., Châtelet, Y 9689.

Information faite par Mons. Pierre Chenon, Conseiller du Roy, commissaire au Chatelet de Paris, à la Requête de Monsieur le Procureur du Roy, au sujet du vol fait au S. Delatour, suivant sa déclaration en date du vingt sept aoust dernier.

En execution de l'ordonnance de M. le Lieutenant Criminel, Du Mercredi vingt in septembre Mil sept cent soixante trois, dix heures du matin, S^r Maurice-Quentin de La Tour, agé de cinquante neuf ans, pensionnaire du Roy, Conseiller de l'Académie Royale de peinture, demeurant aux galeries du Louvre à Paris, assigné par exploit du jour d'hier dont il nous est apparu après serment par luy fait de dire vérité et qu'il a déclaré n'être parent, allié, serviteur, ny domestique des parties, lecture a luy faite de sa declaration.

Dépose que le jour de la feste de S'-Louis dernier, sur les dix heures du matin, en traversant les appartements de Versailles, il luy a été volé dans la poche droite de sa veste une tabatiere de chasse en or ayant des Trophées dont celui de dessus est des attributs de chasse et dessous des attributs de l'amour, les deux cotés des attributs de musique et les deux bouts des rosettes à fleurs, lesdits attributs sont en or de couleur qui est tout ce qu'il a dit savoir. Lecture a luy faite de sa deposition a dit icelle contenir vérité, n'a requis taxe et a signé en notre minutte.

CHENON.

Vu la Déclaration et l'Information, je requiers pour le Roy icelle être continuée. Fait le 23 septembre 1763.

MOREAU.

Soit fait ainsi qu'il est requis, fait ce 27 septembre 1763.

LENOIR.

Arch. nat., Châtelet, Y 9689.

27 août 1763. — La Tour est présent à l'Assemblée de l'Académie.

25 septembre 1763. — Letter from Pierre Guy in Paris to Rousseau:

Le Second Graveur de votre portrait vous grave habillé en Armenien: et dès qu'il y aura une premiere Epreuve, je vous l'adresseray. Ce qui est cause que le premier n'est pas bien, c'est la quantité de fois que M. de Latour a fait retoucher à la planche. Cela avoit tellement dégouté le Graveur que je vis le moment que, la Besogne étant finie, il alloit casser la planche. Nous esperons beaucoup du Nouveau: au reste c'étoit M. de la Tour qui avoit choisi le premier.

Je ne crois pas que Le Portrait que fait faire M. Coindet Soit en Armenien.

EE Correspondence online

7 octobre 1763. — Lettre de La Tour au marquis de Marigny à propos du prix des portraits de la famille royale.

Monsieur le Marquis,

Avant de répondre à la bonté que vous avez d'exiger que je mette un prix à mes ouvrages, permettez-moi de vous faire observer que les inquiétudes, les fatigues et le tems se multiplient en travaillant à la Cour: c'est par son talent qu'un homme délicat doit prouver toute

l'étendue de son zèle, de son respect et de son amour pour ses souverains. Jugez, Monsieur le Marquis, de quel chagrin il est accablé quand l'ouvrage n'est pas digne de l'hommage qu'en qualité de bon sujet il voudroit rendre à tout ce que mérite le Roi et son auguste famille.

L'intérêt est noyé dans la masse des désirs de bien faire, et si malheureusement il surnage quelque fois, c'est que sa très petite fortune est dans un grand danger et qu'il est de son honneur de retirer un billet de 12,600 livres.

Je me trouve donc forcé, Monsieur le Marquis, pour vous obéir, de vous assurer que je seray content de 2,000 livres par portrait au lieu de 3,000 livres dont M. Gabriel m'avoit flatté, et que je me soumets avec la plus parfaite resignation à tout ce que Sa Majesté voudra bien en ordonner; je puis même protester que j'abandonnerois volontiers le payement des cinq portraits, si mon désintéressement engageoit au même sacrifice ceux qui ont fait de si grandes fortunes dans ce qui s'appelle affaires, tant la gloire du Roi et le bonheur de l'État font uniquement toute mon ambition.

Je suis, avec le sentiment de la reconnaissance la plus dévouée et la plus respectueuse, Monsieur le Marquis, votre très humble et très obéissant serviteur.

DE LA TOUR.

Aux Galleries du Louvre, ce 7 octobre 1763.

Le mauvais tems m'a empêché d'envoyer plus tôt à la Surintendance, à mes frais, les deux portraits de la Reine et de Monseigneur le Dauphin, suivant vos ordres. En voicy le receû.

Guiffrey et Tousseux, p. 14.

18 octobre 1763. — Letter from Toussaint-Pierre Lenieps in Paris to Jean-Jacques Rousseau:

Je comptois que vous répondriez à ma lettre sur la Question qui concernoit M. De la Tour, qui est venu chez moi a cause de votre portrait & par amitié. Je vis il y a peu M Guy qui me dit que la Tête de votre nouvelle Estampe étoit faite, qu'elle ressembloit au parfait, & que pour la finir, on atendoit ce que vous décideriez sur l'habillement. Je vis encore l'estampe qui sera mise à la tête de Julie, qui m'a paru parfaite, & pour le sens & pour la gravure, & enfin, j'ay vu l'abbé Delaporte, qui me dit que l'année ne finiroit pas sans que l'édition ne parut. Je ne vous entretiendrai pas des pièces qui ont paru contre vos ouvrages: aucune ne vaut la peine d'en rien dire, pas même celle de Mr. De Pompignan, aussi orment-elles les Boutiques du Palais, & bientôt celles des Beurrières de la Hâle.

EE Correspondence online

2 novembre 1763. — Lettre de Charles-Georges Fenouillot de Falbaire de Quingey (1727–1800), auteur dramatique, à La Tour.

[...] La renommée & le mensonge (car ils vont toujours de Compagnie) viennent quelquefois Se reposer à l'ombre de nos maronniers, mais ce n'est qu'après avoir parcouru le Reste du monde. Ils nous aprent l'autre jour que Rousseau étoit mort; cela me parut difficile. Qu'est-ce en effet qui mouroit en luy, après que ses Ecrits ont assuré l'immortalité à son ame, come votre pinceau l'a fait a ses traits. C'est d'après votre Tableau que l'on vient de graver son Estampe, il m'a paru qu'il y manquoit une inscription, & j'ay osé la tracer. Je ne sais Si elle est bonne, mais je sais au moins qu'il y auroit du courage à l'y mettre. Je vous l'envoie, Si elle vous plaît, votre approbation lui fera plus d'honneur qu'elle n'en pourroit attendre du Burin.

Rousseau prenant toujours la nature pour Maitre
Fut de l'humanité l'Apotre & le Martyr;
Les mortels qu'il voulut forcer à Se connoître
S'étoient trop avilis pour ne l'en pas punir.
Pauvre, errant, fugitif & proscrit sur la Terre,
Sa vie à ses Ecrits servit de Comentaire.
La fiere Vérité dans Ses hardis tableaux,
Scût en dépit des Grands, montrer ce que nous Somes;
Il devoit de nos jours trouver des échafauds,
Il aura des Autels, quand il naîtra des homes.

Je doute, Mr, que ce soit Sitôt, non pas qu'il n'en existe encore quelques uns, mais ils Sont en Si petit nombre aujourd'huy, qu'il faudra une longue fermentation avant que ce foible levain puisse agir sur toute la masse, à laquelle il est mêlé. Trois Esprits Destructeurs planent depuis

longtems Sur notre Hémisphère, & empechent l'action des Génies Créateurs qui s'élevent de tems parmi nous. Ce Sont, l'esprit de la Cour, l'esprit de l'Eglise, & l'esprit de la frivolité. Il y en avoit un quatrième qui tenoit de tous les trois, mais que l'on vient heureusement de chasser, l'esprit des Jesuites: Quand pourra t'on en faire autant des autres? En attendant, il faut prendre patience, haïr les méchants, plaindre les Sots, mépriser les Grands; C'est ce que je fais sous mes Chataigniers, et vous devant votre Chevalet, &c. Malgré le Tumulte de Paris, au milieu du Bruit qu'il font les équipages, les pièces nouvelles & la nouvelle Edition des Oeuvres de Pompignan.

Souvenez-vous, quelque fois de votre Ami.

Fenouillot, a Castel nouvel
29^{bre} 1763

22 novembre 1763. — Marriage of La Tour's cousin Raphaël Joret, marchand à Beaune, veuf de Marguerite Huguenet, with Anne Poirier, marchande à Seurre, Côte-d'Or. Témoins de l'épouse: Antoine Mallet, beau-père, marchand; Denis Escard, lieutenant au régiment royal Picardie cavalerie, Jean-Baptiste Terrier, marchand de montres; Jean-Jacques-Yves Oudoz, greffier en chef au baillage de Beaune, cousin de l'époux; Jacques Poirier, marchand, frère de l'épouse; Louis Manveillard, marchand à Verdun; Claude Joly, huissier à Seurre, beaux-frères de l'épouse.

Registre paroissial, Suere, Archives départementales de la Côte-d'Or, p.451/489

25, 26 novembre, 31 décembre 1763. — La Tour est présent à l'Assemblée de l'Académie.

Novembre 1763. — M. de C*** returns with another poem, Épître à M. de comte de S***:

Latour à ses portraits donne l'âme & la vie.

Par M. de C***

Mercure de France, novembre 1763, p. 79.

15 décembre 1763. — Letter from Pierre Guy in Paris to Rousseau:

M. Delatour a déjà fait retoucher Sur votre Nouveau portrait, La fourrure de l'habit Et du Bonnet, Le Graveur y travaille actuellement.

EE Correspondence online

27 décembre 1763. — Letter from Pierre Guy in Paris to Rousseau:

Vous trouverez aussi votre portrait en grand, qui est Roulé avec une petite Collection de ce que l'on m'a conseillé de vous envoyer: il y en a que je crois qui vous feront plaisir. A propos de Graveur, M. de La Tour a fait retoucher Et l'habillement Et le Bonnet de votre Second portrait, on a fait venir des Arméniens pour bien copier les Vestement: j'ay déjà vu le travail; Et je crois qu'on n'a pas eu Égard à la description que vous faites du Bonnet, j'ay voulu m'en plaindre, mais on m'a fermé la bouche en me disant que c'étoit l'avis de M. la Tour: Ces Messieurs avec beaucoup d'Esprit, ont parfois du Caprice.

EE Correspondence online

1764

12 avril 1764. — The final document in the Pierre Salles case (*v. supra* 26.VIII.1758).

Douze avril mil sept cent soixante quatre sont comparu pardevant les Conseillers du Roy Notaires au chatelet de Paris soussigné Les sieurs Charles et Maurice Quentin de La Tour nommés aux actes dont les minutes sous des autres parts

Lesquels ont reconnus avoir presentement reçu des. Seigneurs President de la Fortelle, et dud. Seigneur Jean Baptiste Joseph Langlois de la Fortelle Cons^{er} au parlement son fils aussé nommés aux actes dans les minutes sous des autres parts, a ce presents, au choix et comme caution solidaires, scavoir Led. seigneur President de La Fortelle, desd. sieur et Dame salles, et led. seigneur Jean Baptiste Joseph Langlois de La Fortelle, dud. Seigneur Prsident de la Fortelle son pere, le tous envers lesd. Sieurs de La Tour, par les mains et des deniers dud. Seigneur President de la Fortelle, en ecus de six livres et monnoye ayant cours comptés et reellement delivrés à la vue des notaires soussignée, la somme de Trente mille cinq cent soixante livres dix sols six deniers Scavoir

Trente mille cent quatre vingt livres quatre sols de principal Int et en deduction de celle de quatre vingt mille cent quatre vingt livres quatre sols de principal due par lesd. Sieur et Dame Salles aux d. sieurs de La

Tour pour les causes enoncées en l'acte de cautionnement passé devant M^e Laideguive L'un des notaires soussignée et son confrere Le dix neuf may mil sept cent cinquante neuf dont la minute est des autres paretre, pour raison de laquelle creance tant en principal qu'intérêt led. Seigneur President de La Fortelle s'est rendu Caution solidaire desd. sieur et Dame Salles envers lesd. Sieurs de La Tour par le meme acte, et led. sieur Jean Baptiste Joseph Langlois s'est rendu Caution solidaire dud. Seigneur son pere par l'acte du vingt six mars mil sept cent soixante deux dans la Minute est cy devant.

Et trois cent quatre vingt livres Treize sols six deniers pour les interets de lad. somme de trente mille cent quatre vingt livres quatre sols de principal echus depuis le premier Janvier dernier jusqu'à ce jour deduction faite des impositions.

De laquelle somme de trente mille cinq cent soixante livres dix sept sols six deniers lesd. Sieurs de La Tour quittent et dechargent d'autant lesd. Seigneurs de La Fortelle, Lesd. Sieur et Dame salles et tous autres sans prejudice des cinquante mille livres de principal qui leur restent dus par lesd. Sieur et Dame Salles et des interest qui en sont dues depuis led. jour premier Janvier dernier et qui en echoueront à l'avenir, pourquoy Lesd. Sieurs De la Tour font toutes reserves necessaire de tous leurs droits actions privilege, hypothèques cautionnements et solidité Letous tant contre lesd. Sieur et Dame Salles que contre les seigneurs President et La Fortelle, led. seigneur son fils et la succession de led. Dame Langlois qui étoit aussy caution solidaire dud. Seigneur President de La Fortelle suivant led. acte du vingt six mars mil sept cent soixante deux dont la minute est dy dessus, sans aucunement déroger auxd. Droits, actions, privilege, hypothèque, cautionnement en solidité.

Reconnoissant en outre lesd. Sieurs de La Tour avoir été payé des interets de Lad. somme de quatre vingt mille cent quatre vingt livres quatre sols de principal echus depuis le premier Janvier mil sept cent cinquante neuf jusqu'aud. Jour premier janvier dernier, tenu par led. Seigneur President de La Fortelle, que par Mr Hocquart Tresorier de L'artillerie de France et L'aquit dud. Seig^r President de La Fortelle suivant les quittances que Lesd. Sieurs de La Tour en ont donnés tous pardevant notaires qui sont signatures ?, lesquelles quittances ne serviroient que d'un seul et même acquis avec les presentes

Sous la réserve que fait en outre led. sieur Charles De La Tour de tous ses droits actions privilege s et hypothèque en solidité contre lesd. Sieur et Dame Salles pour raison des trois mille livres de rente viagere qui luy ont été constitué par led. Sieur Salles par contrat passé devant Fortier et son confrere No^{es} a Paris le neuf juin mil sept cent quarante sept et au paiement de laquelle rente lad. D^e Salles s'est obligée solidairement avec led. sieur son mary.

Et pour par Led. Seigneur President de La Fortelle exercer la repetition de lad. somme de trente mille cinq cent soixante livres dix sept sold six deniers par luy cy dessus payee, tant contre lesd. Sieur et Dame Salles que contre tous autres qu'il appartiendra, lesd. sieurs de La Tour l'ont mis et subrogé en tous leurs droits actions privilege et hypothèques sans reservations aucune garantie restitutions de deniers faite ny recours de quelconque et sans aucune preference ny concurrence avec eux pour raison des Cinquante mille livres de principal et interets qui leur restent du de la creance cy dessus enoncé

Consentants les parties mention des presentes etre faite en leur absence par les notaires premiers requis sur toutes pieces qui besoin sera

Fait et passé a paris en l'etude Lesd. jour et an avant midy et ont signé

De la Tour	De La Tour
Langlois De La Fortelle	Langlois De La Fortelle
Bouard	Laideguive

AN MC/XXIII/624

12 mai 1764. — Claude Bernier de Saint-Martin (*v. SUPPLIERS*) sends an open letter to La Tour concerning the glass of Saint-Quirin whose white colour renders it specially suitable for pastels. It is published in the *Mercure de France* the following month:

Manufacture de Glaces.

Lettre à M. De la Place.

Je vous supplie, Monsieur, de vouloir bien insérer dans le *Mercure* prochain la Lettre ci-joine que j'adresse à M. Delatour. Comme ce qu'elle contient peut intéresser les Peintres en pastel en général ainsi que les Amateurs de ce genre de peinture, & que vous semblez [p. 158] vous faire une loi de ne jamais omettre d'annoncer ce qui peut être de quelque utilité, j'ose me flatter que vous m'accorderez la grace que je vous demande.

J'ai l'honneur d'être, &c.

Berniere

Lettre de M. Berniere, Contrôleur des Ponts & Chaussées, à M. Delatour.

Il y a longtemps, Monsieur, que je vous ai entendu vous plaindre de ce que les plus belles Glaces, ayant toujours un peu de couleur, altèrent celles que vous sçavez employer si heureusement pour faire ces portraits admirables dont la vérité nous surprend & nous enchante, & qui vous ont acquis la réputation si justement méritée de premier Peintre en ce genre. Les glaces de France sont cependant les plus belles du monde, & il faut convenir que ceux qui sont à la tête de cette Manufacture n'épargnent ni soins ni dépense pour parvenir à les rendre parfaites; mais c'est un vice propre à la soude [p. 159] d'Espagne de produire un verre sombre & verdâtre, & c'est grand dommage qu'on n'ait pu jusqu'à présent employer à la confection de nos glaces françaises, les mêmes ou semblables matières qui servent à former ce beau verre d'Angleterre qui se fait sans soude d'Espagne, & qu'on appelle sur le lieu *Flint-Glass*. Expression que nous pourrions traduire par celle de *verre de pierre à fusil*, parce que apparemment c'est un caillou de cette espèce qui tient lieu de sable dans la composition de ce verre.

Cet inconvénient fait que vous recherchez les glaces les moins épaisses. Mais si vous gagnez par là quelque chose du côté de la couleur de ces glaces, vous perdez davantage du côté de leur force, & vous avez à craindre que trop minces & trop foibles, elles ne soient fracassées au moindre choc, & que leurs éclats ne détruisent en un moment un chef-d'œuvre souvent précieux à toute une famille, précieux par lui-même, & dont la perte est d'autant plus sensible encore, qu'elle est irréparable.

J'ai vu d'autres Artistes se retourner du côté du verre appelé ici communément verre de Bohême, mais qui se tire de la verrerie de Saint Quirin, dans le pays [p. 160] Messin. Ce verre est beau & porte infiniment peu de couleur; mais les surfaces n'en étant pas droites, on y aperçoit une espèce d'ondulation désagréable & fatigante pour la vue, qui défigure le tableau qu'on voit à travers, & souvent dans de certaines positions empêche entièrement de l'apercevoir.

Me seroit-il permis de vous proposer quelques moyens que j'ai imaginés pour remédier à ces inconvénients? Je pense que tout Citoyen se doit à la Patrie; qu'avec une intention pure de la servir il ne peut être blâmable en cherchant à remplir ce devoir; & que lorsqu'il n'a ni le talent ni l'occasion de la servir dans les grands objets, il doit toujours se trouver très-flatté de l'aider dans les petits. Je crois que vous m'accordez cela; en conséquence voici ce dont il s'agit.

Vous connoissez ma manufacture de glaces & verres courbés; vous sçavez qu'on peut y rendre régulièrement courbe une glace prise droite; de là vous pouvez inférer qu'on peut aussi y rendre plus droit un carreau de verre qu'on aura pris l'étant moins. En effet un verre gauche & ondulé étant mis dans un de mes fours, sur un moule [p. 161] convenable, y devient parfaitement droit, & par-là cesse d'avoir ces ondulations dont je viens de parler; il acquiert ces deux perfections sans rien perdre de sa transparence & de son éclat; à travers un tel verre un portrait paroît exactement tel que l'Artiste l'a fait, & sans qu'aucune de ses couleurs soit altérée ou chargée.

Il est un second moyen de corriger les irrégularités de ces verres; c'est de leur donner une courbure régulière, & je pense que ce moyen seroit le meilleur dans le cas dont il s'agit; car comme on ne veut pas que le pastel touche au verre qui le couvre, on est obligé de donner beaucoup d'épaisseur à la bordure pour laisser entre le pastel & le verre une espace vuide qu'il faut faire d'autant plus grand qu'on remarque plus de hauteur dans les inégalités du verre; il en résulte que le tableau est fort enfoncé, qu'il faut être presque en face pour le voir; & que le tout forme une grande saillie sur le mur de l'appartement.

Si l'on employoit un verre bombé, la bordure n'auroit des deux côtés que l'épaisseur ordinaire des tableaux à l'huile; le portrait seroit vu comme un [p. 162] portrait à l'huile sans être enfoncé dans sa bordure; & le verre qui seroit pardessus, *étant bombé*, en seroit infiniment plus fort & plus capable de résister aux accidents. Il suffiroit de donner 8 à 10 lignes d'élévation au milieu d'un verre fait pour couvrir les plus grandes toiles à pastel.

Vous sentez aussi combien ces verres bombés peuvent être avantageux pour couvrir des médaillons en plâtre fin, en cire, & en autres matières qu'on veut préserver des mouches, de la fumée, & de la poussière.

J'ai l'honneur d'être, &c.

Paris, ce 12 Mai 1764.

Nota. *Le Bureau de cette Manufactures, est rue des Prouvaires, la première porte Cochère à gauche en entrant par la rue Saint Honoré.*

Mercur de France, v.1764, pp. 157ff

A near contemporary summary was published in a glass text:

Le Verre blanc de la Verrerie de Saint-Quirin, s'emploie par préférence pour couvrir les pastels. M. de Bernières, Contrôleur des Ponts & Chaussées, dans une lettre à M. de la Tour, Peintre en Pastel le plus célèbre, en date du 12 Mai 1764,¹⁷⁸ ne craint point de le préférer pour cet usage aux glaces, même les plus minces, parce que, malgré les soins & les dépenses que les Chefs de la Manufacture s'empressent d'apporter pour les rendre parfaites, *ayant toujours un peu de couleur, elles peuvent altérer celles que ce Peintre célèbre sait si bien employer*, & qui, par leur minceur, plus sujettes à être fracassées au moindre choc, pourraient par leurs éclats, *détruire en un instant un chef-d'œuvre, dont la perte est d'autant plus sensible quelle est irréparable*; mais M. de Bernières voudrait que le verre, pour acquérir une plus grande perfection, passât dans les fours de sa Manufacture, ou sur un moule convenable. Il assure qu'il lui fait perdre son *gauche* & ses ondulations, sans rien perdre de sa transparence & de son éclat; comme il entreprend de lui faire prendre régulièrement toutes sortes de courbes, ainsi qu'à la glace. Ces verres courbés, dont M. de Bernière n'est pas à Paris le seul Entrepreneur, sont fort utiles à vitrer des retours de châssis cintrés de comptoir, de montres de Marchands, de Bibliothèques, &c.¹⁷⁹

Pierre Le Vieil, *L'Art de la peinture sur verre et de la vitrerie*, Paris, 1774, p. 233f

26 mai 1764. — La Tour est présent à l'Assemblée de l'Académie.

29 mai 1764. — Letter from Toussaint-Pierre Lenieps in Paris to Jean-Jacques Rousseau:

J'ay sçu de vos nouvelles par Mr Guy & par un ami de Geneve, qui m'ont tranquilisé. Il a beaucoup été question de vous à l'occasion de la mort du Maréchal de Luxembourg, come encore avec M. De la Tour sur votre portrait, qu'il retouche & qu'il me remettra pour vous le faire agréer.

EE Correspondence online

2 juin 1764. — La Tour collabore au rapport sur l'invention du sieur Pellechet (1721–1758; *v. ARTISTS*) pour fixer le pastel qui est reconnu utile et méritant d'être encouragé.

Approbation du secret pour les pastels à l'huile. — M. Hallé, Professeur, M. Bachelier, Adjoint à Professeur, M. De La Tour, Conseiller, et M. Roslin, Académicien, ont fait rapport à l'Académie qu'ils ont fait usage et éprouvé par plusieurs essais une nouvelle façon de préparer avec des huiles les toiles ou tafetas, et les pastels destinés à y peindre, dont le résultat est que ce pastel s'attache et prend toute la consistance d'un tableau peint à l'huile, qu'ils en ont trouvé l'usage facile et avantageux, et que les diverses épreuves auxquelles ils ont exposé les tableaux qu'ils ont faits par ce procédé n'y ont causé aucune alteration. En conséquence, sur la demande faite par la Dame Pellechet, veuve du sieur Pellechet, qui avoit inventé cette nouvelle préparation, l'Académie déclare que cette découverte lui paroît très utile à l'exercice des Arts, et du nombre de celles qui méritent d'être encouragées.

Procès-verbaux de l'Académie, t. VII, p. 253-254.

Je soussigné secrétaire perpétuel de l'Académie royale de peinture & de sculpture, certifie le présent extrait véritable & conforme à l'original.

A Paris, ce 4 Juin 1764, signé COCHIN

Le pastel à l'huile de l'invention du sieur Pellechet approuvé de l'Académie royale de peinture & de sculpture de Paris, se fait & vent chez Mademoiselle Sellier, de l'Académie de S. Luc, au Bain de la Seine, rue Guénégaud, près le Pont-Neuf à Paris.

Repr. *L'Arant-Coureur*, 27.V.1765, pp. 320f, with Cochin annotation and note

29 juillet 1764. — Letter from maréchale de Luxembourg to Rousseau after the death of her husband:

Vous aviez demandé à La Roche ce qu'on avoit fait de votre portrait, pouvz vous imaginé qu'un autre que moy s'en soit emparé, je vous assure qu'il ne me quittera de ma vie, je voudrais bien estre assés heureuse

¹⁷⁸ Voyez cette Lettre insérée dans le *Mercur de Juin* de la même année.

¹⁷⁹ Voyez sur cette manière de courber le verre, l'*Architecture pratique* de Bullet, déjà citée, pag. 373.

pour dir de même de l'original mais les bonheurs ne sont plus fait pour moy.

EE Correspondence online

7 août 1764. — La Tour is mentioned in a letter from Jean-Jacques Bachelier to the marquis Marigny about Bachelier's pupil Jean-Baptiste Le Paon who had complained of being required to make repeated copies of Bachelier's *Résurrection*, which Bachelier disputed:

Je n'ai pas assés de confiance dans mes talens pour forcer personne a les etudier. Mrs Falconnet et La Tour sont témoins que je lui ai fait copier autre chose que mes ouvrages savoir plusieurs Parrocel et autres grands maîtres comme plus analogues a son genre.

Bachelier 2000, p. 24

28 septembre 1764. — La Tour est présent à l'Assemblée de l'Académie.

29 septembre 1764. — Letter from Toussaint-Pierre Lenieps in Paris to Jean-Jacques Rousseau:

Apprenez, Mon Cher Ami que depuis plus d'un mois, j'ay dans mon Cabinet votre Portrait peint par M. De la Tour que ce dernier m'a envoyé pour vous faire parvenir come un Tribut à l'amitié & au sçavoir. Vous me direz donc où je dois l'adresser, pour que je puisse remplir les vûes du Peintre qui vous est très ataché.

EE Correspondence online

14 octobre 1764. — Letter from Jean-Jacques Rousseau in Môtiers to Henri Laliaud (1718–1780), apothicaire à Nîmes:

Voici, Monsieur, celle des trois estampes que vous m'avez envoyées qui dans le nombre des gens que j'ai consultés, a eu la pluralité des voix. Plusieurs cependant préfèrent celle qui est en habit françois, et l'on peut balancer avec raison, puis que l'une et l'autre ont été gravées Sur le même portrait peint par M. de La Tour. Quant à l'estampe où le visage est de profil, elle n'a pas la moindre ressemblance; il paroît que celui qui l'a faite ne m'avoit jamais vu, et il s'est même trompé Sur mon age.

Je voudrois, Monsieur, être digne de l'honneur que vous me faites. Mon portrait figure mal parmi ceux des grands philosophes dont vous me parlez, mais j'ose croire qu'il n'est pas déplacé parmi ceux des amis de la justice et de la vérité...

EE Correspondence online

14 octobre 1764. — Letter from Jean-Jacques Rousseau in Môtiers to Toussaint-Pierre Lenieps:

Puisque malgré ce que je vous avais marqué ci-devant, mon bon ami, vous avez jugé à propos de recevoir pour moi mon second portrait de M. De La Tour, je ne vous en dédirai pas. L'honneur qu'il m'a fait, l'estime et l'amitié réciproque, la consolation que je reçois de son souvenir dans mes malheurs, ne me laissent pas écouter dans cette occasion une délicatesse qui, vis-à-vis de lui, serait une espèce d'ingratitude. J'accepte ce second présent, et il ne m'est point pénible de joindre pour lui la reconnaissance à l'attachement. Faites-moi le plaisir, cher ami, de lui remettre l'incluse, et priez-le, comme je fais, de vous donner ses avis sur la manière d'emballer et voiturier ce bel ouvrage, afin qu'il ne s'endommage point dans le transport. Employez quelqu'un d'entendu pour cet emballage, et prenez la peine aussi de prier Messieurs Rougemont de vous indiquer des voituriers de confiance à qui l'on puisse remettre la caisse pour qu'elle me parvienne sûrement et que ce qu'elle contiendra ne soit point tourmenté. Comme il ne vient pas de voituriers de Paris jusqu'ici, il faut l'adresser, par lettre de voiture, à M. Junet, directeur des Postes à Pontarlier, avec prière de me la faire parvenir. Vous ferez, s'il vous plaît, une note exacte de vos déboursés et je vous les ferai rembourser aussitôt. Je suis impatient de m'honorer en ce pays d'un travail d'un aussi illustre artiste et des dons d'un homme aussi vertueux.

H. Buffenoir, *Les portraits de J.-J. Rousseau*, t. I, p. 35-36; EE Correspondence online

14 octobre 1764. — Lettre de J.-J. Rousseau à La Tour, incluse dans la lettre adressée à Le Nieps.

Môtiers, le 14 octobre 1764.

Oui, monsieur, j'accepte encore mon second portrait. Vous savez que j'ai fait du premier un usage aussi honorable à vous qu'à moi, et bien précieux à mon cœur. Monsieur le Mareschal de Luxembourg daigna l'accepter: madame la Mareschale a daigné le recueillir. Ce monument de votre amitié, de votre générosité, de vos rares talents, occupe une place digne de la main dont il est sorti. J'en destine au second une plus humble, mais dont le même sentiment a fait choix. Il ne me quittera point, monsieur, cet admirable portrait qui me rend en quelque façon l'original respectable; il sera sous mes yeux chaque jour de ma vie; il parlera sans cesse à mon cœur; il sera transmis après moi dans ma famille; et ce qui me flatte le plus dans cette idée est qu'on s'y souviendra toujours de notre amitié.

Je vous prie instamment de vouloir bien donner à M. Le Nieps vos directions pour l'emballage. Je tremble que cet ouvrage, que je me réjouis de faire admirer en Suisse, ne souffre quelque atteinte dans le transport.

H. Buffenoir, *Les portraits de J.-J. Rousseau*, t. I, p. 36-37; autograph document presented by the Société des amis du musée de La Tour to the musée Antoine-Lécuyer, 1932 (Fleury & Brière 1954, p. 84); inv. LT 93.

21 octobre 1764. — Lettre de J.-J. Rousseau à M^{me} La Tour de Franqueville¹⁸⁰ au sujet du transport de son portrait.

A Motiers, le 21 octobre 1764.

La fin de votre dernière lettre, chère Marianne, m'a fait penser que je pourrais peut-être vous obliger, en vous mettant à portée de me rendre un bon office. Voici de quoi il s'agit. Mon portrait peint en pastel par M. de La Tour, qui m'en a fait présent, a été remis à M. Le Nieps, rue de Savoie, pour me le faire parvenir. Comme je ne voudrais pas exposer ce bel ouvrage à être gâté dans la route par des rouliers, j'ai pensé que si votre bon papa¹⁸¹ était encore à Paris et qu'il put sans incommode mettre la caisse sur sa voiture, il voudrait bien peut-être, en votre faveur, se charger de cet embarras. Cependant, comme il se présentera dans peu quelque autre occasion non moins favorable, je vous prie de ne faire usage de celle-ci qu'en toute discrétion.

H. Buffenoir, *Les portraits de J.-J. Rousseau*, p. 37.

26 octobre 1764. — Lettre de Mme Alissan de La Tour to Rousseau, expressing disappointment that she had to hand over the La Tour pastel of Rousseau to her friend Henri Bréguet to take to Rousseau in Switzerland without seeing it, since it was securely wrapped:

Non, le sort ne me réserve point de satisfaction sans mélange: vous en allés juger mon cher ami. J'étois hier à table, chés moi, avec M^{rs} du Phly¹⁸² que vous connoissés, du Terreau de Paris, Papa Breguet, et son jeune compagnon de voyage, quand on me remit votre lettre. A peine le diné étoit-il fini, que j'allai m'enfermer dans mon Cabinet pour la lire. Le premier sentiment qu'elle m'inspira fut la reconnaissance. Il n'y avoit pas un moment à perdre pour mettre vos faveurs à profit: Papa devoit partir ce matin. M. du Phly qui n'est point dans mon secret me génoit horriblement: j'appelai Papa avec le plus grand empressement: je jouissois du plaisir qu'il alloit avoir à m'entendre. Je lui dis ce que vous demandiés de lui: il me répondit, qu'il se chargeroit bien volontiers de la commission dont vous daigniés l'honorer; pourvu que la caisse pût s'arranger sur sa voiture, qui est très petite, et à condition que vous permettiez que ce ne fut pas par rapport à moi qu'il vous rendit ce léger service. Voila ce qui s'appelle faire un compliment vraiment honneste! Papa connoît bien la route de mon coeur. J'appelai M^r du Terreau, de qui nous avions besoin pour faire reconnoître Papa de M^r LeNieps, ne voulant pas produire ma lettre. Tout ce mouvement fit sentir à M. du Phly, que j'étois en affaire avec ces M^{rs}; il me connoît; n'en conclut rien à mon désavantage; et sortit. Aussi tôt que nous fumes libres, il me vint à l'esprit, que si M^r du Terreau vouloit m'introduire chés M^r LeNieps, je pourrais voir votre portrait: c'étoit une occasion que je ne retrouverois jamais: il le voulut bien. L'espérance de contribuer à la sûreté de ce précieux ouvrage m'avoit enchantée: celle de le voir mit le comble à mon entousiasme: cette démarche me paroît toute simple: voit on des inconveniens à ce qu'on desire? Je prends le carrosse d'un homme qui m'arrive sur ces entrefaites; je le renvoie lui; je m'embarque avec M^{rs} Bréguet et du Terreau pour aller chez M^r LeNieps; le coeur me bat: la joye petille dans mes yeux; nous arrivons ... il étoit emballé! Mais emballé ... comme par les mains de La Jalousie. Ah! mon ami, cela est

¹⁸⁰ Mme Alexandre-Jean-Baptiste Alissan de La Tour, née Marie-Anne Merlet de Foussomme (1730–1789), auteur.

¹⁸¹ Henri Bréguet (c.1696–1767), a merchant in Les Verrières and bourgeois of Neuchâtel.

¹⁸² Ralph Leigh (EE Correspondence) glosses as possibly Jacques du Phly (1715–1789), evidently the composer (*n. supra*, 1758). Rousseau acknowledged "M. Duphli, excellent Maître de Clavecin" in his article on "Doigter" in his *Dictionnaire de musique* of 1768.

affreux. Aussi en eus-je un mal de teste ... Il faut pouvoir saisir une idée de cette espèce, avec autant d'avidité, et de force que moi, pour savoir ce qu'il en coûte de la perdre. Toute ma ressource fut de m'oublier totalement, pour ne songer qu'à vous: je me fis donner votre portrait: et je le portai sur mes genoux, depuis la rue de Savoye, jusque dans la rue du Bacq; où j'allai voir si la voiture de Papa pourroit le contenir sans risques. Heureusement la place qu'il lui destinoit paroissoit faite exprès. Enfin, il fallut faire mes adieux à cet excellent homme; et je quittai avec un regret presque égal, le dépôt et le dépositaire. Mon ami, croyez-vous ne me rien devoir pour la fausse joie que vous m'avez causée? sûrement l'intelligence ne vous manquera pas: puissiez-vous estre aussi bien intentionné, que je suis ambitieuse, et discrète!

EE Correspondence online

27 octobre, 1 décembre 1764. — La Tour est présent à l'Assemblée de l'Académie.

2 décembre. — Rousseau, in a letter to Nicolas-Bonaventure Duchesne, includes a list of distribution copies of his *Lettres écrites de la montagne*, among them:

A M. de la Tour peintre.

EE Correspondence online

16 décembre 1764. — Lettre de Rousseau à M^{me} La Tour de Franqueville au sujet de son portrait.

Je n'ai pas eu, chère Marianne, en recevant mon portrait, que M. Breguet a eu la bonté de m'en voyer, le plaisir que vous m'annonciez de le recevoir de lui-même. La fatigue, le mauvais temps qu'il a eu durant son voyage l'ont retenu malade dans sa maison, et moi, depuis deux mois enfermé dans la mienne, je suis hors d'état d'aller le remercier et lui demander, un peu en détail, de vos nouvelles, comme je me l'étais proposé.

H. Buffenoir, *Les portraits de Jean-Jacques Rousseau*, t. I, p. 38.

1764. — The second edition of Robert Dossie's *The handmaid to the arts*, London, 1764 ed., p. 232, includes a reference to La Tour's method of fixing pastel:

There are several methods of fixing crayons now practised, one of which is said to be that of Mr La Tour, the famous French painter in crayons. But all these methods are at present kept as close secrets in the hands of persons who practise them. None of them, however, go much farther than to prevent the colours from being shaken off by the concussion of carriages, or other accidents that may shake the place where they are hung.

vers 1765

[c.1765]. — Undated letter to La Tour from Mme Georges-Tobie Thellusson, née Marie-Jeanne Girardot de Marigny de Vermenoux (1736–1781). She married the banker in 1756; in 1762 he became a partner in the banque Thellusson, Necker & Cie in Paris. The letter must have been written before his death in 1776, but there is little other clue as to its date; nor is the portrait known.

Monsieur,

Ce n'est que depuis 2 heures que je jouis de la satisfaction de voir le plus admirable de tous les portraits pour la ressemblance et pour toutes ses autres parties; j'étois bien souffrante au dernier point et quoi qu'il fut devant mes yeux je ne le voyois pas j'ai passé huit jours dans cet état je me trouve infiniment mieux aujourd'hui grâce à Dieu, je conte aller à la campagne pour tacher de me retablir, j'espère partir vendredi et avoir le plaisir de vous voir avant. Mon mari part demain matin et vous ferez Monsieur une tres bonne œuvre en me faisant l'amitié de venir dîner avec moi vous ne sauriez croire Monsieur l'embarras ou nous somme pour placer le second moi meme, nous ne trouvons point de place digne de lui et nous attendions de vos bons avis, vous voudrez bien excuser tout ce grifonage il m'est permis d'avoir des distraction car je ne peut pas lever les yeux sans voir votre ouvrage.

J'ai l'honneur d'être, Monsieur, avec la plus grande estime, votre humble servante,

¹⁸³ Mme Thellusson, femme du célèbre financier, dont l'hôtel occupait les terrains sur lesquels s'est élevée plus tard l'église Notre-Dame de Lorette. M. Thellusson était banquier de la Reine. (Note de Ch. Desmaze.)

Mercredi 19.

A M. de La Tour, chez lui.

Desmaze 1873, p. 67 [faulty]; Desmaze 1974, p. 8

1765

2 mars 1765. — La Tour est désigné pour faire partie du Comité chargé de régler le rôle de la capitation et la reddition des comptes de l'Académie pour l'année 1764.

Il a été arrêté que, le samedi 30 du present mois, M^r le Directeur, MM. les anciens Directeurs, les anciens Recteurs, les Recteurs et Adjoints à Recteurs, le Professeur en exercice, et, à tour de rôle: dans les Professeurs, M. *Vien*; dans les adjoints à Professeurs, M. *Pajou*; dans les Conseillers, M. *De La Tour*; le Trésorier et le Secrétaire; et dans les Académiciens, M. *Venevault*, s'assembleront dans l'Académie, à neuf heures du matin, pour régler le rôle de la capitation de la présente année, ainsi que pour la reddition des comptes de l'année 1764.

Procès-verbaux de l'Académie, t. VII, p. 293.

7 avril 1765. — Rousseau, replying to a letter from Henri Laliaud of 12.XI.1764 requesting an image of his profile for Lemoyne to work from:

Il y a un portrait de moi très ressemblant dans l'appartement de Mme la maréchale de Luxembourg. Si M. Le Moine prenoit la peine de S'y transporter et de demander de ma part, M. de la Roche, je ne doute pas qu'il n'eût la complaisance de le lui montrer.

EE Correspondence online

18-19 juin 1765. — Diderot in a letter to Étienne-Noël Damilaville (1723–1768) mentions a dinner planned with his friend Jacques-André Naigeon (1735–1806) and La Tour (mistranscribed in early editions as "Lacour"):

Je vais dans le courant de la semaine prochaine dîner avec Latour et Naigeon au Luxembourg ou chez Landel.¹⁸⁴

Diderot, *Correspondance inédite*, 1931, i, p. 237; Boussuge & Launay 2018, p. 156

3 août 1765. — La Tour est présent à l'Assemblée de l'Académie.

11 août 1765. — Rousseau writes from Môtiers to Pierre Guy to request further copies of the engraving of La Tour's portrait:

Si vous pouviez m'envoyer encore quelques bonnes épreuves de mes portraits vous me feriez plaisir, car tout le monde m'accable pour en avoir, et n'en ayant plus à donner je fais des mécontents. Je voudrais même que vous m'en fissiez encadrer encore trois ou quatre en verres fins. On m'a si fort tourmenté que j'ai été forcé de reprendre à M^{lle} le Vasseur celui que je lui avois donné.

EE Correspondence online

17 août 1765. — Pierre Guy replies to Rousseau:

Malheureusement il ne nous reste guère d'Epreuves passables de votre portrait, j'ay fait choisir ce qui m'a paru du mieux pour vous l'envoyer.

EE Correspondence online

25 août [25 août – 30 septembre] 1765. — La Tour n'expose pas au Salon, mais son portrait de Pâris de Montmartel, exécuté en tapisserie par Cozette, est exposé au Louvre.

Salon du Louvre 1765

Manufacture royale des Gobelins.

260. Le Portrait de M. Pâris de Montmartel.

D'après le Tableau original de M. de la Tour. [J.46.2448]

Exécutées en Haute-Lisse, par M. Cozette.

CRITIQUES

Charles-Joseph MATHON DE LA COUR, *Lettres à Monsieur *** sur les peintures, les sculptures et les gravures exposées au Salon du Louvre en 1765*, 4 lettres, 12, 23, 28.IX., 10.X. [MSW0173; CD viii 108–111]:

[lettre 4, p. 21] Je ne dois pas oublier, Monsieur, les Chefs-d'œuvre de la Manufacture des Gobelins. Elle a fourni cette année deux morceaux exécutés

¹⁸⁴ A traiteur on the rue de Bucy.

en haute lisse par M. COZETTE. L'un est un Portrait de M. Paris de Montmartel, d'après l'original de M. de La Tour; et l'autre un Tableau de la Peinture, d'après Carle Vanloo. Ces morceaux sont d'une précision et d'une vérité surprenantes. Ils étoient encadrés comme les autres Tableaux, et quoiqu'on les vit de fort près, plusieurs personnes s'y sont trompées.

ANON. 1765g, "Observations sur les ouvrages de peinture...", *Mercur de France*, 1765, .X., t. pp. 139–69; II, pp. 188–98; .XI., pp. 155–73 [MSW0169; CD xlviii 1293]:

[p. 162] M. DE LA TOUR & M. TOCQUE nous laissent le regret de n'avoir pas à leur payer cette année le tribut d'éloges si justement dus à leurs ouvrages; ils n'ont rien exposé à ce salon.

Denis DIDEROT, *Le Salon de 1765*, ed. Sezec & Adhémar 1957–67, III, pp. 57–234 [MSW0172]:

[p. 72]: Au reste, ni M. Pierre, ni M. Doyen n'ont honoré cette année le Salon de leurs productions; le bon vieillard Restout n'a plus rien exposé, ni M. de La Tour.

[p. 75]:

MICHEL VANLOO

[...] Michel est un peu froid; Drouais est tout-à-ait faux. Quand on tourne les yeux sur toutes ces figures mornes qui tapissent le Salon, on s'écrie, La Tour, La Tour, *ubi es?*

[p. 145]:

GREUZE

[...] Chardin et lui parlent fort bien de leur talent; Chardin avec jugement et de sang-froid, Greuze avec chaleur et enthousiasme. La Tour, en petit comité, aussi fort bon à entendre.

[...]

[p. 205]: La Tour avoit raison, lorsqu'il me disoit: Ne vous attendez pas que celui qui ne sait pas dessiner, trouve jamais de beaux caractères de tête. A quoi cela tient-il? Il ajoutoit une autre chose qui s'explique plus aisément: Ne vous attendez pas non plus qu'un pauvre dessinateur soit jamais un grand architecte. Je vous en dirai la raison dans un autre endroit.

[p. 234]:

COZZETTE

Tapiserie

Deux morceaux en tapisserie; le portrait de *Pâris de Montmartel*, d'après le pastel de La Tour; c'est à s'y tromper.

Denis DIDEROT, *Essais sur la peinture, pour servir de suite au Salon de 1765*, Paris, 1795:

[p. 24]: Vous pourriez croire que, pour se fortifier dans la couleur, un peu d'étude des oiseaux et des fleurs ne nuirait pas. Non, mon ami. Jamais cette imitation ne donnera le sentiment de la chair. Voyez ce que devient [p. 25] Bachelier, quand il a perdu de vue sa rose, sa jonquille et son œillet. Proposez à madame Vien de faire un portrait, et portez ensuite ce portrait à Latour. Mais non, ne le lui portez pas; le traître n'estime aucun de ses confrères assez pour lui dire vérité. Proposez-lui plutôt à lui, qui sait faire de la chair, de peindre une étoffe, un ciel, un œillet, une prune avec sa vapeur, une pêche avec son duvet, et vous verrez avec quelle supériorité il s'en tirera. Et ce Chardin, pourquoi prend-on ses imitations d'êtres inanimés pour la nature même? C'est qu'il fait de la chair quand il lui plaît.

Mais ce qui achève de rendre fou le grand coloriste, c'est la vicissitude de cette chair; c'est qu'elle s'anime et qu'elle se flétrit d'un clin d'œil à l'autre; c'est que tandis que l'œil de l'artiste est attaché à la toile, et que son pinceau s'occupe à me rendre, je passe, et que lorsqu'il retourne la tête, il ne me retrouve plus. C'est l'abbé Le Blanc qui s'est présenté à mon idée, et j'ai bâillé d'ennui. C'est l'abbé Trublet qui s'est montré, et j'ai l'air ironique. C'est mon ami Grimm ou ma Sophie qui m'ont apparu, et mon cœur a palpité, et la tendresse et la sérénité se sont répandues sur mon visage; la joie me sort par les pores de la peau, le cœur s'est dilaté, les petits réservoirs sanguins ont oscillé, et la teinte imperceptible du fluide qui s'en est échappé a versé de tous côtés l'incarnat et la vie. Les fruits, les fleurs changent sous le regard attentif de Latour et de Bachelier; quel supplice n'est donc pas pour eux le visage de l'homme, cette toile qui s'agite, se meut, s'étend, se détend, se colore, se ternit selon la multitude infinie des alternatives de ce souffle léger et mobile qu'on appelle l'âme?

[p. 33]: Je connais un portrait, peint par le Sueur: vous jureriez que la main droite est hors de la toile et repose sur la bordure. On vante singulièrement ce merveilleux dans la jambe et le pied du Saint-Jean-Baptiste de Raphaël, qui est au Palais-Royal. Ces tours de l'art ont été fréquents dans tous les temps et chez tous les peuples. J'ai vu un arlequin, ou un scaramouche de Gillot, dont la

lanterne était à un demi-pied du corps. Quelle est la tête de La Tour autour de laquelle l'œil ne tourne pas? Où est le morceau de Chardin, ou même de Roland de Laporte, [p. 34] où l'air ne circule pas entre les verres, les fruits et les bouteilles? Le bras du Jupiter foudroyant d'Apelle saillait hors de la toile, menaçait l'impie, l'adultère, s'avançait vers sa tête.

[Ce chapitre manque dans l'édition de ce Salon publiée en l'an IV; mais il se trouve dans le manuscrit autographe de cet *Essai sur la peinture*. Version dans *Œuvres complètes*, ed. Assézat, 1876, X]:

[p. 483]: Un jeune homme fut consulté par sa famille sur la manière dont il voulait qu'on fit peindre son père. C'était un ouvrier en fer: « Mettez-lui, dit-il, son habit de travail, son bonnet de forge, son tablier; que je le voie à son établi avec une lancette ou autre ouvrage à la main; qu'il éprouve ou qu'il repasse, et surtout n'oubliez pas de lui faire mettre ses lunettes sur le nez. » Ce projet ne fut point suivi; on lui envoya un beau portrait de son père, en pied, avec une belle perruque, un bel habit, de beaux bas, une belle tabatière à la main; le jeune homme, qui avait du goût et de la vérité dans le caractère, dit à sa famille en la remerciant: « Vous n'avez rien fait qui vaille, ni vous, ni le peintre; je vous avais demandé mon père de tous les jours, et vous ne m'avez envoyé que mon père des dimanches... » C'est par la même raison que M. de La Tour, si vrai, si sublime d'ailleurs, n'a fait, du portrait de M. Rousseau, qu'une belle chose, au lieu d'un chef-d'œuvre qu'il en pouvait faire. J'y cherche le censeur des lettres, le Caton et le Brutus de notre âge; je m'attendais à voir Épicète en habit négligé, en perruque ébouriffée, effrayant, par son air sévère, les littérateurs, les grands et les gens du monde; et je n'y vois que l'auteur du *Devin du village*, bien habillé, bien peigné, bien poudré, et ridiculement assis sur une chaise de paille; et il faut convenir que le vers de M. de Marmontel dit très-bien ce qu'est M. Rousseau, et ce qu'on devrait trouver, et ce qu'on cherche en vain [p. 484] dans le tableau de M. de La Tour.¹⁸⁵ On a exposé cette année dans le Salon un tableau de *la Mort de Socrate*, qui a tout le ridicule qu'une composition de cette espèce pouvait avoir. On y fait mourir sur un lit de parade le philosophe le plus austère et le plus pauvre de la Grèce. Le peintre n'a pas conçu combien la vertu et l'innocence, près d'expirer au fond d'un cachot, sur un lit de paille, sur un grabat, ferait une représentation pathétique et sublime.

7 septembre 1765. — Letter to Rousseau from George Keith, Earl Marischal, Potsdam:

Je vous suis bien obligé du portrait, j'ai trouvé chez le comte Gollofkin votre estampe, je voudrais en avoir dans plus d'une chambre pour avoir mon fils toujours auprès de moi.

EE Correspondence online

8 septembre 1765. — Letter from Jean-Joseph de Laborde to La Tour suggesting a portrait of his wife, née Rosalie-Claire de Nettine (1737–1820). There is no evidence that it was executed:

J'aimerais le portrait de ma femme par une main qui ne laisse rien à désirer.

Archives de la maison de Noailles, cited Ormesson & Thomas 2002, p. 136

28 octobre 1765. — Letter from George Keith, Earl Marischal to Jean-Frédéric Chaillet:

Mes compliments à M^r Rousseau, son portrait arriva à bon port, on le copie pour des autres. L'avez vous vu dans son Isle?

EE Correspondence online

Octobre 1765. — La Tour, ayant reçu une ordonnance de 3,000 livres qu'il croyait toucher, mais qui n'était qu'une régularisation de trésorerie, est porte pour recevoir un acompte de 1,200 livres.

[LETTERE DE COCHIN]

8 octobre 1765.

4. — ... Vous avés envoyé il y a environ un mois à M. de La Tour une ordonnance de 3,000 l. Vous avés peut être crû lui mettre de l'argent dans son goucet; point du tout; il s'est trouvé qu'il avoit reçu il y a un an ou deux sur un *mandat* au comptant cette même somme de 3,000 l. Quand il s'est présenté chés M. le Trésorier, avec beaucoup de politesses on lui a rendu son ancienne quittance sous seing privé: il s'est en allé fort esbahi, aussi léger d'argent qu'il étoit venu. Si votre intention en expédiant cette ordonnance n'a été que de mettre le

¹⁸⁵ Exposé en 1753. Voici les vers de Marmontel:
À ces traits, par le zèle et l'amitié tracés,
Sages, arrêtez-vous; gens du monde, passez.

Grimm critiquait le premier de ces vers qu'il regardait comme un remplissage inutile. [note in Assézat ed.]

trésorier en règle, tout est bien; mais si vous avés voulu que M. de La Tour palpât quelques deniers, alors il faudroit que vous en expédiassiez une nouvelle au moyen de laquelle il recevrait vraiment. Ce ne seroit que les fonds que vous avés cru employer.

[REPOSE]

31 octobre 1765.

4 article. — ... C'est par ordre de compte et pour remplir le Trésorier que j'avois ordonné les mille écus au Sr de La Tour. Puisque vous jugés qu'il a besoin de secours, je vais luy faire donner un acompte de 1,200 l...

Arch. nat., O¹ 1911. Copie Bibl. d'art et d'archéologie, *Correspondance générale*, t. XIV, p. 163, 198.

11 décembre 1765. — Letter from Voltaire to Charles-Michel, marquis du Plessis-Villelle, concerning the drawing by Jérôme Danzel and the print by Auvray, for sale at 3 livres, according to the *Mercur de France* (janvier, I, 183). The poem compares it to La Tour's portrait. In the edition by Charles Palissot de Montenoy (1792, XIII, p. 349), there is a footnote identifying La Tour as « Peintre de portrait, célèbre par son talent & par son esprit ».

À Ferney, 11^e décembre 1765

J'ouvre une caisse, Monsieur, j'y voi, quoi? moi-même en personne, dessiné d'une belle main. Je me souviens très bien que—

Ce Danzel, beau comme le jour
Soutien de l'amoureux empire,
A, dans mon champêtre séjour,
Dessiné le maigre contour
D'un vieux visage à faire rire.
En vérité, c'était l'Amour
S'amusant à peindre un satyre
Avec les crayons de La Tour.

Il est vrai que dans l'estampe on me fait terriblement montrer les dents. Cela ferait soupçonner que j'en ai encore. Je dois au moins en avoir une contre vous de ce que vous avez passé tant de temps fans m'écrire.

Voltaire, *Correspondance*, éd. Pléiade, VIII, no. 9223/D13034

31 décembre 1765. — La Tour est présent à l'Assemblée de l'Académie.

1766

23 février 1766. — Jean-François de La Tour promoted to lieutenant.

Brevet au sieur François de La Tour gendarme en la Compagnie des gendarmes Bourguignons pour tenir rang de Lieutenant de cavalerie.

AUJOURD'HUI vingt troisième du mois de février 1766. Le Roy disant à Versailles désirant reconnaître les bons et fidels services qui lui ont été rendus par le Sr François de La Tour Gendarme en la Compagnie d'hommes d'armes de ses ordonnances qui est sous le titre de Bourguignons où il a donné ainsi que dans toutes les occasions qui s'en sont présentées des preuves de sa valeur, courage, expérience en la Guerre, vigilance et bonne conduite et de sa fidélité et affection à son service. Sa Majesté a jugé à propos pour lui donner moyen de les continuer encore plus utilement de lui accorder le rang de Lieutenant dans ses Troupes de Cavalerie pour ainsi que s'il y étoit pourvu d'une charge de Lieutenant en pied. Veut Sa Majesté qu'en cette qualité il jouisse des avantages qui lui appartiennent toutes les fois que l'occasion s'en présentera et qu'il sera détaché pour son service avec les Lieutenants en pied de ses régiments de cavalerie. M'ayant Sa Majesté pour témoignage de sa volonté commandé de lui en expédier le présent Brevet qu'Elle a signé de sa main et fait contresigner par moi son conseiller secrétaire d'Etat et de ses commandements et finance.

Louis Le duc de Choiseul

Fleury 1904, p. 74

Avril-mai 1766. — Jeaurat, garde des tableaux du Roi, reçoit des ordres de la direction générale des Bâtiments au sujet du portrait de la Dauphine peint par La Tour dont on doit faire des copies.

M. Jeaurat, garde en survivance des Tableaux du Roy, remettra à M. Pierre, sur son récépissé, le portrait de Madame la Dauphine peint par M. La Tour.

A Versailles, le 9 avril 1766.

M. Jeaurat, garde en survivance des tableaux de la Couronne, fera faire sans perdre aucun tems par le Sr Fredou trois copies en buste du portrait de Madame la Dauphine d'après M. de La Tour.

A Paris, le ... may 1766.

Arch. nat., O¹ 1911. Copie Bibl. d'art et d'archéologie, *Correspondance générale*, t. XV, p. 103, 151.

5 avril 1766. — Constitution de 3000 livres de rente viagère par le prince de Condé à Maurice-Quentin de La Tour, peintre du roi.

AN MC XCII/673

7 mai 1766. — Constitution de 3300 livres de rente viagère au profit de Maurice-Quentin de La Tour, peintre, Conseiller de l'Académie royale de peinture et sculpture maître le 5 sept. 1704, Galeries du Louvre paroisse S. Germain l'Auxerrois par le prince de Condé moyennant 33000 livres.

AN MC XCII/674

12 mai 1766. — Lettre de l'abbé Le Blanc à La Tour au sujet de son voyage en Hollande.

A Monsieur
Monsieur de La Tour
Peintre du Roy &c.
Aux Galeries du Louvre.

J'apprens dans le moment même que M^r de La Tour part demain pour la Hollande, mon parapluie est décroché & je me propose de l'aller embrasser, mais comme je ne serai pas probablement assés heureux pour le trouver, je lui écris d'avance ce petit billet pour lui souhaiter un bon voyage.

De plus j'ai une grace à lui demander tant en mon nom qu'en celui de M^{me} Fortier¹⁸⁶ qui y est la seule intéressée, c'est s'il en trouve l'occasion de vouloir bien faire parvenir la Cour du Stathouder¹⁸⁷ qu'il est à Paris un grand & beau Tableau du Célèbre Vandeck représentant le Portrait du Prince Bisayeul de Son Altesse. Ce Prince y est peint avec la Princesse son épouse & ses enfants qui sont je crois au nombre de trois ou quatre. Le dernier Prince d'Orange, Pere du jeune Prince d'aujourd'hui en avoit entendu parler & vouloit dit on en faire l'acquisition quelque tems avant que de mourir. Ce Tableau est à present dans la Maison du Roule de la Dame Fortier à qui il appartient. La haute célébrité de M^r de la Tour & l'estime générale où il est par toute l'Europe, donneront certainement du poids à tout ce qu'il dira & M^{me} Fortier ne lui demande que d'annoncer ce Tableau qui ne peut guère se vendre à Paris à cause de son prix & de son excessive grandeur & qui a été fait & est extrêmement convenable pour orner le Palais du Prince dont il représente les ancêtres.

Ce faisant M^r De La Tour obligera beaucoup une Femme aimable qu'il connoit & moi qui fais profession d'être & l'un de ses plus anciens Amis & le plus humble & le plus obéissant de ses serviteurs.

L'abbé LE BLANC.

Ce 12 mai 1766.

Bibl. d'art et d'archéologie. Dossiers autographes (dossier Le Blanc).¹⁸⁸

13 mai 1766. — La Tour quitte Paris pour se rendre en Hollande.

Voir ci-dessus la lettre de l'abbé Le Blanc. (Nous n'avons rien trouvé aux archives du ministère des Affaires étrangères au sujet du voyage de La Tour en Hollande.)

1^{er} juin 1766. — Charles-Joseph, prince de Ligne mentions La Tour in a letter to Voltaire, suggesting that he might visit the writer. There is no evidence that such a visit took place (but *v.* 24.VII.1775 *infra*):

Je suis entouré de tous vos portraits, Médailles, découpures; Je retiens tout. Le peintre, abbé, poète, soldat, chevalier De Boufflers, m'a envoyé son dessein. J'ai persuadé, il y a quelques jours à M. de Lattour, Le grand

¹⁸⁶ Alexandre Fortier (1700–1770), conseiller du roi, avocat, doyen des notaires au Châtelet; art collector, amateur clock-maker, and bibliophile; his pictures and library were auctioned in 1770. Based in the rue de Richelieu, he also owned a house in the faubourg du Roule; his second wife was Thérèse Le Roy, veuve de Denis Gault. His sale and inventory do not include a Van Dyck.

¹⁸⁷ Willem V, Prins van Oranje-Nassau (1748–1806). His great-grandfather was Hendrik Casimir II van Nassau-Dietz (1657–1696). There may be a confusion with a portrait by Philip van Dyck.

¹⁸⁸ Conformed to manuscript in INHA.

maître en pastel, d'aller vous faire sa Cour, et de nous la faire, par un portrait meilleur que tous les autres.

EE Correspondence, D13333

3 juillet 1766. — Mort de Charles de La Tour, frère aîné du peintre, rue des Poulies, à Paris.

Charles de La Tour, « bourgeois de Paris, garçon, âgé d'environ 66 ans », mourut à Paris, rue des Poulies, le 3 juillet 1766, et fut enterré le lendemain. L'acte inscrit à Saint-Germain-l'Auxerrois, est signé: Deschamps, chanoine de l'église de Laon.

Jal, *Dict. critique*, col. 745.

Charles Delatour, bourgeois de Paris, décédé le 3 juillet 1766, rue des Poulies, à l'hôtel de Conti. — Y13118.

Scellés apposés par des commissaires au Châtelet, AN Y14

21 juillet 1766. — Lettre de La Tour au marquis de Marigny.

Monsieur le Marquis,

On vient de m'apprendre le gain de votre procès.¹⁸⁹ Je me hatte de vous en témoigner ma joye, elle suspend le chagrin que j'ay d'avoir perdu un frère que j'aimois autant que je le respectois. Je ne puis me résoudre à retourner sitôt dans un lieu où je ne le reverray plus. Son image me suit partout. J'ay besoin de promener la douleur qui m'accable.

J'ay l'honneur de vous souhaiter la santé la plus parfaite et d'être très respectueusement, Monsieur le Marquis, votre très humble et très obéissant serviteur.

DE LA TOUR.

A Amsterdam, chez M. Noguere [Hogguer], ce 21 juillet 1766.

Tourneux et Guiffrey, p. 215

23 juillet 1766. — La Tour obtains a blank power of attorney for the administration of his brother's estate:

Fransche Procuratie blanco.

Hooft

Den 23^e July 1766.

Procuratie door

Maurice Quentin de La Tour

Legalisé

12 St

96

Aujourd'hui le vingt troisieme Jour du mois de Juillet Lan Mil sept cent Soixante Six devant moy M^{re} Thierry Daniel de Marolles notaire public a Amsterdam admis par la Cour de Hollande et en presence des temoins bas nommés

Fut present Monsieur Maurice Quentin de la Tour Peintre du Roy et conseiller en son Academie Royale de Peinture et Sculpture demeurant au Galleries du Louvre <de present en cette ville> habile a se dire, porter & nommer coheritier de son deffunt frere Monsieur Charles de la Tour depuis peu decede Garçon a L'hôtel de Conti a Paris, Lequel a fait & constitué Son Procureur General & special M...[blank] audit Paris, luy donnant pouvoir de pour & au nom du dit sieur Constituant en la qualité surditte conjointement & avec les autres coheritiers dudit defunt faire faire inventaire & description en la maniere accoutumée, de tous et en chacun les biens & effets delaisés par ledit defunt son frere, recevoir tous les biens de la succession proceder a la liquidation & partage regler tous comptes acquitter toutes charges donner & recevoir toutes quittances, faire toutes diligences & poursuites Se presenter devant tous Seigneurs Juges & Officiers de justice qu'il appartiendra poursuivre par toutes les voyes ordinaires si besoin est jusques a jugement definitif & souverain, accepter & accueillir la part & portion qui doit revenir audit Sieur acquitter les legs & exigea & recevoir la payement de tous dettes actives, donner toutes quittances proceder a toutes liquidations a tous partages & a tous arrangements que ledit Procureur constitué trouvera convenable avec ses coheritiers en la ditte succession, retenir & recevoir tous biens effets noms, droits, raisons actions & rentes qui echeront audit Constituant dans la ditte Succession en donner pareillement quittances & decharge vallables, faire tous ventes cessions & transports concernant les divers arrangements qui seront pris pour la Liquidation & le partage de la dite succession; En

cas de difficultés ou procès <pour leur plaider appeler opposés eline domicile> constituer Procureurs au fait de Plaids, Et generalement faire tout ce qui conviendra promettant d'avoir le tout pour agreable & de le ratifier toutes fois que le sieur Constituant sera requis sous les obligations & soumissions de droit.

Ainsy fait & Passé a Amsterdam en Presence des Notaires Civil Wilthuysen & Francois Lathouwer Temoins

/s/ maurice quentin DelaTour

Wilthuysen

F. Lathouwer

Stadsarchief Amsterdam, Notariële archieven, part 11454C, record 433474

Août 1766. — La Tour est chez la famille De Geer à proximité d'Utrecht.

La Tour 2004a, p. 42

21 août – 21 septembre 1766. — La Tour is executing a portrait of Belle de Zuylen at Zuylen or at her uncle's.

Mlle de Zuylen, letter to Constant d'Hermences, 25.VIII.1766

25 août 1766. — Réponse du marquis de Marigny à La Tour.

A Compiègne, ce 25 aoust 1766.

Je vous suis trez obligé, Monsieur, de la part que vous me marquez, par votre lettre du 21 du mois dernier, avoir prise au gain de mon procez. Ce n'est pas sans peine que je vois se prolonger votre absence d'un pays auquel vos talens font honneur. Mais les motifs qui vous en éloignent encore pour quelque temps font trop l'éloge de votre cœur pour que je puisse les désapprouver.

Je suis, Monsieur, etc.

Toumeux et Guiffrey, p. 16.

Septembre [août] 1766. — Lettre de Belle de Zuylen à M. de Constant d'Hermences au sujet de son portrait par La Tour.

J'ai reçu votre lettre à Middagten, où j'ai passé huit jours avec tous les plaisirs et tout le plaisir imaginable. J'aime toujours ma cousine avec passion; nous avions le comte de Hompesch, Henri Saumaise, Reede, que j'ai toujours tant aimé, un jeune Bernois dont le nom est difficile à écrire: cela revient à Charner, mon frère le marin, mon cousin le marin; tout cela faisait très bien ensemble. Nous jouions, nous chantions, nous courions. La fête de Rosendaël a été superbe, comme du temps des fées, un feu d'artifice surnaturel, une illumination merveilleuse. Il n'y a eu à Middagten qu'un seul petit rabat-joie, c'est que j'ai pensé me rompre la cuisse en tombant d'un tabouret sur lequel j'étais montée et qui se rompit. Mais cela ne m'empêcha de rire qu'un petit moment, et, au lieu de me plaindre et d'être fâché, tout le monde en était bien aise; malgré mes douleurs et les cris que je faisais de temps en temps, l'on en était bien aise, parce que je ne pouvais partir. On déjeunait, on jouait sur mon lit; ma cousine Reede et mon frère n'en bougeaient pas toute la matinée.

J'y serais encore sans M. de La Tour, qui avait recommencé mon portrait et qui s'impatientait de m'attendre. Je revins lundi et mardi, ma contusion m'obligeait de voyager lentement. Elle n'est pas encore guérie. L'enflure est opiniâtre, et toute la cuisse d'une horrible couleur.

Je suis sis occupé de mon portrait, que je n'ai que des moments pour écrire, et j'avais mille lettres à écrire. Celle-ci fut commencée jeudi, il est lundi à présent. J'écris dans mon lit en m'éveillant; tous les moments que je ne suis pas obligée de donner au portrait, je les donne à ma cuisse...

Gazette des Beaux-Arts, 1905[part]; Godet 1909, lettre 86 (R. 113), p. 280, as août 1766.

Août 1766. — Lettre de Belle de Zuylen à M. de Constant d'Hermences au sujet de son portrait par La Tour.

Depuis quinze jours, je passe toutes les matinées chez mon oncle et j'y dine avec La Tour, quand il a travaillé deux ou trois heures à mon portrait. Je ne m'ennuie point, parce qu'il sait causer; il a de l'esprit, et il a vu bien des choses, il a connu des gens curieux. D'ailleurs nous

¹⁸⁹ Untraced, unless it refers to the affaire Lescallier (*p. ARTISTS*), mentioned in a letter from Cochon to Marigny of 18.VII.1766; but no "procès" as such is recorded.

avons compagnie. Je lui donne une peine incroyable, et quelquefois il lui prend une inquiétude de ne pas me réussir, qui lui donne la fièvre, car absolument il veut que le portrait soit moi-même.

Gazette des Beaux-Arts, 1905, as août; Godet 1909, lettre 87 (R. 112), p. 287f, as 7.IX.1766

21 septembre 1766. — La Tour is taken to Zyst near Utrecht to hear the music of the Moravian sect founded in 1722, as described in letter on following Thursday.

25 septembre 1766. — Autre lettre de Belle de Zuylen à Constant d'Hermanches sur le même sujet.

Nous menâmes dimanche La Tour à Zyst pour lui faire entendre les Hernutes: cela est admirable dans son genre. Nous vîmes dans ce bois le coucher du soleil, des taches de feu sur ces beaux arbres et entre les feuilles une lumière rouge et éblouissante; un moment après, la lune prit la place du soleil, les lumières étaient blanches; cela nous fit grand plaisir. Et puis nous entrons à l'église; la propreté et le recueillement en font un spectacle agréable, et cette dévote musique si douce des orgues, des violons, des flûtes, avec ce chant si juste, éloignent les passions du cœur pour plus d'une heure et font entrevoir un charme attrayant dans la retraite et dans la dévotion. On est dans cette église à mille lieues du monde.

[...]

Je demanderai à tous ceux qui reviennent de Spa des nouvelles de mon image. A propose d'image, mon portrait de La Tour a été admirable, nous pensions toucher à une ressemblance parfaite, tous les jours nous pensions que ce serait la dernière séance, il n'y avait qu'un rien à ajouter aux yeux; mais ce rien ne voulant pas venir, on cherchait, on retouchait, ma physionomie changeait sans cesse. Je ne m'impatisais pas, mais le peintre se désolait, et à la fin il a fallu effacer la plus belle peinture du monde, car il n'y avait plus de ressemblance, ni espoir d'en donner. Cependant, il recommence tous les matins, et ne me quitte de tout le jour non plus que son ombre. Heureusement il est fort aimable et raconte mille choses curieuses. Le voilà qui lit dans ma chambre à côté de moi; je n'avais que ce moyen pour qu'il me laissât écrire. Il a fait un excellent portrait de mon oncle et vivifié celui que j'avais fait autrefois de ma mère, de sorte qu'il est charmant et me fait un plaisir infini.

Gazette des Beaux-Arts, 1905; Godet 1909, lettre 88 (R. 116), pp. 290, 292

7 octobre 1766. — Autre lettre de Belle de Zuylen à Constant d'Hermanches sur le même sujet.

Il n'y a qu'à prendre garde quand on me parle de ressemblance; je suis devenue d'un orgueil insupportable là-dessus depuis que La Tour voit souvent M^{me} d'Étioles dans mon visage et la belle princesse de Rohan dans mon portrait. Depuis deux mois, il en est au second et me peint tous les matins toute la matinée, de sorte que je ne fais rien du tout que m'informer de la cour de Versailles et de toutes sortes de choses de Paris. Nous parlons aussi raison; c'est un homme d'esprit et fort honnête homme. J'ai dit 'le second portrait'; je veux dire le second achevé; je vous ai dit, je crois, que le premier était détruit. J'espère qu'il laissera vivre celui-ci; car, en vérité, il vit: l'effacer serait un meurtre. Sa manie, c'est d'y vouloir mettre tout ce que je dis, tout ce que je pense et tout ce que je sens, et il se tue. Pour le récompenser, je l'entretiens quasi toute la journée, et ce matin, peu s'en est fallu que je ne me laissasse embrasser.

Gazette des Beaux-Arts, 1905; Godet 1909, lettre 90 (R. 118), pp. 296ff

28 octobre 1766. — Response from Constant d'Hermanches:

Votre présence formait le diamètre de ma belle métaphysique, et le beau portrait de La Tour ne saurait vous peindre plus agréable à mes yeux que vous ne l'êtes à mon esprit, je vous vois, je vous entends parfaite, je veux donc absolument me trouver heureux, avouez au moins, Agnès, que je le mérite avec une si haute vertu. ... Pourquoi ne vous parlerais-je pas de ce marquis qui doit vous embrasser un jour et que je connais, pendant que vous me parlez de ce peintre que je ne connais pas, et qui, j'espère, ne vous embrassera jamais, malgré la tentation que vous en avez eue! Vous me la contez, cette tentation, avec des grâces qui ne sont qu'à vous seule, comme celles qu'il trouve dans votre physionomie. Je prends tout l'intérêt possible à son entreprise; j'aime aussi à vous voir dans cette sorte d'enthousiasme pour son ouvrage. On est heureux dans toutes les sortes d'enthousiasme. [Il exprime le désir d'avoir quelque esquisse de ce portrait de La Tour]: Oh! alors, je l'embrasserais aussi!

Vous ne me dites pas s'il se sert de pastels: j'en serais fâché, ils n'ont qu'un éclat passager. Il faut vous peindre pour la postérité, sans quoi c'est un vol qu'on lui ferait.

Constant d'Hermanches, letter to Mlle de Zuylen; Godet 1909, p. 297f

4 novembre 1766. — Georg Friedrich Schmidt asks after La Tour in a letter from Berlin to Johann Georg Wille in Paris:

Ion ma dit que M^r de la Tour a été en hollande est il revenu ? fait il toujours de belles choses? je vous prie de lui faire bien mes Compl et a M^r Massé et a tous nos bons amis...

Johann George Wille, *Briefwechsel*, 1999, p. 704

20 novembre 1766. — La Tour obtains a further power of attorney for the administration of his brother's estate, explicitly mentioning the Salles debt:

Fr. Procuratie

Hoofft

Den 20^e November 1766.

fr. Procuratie door

Maurice Quintin Delatour

op

Charles Delatour

12 St

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Aujourdhuy le Vingtème Jour du mois de Novembre, L'an mil sept cent Soixante Six pardevant moi M^{re} Thierry Daniël de Marolles Notaire publicq à Amsterdam, admis par la Cour de Hollande & en presence des temoins bas nommés,

Fut Présent Monsieur Maurice Quintin Delatour, Peintre du Roÿ, & Conseiller en son Academie Royale de Peinture demeurant à Paris aux galleries du Louvre présent en cette ville, habil à se dire, et porter Heritier de Monsieur Charles Delatour Bourgeois de Paris son frere, en son Legatiare universel et Executeur Testamentaire, Lequel (en augmentant à la procuration qu'il <à> cy devant donnée le Vingt trois du mois de Juillet de la présente année, passée pardevant moy Notaire, & Temoins) à donné pouvoir au procureur constitué par laditte procuration de pour luy et en son nom prendre la qualité d'Exécuteur Testamentaire dudit Sieur Charles Delatour, et faire en cette qualité tout ce qu'un Executeur Testamentaire à Droit de faire, suivant la Coutume de Paris, faire procéder à la vente des meubles de la Succession dudit Sieur Charles Delatour, se faire rendre compte de la ditte Vente, en Recevoir le Reliquat, toucher & Recevoir les Revenus de la succession, accepter la Succession dudit Sieur Charles Delatour, Soit en qualité d'Heritier pur et simple, soit en qualité d'Heritier sous bénéfice d'inventaire, ou Rénoncer à la qualité d'Heritier pour s'en tenir au Legs universel, faire ordonner l'Execution du Testament, se faire faire la delivrance du Legs universel, payer les Legs particuliers, Reprendre au nom du Constituant dans les qualités qu'il aura droit, et Intérêt, L'instance, pendant et indécise, au Parlement de Paris entre ledit Sieur Charles Delatour, et les Créanciers du Sieur Pierre Salles et autres, au sujet de la Créance dudit feu Sieur Delatour contre ledit Sieur salles et la Dame son Epouse, En poursuivre le Jugement, Traiter & transiger au sujet de la ditte Créance, Recevoir ce qui reviendra au Sieur Constituant, en donner quittance, Remettre les Titres, donner Congé de l'appartement qu'occupoit le dit feu Sieur Delatour, payer les Loyéz, faire faire les Reparations Locatives, et au cas qu'il y eut un bail le résilier, ou sous louer à d'autres ledit appartement, et généralement faire pour le bien & avantage du sieur Constituant ce que le Sieur <Procureur> Constitué avisera bon être. <avec pouvoir de substitution> promettant d'avoir le tout pour agreable & de le ratifier lors qu'il en sera requir sous les obligations & soumissions de Droit.

Ainsy fait & passé a Amsterdam en presence des Nathanaël Wilthuyzen & Francois Lathouwer Temoins, les quels ont signé la minute de la présente Expedition avec ledit Sieur Comparant & moy Notaire

/s/ maurice quintin DelaTour

N Wilthuyzen

F. Lathouwer

Stadsarchief Amsterdam, Notariële archieven, part 11458, record 479806

25 décembre 1766. — Letter from Joseph-Henri Costa de Beauregard (1752–1824), a young savoyard noble and amateur of art, in Moulins on his way to Paris, to his father, the marquis Joseph-Alexis-Barthélémy Costa:

[Mon oncle¹⁹⁰] a écrit à Mr de la Tour gendarme pour lui demander une lettre pour Mr de la Tour peintre qui probablement nous fera faire connoissance avec Greuse et les grands peintres.

Joseph-Henri Costa de Beauregard, *Journal de voyage d'un jeune noble savoyard à Paris en 1766–1767*, ed. Patrick Michel, Villeneuve d'Ascq, 2013, p. 43¹⁹¹

31 décembre 1766. — Le secrétaire de l'Académie lit en séance une lettre de La Tour, alors à Amsterdam, présentant ses compliments à l'Assemblée à l'occasion du renouvellement de l'année.

Le Secrétaire fait lecture de plusieurs lettres de compliment adressées à l'Académie à l'occasion du renouvellement de l'année. . . de M. De La Tour, Conseiller, présentement à Amsterdam.

Procès-verbaux de l'Académie, t. VII, p. 349.

1766. — Foundation of the École royale gratuite de dessin, of which the director was Jean-Jacques Bachelier. Among the Liste des fondateurs printed much later:

Tour (de la), *Peintre*, décédé.

Mémoire sur l'origine, les progrès & la situation de l'École royale gratuite de dessin...., Paris, 1790, p. 17

1767

18 janvier 1767. — Letter from Joseph-Henri Costa de Beauregard to his father, from Paris. The reference to the lettre de recommandation suggests that Jean-François de La Tour complied with the request referred to in 25.XII.1766:

Il faut avouer, Papa, que je fais ici une triste figure. Mon oncle m'oublie absolument. Depuis que je suis à Paris il ne m'a fait voir encore que le Luxembourg une demi heure. Rien ne lui seroit plus facile s'il voulait que de charger de moi des personnalités qui le lui ont demandé. Il a pour moi une lettre de recommandation à M. de la Tour; quelqu'un même à ce qu'il m'a dit lui a promis de me faire faire connoissance avec Greuse. Il m'avait promis de me faire avoir des modèles pour dessiner les soirées, mais il ne s'est donné aucun mouvement pour cela. Voilà où j'en suis, c'est-à-dire comme tu vois à pas grand-chose.

Joseph-Henri Costa de Beauregard, *op. cit.*, p. 53

14 mars 1767. — Letter from Cochin to Marigny:

Monsieur, — Il est vrai que le secret de la veuve Pellechet nous a paru utile; M. Hallé, M. Bachelier, M. de Latour, M. Roslin et quelques autres qui en ont fait usage en ont rendu un témoignage avantageux; M. de Latour surtout s'en est servi avantage. Sa principale utilité seroit la conservation des études peintes que font les artistes pour parvenir à exécuter leurs tableaux et qui ensuite servent d'originaux aux élèves. Ces études n'étant qu'au pastel ordinaire s'effacent bientôt; celles cy seroient vraiment à l'huile et ne coûteroient, je crois, pas plus de temps à l'artiste. Il pourroit de plus être utile aussi pour les portraits et aux amateurs qui veulent tenter de peindre et qui ne peuvent surmonter les difficultés que présente la peinture à l'huile.

Ce seroit donc un avantage que de pouvoir rendre cette invention publique, d'autant plus qu'il y a lieu de croire qu'elle seroit susceptible d'être perfectionnée, ce que cette femme ne pourra faire faute de lumières.

Ce qui paroît embarrassant, c'est la manière de la récompenser; elle est malade et paroît n'être pas éloignée de sa fin; tout ce qui l'inquiète, c'est le moyen d'empêcher ses enfants de tomber dans une misère absolue; ce qu'elle auroit à désirer, ce seroit des secours pour eux.

Voici ce que je concevrois à cet égard (si vous jugés que Sa Majesté veuille bien avoir cette commisération, car c'est une vraie charité), ce seroit de donner à chacun de ces enfants (ce sont cinq filles) une petite pension viagère dont cependant la mère auroit la jouissance sa vie durant. Si vous daigniez porter ces petites pensions jusqu'à 150 l. chacune, ce seroit pour les cinq 750 l. C'est un secours, sinon considérable, du moins pour pourvoir à l'exact nécessaire.

Je suis avec un profond respect, Monsieur, votre très humble et très obéissant serviteur,

Cochin.

Ce 14 mars 1767.

Furcy-Raynaud 1904, pp. 109f

14 mars 1767. — Several La Tour pastels commissioned by Marie-Josèphe de Saxe appear in her inventory:

Inventaire des pierreries, bijoux et reliquaires appartenant à Madame la Dauphine, fait par M. le comte de Saint-Florentin, en date du commencement du 14 mars 1767:

TABLEAUX

Un tableau peint par La Tour, représentant la princesse Christine. De tous lesquels effets il a été tiré pour remplir les legs faits par Madame la Dauphine suivant son testament en date du trois février mil sept cent soixante-six, les articles suivants:

Legs du prince Xavier:

...le portrait du prince Clément peint par La Tour.

Legs de M. le prince Clément:

...le portrait de Mme la princesse Christine, peint par La Tour.

Legs de Madame la princesse Christine:

...le portrait du prince Xavier, peint par La Tour.

Bapst 1883, pp. 156ff

28 mars 1767. — La Tour est présent à l'Assemblée de l'Académie.

3 avril 1767. — Letter from Christine de Saxe to her brother Xavier de Saxe concerning La Tour's portrait of him which Christine had just inherited from Marie-Josèphe de Saxe:

Vous sçavez 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

Archives départementales de l'Aube, Fonds de Saxe. Cited Bapst 1883, p. 167f

24 juillet 1767. — La Tour est désigné par l'Académie pour faire partie du Comité chargé d'examiner les œuvres qui seront exposées au Salon.

On a tiré au sort selon la coutume, les Officiers qui doivent former le Comité, conjointement avec M^r le Directeur, les anciens Directeurs et Recteurs, les Recteurs et Adjoint à Recteur en exercice. Les six professeurs nommés par le sort sont: M. Pierre, M. Vien, M. Lagrenée, M. Allegrain, M. Belle, M. Pajou; M. Caffieri et M. Bachelier ont été nommés parmi les Adjoint à Professeur, et M. De La Tour et M. Tocqué, parmi les Conseillers.

Procès-verbaux de l'Académie, t. VII, p. 361.

Août [25 août – 25 septembre] 1767. — La Tour ainsi que Boucher et Greuze n'auraient pas voulu exposer au Salon, afin de ne pas être victime des critiques, dit Diderot, et le catalogue ne mentionne, en effet, aucun envoi de notre artiste. Pourtant le même auteur cite plus loin trois portraits exposés par La Tour: une tête de femme, le portrait de l'oculiste Demours et celui de l'abbé de Lattaissant.

Salon du Louvre 1767

La Tour

[Not included in *livret* but mentioned by Diderot 1767 & al.]

L'ébauche d'une tête de femme [J.46.3398]

L'abbé de Lattaissant [J.46.1993]

L'oculiste Demours [J.46.1614]

CRITIQUES

ANON. 1767c, "Coup d'œil général sur les Peintures, sculptures & gravures exposées au Salon du Louvre, depuis le 25 Août", *Mémoires pour l'histoire des sciences et des beaux-arts* [Journal de Trévoux], .X.1767, pp. 186–89:

[p. 187] Le Public admire également ... [p.188] d'autres Portraits intéressants, tant de M. DELATOUR, qui n'est pas nommé dans le Catalogue, mais [p.189] que l'on reconnoît à sa touche, que de MM. LUNDBERG, PERRONNEAU, ROSLIN, VALADE, DROUAIIS fils, VOIRIOT & DESHAYS.

[Élie-Catherine FRERON], "Exposition des peintures...", *L'Année littéraire*, VI, 24.IX.1767, pp. 73–114 [MSW0176; CD xlix 1299]:

[p. 85] Les talens supérieurs ne paroissent point *incognito* au Salon. M. de la Tour a été reconnu à la force de ses ressemblances. Eh, qui pourrait méconnoître cette manière sçavante, qui prononçant tout par meplats, donne tant de relief à ses têtes! Il a dès long-temps atteint la [p. 86] perfection de son art, & ne

¹⁹⁰ Antoine-Victor-Augustin d'Auberjon, comte, dit chevalier, de Murinais (1731–1797), was aide-major, then major en second, in the gendarmes bourguignons 1760–66.

¹⁹¹ See 18.I.1767 *infra* for a second reference to La Tour. A third, 4.IV.1767, indexed in the book to La Tour's brother, does not seem to refer to him.

s'en est jamais éloigné depuis.

[Louis PETIT DE BACHAUMONT], *Mémoires secrets*, 1779, XIII, pp. 7–37, 6, 13, 20.IX.1767 [MSW0182]:

[p. 30] Nous excellons dans le Portrait par le nombre & la qualité de nos Maîtres; la Tour pour le Pastel, que voudroit égaler Perronneau...

ANON. [abbé Philippe BRIDARD DE LA GARDE], *Mercur de France*, X./2, pp. 161–79 [MSW0183; CD xlix 1297, 1298]:

[p. 179] Nous finissons cet article par une réflexion. Le public est plus clairvoyant qu'on ne pense. Il n'a point pris le change sur les ouvrages d'un de nos plus habiles peintres de portraits [La Tour], qui en a exposé plusieurs sans les faire annoncer. Ses talents ont parlé pour lui. La vérité a trahi son secret, & nous osons assurer que cent personnes l'ont reconnu à travers le voile de sa modestie. Au revers du portrait de M. DEMOURS, Médecin Oculiste du Roi, on a trouvé ces vers:

Dibutade, autrefois conduite par l'Amour,
Traça de son amant une image frappante.
Aujourd'hui l'Amitié, triomphant à son tour,
Pour rendre d'un ami l'image ressemblante,
A conduit le crayon du célèbre la Tour.

Denis DIDEROT, *Salon de 1767*, ed. Seznec & Adhémar 1957–67, III, pp. 52–345 [MSW0184]:

[p. 53] Une autre raison de la pauvreté de ce Salon-ci, c'est que plusieurs artistes de réputation ne sont plus, et que d'autres dont les bonnes et les mauvaises qualités m'auraient fourni une récolte abondante d'observations, ne s'y sont pas montrés cette année. Il n'y avait rien ni de Pierre, ni de Boucher, ni de La Tour, ni de Bachelier, ni de Greuze. Ils ont dit, pour leurs raisons, qu'ils étaient las de s'exposer aux bêtes et d'être déchirés. [...]

MICHEL VAN LOO

Monsieur Diderot

[p. 69] Les autres portraits de Michel sont si médiocres qu'on ne les croiroit pas du même maître. D'où vient cette inégalité qui dans un intervalle de temps assez court touche les deux extrêmes du bon et du mauvais? Le talent seroit-il si journalier? Y auroit-il des figures ingrates? Je l'ignore. Ce que je sais, ce que je vois, c'est qu'il n'y a guères de physionomies plus déplaisantes, plus hyeuses que celle de l'oculiste Demours, et que La Tour n'a pas fait un plus beau portrait; c'est à faire détourner la tête à une femme grosse, et à faire dire à une élégante, Ah l'horreur. Je crois que la santé y entre pour beaucoup. [...]

[p. 116: Dialogue avec Naigeon:] Chemin faisant, il parloit tout seul, et il disoit La nature! la nature! quelle différence entre celui qui l'a vue chez elle, et celui qui ne l'a vue qu'en visite chez son voisin. Et voilà pourquoi Chardin, Vernet et La Tour, sont trois hommes étonnants pour moi...

CHARDIN

38. Deux Tableaux représentant divers Instrumens de Musique

[...] [p. 128] J'ignore pas que les modèles de Chardin, les natures inanimées qu'il imite, ne changent ni de place, ni de couleur, ni de formes; et qu'à perfection égale, un portrait de La Tour a plus de mérite qu'un morceau du genre de Chardin. Mais un coup de l'aile du temps ne laissera rien qui justifie la réputation du premier. La poussière précieuse s'en ira de dessus la toile, moitié dispersée dans les airs, moitié attachée aux longues plumes du vieux Saturne. On parlera de La Tour, mais on verra Chardin. O La Tour! *Memento, homo, quia pulvis es et in pulverem reverteris.* [...]

LUNDBERG

42. Portrait du Baron de Breteuil, en pastel

Ma foi, je connais ni le baron ni son portrait. Tout ce que je sais, c'est qu'il y avait cette année au Sallon beaucoup de portraits, peu de bons, comme cela doit être, et pas un pastel qu'on pût regarder, si vous en excepter l'ébauche d'une *Tête de femme* dans lequel on pouvait dire, *ex ungue leonem*; le *Portrait de l'oculiste Demours*, figure hideuse, beau morceau de peinture; et la figure crapuleuse et basse de ce vilain *abbé de Lattaignant*, c'était lui-même passant sa tête à travers un petit cadre de bois noir. C'est certes un grand mérite aux portraits de La Tour de ressembler; mais ce n'est ni leur principal, ni leur seul mérite, toutes les parties de la peinture y sont encore. Le savant, l'ignorant, les admire sans avoir jamais vu les personnes, c'est la chair et la vie y sont. Mais pourquoi juge-t-on que ce sont des portraits, et cela sans s'y méprendre? Quelle différence y a-t-il entre une tête de fantaisie et une tête réelle? Comment dit-on d'une tête réelle qu'elle est bien dessinée, tandis qu'un des coins de la bouche relève tandis que l'autre tombe, qu'un des yeux est plus petit et plus bas que l'autre, et que toutes les règles conventionnelles du dessin y sont enfreintes dans la position, les longueurs, la forme et la proportion des parties? Dans les ouvrages de La Tour, c'est la nature même, c'est le système de ses incorrections telles qu'on les y voit tous les jours; ce n'est pas de la poésie, ce n'est que la peinture. J'ai vu peindre La Tour, il est tranquille et froid; il ne se tourmente point; il ne souffre point, il ne se halète point, il ne fait aucune de ses contorsions du modèle enthousiaste, sur le visage duquel on voit se succéder les images qu'il se propose de rendre, et qui semblent passer de son

âme sur son front et de son front sur la terre ou sur sa toile. Il n'imité point les gestes du furieux; il n'a point le sourcil relevé de l'homme qui dédaigne le regard de sa femme qui s'attendrit; il ne s'extasie point, il ne sourit point à son travail, il reste froid, et cependant son imitation est chaude. Obtiendrait-on d'une étude opiniâtre et longue le mérite de La Tour? Ce peintre n'a jamais rien produit de verve, il a le génie du technique, c'est un machiniste merveilleux. Quand je dis de La Tour qu'il est machiniste, c'est comme je le dis de Vaucanson, et non comme je le dirais de Rubens; voilà mon pensée pour le moment, sauf à revenir de mon erreur, si c'en est une. Lorsque le jeune Perronneau parut La Tour en fut inquiet, il craignit que le public ne pût sentir autrement que par une comparaison directe l'intervalle qui les séparait. Que fit-il? Il proposa son portrait à peindre à son rival qui s'y refusa par modestie; c'est celui où il a le devant du chapeau rabattu, la moitié du visage dans la demi-teinte et le reste du corps éclairé. L'innocent artiste se laisse vaincre à force d'instances, et, tandis qu'il travaillait, l'artiste jaloux exécutait le même ouvrage de son côté. Les deux tableaux furent achevés en même temps, et exposés au même Salon, ils montrèrent la différence du maître et de l'écoulier. Le tour est fin et me déplaît. Homme singulier, mais bon homme, mais galant homme, La Tour ne ferait pas cela aujourd'hui; et puis il faut avoir quelque indulgence pour un artiste piqué de se voir rabaissé sur la ligne d'un homme qui ne lui allait pas à la cheville du pied. Peut-être n'aperçut-il dans cette espièglerie que la mortification du public, et non celle d'un confrère trop habile pour ne pas sentir son infériorité, et trop franc pour ne pas le reconnaître. Eh! Ami La Tour, n'était-ce pas assez que Perronneau te dit, tu es le plus fort? ne pouvais-tu être content à moins que le public ne le dit aussi? Eh bien, il fallait attendre un moment et ta vanité aurait été satisfaite, et tu n'aurais point humilié ton confrère. A la longue chacun a la place qu'il mérite. La société, c'est la maison de Bertin, un fat y prendre le haut bout la première fois qu'il s'y présente, mais peu à peu il est repoussé par les survenans; il fait le tour de la table, et se trouve à la dernière place, au-dessus ou au-dessous de l'abbé de La Porte.

Encore un mot sur les portraits et portraitistes. Pourquoi un peintre d'histoire est-il communément un mauvais portraitiste? Pourquoi un barbouilleur du pont de Notre-Dame fera-t-il plus ressemblant qu'un barbouilleur de l'Académie? C'est que celui-ci n'est jamais occupé de l'imitation rigoureuse de la nature; c'est qu'il a l'habitude de l'exagérer, d'affaiblir, de corriger son modèle; c'est qu'il a la tête pleine de règles qui l'assujettissent et qui dirigent son pinceau, sans qu'il s'en aperçoive; c'est qu'il a toujours altéré les formes d'après ces règles de goût et qu'il continue toujours de les altérer; c'est qu'il fonde, avec les traits qu'il a sous les yeux et qu'il s'efforce en vain de copier rigoureusement, des traits empruntés des antiques qu'il a étudiés, des tableaux qu'il a vus et admirés et de ceux qu'il a faits; c'est qu'il est savant, c'est qu'il est libre, et qu'il ne peut se réduire à la condition de l'esclave et de l'ignorant; c'est qu'il a son faire, son tic, sa couleur auxquels il revient sans cesse; c'est qu'il exécute une caricature en beau, et que le barbouilleur, au contraire, exécute une caricature en laid. Le portrait ressemblant du barbouilleur meurt avec la personne, celui de l'habile homme reste à jamais. C'est d'après ce dernier que nos neveux se forment les images des grandes hommes qui les ont précédés. Lorsque le goût des beaux-arts est général chez une nation, savez-vous ce qui arrive? C'est que l'œil du peuple se conforme à l'œil du grand artiste, et que l'exagération laisse pour lui la ressemblance entière. Il ne s'avise point de chicaner, il ne dit point: Cet œil est trop petit, trop grand; ce muscle est exagéré, ces formes ne sont pas justes; cette paupière est trop saillante, ces os orbitaires sont trop élevés: il fait abstraction de ce que la connaissance du beau a introduit dans la copie. Il voit le modèle où il n'est pas à la rigueur, et il s'écrit d'admiration. Voltaire fait l'histoire comme les grands statuaires anciens faisaient le buste; comme les peintres savants de nos jours font le portrait. Il aggrandit, il exagère, il corrige les formes. A-t-il raison? a-t-il tort? Il a tort pour le pédant, il a raison pour l'homme de goût. Tort ou raison, c'est la figure qu'il a peinte qui restera dans la mémoire des hommes à venir.

[...]

[p. 204, Bellangé:] Voilà des hommes qui n'étaient rien autrefois, et qu'on regarde aujourd'hui; serait-ce que les bons ne sont plus? Dehays, Van Loo, Boucher, Chardin, La Tour, Bachelier, Greuze, n'y sont plus; ne je nomme pas Pierre, car il y a déjà si longtemps que cet artiste ne nuisait plus à personne. [...]

[p. 317:]

État actuel de l'École française

Lundberg. Nul

Perronneau, fut quelque chose autrefois dans le pastel.

La Tour. Excellent peintre en pastel. Grand magicien.

Roslin. Assez bon portraitiste, mais il ne faut pas qu'il sorte de là.

Valade. Rien.

Voirit. [Rien]

29 août 1767. — La Tour est présent à l'Assemblée de l'Académie.

27 octobre 1767. — Lettre de l'abbé Pommyer à La Tour.

Je serois bien flatté, mon cher amy, d'apprendre de vous le résultat des bonnes vûes et intentions que vous, M^{rs} Chardin et Cochin avés ens pour moy. Cela a si fort affecté mon cœur et ma reconnaissance, que je suis dans le plus grand empressément de sçavoir ce qui aura été conclu. Si vous avés l'amitié de m'écire ce qui aura été fait, vous m'adresserés sous l'enveloppe de M. le p. Président: à M. le Premier¹⁹² Président, au chateau de Bryères, par Luzarche, votre lettre.

Recevez d'avance tons mes remerciemens, et les renouvellements d'amitié et des sentimens que je vous ai voué pour la vie.

L'abbé POMMYER.

Au château de Bryères, ce 27 octobre 1767.

A M. de La Tour, peintre ordinaire du Roy, aux galleries du Louvre.

Desmaze, 1874, p. 26.

31 octobre 1767. — La Tour est présent à l'Assemblée de l'Académie. Il est chargé, avec Chardin, par l'Académie de faire part à l'abbé Pommyer de sa nomination à la place d'associé libre de l'Académie.

M. Boucher, Directeur, et M. Bergeret, associé libre, ont bien voulu se charger de faire part à M. d'Azincourt de sa nomination à la Place d'Associé libre, et M. Chardin et M. De La Tour, Conseillers, se sont pareillement chargés d'en faire part à M. l'Abbé Pommyer.

Procès-verbaux de l'Académie, t. VII, p. 371.

7 novembre 1767. — Constitution de 1000 livres de rente viagère au profit de Maurice-Quentin de La Tour, conseiller &c., Galerie du Louvre, par le prince de Condé moyennant 10000 livres.

AN MC XCH/711

28 novembre, 31 décembre 1767. — La Tour est présent à l'Assemblée de l'Académie.

11 décembre 1767. — Letter from François Coindet to Jean-Jacques Rousseau from Paris:

M^r de La Tour est venu me voir tout à l'heure & m'a chargé de vous faire ses Amitiés.

EE Correspondence online

30 décembre 1767. — Constitution viagère de 1400 livres de rente moyennant 14000 livres à La Tour par le prince de Condé.

AN MC XCH/712

[1767]. — De PILES, *Éléments de peinture*, éd. Charles-Antoine Jombert, Paris, 1767, chap. XII, pp. 281–309:

[p. 282] La peinture au pastel est propre particulièrement [p. 283] pour les portraits, & ils se font ordinairement de grandeur naturelle. Plusieurs peintres de nos jours, tels que MM. de la Tour, Roslin, Lundberg, Perronneau, &c. ont porté cette sorte de peinture à un très haut degré de perfection, & leurs portraits au pastel ne cedent en rien aux tableaux peints à huile, soit pour la vérité avec laquelle ils ont rendu la nature, soit pour la force & la vivacité des couleurs. On a donc cru faire plaisir aux amateurs de cette science, non seulement quelques préceptes particuliers sur la pratique de cet art, mais encore la manière de composer les pastels ou crayons dont on se sert dans cette dorte de travail, tant par rapport à la natures des couleurs qui en font la base, qu'à l'égard de leur mange, selon les diverses teintes don on peut avoir besoin.

¹⁹² Le premier président du Parlement de Paris était alors Meaupou (René-Nicolas-Augustin) [René-Nicolas-Charles-Augustin de Maupeou (1714–1792) ; Pommyer owned Nattier's pastel of his father, René-Charles de Maupeou].

¹⁹³ Repeated closely in the Galerie française, 1772; compare the passage in Diderot 1769 *infra*.

¹⁹⁴ The Gendarmes bourguignons (established 1668) was the third company of the Gendarmerie de France, known also as the Petite Gendarmerie, to distinguish it from the élite Compagnie des Gendarmes de la Garde, or simply the Gendarmes Rouges. Jean-François's membership is confirmed in the documents relating to the sale of his mother's house (27.III.1775; *v. infra*), where it is mentioned that they were normally stationed at the château de Lunéville, which had become vacant after the death of Stanislaw Leszczyński in 1766 (*v. Arthur Benoît, Les Gendarmes rouges à Lunéville*, 1892). The earliest reference is however in his aunt's marriage, 7.XI.1746 (*v. supra*). However the Service historique de la Défense, Vincennes, have confirmed (letter of 15.VII.2019) that there is no file for Jean-François de La Tour in the military archives.

¹⁹⁵ Pierre-Alexandre Gillard, procureur au Châtelet, rue Simon-le-Franc.

1768

30 janvier, 25 juin 1768. — La Tour est présent à l'Assemblée de l'Académie.

20 avril 1768. — A letter from Voltaire to Jean-Christophe Larche, comte de La Touraille, included in Desmaze 1874, pp. 27–29, is without obvious relevance to La Tour.

5 mai 1768. — La Tour is mentioned¹⁹³ in Rouxelin's "Éloge de M. Restout" read before the Académie de Caen:

Il [Restout] fut enfin le plus grand maître de son tems pour l'harmonie d'un tableau; mérite extrêmement rare, que M^r Wanloo, disoit-il, eut payé de toute sa fortune, et qui a fait dire à M^r de La Tour que M^r Restout avoit la clef de la peinture.

Recherches sur la vie et les ouvrages de quelques peintres provinciaux de l'ancienne France, III, 1853, p. 326

9 mai 1768. — Letter from François Coindet to Jean-Jacques Rousseau from Paris:

J'ay toujours beaucoup de choses à vous dire de M^r & M^d D'azincourt, de M^r de La Tour, de L'Abbé Raynal & de M^r Duclos que j'ay rencontré samedi.

EE Correspondence online

19 mai 1768. — *An auction in London which is erroneously catalogued as of Maurice-Quentin de La Tour's collection (e.g. in the Getty Provenance Index, 2020); it is more likely to be of Jan Latour (Liège 1719 – Moulins, Picardie 1782), a Flemish history and portrait painter and pupil of Jean-Baptiste Cochers.*

A catalogue of the genuine collection of pictures, of Mr. Latour, Painter, (who is going abroad;) among which are several of his own painting; to which are added, several lately consigned from abroad; which will be sold by auction, by Mr. Hogard and Co. ... Savile-Row, next Conduit-Street, Hanover-Square; on Thursday, the 19th of May, 1768; and the following Day.

1^{er} août 1768. — V. 20.X.1768.

20 octobre 1768. — Premier testament de La Tour. B&W's transcription has been conformed to p. 1 of the manuscript of which a facsimile is included in Fleury 1904: this ends at « distribuer aux » followed by the footer signed 1.VIII.1768; presumably the final document was only executed on the 20.X.1768 date given in B&W.

au nom de l'être suprême, dont la bonté et la toute puissance embrassent l'infinie des globes et l'immensité de l'espace, je déclare cet écrit, mon testament qui institue mon frère du second lit Jean François de La Tour Lieutenant de Cavalerie gendarme Bourguignon¹⁹⁴ mon Legataire universel et Monsieur Gillard¹⁹⁵ procureur au chatelet près St merri mon exécuteur testamentaire.

— mes effets vendus, il sera prelevé dix mille Livres pour mon frere et quatre mille livres pour sa mere veuve de mon père de la Tour. — <ou en argent> un diamant de douze cent livres à M^r Gillard, trois mille Livres à mon cousin joret,¹⁹⁶ marchand Tailleur à beaune en bourgogne. A M^{rs} de Ledguive¹⁹⁷ notaire, geulette¹⁹⁸ conseiller de pondichery hotel de Conti, rue des Poulies, à M^{rs} les abbé raynal¹⁹⁹ <et> Reigley²⁰⁰ de Bar sur Seine <chez M. l'abbé de Crillon²⁰¹ place Royale> a chacun <des quatre> un diamant ou en argent <de> cent pistoles.

¹⁹⁶ Raphaël Joret, marchand-tailleur à Beaune-en-Bourgogne [Tourneux 1904a, p. 83]; he was the nephew of Anne Joret, mother of Reine Havart, the pastellist's mother (GENEALOGIES, Joret).

¹⁹⁷ V. note *supra*, 17.V.1759

¹⁹⁸ Pierre-Joseph Gueullette, ancien conseiller au conseil de Paris.

¹⁹⁹ L'abbé Guillaume-Thomas-François Raynal (1713–1796), historien, subject of a La Tour portrait, J.46.2675.

²⁰⁰ L'abbé Charles-Louis Régley (1719–1802), aumônier du prince de Marsan, prier d'Estréchy et de Baigne, auteur, traducteur de Spallanzani, collaborateur avec M. Needham, auteur de l'*Éloge historique du brave Crillon, discours qui a remporté le prix d'éloquence de l'Académie d'Amiens*, 1779; he retired to Bar-sur-Seine c.1791. La Tour's portrait J.46.2678 was exhibited in 1769; a different portrait J.46.2679, called abbé Reglet, is now in Orléans.

²⁰¹ Louis-Athanase de Berton-des-Balbes, 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). He was well known as a shell collector, with a cabinet de curiosités.

a mon cousin deschamps²⁰² chanoine de Laon, a la fille de son frère,²⁰³ à ses sœurs masse²⁰⁴ et mauclair²⁰⁵ mes cousines a chacun cent pistoles. deux mille Livres à mes arrières petites cousines beaudemont²⁰⁶ <qu'elles partageront> et sa sœur Joseph, rue du petit pont a St Quentin et à leurs cousins dominique, et Jean Baptiste devrin²⁰⁷ a chacun cinq cents Livres. a Mad^e Rouillé²⁰⁸ les Tablettes garnies en or dont elle m'a fait présent et à M^{delle} sa fille²⁰⁹ ma petite Lorgnette <en or> ressort, a M^r des robinieres²¹⁰ mon couteau a Lame d'or. a Mad^e piscatory²¹¹ son portrait. a M^s ses frères²¹² les essais de portraits faits d'après eux avec les miniatures qui ont été copiées d'après mes ouvrages ou <d'après d'autres>. M^s Restout,²¹³ monjoye,²¹⁴ Ensiaume²¹⁵ partageront mes crayons de pastels et couleurs et toutes mes études qui ne seront pas sous verre ou glace et qui ne sont pas collés sur des cartons ou des toiles. a L'académie Royale de peinture le portrait de M^r Parocel²¹⁶ et si elle me fait l'honneur d'accepter ma tête que M^r Schmith²¹⁷ a gravé à Paris, je legue trois mille livres <pour> distribuer aux

cejourdhuy 1^{er} aoust 1768 aux galeries du Louvre. DelaTour

élèves un prix d'anatomie et un de perspective, alternativement tous les deux ans pour que le prix soit plus fort.

Les tableaux étant supposés des fenêtres et placés à trois ou quatre pieds du plancher, je demande que la ligne horizontale soit basse et le point de distance au moins de trente pieds; j'en excepte les veues comme celles de M. Vernet²¹⁸ dont l'horizon est plus élevé et la distance infiniment plus grande. La moindre faute exclura du prix, qui sera remis à l'année suivante.

Je legue à ma patrie, Saint-Quentin, deux mille livres pour une ou plusieurs pompes à feu de Hollande; à M. Hubert,²¹⁹ de Genève, qui a tant de talents différents, le portrait de M^r son oncle, l'abbé Hubert;²²⁰ à M^{lle} Clairon,²²¹ sa tête; les quatre de Mesdames de France à Monsieur le Marquis de Marigny.

J'ai douze mille six cents livres de rente viagère sur Mgr le Prince de Condé, onze actions de tontines de 1734 chez M. Lepot d'Auteuil,²²² un contrat de cinq cent livres de rente viagère de M. l'abbé Hubert, douze cent cinquante livres à la Compagnie des Indes, à la Ville douze cent livres, chez M. Laideguive quatorze cent, chez M. Fortier,²²³ rue de Richelieu, une pension du Roi de mille livres, dix huit mille livres en contrat sur les cuirs qui font neuf cent livres par an (900 l.), un billet de dix mille livres sur la Ville qui échèra le 30 avril 1769. Je demande l'enterrement le plus simple et lègue à M. le curé de Saint Germain²²⁴ six cent livres pour les pauvres honnêtes, à mes domestiques deux années de leurs gages, à Chaumont²²⁵ deux mille livres.

DE LA TOUR.

Ce jourd'hui 20 octobre 1768.

J'exclus de leur legs ceux qui voudront chicaner et leur part sera délivrée aux Enfants-Trouvés, à qui je lègue deux mille livres.

Les susdits nommés et les suivants partageront également ce qui proviendra de la vente et des arrérages de mes rentes et pension.

J'ay: 45 cuillères, 57 fourchettes, 7 plats, 4 caffetières, chocolatières, 7 grandes et une à sucre, une casserolle et 2 pistolets à secret, le tout en argent, une cuillère, fourchette et couteau de vermeille, 6 cuillères à caffè d'argent et 14 couteaux à manche d'argent, un maillet d'argent, un grand oval, 2 petits ovales, quatre ronds, ce qui fait sept plats d'arg[ent], 4 douzaines de couteaux, une belle écuelle et soucoupe de Saxe avec des sujets en peinture émaillée, 2 tabatières d'or, l'une émaillée de fleurs et d'oiseaux et l'autre de six tenières [sic], un service de porcelaine de Saxe, une lorgnette et un couteau à lame d'or, 2 bourses de cent jettons d'arg[ent] chacune à l'Académie française, 6 flambeaux d'arg[ent] avec le port et sa mouchette.

M. Therese/M. Doyen/rue du Roule:

J'ay trois contrats de tontine faisant environ par an	400 l.
De feu mon ami l'abbé Hubert, sur ma tête	500 l.
3 sur la Compagnie des Indes, le Pot d'Auteuil	1,250 l.
1 à mon frère	225 l. ²²⁶
1 à M. Laideguive	1,200 l.
1 à M. Fortier	1,400 l.
et plusieurs de l'hôtel de Condé	12,600 l.
Une pension sur les batiments (du Roi)	1,000 l.
Un billet de dix mille livres	500 l.
Trois contrats sur les cuirs	<u>900 l.</u>
	19,750 l.

Si par malheur il n'y avoit pas de quoy fournir à tout, les legs seront diminués dans la juste proportion, ceux de mon frère, de sa mère et celui de Mons. Gillard seront excepté de la diminution.

DE LA TOUR.

Ce 20 octobre 1768.

Ce qui restera sera employé à marier de pauvres files honnêtes à Saint-Quentin, ma patrie, à trois cent livres chacune.

Tourneux, *Un testament inédit de La Tour*.²²⁷ ; facsimile p. 1, Fleury 1904; cop. Archives municipales de Saint-Quentin, liasse 67, dossier B²²⁸

n.d. [c.1768] — At some stage abbé Louis Mangelot (1694–1768), chanoine du Temple à Paris, poète, to whom La Tour gave the autoportrait au jabot (J.46.1128), wrote the couplet cited by Hordret (and subsequent authors from Champfleury 1855, p. 119, Desmaze 1874, p. 9, to B&W), attached erroneously by B&W to the autoportrait au chapeau en clabaud, only engraved by Schmidt in 1772, after Mangelot's death. It probably refers to J.46.1001, showing the artist in his working clothes, engraved by Schmidt in 1742:

M. Schmidt son ami, ayant gravé son portrait, M. Mangelot, Chanoine du Temple, mort en 1768, fit ces deux vers pour être mis au bas de la gravure.

Admirez jusqu'où l'art atteint!
La Tour est gravé comme il peint.

Louis Hordret, *Histoire des droits anciens... de la ville de Saint-Quentin*, 1781, p. 411.

1769

29 juillet, 23 août 1769. — La Tour est présent à l'Assemblée de l'Académie.

²⁰² La Tour's second cousin, Claude-Charles Deschamps (1699–1779), chanoine de Laon, J.46.162; both were great-grandsons of François Garbe (GENEALOGIES, Deschamps).

²⁰³ Presumably Louise-Catherine-Élisabeth (1746–), daughter of Pierre-Denis Deschamps; *n. ibid.*

²⁰⁴ Noëlle, Mme Augustin Masse; *ibid.*, not to be confused with Mme Grégoire Masse.

²⁰⁵ Marie-Jeanne, Mme Pierre-Marie Mauclerc; *ibid.*

²⁰⁶ La Tour's cousin Marie-Agathe Avart married Claude-Nicolas Baudemont; by 1768 they had three young daughters. Agathe's twin sister was Marie-Joseph (GENEALOGIES, Havart).

²⁰⁷ Deruys: sons of Marie-Anne Havart, niece of the artist's mother, and her husband Louis Deruys.

²⁰⁸ Mme Jean Rouillé, née Anne-Marguerite Perrinet de Longuefin (1698–1796), J.46.274.

²⁰⁹ Only Mme Piscatory (*n. infra*) is recorded. Both the tablettes and the lorgnette were again mentioned in the 1784 will, this time bequeathed to Mme de Charrière (*n. infra*).

²¹⁰ Possibly Pierre Dagoret des Robinieres (1710), receveur des droits sur les vins, Paris; he was awarded pensions after his retirement in 1773.

²¹¹ Mme Pierre-Joseph Piscatory de Vaufréland, née Marie-Adélaïde Rouillé de L'Étang (1734–1796), J.46.2514; mère de la future Mme de Pastoret.

²¹² David-Étienne Rouillé de L'Étang (1731–1811), J.46.2738; Étienne-Jacques Rouillé de Marigny (1733–1802), J.46.2741.

²¹³ Jean Restout (1692–1768), peintre; J.46.2686.

²¹⁴ Jean-Gabriel Montjoye (1725–1800), pastellist.

²¹⁵ Nicolas Anseume (1730–1786), pastellist.

²¹⁶ Charles Parrocel (1688–1752), peintre; J.46.2467.

²¹⁷ Georg Friedrich Schmidt (1712–1775), pastellist.

²¹⁸ Claude-Joseph Vernet (1714–1789), peintre; J.46.3051.

²¹⁹ [Jean Hubert (1721–1786), militaire, pastelliste amateur.]

²²⁰ J.46.1903.

²²¹ Claire-Josèphe-Hippolyte Legris de Latude, Mlle Clairon (1723–1803), actrice; J.46.1536.

²²² Florent-Jacques Lepot d'Auteuil, notaire à Paris 1759–83, étude LIII.

²²³ See note 12.V.1766 *supra*.

²²⁴ Rémy Chapeau (–1785) was curé de Saint-Germain-l'Auxerrois (the parish in which the Louvre, and La Tour's lodgement, is located) from 1758 to 1781.

²²⁵ Presumably Jacques-Donatien Le Ray de Chaumont (1725–1803), mentioned again in the 1784 will. He was grand-maître des Eaux et Forêts de Blois, intendant des Invalides and later supported the American revolution. He was father-in-law of François-Louis Véron Duverger de Forbonnais J.46.3078.

²²⁶ Cette somme de 225 l. n'est pas comprise dans l'addition.

²²⁷ Tourneux 1904d; B&W reprinted without the footnotes.

²²⁸ The copy in the Archives municipales was prepared by Noël Charavay, 15.1.1904, and adds a note that Élie Fleury had recently acquired papers from the last relatives of the artist.

AOÛT-SEPTEMBRE [25 août – 25 septembre] 1769. — La Tour expose au Salon du Louvre.

Un catalogue illustré par Saint-Aubin donne, sous des croquis des portraits exposés, les noms suivants: M. Gravelot; M. l'abbé Reglet [Régley]; M. Patiot, secrétaire du duc de Belle-Isle; M. Cars. [?]; ?Cangy]

C'est par erreur que Desmaze, dans son édition de 1854, cite, d'après Diderot, le portrait de Restout comme ayant figure au Salon. Diderot, dans son Salon de 1769, dit qu'en sortant de l'exposition il a été voir La Tour qu'il trouva travaillant au portrait de Restout. Voir le texte ci-après.

Salon du Louvre 1769

Par M. de la Tour, Conseiller.

37. Plusieurs Têtes sous le même N^o.

[*Libret illustré et annoté par Saint-Aubin*.

M^r Gravelot [J.46.1863]

M^r l'abbé Réglet [J.46.2678]

M. Patiot Secrétaire du Duc de belleisle [J.46.2473]

M^r Cangy [J.46.141]

CRITIQUES

[Christophe-Jean-François BEAUCOUSIN, avocat], *Lettre sur le Salon de peinture de 1769 par M. B., rectification de M. **** Boulmiers, ancien capitaine de cavalerie*, Paris, 1769 [MSW0198; CD ix 119]:

[p. 14] Mais ç'a sur-tout par les Portraits des Grands-Hommes, que les Législateurs ont excité dans les cœurs des [p. 15] sentimens pour le bien. Les traits de ces Personnages estimables, rappelés à la mémoire, renouvellent dans l'ame la vénération due à leurs belles actions, & font naître en nous une vive émulation de ne pas leur demeurer trop dissemblables.

Nous devons donc faire grand état de nos Artistes distingués qui s'appliquent au Portrait. Et entre ceux-là, pourrais-je ne pas vous nommer d'abord le célèbre M. de la Tour? Ce Peintre de la vérité: qui n'a ni manière, ni touche qui le distinguent, & qu'on ne peut reconnoître qu'à cette perfection qui le rend l'égal de la Nature, & qui fait disparaître l'imitateur, pour ne laisser voir que la chose. Il est, selon moi, en peinture, ce qu'est Paschal en diction. Comme celui-ci rend la pensée aussi pure, aussi lumineuse, aussi sublime qu'il l'a conçue; celui-là, représente l'objet nettement, fidèlement, identiquement tel qu'il l'a voulu peindre. Le stile de l'un est une parole distincte, qui porte dans notre esprit les idées qu'elle énonce, sans qu'elles se dénaturent par l'expression: le pinceau de l'autre est une glace, qui [p. 16] répète à nos yeux les traits dont elle s'est imprégnée, sans qu'ils s'altèrent en rien par la réflexion. Cette extrême fidélité d'imitation rappelle le conte de Lamotte²²⁹, où un Particulier, pour confondre des flatteurs qui critiquoient son Portrait comme moins beau que lui, passe sa tête à travers la toile découpée, & leur crie, lorsqu'ils viennent encore contester la ressemblance, *vous vous trompez, Messieurs, c'est moi-même*. Il semble que les Têtes de M. de la Tour, vont en dire tout autant à quiconque oseroit faire l'incrédule sur leur parfaite vérité. Cet habile Maître ne nous a donné que peu de Pastels cette année; mais dans ce peu même, il se retrouve tout entier, c'est tout dire.

Les Pastels de M. Peronneau ont un véritable mérite; & quoique le *Faire* de l'Artiste y disparaisse moins entièrement que dans l'exécution de M. de la Tour, ils satisfont néanmoins beaucoup les Amateurs.

[DAUDET DE JOSSAN], *Sentiments sur les tableaux exposés au Salon*, s.l., 1769 [MSW0196; CD ix 122]:

—Pour toi, de La Tour, Artiste, Philosophe, sçavant, fidèle imitateur, ami de tes modèles; ils semblent annoncer par leur extérieur content l'agrément de ton entretien, le plaisir de s'être reconnu dès les premiers traits, et celui de n'être point gênés. Tu parviens à peindre l'esprit même par les détails infinis sans sécheresse, sans rien perdre de la chaleur des tons, ni du large des effets; mais tes Tableaux plus fragiles que ta réputation me feroient craindre doublement la perte d'un ami que tu aurois représenté.

DES BOULMIERS "Exposition des peintures...", *Mercur de France*, 1769, .X./1, pp. 117–203; .X./2, pp. 190–99 [MSW0199; CD xlix 1313]:

[p. 184] On retrouve toujours aussi la touche spirituelle & la grande vérité qui caractérisent les portraits de M. de Latour, dans ceux qu'il a exposés cette année.

Denis DIDEROT, *Salon de 1769*, ed. Sez nec & Adhémar 1957–67, IV, pp. 84–87, 108ff [MSW01202]:

La Tour

Je sortais du Sallon; j'étais fatigué; je suis entré chez La Tour, cet homme singulier qui apprend le latin à cinquante-cinq ans, et qui a abandonné l'art dans lequel il excelle pour s'enfoncer dans les profondeurs de la métaphysique

qui achèvera de lui déranger la tête. Je l'ai trouvé payant un tribut à la mémoire de Restout, dont il peignait le portrait d'après un autre de lui dont il n'était pas satisfait. O le beau jeu que je joue, me dit-il! Je ne saurais que gagner. Si je réussis, j'aurais l'éloge d'un bon artiste; si je ne réussis pas, il me restera celui de bon ami. Il m'avoua qu'il devait infiniment aux conseils de Restout, le seul homme du même talent qui lui ait paru vraiment communicatif, ce n'était ce peintre qui lui avait appris à faire tourner une tête et à faire circuler l'air entre la figure et le fond en reflétant le côté éclairé sur le fond, et le fond sur le côté ombré; que soit la faute de Restout, soit la sienne, il avait eu toutes les peines du monde à saisir ce principe, malgré sa simplicité; que, lorsque le reflet est trop fort ou trop faible, en général vous ne rendez pas la nature, vous peignez; que vous êtes faible ou dur, et que vous n'êtes plus ni vrai ni harmonieux.

La Tour travaillait, je me reposais. En me reposant, je l'interrogeais et il me répondait. Je lui demandai pourquoi, dans un morceau aussi parfait que *la petite Fille au chien noir* de Greuze, où l'on voyait le talent difficile des chairs porté au suprême degré, l'artiste n'avait pas su faire du linge, car le bout de chemise qui couvre un des bras de la figure est un morceau de pierre sillonné en forme de plis.

...

Mais venons aux morceaux de cet artiste. Savez-vous que c'était? Quatre chefs-d'œuvre renfermés dans un châssis de sapin, quatre *Portraits*. Ah! Mon ami, quels portraits, mais surtout celui d'un abbé! C'était une vérité et une simplicité dont je ne crois pas avoir encore vu d'exemples: pas l'ombre de manière, la nature toute pure et sans art, nulle prétention dans la touche, nulle affectation de contraste dans la couleur, nulle gêne dans la position. C'est devant ce morceau de toile grand comme la main que l'homme instruit qui réfléchissait s'écriait: Que la peinture est un art difficile!...et que l'homme instruit qui n'y pensait pas s'écriait: O que cela est beau!

C'est évidemment pour faire acte de suzeraineté qu'il avait exposé ces têtes; c'était pour nous montrer l'énorme distance de l'excellent au bien, et il est sûr qu'au sortir du coin où l'on avait relégué, il était difficile de regarder d'autres ouvrages du même genre.

[p. 108] Ce tapissier Chardin est un espiègle de la première force, il est enchanté quand il a fait quelques bonnes malices; il est vrai qu'elles tournent toutes au profit des artistes et du public; du public qu'il met à portée de s'éclairer par des comparaisons rapprochées; des artistes entre lesquels il établit une lutte tout à fait périlleuse...en opposant face à face les pastels de La Tour à ceux de Perronneau, il a interdit à celui-ci l'entrée du Sallon.

La Tour poursuit son Portrait de Restout avec une chaleur incroyable, c'est que le motif qui lui a mis les crayons à la main est honnête. Les méchants ont un premier élan qui est violent, mais il n'y a que les bons qui aient de la tenue. C'est une suite nécessaire de la nature de l'homme, qui aime le plaisir et qui hait la peine, et de la nature de la méchanceté, qui donne toujours de la peine, et de la nature de la bonté dont l'exercice est toujours accompagné de plaisir.

Je demandais à La Tour pourquoi les portraits étaient si difficiles à faire. C'est, me répondit-il... Voulez-vous, mon ami, que de continue ou voulez-vous que de m'arrête?

Élie-Catherine FRERON, "Réponse de l'auteur de ces feuilles à une lettre de M. Casanova, insérée dans le *Mercur*", *L'Année littéraire*, 1769, VIII, .X.–.XII., lettre 2, pp. 26–40 [MSW0204; CD ix 131]:

Plusieurs têtes de M. de La Tour, rendues avec ce sçavoir et cette sûreté qui lui ont acquis une réputation brillante, associent la vérité la plus exacte à un art inexprimable de l'exécution. On distingue particulièrement le portrait de M. Gravelot, célèbre dessinateur.

ANON. 1769b, Junius, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, IX/2, 1770, pp. 356–64:

De Latour und Peronneau haben verschiedene schöne Bildnisse in Pastel und in Oel ausgestellt, an denen man vorzüglich bey der Aehnlichkeit des Charakteristische der Personen im Ausdrucke gelobt.

[?Jacques LACOMBE], "Exposition au Salon du Louvre des peintures...", *L'Arant-Coureur*, 1769, 36–39, 4, 11, 18, 25.IX., pp. 562–66; 577–83; 593–600; 609–17 [MSW0188; CD ix 134–137]:

[p. 582] M. de Latour est en possession depuis longtems de captiver l'admiration du public par des portraits en pastel pleins de force & de vérité. Cet Artiste, ainsi que M. Peronneau, dont le Salon nous offre aussi quelques portraits peints au pastel, & d'autres à l'huile, ne se contente pas de rendre la physionomie des personnes qu'il peint; mais il exprime encore leur caractère distinct, et pour nous servir d'une expression familière aux Anglais, leur humeur.

ANON. 1769c, *Mémoires secrets*, 1777, IV, 1779, XIII, lettres de 10, 20, 28.IX., 9.X.1769 [MSW0194]:

[20.IX.1769, p. 43] La multitude de Portraits, Monsieur, qui se présentent de

²²⁹ Table 5. Liv. IV.

toutes parts à mes yeux, m'oblige malgré moi d'en parler à présent, & de traiter cette matière aride & monotone que j'avais réservée pour la fin. En vain le Public se plaint depuis longtems de cette foule obscure de bourgeois qu'on lui fait passer sans cesse en revue.... Graces au malheureux goût du siècle, le Sallon ne sera plus insensiblement qu'une galerie de portraits. Ils occupent près d'un grand tiers de celui-ci! Encore si l'on ne nous offroit que des hommes importants par leur état ou par leur célébrité, ou de jolies femmes du moins, ou de ces têtes [p. 44] remarquables par de grands caractères, & qu'on appelle *têtes à médailles*, en termes de l'art. Mais que nous importe de connoître madame *Guesnon de Ponneuil*, madame *Journu* la mere, M. *Dacy*, M. *le Normand du Coudray*, M^{lle} *Gougy*, M. *Conturier* ancien notaire, madame *Conturier*, M. l'abbé *Jourdan*, &c.? Les noms ne flattent pas plus les oreilles que les figures ne plaisent aux yeux.... On ne vante pas moins, par exemple, dans les têtes de M. *de La Tour*, le Roi du pastel, la beauté, le précieux fini de son *faire*, le grénu moelleux de ses chairs, qui en découvrant les pores presque imperceptibles de la peau, ne lui ôte rien de son uni, ni de son velouté. Ce genre de perfection le distingue infiniment du pastel crû, dur, rembruni de M. *Perronneau*, dont les portraits à l'huile ont aussi un caractère de rudesse qui doit l'exclure à jamais de peindre les Graces, mais le rend très-propre à tracer les rides de la vieillesse, la peau tannée d'une paysanne, ou la morgue d'un Turcaret.

ANON. 1769d, *Affiches, annonces et aris divers*, 1769, 38–43, 20.IX.–25.X.[MSW0186];

On remarque aussi de très beaux portraits de M. de La Tour, de M. Roslin, de M. Peronneau, de M. Valade et de M. Drouais.

ANON. 1769e, "Exposition de peintures.... au salon du Louvre à Paris. Lettre adressée aux auteurs de ce journal"; "Suite de la lettre...", *Journal encyclopédique*, 1769, VII/1, 1.X., pp. 97–105; VII/2, 15.X., pp. 263–74 [MSW0190; CD ix 133];

M. de La Tour est toujours le même, son beau est sublime: quelle vérité! On le voit sur tout par le portrait de M. Gravelot, un des quatre qu'il a exposés.

ANON. 1769f, *Lettre sur l'Exposition des ouvrages de peinture et de sculpture au Sallon du Louvre*, 1769, Rome, s.d. [MSW0191; CD ix 120; xlix 1315];

Quatre Portraits en Pastel sont les seuls ouvrages de M. de Latour à ce Sallon. Il y a une facilité de touche et une force étonnante dans la couleur de ces tableaux. On ne peut rien ajouter à la vérité de la nature, et au caractere de ressemblance de ces portraits; ils semblent respirer. C'est bien dommage qu'il n'y ait point de procédé sûr pour fixer de pareils pastels, ils sont faits pour aller à la postérité. Vous ne les trouverez pas entourés de superbes bordures; mais ils n'en ont pas besoin: c'est une belle femme qui dédaigne les ajustemens. Je vous dis ceci à cause du grand nombre, qui est souvent séduit par la richesse des accessoires.

17 septembre 1769. — Roslin asks Marigny to borrow the La Tour pastel of Louis le dauphin, and receives this response, dated 26.IX.1769:

J'ay fait dire, Monsieur, à M. Jeurat de vous prêter, comme je vous l'avois promis, le portrait de Mgr. Le Dauphin, fait par M. De La Tour. M. Jeurat a fait réponse qu'il y a quatre portraits de Mgr le Dauphin, faits successivement par M. De La Tour; trois sont à Versailles dans le salon de tableaux, le quatrième et dernier est chez Mgr le Dauphin, et qu'il ne peut l'avoir sans l'agrément de ce prince. Voyez M. Jeurat et concertez-vous avec lui sur le moyen d'avoir celui des quatre portraits que vous souhaitez. Je suis, Monsieur, votre dévoué, M^{re} de Marigny.

AN Oⁱ 1923, cited Fleury 1904, p. 38, with errors

vers 1770

[c.1770]. — La Tour achète la maison d'Auteuil dont il était locataire.

A. Doniol, *Histoire du XVI^e arrondissement*, p. 287.

[*v. infra* 20 septembre 1770]

1770

5 mars, 14 avril 1770. — La Tour écrit une longue lettre à M^{lle} de Zuylen où il parle de son portrait de Restout et de ses essais malheureux.

Mademoiselle,

Accablé de projets qui se heurtent et se croisent, d'embarras qui se multiplient, je ne say le plus souvent que devenir; quelque dissipation que je prenne, mes torts me suivent partout, et je passe mes jours à ne rien faire de ce que devrois et voudrois; quand je suis dans la

meilleure intention, des importuns me font remettre au lendemain suivi d'autres lendemains. Je profite de cet instant pour me jeter à vos pieds et obtenir le pardon que je crois mériter par la vivacité de mes regrets.

Quand on a seu enfin où j'étois à la campagne, on m'a envoyé le joli étuy d'Aix la Chapelle, garni d'un billet digne de vous, aussi prétieux que vous-même. Le cœur et l'esprit plein de vos charmes, j'ai été enlevé au plaisir de vous en témoigner ma sensibilité, ainsi que le chagrin d'avoir perdu l'occasion de recevoir Monsieur le baron de Thuyl; il n'étoit plus à Paris lorsque j'y suis accouru. Je n'ai jamais été à la campagne si à contretemps. Je voudrois bien que la curiosité de voir les fêtes de Mgr le dauphin pût me procurer la satisfaction de vous prouver combien je suis et serai toujours plein de la plus vive reconnaissance et du plus tendre attachement pour tout ce qui porte le nom de Zuylen et de Thuyl. Je vous supplie de présenter mes hommages et mes souhaits pour tout ce qui peut être agréable à Monsieur le baron votre très honoré père, Messieurs vos frères, et Monsieur et Madame votre cher oncle et chère tante, Mad^e et Mesd^{es} de Mars, Milord et Milady, et tout ce qui vous appartient.

J'ay l'honneur d'être, avec le dévouement le plus respectueux, Mademoiselle, votre très humble et très obéissant serviteur.

DE LA TOUR.

Aux Galeries du Louvre, ce mars 1770.

Je vais ajouter un mot à cette lettre que je n'ay pas jugée digne de vous être envoyée, ainsy que bien d'autres jettées au feu. Vous jugerez combien je crois avoir rempli mes devoirs, des que je m'en suis occupé; cette tournure d'esprit m'a fait beaucoup de torts et me laisse dans un désordre pénible, et dont je ne sortirai peut-être jamais.

Toujours occupé de perfections en tout genre, et par consequent du bonheur du genre humain, je m'oublie comme un atôme dans l'espace de l'univers. Je devrois être dégoûté de ce zèle de perfection, puisqu'il m'a fait gâter tant d'ouvrages. Ce n'est point par vanité que je les regrette, c'est qu'il prive la nature des sentiments de reconnaissance pour les talents singuliers qu'il luy plaît de dispenser. Les poètes, les musiciens reviennent à ce qu'ils ont fait de mieux, quand leur correction éteint le feu qui avoit produit le sublime; mais tout est perdu dans mon pastel quand je me suis livré à un instant qui diffère de l'instant donné; l'unité est rompue. Le peintre à l'huile, avec de la mie de pain et de l'esprit de vin, retrouve l'esprit.

Comme je voudrois que les tableaux eussent des touches, des manières de peindre aussi différentes entre elles que les choses représentées le sont dans la nature, de même je désirerois que nos poètes eussent varié leur style, suivant les personnages; de grands vers nerveux pour les Hercules, pompeux pour les héros, majestueux pour les grands hommes, terribles pour les scélérats, doux, coulans, faciles, tendres suivant le caractère des femmes mises en scène, de mesure et de rime variées, redoublées quelquefois, ainsi que pour les sujets subalternes. C'est s'occuper de chimères, on ne fait ny tableaux ny poèmes tels que je les désire. Cette perfection est au-dessus de l'humanité; je l'éprouve actuellement: j'ay sur le chevallet le portrait de feu M. Restout, fait et donné à l'Académie en 1744²³⁰; j'ay voulu depuis sa mort luy témoigner ma reconnaissance des grands principes de peinture qu'il m'a communiqué, en remaniant cet ouvrage. Après avoir fait cent changemens, on me dit « Quel dommage! » Il y avoit un mouvement qui se communiquoit à ceux qui le voyoient. Je suis encore après et ay changé jusqu'à ce jour; je ne puis dire quand il sera fini. On attend d'autres ouvrages faits anciennement, que j'ai eu en fantaisie de remanier; je les renverrai si un compagnon de voyage arrive avant. Il n'y a pas d'apparence que je puisse faire ce que vous désirez pour celuy de Mad^e d'Athlone. J'ay bien du regret que vous ne vous soyez pas amusé aussi agréablement dans le temps que j'avois le bonheur d'être à Zuylen, je vous aurois conseillé de ne pas tourmenter les teintes quand elles sont justes, de passer légèrement le petit doigt, d'employer peu de couleurs et de conserver le papier pur pour les ombres fortes; l'ouvrage en sera aussi plus légèrement fait.

Quant aux taches de moisissures par le sel qui est dans les pierres noires et dans presque tous ceux en pastel, il faut éviter qu'il fasse corps, épaisseur; simplement frottés sur le papier, ils ne font pas taches: alors avec la pointe d'un couteau elles s'enlèvent; on leur présente un fer chaud près, pour épuiser l'humidité du sel qu'ils

²³⁰ In fact 1746: *v. supra*.

contiennent, et en ôter avec le couteau l'épaisseur. C'est l'essai que j'en ai fait depuis peu, ainsi que de mettre avec une brosse une légère teinture d'ocre jaune à l'eau simple, bien délayée ensemble avec un peu de jaune d'œuf sur du papier bleu; cela empêche le lourd qu'il est difficile d'éviter par la quantité de couleurs nécessaires pour couvrir le bleu du papier.

POST-SCRIPTUM. — Me flattant toujours pouvoir vous annoncer que mes tourmens alloient finir, j'ay différé d'achever ce barbouillage d'écritures; les regrets de l'Académie m'obligent de tacher de remettre le portrait de M. Restout à peu près comme il était. Voilà bien du temps perdu et des efforts *in vanum*. Mieux que bien est terrible! On ne se corrige pas, puisque j'ay tombé dans le cas plus de cent fois. Bonne leçon pour vous, Mademoiselle, qui courez cette carrière. Si vous n'avez pas l'ambition de trop bien faire, je vous estimerai bien heureuse de vous être procuré un aussi agréable amusement, sans qu'il vous soit aussi pénible qu'il me l'a été. On vient m'enlever; je ne say quand je pourrais reprendre. J'avois mille choses à vous dire sur tout ce que vous mérites et les bontés de votre honorable famille; mais la crainte de vous impatienter me force de finir par les assurances de tous les sentimens que vous a voué, Mademoiselle, le plus humble et le plus obéissant de tous vos serveurs.

DE LA TOUR.

Aux Galeries du Louvre, le 14 avril 1770.

A Mademoiselle/Mademoiselle de Zuylen, à Utrecht.

Eugene Piot, *Le cabinet de l'amateur*, p. 14-16; facsimile, last page, in Dubois & Dubois 1993, p. 224

26 juillet 1770. — La Tour's pupil Jean-Gabriel Montjoye (*v. ARTISTS*) exhibits several pastel portraits in the Salon de la Jeunesse, place Dauphine (although he was at this stage 45 years old); his submissions are mentioned in *L'Avant-Coureur*:

M. Montjoie, élève de M. de la Tour, Peintre du Roi, a exposé plusieurs portraits au pastel, dans lesquels il y a de la vérité & une assez bonne couleur. On doit bien augurer de cet Artiste, jaloux de mettre en pratique les leçons de l'habile Maître qui lui a appris les éléments de son art.

L'Avant-Coureur, 2.vii.1770, 27, p. 419

26 juillet 1770. — Letter from Jean-Jacques Rousseau to Marc-Michel Rey:

Je ne suis nullement de l'avis de ceux qui vous ont marqué que mon portrait fait par M. Liotard étoit parfaitement ressemblant, et ce ne sera surement pas de mon consentement que vous le ferez graver. M. de la Tour est le seul qui m'ait peint ressemblant, et je ne puis comprendre pourquoi vous voulez transmettre à un autre la commission que vous lui aviez donnée. Quoi qu'il en soit je préférerai toujours la moindre esquisse de sa main aux plus parfaits chefsd'oeuvres d'un autre, parce que je fais encore plus de cas de sa probité que de son talent.

EE Correspondence online

1^{er} septembre 1770. — La Tour est présent à l'Assemblée de l'Académie.

2 septembre 1770. — Letter from Jean-Jacques Rousseau to Marc-Michel Rey:

Puisque vous vouliez me faire graver, projet qui du reste n'a jamais été de mon gout, j'ai pensé qu'il valoit mieux que vous m'eussiez ressemblant que défiguré; c'est pour cela que j'ai préféré M. de la Tour comme incapable de se prêter aux manœuvres qui ont guidé le pinceau de Ramsay et les crayons de Liotard.

EE Correspondence online

20 septembre 1770. — La Tour achète la maison d'Auteuil dont il était locataire [*v. supra*, vers 1750]. The contract (below) is accompanied by a number of attachments not fully transcribed, but the appraisal carried out by Pierre Taboureur, architecte, experte, avocat au Parlement, juge et maître général des bâtimens du roi, on 12.i.1768 (valuing the property then at 28,500 livres) is transcribed in full as it was annexed to the sale contract.

²³¹ Michelle-Narcisse Jogues de Martinville (1733–1783), from a family of wealthy Orléans merchants (trading with Cadiz) was married to Jean-Joseph-François Chicoineau de La Valette (1720–1776). He became a fermier général at the instigation of Mme de Pompadour, but was interdicted for want of mental capacity 12.viii.1763, with his wife authorised to transact on his behalf; her father returned from Cadiz to take his place at the insistence of Jean-Joseph de Laborde (Clacys 2009, p. 1132). La Tour made a portrait of Mme de Lafreté, probably Michelle-Narcisse's sister Angélique.

Michelle-Narcisse Jogues de Martinville, épouse et curatrice de Chicoineau de La Valette,²³¹ vend la maison à 59, rue d'Auteuil à Maurice-Quentin de La Tour, peintre du roi, pour 30,000 livres. La Tour l'habite aussitôt, mais ne peut pas payer une telle somme.

Hubert Demory, « 59, rue d'Auteuil », *Le Village*, n° 579, 2006 [*v. infra* 30.iv.1772; 16.v.1772.]

FUT PRESENTE DAME MICHELLE NARCISSE Jogues De Martinville Epouse de M^{re} Jean Joseph François Chicoineau Chevalier Baron De La Valette Ancien Conseiller au parlement et en dernier lieu l'un des fermiers Generaux de sa majesté demeurante a Paris Rue basse du rempart paroisse de la madelaine de la rue de la ville l'Evêque

Laditte dame De La Valette stipulante tant en son nom personnel qu'en qualité de Curatrice à l'interdiction dudit S. son mari prononcé par sentence rendue au Chatelet de Paris le douze Août mil sept cent soixante trois et dûment insinué et signifiée à laquelle qualité elle a été nommée par Laditte sentence qui est au Registre de Vimont Greffier de la Chambre Civile en suite de laquelle est l'acceptation que Laditte Dame a fait de cette charge par Acte du Dix sept du même mois

Et encore Laditte Dame De Lavalette autorisée à leffet des presentes par autre Sentence homologative de l'avis des Parents & Amis dudit S. son mari rendue par Monsieur Le Lieutenant Civil au Chatelet de Paris le dix huit Août mil sept cent soixante sept etant au Registre de Sifflet de Berville Greffier de la Chambre Civile dudit Chatelet

Laquelle eze nom et en consequence du Proces Verbal de Visitte et estimation endatte du douze Janvier mil sept cent soixante huit fait par Taboureur Architecte Expert nommé par lad^{te} sentence du dix huit Août mil sept cent soixante sept et de l'affiche et publication encheres et remises endatte de sept a vingt Juillet et jours suivans, le tout fait en vertu de lad^{te} sentence La Grosse de laquelle, l'expédition dud. procès verbal de visitte et continuation, l'original des dites affiches et publication dûment contrôlés et l'expédition desd. encheres delivrée par le S. Desprez Greffier sont demeurés ci annexés apres avoir été des parties signés et paraphés en presence des Notaires soussignés

A PAR CES PRESENTES VENDU ET PROMIS- Solidairement avec Ledit S. son mari qu'elle oblige ele même un seul pour le tout sans les renonciations requises de Garantie de tous troubles, dons, douaines, dettes, hypoteques, evictions, aliennations, substitutions, et autres empemens generalement quelconques

A S. MAURICE QUENTIN DELA TOUR, Peintre de sa majesté demeurant aux Galeries du Louvre paroisse St Germain Lauxerois à ce present Et acceptant Acqureur pour Lui ses heritiers et ayants causes

UNE MAISON, UN GRAND JARDIN CLOS de murs et une petite piece de Terre derriere su la Gauche <contenant ... douze perches> Etant scitué à Auteuil pres Paris, laq^{le} maison consistante en une Cour, Puits en Icelle, deux remises, une grille qui separe le jardin de la Cour, une Cave, une Salle à manger boisée, une Cuisine, un office, une place pour faire une chambre pour le Jardinier et une Ecurie le tout parcourus deux escaliers pour monter à la ditte maison avec Rampes, deux etages le premier composé de huit Pieces y compris celle du Corridor,

Le second composé de six pieces et d'un Grenier Ledit jardin et laditte piece de terres conentant, SAVOIR,

Le jardin deux Arpens environ compris le terrain sur lequel est construite laditte maison et cour et laditte Piece de Terre d'environ douze Perches

Ainsy que Letout se poursuit et comporte sans rien excepter ni reserver et dont Ledit S. Dela Tour a dit avoir parfaite Connoissance,

Les dites maison et jardin tenants d'un côté à Gauche au Jardin du Roi d'autre à M. Chomel L'un des Notaires S^{es} d'un bois par derriere au chemin des Processions et d'autre about pardevant sur la Grande Ruë Dauteuil proche La Croix Boissiere

Et laditte piece de Terre tenant d'une part à Monsieur Binet²³² d'autre aude M. Chomel Notaire, d'un bois à la pente Et d'autre à Plusieurs

²³² Charles Binet de La Bretonnière (1713–1784), receveur general des domaines et bois de Paris, purchased the maison de Boileau at Auteuil in 1767, bordering on what was the rue des Garennes (now rue Boileau). See Tabariés de Grandsaignes, "Binet de La Bretonnière", *Bulletin de la Société historique d'Auteuil et de Passy*, 1915, pp. 255ff. His wife, Jeanne-Marie Darnay, was fist cousin of Mme de Pompadour.

A la quelle maison en a été jointe une autre faisant conséquemment partie de la presente vente Laquelle a été acquise par Le S. Le Fort ci après nommé par Contrat passé devant M^e Doyen Le Jeune et son Confrere Notaires à Paris le quatre octobre mil sept cent vingt sept, les quelles deux maisons au moyen deladitte Reunion n'en comportent plus qu'une telle quelle est ci dessus designée

Et aussi Compris en la presente Vente Le droit du Banc dans l'Eglise Dauteuil qui a été concédé au S. Boutin Ancien Proprietaire deladitte maison, auquel droit led. S. Delavalette a été subrogé par Led. Grassin par le contrat d'acquisition ci après datté et auquel laditte D^e De La Valette subroge de même Ledit S. Dela Tour Mais sans Garantie

Les dittes maison et jardin appartiennent aux d. S. et D^e Dela Valette comme ayant été acquis par ledit S. De Lavalette de M^e Pierre Grassin chevalier Seigr De Mormont, Lady et autres lieux par contrat passé devant M^e Le Boeuf De Le Bret et son Confrere Notaires à Paris Le quatorze Janvier mil sept cent cinquante huit duement insinué et en saisiné où besoin a été, auquel S. Grassin ils appartenoient en qualité de légataire universel de feüe Dame Jeanne Ducrot Veuve de Philippe Le Fort Ecuyer Ancien Echevin en l'hotel de cette ville suivant son testament olographe datté à Paris du Dix decembre mil sept cent cinquante trois déposé pour minuite à M^e Rance Notaire à Paris le neuf juillet mil sept cent cinquante six duément contrôlé insinué à Paris par Thierry le vingt six juillet mil sept cent cinquante six dont l'exécution a été consentie par acte passé devant M^e Vanin qui en a la minuite et son confrere Notaires à Paris le trente decembre mil sept cent cinquante sept par S. Pierre Germain Du Crot Bourgeois de Paris seul Heritier de la ditte D^e Le Fort sa tante ainsi qu'il est constaté par l'inventaire fait après le décès de laditte D^e Le Fort par M^e Rance et son confrere Notaires à Paris le quatorze juillet mil sept cent cinquante six, à laquelle D^e Le Fort lesditte Maison et jardin appartenoient tant en son nom à cause de la Communauté de Biens qui avait été entr'elle et ledit S. son mari que comme lui ayant été delaisé pour partie de ses reprises et conventions matrimoniales par acte contenant la liquidation des dettes reprises passé devant ledit M^e Rance et son confrere notaires à Paris le premier Mars mil sept cent quarante six confirmé et ratifié par autre Acte passé devant ledite M^e Rance et son confrere le neuf Decembre mil sept cent quarante huit,

Etant que les Sieur et D^e Le Fort lesdittes Maison, jardin appartenoient au moyen de l'acquisition qu'ils en avoient faites conjointement pendant la ditte Communauté par contrat passé devant M^e Doyen Le Jeune et son confrere Notaires à Paris le deux Juin mil sept cent vingt cinq sur laquelle acquisition Lesdits Sieur & D^e Le Fort ont fait poursuivre un Decret volontaire aux Requêtes du Palais adjudgé le cinq Juin mil sept cent vingt six

Etant laditte maison jardin et piece de Terre en la Censive de MM les religieux Prieur et Couvent de Sainte Genevieve Dumont en Paris envers Echargés de tels cens et devoirs seigneuriaux qu'ils peuvent devenir que les parties n'ont pas dire ni declarer de ce enquis et encore les dittes deux maisons reunies en une conjointement chargée envers l'œuvre et fabrique de Notre Dame Dauteuil de Cinquante Sols de Rente de la nature qu'elle est dué pour toutes et sans autres charges ni redevances quelconques francs et quittes de l'arrerages desd. cens et rentes du passé jusqu'à la derniere Echeance,

POUR PAR Ledit Sieur Dela Tour jouir faire et disposer de la dittes maison, jardin et piece de Terre et dependances comme de chose lui appartenante en pleine Propriété à commencer la jouissance du premier juillet dernier

Cette Vente faite à la charge deled. cens rente de cinquante sols et droits seigneuriaux en Compter de la dernier echeance a lavenir seulement

Plus de payer et acquitter Tant des droits qui pourront être dus à cause de la presente mutation

Et entre moyennant le Prix en somme de trente mille livres laquelle somme ledit sieur De La Tour promet et s'oblige de Payer à la ditte D^e Dela Valette institut apres que le decret qui sera stipulé aura été delivré et scellé sans apposition et institut apres le Rapport de mainlevée de la ditte apposition si aucun y a, avec les interets à Compter dudit jour premier Juillet dernier à raison du denier Vingt sans aucune Retenue des impositions Royales presents et futures sans Condition que sort du remboursement deladitte somme de Trente mille livres, il en sera fait emploi en acquisition de Rentes Privilegiés sur les immeubles avec les declarations necessaires pour renseigner l'origine des demeil et afin que ledit S. Acquireur pour seul de sureté de la garantie de lad. presente Vente acquise privilege sur les dittes trente Lequel Remploi sera retiré au cas de Remboursement des dittes Rentes qui auront été acquise

l'expedition des actes des quels emplois et remplois seront delivrées audit S. Dela Tour aussitot qu'il auront été faits et surquoi d. emplois et remplois les deniers <dud. Payment et remboursement demeureront depaser entre les mains d'un notaire et mention de l'obligation dud. depot sera inseré dans les contrats dud/ emploi afin qu'il suit effectuer tout la remboursement>

Et au paiement de la deitte Somme de Trente mille livres et interet d'icelle lesds. Maison, jardin, terre et dependances ci dessus rendus demeurant par privilege primitive expressement Reservés affectée obligée et hypothéquée et entre Ledit S. Dela Tou y affecte oblige et hypothèque tous ses autres biens meubles et immeubles presents et a venir sans qu'une obligation deroge a l'autre

Et sans l'exécution de toutes les clauses et conditions cidessus laditte D^e De Valette eze son nom et sur laditte solidite a transporte aud. S. Acquireur Tous droits de propriété qu'elle et ledit S. son mari ont et pensent avoir sur les Biens presentement vendus même tous droits rescindants et rescisoires si aucun leur appartient sur lesd. Biens sans aucune garantie à l'égard des dits droits rescindants et rescisoires constituent à cette fin pour procurer le porter donnant pouvoir

Le paiement delad. somme principale et interets d'icelle ne peut être fait qu'en especes sonnantes de matiere d'or ou d'argent et sans aucuns billets papiers ni autres effets Royaux qui pourroient avoir cour dans les paiements pour letant en parties en vertu d'edit, declaration du roi, arret de son conseil ou autre ordre superieur aux Benefices desquels Ledit S. Dela Tour a expressement derogé et renoncé

Et Pour Purger Les dettes Et hypothèques qui peuvent être sur ses biens presentement rendus ledit S. Dela Tour aura la faculté de faire decreter sur lui les dittes maison jardin et dependances en telle juridiction que bon lui semblera et pourra s'en rendre adjudicataire à tel et si haut Prix qu'il avisera sans être tenu de payer ni plus ni moins que le prix cidessus convenu, auquel Decret s'il survient de l'appositions precendants du fait dud. S. et D^e De Lavalette laditte D^e s'oblige de les faire lever et cessez et d'en rapporter la mainlevée et radiation quinzaine apres la denonciation qui lui en aura été faite au domicile par elle ci apres élu promettant en outre Lad. D^e Delavalette d'acquitter Led. S. Dela Tour de Tout frais extraordinaires de créer de manière qu'il n'en coute aud. S. Dela Tour que les frais ordinaire d'un simple decret volontaire que ledit Sieur de la Tour promet mettre afin dans neuf mois à compter de ce jour Lequel ne servira aux ces presents que d'un seul et même titre d'Acquisition

Et a laditte D^e Dela Valette presentement a remis et a delivré aud. S. Dela Tour-

1^e Extraits des testament, inventaire et acte de delivrance de Legs cidevant enoncés

2^e Extraits desdits deux actes de liquidation, partage et arrangement de famille des premier Mars mil sept cent quarante six et neuf decembre mil sept cent quarante huit

4^e L'expedition dud. Contrat d'acquisition faite par ledit S. De La Valette dud. jour quatorze Janvier mil sept cent cinquante huit <ens assiné et insinué les xx mars et xx may aud- an>

5^e Les quatre Premier pieces de la Cotte onze de l'inventaire dud. S. Le Fort fait par led. M. Rance et son confrere le vingt neuf octobre mil sept cent quarante cinq et jours suivants, les quelles pieces sont anciens contrats d'acquisitions et decret des Biens ci dessus vendus

6^e Les vingt huit pieces qui composent la Cotte onze du même Inventaire qui sont anciens titres de la ditte Maison et dependances dans lesquelles Pieces sont comprises les vingt quatre pieces remises aux d. S. et D^e Le Fort par led. Contrat du deux Juin mil sept cent vingt cinq

7^e Et enfin Extrait de laditte Sentence du Chatelet du Douze Août mil sept cent soixante trois.

Promettant et s'obligeant lesditte D^e Dela Valette de remettre de bonne foy tous les titres qu'elle promoit avoir relatifs a la propriété dud. Maison, jardin terre et dependances et consentant que ledit S. Dela Tour se les fasses remettre par eux cui en peuvent être chargé

PAR AINSY & POUR l'exécution des presents Les Parties ont élu domiciles en leurs demeures surditte aux quels lieux nonobstant promettant obligent Renonçant fait et passé à Paris ez demeures des dittes Parties L'an mil sept cent soixante dix le vingt septembre apres midy, et ont signé ces presents où vingt mots sont rayés null

M. N. Jogues de Martinville

De la Tour

Chomel Laideguive

ANNEXE

Rapport de Taboureur, expert, Signé et paraphé 20.IX.1770 par M. N. Jogues de Martinville, De la Tour, Laideguive et Chomel:

A Messire Jean Francois Dufour de Villeneuve Chevalier Seigneur de Villeneuve, Chalon et autres lieux, Conseiller du Roy en ses conseils, Maître des Requêtes ordinaire de son hôtel, Lieutenant Civil de la ville, Prévôté et Vicomté de Paris.

L'an mil sept cent soixante huit le mardy douze Janvier, sept heures du matin

Nous Pierre Taboureur, architecte expert, Bourgeois, des Batimens à Paris.

Pour l'exécution de votre sentence, Monsieur, du dix huit août, mil sept cent soixante sept homologative de l'avis des Parens et amis de Messire Jean Joseph Chicoyneau, Chevalier, Baron de la Valette, ancien Conseiller au Parlement de Paris, et l'un des fermiers généraux de Sa Majesté, interdit, et à la requisition de Dame Michelle Narcisse Jacques de Martinville Epouse du dit Sieur Chicoyneau, et Curatrice à son Interdiction.

Nous nous sommes transporté avec M^e Denis-Joseph-François Picquenon, Greffier des Batimens en une Maison située au village d'Auteuil, appartenante au dit Sieur Chicoyneau, Interdit, et y Etant

Est Comparu m^e Louis Samson Gomel, Procureur en cette cour et de la ditte Dame Chicoyneau, le quel nous a remis es mains la grosse en Parchemin de votre ditte sentence, Monsieur, et nous a requis de procéder en Exécution d'icelle à la visite, prise en estimation de la ditte Maison, Jardin, Prez et dépendances, et d'en dresser Procès Verbal, aux offres de nous faire procurer l'inventaire des lieux, pour la facilité de la ditte visite, de nous faire les indiquer les dépendances de la ditte maison, et de nous procurer tous les renseignements qui son ten son pouvoir, et a signé.

Ainsy signé Gomel avec paraphe enc et endroit de la minute du present Procès Verbal.

Nous avons fait lecture de la grosse en Parchemin de la ditte sentence, suivant la quelle, les dites Sieurs Parens et amis, vous ont exposés que la ditte maison ne peut être d'aucune utilité par son produit, mais au contraire un objet de Dépense, eû égard aux réparations qui sont actuellement à faire, et qui peuvent survenir, et encore relativement aux dépenses qui sont occasionnées par la Garde de la ditte maison, et qu'ils étoient d'avis que la ditte Dame Chicoyneau es noms soit autorisée à vendre la ditte maison aux conditions la plus avantageuses que faire se pourroit.

Sur les quelles représentations, vous avez dit, Monsieur, que la ditte Dame de Martinville, en sa qualité de curatrice à l'interdiction dudit Sieur Chicoyneau sn mary, demeurerait autorisée à l'effet de vendre au meilleur prix que faire se pourroit la ditte maison, jardin, prez et dépendances, aux charges, clauses et conditions les plus avantageuse, et après l'estimation qui seroit faite par nous l'aboureur, juré expert, que vous avez, Monsieur, nommé d'office, les formalités ordinaires pour l'aliénation des biens des mineurs observees.

La ditte sentence collationnées, signee et scellée.

Cette lecture faite en l'absence de la ditte Dame Chicoyneau, nous avons visité la dite Maison et avons reconnu, par l'Inspection Générale que nous avons prise, qu'elle consiste en un principal corps de logis sur la grande Rue du dit lieu de neuf croisées de face, élevé d'un Etage de caves en partie d'un Rez de chaussée, deux Etages quarrés, couvert en ardoise: le dit corps de logis formé d'un avant-corps du côté de la cour, sur les quelles son ten outre appliquées deux ailes de Batiments de pareille Elevation.

Ensuite en une cour pavée de grain en toute sa superficie séparée d'avec le jardin par un mur d'appuy et grille de fer, en la hauteur, de cloture.

De chaque côté de cette Cour, sont deux etites cours également pavées à l'image des Ecuries et Remises, et séparées par des murs couverts de tablettes en pierre.

Ensuite en le jardin, à l'extrémité du quel, et du côté de la Plaine, est un petit Edifice élevé d'un Etage souterrain et Etage quarré au dessus formant des petits appartemens.

CORPS DE LOGIS SUR LA RÛE ET EDIFICES EN AISLES

Rez de chaussée

Le Rez de chaussée est distribué en un Passage de porte cochère pavé de grain et plafonné, fermé sur la Rue d'une porte de seurté avec toutes ses ferrures.

A droite est une salle éclairée tant sur la Rüe que sur la cour par croisée fermée de chassis avec ferrures et verres. La porte d'Entrée, pleine, garnie de ferrures, cette salle en carrelée de Terre Cuite et plafonnée.

Ensuite en une petite cuisine pavée et plafonnée la cheminée avec manteau de plâtre et plaque au contre-cœur, éclairée sur la Rüe par une croisée fermée de chassis à carreaux de verre garnie de ferrures, grille de fer au dehors. La Baye communicant au vestibule en aile est garnie de porte pleine avec ferrures, a côté en une petite serre fermée de porte pleine, avec ses ferrures.

Ensuite est une pièce carrelée de terre-cuite et plafonnée, éclairée sur la rue par deux croisées fermées des chassis à coulisses à carreaux de verres, grille de fer au dehors; la porte d'assemblage garnie de ferrures: il a été formé dans cette pièce des distributions avec cloisons de planches pour former deux chambres et un Tambour de déagement, les quelles sont fermées de portes pleines avec leurs ferrures.

Dans la partie vers la Cour est un vestibule d'allé en pierres, dont l'entrée est par la cour, au moyen d'une Baye fermée d'une porte vitrée à deux vantaux, avec verres et ferrures. Dans ce vestibule est un escalier construit en charpente et maçonnerie, cimons recreusés, sur les quels en toute la hauteur, est une Rampe de fer avec Panneaux et rouleaux: sous cet escalier est une Baye communicante à la Basse-Cour à droite fermée d'une porte pleine, garnie de ses ferrures.

En retour le long de la Basse Cour à droite sont deux remises et une serre gariner de Rateliers et mangeoires de charpente éclairées par des croisées fermées de chassis avec leurs verres, fermées de portes pleines aec leurs ferrures, pavées de grain et plafonnées, excepté la serre qui est carrelée de grands carreaux de terre cuite, et la grande Ecurie dont le plancher haut est à solives apparentes.

Dans la serre est un Retranchement en Planches pour enfermer un petit corps de pompe servant à monter l'eau au cabinet à l'angloise au dessus.

Dans la ditte basse cour à droite est un appenty couvert en ardoise fermé de porte pleine, servant de cabinet d'aisance, carrelé et plafonné.

A Gauche du Passage de porte cochere est un vestibule pavé en dalles de pierre et plafonné, dont la baye d'entrée est fermée d'une porte pleine brisée à deux vantaux garnie de ferrures. Dans ce vestibule est un Escalier construit en charpente et maçonnerie et cimont recreusés, et rampe de fer en tout, sempplable à l'escalier précédemment décrit.

Ce Vestibule communique à une garde manger vers la Rüe carrelé de terre-cuite et plafonné, fermé de porte pleine avec ses ferrures, éclairé sur la rue par une Baye garnie d'un chassis de Toile avec ses ferrures, une grille de fer en dehors; au Pourtesser dudit Garde-manger sont des tablettes.

Ensuite est la cuisine pavée et plafonnée, la cheminée en botte; plaque de fer fondu au contrecœur, porte, broche de fer, four, fourneau potager avec ses réchauds et airé de pierre à côté: la ditte cuisine fermée d'une porte de seurté d'assemblage avec ses ferrures; elle est éclairé sur la rue par deux croisées à coulisses à carreaux de verre avec grille de fer en dehors de cette cuisine, on communique à l'orangerie par une baye fermée d'une porte pleine garnie de ferrures.

De la cuisine, on communique à l'office pave de grain et plafonné, éclairé sur la rue par une croisée à coulisses garne de carreaux de verre avec grilles de ger en dehors, un fourneau Potager avec réchauds et une pierre à laver: la porte sur la cuisine et celle de communication, sont pleines garnies de ferrures.

Dans la partie du côté de la cour est une orangerie plafonnée et carrelée en carreaux noirs et blancs éclairée sur la cour par deux croisées avec doubles chassis: la porte de sortie sur la cour est à deuc vantaux, et vitrée avec doubles chassis, le tout garny de ferrures.

Dans la basse-cour est une Remise pour plusieurs Voitures pavée de grain et plafonnée, un Puits avec Mardelle en pierre, Potence de fer, poulie de bois avec paliers de cuivre, à côté est une ange de pierre pour abreuver au dessous de ce Rez de chaussée sont deux Berceaux de caves.

Premier Etage

Le premier Etage en la partie à droite en montant consiste en une anti-chambre fermée de porte à deux vantaux d'assemblage avec chambranle double et embrasement, garnie de ses ferrures, Eclairée vers la rue par petite croisée fermée de chassis à carreaux de verre avec grille de fer au dehors. Dans cette anti-chambre est une Rampe d'Escalier construit en charpente et maçonnerie pour communiquer au second etage; il est à cimont recrusés, et rampe de fer à Panneaux en toute la hauteur.

Ensuite es une grande Salle boisée dans tout son Pourtour et hauteur d'une lambris de bois de chêne avec porte figurée à deux venteaux d'assemblage avec chambranles doubles et embrasements garnies de ferrures; elle est éclairée sur la Rue par deux croisés ouvrantes faisant porte-croisées, garnies de leur verres et ferrures, Balcons de fer à compartiments en dehors, et contrevente garnis de ferrures. La Cheminée avec chambranle, tablette et foyer de marbre, plaque au contrecœur de fer fondu, les côtés revêtus en carreaux de fayences, du côté de la cheminée est un petit cabinet, éclairé par une croisée à coulisses à carreaux de verre.

Nous observons que le lambris de cette piece ouvre en plusieurs endroits pour former des armoires, garnies de tablettes et de ferrures qui corrigent ces biais.

On communique tant de la ditte piece que de l'antichambre au Salon d'assemblée, boisée dans tous son pourtour et hauteur d'un lambris en bois de chêne dont les traverses du haut des panneaux sont avec agraphes et oreillons sculptés. La corniche au pourtour du plafond sculptée en bas relief: le dit salon est éclairé par trois croisées fermée de chassis à carreaux de verre, guichets et ferrures, balcon de fer avec compartiments à l'extérieur et dans le surplus du pourtour sont deux remplis de glaces de répétition et quatre portes vitrées à deux vantaux, garnies de carreaux de verre et ferrures: les dites portes et croisées couronnées d'anieres, voussures et chauxreins. La cheminée avec chambranle de marbre et foyer, un revêtement de plaque au pourtour du contrecœur: au dessus est un parquet de menuiserie, dans le quel est un trumeau de glace en trois morceaux, celui du bas de trente six <inq> pouces de haut, celui du milieu de vingt quatre pouces et deluy du haut centré de huit huit pouces, sur chacun quarante pouces de largeur et d'inégale couleur, entourée d'une bordure sculpté.

En face est un parquet figurative de celui de la cheminée, dans le quell est un trumeau de glace en deux morceaux, celui du bas de soixante sept pouces de haut, celui du haut ceintré, de dix huit pouces sur chacun quarante pouces de large dans sa bordure de bois sculpté au trumeau, entre les deux croisées est un parquet de glace en trois morceaux, et un autre au trumeau entre les deux portes vitrées, aussi en trois morceaux, celui du bas de trente six pouces de haut, celui du milieu de vingt quatre pouces de haut, le troisieme ceintré de dix huit pouces de haut, sur chacun quarante quatre pouces de large dans sa bordure sculptée. Celui entre les croisée de pareille hauteur sur trente sept pouces entouré de bordures sculptés: le dit salon plafonné et parqueté.

Du Sallon on communique à une Gallerie lambrinée en tout son pourtour et hauteur d'un lambris en bois de chêne, excepté deux panneaux sur le mur mitoyen: la ditte gallerie est carrelée de terre cuite plafonnée avec corniche, éclairée du côté de la cour par deux chassiss ouvrante à carreaux de verre et guichets avec ferrures, balcons à compartimens de fer en dehors.

A l'extrémité du côté de la rue sont deux portes vitrées de glace dont une partie est ouvrante pour communiquer à la Salle de Billard.

De l'autre côté de l'escalier à gauche en montant, est une Salle à manger carrelée en pierre de liais noir et blanc, plafonnée avec corniches, lambrinée en tout son pourtour et hauteur en bois de chêne, dans le quel sont quatre portes à deux vantaux, tant ouvrantes que figuratives, toutes d'assemblages garnies de chambranles et de ferrures convenables: elle est éclairée tant sur la rue que sur la cour par quatre croisées ouvrantes avec guichets, garnies de carreaux de verre et d'espagnolettes et autres ferrures; en dehors sont des balcons de fer à comapartiments.

A côté de la porte d'entrée est une niche en la quelle est une cuvette de pierre Peinte en marbre avec col de cigne et soupape de cuivre. La cheminée avec chambranle de marbre et revêtement de fer au contrecœur; au dessus est un parquet de menuiserie décoré de pilastres et mosaïque décoré de sculptures dorées, dans le quel est un trumeau de glace en trois morceaux, celui du bas de vingt huit pouces de haut, celui du milieu de vingt pouces aussi de haut, celui du haut ceintré de douze pouces sur chacun trente un pouces de large et d'inégale couleur.

Ensuite de cette salle est une petite chambre à coucher avec devanture d'alcove, partie lambrinée, formant armoire en toute la hauteur et ouvrante en plusieurs parties, avec quatre portes de répétition d'assemblages, avec doubles chambranles et embrasemens, garnies de ferrures, le surplus en lambris figure sur le mur, les panneaux remplis de vases et partie de fleurs peintes et colorées. Cette pièce est carrelée de terre cuite et plafonnée, ce plafond peint avec grandes cadres et oreillons colorés; elle est éclairée par deux croisées ouvrantes garnies de carreaux de verre et ferrures, balcons à compartiments de fer en dehors.

Ensuite est une autre chambre carrelée de terre cuite et plafonnée, lambrinée, en tout son pourtour et hauteur en bois de chêne, éclairée sur la rue par deux croisées ouvrantes, semblables en tous à celles de la précédente pièce. La cheminée est avec chambranle de liais peint en marbre, plaque au contre-cœur; au dessus un parquet de menuiserie, dans le quel est une glace en deux morceaux celui du nas de vingt huit pouces de haut, le second centré de dix sept pouces; sur chacun vingt neuf pouces de large, entouré de bordures sculptées.

Ensuite est du côté de la cour est une pièce ayant issue sur l'escalier fermée de porte pleine, éclairée par une croisée et porte vitrée avec leurs verres, guichets et ferrures: cette pièce est carrelée de petits carreaux de terre cuite et plafonnée. De cette pièce, on communique à deux cabinets carrelés de terre cuite et plafonnés, fermés de portes vitrées, et éclairés par petits chassis avec guichets garnis de verre et ferrures. Dans celui en saillie sur la terrasse est une niche avec sièges de lieux à l'angloise: garnis de tous ses robinets et poignées de cuivre. Dans les angles sont deux tables et cuvettes de marbre et un col de digne en cuivre. Au dessus de ce cabinet est un réservoir en plomb, pour l'usage du dit cabinet à l'angloise.

Ensuite est la terrasse couverte en plomb en toute sa superficie; au pourtour de la quelle est une rampe de fer à hauteur d'appuy, avec panneaux de fer à compartiments: elle est couverte d'un Berceau en treillage.

Tout cet Etage est carrelé en carreaux de terre cuite, excepté les parties où nous avons constaté du parquet, ou carreaux de pierre de liais. Toutes les Bays de croisées sur la rue ont des contrevents en dehors, garnie de ferrure.

Deuxieme Etage

Le deuxième Etage a commence par la partie en aïsle du côté de la Terrasse est distribué en une chabre carrelée en terre cuitte et plafonnée; éclairée par deux croisées ouvrantes à carreaux de verre avec guichets, garnie de leurs ferrures, à côté est un cabinet fermé de porte vitrée à deux vantaux garnie de carreaux de verre et de leurs ferrures.

La partie ensuite sur la rue est distribuée en deux chambres et un cabinet de garde-robe carrelés de carreaux de terre cuite et plafonnés, fermés de portes d'assemblages garnies de leurs ferrures, éclairées, l'une par deux croisées, l'autre par une seule, chacune ouvrante à deux vantaux, avec contreventes en dehors, toutes garnies de ferrures, chacune à cheminées avec chambranles de menuiseries et plaques aux contrecœurs. Le cabinet fermé de porte vitrée à deux vantaux, garnie de ferrures.

La partie du milieu est distribuée en trois chambres, un corridor et un cabinet: le dit corridor conduisant à l'autre escalier, le tout carrelé de petits carreaux de terre cuite, plafonné, et partie laminée, éclairées, tant sur la rue, que sur la cour par chassis ouvrante à carreaux de verre, avec guichets brisés en dedans sur la cour, contreventé du côté de la rue, le tout garni de ferrures, les portes sont d'assemblages, avec chambranles aussi garnies de ferrures.

L'autre partie au dessus du Sallon et de la gallerie est composée d'un corridor qui communique à deux chambres sur la rue fermées par cloisons de planches au long du corridor, fermées de portes d'assemblages avec chambranles, éclairées par croisées à coulisses garnies de verre, contrevente en dehors, la cheminée avec chambranle de bois et plaque au contrecœur, au fond est un cabinet fermé de porte vitrée.

En retour du côté de la cour est une piece éclairée dans le plafond, lambrinée en tout son pourtour et hauteur en bois de chêne, la porte d'assemblage avec ses ferrures, chambranles et embrassements; la cheminée avec chambranle et foyer de marbre, le contrecœur avec plaque et carreaux de fayance, le trumeau de cheminée au dessus revêtu de pareil lambris avec glace en deux morceaux, celui du bas de vingt sept pouces de haut, celui au dessus centré de sept pouces de haut, sur chacun vingt sept pouces de large dans sa bordure sculptée. Le lambris

contient différentes parties ouvrantes format armoires, garnies de ferrures.

Ensuite de cette pièce sont deux cabinets fermés chacun sur chaque face, de portes vitrées à deux vantaux, avec verres et ferrures.

La partie vers la cour compose une grande pièce à cheminée éclairée par deux croisées fermées de châssis ouvrante à carreaux de verre avec guichets, garnis de ferrures. La cheminée avec chambranle et foyer de marbre; le contrecœur garni de plaque de fer fondu. Le trumeau de cheminée revêtu de menuiserie avec filets dorés renfermant deux glaces, celle du bas de vingt six pouces de haut, l'autre ceintrée de dix pouces de haut, sur chacune trente six pouces de large, entouré de bordures simples sculptées et dorées: la dite pièce lambrinée en sa majeure partie est toute la hauteur, le surplus avec bâtis, ouvrante et grillayer pour former des armoires.

Au milieu, du côté de la cour dans l'avant corps à gauche, est une grande pièce carrelée de terre cuite lambrinée en plâtre, éclairée par cinq, tant lucarnes que croisées, fermées de châssis avec leur verres et ferrures.

Jardin

Le jardin est clos de murs en tout son pourtour, avec espaliers d'arbres à fruits sur le mur mitoyen à droite en toute sa longueur. Au long de celui à gauche est une allée plantée en tilleuls, aussi en toute la longueur; au surplus, il est distribué en trois parties différentes. La première séparée des autres par un mur à hauteur d'appui couvert de tablettes en pierre, contient deux parties de Parterre, formées par doubles plates bandes de fleurs entourées de bois, plantés d'arbrisseaux. A l'extrémité sont deux figures en pied, qui sont, ainsi, que leurs pieds d'estaux, en pierre, à côté, sont deux basses de pierre en console.

La seconde partie de ce jardin contient le potager en plusieurs carrés, bordés d'arbres fruitiers, avec bassinnet au milieu, au delà du bassin est une perspective en treillage à petites mailles, formant des arcades de plusieurs forms: derrière cette perspective, est un Puits avec Mardelle de pierre et ange de pierre à côté.

La troisième partie comprend un plan de tilleule formant allée et salle au milieu, dans les angles de la quelle sont quatre pieds d'estaux en pierre et quatre bancs aussi en pierre, avec leur consoles.

Batiment au fond du jardin

L'Etage souterrain forme une serre dans la quelle on descend par plusieurs marches en pierre: il est éclairé par plusieurs croisées et soupiraux sans fermeture.

On communique à l'étage au dessus par un perron avec cimon et marches en pierre, une rampe de fer à compartiments: il est distribué en un petit Sallon plafonné en calotte, carrelé de grands carreaux de marbre blanc veiné, lambriné en tout son pourtour et hauteur, excepté les panneaux des cadres du haut, une porte vitrée et une croisée de symétrie du côté de la plaine avec leurs verres et ferrures, contrevents en dehors, et balcons de fer.

A droite est une pièce avec cheminée: elle est plafonnée et dallée en pierre, éclairée par une croisée sur la plaine fermée de châssis contrevente, verres et ferrures: cette pièce a issue vers le jardin par une Baye fermée de porte pleine sur une terrasse, servant de communication au suite.

De l'autre côté du petit Sallon est une chambre à coucher, avec devantes d'alcôve, et deux petits cabinets à côté: la dite chambre fermée de porte vitrée avec ses verres et ferrures: elle est lambrinée en partie; le surplus peint sur les murs en forme de lambris: la croisée sur la plaine est avec châssis à verre, ouvrant, garnie de ferrure, contrevente en dehors en deux feuilles garnies de ferrures: cette pièce est carrelée en carreaux de fayence en compartiments, le plafond est en calotte.

Ensuite est un cabinet plafonné en calotte, carrelé en carreaux de pierre de liais noir et blanc: la cheminée avec chambranle et foyer de marbre, plaque au contrecœur; au dessus est un parquet de menuiserie, dans le quel est un trumeau de glace en deux morceaux: celui du bas de trente six pouces de haut, celui du haut de dix huit pouces aussi de haut, sur chacun vingt huit pouces de large: ce cabinet est éclairé par deux croisées semblables à celles de la pièce précédente. Dans cette pièce sont deux cols de cigne en cuivre à l'usage d'une baignoire.

Aux deux côtés de la cheminée sont deux portes d'assemblages avec chambranles garnies de ferrures, l'une sert d'armoire, et l'autre communique à un dégagement qui a issue sur le jardin aussi carrelé de pierre de liais, fermé de porte d'assemblage, au devant de la quelle est

un pignon, partie avec cimon de pierre partie en cimon de charpente avec rampe de fer à barreaux droite à côté est un retranchement pour les fourneaux et chaudières de bains; la chaudière est en cuivre, le réservoir en plomb, avec leur tuyaux nécessaire.

À la suite du passage est un cabinet d'aisances, carrelé en grande carreaux de marbre, plafonné, fermé de portes vitrées, éclairé, ainsi que le passage de chacun une croisée sur la plaine semblable aux autres, tant en menuiserie, que verre, ferrures et contrevents: le dit cabinet revêtu en tout son pourtour et hauteur en carreaux de fayence; le siège d'aisance est menuiserie d'assemblage avec deux lunettes; au devant de la croisée une cuvette en coquille de marbre, avec col de cigne en cuivre.

Ensuite est une Oisellerie plafonnée en calotte fermée du côté du jardin par des grillages de fil de fer, et châssis avec leur verres, et du côté de la plaine par de semblables grillages de fil de fer, châssis avec leurs verres et ferrures, grille de fer, et contrevents au dehors: la dite oisellerie d'allée en pierre, avec cuvette au milieu.

A côté de cet édifice est un Puits avec double mardelle, impérial en fer, poulie de bois et palier de cuivre.

Derrière le puits est un petit appentis composant un souterrain, et un cabinet au dessus, le tout couvert d'ardoise.

A côté est une grande baye dans la clôture du bout avec pillastres et chapiteaux en pierre, fermée d'une grille de fer à barreaux droits à deux vantaux, avec barre de linteau et couronnement aussi en fer, garnie de ses ferrures nécessaires.

Tenant la dite maison et jardin à droite au Roy, à gauche au Sr Du Tartre, par derrière sur une sente conduisant au bois de Boulogne, et pardevant sur ladite grande rue d'Auteuil.

AYANT vacqué à ce que dessus tout du matin que de relevée, et la journée se trouvant consommée, nous avons remis à demain mercredi sept heures du matin, pour la continuation de nos opérations et nous nous sommes retirés.

Signé Tabouret Picquenon avec paraphes enc et endroit de la minute du présent procès verbal.

ET	LE	DU	JOUR
Mercredi	Treize	Janvier,	mil sept cent soixante huit,
sept heures du matin			

NOUS ARCHITECTE EXPERT susdit, en conséquence de la remise cy dessus, nous sommes transportés avec le dit M^e Picquenon, Greffier des batimens en la maison susdésignée située à Auteuil, et y étant en l'absence de la dite Dame Chicoyneau, ès noms, nous avons sur l'indication qui nous a été faite par le Sr Durand Jardinier de la dite Maison, visité une pièce de terre qu'il nous a déclaré être l'unique dépendance actuelle de la dite maison: la dite pièce de terre située sur le terroir d'Auteuil, lien dit les Garennes, contenant quatorze Perches, tenante à droite et à gauche au Sr Binet, d'un bout sur la sente allant au Bois de Boulogne, d'autre bout à..... la dite pièce de terre incluse, et en partie excavée, pour en ôter les bonnes terres sur la superficie. Cy...

14^{pts}

CE FAIT, nous sommes revenus à ladite Maison; nous avons pris les mesures de son emplacement, fait un plan figuré d'icelui, sur le quel nous avons coté par mesures les différentes superficies occupées en batimens, et par distinction les superficies en cours et jardin, fait attention à l'Etat et consistance de la dite maison, à la nature de sa construction, à sa distribution, aux réparations dont elle est susceptible, le ravalement de la face sur la cour étant à réfaire, et l'édifice au fond du jardin étant dans un état de dépérissement général, à l'Etat du jardin, nature et qualité du sol d'icelui, ainsi que de la pièce de terre de quatorze Perches dépendante de la dite maison, à la situation de la dite maison, et aux ornemens qui la décorent en glaces enfermées dans les lambris, et faisant partie des Décorations intérieures, marbres, lambris et autres, le tout détaillé au présent Rapport.

PAR TOUTES ces considérations, nous prions et estimons la dite maison et dépendances à la charge du cens et des droits seigneuriaux, et au cours du tems présents la Somme de Vingt huit mille cinq cent livres cy... 28500^{fr}

Telle est, Monsieur, la visite par nous faite de la dite maison et de ses dépendances, et notre avis sur la valeur du tout aux termes de votre sentence, nous référons à votre justice et prudence ordinaire.

Ayant à ce que dessus vacqué tant du matin que de relevée, nous sommes retournés à Paris, notre demeure ordinaire.

FAIT PAR nous architecte expert susdit le dite jour mois et an

Ainsi signé Taboureur et Picquenon avec paraphes enfin de la minute du present procès Verbal duement controlee, et demeurée en la garde et possession dudit me Picquenon, Greffier des Batimens à Paris Soussigné ./:

Rayé en la presente expedition trois mots nuls

Picquenon

Il a été payé par les mains de monsieur Gomel la somme de cent quatre vingt neuf livres quatre sols pour le couste du present rapport vacations des sieurs expert greffier Procureur qui y a assisté la presente expedition papier et controle. Ce qui revient aux bourses communes des deux communautés a été payé suivants les quittances sur la minute et les pieces communiées ont été rendues

Contrôlé par nous contrôleur du greffe des Bat^s a Paris Bon pour la somme de cent quatre vingt neuf livres quatre sols au Bureau Le 18 Janvier 1768

AN MC XXIII/709

Octobre 1770. — Le graveur J. Massard fait paraître une estampe représentant Hubert Gravelot, d'après un pastel de La Tour.

Mercur de France, octobre 1770, p. 178.

6 novembre 1770. — Lettre de La Tour sur un testament fait en sa faveur par l'abbé Huber. [The recipient of this letter, complaining about the administration of the abbé Huber's estate, is not named in Desmazes or B&W but is presumably Isaac Vernet. Abbé Huber died in 1744 (*v. supra*); his annuity is also mentioned in La Tour's will of 20.X.1768.]

Je partage avec la plus grande douleur, mon cher Monsieur, la perte irreparable que vous venez de faire, vous voyez que l'on meurt à tout age; je viens moi même d'essuyer deux maladies consécutives, l'une causée par un accident sur l'œil, l'autre par une transpiration interceptée, et dans laquelle il s'est meslé de la goutte qui a monte du pied à la tête, j'ay vu deux fois mon dernier moment dans l'espace d'un mois, et je vous avoue que j'éprouvois dans l'ame un regret bien douloureux de voir sonner ma dernière heure sans avoir eu la precaution de faire des changemens à mon testament suivant les différens événemens arrivés à ceux qui en sont l'objet. Je profite de ma convalescence pour donner un ordre à tous mes papiers, parmi lesquels il m'est tombé sous la main le plus cher à mon cœur, c'est une copie du testament de notre ami commun M. l'abbé Hubert, j'y vois avec étonnement que sa volonté est que j'aye 2,000 liv. de rentes viagères bien assurées. En outre et par dessus un contrat de 500 liv. qu'il avait place sur ma tête peu de tems avant le malheur de sa mort dans le cas que je ne prenne pas la qualité d'héritier légataire universel, il charge M. son frère Pierre Hubert de me faire 1,000 liv. de rentes s'il accepte la calandre qu'il estime 30,000 liv., et vous, Monsieur, à son refus de la vendre et de m'assurer 1,000 liv. de rente sur le produit de cette vente, vous pouvez vous rappeler comment vous m'avez engagé à la prendre et ensuite à vous la ceder avec tous mes droits sur le legs universel, pour 15,000 liv. En ajoutant les 500 liv. du petit contrat, vous avez cru probablement que cela était suffisant pour remplir sa volonté. Voilà, Monsieur, l'étrange méprise que nous avons faite l'un et l'autre, car pour que j'eusse suivant la volonté du Testateur 2,000 liv. de rentes viagères bien assurées en outre et par dessus le contrat de 500 liv. qu'il n'avait pu placer sur ma tête, selon mon âge alors, qu'à huit pour cent, il fallait nécessairement que je receusse de vous vingt cinq mille livres, et il se trouve que je n'en ay effectivement reçu que quinze mille livres, en vous emparant de la calandre que notre ami évaluait à trente mille livres. Vous pensiez bien que, n'entendant rien au commerce ni à toute espèce d'affaire d'intérêt et étant fort negligent d'ailleurs, je ne pouvais pas la faire valoir n'y en tirer aucun profit, vous l'auriez au prix que vous voudriez. Il doit donc rester dix mille livres, dont vous estes redevable, avec les intérêts depuis le tems, vous êtes trop equitable pour vous y refuser.

Ce n'est point, Monsieur, par un motif de cupidité que je vous fais ces representations, le tien et le mien, qui ont tant souillé la pureté de la morale, n'ont aucun empire sur mon ame, cette cupidité, cette soif des richesses ont pu infecter des cœurs ambitieux sans entrer dans le mien, he! voudrai-je me livrer aux passions factices si opposées au dessein de l'auteur de la nature et au bonheur du genre humain, dans un moment où je me suis trouvé si près du terme fatal qui nous arrache à nos thrésors et à toutes les passions qui nous y attachent! Non, Monsieur, un sentiment plus noble me porte à vous écrire: Je voudrois

qu'en prenant pour base commune l'Equité naturelle, nous puissions nous juger nous mêmes, faire nos arrangements, autant pour la paix de votre conscience que pour la seurté de la mienne; je dis la conscience, car je crois que cecy interesse la votre et la mienne; la votre, suivant le principe gravé par le burin de la nature, que nous ne devons point arracher les vetemens de notre frère pour nous revêtir de ses dépouilles, la mienne par une suite de ce même principe qui nous confie nos biens comme un dépôt sacré et nous ordonne de les transmettre à ceux à qui les liens du sang en destine la possession après nous. Ne nous y trompons pas, Monsieur, enlever des biens par une séduction insinuante et trompeuse, ou les ravir par la force, c'est toujours les ravir au possesseur légitime. Je me suis restreint à quinze mille livres tant pour la calandre que pour le legs universel qui aurait été au dela de trente mille livres si vous eussiez eu égard aux desirs et à la volonté de votre ami qui était aussi le mien, j'en conviens, mais pesons icy les choses au sanctuaire; vous sçavez que naturellement pour faire deux mille livres de rentes viagères à huit pour cent il en falloit vingt cinq mille par le legs de notre ami commun, et que je n'ay cédé tous mes droits pour quinze mille livres, qu'à vos sollicitations et à vos importunités mêmes. Vous employâtes toutes les adresses imaginables pour me séduire et je ne consultai pour me rendre que ma facilité et mon désintéressement; d'après cela vous pouvez être justifié aux yeux de la Loy, qui cependant n'admet point les lésions d'outre moitié, mais vous n'êtes pas justifié aux yeux de l'Être suprême qui exige que nous aimions la vérité; comme il est la vérité même, quelquefois il nous abandonne à nos passions et à nos erreurs, il se cache derriere le Rideau, mais il n'en sort que plus terrible pour déchirer le voile que son œil a percé et nous livrer au désespoir d'une ame dévorée par les remords. Je crois, Monsieur, que vous êtes persuadé comme moi que tôt ou tard il arrive un moment où les possesseurs injustes éprouvent des regrets bien cuisants et où le secret dictamen de la conscience leur fait souhaiter d'être un peu moins riches, mais plus tranquils. Au reste, Monsieur, cette morale pure ne vous est point étrangère, je l'aye puisée autant dans mon cœur que dans les ouvrages de M. votre frère pour qui je suis pénétré de la plus respectueuse estime. Ha! qu'il diffère bien de nos prêtres dont le plus grand nombre ensevelit la postérité pour ne s'occuper que des moyens trop souvent tiraniques et barbares et des ruses les plus propres à étendre le bandeau de la superstition, laquelle les maintient dans leurs funestes usurpations et les favorise à frustrer pieusement de légitimes héritiers. Je joins icy mes remerciemens aux honnêtes gens qu'il a éclairés. C'est, Monsieur, à la lueur de ce flambeau que j'ose vous inviter à rapprocher votre conscience, jugez-vous, tenez vous-même la balance, mais tenez-la en juge impartial et sévère, oubliez ce que j'ay fait pour ne songer qu'à ce que j'aurais dû faire et à ce que vous auriez dû faire vous même, placez-vous pour mieux voir les objets, au dernier de tous les instans, où l'illusion des passions cesse et où l'or n'est plus qu'une vile poussière qui ne nous aveugle plus, mais qui nous échappe. S'il s'élève au dedans de vous même une voix qui réclame mes droits, ne l'étouffez pas, cette voix foible mais pretieuse, et daignez l'entendre.

J'abandonne le reste à vos réflexions, à vos lumières. Je crains de vous ennuyer par la longueur de cette lettre, elle est cependant l'ouvrage du plaisir secret que je trouve à m'entretenir avec vous et vous seriez injuste si vous la croiez dictée par un misérable intérêt; j'ay vu de bien près la demeure des morts, les ames des justes étoient dépouillées de toutes les passions humaines, et je proteste que la mienne n'en sera jamais souillée dans le court espace qui me reste à la parcourir; j'ay suivi ma carrière, ma plus grande sensibilité s'est partagée aux soins et fatigues de faire de mon mieux dans mon talent et aux souhaits de devenir vertueux. Ce sont les seules passions que je veux emporter au tombeau. La bouillante ardeur de ma jeunesse m'a précipité trop souvent dans des écarts dont je ne puis assez me repentir, je vous en fais l'aveu; mais elle ne m'a jamais inspiré cette impiété hardie qui veut entreprendre de renverser le maître de tous les êtres de dessus son trône, lequel trône embrasse, couvre, et discerne tout ce qui existe dans l'immensité de l'espace, et anéantir l'ame pour donner à la matière, à un atôme, le sentiment, la pensée, et même une intelligence sublime qui se manifeste dans les ouvrages des grands génies de tous les tems. Je crois avec Paschal que le désir de l'immortalité est au dedans de nous mêmes, uni avec l'amour de la vérité, de la justice, et de la bienfaisance, et que ceux qui en suivent exactement toutes les impressions seront récompensés par le plaisir toujours nouveau de contempler la sagesse suprême dans le gouvernement de tant de millions de mondes, et le bonheur délicieux de pouvoir réfléchir sur les ressorts admirables et les plus cachés de sa divine providence. Quelle foule d'objets à parcourir dans des

scenes si vastes et si variées! Je souhaite avec impatience avant de jouir de ce spectacle si brillant, pouvoir embrasser M. de Voltaire et le remercier de tous les services qu'il a rendu plus que tous les philosophes ensemble n'ont fait, à la raison, à la justice, à l'humanité, en se rendant protecteur efficace des malheureux comme les Calas, les Servin et tant d'autres qui ont eu besoin de son secours contre les injustices qu'on leur faisoit ou qu'on vouloit leur faire. Je présume, d'après cette confession de foy, que vous voudrez bien penser que ma croyance est toujours raisonnable, que j'aime toujours la vérité, qui sera à jamais l'idole de mon âme, et que l'aspect de la mort ne m'a point fait tomber dans des foiblesses puériles. Les grandes vérités, les vérités sublimes existoient de tous les tems et par conséquent bien avant nous, et elles survivront à jamais à tout ce qui nous survivra. L'Équité naturelle est sans doute une de ces vérités indestructibles, et peut être la première de toutes, c'est à elle que je vous rappelle encore, et je ne ferai qu'y joindre les assurances de mon attachement avec lequel j'ay l'honneur d'être

Monsieur

Votre très humble et très obéissant serviteur.

DE LA TOUR.

Aux galeries du Louvre, ce 6 novembre 1770.

Desmaze, 1874, p. 35; cop. Archives municipales de Saint-Quentin, liasse 67, dossier B²³³

10 novembre 1770. — Letter from Pierre to Marigny:

M. Pierre, premier peintre, par sa lettre du 8 de ce mois, instruit M. le Directeur général du choix qu'ont fait les auteurs de l'ouvrage des *Hommes célèbres*, de M. Restout pour veiller à la partie de la gravure; demande que, en conséquence, il lui plaise lui faire délivrer le portrait de feu Mgr le dauphin peint en pastel par le S^r de la Tour;...

14 novembre 1770. — Letter from Marigny to Pierre:

J'accorde bien volontiers à M. Restout la permission de faire le portrait de feu Mgr le Dauphin, d'après le pastel de M. de la Tour; je charge M. Jeaurat de le lui livrer.

Furcy-Raynaud 1904, pp. 216, 218f

24 novembre 1770. La Tour est présent à l'Assemblée de l'Académie.

1771

5 janvier 1771. — La Tour est présent à l'Assemblée de l'Académie.

11 mai 1771. — The two portraits of Bachaumont are mentioned in his inventaire après décès:²³⁴

Dans le Salon de Compagnie de l'appartement de lad. D^e Doublet

Item deux portraits en pastel représentant le defunt par la tour dans leur verre blanc et dans leur bordure quarrée de bois doré lesquels deux portraits de famille n'ont point été prisés à la requisition des parties mais seulement inventoriés pour

Memoire

AN MC CXV/860

28 mai 1771. — The same two La Tour portraits of Bachaumont are mentioned in the inventaire après décès of Mme Doublet on a sheet dated 1760 listing works of art etc. belonging to Bachaumont himself in Mme Doublet's apartment:

les deux portraits en pastel par La Tour.

AN MC II/650 bis

22 juin 1771. — Moitte finally presents his engraving of Restout, nominated as his morceau de réception on 31.X.1760, *v. supra*:

Réception de M. Moitte. — Le S^r Pierre Etienne Moitte, Graveur, agréé le 26 Avril 1760, né à Paris, a présenté le portrait de feu M. Restout, ancien Directeur et Chancelier, gravé d'après le tableau de M. De la Tour, qui lui a été ordonné pour sa réception. Les voix prises à l'ordinaire, l'Académie a reçu et reçoit le S^r Moitte Académicien, pour avoir séance dans ses assemblées et jouir des privilèges, prérogatives et honneurs attribués à

cette qualité, à la charge d'observer les Statuts et Règlemens de l'Académie, ce qu'il a promis en prêtant serment entre les mains de M. Pierre, Premier Peintre du Roy et Directeur.

Procès-verbaux de l'Académie, t. VIII, p. 77.

23 juillet 1771. — Belle de Zuylen, devenue M^{me} de Charrière, de passage à Paris, écrit à son frère qu'elle peint chez La Tour.

J'ai vu M. de La Tour, et je peindrai chez lui; c'est la grande affaire que j'ai ici.

Gazette des Beaux-Arts, 1905; Godet 1906, p. 177.

Août [25 août – 25 septembre] 1771. — La Tour, bien que son nom ne figure pas sur le *Livret* du Salon, expose trois portraits.

Salon du Louvre 1771

[Par M. de la Tour – ne figure pas dans le livret. Trois portraits d'hommes [J.46.3165]. – *Mercur*.]

CRITIQUES

ANON. 1771a, "Salon du Louvre", *Affiches, annonces et avis divers*, 11.IX.1771, pp. 147ff [MSW0207]:

Les Amateurs regrettent bien de ne rien voir ici de...M. de la Tour...

ANON. 1771d, "Exposition des peintures, sculptures et gravures de MM. de l'Académie royale dans le Salon du Louvre, 1771", *Mercur de France*, 1771, .X., pt. 1, pp. 174–201 [MSW0217; CD xlix 1318]:

[p. 194] Trois têtes en pastel par M. Chardin & trois portraits d'hommes peints aussi en pastel par M. de La Tour, paroissent être modelés. Il y a dans ces portraits de M. de La Tour une chaleur de tons et une variété de nature qui, avec l'heureux choix des attitudes, contribuent à rendre l'illusion parfaite.

25 août 1771. — Belle de Zuylen (M^{me} de Charrière) donne à son frère des détails sur les derniers jours qu'elle passe à Paris.

J'a une grande imatience de vous revoir, et en vérité je n'ai pas un trop grande attachement pour Paris...Je peins chez La Tour, et je sens que ce ne sera qu'avec chagrin que je dirai adieu à ses instructions... Mais je partirai de bonne grâce quand on voudra; pendant le voyage, je ne regretterai que La Tour, et quand je serai auprès de vous, je ne regretterai plus rien et ne sentirai que de la joie.

Je n'ai point trouvé de peintre en miniature comme il le fallait pour nous satisfaire, vous et moi; ils ne font que des bijoux, au lieu de ressemblances, et leurs portraits blonds conviendraient presque également à toutes les blondes; les bruns à toutes les brunes. On peint M. de Charrière en huile chez M. Du Plessis pour M. de Salgas. La Tour préside à l'ouvrage. Je lui ai dit: « Gardez-vous de la lèvre de M. Du Plessis! il a une lèvre de dessous, banale, qui sert pour tous les visages; d'ailleurs il fait très bien... »

Gazette des Beaux-Arts, 1905; Godet 1906, p. 177f.

Novembre 1771. — Le graveur Ficquet fait paraître une estampe représentant Jean-Jacques Rousseau, d'après le pastel de La Tour.

Ce portrait est renfermé dans un ovale orné d'attributs allegoriques. Un livre place au bas du portrait et éclairé par une lampe présente cette maxime que M. Rousseau a adopté pour devise: *Vitam impendere vero*. On retrouve dans ce portrait le burin pur, fini et précieux de M. Ficquet.

Mercur de France, novembre 1771, p. 162.

23 novembre, 31 décembre 1771. — La Tour est présent à l'Assemblée de l'Académie.

1772

24 mars 1772. — La Tour is mentioned in passing in a letter from Georg Friedrich Schmidt in Berlin to Johann Georg Wille in Paris:

je croyais aussi de trouver dans la Caisse les deux Estampes de feu Ms Duchange mais je crois, ou que vous ne les ayez pas trouvé come je les

²³³ According to the annotation on the manuscript copy made in 1908 by F. Vasseur in the Archives municipales (I am most grateful to Hervé Cabezas for finding and copying this and other documents in the same location), the original was given to the musée Antoine-Lécuyer by Charles Demaze.

²³⁴ I am most grateful to Rochelle Ziskin for drawing my attention to this and the following entry.

souhaitois ou que vous n'ayez pas pu les placer dans la Caisse, un petit mot d'écrit auroit éclairci tout cela, faites moi le plaisir de rendre l'incluse a Ms de la Tour, et de dites lui de ma part que si un petit mot de réponse l'incommoderai trop, que je le prie de vous faire une réponse de bouche et que vous aurez la bonté de me mander de sa part.

Johann George Wille, *Briefwechsel*, 1999, p. 494f

30 avril 1772. — La Tour vend sa maison d'Auteuil à M^{me} Helvétius pour le prix de 30,000 livres.

A. Doniol, *Histoire du XVI^e arrondissement*, p. 288.

30 avril 1772. — La Tour sells the house at Auteuil and its furniture to Mme Helvétius in two separate contracts below [*n. supra*, 20.IX.1770²³⁵]. The sale of the house was intricately connected with arrangements made by the 1770 vendor who had borrowed the money she expected to receive from La Tour as well as a further sum of 30,000 livres to buy another house in Paris; it was essential that Mme Helvétius's payments ended up in the right hands to protect her title. Further complexities arose from the 1770 interdiction of the vendor's husband, the inheritance of the vendors of the other property etc., all of which were only finally settled in 1774 (the documents here follow immediately below the 30.IV.1772 contract for completeness). The separate purchase of unspecified moveables for an apparently large amount of 12,000 livres may have been a legal device to simplify the property transaction and ensure that what might otherwise be La Tour's profit on the house was not drawn into the security net.

La Tour habite la maison à 59, rue d'Auteuil aussitôt [le 20 septembre 1770, *n. supra*], mais ne peut pas payer le prix. Dix-neuf mois plus tard, il est contraint de la rétrocéder et c'est Anne-Catherine de Ligneville, veuve de Claude Helvetius, qui versera le 30,000 livres à madame de La Valette.

Hubert Demory, « 59, rue d'Auteuil », *Le Village*, n° 579, 2006

30 avril 1772. — Vente par Maurice Quentin de La Tour, peintre du roi, demeurant aux galeries du Louvre, à Anne Catherine de Ligneville, veuve de Claude Adrien Helvetius, d'une maison à Auteuil, moyennant 30000 livres:

30 avril 1772. Vente d'un maison a auteuil.
Par M^r De La Tour a M^{de} Helvetius.

FUT PRESENT sieur Maurice Quentin De La Tour Peintre de sa majesté demeurant a Paris aux galeries du Louvre Paroisse St Germain L'Auxerrois

Lequel a Par ces Présentes vendu, et Promire Garantie de tous troubles, dons douaires, dettes, hipoteques, Evictions, substitutions, alienations, et autres Empechements généralement quelconques

A Dame Anne Catherine de Ligneville Née Comtesse de l'Empire veuve de M^{re} Claude Helvetius ch^{er} seigneur de Lumigny, La Malmaison, Bore et autres Lieux

Demeurante a Paris rue S^{te} Anne Paroisse Saint Roch a ce présente et acceptante acquereure pour elle ses hoires et ayans causes

Une Maison un grand jardin clos de Murs et une petite piece de terre derriere sur la gauche de douze Perches ou Environs, le tous situé a Auteuil Prés Paris La ditte maison Consistante en une Cour, Puits enicelle, deux Remises une grille qui sépare le jardin de la cour, une Cave, salle a manger boisée, une cuisine, un office, une place pour faire une chambre pour les jardiniers, et une Ecurie, Le tout par cours deux Escaliers pour monter a lad. maison avec Rampes deux etages, le premier composé de huit Pieces y compris le Corridor et le second composé de Six Pieces et d'un grenier, led. Jardin contenant deux arpents environ compris le terrain sur lequel sont construites les dittes Cour et Maison

Ainsy que Letout se poursuit et comporte sans en rien excepter, Retenir, ny reserver et dont mad. D^e Helvetius a dit avoir parfaite Connoissance,

Les dittes maison et jardin tenants d'un côté à gauche au Jardin du Roy, d'autre à m^r Chomel no^{re} a Paris d'un bois par derriere au chemin des Processions et d'autre about pardevant sur la grande Rue d'Auteuil proche la croix Boissiere a l'égard de lad^e Piece de Terre, elle tiens d'une part à Monsieur Binet d'autre aud^e m^{re} Chomel d'un bout à la porte Et d'autre à Plusieurs

Est icy observe qu'a lad^e Maison en a été Jointe une autre faisant Conséquemment partie de la présente <vente> et dont l'acquisition a été faite par le S^r Le Fort cy après nommé par contrat Passé devant M^r Doyen Le Jeune et son confrere no^{res} à Paris le quatre octobre mil sept cent vingt sept, au moyen de Laquelle Reunion lesdites deux maisons n'en comportent plus qu'une telle quelle est ci dessus designée

Et aussi Compris en la Presente vente le droit du Banc dans l'Eglise D'auteuil qui a été Concedé au s^r Boutin ancien propriétaire de laditte maison, auquel droit led. sieur delaTour a été subrogé par le Premier Contrat cy après datté et auquel il subroge de meme Lad^e D^e Helvetius mais sans aucune garanty a cet egard.

Appartennant lesdites maison et jardin aud S^r de la Tour, au moyen de l'acquisition qu'il en a faite ainsy que de lad^e piece de terre par contrat passé devant M^r Laideguive l'un des no^{res} soussignés qui en a la minute et son confrere Le vingt septembre mil sept cent soixante dix duement insinué, et ensaisiné ou besoin a été, de dame Michelle Narcisse Jogues de Martinville, Epouse de M^{re} Jean Joseph François Chiconeau Chevalier Baron de la Vallette ancien Conseiller au Parlement, et en dernier Lieu l'un des fermiers Généraux de sa Majesté, tant en son nom Personnel que comme Curatrice a l'interdiction de son mary prononcée par sentence dud. Chatelet du douze aoust mil sept cent soixante trois duement insinué et signifiée, et par laquelle Lad. D^e de Lavalette a été nommé a la ditte charge que lad. D^e a acceptée par acte du dix sept du même mois et encore Lad. D^e de Lavalette en lad^e qualité autorisé spécialement a l'effet de lad. vente Par autre Sentence dud. Chatelet en datte du dix huit aoust mil sept cent soixante sept, dont la Grosse est demeurée annexée a la minute dud. Contrat de vente avec les expéditions et originaux du procès verbal de visite, et estimation et des affiches et publications et autres pieces qui justifient que les formalités pour parvenir a lad. Vente ont été observés comme pour le biens et immeures

auxquels dits S^r et dame de Lavalette des dittes Maison et Jardin appartennant comme ayants été acquis par led. sieur de Lavalette de M^{re} Pierre Grassin chevalier seigneur de Mormans et autres lieux Par contrat passé devant m^r Leboeuf de Le Bret et son Confrere no^{res} a Paris Le quatorze Janvier mil sept cent cinquante huit duement insinué et ensaisiné,

auquel sieur Grassin Le tous appartenoient Comme legataire universel de Dame Jeanne Ducrot Veuve de Philippe Le Fort ecuyer ancien Echevin de cette ville suivant son Testament olographe datté à Paris du dix decembre mil sept cent cinquante trois, déposé pour minute a m^r Raince no^{re} à Paris le neuf juillet mil sept cent cinquante six duement contrôllé et insinué à Paris par Thierry le vingt six du même mois dont l'exécution duquel Testament a été consentie par acte passé devant Vanin no^{re} a Paris qui en a la minute et son confrere le trente decembre mil sept cent cinquante sept par sieur Pierre Germain Ducrot Bourgeois de Paris seulle heritier de lad. D^e Lefort sa tante suivant l'inventaire fait après le decès de lad. D^e par led. m^r Raince Notaire le quatorze juillet mil sept cent cinquante six, à laquelle D^e Lefort lesditte Maison et jardin appartenoient tant en son nom à cause de la Communauté de Biens qui avoit été entr'elle, et son mary, que comme luy ayant été delaisé et deduction de ses reprises et conventions matrimoniales par l'acte, qui en contient la liquidation, passé devant le meme no^{re} le premier Mars mil sept cent quarante six confirmé par un autre acte du neuf decembre mil sept cent quarante huit, dont led. m^r Raince a aussy la minute.

Et les dites sieur et dame Lefort avoient acquis Lad Maison et dependances conjointement pendant la ditte Communauté par contrat passé devant Doyen Le Jeune et son confrere no^{res} à Paris le deux Juin mil sept cent vingt cinq, de laquelle acquisition Lesd. S^r et d^e Lefort ont fait poursuivre Le Decret volontaire, aux requettes du Pallais Lequel a été adjugé le cinq Juin mil sept cent vingt six

La maison, jardin et piece de terre Présentement vendues sont en la Censive de MM les Religieux, Prieur et Couvent de Sainte Genevieve Dumont a Paris, envers eux chargés de tels cens et devoirs seigneuriaux qu'ils peuvent devoir, et que les parties n'ont pu dire ny declarer de ce enquis et suivant l'ord^e

Et encore les dittes deux maisons reunies en une Conjointement chargée envers l'œuvre, et fabrique de Notre Dame d'Auteuil de Cinquante Sols de Rente de la nature qu'elle est due, pour toutes et sans autre charges

²³⁵ In a letter of 8.I.1772 to Lord Landsowne (Electronic Enlightenment), the abbé Morellet hopes in passing that "mes soins soient de quelque utilité à Madame Helvetius comme elle ira dans ses terres vers la fin de Phyyver."

ni redevances quelconques, francs et quittes de l'arrérages desd. cens et rentes du passé jusqu'à ce jour,

Pour par mad D^e Helvetius jouir, faire et disposer des maison, jardin et piece de Terre et dependances a elle cy dessus vendus en toute Propriété et comme de chose Elle appartenante à commencer la Jouissance de ce jour d'huy

Cette Vente est faite à la charge par mad. d^e Helvetius ainsy qu'elle s'y oblige, de paier et continue a compter de ce jour, Les arrérages des dits Cens et droits seigneuriaux, et de lad. Rente de cinquante sols envers lad^e fabrique D'Auteuil

Plus de paier des droits seigneuriaux Centieme dernier et autres auxquels ces presents pourront donner Lieu

Et en outre moyennant le Prix en somme de trente mille livres que mad. D^e Helvetius a présentement Payée, et déposée entre Les mains de m^e Laideguive L'un des no^{es} soussignés et qui le reconnoit et s'en charge, en Louis d'or et d'argent en monnoye ayant cours réellement dellivrees a la vüe des notaires sou^{es} Pour lad. Somme de Trente Mille Livres être payee par led. m^e Laideguive en la presence de mad. D^e Helvetius et en consequence de la délégation presentement faite par led. sieur de La Tour, a mad. D^e de la Valette et au nom et qualités cy devant enoncés, pour le payment du prix desd. maison, Jardin et piece de terre par elle vendüe aud. Sr de la Tour Par le Contrat du dit Jour vingt septembre 91ij C soixante-dix, a la charge et par mad. D^e de LaValette ainsy quelle y est obligé Par led. Contrat de faire employ de lad. somme de Trente mille livres Lors du Remboursement qui luy en sera fait, en acquisition de rentes Privilegiées sur des Immeubles avec les déclarations nécessaires pour renseigner l'origine des derniers, et afin que ladite dame Helvetius pour plus de sureté de la guaranty de la présente Vente acquierre Privilege sur les dites Rentes qui seront acquises, et en cas de remboursement des dites Rentes, les derniers qui proviendront des dites Remboursements seront deposees entre les mains d'un Notaire dont les parties Conviendront Jusqu'au Remploi qui en sera fait en acquisition de pareilles rentes, a l'effet de quoy il sera fait mention de l'obligation dudit depot dans les contrats du dit remploi, et Remploi dont il sera Justifié a mad. D^e Helvetius afin et a mesure qu'ils s'effectueront Le tout conformement au contrat de vente dud. Jour vingt septembre mil sept cent soixante dix. Led. sieur Vendeur cede Transporte avec pareille garantie que dessus a mad. de Helvetius Ce acceptant tous droits de propriété noms raisons et actions qu'il a et peut avoir sur les biens présentement vendus meme tous les droits Rescindens et Rescizioires, mais sans aucune Garantie a l'égard de ces derniers droits, Voulant que du tout mad ditte D^e Helvetius soit saisie, et mise en possession par qui et ainsy qu'il appartiendra

Constituant a cette fin Pour Son Procureur Le porteur donnant Pouvoir

Et a led. Sr de la Tour Présentement remise et dellivré a madame Helvetius qui le Reconnoit 1^o L'expédition insinuée et ensaisinée du contrat dud. jour vingt Septembre mil sept cent soixante dix

2^o extraits du Testament Inventaire et acte de deliverance de legs établissant la propriété des autres biens en la personne dud. Sr de Grassin,

3^o L'expédition duement insinuée et ensaisinée Par tous ou besoin a été du contrat de vente par led. s^r de Grassin aud. S^r de lavallette led. jour quatorze Janvier mil sept cent cinquante huit

4^o Extraits ensuite L'un de l'autre des actes de liquidation, et arrangements de famille concernant la propriété de lad. Lefort dud. Date et jour Premier Mars mil sept cent quarante six, et neuf decembre mil sept cent cinquante huit.

5^o Les quatre premiers pieces de La Cotte onze de l'inventaire fait après le decès dud. S^r Lefort par led. m^e Raince no^{es} a Paris et son confrere le vingt neuf octobre mil sept cent quarante cinq, et qui sont anciens contrats d'acquisitions et decret des biens comprise en la présente vente

6^o Les – Pieces qui composent la Cotte onze du même Inventaire qui sont anciens Titres de propriété des ditte biens, dans lesquelles Pieces sont comprises les vingt quatre qui ont été Remises auxd. S^r et D^e Le Fort par led. Contrat du deux Juin mil sept cent vingt cinq

7^o et enfin extrait de lad. sentence d'interd^{on} dud. jour Douze aoust mil sept cent soixante trois.

Pour Payer les dettes hipoteques qui peuvent être sur les biens presentement vendues mad. D^e Helvetius pour observer, a ses frais toutes les formalités requises et nécessaires en pareil cas, aux quelles

formalités, s'il survient des oppositions ou faits de mond. Sieur de La Tour ou de ses autours, autres que de la part de lad. D^e de La Vallette. Led. S^r de la Tour promet de s'obliger de les faire lever ou cesser, et de Rapporter les mainslevées et radiations en bonne forme a maditte dame Helvetius quinzaine après la denunciation qu'elle en aura fait faire aud. sr. de La Tour au domicile par luy en après Elu et montre d'acquittes laditte dame Helvetius de tous droits de consignations et autres frais extraordinaires dont les acquereurs ne sont pas ordinairement tenues, et ne servira le present Contrat que d'un fait en meme Titre d'acquisition avec les dites formalités qui seront inseré afin dans six mois de ce jour

Outre les pieces cy-dessus remises, led. S^r de la Tour promesse et s'oblige de remettre a mad. D^e Helvetius, et de bonne foy, tous les autres titres de propriété que lad. Dame de lavallette pourra luy remettre, ainsy qu'elle s'y est obligée par le contrat dud. Jour vingt septembre mil sept cent soixante dix, consentant en outre led. s^r de la Tour ainsy qu'il en a le droit aux termes dud. Contrat, que mad. De Helvetius se fasse remettre, les dites Titres par ceux qui en sont, depositaire, quoy faisant dechargés

Et pour l'exécution des Présentes Les parties ont élu domicile en leurs demeures susd^{es} aux quels Lieux Promettant, obligeant, Renonçant

fait et passé à Paris en la demeure de lad. Dame Helvetius L'an mil sept cent soixante douze Le Trente avril avant midy et ont signé ces presents où vingt mots sont rayés Comme nuls

a c ligniville helvetius
De_la_Tour
Boulard Laideguive

Et le Dix-neuf may mil sept cent soixante douze est Comparüe devant les no^{es} au ch^{let} de paris soussignés Dame Michelle Narcisse Jogue de Martinville epouse de M^{re} Jean Joseph François Chiconneau Chevalier Baron de la vallette ancien Conseiller au parlement et en dernier lieu l'un des fermiers généraux de sa Majesté an nom et comme Curatrice a l'interdiction dud. S^r son mary prononcée par sentence dud. Chatelet du douze aoust mil sept cent soixante trois duement insinuée et signifiée, nommée a lade qualité par La meme sentence, en suite de laquelle est son acceptation, en datte du dix sept du même mois et an, Et en cette qualité Lad. Dame de la Valette spécialement autorisée a l'effet de Recevoir le remboursement cy après par autre sentence homologative comme celle cy dessus de l'avis des parents et amis dud. S^r de Lavallette en date du seize du present mois dont laminutte est au registre de Moreau greffier de la Chambre Civile did. Chatelet. Copie de laquelle derniere sentence est demeurée cy annexée.

Laquelle aud. nom a Reconnu avoir Recu, dud. m^e Laideguive no^{es} et depositaire a ce present, <qui> en la presence de Lad. D^e Helvetius acquereuse denommée en l'acte et d'autres parties, en consequence de la delegation faite par le même acte par led. s^r de la tour a lad. D^e de lavallette au moyen de ce que led. S^r de la Tour a obtenu des Lettres de Ratification sur la vente a luy faite par lad. D^e de La Valette en son nom de la ditte maison située a auteuil, le vingt sept aoust d^{ev} signées, sur les plis par le Roy Le Larey, et scellée a la charge de l'opposition formée sur le d. s^r de la Valette le trente decembre du a la requette de Marie Jeanne Margueritte Vallois de Montigny, fille majeure, et enfin au moyen de mainslevée qu'elle a donnée de lad. opposition par acte reçu par Collet et son confrere no^{es} a paris le jour d'hier a presentement payé a lad. Dame de Lavallette aud. nom qui le reconnoit en cas de six livres en monnoye ayant Cours nombrés et Reellement dellivré a la vue des No^{es} soussignés, La Somme de trente mille livres moyennant laquelle led. s^r de la Tour a acquis de lad. d^e de la vallette par contrat passé devant led. m^e Laideguive no^{es} et son confrere le vingt septembre mil sept cent soixante dix une maison scize a auteuil, et que led. s^r de Latour a depuis vendü a lad. D^e Helvetius par le contrat dont la minute ou des autres parts moyennant pareille somme de trente mille livres payee Comptans par ledit Contrat, et a l'instant depose aud. m^e Laideguive pour être par luy remise a la d. D^e de lavallette la charge de L'employ cy après effectué.

De la quelle somme de Trente mille Livres lad. D^e de Lavallette au d. nom quitte, en decharge led. m^e Laideguive, Lad. Dame Helvetius led. Sr de la Tour et tous autres

Reconnoissant en outre led. D^e de la Valette avoir présentement reçu dud. m^e Laideguive en l'acquis dud. Sr. De la Tour la somme de douze cent trente une livres neuf deniers faisant avec cinquante six livres Retenues par led. m^e Laideguive pour les frais extraordinaire a la charge de la d. D^e de la Vallette aud. nom, occasionnés par l'opposition de lad. D^e Vallois, Celle de douze cent quatre vingt sept livres dix sols pour les interets des dits trente mille livres echus depuis le Premier Juillet dernier, Jusqu'au neuf du present mois qu'ils ont cessé de convention

entre les parties avec sans aucune Retenüe d'impositions Royales conformement aud. premier Contrat de vente cydevant datté, Dont quittance.

Lad. D^e de lavalette après interests Remise et delivré a mad. D^e Helvetius qui le Reconnoit et du consentement dud. m^e Laideguive, L'expedition de la mainlevée de lad. d^{elle} de Montingy, L'expedition en parchemin duement insinué et ensaisinée, du contrat de vente dud. Jour vingt septembre mil sept cent soixante dix, dont led. m^e Laideguive declare avoir par delivré de grosse aud. S^r de La Tour, et L'original en parchemin des lettres de Ratification obtenues par led. S^r de La Tour,

Declare lad. D^e delavalette aud. nom qu'elle vù effectuer a l'instant l'Employ <de trente mille livre a elle cy dessus Payée de la manière ou ainsy qu'elle y> est obligé tant par led. Contrat de vente par elle faite aud. S^r de la Tour, que par la Sentence d'amis et parents du seize du present mois,

En conséquence fut présent et est intervenü m^e Louis Samson Gomel avocat au parlement et procureur au chatelet de paris y demeurant Rue Pavée Paroisse St Sauveur Lequel a Reconnu avoir presentement reçu de Lad. dame D^e Lavalette ez dits noms et des memes deniers a elle cý devant payee par le dit m^e Laideguive et de nouveau reellement delivrés a la vue des notaires soussignés La somme de Trente mille Livres pour le remboursement du principal et extinction de quinze cent livres de rente constitué par la ditte dame D^e Lavalette au profit du dit m^e Gomel par Contrat passé devant Chomel qui en a minute et son confrere notaires a Paris le dix juillet mil sept cent soixante dix <duement insinué et ensaisné> par privilege sur une maison scize a Paris rue Basse du rampart No 13 vendüe par Sieur Gilles Jerosme Sandrié Charpentier rue Roý et d^{lle} Anne Claude Meunier son epouse de Luý autorisée par Contrat passé devant Fourcault de Pavant qui en a La Minute et son confrere notaires a Paris Le dix neuf Janvier mil sept cent soixante cinq au d. m^e Gomel comparant, Lequel en a passé declaration au profit de la ditte dame D^e Lavalette <comme autorisée par justice a la poursuite de ses droits, et curatrices a l'interdiction de son mary> par acte passé triple en Brevet devant le meme notaire et le meme jour, un des originaux de Laquelle declaration est demeuré annexé a La minute d'un acte passé ensuite de celle du dit Contrat de vente devant led. m^e Fourcault de Pavant le douze may mil sept cent soixante six, laquelle acquisition de maison a été faite moyennant la Somme de Soixante mille livres qui ont éyé payés par lad. de D^e Lavalette aux Créanciers des dits Sieur et dame Sandrié opposants aux decrets de biens vendus par led. s. Sandrié sa veuve et ses enfans, et notamment au decret volontaire d'un terrain vendu par le sieur Sandré de Bievre au sieur Armand, sçavoir trente mille Livres des deniers de lad. dame D^e Lavalette et sans emprunt, et les autres trente mille livres de l'emprunt fait dudit sieur Gomel et a luý presentement remboursé, ainsy qu'il resulte d'un cayer de quittances reçues par m^e lambot et son Confrere notaires a Paris et dont la premiere est du Vingt cinq may mil sept cent soixante dix

De laquelle somme de trente mille Livres ledit m^e Gomel quitte et decharge la ditte dame de Lavalette et tous autres, Reconnoissant en outre avoir été payé, des arrerages de la rente cy dessus remboursés echus du passé jusqu'a ce jour sur quittances particulieres qui ne serviront que d'une seulle et meme avec ses presentes.

Et attendu que Les trente mille Livres cy dessus remboursés aud. m^e Gomel sont les memes que ceux payes a la ditte dame D^e Lavalette par Lad. dame Helvetius, Ledit m^e Gomel, sur La requisition de lad. dame de Lavalette, et pour d'autant plus assurer La garantie de La vente faite a lad. dame Helvetius par led. S. De Latour, a presentement mis et subrogé la ditte dame Helvetius en tous ses droits actions privileges & hypothèques, <meme par préférence a lad. D^e de Lavalette ainsy quelle de consent, pour raison des trente mille livres par elle payee ... et son emprunt sur l'acquisition de lade maison d'un vente qu'il a été cy devant enoncé, sans neanmoins de la parte dud. m^e Gomel> aucune garantie, restitution, de deniers, suite ný recours quelconques, au Soutien de laquelle subrogation led. m^e Gomel a presentement remis a la ditte dame Helvetius qui le reconnoit, l'expedition du dit Contrat cy dessus remboursé dont le dit m^e Gomel declare n'avoir point levé de grosse, et extraits ensuite les mots des autres du contrat de vente et des quittances d'employ cy devant dattés justificatifs du privilege dud. m^e Gomel sur la ditte maison

Dans le cas ou lad. maison acquise par laditte dame de Lavalette viendrait a étre vendue, il est expresement convenu, comme condition faisant partie du prix de la vente faite par la ditte dame De Lavalette aud. s. De La Tour <par le contrat dud. jour vingt septembre mil sept cent soixante dix>, que les deniers qui proviendront de lad. vente seront déposés jusqu'a concurrence de trente mille livres entre les mains du

notaire qui sera choisi a cet effet, jusqu'au remploý qui en sera fait en acquisition de rentes privilegiées sur des immeubles duement purgées en la forme accoutumée, avec les declarations nécessaires toujours pour sureté de la garantie de la vente faite par le dit sieur Delatour a lad. dame Helvetius, a l'effet de quoy il sera fait mention de l'obligation dudit depot dans les contrats de vente de lad. maison rue basse du rempart dans ceux des dits emploýs et et remplois, dont il sera justifié a mad. dame Helvetius a feu et a mesure qu'ils s'effectueront, le tout conformement a l'obligation contractée a cet egard par la ditte dame De Lavalette envers led. s. De Latour par le contrat du dit jour Vingt Septembre mil sept cent soixante dix

Et a l'instant ledit m^e Gomel a déposé audit m^e Laideguive <ça luy, cy dessus paieré> La somme de Douze mille livres qui restera entre ses mains jusqu'au rapport que laditte dame De Lavalette s'oblige de faire aud. m^e Laideguive dans trois mois a compter de ce jour 1^o des Lettres de ratification qui seront obtenues par lad. dame De Lavalette sur l'acquisition par elle faite de lad. maison rue du rampart, Lesd. Lettres duement scellée et delivrées sans oppositions, 2^o des mainlevées et radiations en bonne forme des dites oppositions s'il en servient au sceau des dites lettres 3^o d'une expedition de la declaration passée par led. m^e Gomel a la ditte dame De Lavalette de l'acquisition de lad. maison rue du rampart 4^o et enfin d'un extrait du partage des biens de la communauté d'entre lesdits sieur et dame Sandrié et de la succession dudit sieur Sandrié passé devant – et son Confrere notaires a Paris le – justificatif que lesd. ds^{lles} Sandrié sont heritiers en nom universelle de leur pere

De Laquelle somme de Douze mille Livres ledit m^e Laideguive se charge aux fins cy dessus

Les parties consentent que mention des presents soit faite en leur absence par les notaires premiers requis sur toutes pieces que besoin sera.

Ce fait en presence et du consentement dudit sieur De Latour nommé au Contrat de vente des autres partis demeurant a Paris aux galleries du Louvre paroisse Saint Germain L'auxerrois Lequel a declare qu'il approuve le paiement cý dessus fait a lad. dame de Lavalette et l'employ que la ditte dame en a faite a rembourser le dit sieur Gomel aux Clauses et conditions cy devant enoncées

Dont acte fait et passé a Paris en l'etude les dits jour et an avant midy et ont signé ces presentes ou – mots sont rayé comme nuls

M M Jogues de Martinville Gomel
Laideguive
a c ligniville helvetius
De_la_Tour
Boulard Durand

Et le vingt huit aout mil sept cent soixante douze est comparue lad. Dame de Lavallette es nom et qualités quelle a providée dans l'acte ci dessus, laquelle a par ces présentes donné pouvoir aud. m^e Gomel ci dessus nommé de retirer des mains dud. m^e Laideguive no^{re} les douze mille livres qui lui ont été déposés par la quittance dont la minute est ci dessus et des autres parts jusqu'au rapport que lad. D^e Delavallette s'est obligé de faire aud. m^e Laideguive des pieces y enoncées en faisant lequel paiement par led. m^e Laideguive aud. m^e Gomel qui lui remettra lesd. Pieces il en sera et demeurera bien et vablement quitte et dechargé ainisi que lad. De de Lavallette enquitte et decharge led. m^e Laideguive

Dont acte fait et passé a Paris en la demeure de lad. D^e de la Vallette Lesd. jour et an susd. et a signé

M M Jogues de Martinville
Boulard Laideguive
Durand

Et le Treize Janvier mil sept cent soixante quatorze est comparu devant les no^{res} a Paris souses led. m^e Gomel Procureur au ch^{let} de paris y demeurant Rue des Dechargeurs psse St Germain l'auxerrois au nom et co^e fondé de la procuration speciale de lad. D^e de Lavalette dont la minute est cy dessus

Lequel aud. nom Reconnoit avoir presentement reçu dud. m^e Laideguive no^{re} et depositaire a ce présent en especes sonnantes ayants cours comptés et réellement dellivré a la vué des notaires soussignés la somme de Douze Mille Livres dont le dépôt luy a été fait par lad. Dame de Lavalette par la quittance du dix neuf may mil sept cent soixante douze dont la minute est dit autre parts

Le payment cy dessus est ainsi fait au moyen, 1^o de Ce que lad. D^e de Lavalette a obtenu sur l'acquisition par elle faite de Lad. maison Rue Basse du Rampart des lettres de ratification en chancellerie le dix sept aoust mil sept cent soixante douze signées sur les ply Le Lurez, et scellées a la charge d'une opposition qui a été Rayée ainsy qu'il Resulte du Certificat signé Monnot en datte du sept du present mois et etant audoir des d. Lettres, 2^o de ce que le d. m^e Gomel aud. nom a présentement Remise et délivré aud. m^e Laideguive qui le Reconnoit en production de l'acte de declaration qui a été passée par led. m^e Gomel et lad. D^e de Lavalette de l'ad. acquisition de la maison rue des Remparts, un des originaux de la quelle déclaration a été annexé a la minute d'un acte passé ensuite dud. Contrat de vente devant led. m^e Parvant Le douze may mil sept cent soixante six, copie des d. lettres de ratification et certificats cy dessus enoncées et montre extraits ensuite les uns des autres de l'inventaire fait après le décès dud. sieur Sandrié par m^e Lambot et son confrere notaires a Paris datté au commencement du vingt quatre avril et jours suivants mil sept cent soixante sept Justificatif du nombre des heritiers dud. S^r Sandrié au nombre de douze, et des lettres de bénéfice d'inventaire par eux obtenue dans lad. succession le trois juin aud. an insinuées le quatre et autorisée par sentence du Chatelet de Paris du quinze du même mois et an. 3^o enfin au moyen de ce que les Enfants dud. S^r Sandrié ont prise la qualité d'heritiere bénéficiaires de leur pere et non de douairiers, et que lesd. Lettres de Ratificaion ont été obtenues justement a L'ouverture du douaire Constitué par led. feu S^r Sandrié alad. Dame Anne Claude Meusnier a présent sa veuve.

De la quelle somme de douze Mille Livres led. S^r Gomel aud. nom quitte et decharge led. m^e Laideguive et de toutes choses au sujet en consequence mention des présentes soit faite par les notaires premiere Requite sur toutes pieces que besoin sera

fait et passé a Paris en l'Etude Lesd. jour et an avant midy et ont signé ces présentes dont six mots sont rayés co^e nuls

Gomel
Boulard Laideguive
Durand

AN MC/XXIII/720

30 avril 1772. — Vente de meubles à Auteuil par Maurice Quentin de La Tour à Anne Catherine de Ligneville, veuve de Claude Adrien Helvétius, moyennant 12000 livres:

Vente de Meubles. M^r De La Tour a M^{de} Helvetius. 30 avril 1772.

Pardevant Les Conseillers du Roy No^{res} au Chatelet de Paris sousné fut present sieur Maurice Quentin de la Tour Peintre de sa majesté dem^r a Paris aux Galleries du Louvre Paroisse Saint Germain L'auxerois

Lequel a par ces presentes vendu, et Promire Garantir de tous troubles et revendications quelconques

A Dame Anne Catherine de Ligniville Née Comtesse de L'Empire veuve de M^{re} Claude Helvetius ch^{er} s^r de Lumigny, La Malmaison et autres Lieux dem^{te} a Paris rue S^{te} Anne paroisse St Roch

a ce présente et acceptante

Tous les meubles, Meublants, ustancilles de menage, et jardinage, Batterie de Cuisine, orangere, Vases, Glacere et généralement tous les autres effets mobilières qui sont actuellement dans une maison et dependances situées au Village D'Auteuil près Paris, et dont la Vente a été faite par led. S^r de la Tour, a Mad. V^e Helvetius Par contrat passé devant m^e Laideguive l'un des no^{res} soussignés qui en a la minute et son Confrere ce jourd'huy, de tous les quels Meubles et effets, Lad. V^e Helvetius Reconnois être en possession par la Remise qui luy a été présentement faite par lad. S^r de La Tour des Clefs de Lad^e maison et depdnancesm dont Du tous dechargés

Pour par mad. V^e Helvetius Jouir, et disposer des dits meubles a elle cy dessus vendus ainsy qu'elle avisera a compter de ce jour a l'avenir

Cette vente faite moyennant La Somme de Douze mille Livres que led. s^r de La Tour reconnoit avoir présentement reçu de mad^e. Helvetius en especes sonnantes ayant Cours Reellement délivrées à la vue des no^{res} soussignés dont quittance

Dont acte fait et passé à Paris En la demeure de Mad. V^e Helvetius L'an mil sept cent soixante douze Le Trente avril avant midy et ont signés

a c ligniville helvetius
De_la_Tour
Boulard Laideguive

AN MC/XXIII/720

7 mai 1772. — An Avis Chicoyneau Delavalette provides more information on La Tour's attempted purchase of the maison d'Auteuil [*v. supra*, 30.IV.1772 &c.].

[*minute*] L'an mil sept cent soixante douze le seize may pardevant nous Jean Francois Dufour Chevalier Seigneur de Villeneuve et Lieutenant civil au Chatelet de Paris Sont Comparus &c. —

Pardevant les conseillers du roy et notaires au Chatelet de Paris soussignées furent presens les parens et amis de M^{re} Jean Joseph Francois Chicoyneau baron de la Vallette Interdit de la Gestion et administration de sa personne et biens par sentence rendue en la Chambre du conseil du Chatelet de Paris le douze aoust Mil sept cent soixante trois Insinuée par Delobel le vingt du même mois

Savoir Dame Michelle Narcisse Jogues de Martinville epouse dud. S^r Delavalette autorisée à la poursuite desd. droits et curatrice aux personne et biens dud. S^r son mary suivant qu'il résulte de la sentence susdattée

M^{re} Philippe Guillaume Tavernier de boullongne de Prévinsville ch^{er} seg^r de Magnanville beaufre a cause de la D^{lle} Demartinville son epouse

M^{re} Isaac Hiacinthe Jogues de Martinville Ecuier beau frere

M Jean Jacques Lefreté administrateur General des postes beaufre a cause de la D^{lle} De Martinville son Epouse

M^{re} Guillaume francois Bouvyer marquis de Cepoix officier au régiment des gardes françoises gouverneur des ville et château de Montargis beaufre a cause de Dame Elizabeth Amaranthe Jogues de Martinville son Epouse

Etienne Rene Aignan Sanlot Ecuier lun des fermiers généraux de S. M. Cousin

Auguste Thomas Nicolas Sanlot De Fontenailles Ecuier Capitaine au Corps du Genie Cousin

Adrien Charles Sanlot Dubospin Ecuier Interresse dans les affaires du Roy Cousin

Lesquels sur ce qui leur a été représenté par Mad. Dame Delavalette qu'il doit luy être Incessamment fait par M. Delatour peintre du Roy un Remboursement de la somme de Trente mille Livres sur le prix d'une maison qu'il a acquise au village d'Auteuil, et qu'il luy a été signifié par les Etats de Languedoc le remboursement d'une rente de quatre cent livres au principal de Dix mille livres qui luy²³⁶ a été constituée suivant contrat passé devant Vanin no^{re} a Paris le vingt un Juin Mil sept cent soixante six N^o 703 desquelles sommes il conviendra faire employ

Ont mesd. Sieurs et Dame susnommés fait et constitué pour leur procureur General et Spécial M^e [blank] procureur au chatelet de Paris auquel ils donnent pouvoir de pour Eux et en leur noms Comparoitre en L'Hotel et pardevant Monsieur le lieutenant Civil aud. Chatelet et la dire et déclarer pour eux qu'ils sons davis que mad. Dame Delavalette en sad. qualité de Curatrice a l'Interdiction did. S^r son mary soit autorisée a toucher et recevoir tant dud. sieur Delatour que des etats de languedoc les deux remboursement susnommés en employer le montant avec autres deniers que peut avoir ou aura lad. Dame a faire de sa part des remboursements dont un de quatorze mille deux cent livres principal de douze cent livres de rente viagere constitué par led. S. delavalette au profit de Marie-Jeanne-Margueritte Vallois de montigny fille majeure suivant deux Contrats des dix fevrier mil sept cent cinquante un et quatre decembre mil sept cent cinquante neuf; et le second de quinze cent livres de rente perpetuelle au principal de trente mille livres constituée par Mad. D^e a M^e Louis Samson Gomel avocat au parlement et procureur au Chatelet de Paris par contrat passé devant Chomel no^{re} a Paris le dix juillet mil sept cent soixante dix par privilege sur sa maison rue basse du Rempart quelle a acquise du S^r et D^e Sandrié faire pour les constituans le serment en pareil cas requis et accoutumé ainsy qu'ils l'ont présentement fait es mains des notaires soussignés requérir

²³⁶ Taken out by Mme de La Villette herself, among a series of annuities purchased by her family on that date listed in Vanin's repertoire (AN MC/RE/CXV).

l'homologation du présent avis et Généralement faire tout ce qui sera nécessaire fait et passé à Paris en demeures desd. Parties le Quinze may Mil sept cent soixante Douze et ont signé

Martinville Jean J^s Lafreté De Boullongne

J F Bouvyer m^{quis} des Cepoy M R Jogues de Martinville de La Vallette

Sanlot

Sanlot de Fontenailles Sanlot Sanlot de Bospin

Dufour Lesnau

AN Y4964^B, registres de tutelles

31 décembre 1772. — La Tour est présent à l'Assemblée de l'Académie.

[1772]. — Pierre-Jean Mariette's notes on artists include the most important contemporary biography on La Tour (see La Tour biographies file). It was written in 1772, shortly before Mariette died in 1774. First published in part by Georges Duplessis in *Archives historiques et littéraires du nord de la France* in 1852 (III, pp. 377–384; it was followed, pp. 384–86, by a supplementary note on La Tour by the editor, Arthur Dinaux), it was included in the third volume of Chennevières and Montaiglon's edition, entitled *Abécédario* (1854–56). It was reprinted in B&W (pp. 15–19). All of these omit the date, which can be ascertained from the original manuscript, "Notes manuscrites sur les peintres et les graveurs", BnF Est., Rés. Ya 2–4, IX, fol. 49–54.

[1772]. — La Tour is mentioned in similar terms to Rouxelin's praise (*v.* 5.v.1768 *supra*) in the *Vie de Restout*:

Point de belles lumières sans une belle couleur: ils [quelques auteurs modernes] conviennent donc que Restout a un bon coloris, & se réunissent à dire avec le célèbre M. de la Tour, que *cet homme avoit la clef de la peinture*.

C.-N. Cochin, ed., *Galerie française ou portraits des hommes et des femmes célèbres...*, 1772, VIII, p. 101

[1772]. — La Tour is mentioned in a local history by Louis-Paul Colliette (1714–1786), curé de Gricourt, doyen and chapelain de l'Église royale de Saint-Quentin:

Quentin-Maurice De la Tour naît à Saint-Quentin, sur la paroisse de saint Jacques le 22 Septembre. Peintre du Roi, & de son Académie de Peinture & de Sculpture, tout Paris, toute la Cour, la France & les Royaumes étrangers l'admirent comme incomparable dans le Pastel, & lui décernent l'immortalité qu'il sait donner à ses tableaux.

Louis-Paul Colliette, *Mémoires pour servir à l'histoire ecclésiastique, civile et militaire de la province de Vermandois*, Cambrai 1772, III, p. 411

1773

8 mai 1773. — La Tour est présent à l'Assemblée de l'Académie. Il est désigné pour faire partie du comité chargé de régler le rôle de la capitation et la reddition des comptes.

L'Académie a arrêté que, le samedi 29 de ce mois, MM. les Directeurs, anciens Directeurs, Recteurs et Adjoints à Recteur, le Professeur en exercice et à tour de rôle: dans les Professeurs, M. *Bachelier*, dans les Adjoints à Professeur, M. *Lépicier*; dans les Conseillers, M. *De La Tour*, le Trésorier et le Secrétaire, et, dans les Académiciens, M. *Voiriot*, s'assembleront dans l'Académie à neuf heures du matin pour régler le rôle de la capitation de la présente année, ainsi que pour la reddition des comptes de l'année 1772.

Procès-verbaux de l'Académie, t. VIII, p. 122.

29 mai, 31 juillet 1773. — La Tour est présent à l'Assemblée de l'Académie.

8 août an 5773 [1773]. — Jean-François de La Tour, lieutenant de cavalerie attends the session of the Saint Jean masonic lodge at Saint-Quentin; described as « frère », he must already have been a member of another lodge. The Saint-Jean de Saint-Quentin lodge was founded in 1744 under the auspices of the comte de Clermont, and continued in existence after the formation of the breakaway lodge L'Humanité (to which Maurice-Quentin de La Tour later belonged) to discuss which the meeting had been convened.

Brazier 1956, p. 36, erroneously as 8.x.1773

Le huitième jour du huitième mois de l'an de Lumière 5773 Le T.R.f. Bacon Delachevalerie G.O. d'honneur du G.O. de France vers lequel les frères de la Loge avoient députés les frères Duuez Passemaître,

Brayrer ancien Surveillant et Isaac Dumoutier trésorier pour prendre ses avis sur les moyens de parvenir à une conciliation avec ceux des frères qui si sont absents depuis qu'ils ont formé le projet dériger, comme ils l'ont faits, une nouvelle Loge...

Depuis sont venus se joindre à nos travaux les frères Delatou Lieutenant de Cavalerie, Touzart aîné et Touzart le jeune officiers de l'artillerie et du génie en qualité de visiteurs.

BnF, FM² 410, document N, p. 2

Août-septembre [25 août – 25 septembre] 1773. — La Tour expose au Salon du Louvre.

Salon du Louvre 1773

Par M. de la Tour, Conseiller.

38. Plusieurs Têtes sous le même Numéro. [4.46.37065]

CRITIQUES

[Antoine RENO], *Dialogue sur la peinture*, 2^e éd. avec notes, Paris, s.d. [1773], pp. 52f; also in *Correspondance littéraire*, 1774, pp. 376ff:

[p. 52] M. FABRETTI. ...J'imaginois que le portrait devait être au contraire la perfection de l'art. Qu'outre les parties de l'histoire, il falloit quelque chose de plus encore, une observation fine & profonde de son modèle, vivre avec lui, saisir son âme & ses passions, l'attitude, le mouvement propre, enfin faire un choix [p. 53] parmi les deux cents figures que chaque personne a dans la journée.

MILORD. Ils avoient autrefois un petit Lat. qui avait beaucoup de ça. C'étoit un des plus studieux copistes de la nature, un de ses plus fins observateurs.

M. REMI. Nous l'avons bien encore.

MILORD. Tous ne sont pas des Sophocles pour faire des chefs-d'œuvres à cent ans. J'ai mes raisons pour en parler comme un défunt, il vient d'estropier un de ses plus beaux morceaux, le portrait de feu M. Rest. en voulant le repeindre. La Peinture n'est pas seulement une science, il faut de la justesse mais grand feu par-dessous. La flamme s'éteint, la science reste, mais ne suffit pas.

M. REMI. C'est dommage, car c'étoit de son temps un des meilleurs de ce genre.

[ANON. 1773f], "Lettre à M. *** sur l'exposition des tableaux, sculptures et gravures au Salon du Louvre, 1773", *Journal encyclopédique*, .x.1773, pp. 120–27:

[p. 125] Parmi les portraits que la multitude des curieux vient toujours chercher à tous les salons, ceux de M. de Latour tiennent toujours le premier rang.

2 octobre, 31 décembre 1773. — La Tour est présent à l'Assemblée de l'Académie.

[p.c.1773]. — La Tour is mentioned by Vigée Le Brun as a regular diner at the dinners held by Jean-Baptiste Lemoyne. No date is given, but she went to these events from the age of 15, and the portrait of Mme de Roissy was made in 1773:

C'est chez Le Moine que j'ai connu Gerbier, le célèbre avocat; sa fille, madame de Roissy, était fort belle, et c'est une des premières femmes dont j'aie fait le portrait. Nous avions souvent, à ces dîners, Grétry, Latour, fameux peintre au pastel; on riait, on s'amusait.

Élisabeth-Louise Vigée Le Brun, *Souvenirs 1755–1842*, ed. Geneviève Haroche-Bouzinac, Paris, 2008, p. 152

1774

19 janvier 1774. — Les deux frères La Tour se constituent une rente viagère de 5,400 livres sur la trésorerie du prince de Condé.

19 janvier 1774. — *Constitution de rente viagère*. — Louis-Joseph de Bourbon, prince de Condé, constitue 5,400 l. de rente viagère au « Sieur Maurice-Quentin De La Tour, conseiller de l'Académie Royale de Peinture et de Sculpture, et au S^r Jean-François De La Tour, lieutenant de cavalerie, son frère, et au survivant d'eux; lesquels sont nés, savoir, le premier le cinq septembre mil sept cents quatre suivant l'extrait de son baptistaire annexé à la minute d'un contrat de rente viagère passé à son profit par Son A. S. devant Maréchal qui en a garde minute et son confrère notaires à Paris, le cinq avril mil sept cents soixante six; et le second né au mois de mars mil sept cents vingt-six, ce que ledit S^r Delatour l'aîné s'oblige de justifier en rapportant incessamment l'extrait baptistaire dudit S^r son frère pour être joint à ces présentes. Ce accepté par ledit S^r Delatour l'aîné, demeurant à Paris aux galeries du Louvre, paroisse Saint-

Germain-l'Auxerrois, à ce présent, acquereur tant pour lui que pour ledit S^r son frère, pendent leur vie. »

Le 1^{er} paiement à compter du 1^{er} juillet 1774, moyennant 54,000 livres à 10%, payées par La Tour au trésorier du prince, Ambroise Piot.

Signé: DELATOUR, PIOT, BOUTET, BRO.

En marge: ft. ext. le 3 septembre 1792.

Pièce jointe:

Jean-François Delatour

Ainsi qu'il est constaté par son extrait baptistaire tiré du registre du baptême de l'église paroissiale de S^t-André de la ville de Saint-Quentin certifiant qu'il est né le 27 mars 1726, annexé à la minute d'un contrat passé devant m^e Billeheu et son confrère, notaire à Paris, le 18 juin 1749, de rente viagère au profit dud. Charles Delatour et son frère aîné Jean-François Delatour²³⁷. »

Minutier de M^e Fontana, 10, rue Royale. (Communiqué par M. François Boucher.)

AN MC XCII/765

24 avril 1774. — Lettre de La Tour à Voltaire ou à l'abbé Le Blanc.

Mon cher Monsieur,

Je suis fort sensible à l'honneur de votre souvenir et de la charmante galanterie, que vous voulez me faire de votre nouvelle édition de Londres. J'ay offert à M. votre cousin de lui fournir ce que vous souhaiterez de chocolat. Il me fait grand plaisir d'apprendre qu'il vous fait du bien. Je voudrais qu'il vous fit appeler à présent la jeune mine, quoiqu'on soit jeune tant qu'on se porte bien. — Je crois que de l'eau à jeun est un bon préservatif contre les maladies, elle nettoie l'estomac, lave les reins, et prépare une bonne digestion. En s'y accoutumant peu à peu, on peut parvenir à deux pintes par jour; ceux qui suivent mon régime m'appellent leur sauveur. L'intérêt que je prens à votre santé me fait jouer le rôle de médecin d'eau douce. On est jamais aussi sûr des autres remèdes que de celui-là; c'étoit l'axiôme de M. Cochi de Florence.

J'ay l'honneur d'être, mon cher Monsieur, avec la franchise et la cordialité d'un Picard,
Votre très humble et très obéissant serviteur.

DE LA TOUR.

Aux galeries du Louvre, le 24 avril 1774.

Archives de l'art français (15 juillet 1852, 4^e section, p. 149) Lettre communiquée par M. Jules de Boilly. Desmaze 1873, p. 84; Desmaze, 1874, p. 42; Bury 1971, p. 41 n.1.

25 juin 1774. — La Tour est présent à l'Assemblée de l'Académie.

5 juillet an 5774 [1774]. — La Tour's name appears in an entry in the registre of the masonic lodge *L'Humanité* at Saint-Quentin for this date, which is however an error for 5.VII.1779 (v. *infra*).

30 juillet 1774. — Chardin retires from the Académie royale, offering his portrait by La Tour:

Le Secrétaire a ajouté que M. Chardin seroit flatté si l'Académie avoit agréable de lui permettre de placer dans l'Académie son portrait peint en pastel par M. De La Tour.

Procès-verbaux de l'Académie, t. VIII, p. 156.

13 août 1774. — La Tour est nommé expert par le Châtelet de Paris pour examiner et estimer avec Greuze le portrait de M^{lle} Costé peint par Renou. (v. 20.XI.1774 *infra*.)

22 septembre 1774. — Marie-Jeanne Deschamps, épouse de Pierre-Marie Mauclerc (–1785), employé des fermes du roi, dies in the house of her brother, abbé Deschamps, whose portrait by La Tour is listed in her inv. p.m. (v. *infra* 10.I.1775):

L'an mil sept cent soixante et quatorze Le vingt deux septembre sur les six heures du soi après avoir reçu les sacrements ; est decédé en la

maison de monsieur deschamps pretre chanoine de la cathedrale paroisse de Sainte genevieve demoiselle marie jeanne deschamps epouse de monsieur pierre marie mauclerc Bourgeoise de Paris agé de cinquante neuf ans. Son corps a été inhumé le vingt trois par moy soussigné pretre curé dans la ditte paroisse en presence de monsieur claudes charles deschamps frere de la deffunte qui a signé le present acte de jean antoins francois darris, Louis francois Bautroy et felix torcelet tous chanoines de la cathedrale en foi de quoi je pretre curé de Sainte genevieve ai aussi signé les jour et an susdits.

Menu. PC.

Deschamps Darrys Bautroy chne

Tonnetet chne

Deposé le 23 janvier 1775

Dumoutier

Registres paroissiaux de Sainte-Geneviève, Laon

29 novembre 1774. — La Tour rédige le procès-verbal d'estimation du portrait de M^{lle} Costé, peint par Renou, qu'il signe avec Greuze. Les deux artistes jugent la ressemblance exacte et le prix demandé, 2,400 livres, raisonnable. The document is in La Tour's hand, and bears his signature in the form "maurice quentin De_la_Tour" where the last name is joined cursively but with a clear capital T. Mlle Costé was the mistress of the prince de Soubise; the *Mémoires secrets* (lettre II, 13.IX.1773, p. 133) describe the painting, exhibited at the Salon de 1773, no. 165 (measuring 211x146 cm), as "au fond ingénieuse & très-mal rendue", Renou having tried painting after being laughed out of the theatre; the work was found so indecent that it was withdrawn the day Madame came to see the pictures.

En vertu de la nomination faite de nous par sentence contradictoire du chatelet²³⁸ de Paris du 13 aoust der. et a chacun de nous signifiée par exploit du 27 dudit present mois, a L'effet de voir et visiter un portrait representant la dem^{elle} Costé par le S^r Renou, peintre agréé de L'academie Royale, decider si ledit portrait est ressemblant, et fait suivant les regles de L'art, et au dit cas L'estimer: après nous etre cejourd'huy transporté heure de midy a L'audience du chatelet au desir de la sommation a nous faite et y avoir preté le serment en tel cas requis, après avoir pareillement bien examiné et considéré attentivement les traits de la dem^{elle} Costé qui s'est venu presenter dans la matinée a chacun de nous, aux Termes de la ditte sentence, nous nous sommes transporté de suite en l'atelier du S^r Renou, ou etant, et ayant ete introduit dans la piece ou le tableau en question etoit, lecture faite de la ditte sentence, et le dit sieur Renou retiré, nous avons attentivement examiné le dit tableau qui est de six pieds et demie de hauteur sur quatre et demie de largeur, avons Trouvé le portrait ressemblant a Mad^{elle} Costé, mais cette ressemblance seroit bien plus piquante si la dem^{elle} Costé ne se fut pas tant ennuyée selon son aveu, un peindre alors est bien a plaindre, car ne pouvant resister a l'impression que la nature fait sur luy, ses efforts memes pour combattre cette impression, ne font qu'augmenter ses difficultés de la vaincre. La dem^{elle} Costé est peinte en nimphe appuyée sur le piedestal de la statue de Venus, de sa main droite elle couronne l'Amour en recompense du sacrifice qu'il luy fait de son inconstance, s'étant laisse couper les aises qu'elle foule aux pieds. Lordonnance du tableau nous a paru neuve et bien rendue. Depuis cette visite, le sieur Renou desirant satisfaire la dem^{elle} Costé s'est bien voulu soumettre a la severité de sa critique et de ses ains, ce qui luy a occasionné des changemens, qui insensiblement en ont entraîné tant d'autres, tant pour la forme que pour la couleur que c'est a present un tableau presque entièrement repeint.

Nous estimons donc que la somme de deux mille quatre cent livres, est bien au-dessous de ce que tant de fatigues si souvent rebutantes et le tems considerable qu'il a employé a cet ouvrage pouvoient mériter. Tel est notre avis unanime et désintéressé, referant a Monsieur le lieutenant civil d'ordonner sur ce, ce qu'il appartiendra, et avons signés.

Maurice Quentin DelaTour, conseiller de L'academie Royale de peinture et sculpture demeurant aux galeries du Louvre.
Jean Baptiste Greuze peintre de l'Académie Royale de peinture, demeurant rue Thibotode.
A Paris, ce 29 9^{bre} 1774.

Arch. nat., Y 1904. Publié par G. Wildenstein, *Rapports d'experts*, 1921, in-4^e, col. 108-110 (fac-similé de l'autographe de La Tour, frontispiece).

²³⁷ Voir la mention de cette rente viagère dans le testament de La Tour redigé en 1784.

²³⁸ B&W's rectifications of La Tour's orthography and capitalisation are here silently reversed.

30 décembre. — La Tour est présent à l'Assemblée de l'Académie.

1775

8 janvier 1775. — Letter from the bishop of Langres to La Tour, omitting the year. 8 January fell on a Sunday in 1758, 1764, 1769 and 1775. It seems more likely that the letter is from César-Guillaume de La Luzerne (1738–1821) than his predecessor, Gilbert Gaspard de Montmorin de Saint-Hérem (1691–1770), évêque-duc de Langres, in which case it must date from 1775.

Je vous prie Monsieur de vouloir bien me marquer un moment où je pourrais avoir l'honneur de vous voir ce matin, je vous en serai sensiblement obligé.

J'ai l'honneur d'être très parfaitement Monsieur votre très humble et très obéissant serviteur,

F. L'ÉVÊQUE DE LANGRES.

Paris, au Luxembourg, ce dimanche matin 8 janvier.

Desmaze 1874, p. 9

10 janvier 1775. — In the inventaire après décès of Marie-Jeanne Deschamps, Mme Mauclerc (she died in Laon, 22.IX.1774, *v. supra*), there is listed among the family portraits (the others all in oil, oval or rectangular) a pastel of her brother, abbé Deschamps (surely by La Tour). La Tour's name also appears among the documents listed:

Il. Il en est de même d'un autre petit tableau de forme carré peint en pastel sous verre lequel représente led. S. abbé deschamps pourquoi...
Mémoire

Il. la grosse en parchemin d'un contrat passé devant M^e Laideguive et son confrère notaires à Paris le 1^{er} août mil sept cent soixante neuf par lequel M^{es} les Prevôt des marchands et échevins de cette ville ont constitué au nom de S. M. en vertu et sous dite du mois de décembre mil sept cent soixante huit au profit et sur la tête de lad^{ie} défunte Dame Mauclerc cent onze livres deux sols deux deniers de rente viagère sujette à la retenue du dixième moyennant onze cent onze livres deux sols deux deniers qui paraissent avoir été payés comptants par M. delatour maître de l'académie lad^{ie} pièce collée est paraphée et inventoriée pièce unique de sa cote deux ci...

AN MC LXV/386, 10.I.1775

27 mars 1775. — Vente [de la maison de la belle-mère de La Tour] par M. Cambronne Huet,²³⁹ négociant, demeurant en la ville de Saint Quentin, comme chargé de pouvoir de M. Delatour Lieutenant de cavalerie, Gendarme du roy, à Quentin Sutterre fils et sa femme demeurant audit Saint Quentin.

[8161] Pardevant lesd. Notaires royaux, Residents en la ville de Saint Quentin soussignés, fut present M. Louis Cambronne Hüet, Négociant et ancien consul en la juridiction consulaire de cette ville de Saint Quentin y demeurant, du nom et comme fondé de la procuration de M. Jean François de La Tour, lieutenant de cavalerie, gendarme du roy, sous le titre de bourguignon, demeurant ordinairement au Château de Luneville en Lorraine, de present logé en la ville de Paris chez M. Delatour son frère, peintre du roy, aux galeries du Louvre, paroisse Saint Germain l'Auxerrois, ladite procuration ainsi donnée par ledit Sieur Jean François Delatour audit Sieur Cambronne Huet, en consequence du pouvoir à luy donne par autre procuration de Dame Marie Jeanne²⁴⁰ Duliege, veuve de M. François Delatour, bourgeois en ladite ville de Saint Quentin, résident en ladite ville de Paris, logée chez Mademoiselle Douay, rue Cadet, paroisse saint Eustache, lesdites procurations passées devant M^{es} Poulter et Collet, Conseillers du roy notaires au Chatelet de Paris le quatre et onze de ce mois demeurées annexées à la minute des presentes pour y avoir recours au besoin, apar qu'ycelles ont été certifiées véritables par ledit Sieur Comparant, de luy signées et des notaires soussignées le quel Sieur Comparant audit nom a par les presentes reconnu avoir vendu, promet faire jouir et garantir de tous troubles, dettes, [8162] hypothèques et autres impechements généralement quelconques, à Quentin Sutterre²⁴¹ fils Manouvrier de Marie Françoise Veronique Vinchon sa femme qu'il autorise à Poffer

des presentes, demeurant au Faubourg de Saint Jean dudit Saint Quentin, a ce presentes et acquereurs solidaire pour eux leur hoirs et ayants causes, toute une certaine Maison bastiment, lieu et heritage, circonstancer et depandancer, situés en cette dite ville de Saint Quentin, rue du petit Paris, paroisse de Saint André, tenant d'une lizière à la rue de la vieille poissonnerie²⁴² d'autre lizière avec la maison appartenant à l'Hotel Dieu dudit Saint Quentin, d'un bout par derriere au Sieur Dela Marliez et d'autre bout pardevant sur ladite rue du Petit Paris pour desdites Maison, bastiment, lieu et heritage, circonstances et dependances, appartenant avant ces presentes à la dite Dame Duliege, jouir sans en rien excepté ny reservé par lesdits acquereurs en tous droits de propriété, fruits et profits de cejourd'huy, perpetuellement et a toujours, demesure et tout ainsy que ladite Dame Duliege en a jouir ou d'en jouir, avant Cesdites presentes, a la charge par lesdits acquereurs d'acquitter chacun deux sizaens dans sur la maison survendu, portant ensemble à la somme de sept livres dix sept sols six deniers, sçavoir, celle de six livres à l'Eglise paroissiale de Saint Jean Baptiste de cette dite ville de Saint Quentin au onze juin, et trente sept sols six deniers audit hotel dieu au jour de [8163] Noel, acquittés d'arrages jusques aux dernieres ... la presente vente ainsy suite aux charge susdits et en outre moyennant la somme de trois mille livres au prix principal francs deniers audit Sieur Cambronne Huet audit nom, delaquelle dernière somme ledit Sieur dernier desnommé audit nom reconnois avoir reçu celle de mille livres en especes ayants cour, sçavoir de quatre cent livres des mains desdites acquereurs et six cent livres en l'acquit d'yceux acquereurs, des mains de M^e Pierre Claude Noel Labitte, Prêtre et Curé de l'église paroissiale de Saint André dudit Saint Quentin y demeurant; de laquelle dite somme de mille livres ledit Sieur Cambronne Huet audit nom tient d'autant bien et vallablement quitte lesdites acquereurs pour sureté de laquelle dite somme de six cent livres ledit Sieur Cambronne Huet audit nom, et du consentement desdits acquereurs, subrogé et subroge ledit Sieur Labitte dans tous les droits, privileges et hypothèques qu'ils pouvoit avoir avant ces presentes sur ce que dessus vendu, jusque a concurrence de ladite somme de six cent livres; Et en consequence Lesdits acquereurs suradjutant et par ces presentes créés et constitués, promettent solidairement l'un pour l'autre et vu d'eux seul pour le tout, sans aucune division ny discussion, a quoy il renoncent, garantier, fournir, faire valoir et payer audit Sieur Labitte ... pour luy, ses hoirs et ayants causes, la rente annuelle et perpetuelle de trente livres a prendre sur tous et uns chacuns les biens meubles et immeubles, presents et a venir desdits acquereurs, qu'ils ont pour [8164] affatés, obligés et hypothéqués et speciallement eut la Maison cydessus vendue, sans que les obligations speciale et generale derogant les unes aux autres, ladite rente payable chacun an au ving huit mars, dont la premiere année de payment d'ycelle a echira audit jour vingt huit mars de l'année prochaine mil sept cent soixante seize et anis y coutumier payee d'année en année a pareil jour, jusques au remboursement de ladite somme de six cent livres en un seule payement que lesdits acquereurs et constituants pourroit faire quand bon leur semblera, avec les arairages et courant de ladite rente, si aucuns sont lors dues, et tout faits et loyaur cousta, laquel remboursement en pourra etre fait qu'en especes ayants cours et non autrement, nonobstant tous edits et declarations de Sa Majesté à ses contraires, intervenus ou a intervenir, a la faveur desquels lesdits acquereurs et constituants ont expressement renoncées: et quant au surplus deladite somme de trois Mille livres formant la prix principale de la presente vente, portant a deux mille livres, lesdits acquereurs payeront celle de quinze cent livres desdits qu'ils s'y obligent par ces presentes pour la solidité cy dessus exprimée en l'acquit de ladite Dame Duliege au sieur François Derahe Laboureur, demeurant au village de Savy, produisant une rente de soixante quinze livres, créé et constituée au profit de M. Charles Louis Jorand,²⁴³ prêtre et cydevant curé de la paroisse de Bellicourt et du Sieur Henry Jorand, Marchand et ancien consul en Ladite [8165] juridiction constitué, par contrat passé devant M^{es} Bellot et [?]Soncon frere, notaires royaux audit Saint Quentin le onze février mil sept cent quarante huit, contrôlé audit lieu, suivant la relation estante à la suite de la grosse du contract surdatté, laquelle dite rente de soixante quinze livres a été caddeé par lesdits Sieur Jorand audit Sieur Derahe par autre contract et passé devant M^e François Fouquier et son confrere notaires royaux en celle dite ville de Saint Quentin le dix neuf decembre mil sept cent soixante trois, contrôlé audit lieu le vingt dudit mois de decembre suivant la relation estante à la suite de la grosse

²³⁹ Pierre-Charles-Louis Cambronne, dit Cambronne Hüet (1731–1821), ∞ 1757 Valentine-Élisabeth Huet (1739–). Négociant et ancien consul en la juridiction consulaire de cette ville de Saint Quentin.

²⁴⁰ Recte Françoise. As she (seems to have) died only six months later, she may well have been too ill to continue living in the house. Mlle Douai, rue Cadet, Paris is as yet untraced.

²⁴¹ Quentin Sutterre (a.1756–p.1775) married Marie-Françoise-Véronique Vinchon (1744–p.1775) 24.X.1774 at Saint-Jean de Saint-Quentin. They were no doubt the parents

of a Fidel-Quentin Sutterre, born in Saint-Quentin, 3.III.1787, a capitaine d'infanterie with some 30 years' service.

²⁴² The description of the location between the rue du Petit-Paris (demolished to make way for the rue de Lyon) and the rue de la Vieille Poissonnerie (both of which were bounded on the north by the rue des Toiles) locate the house near, but not on the site of the maison natale proposed by Basquin 1935.

²⁴³ Charles-Louis Jorand was curé at Bellicourt 1767–69. Henry Jorand was married to Marie-Jeanne-Catherine Blondelle.

de ce dernier contract; comme d'aussy payeront lesdits acquerueurs annuellement en l'acquit de ladite Dame Duliege audit sieur Derahe ladite rente de soixante quinze livres au douze fevrier, jusques au remboursement qu'ils pourront faire de ladite dernier somme de quinze cent livres, quant bon leur senblera, conformement au contract de constitution dudit jour onze fevrier mil sept cent quarante huit, de laquelle derniere rente le premier payment qui sera au compte seul desdits acquerueurs ... au douze fevrier prochain et comme ladite Dame Duliege reste debiteur vers ledit Sieur Derahe tant de ladite rente de soixante quinze livres que du principal d'ycelle, sauf son recevera contre lesdits acquerueurs, yceux acquerueurs s'obligent par ces presentes sous ladite sollidite non seulement de certifier audit Sieur Cambronne Huet audit nom du payment annuel a faire par eux en l'acquit de ladite Dame Duliege de ladite rente de soixante quinze livres en main dudit Sieur Derahe en rapportant et donnant en communication chacun au [8166] au douze fevrier audit Sieur Cambronne Huet audit nom Les acquits de payment ... de ladite dernier rente, Mais aussy de ladite remboursement du capital d'ycelle endedans quinze pourra Compte du jour dudit remboursement, le tout sous peines de toutes postes, depens, dommagemens, interets et les cinq cent livres restant de ladite somme de deux mille livres lesdits acquerueurs promettent egallement les payer audit sieur Cambronne Huet audit nom en dedans le premier septembre prochain avec interest jusque au parfait payment et pour commencement de garantie de la presente vente ledit sieur Cambronne Huet audit nom, l'instant mis en mains desdits acquerueurs le reconnaissant les titres de propriété de ladite Maison au nombre de Cinq Pieces tous collées et paraphées par premiere et derniere piece de la main de Mallet l'un des notaires soussignées, et pour et besoin est etre fait tant, devant, à sainsine et daissaisine en justice et ou il appartiendra, lesdits sieur Cambronne Huet audit nom et acquerueurs donnent pouvoir a tous procureurs porteurs de la grosse des presentes dans y acquerés et consenties, fait ainsy a été allordé entre lesdites parties qui promettaient tenir et entretenir ces presentes, obligante survoit ledit sieur Cambronne Huet audit nom les biens meubles et immeubles presente et a venir de ladite Dame Duliege a faire jouir et garantie et lesdits acquerueurs et constituents sollidairement Comme devant aussy leurs biens meubles immeubles presents et a venir acquits et satisfaire au coutume cy dessus, renoncantes a toutes dettes formulaires a ces presentes qui furent fait et cette dudit ville de Saint Quentin apres [8167] midy le vingt sept mars mil sept cent soixante quinze. Lesdites parties signées apres lecture faite de la minutte desdites presentes, controllee et insinuée audit Saint Quentin le sept avril suivant par l'hybault qui a reçu soixante onze livres dix sols trois deniers pour les droits et demeuré a Mallet ...des notaires soussignées [inset: tabellion recu quatre livres].

/s/ Veramulez /s/ Mallet

En suit la teneur de ladite Procuration—

Pardevant les conseillers du roy notaires au Châtelet de Paris soussignés fut presente Dame Marie Françoise Duliège, veuve de M. François Delatour, bourgeois de Saint Quentin, y demeurante ordinairement, etant de present a Paris logée chez Melle Douay, rue Cadet, paroisse Saint Eustache.

Laquelle a fait et constitué pour son procureur général et special M. Jean François Delatour son fils, lieutenant de cavalerie, gendarme du roy sous le titre de Bourguignon, auquel elle donne pouvoir de pour elle et en son nom donner et a loyer et a telle personnes que bon luy semblera, tant de Maisons qu'il etre, sçavoir a Saint Quentin et aux environs appartenantes a ladite Constituante, recevoir lesdits loyers et freinages, en donner toutes quittances et descharges valables, resilier lesdits baux en passer des nouveaux, sous les charges, clauses et conditions qu'il jugera convenable, [8163] recevoir montre toutes les sommes de services qui peuvent etre dues a ladite Dame Constituante, soit qu'au billet sous seing prisé, soit qu'aux actes passés pardevant notaires, Ensemble les arrérages cahier de la lehoir a l'avenir de toutes les rentes, tant que perpetuelles que viageres, assignées sur les revenues du roy, compaignieré et sur particuliers, de tous recus donner pareillement quittances de charges valables, a defaut de payment de la part d'aucun desdits debiteurs, locataires, fermiers et rentiers, faire contre eux toute poursuites et diligences necessaires; les faire assignées, constituer tous procureurs et avocats en causes, les revocquer, en constituer d'autres, obtenir tous jugemens et sentences et arrêts deffinitifs, les faire mettre a execution, former des oppositions entre les mains de qui il appartient, en faire faire toutes saisies mobilières, immobilières et autres et de toutes natures, poursuivre sur scelles ou endonner main levée, plaider, relever et anticiper tous appels, traités, transiger, composer, compromettre, passer et signer toutes sentences arbitrales, faire passer

ausdits rentiers des titres novels des rentes qu'ils peuvent devoir a la dite Dame Constituante, obtenir en cas de refus de leur part, toute sentence, representations desdits titres novels, donnant en outre pouvoir Ladite dame Constituante audit sieur procureur constitué de vendre a telles peronnes, at aux charges, clauses, conditions et moyennant les prix les plus avantageux tant les Maisons que les biens qui peuvent appartenir a ladite Constituante, saize a Saint Quentin, et environs, ou dans d'autres lieux, convenir des toutes des jouissances, recevoir le prix [8169] provenant desdites ventes, en donner pareillement toutes decharges valables, dessaisies ladite Dame Constituante de tous les droits de propriété qu'elle a sur lesdits biens en avoir des acquiteurs d'yceux; leur remettre les titres de propriété d'yceux et generallement au Sujet de ce que de faire, passer et signer tous actes, pretre tous Consentements, elire domicile, substituer en tout ou en partie des presentes pouvoir qui bon semblera audit Sieur procureur constitué avoir le tout pour agréable et ratifier a la premiere requisition dudit sieur procureur constitué tout ce qu'il aura fait en vertu du present pouvoir obligant fait et passée ...demeura ..designée de Ladite Dame Delatour le quatre de mars mil sept cent soixante quinze ayant ...et signée, Signée Duliege Veuve Delatour, Soulier et Collet, et en Marge. ...ladit jour receu sept sols, avec Paraphe 1

/s/ Veramulez /s/ Matter

Et le onze mars mil sept cent soixante quinze, est comparues devant les conseillers du roy notaires au Châtelet de paris soussingés, M. Jean François Delatour, Lieutenant de Cavalerie, Gendarme du roy sous le titre de bourguinonne, demeurant ordinairement au Château de Luneville en Lorraine a present Logé a paris chez M. de Latour son frere, peintre du roy, [8170] aux galeries du Louvre, paroisse saint Germain Lauxerrois, lequel en vertu du pouvoir a luy donné par la procuration cy dessus et des autres parts par ladite Dame veuve Delatour sa mere de substituer qui bon luy sembleroit en tous les pouvoirs a y porté par les presentes, déclaré Substituer en son lieu et place, M. Louis Cambronne Huet, commercant anc. naqs de la ville de Saint Quentin y demeurant Sur la grande place auquel il donna tous les mêmes pouvoirs que ceux portés en faite de la procuration et sans aucunes reserves, n'y exceptions quelconques, promettant avoir pour agréable tout ce que ledit Sieur Cambronne pourra faire en vertu de la presente substitution et le ratifier a sa premier requisition, obligant, fait et passé a Paris enlature lesdits jour et an et ai signé, a signé Delatour, Soullier et Collet et en a marge est aussy escrit Scellée Ledit jour reçue douze sols avec paraphe, et ...en Marge et pareillement écrit, les presentes procurations fut du désir d'un Contract de vente reçu ce jour aussy que de Mallet et son confrere notaires soussingée certifies veritables, par M. Cambronne Huet, procureur y desnnommé, deluy est signée et desdits notaires le vingt sept mars mil sept cent soixante quinze, a signé Cambronne Huet et des notaires soussignée

/s/ Veramulez /s/ Mallet

Aujourd'huy quatre septembre mil sept cent soixante quinze est comparu M. Louis Cambronne Huet des noms et qualité rapportés au contract de vente des autres part, lequel [8171] a par des presentes reconnu avoir reçu de Quentin Suterre fils, acquerueurs desnommé audit contract, la somme de Cinq cent livres, au principal pour partie du prix principal de la vente faite par ledit Contrat et celle de Neuf livres huit sols six deniers, pour le courant des interets de ladite somme de cinq cent livres laheue jusques au jour, deduction faite des vingtieme deniers et sols a livre d'yceux, de laquelle derniere somme ledit sieur Cambronne Huet audit nom tient bien a vallablement quitte et dechargé ledit Suterre fils, et consent que notte du present payment soit faite par tout ou besoin fera, fait et passé en cette ville de saint Quentin, pardevant les Notaires royaux, residents audit lieu soussingés, avant midy, lesdits jour et an et a ledit Sieur Cambronne Huet a signé, apres lecture faite, de l'année celle des presentes controllee audit lieu le quatorze dudit mois et en par l'hybault qui a reçu quatre livres quatre sols pour les droits et demeuré a Mallet l'un des Notaires soussignée.

/s/ Veramulez /s/ Mallet

INHA, Autographes, Carton 19: ff. 453–464 [8161–8172]

29 mai 1775. — Arrêt of the Conseil du roi conferring *franc-alleu* status on Saint-Quentin. Duplaquet relates that the news of this municipal triumph is brought to La Tour by the town's agents.

Duplaquet p. 43; for the significance of the arrêt, see Louis Hordret, *Histoire des droits anciens...*, 1781

24 juillet 1775. — *Lettre de Voltaire à La Tour*. (This is included in the EE Correspondence edition as to Maurice-Quentin de La Tour, but the addressee's office

suggests it is to a homonym, perhaps a confusion with Pierre Paulmier de La Tour, inspecteur des ponts & chaussées in Grenoble; or with Jacques-Gabriel Deschamps de La Tour (1747–1834), receveur général des domaines du roi à Besançon.)

24e juill. 1775 à Ferney

Le vieux malade de Ferney, Monsieur, et sa nièce, ne peuvent vous dire à quel point ils vous sont obligés de vos politesses et de votre chevenil. Le triste état où j'étais lorsque vous vîntes à Ferney, ne me permit pas de vous en faire les bonheurs. Mais si jamais j'ai un peu de santé, je l'emploierai à tâcher de cultiver votre amitié dont je sens tout le prix.

J'ai l'honneur d'être avec tous les sentiments qu'on vous doit, Monsieur, votre très humble et très obéissant serviteur

Le vieux malade V.

à Monsieur/Monsieur De La Tour/Inspecteur général des domaines/du Roi etc.

EE Correspondence online; Voltaire, Correspondance, éd. Pléiade, no. 14215/D19570

29 juillet 1775. — La Tour est désigné par l'Académie pour faire partie du Comité chargé d'examiner les œuvres qui seront exposées au Salon.

L'Académie a arrêté que le Comité pour l'examen des tableaux et modèles qui seront exposés au Salon s'assemblera dans l'Académie le mercredi 9 du mois d'Aoust, à trois heures de relevée, et Elle a procédé à la nomination des officiers qui doivent le composer. A MM. les Officiers en exercice, les anciens Directeurs, les Recteurs et Adjointes à Recteur, Trésorier, Secrétaire qui sont de tous les jugemens, Elle a joint, par la voye du sort, M^{rs} Dandré Bardon, Vien, Allegrain, Belle, Vanloo, Bachelier, Professeurs; M^{rs} Doyen et Brenet, Adjointes à Professeur, et M^{rs} De La Tour et Le Bas, Conseillers.

Procès-verbaux de l'Académie, t. VIII, p. 194-195.

Avril 1775. — La Tour n'expose pas au salon. Nevertheless he is mentioned in a critique.

CRITIQUES

[Mathieu-François PIDANSAT DE MAIROBERT], "Lettre V. Suite du coup-d'œil sur l'Ecole Française", *L'Espion anglais; ou, correspondance secrète entre Milord All'Eye et Milord All'Ear*, London, 1785, VII, pp. 123f.

Voici, Milord, encore deux Peintres qu'on a laissé vieillir dans la place de Conseillers, sous prétexte qu'ils n'étoient que Peintres de portraits, & dont une seule tête vaut mieux qu'un tableau entier d'histoire de la plupart de ceux qui les ont déprimés. Le plus ancien, M. Chardin, [...]. Quant à M. de la Tour, il a bien acquis le droit de se reposer; dès 1748, il avoit atteint la perfection de son talent, & un critique sévère lui adressoit ce quatrain.

Par les tons ravissans d'un pastel enchanteur,
Fascinant tous les yeux d'une commune erreur,
Les chefs-d'œuvres divers de ta main noble & sûre;
Sont au-dessus de l'art & trompent la nature.

30 septembre 1775. — La Tour est présent à l'Assemblée de l'Académie.

17 octobre 1775. — Mort de la belle-mère de La Tour. [This may be unreliable, as it would place her birth in 1691, as Tourneux 1904 infers, 2 years before her parents' marriage. In fact her age of 34 in 17.XI.1729 (*q.n.*) implies a birth in 1695. Debie 1991, p. 221, has her death in Paris on this date, aged 74, not 84, implying a birth c.1701; her source may simply be Hachet which she has silently corrected. However her name does not appear in the parish records for Saint-André, Saint-Quentin, which are complete except for brief lacunae in 1705 and 1710, while her siblings' births and deaths are recorded there from her parents' marriage in 1693 until at least 1703; by 1708 entries appear in the Saint-Rémy registers – but not for Marie-Françoise Duliège. She may well have died soon after the 27.III.1775 document *supra*, when she was living in Paris, rue Cadet, but there is no obvious link to Montmartre. Montmartre parish records were destroyed in 1870; it is unclear if Jules Hachet (1851–1932) had access to them.]

D'après un tableau généalogique dressé par M. Jules Hachet, architecte à Saint-Quentin, la belle-mère du peintre mourut à Montmartre, le 17 octobre 1775, à quatre-vingt-quatre ans.

Toumeux, *Un testament inédit de La Tour*, p. 3, note 2. [not in registres paroissiaux de Saint-André] 13 novembre 1775. Restout's *L'Allégorie de la Peinture* appears at

an anonymous sale in Paris (lot 55), where it must have been purchased by La Tour (or soon after) if it is the painting in his collection now in the musée Antoine-Lécuyer (inv. LT 78), as suggested by Gouzi 2000 (p. 284, no. P.137) – unless La Tour owned a second version.

30 décembre 1775. — La Tour est présent à l'Assemblée de l'Académie.

1776

5 janvier 1776. — La Tour est présent à l'Assemblée de l'Académie.

1^{er} février 1776. — Lettre de La Tour au comte d'Angiviller²⁴⁴ sur l'intention qu'il a de fonder quatre prix à l'Académie royale de peinture.

Aux Galleries du Louvre, ce 1^{er} février, à 9 heures ½ du soir.

Monsieur le Comte,

J'ai été si mortifié de n'avoir pas été averti du jour de votre audience pour vous y rendre mes hommages, que mon esprit en a battu si fort la campagne que j'ai pris la liberté de vous écrire à ce sujet bien des choses que mon apathie m'a fait jeter au feu. Je ne puis me faire connoître qu'après l'accomplissement des projets d'utilité publique, puis que ce sont eux qui m'ont forcé de vouloir vivre pour y pouvoir parvenir. Un de ces projets interesse votre goût pour les arts, si le Roi, qui vient d'établir plusieurs prix de cent louis pour les élèves des ponts et chaussées veut bien permettre la fondation de quatre prix, et si vous, Monsieur le Comte, voulez bien leur donner votre approbation; ces prix sont pour la perspective, l'anatomie, des desseins très corrects des belles statues anciennes et modernes et des pieds et des mains d'après nature; le quatrième prix seroit pour la vérité de la couleur, en donnant aux élèves une belle tête à peindre trois fois et des deux cotés éclairés et ombrés; cette étude me paroît indispensable pour éviter la manière; la chaire n'a aucun ton entier; tout y est rompu; de sorte qu'il n'y a point d'élève qui ne puisse sentir ses deffauts en voyant la nature au milieu de dix ou douze têtes peintes d'après elle. C'est la leçon la plus utile pour bien apprendre à lire dans la nature, et ses études bien réfléchies donneront une facilité à colorer tous les autres objets avec plus de vérité. Pardon de mon griffonage; je finis pour vous prier d'agréer tous mes vœux et le respectueux dévouement avec lequel je suis, Monsieur le Comte, votre très humble et très obéissant serviteur.

DE LA TOUR.²⁴⁵

Guiffrey et Toumeux, p. 18.

4 février 1776. — Réponse du comte d'Angiviller.

Versailles, 4 février 1776.

M. de La Tour, peintre du Roy.

J'ai reçu, Monsieur, la lettre par laquelle vous me faites part du dessein où vous êtes de fonder 4 prix à l'Académie Royale de peinture, à l'instar de ceux qui viennent d'être fondés pour l'école des ponts et chaussées. Je connoissois déjà en vous l'artiste célèbre, mais le projet que vous m'annoncez indique en vous l'excellent citoyen, et je suis fâché de n'être pas en ce moment à portée d'en conférer avec vous, pour connoître plus particulièrement votre plan et vos vues. Je charge M. Montucla²⁴⁶ de vous informer du premier séjour que je ferai à Paris pour qu'il vous amène chez moi; vous ne devez point douter de l'accueil qu'un pareil projet doit mériter à son auteur de la part de celui que S. M. a chargé du maintien et du progrès des arts en France, non plus que des sentiments avec lesquels, je suis, Monsieur, votre, etc...

Arch. nat., O¹ 1913. Copie: Bibl. d'art et d'archéologie, *Correspondance générale*, t. XXII, p. 133.

24 février, 2, 30 mars 1776. — La Tour est présent à l'Assemblée de l'Académie. Il propose à l'Académie la fondation de plusieurs prix destinés à encourager les élèves de l'Académie. L'Assemblée accepte quatre prix: anatomie, perspective, tête peinte, académie.

Ensuite, le Secrétaire a fait lecture d'un projet de M. De La Tour, Conseiller, par lequel il propose de fonder, avec la permission du Roy

verbaux de l'Académie, pour déterminer sa date précise. (Note de Guiffrey et Toumeux.)

²⁴⁶ Jean-Étienne Montucla (1725–1799), mathematician, censeur royal and premier commis des Bâtiments du roi. His logement in the Louvre was separated from La Tour's only by Lorient's.

²⁴⁴ Charles-Claude de Flahaut, comte d'Angiviller (1730–1810), directeur des bâtiments et jardins du roi 1770, maréchal de camp et membre de l'Académie des sciences.

²⁴⁵ La lettre de La Tour n'indique pas l'année; mais la réponse qui s'y trouve jointe porte la date du 4 février 1776. L'objet de la lettre suffirait d'ailleurs, avec les procès-

et l'approbation de M. le Directeur general, plusieurs prix dans l'Académie, propres à exciter l'émulation des Elèves, et il soumet ce projet à l'examen de l'Académie.

L'Académie a accepté unanimement les deux Prix proposés en premier lieu, l'un pour l'Anatomie et l'autre pour la Perspective et l'Architecture; pareillement Elle a accepté la proposition d'un prix pour une tête peinte d'après nature sous trois aspects differens et un Prix pour une académie, dessinée d'après nature avec la plus grande exactitude. — M. De La Tour a depuis fait quelques changemens à ces dispositions; voyés à l'assemblée suivante du 27 avril.

Procès-verbaux de l'Académie, t. VIII, p. 214.

13, 27 avril 1776. — La Tour est présent à l'Assemblée de l'Académie. Les réglemens pour les prix fondés par La Tour sont arrêtés définitivement.

Séance du samedi 27 avril 1776.

1° Un prix d'anatomie.

Les élèves pourront s'y preparer en dessinant d'abord l'écorché qui est dans l'Académie sous plusieurs aspects. Ensuite ils dessineront ou modelleront une figure d'après nature, posée dans une attitude qui ait quelque action, vue par devant et par derrière; enfin ils dessineront ou modelleront cette figure pour la seconde fois, sous ces deux différens aspects, comme si elle étoit écorchée, c'est-à-dire qu'ils y traceront tous les muscles visibles dans leurs fonctions, avec les contractions et extensions exigées par l'attitude; et à ces figures ils mettront les noms des muscles, soit sur les figures mêmes, soit par lettres de renvoy.

Le professeur d'anatomie interrogera entre les concurrents ceux en qui on aura le plus aperçu les connoissances anatomiques, et le prix sera accordé à celui qui aura le mieux rempli ces conditions.

2° Un prix de perspective et d'architecture.

Sur un programme d'une composition d'architecture peu compliquée, les élèves dessineront au trait le plan et l'élévation géométrale de ce programme demandé. Ils en dessineront ensuite le plan de l'élévation perspective, en traçant en lignes ponctuées celles qui auront servi à leur operation pour faire connoître leur manière d'opérer. Ils finiront par faire un dessin ombré de leur élévation perspective; le professeur de perspective les interrogera, si on le juge nécessaire, sur la manière dont ils ont procédé et sur la perspective en général. Le prix sera accordé à celui qui paroîtra le plus instruit et qui aura le mieux composé et dessiné son morceau.

On ne recevra à ce concours que les élèves déjà connus et qui se trouveront sur la liste de l'Académie, comme peintres, sculpteurs ou graveurs. On n'y admettra non plus que ceux que leur jeunesse peut encore faire regarder comme élèves, et en général, pour éviter la confusion, on n'admettra aux deux prix d'anatomie et de perspective cy dessus énoncés que les élèves qui auront déjà gagné au moins des troisièmes médailles de dessin.

3° Un prix de l'étude d'une tête avec les mains peintes d'après nature sous trois aspects différens.

On choisira, autant qu'il sera possible, un modèle dont la tête ait du caractère et soit en quelque manière propre à entrer dans un tableau d'histoire. Les élèves la peindront sous trois aspects différens, dont l'un la présentera en partie dans l'ombre, afin de les accoutumer à sçavoir rendre les divers tons de la chair dans les parties privées de la lumière directe.

Ils y joindront les mains, peintes aussi dans ces trois vues diverses. Comme ce prix exige que les concurrents soyent avancés dans les études on n'y admettra que ceux qui auront déjà gagné quelques grands prix ou la première médaille de dessin.

M. De La Tour remet à l'Académie la somme de dix mille livres pour produire, à 3%, la rente de quatre cents livres par an destinée à être employée à ces prix et l'Académie se charge de l'exécution de ses intentions.

M. De La Tour désire que, dans le cours de trois années, il y ait toujours deux de ces prix (au choix de l'Académie) dont le concours soit ouvert aux élèves, et que le plus frequemment ce soit celui de peinture.

Le prix d'anatomie sera de quatre cents livres, les frais compris, et pareillement celui de perspective de quatre cents livres. Le prix des trois têtes peintes sera, les frais compris, de huit cents livres, c'est-à-dire que ces prix seront de la somme restante, les frais prélevés de celle cy-énoncée.

Dans les cas où quelqu'un de ces prix n'aura pu être accordé à cause de la faiblesse des concurrents, l'Académie sera maîtresse de former de cette somme réservée ou une augmentation de valeur à ces mêmes prix, ou des prix de quelque autre genre, comme de peindre une académie d'après nature, ou de dessiner correctement une figure antique sous plusieurs aspects²⁴⁷, ou enfin tels autres que l'Académie jugera convenables, relativement au progrès et à l'encouragement des élèves.

Elle pourra également faire à ces arrangements les changemens et améliorations que l'expérience fera juger nécessaires.²⁴⁸

Procès-verbaux de l'Académie, t. VIII, p. 217-219. Guiffrey et Tournoux, p. 19.

15 avril 1776. — Lettre du sculpteur Guillaume Coustou, recteur et trésorier de l'Académie, accuse réception de la somme de dix mille livres donnée par La Tour.

Je sousigné recteur et trésorier de l'Académie royale de Peinture & de Sculpture reconnais avoir reçu de M^r de La Tour conseiller de Ladite Académie la somme de dix mille livres. Laquelle somme sera placée sur la construction des Boutiques que l'Académie royale fait faire sur le Pont neuf a rapportera quatre cent livres de rente perpetuelle et servira au payement de plusieurs prix pour procurer l'émulation parmi les jeunes étudiants de ladite Académie ainsy qu'il sera plus amplement designés par l'acte qui sera passé entre L'Académie et M. de La Tour dont quittance a Paris ce quinze avril mil sept cent soixante et seize.

COUSTOU

Musée Antoine-Lécuyer, inv. LT 94; autograph document presented by the Société des amis du musée de La Tour, 1932 (Fleury & Brière 1954, pp. 12, 84); Debré 1991, p. 32f, repr.

25 mai 1776. — La Tour est présent à l'Assemblée de l'Académie.

26 mai 1776. — Lettre de La Tour au comte d'Angiviller.

Aux Galleries du Louvre, ce 26 may 1776.

Monsieur le Comte,

Je suis si ingénieux à me tourmenter pour mes portraits de l'Académie que ma pauvre tête n'est pas en état de mettre en ordre mes réflexions sur quelques parties de la peinture dont je me proposois de vous faire hommage dans ma lettre de remerciement sur vos bontez pour moi auprès de Sa Majesté; la reconnaissance dont je suis si vivement pénétré ne veut pas attendre la tranquillité dont j'ay besoin; elle veut éclater. Je cède à son impulsion d'autant plus qu'elle a pris de nouvelles forces en voyant la satisfaction se répandre dans l'assemblée d'hier, à l'Académie, à la lecture que M. Pierre a fait faire de votre lettre; elle est si interessante qu'elle prouve l'excellence du choix de Sa Majesté.

Je suis et seray le reste de mes jours, avec la reconnaissance la plus respectueuse, Monsieur le Comte, votre très humble et très obéissant serviteur.

DE LA TOUR.

Guiffrey et Tournoux, p. 21.

27 juillet 1776. — La Tour est présent à l'Assemblée de l'Académie.

28 août 1776. — Lettre de La Tour au mayeur²⁴⁹ de Saint-Quentin sur un projet de fondation pour les femmes en couches.

²⁴⁷ Ces exercices devaient primitivement faire l'objet d'un concours special; peut-être l'Académie jugea-t-elle qu'ils rentraient dans les études réglementaires des élèves et vit-elle là une sorte d'empiétement sur les concours trimestriels. (Note de Guiffrey et Tournoux.)

²⁴⁸ C'est seulement le 4 septembre 1874, et pour des motifs restés inconnus, que le règlement définitif du concours dit de « la figure peinte avec deux mains de grandeur naturelle » entra en vigueur. (Tournoux, p. 100.)

²⁴⁹ There are some gaps in the lists of municipal officers. The mayeur elected in 1777 was Margerin: see note to 9–20.ii.1784 *infra*.

Monsieur,

Je suis si touché des sentimens que vous témoignez pour la mémoire de mon père qui vous a mis la plume à la main et de votre zèle à bien assurer aux pauvres femmes en couche les secours qui leur sont destinés sur le fond des six mille livres déposés chez de M. Demoustier Delatre,²⁵⁰ que je me résigne à accepter l'honneur que vous et Messieurs de l'Hôtel-de-Ville me faites en me demandant mon portrait pour être mis en pendant de celui de Monsieur Maillet.²⁵¹ J'espère y travailler le plutôt que je pourrai, ceux que j'avais de moi n'existant pas, les idées de perfection qui m'ont fait détruire tant d'ouvrages [*sic*]. Je suis également touché des peines et des attentions que vous avez eu pour les trois projets; quelque bien raisonnés qu'ils soient, j'y vois toujours des inconvénients pour l'avenir, et ces irrésolutions m'ont fait différer avec ma répugnance à écrire, de répondre plutôt aux lettres charmantes dont vous m'avez honoré.

J'ose donc à présent vous supplier de vouloir bien communiquer à mes respectables compatriotes Messieurs les officiers Municipaux, le désir extrême que j'ai de voir les six mille livres hypothéquées sur les Octrois du droit d'entrée, afin que la rente puisse toujours produire le même secours à peu près qu'il est aujourd'hui.

Messieurs,

Je me flatte que votre bienfaisance générale qui vous fait veiller au bien de ma chère patrie me pardonnera si j'ose vous prier d'être vous-même les seuls dispensateurs des soulagemens aux infortunées femmes en couches; les filles de mauvaise vie exceptées, cette charité pourroit faciliter leur libertinage, et elles ont la ressource de Paris.

Il vaut donc mieux que les indigentes femmes en couche reçoivent chez elles les secours nécessaires à leur état. Leur ménage n'en sera point dérangé, n'y ayant point de frais inutiles, tout concourra à leur bien être et à récompenser ceux qui les auront délivrées et traitées; les sages-femmes et les accoucheurs ne sont pas tous si honnêtes que Monsieur Rigaut²⁵² qui donne gratis ses soins aux pauvres.

J'espère, Messieurs, augmenter ce fond peut-être l'année prochaine, si vous daignez agréer toutes mes intentions, mes hommages et le respectueux attachement avec lequel j'ai l'honneur d'être, Messieurs et très chers protecteurs des pauvres, votre très humble et très obéissant serviteur.

DELATOUR.

Aux galeries du Louvre, ce 28 aoust 1776.

30 août 1776. — Les mayeur et échevins de Saint-Quentin acceptent un don de 6,000 livres de La Tour en faveur des femmes en couches et demandent au peintre son portrait pour orner l'hôtel de ville.

Du vendredy trente aoust 1776.

Monsieur le Mayeur a mis sur le bureau et a communiqué une lettre de M. Delatour, peintre ordinaire du Roy, dont la teneur suit... [*Ci, copie de la lettre précédente.*]

Mesdits sieurs, après avoir pris lecture de la lettre de ce généreux citoyen, ont accepté avec reconnaissance les 6,000 livres pour être employées suivant les instructions du bienfaiteur, et arrêté qu'il sera incessamment passé acte devant notaires de ladite acceptation, par lequel acte tous les revenus de l'Hôtel-de-Ville seront affectés et hypothéqués au payement annuel et perpétuel d'une somme de 300 livres pour le soulagement des pauvres femmes en couches, qu'il sera également formé le plutôt possible un projet d'Administration de cet établissement si louable et si intéressant pour l'humanité; lequel projet sera communiqué à mondit sieur Delatour aussitôt que faire se pourra, et qu'il luy sera aussi adressé copie en forme dudit acte d'acceptation et de la présente délibération.

Mesdits sieurs ont prié Monsieur le Mayeur de faire en leurs noms une lettre de remercement à Mon dit sieur Delatour, de lui témoigner au nom de tous ses compatriotes la plus vive reconnaissance, de l'intéresser le plus fortement possible à ne point différer l'envoi de son portrait, de donner à sa patrie la satisfaction de posséder au moins le tableau d'un homme célèbre à qui elle s'honore d'avoir donné la naissance, afin de pouvoir perpétuer sa mémoire ainsi que la bienfaisance dont les effets doivent s'étendre sur nos descendans les plus reculés; et ont ordonné que leur lettre sera inscrite à la suite de la présente délibération:

Monsieur et très cher compatriote,

Nous sommes pénétrés de reconnaissance de vos bienfaits en faveur de vos concitoyens, nous avons la satisfaction de vous rendre les justes applaudissements que mérite l'application sage et prudente que vous indiquez devoir être faite du produit de votre libéralité.

M. Dumoustier Delatre²⁵³ vient de nous remettre de votre part une rescription de 6,000 livres sur M. Néret,²⁵⁴ receveur general des gabelles du Roy en cette ville, pour être placée à constitution de rente sur le domaine de notre Hôtel-de-Ville et le revenu annuel appliqué à secourir les femmes indigentes dans leurs couches; nous acceptons ce dépôt et sa régie; nous donnerons à l'acte toute l'authenticité nécessaire pour sa sureté et bon employ; mais sous votre bon plaisir nous différerons de trois à quatre mois à dresser le projet d'administration, nous vous demandons ce delay pour ne vous rien laisser à desirer sur le bon employ de votre bienfait et il n'a force de loi qu'avec la communication qui vous en sera faite pour avoir votre approbation; nous en jugerons par expérience lorsque nous aurons eu occasion d'exercer l'œuvre sur deux ou trois sujets, après en avoir conféré avec Monsieur Rigaut qui mérite à tous égards considération et confiance. Soyez persuadé, Monsieur, de tout notre zèle pour remplir les vues charitables qui vous animent.

Nos vœux seront comblés lorsque nous posséderons votre portrait, qui sera placé dans notre Chambre du Conseil et vous, Monsieur, dans notre cœur. Vivez pour votre gloire, vivez pour l'honneur et le bonheur de votre patrie, vivez pour vos amis et admettez nous dans le nombre de ceux qui vous sont les plus attachés.

Nous avons l'honneur d'être avec autant d'admiration que d'estime et de dévouement, Monsieur et notre cher compatriote, vos très humbles et très obéissans serviteurs.

LES MAYEUR ET ECHEVINS DE LA VILLE DE SAINT-QUENTIN.

Arch. municipales de Saint-Quentin: Lecocq, 1875, p. 8.²⁵⁵

31 août, 20, 28 septembre, 29 novembre, 28 décembre 1776. — La Tour est présent à l'Assemblée de l'Académie.

1777

25 janvier 1777. — La Tour est présent à l'Assemblée de l'Académie.

16 mai 1777. — Les mayeur et échevins de Saint-Quentin acceptent un don de 6,000 livres en faveur des artisans hors d'état de gagner leur vie.

Cejourd'hui vendredy seize may mil sept cent soixante-dix sept, Messieurs les Mayeur et Echevins de la ville de Saint-Quentin étant assemblés en leur Chambre du Conseil pour y délibérer de leurs affaires, Monsieur le Mayeur auroit exposé qu'il recevoit journellement des plaintes des artisans à qui il étoit dû des sommes considérables pour les ouvrages par eux faites pour l'Hôtel-de-Ville, que plusieurs avoient des ordonnances sur la caisse, à jours nommés, échus depuis longtemps sans pouvoir être payés par le receveur du domaine faute de fonds à la caisse et que, n'y ayant pas d'apparence de pouvoir remplir ces obligations avec le produit de la recette ordinaire, il falloit nécessairement recourir à un emprunt pour ne point laisser des ouvriers dans l'impossibilité de continuer leur métier

²⁵⁰ Pierre-Jacques-André-Suzanne Dumoustier Devâtre (c.1732–1791), négociant, who was married to Damaris-Elizabeth Cottin of the parish of Saint-Thomas, Saint-Quentin before 1760; he was the grandson of Jacques Dumoustier de Vâtre (1677–1748), secrétaire du roi, négociant en toile à Saint-Quentin, of a Protestant family, connected with the Fizeaux, Van Robais and Joly de Bammerville families.

²⁵¹ Charles Maillet (1721–1800), mayeur de Saint-Quentin 1774–75, conseiller du roi au baillage. Pastels of him and his daughter belonged to Dr Billaud in 1918, incorrectly attributed to La Tour.

²⁵² Pierre-Jacques Rigaut (1730–1785), chirurgien, accoucheur à Saint-Quentin, elder brother of Louis-François Rigaut (n. 5.VIII.1779 *infra*). Pierre-Jacques, and a third brother,

Jean-Charles Rigaut (1734–), blanchisseur de toile, were both members of the Saint-Jean de Saint-Quentin masonic lodge. The two younger brothers were both born in Remigny; Pierre-Joseph probably was too.

²⁵³ See note to 28.VIII.1776 *supra*.

²⁵⁴ Joseph-Marie Néret (1747–1823), receveur de gabelles à Saint-Quentin; loge maçonnique Saint-Jean; premier échevin 1783, mayeur 1788–89, bienfaiteur de la ville, président du Bureau d'administration of the école gratuite de dessin at Saint-Quentin from 5.VI.1788. His father was Jean-François Néret, sgr de Séry (1706–), receveur des fermes au baillage de Saint-Quentin.

²⁵⁵ The order of the documents is different in Lecocq 1875; B&W is followed here.

par l'insuffisance de fonds pour acheter les matières qui leur sont nécessaires.

Monsieur le Mayeur a adjoint qu'il venoit de recevoir de la pure générosité de Monsieur Delatour, originaire de cette ville, peintre de l'Académie de peintures de Paris, une somme de six mille livres pour être placée à constitution de rente au denier vingt sur le domaine de l'Hôtel-de-Ville et les intérêts employés au secours des artisans infirmes, et âgés et hors d'état de gagner leur vie.

Mesdits sieurs, considérant qu'il est absolument indispensable pour les raisons cy-dessus énoncées d'avoir recours à un emprunt, ont unanimement arrêté qu'il falloit présenter requête à Mgr l'Intendant de la Généralité d'Amiens à l'effet d'être autorisés à prendre à constitution de rente perpétuelle au denier vingt ladite somme de six mille livres pour être employée à acquitter les obligations contractées vis-à-vis plusieurs ouvriers souffrant du retard du paiement par impossibilité de les satisfaire avec les deniers de la caisse du domaine, et pour ne point surcharger le domaine de la ville d'une rente de 300 livres Mesd. sieurs affecteront le produit nouveau de la ferme des loges de la foire franche de Saint-Denis donnée à bail de dix-huit ans au nommé Jacques Dhier, menuisier en cette ville, moyennant la redevance annuelle de la somme de 300 livres, et celui du jardin de la maison appelée la Ploirie Faucon aussi affermé pour dix-huit ans au nommé Mourette, jardinier, moyennant la redevance annuelle de deux cent cinquante-six livres, et pour remplir le désir de l'arrêt du Conseil du vingt-quatre juillet mil sept cent soixante-quinze. Mesd. sieurs s'engageront de destiner au remboursement de cet emprunt les deniers qui proviendront par la suite, tant du profit sur le montant des dettes éteintes par la bonne économie des revenus du domaine pour successivement éteindre ce principal de 6,000 livres sur d'autres constitutions, par des remboursements successifs, étant naturel de garder celle de Mond. sieur Delatour dont Mesd. sieurs les Mayeur et Echevins resteront à perpétuité les administrateurs, ainsi qu'ils le sont d'un pareil bienfait par le même citoyen en faveur des femmes indigentes en couches, fait et arrêté, etc.

Signé: HUET DE SAUCY,²⁵⁶ BLONDEL,²⁵⁷ GABET,²⁵⁸ CAMBRONNE ADAM,²⁵⁹ FOUQUIER.²⁶⁰

Cette délibération a été approuvée par l'Intendant.

Lecocq, 1875, p. 12.

28 juin, 20, 27 septembre, 31 octobre, 6, 30 décembre 1777. — La Tour est présent à l'Assemblée de l'Académie.

n.d. [1777] — Le buste de La Tour par Lemoine en terre cuite fut envoyé par La Tour au corps de la ville de Saint-Quentin en 1777, à la demande du mayeur et des échevins qui désiraient placer à l'hôtel de ville le buste de leur illustre compatriote.

Réau 1927, p. 151.

3 septembre 1777. — The ville de Saint-Quentin commission a pedestal on which to display the new bust, from the sculptor Pierre-Joseph Wespin²⁶¹:

Mandemens de Messieurs les Mayeur et échevins de la ville de Saint-Quentin.

No. 1092. M. Blondel Echevin argentier receveur de cette Ville, payera à Pierre Joseph Wespin Sculpteur roulant la somme de quarante huit Livres pour le cul de Lampe du Portrait de Monsieur Delatour Peintre a Paris

laquelle somme sera allouée en dépense audit Sieur Blondel, dans son compte l'année Courante rapportant le présent quittance dud. Wespin

Fait audit Saint-Quentin, ce trois Septembre mil sept cent soixante dix-sept.

Archives municipales de Saint-Quentin, cote 13X

30 décembre 1777. — La Tour est désigné par l'Académie pour faire partie du Comité chargé d'examiner les envois des élèves de l'Académie de France à Rome.

Les tableaux et modèles envoyés par les Éléves de l'Académie de France à Rome n'ayant pu être examinés, cet examen a été remis au jugement d'un Comité, composé de M^{rs} les Officiers en exercice; de MM. *Allegrain* et *La Grenée* l'ainé, dans la Classe des Professeurs; de MM. *Brenet* et *Bardon*, dans celle des Adjoints; de MM. *Chardin* et *La Tour*, dans celle des Conseillers et de M^{rs} les Secrétaires. Ce comité est fixé au 4 janvier, à dix heures du matin.

Procès-verbaux de l'Académie, t. VIII, p. 3

1778

[1778] — A poem attributed rather improbably²⁶² to Voltaire referring to his portrait in pastel, presumably by La Tour. In a lengthy note on Voltaire's biography, Desmaze links the poem to Voltaire's return to Paris just before his death on 30.V.1778; on 30.III.1778 he was present when his bust was crowned at the Théâtre-Français.

Sur le récit qu'on m'a fait d'un dessin,
Depuis deux jours, sorti de votre main,
Où le crayon égalant la nature
Fait presque vivre et parler la peinture,
J'ai cru pouvoir hasarder ce placet,
Fille d'Astrée, — en voici le sujet:
Dans ces beaux jours où la savante Grèce
Avoit encor du goût pour la sagesse,
Où la vertu trouvoit des sectateurs,
Où dans le rang des vils agioteurs,
On ne voyoit duc, ni marquis, ni comte,
Où l'on savoit estre pauvre, sans honte,
Où le guerrier — de lauriers entouré,
Vivoit d'un champ, par ses mains labouré,
J'eus, quelque temps, — le frivole avantage
D'estre des Grecs estimé le plus sage,
Un vieux sculpteur — me crût tel, — en effet,
Et fit d'abord en marbre mon portrait. —
Athènes alors, pour moy, trop prévenue,
Venoit, en foule, admirer ma statue,
Et contempler ce visage nouveau,
Très ressembloit, et partant — pas trop beau.
L'un s'écrioit: le voilà, c'est lui-même,
Prenez-y garde, il va faire un dilemme,
Je reconnois son sourire malin,
Et son génie à nous railler enclin.
L'autre juroit qu'un si parfait ouvrage
Jamais des ans n'éprouveroit l'outrage,
Et durerait autant que l'univers,
Boutard en croit tout autant de ses vers
Et, par le chien! il a tort de le croire.
— Mais, pour venir à la piteuse histoire
De mon portrait, — à peine eût-il cent ans,
Qu'il essaya de fâcheux accidens,
Donné, vendu, troqué — puis, mis en gage,
Tantôt en ville et tantôt au village,
Du cabinet d'un sage magistrat,
Souvent porté dans le palais d'un fat.
Enfin, après mainte et mainte aventure,
Triste habitant d'une vieille mazure,
On l'abattit, avec un grand fracas
Et j'y perdis les jambes et les bras.
L'herbe couvrit mes fragiles reliques,
Longtemps après, un curieux d'antiques
M'en retira, brisé par la moitié,
Dans un état à vous faire pitié!
Il me fallût remettre deux oreilles,

²⁵⁶ Nicolas-Quentin Huet de Sancy (1706–1783), from Noyon, mayeur de Saint-Quentin; his wife was Marie-Louise-Jacqueline Méniolle d'Armancourt, presumably a relation of La Tour's parrain (*p.* 5.IX.1704 *supra*). Huet's son-in-law was Pierre-Charles-Louis Cambronne.

²⁵⁷ Perhaps Jacques Blondel (c.1715–1790), avocat, ancien mayeur de Saint-Quentin, or Jean-Baptiste-Melchior Blondel, juge in 1775 and 1779.

²⁵⁸ Either Pierre or Jérôme Gabet, respectively juges in 1772 and 1781.

²⁵⁹ Pierre-Charles-Louis Cambronne's brother, Quentin-Corneille Cambronne (1726–1807), was married to Anne-François Adam (1732–1782): Adam-Quentin-Corneil Cambronne was a juge in 1782.

²⁶⁰ Probably Louis-Quentin Fouquier (1740–), négociant, juge-consul in 1785; or Louis-Charles Fouquier, président du grenier à sel, whom Séverin 1993 (p. 127) identifies as président du Bureau d'administration of the école gratuite de dessin at Saint-Quentin in 1788.

²⁶¹ Born in Lille (baptised Saint-Étienne, 27.IX.1740); on 20.IX.1764 in Roubaix he married Eléonore Bayart (1741–1785). His date of death is unknown (given incorrectly in some sources as Roubaix, 20.IX.1769, but he was alive in 1785).

²⁶² Considered doubtful by the Voltaire Foundation and omitted from all editions of Voltaire's works.

On eût grand mal à les faire pareilles,
 Puis, le sculpteur à mes yeux étonnés
 Vint présenter une moitié de nés.
 A regarder ces pièces rapportées,
 maussadement l'une et l'autre ajoutées,
 Amas confus, sans justesse et sans art,
 On croiroit voir une ode de Boutard.
 Ainsy le temps, qui détruit toutes choses,
 Ronge le fer, comme il flétrit les roses,
 Et ces palais, – de marbres embellis,
 Sont, devant lui, comme est un tendre lys
 Qui, le matin, amour de la nature,
 Sèche le soir, – et tombe en pourriture.
 Après cela, vantez-vous vos appas,
 Faites baisser la trace de vos pas,
 Vous que l'on nomme et Nymphes et Déesses,
 Des idiots exigez les tendresses,
 Engagez-les par la foi des sermens,
 N'oubliez pas le jargon des romans,
 Dites leur bien: que des chaînes si belles
 Selon Quinault, doivent être éternelles,
 Quoique le temps, qui tient tout, sous sa loy,
 Dans peu, vous rende aussi laides que moy,
 Ce moment vient, et plutôt qu'on ne pense,
 De tous sermens il porte la dispense
 Et sait guérir les amours les plus fous.
 Fille d'Astrée, – heureux qui, comme vous,
 N'ayant jamais que la vertu pour guide,
 En a reçu ce mérite solide,
 Qui, dégagé des frivoles attraits,
 Croissant toujours, ne se flétrit jamais. –
 Vous me direz pourquoy cette morale
 Que, sans sujet, ici je vous étale?
 Pour vous répondre, avec sincérité,
 Elle déguise un peu de vanité,
 Je voudrais donc, – puisqu'il faut vous le dire,
 Que ce crayon, que tout le monde admire,
 De mon portrait rassemblât les débris,
 L'original serait d'un moindre prix.
 Tous les discours qu'on a faits à ma gloire,
 Tous les honneurs que m'a rendus l'histoire,
 Pour un mortel, si flatteurs et si doux,
 Me touchent moins que d'être peint par vous.

VOLTAIRE

Desmaze 1874, pp. 31–34

26 janvier 1778. — An anonymous article in the *Mercur de France* (and reprinted in the *Journal politique* for February and, with trivial alterations, in the *Gazette du commerce*, 17.II.1778, p. 109) mentions La Tour's philanthropic initiatives:

Le sieur Delatour, Conseiller de l'Académie Royale de Peinture, connu par des chef-d'œuvres en pastel qui le mettent au rang des plus grands Peintres de portraits, vient d'acquiescer, dans la Ville de Saint-Quentin, sa patrie, une gloire plus belle encore que celle que dispense la perfection même des Arts. Ce Citoyen considérant que les Menuisiers, les Serruriers, les Charpentiers, les Maçons, &c. de la plupart des Villes, n'ont communément aucune connoissance de dessin, & que cependant on rencontre parmi eux des Sujets qui deviendroient très-utiles & bien plus célèbres, s'ils avoient la main exercée à dessiner, vient d'envoyer aux Officiers Municipaux de la ville de Saint-Quentin une somme de 6000 liv., dont la rente perpétuelle sera appliquée, sous leur administration, à l'établissement d'une École gratuite de Dessin en faveur des Artisans de la même Ville. Tournant ensuite les yeux sur la partie indigente & souffrante de ses Compatriotes, & sachant que les pauvres femmes en couche ne pouvoient être reçues dans l'Hôpital de Saint-Quentin, M. Delatour a donné une autre somme de 6000 livres, dont la rente sera pareillement administrée, & appliquée au soulagement de ces femmes & de leurs enfans. Enfin, affligé de sçavoir que de vieux Artisans infirmes & indigens souffroient beaucoup dans la saison la plus dure de l'année, il a encore donné une somme de 6000, dont la rente doit être distribuée par petites parties, pendant chaque hyver, à 12 de ces vieux Artisans infirmes & de bonnes mœurs nommé par les Officiers Municipaux.

Mercur de France, .II.1778, pp. 205–6; *Journal politique, ou Gazette des gazettes*, .II.1778, p. 53

28 février 1778. — La Tour est présent à l'Assemblée de l'Académie.

2 mars 1778. — Lettre de La Tour au sujet de ses fondations [to M. Nérét, père²⁶³].

Monsieur,

J'approuve avec satisfaction l'ordre de la distribution et l'excellente application des deniers formant la rente annuelle de six cents livres, au principal de douze mille livres, qu'il vous a plu placer à ma demande sur le domaine de la ville, pour être employée, suivant mes desirs, au soulagement des pauvres femmes en couches et à ayder, pendant l'hyver, des artisans caducs ou infirmes et de bonnes mœurs dans l'impuissance de fournir par leur travail à la vie alimentaire.

Je vois avec plaisir le bon effet qui résulte de cette sage distribution et pour en constater le plan à perpétuité je vous prie, Monsieur, de concourir avec l'Intendant de la province et avec Messieurs vos collègues à donner toute l'authenticité possible à cet établissement charitable offert de la part d'un citoyen qui a toujours conservé pour sa ville natale cet amour de la patrie qui est né avec luy; il me rend précieuse l'estime de tous mes concitoyens, me fait considérer ces secours en faveur des pauvres comme un devoir dont je m'acquitte.

Je me suis fait rendre compte de l'institution faite par Mons. Jacques Lescot, d'une maison pour retirer les vieux hommes, l'Administration en est confiée à cinq personnes.

Je désire former une pareille Administration pour l'objet de celle que je viens de fonder, qu'elle soit composée de deux de Messieurs les Mayeurs, des deux premiers Echevins de chaque nomination et du procureur fiscal qui seroit secrétaire et dépositaire du registre des délibérations. Le Mayeur en exercice seroit président et les assemblées se tiendroient chez luy; le Mayeur sortant d'exercice seroit le premier délibérant et resteroit deux années, jusqu'à ce qu'il soit remplacé par le Mayeur sorti d'exercice après luy. Le premier Echevin de la deuxième année second délibérant, le premier Echevin de ladite nomination troisième délibérant, le procureur fiscal le quatrième, le Mayeur en exercice président prononcera, après avoir donné son avis sur le motif de la délibération.

J'ay entendu honorer la place du Mayeur en demandant l'assistance de deux et, par ce moyen, perpétuer successivement l'uniformité de l'Administration. Dans l'ordre successif de la magistrature, et lorsqu'il y aura continuité du même Mayeur ou suspension de renouvellement de magistrature, l'Administration sera continuée de même.

Mon intention étant de secourir les vrais pauvres, Messieurs les Administrateurs économes des biens qu'ils auront à distribuer sont priés de n'avoir égard aux recommandations, de ne point accorder de ces bienfaits à leurs domestiques ou personnes employées à leur service, à moins que leur indigence ne paraisse plus grande que celles des personnes qui ne les intéressent pas. Il n'y a que les vrais pauvres de bonnes mœurs, hors d'état de servir, pour cause d'infirmité ou de caducité, des femmes infirmes ou en couche qui doivent participer à cette charité. Je regarde tous les hommes également frères et l'ouvrage du Créateur. La différence des opinions religieuses ne doit jamais être un motif d'expulsion mais, pour ne point favoriser le vice et le libertinage j'exclue les filles et les femmes étrangères, excepté les cas particuliers qui mériteroient quelque attention.

Vous voudrez bien, Messieurs, inspirer dans le cœur des vrais pauvres que les secours leur viennent par un effet de la Providence, qu'ils doivent à Dieu des actions de grâces, avec le désir de lui plaire et de prier pour celui des mains duquel Elle s'est servie pour leur procurer ses secours.

La reconnaissance du bienfait inspire le respect pour la main qui les distribue. Ce sera, Messieurs, la reconnaissance de vos peines.

Agréez, je vous prie, les sentiments d'estime et d'amitié avec lesquels j'ai l'honneur d'être, Monsieur, votre très humble et très obéissant serviteur.

DELATOUR.

Aux galeries du Louvre, ce 2 mars 1778.

²⁶³ See note to 30.VIII.1776 *supra*.

M. votre fils trouvera ici les mesmes assurances de mes sentiments pour luy.

Lecocq, 1875, p. 15. Desmaze, 1874, p. 4; cop. Archives municipales de Saint-Quentin, liasse 67, dossier B

7, 28 mars, 4 avril 1778. — La Tour est présent à l'Assemblée de l'Académie.

30 mars 1778. — Meeting of the Conseil municipal de Saint-Quentin, discussing La Tour's donation.

... Mes dits Sieurs de l'assemblée generale ont encore arresté d'autoriser mes dits Sieurs les officiers municipaux a Emprunter au denier le plus avantageux une somme de vingt mille Livres, et a se pourvoir a cet effet auprès du Seigneur Intendant de la Province afin d'obtenir de luy les autorisations necessaires et pour Commencer ledit Emprunt ils ont encore arresté de prendre a interest une somme de Six mille livres offerte a l'hotel de ville par M. Dela Tour peintre du Roy pour fonder en cette ville une Ecole gratuite de dessein, a la Charge pour Mes dits Sieurs les officiers municipaux d'employer annuellement la rente de la ditte somme selon les vuës genereuses dudit Sieur Delatour; Comme encore d'agréer la proposition faite par Monsieur Le Mayeur de prester a l'hotel de ville au Nom du Bureau des pauvres vieux hommes de cette ville une Somme de Cinq mille livres provenant d'aumones et liberalitez faittes audit Bureau par plusieurs personnes genereuses de cette ville, a la Charge d'en payer audit Bureau par ledit hotel de ville une rente a quatre et demy pour cent sans retenue de vingtiemes, Ces deux objets faisant ensemble la somme de onze mille Livres, il ne reste plus que celle de neuf mille Livres que mesdits Sieurs les officiers municipaux sont autorisez d'imprunter a leur prudence, apres qu'ils auront obtenu l'autorisation dudit Seigneur Intendant, et pour l'acquit de la ditte somme de Mille Livres de Rente, Mesdits Sieurs de l'assemblée generale ont Specialement affecté jusqu'à dûe Concurrence les revenus que produit annuellement la Salle de Spectacles, redoutes et Concerts, moins ceux de la halle aux laines et qui peuvent être annuellement un objet de quatre mille livres ou environ.

Fait et arresté en a Chambre du Conseil de l'hotel de ville de Saint-Quentin les dits jour et an. I.

/s/ Huet de Saucy & al.

Registre de la chambre, Saint-Quentin, archives municipals, F 35, f° 12r/12v

29 mai 1778. — Délibérations des mayeur et échevins de Saint-Quentin au sujet des rentes fondées par La Tour.

Du vendredy vingt-neuf may 1778.

Messieurs les Mayeur et Echevins de la ville de Saint-Quentin étant assembles en leur Chambre du Conseil de l'Hôtel-de-Ville se sont fait représenter leur délibération du 30 aoust mil sept cent soixante seize, et après en avoir pris lecture ont déclaré qu'il est de leur connaissance que les six mille livres envoyées par mondit sieur Delatour pour fondation ont été employées au remboursement du fond principal de pareille somme due par l'Hôtel-de-Ville au bureau de la Charité de cette ville; que l'acte en a été passé devant Fouquier et son confrère, notaires royaux en cette ville, le six septembre 1776, et sont comparus tous Mesdits sieurs les Mayeur et Echevins et acceptées par Messieurs Picot et Carlier, curés de Sainte-Pessine [*sic*] et de Saint-Jacques, président et secrétaire dud. bureau, de sorte que le domaine de l'Hôtel-de-Ville, étant libéré de cette rente vers le bureau de la Charité, est resté chargé à perpétuité vers la fondation de Mondit sieur Delatour, applicable suivant ses vues, intentions et volontés, au secours des pauvres femmes en couche.

Mesdits sieurs ont arrêté qu'il sera envoyé deux copies de la présente declaration à Monseigneur l'Intendant, suivant ses ordres, pour être par luy autorisée, dont l'une sera déposée aux archives de la ville et l'autre envoyée à Mond. sieur Delatour pour par luy servir de titre.

Fait et arrêté, etc.

Du même jour.

Messieurs les Mayeur et Echevins de la ville de Saint-Quentin étant assembles en leur Chambre du Conseil de l'Hôtel-de-Ville se sont fait représenter leur délibération du seize mars mil sept cent soixante-dix sept, ont déclaré qu'en consequence de la délibération cy-dessus

rapportée la seconde somme de six mille livres envoyée par Mondit sieur Delatour a été prise à constitution de rente par le domaine en vertu de la même délibération et en consequence de l'autorisation de Monseigneur l'Intendant de la Généralité d'Amiens du vingt-quatre dudit mois de may mil sept cent soixante-dix sept et qu'il est de leur connaissance que la même somme a été employée sur le champ à l'extinction de quelques principaux de rentes et à la liberation des dettes du domaine de la ville, pour quoy Mesdits sieurs ont affecté les revenus énoncés en laditte délibération du 16 may 1777 et la rente perpétuelle demeurera spécialement destinée au désir de Mond. sieur Delatour pour secourir pendant six mois de l'hiver douze pauvres vieux artisans insuffisant par leur travail à se procurer leur nourriture et entretien, et Mesd. sieurs ont arrêté qu'il sera envoyé deux copies, etc... (comme plus haut même jour).

Dudit jour.

Messieurs les Mayeur et Echevins de la ville de Saint-Quentin étant assemblés en la Chambre du Conseil de l'Hôtel-de-Ville se sont fait représenter la délibération prise dans l'Assemblée générale le trente mars mil sept cent soixante-dix-huit et, après en avoir pris lecture, ont déclaré qu'en consequence de la délibération cy-dessus rapportée²⁶⁴, la troisième somme de six mille livres envoyée par Mond. sieur Delatour pour cette fondation, a été prise à constitution de rente par le domaine de la ville, en vertu de la même délibération et en consequence de l'autorisation de Monseigneur l'Intendant de la Généralité d'Amiens du 24 avril dernier, et qu'à cette effet ils ont chargé le domaine de la ville d'en payer annuellement la rente de 300 livres au 1^{er} may de chaque année pour être employée suivant les désirs de Mond. sieur Delatour aux frais de son institution en cette ville d'une École gratuite de dessein en faveur des pauvres artisans, et ont autorisée Monsieur Blondel, échevin et argentier dépositaire de lad. somme de 6,000 livres, à les employer à la liquidation des dettes les plus urgentes, et ont arrêté qu'il sera envoyé, etc... (comme plus haut).

Lecocq, 1875, p. 18 ; Registre de la chambre, Saint-Quentin, archives municipales, F 36, f° 25r-26v

27 juin 1778. — La Tour est présent à l'Assemblée de l'Académie. He signs the roll « DelaTour ».

Facsimile reproduced in Lundberg 1957, I, p. 205

4 juillet 1778. — Lettre de La Tour au comte d'Angiviller au sujet de son logement au Louvre.

Monsieur le Comte,

Des que j'ay appris dans ma première jeunesse qu'en 1704 la destinée m'avoit fait naître le même jour, un vendredy, cinquième de septembre, et à la même heure que Louis quatorze, j'ay eu la vanité, toute chétive qu'étoit notre condition, de vouloir ressembler à ce prince dont mon père me vantoit souvent le mérite et la gloire; cette ressemblance n'a été que pour les revers et à peu près dans le même âge. Ma soumission aux décrets de la Providence m'a interdit toute espèce de défiance, les envisageant comme une juste punition de mes fautes; et je ne me plaindrois pas aujourd'hui du chagrin actuel, s'il ne mettoit obstacle au payement de ma dette à l'Académie; c'est cette dette du véritable honneur qui m'attache encor à la vie. Vous me la conserverez pour finir mon ouvrage, Monsieur le Comte, si vous daigniez avoir pitié de mon état, en m'accordant une permission tacite de profiter du noble et généreux désistement de M. le médecin Trusi²⁶⁵ du logement de M. Greuse, qui doit me garantir de tous les vols aux quels mes distractions et mes négligences m'exposent tous les jours. Quand on est absorbé de la perfection des sciences et des arts et qu'on a le fanatisme du bien public, il est bien difficile de s'occuper d'autre chose et même de ses propres affaires. La quantité d'effets qui concernent le talent, les sciences et mes études peuvent se placer avec ordre dans les différentes pièces qui composent le logement; au lieu que, resserré dans de petits espaces, ils sont tous les uns sur les autres, en tas; je n'y puis trouver ce dont j'ay besoin qu'en y produisant la confusion; les tems se perd, la tête tourne, on voit en mal son ouvrage, l'humeur se met de la partie, on efface, on recommence, ce qui n'est plus se représente à l'esprit avoir été mieux que ce qu'on vient de changer, le livre des regrets s'ouvre, on se désespère d'avoir perdu l'esprit de la chose que l'on croit y avoir mis,

²⁶⁴ Dans le registre, il n'y a aucune délibération à la date du 30 mars. (Note de Lecocq.)

²⁶⁵ M. de Truci or Truci was awarded a brevet as médecin ordinaire des bâtiments du roi 5.III.1766; he lived in the rue Froidmonteau.

on reculbut tout et, pour éviter l'ennui et le dégoût de recommencer ce qu'on avoit déjà fait, on se jette sur une tourneure neuve au tableau pour reprendre courage. Ce sont de nouvelles études à faire, ensuite de nouveaux ambaras pour le choix, et rien n'avance à sa fin. Cependant, comme M. Pierre n'a pas trouvé mal ma dernière disposition que j'ay rapproché de celle qui est grave, pour y observer la perspective et pour ne pas fâcher ceux qui en étoient content, j'espère m'y tenir, et finir dès que ma pauvre tête sera remise en meilleur état, et mon logement dégagé d'une multitude de choses, pourtant nécessaires, qui l'embarrassent furieusement. Vous serez, Monsieur le Comte, mon sauveur et celui de mon ouvrage. Si cette folie pommée d'avoir voulu produire un ouvrage à ma parfaite satisfaction n'eut point étouffé tout autre sentiment, et que j'eusse employé pour le public le même tems et le même acharnement, je serois en état de faire et de contribuer à faire des choses utiles à l'humanité; c'est encore un regret de plus à ajouter à celui que j'ay maintenant de vous avoir ennuyé par une si longue jérémiade. J'ose vous supplier de vouloir bien en recevoir mes excuses et d'agréer le sentiment du plus profond et respectueux dévouement avec lequel je suis, Monsieur le Comte, votre très humble et très obéissant serviteur.

DE LA TOUR.

Aux Galeries du Louvre, ce 4 juillet 1778.

J'ay oublié qu'il s'agit du portrait de M. Retout, que j'ay enlevé pour un mot de critique de feu M. Toqué: c'est un maître à danser. Ce mot et le désir de donner aux élèves l'exemple avec le précepte de la perspective qui manquoit dans mes portraits sont les causes funestes des peines infinies que je me suis donné jusqu'à présent. Dieu et Monsieur le Comte me soient en aide, j'en ay un très grand besoin.

Ainsi soit-il.²⁶⁶

Guiffrey et Toumeux, p. 23.

8 juillet 1778. — Prise à bail par La Tour d'un appartement sis aux galeries du Louvre appartenant à J.-B. Greuze.

Par devant les conseillers du Roy, notaires au Châtelet de Paris, soussignés,

Furent présents M. Jean-Baptiste Greuze, peintre du Roy et de son académie, et Dame Anne-Gabrielle Babuty, son épouse, qu'il autorise à l'effet des présentes, demeurant à Paris rue Thibautodez, paroisse Saint-Germain-l'Auxerrois,

Lesquels ont, par ces présentes, fait bail et donné à loyer pour trois, six ou neuf années consécutives, au choix respectif, en avertissant six mois auparavant, desdits sieur et dame bailleurs ou du sieur preneur cy-après nommé qui voudra la restitution, lesquelles trois premières années ont commencé à courir du premier avril de la présente année et promettant pendant ledit temps faire jouir,

A M. Maurice De La Tour, conseiller de l'Académie Royale de peinture, demeurant aux Galeries du Louvre, sur la paroisse Saint-Germain-l'Auxerrois, à ce présent et acceptant:

L'appartement aux Galeries du Louvre concédé audit sieur Greuze, le troisième appartement des Galeries après le guichet de la rue Saint-Thomas-du-Louvre.

Ainsy que le dit appartement se poursuit et comporte, sans aucune réserve et en l'état qu'il est, sans que lesdits sieur et dame soient obligés d'y faire aucune réparation, ledit sieur De La Tour déclarant le connaître parfaitement et n'être besoin de plus ample désignation.

Pour et par ledit sieur De La Tour jouir dudit appartement pendant lesdites neuf années.

Le present bail fait moyennant le prix et somme de huit cents livres pour et par chacune des neuf années du present bail, laquelle somme

ledit sieur De La Tour promet et s'oblige payer auxdits sieur et dame Greuze en leur demeure en cette ville, en deux paiements égaux de six mois en six mois, dont les six premiers mois écherront et seront payés le premier octobre prochain, les seconds six mois, le premier avril mil sept cent soixante-dix-neuf et ensuite ainsy continués de six mois en six mois par chacune année de present bail et jusqu'à l'expiration d'yceluy. En outre, le présent bail est fait aux charges, clauses et conditions suivantes, que ledit sieur De La Tour s'oblige d'exécuter et accomplir sans pour ce pouvoir prétendre aucune diminution du prix dudit bail, dépens, dommages et intérêts, c'est à savoir de garnir et tenir ledit appartement garni de meubles et effets suffisants pour répondre dudit loyer, de l'entretenir et rendre en fin du present bail en bon état de toutes menues réparations locatives et nécessaires et conformément à l'état double qui en sera incessamment fait entre les parties, de souffrir les grosses réparations s'il en survient à faire pendant le cours dudit bail, payer la taxe des pauvres et autres auxquelles ledit appartement pourrait être imposé, satisfaire aux charges de ville et de police auxquelles les personnes acceptantes semblables logements peuvent être tenues et enfin de ne pouvoir ceder ny transporter son droit à personne quelleconque sans le consentement exprès desdits sieur et dame Greuze, auxquels la grosse des présentes en bonne forme sera incessamment remise, lesquels, de leur part, promettent et s'obligent de faire tenir ledit sieur De La Tour, autant qu'il sera en leur pouvoir, clos et couvert suivant qu'il est d'usage.

Est convenu par condition d'essence au present bail: 1° Que dans le cas du décès du sieur De La Tour pendant le cours du present bail, ledit bail demeurera résilié trois mois après le terme qui suivra le décès, et que toutes les cloisons, lambris, boiseries et armoires adhérentes au mur, ainsi que les vitrages, chassis et chambranles de cheminées resteront audit sieur Greuze, audit cas sans aucune indemnité; que les mêmes objets resteront encore au sieur Greuze sans aucune indemnité dans le cas où le dit sieur De La Tour aurait joui de la totalité des neuf années du bail, et 2° que ledit sieur Greuze renonce pendant le cours dudit bail de pouvoir user du privilège bourgeois de donner congé pour occuper en personne.²⁶⁷

Car, ainsy et pour l'exécution des présentes, les parties ont fait élection de domicile en leurs demeures susdites, auxquels lieux nonobstant, promettans, obligants chacun en son droit, renonçant... Fait et passé à Paris, l'an mil sept cent soixante-dix-huit, le huit juillet, à midy, et ont signé les présentes, où trente mots sont rayés comme nuls.

DE LA TOUR, A. G. BABUTY, GREUZE, DUCLOZ²⁶⁸.

Tourneux 1885, pp. 77f; Guiffrey et Toumeux, p. 32.

2 octobre 1778. — Meeting of the Conseil municipal de Saint-Quentin, discussing La Tour's donation.

Nomination de douze pauvres vieux artisans qui recevront pendant l'hiver secours à eux desinez par Mr Delatour.

Registre de la chambre, Saint-Quentin, archives municipales, F 36, f° 41v/42v

28 novembre 1778. — La Tour est présent à l'Assemblée de l'Académie.

7 octobre 1778. — Reference to La Tour as a freemason in a speech at Saint-Quentin by Étienne Tribert²⁶⁹ concerning Marie-Antoinette, who was in the seventh month of her first pregnancy, recorded in the files of the loge L'Humanité:

Discours prononcé par le C.: f.: Tribert orateur devant MM les officiers Municipaux de la ville de St Quentin le 9e jour du 10 mois de l'an de L.: V.: L.: 5778

Messieurs

L'Amour Inviolable que les Francs-Maçons ont eu dans tous les tems pour leurs Souverains, la situation où se trouve notre Auguste Reine, tout nous porte à joindre aux Vœux et aux prières les plus ardentes, des

²⁶⁶ En tête de la lettre est écrite, par un des commis de l'administration des Bâtiments, la note suivante « M. le Comte lui a verbalement fait sa réponse, ce 5 juillet 1778. » (Note de Guiffrey et Toumeux.)

²⁶⁷ La Tour habita-t-il jamais cet appartement? La réponse de M. d'Angiviller nous manque, puisqu'elle fut verbale; mais elle ne saurait être douteuse, et d'ailleurs ne voyons-nous pas Greuze demeurer à ce moment rue Thibautodez, puis rue Notre-Dame-des-Victoires et rue Basse-Porte-Saint-Denis, avant de revenir mourir aux galeries du Louvre, rue des Orties, le 21 mars 1805? Néanmoins, il était toujours considéré comme titulaire de l'appartement de la rue Saint-Thomas, puisque, en 1780,

une lettre de Pierre au Directeur des Bâtiments réclamait 1,500 livres pour réparations du local affecté au peintre de la *Cruche cassée* (Nouvelles archives, 1873). (Note de Maurice Toumeux.) According to Guiffrey 1873, pp. 90, 91, 96, 99, 178ff, Greuze was awarded this logement on 6.III.1769, in place of Laroche; but he ceded it to Allegrain, 4.II.1780.

²⁶⁸ Charles-Nicolas Ducloz-Dufresnoy (1733–1794), notaire.

²⁶⁹ Étienne Tribert (1721–), inspecteur des manufactures de la généralité d'Amiens, resident at Saint-Quentin.

œuvres de Charité qui puissent attirer sur nous les grâces de L'etern Suprême. Nos desirs les plus vifs ont aujourd'hui pour objet l'heureuse délivrance d'une Reine si chère à la Nation. Pour obtenir cette faveur du Ciel, nous avons cru que des Annonces rendroient nos prières plus efficaces, et nous avons destiné une somme de trois cent livres pour donner aux femmes en couche qui se trouvent dans l'Indigence, les secours que leur état ne leur permet pas de se procurer. Un citoyen connu par les Chefs d'œuvre dont il a enrichi la France, l'illustre De la Tour ce peintre célèbre, ce Franc-maçon ami de l'humanité, a déjà fondé et laissé à votre disposition une rente annuelle de Trois cent livres pour être employée au même objet. Vous êtes plus apportée que personne de connaître les sujets qui peuvent prétendre à cette aumône. Daignés recevoir la somme que nous Vous présentons. Nous vous prions en même temps d'en faire la distribution aux femmes en couche et nécessiteuses, et de leur donner les soulagemens que mérite un état aussi intéressant. Puissent nos prières et nos œuvres obtenir à notre Auguste Reine la grâce que nous demandons au Ciel et qui fait l'objet de tous les vœux des francs-maçons de la loge de L'humanité de St Quentin.

BnF, cote FM² 409

9 décembre 1778. — Meeting of the Conseil municipal de Saint-Quentin, discussing La Tour's donation.

Aumône de 300^l donnée pour les pauvres femmes en couche par Mrs les franc maçons de la loge L'Humanité

Du mercredi neuf décembre 1778

Se sont présentés en la Chambre Monsieur Reter, Monsieur Tribout, Monsieur Duranchenoy et Monsieur Nordingue franc-maçons de la Loge de L'humanité de cette ville, lesquels ont donné la somme de trois cent livres pour être distribués aux pauvres femmes en couche et être jointe aux secours de la libéralité de Monsieur Delatour et dans l'intention qu'il a divine providence accorde à l'armée de France une heureuse délivrance: et messieurs en acceptant ce Bienfait ont prié Monsieur le mayor de s'en charger et d'en faire la distribution suivant sa prudence et d'après les intentions de ladite Loge, même de se donner la peine de passer chez Monsieur Neret l'un d'eux et de remercier au nom de la Compagnie ladite Loge des intentions qui l'ont porté à cette générosité.

Registre de la chambre, Saint-Quentin, archives municipales, F 36, f° 54v

16 décembre 1778. — L'Académie charge Lagrenée l'ainé et Doyen d'aller visiter La Tour, malade.

L'Académie ayant été informée que M. De La Tour étoit malade, a chargé MM. Lagrenée l'ainé et Doyen, Professeurs, de le visiter de sa part.

Procès-verbaux de l'Académie, t. VIII, p. 357.

29 décembre 1778. — La Tour, présent à l'Assemblée, remercie l'Académie d'avoir fait prendre de ses nouvelles.

MM. Lagrenée l'ainé et Doyen, Professeurs, députés pour visiter M. De La Tour, ont rapporté qu'il se portoit mieux et qu'il avoit été très sensible à l'intérêt que la Compagnie a bien voulu prendre à sa sante, et M. De La Tour lui-même, présent à cette assemblée, a témoigné lui-même à la Compagnie toute sa reconnaissance.

Procès-verbaux de l'Académie, t. VIII, p. 359.

31 décembre 1778. — Un état des pensions signale qu'il est dû à La Tour six années, soit 6,000 livres.

État general des Pensions dues au 31 décembre 1778.

12. — De La Tour. Dues 6 années depuis 1773 à 1778, à raison de 1,000 l., cy 6,000 l.

Arch. nat., O¹ 1915. Copie Bibl. d'art et d'archéologie, *Correspondance générale*, t. XXVII, p. 315.

vers 1779

[c.1779] *Relation de l'Administration du nouveau bureau tenu par les Officiers municipaux de Saint-Quentin pour la distribution des secours annuels et perpétuels à conférer aux femmes indigentes en couches, provenant de la libéralité et bienfaisance de M. Delatour, natif de Saint-Quentin et académicien de l'Académie royale de peinture.*

Messieurs ont délibéré que le sieur Rigaut, chirurgien et accoucheur, délivrerait tous les trois mois un relevé des noms et paroisses des

femmes désignées pour recevoir les secours indiqués, le terme de leur grossesse, le nombre de leurs enfants.

Messieurs s'informeront desdites personnes et nommeront entre eux celles à qui lesdits secours sont plus urgents et nécessaires pour les leur conférer à l'instant du besoin.

Ils consisteront dans une paire de draps et trois serviettes qui leur seront prêtées et qu'elles feront remettre au bout de quinze jours à une lessiveuse pour les laver et remettre à Madame la veuve Rouzé, dame de piété, chargée volontairement du dépôt du linge et payera 4 sols à la blanchisseuse.

Sera fourni en hiver trois fagots à 3 sols 15 d., un linge de tretami de 18 sols et 3 oripeaux à 10 sols environ, pour le nouveau-né, qui resteront en propriété, et pendant douze jours 12 sols payez jour par jour pour le bouillon, pouvant être continué six autres jours s'il y a cause nécessaire.

Sera payé 24 sols à la sage-femme, mais si c'est M. Rigaut les 24 sols tourneront au profit de l'accouchée, et les accouchées qu'il n'aura pas délivrées seront et demeurent assurées de ses secours s'il y avoit raison qui l'y appellassent.

Les administrateurs auront attention de ménager les secours pour les quatre quartiers de l'année qu'ils augmenteront au fur et à mesure que des personnes pieuses concourront au bienfait ainsi que vient de faire la dame Fouquet, qui a laissé par son testament une somme de 100 livres qui seront remises à M. le Mayor pour servir aux secours des femmes en couches indigentes.

La somme a été comptée et sur icelle a été achepté quatre paires de draps, certain nombre de langes et oripeaux.

L'application première se fera en faveur de la femme Breton, paroisse de Saint-Jean, qui a une grossesse des plus fâcheuses, exténuée et pauvre. M. Rigaut attend l'instant, il la pense grosse de deux enfants. Elle a été nommée par MM. les Officiers municipaux.

M. Rigaut ayant accouché la femme de Carme a envoyé une carte à M. le Mayor pour luy demander aide de langes et oripeaux pour le nouveau-né. Sans consulter ses collègues a été délivré un linge, 3 oripeaux et 3 livres pour premier secours.

Mesme secours à la femme Benoit, mère de 7 enfants, sur le certificat des maieur et prud'hommes du faubourg Saint-Jean.

Tous les trois mois ou six mois sera mis sur le bureau la liste des femmes accouchées et le montant des secours qui leur ont été conférés.

Il sera fait en sorte de diminuer les secours en été pour les augmenter en hyver.

On ne croit pas manquer à la religion en donnant une espèce de publicité à des annonces de cette espèce, c'est un moyen innocent d'attirer par exemple de nouveaux bienfaits aux pauvres, c'est pour leur multiplier les secours et donner aux riches des modèles qui excitent leur émulation.

M. Hubert est instamment prié à son arrivée et premier loisir de voir M. Delatour, luy rendre les reconnaissances souvenirs des Officiers municipaux et leur activité à remplir leurs engagements énoncés cy-contre, leur ardent désir de recevoir son portrait pour leur satisfaction et celle de tous les concitoyens.

Arch. de Saint-Quentin, collection de M. Felix Le Serrurier (pièce non datée), Lecocq, 1875, p. 21.

1779

9 janvier 1779. — La Tour est présent à l'Assemblée de l'Académie.

20 janvier 1779. — La Tour envoie aux échevins de Saint-Quentin un pouvoir pour toucher le montant de la donation.

Du Mercredi vingt Janvier 1779.

Monsieur le Mayor a mis sur le bureau une rescription de six mille quatre cent livres envoyée par M. Delatour, peintre du Roy, ainsi que sa lettre du 13 de ce mois.

Messieurs ont prié M. Jorand, échevin et argentier, de s'en charger, ce qu'il a fait pour s'en procurer le paiement le plus tôt qu'il lui sera

possible, et en consequence ont autorisé mondit sieur Jorand à recevoir laditte somme pour en compter ainsy que de raison, même à payer sur icelle celle de quatre cent livres entre les mains de Monsieur Rigaut, suivant les intentions de mondit sieur Delatour.

Lecocq, 1875, p. 24 ; Registre de la chambre, Saint-Quentin, archives municipales, F 36, f° 56r.

27 février, 6 mars 1779. — La Tour est présent à l'Assemblée de l'Académie.

27 mars 1779. La Tour, présent à l'Assemblée de l'Académie, est désigné pour faire partie du Comité chargé d'examiner les envois de l'École de France à Rome.

Les Elèves de l'Académie de France à Rome ayant envoyé plusieurs tableaux et modèles pour être examinés par l'Académie, cet examen a été remis au jugement d'un comité composé de MM. les Officiers en exercice et de MM. les Recteurs et Adjoints à Recteur; de MM. *Allegrain* et *La Grenée* l'ainé dans les Professeurs; de MM. *Bridan* et *Du Rameau* dans les Adjoints; de MM. *Chardin* et *La Tour* dans les Conseillers, et de MM. les Secrétaires. Le Comité est fixé au lundi 5 avril, à dix heures du matin.

Procès-verbaux de l'Académie, t. VIII, p. 373.

10 avril 1779. — La Tour est présent à l'Assemblée de l'Académie.

10 avril 1779. — La Tour signs, with Lagrenée, d'Huès, du Rameau, J.-J. Lagrenée and Chardin, a report on the progress of pupils at the Académie de France in Rome, notably of Jacques-Louis David:

Le Sr David nous a montré des progrès. Nous avons remarqué avec plaisir, dans sa figure, une grande facilité et un beau pinceau. Si l'ensemble laisse encore à désirer, la couleur est vraie et belle dans les lumières, et nous sommes étonnés qu'il n'ait pas profité de la draperie jaune, qu'il a approchée des chairs, pour donner plus de chaleur et de transparence à ses ombres. Son esquisse annonce un génie abondant. Nous pensons qu'il aurait besoin de le modérer, et de le resserrer en quelque sorte, pour lui donner plus d'énergie. Quant à l'effet, les masses d'ombres sont aussi obscures que si la scène se passait de nuit, et, les clairs, peu étendus, faisant papilloter la lumière, ne laissent pas assez de repos et de netteté pour embrasser toute la composition du premier coup-d'œil. Nous lui recommandons plus de justesse dans les plans, et par conséquent, une étude plus approfondie de la perspective. Il pourrait lui être utile de s'exercer à traiter des sujets dont l'action se passât sur un terrain uni, parce qu'alors il serait forcé de se rendre compte à lui-même de la place de tous les groupes. Les détails scrupuleux dans lesquels nous sommes entrés, loin de le décourager, doivent l'animer de plus en plus à répondre aux grandes espérances qu'il donne.

10 avril 1779.

Signé: L. Lagrenée, D'Huès, du Rameau, J.-J. Lagrenée, Chardin, de La Tour.

« David », *Archives de l'art français*, 1851, p. 341f

16 avril 1779. — Délibération des mayeur et échevins de Saint-Quentin sur le projet de fondation par La Tour d'une école gratuite de dessin. Ce jourd'hui vendredy seize avril mil sept cent soixante dix-neuf, quatre heures après midi, Messieurs les Mayeur et Echevins étant avec la permission de Monsieur d'Estouilly,²⁷⁰ lieutenant de Roy, assemblée extraordinairement en la Chambre du Conseil de l'Hôtel-de-Ville avec Monsieur Maillet conseiller au Baillage tant comme Conseil de la ville que pour et au nom de Messieurs les officiers du Baillage de cette ville, Monsieur Huet du Rotoy²⁷¹ pour et au nom de Messieurs les officiers de l'Election, Monsieur Fouquier président pour et au nom de Messieurs les officiers du Grenier à sel, Monsieur Dorigny²⁷² président pour et au nom de Messieurs les officiers des traites foraines, Monsieur le Maire Consul pour et au nom de Messieurs les juge et consuls en la juridiction consulaire, Monsieur Creteil²⁷³ notaire pour et au nom de Messieurs les notaires,

Monsieur Carillon²⁷⁴ pour et au nom de Messieurs les procureurs, Monsieur le Maire Muller²⁷⁵ pour et au nom de Messieurs les merciers-drapiers, Monsieur Raison²⁷⁶ épiciier pour et au nom de Messieurs les marchands épiciers, Monsieur Fromaget,²⁷⁷ marchand de toiles pour et au nom de Messieurs les marchands de toiles et toilettes ensemble, Monsieur Carré²⁷⁸ Marchand de fer pour et au nom de Messieurs les orphèvres et marchands de fer et Monsieur Ozenfant²⁷⁹ Mayeur d'Enseigne et Prud'hommes,²⁸⁰ et après avoir attendu jusqu'à cinq heures sonnées sans que personne se soit présenté pour Messieurs les avocats et pour Messieurs les médecins, chirurgiens et apoticaire ensemble, quoique deument avertis en la manière accoutumée, tous Mesdits sieurs ont pris scéance scavoir Messieurs les Mayeur et Echevins sur leurs sièges ordinaires et Mesdits sieurs Maillet et autres susnommez sur des sièges à ce destinez et alors Monsieur le Mayeur a dit qu'il soumettoit à l'Assemblée une question fort intéressante et qui avoit pour objet les bienfaits de Monsieur Delatour, peintre du Roy, qui, après avoir porté ses vues généreuses sur l'humanité souffrante et plus particulièrement sur les femmes en couche et les vieux artisans incapables par leur travail de se procurer les ressources nécessaires à la vie, avoit voulu former dans cette ville une École gratuite de dessin en paraissant d'abord en confier et sans reserve l'Administration tant générale que particulière et à perpétuité à Messieurs les officiers municipaux de cette ville charges du maintien du bon ordre et de la police et qui à ce titre seul ont déjà un droit d'inspection-né sur tout établissement d'écoles publiques qui ne peuvent se former que sous leurs auspices et leur approbation, que par suite des projets de Monsieur Delatour, ce citoyen autant recommandable par la supériorité de ses talents que par son espnit bienfaisant et patriotique, avoit même déjà à cet effet préparé partie des fonds qu'il destinoit à cet établissement, qu'il les avoit même confié dès l'année précédente à Messieurs les officiers municipaux qui tenoient alors le siège de l'Hôtel-de-Ville en leur annonçant que dans quelque temps il réaliseroit ses projets d'établissement en leur faisant passer le complement des fonds qu'il y destinoit, qu'en effet, et depuis qu'il avoit en l'honneur d'être élu à la tête de la magistrature de cette ville, Monsieur Delatour avoit fait passer à Messieurs les officiers municipaux de cette ville de nouveaux fonds dont l'objet étoit d'assigner une rétribution honnête à celui qui seroit chargé de donner en cette ville des leçons gratuites de dessin. Que Messieurs les officiers municipaux chargés par état de représenter l'universalité de leurs concitoyens et surtout dans les sentiments de gratitude que devoient exciter en eux les vues bienfaisantes de Monsieur Delatour luy avoient dans le temps adressé les remerciements les plus honnêtes en luy laissant entrevoir que pour luy donner des marques plus sensibles de leur reconnaissance et pour que cet établissement s'approche de plus près de ses intentions, ils le laisseroient le maître quant aux règlements intérieurs et de discipline de cette école de statuer ce qu'il jugeroit nécessaire, tant relativement au maître que relativement aux écoliers et de préfixer à chacun d'eux l'étendue de leurs devoirs et de leurs obligations, bien persuadés qu'ils étoient que la sagesse, l'esprit de bonté et de bienfaisance présideroient seuls à ces règlements intérieurs et de discipline.

Que ces égards que Messieurs les officiers municipaux avoient cru devoir se permettre vis-à-vis de Monsieur Delatour étant de nature à pouvoir être communiqués avoient transpiré dans le public et que probablement quelque esprit inquiet, amateur de nouveautés et peut être jaloux d'acquérir dans cette ville un ton de consistance qu'il n'y avoit pas encore, avoit cru pouvoir profiter des circonstances pour insinuer à Monsieur Delatour une sorte de retour sur luy-même et de partager la direction de l'Administration de cette école gratuite de dessin entre Messieurs les officiers municipaux et des bourgeois qu'il leur associeroit en nombre au moins égal pour former, tous ensemble et à égalité de droits et de pouvoir, un Bureau général d'Administration tant intérieure qu'extérieure et politique de cette école.

Qu'il paroît que Monsieur Delatour, n'ayant pas senti d'abord la fausseté des impressions qu'on luy faisoit prendre à cet égard ou vaincu par l'importunité, avoit adopté ce plan d'Administration, au

²⁷⁰ Antoine-Claude Bouzier d'Estouilly, chevalier de Saint-Louis, lieutenant pour le roi de la ville de Saint-Quentin. In 1763 he married Geneviève-Louise Néret (1744–1802), sister of Joseph Néret (p. n. 30.VIII.1776 *supra*). His sister Marie-Louise-Charlotte, in 1756, married her maternal uncle, the explorer Charles-Marie de La Condamine (1701–1774), J.46.1957.

²⁷¹ Ambroise Huet du Rotoy (1751–), avocat, conseiller du roi, fils de Nicolas-Quentin Huet de Sancy (p. 16.V.1777 *supra*).

²⁷² Robert-Pierre Dorigny (1705–1787), conseiller du roi; in 1732 he married Marie-Thérèse Gobinet.

²⁷³ Louis-Joseph Creteil, notaire royal au baillage de Vermandois, échevin de Saint-Quentin.

²⁷⁴ Pierre-Paul Carillon, procureur à Saint-Quentin.

²⁷⁵ François Lemaire Muller, négociant à Saint-Quentin.

²⁷⁶ Charles-François-Simon Raison, marchand épiciier; in 1770 he married Marie-Anne-Charlotte Godefroy.

²⁷⁷ Étienne-François Fromaget, négociant en toiles, père de Mmes Possel et Joly de Bammerville.

²⁷⁸ Probably Robert-Nicolas-François Carré (c.1720–1782), described as a négociant à Saint-Quentin but son of a maître ferronnier.

²⁷⁹ Adrien Ozenfant (1719–1791), marchand à Saint-Quentin.

²⁸⁰ This should probably read "mayeurs d'enseignes et prud'hommes"; there were 16 of the former.

point que Monsieur Rigault de cette ville, plus généralement connu sous le titre de médecin-physicien de la marine, et ami particulier de Monsieur Delatour, s'étoit donné la peine de passer chez luy (Monsieur le Mayor) et de luy annoncer que l'intention de Monsieur Delatour étoit que le Bureau d'administration fut composé d'abord de Messieurs les officiers municipaux et du nombre égal des différents bourgeois qu'il désignoit et même que le secrétaire greffier de ce Bureau fut pris hors de l'Hôtel-de-Ville et que luy-même (Monsieur Rigault) fut directeur perpétuel de laditte école et tant qu'il vivoit.

Que surpris de la proposition et bien persuadé qu'il étoit qu'elle ne pouvoit être admise de la part de Messieurs les officiers municipaux ses collègues, il avoit fait à Monsieur Rigault les observations les plus propres à le convaincre de l'inadmissibilité d'un plan d'administration entièrement opposé à la consistance politique et morale de la municipalité, que le corps de la magistrature à Saint-Quentin, considéré sous le point de vue des pouvoirs qui luy étoient confiés pour le maintien du bon ordre et de la police, pour l'administration de la justice au grand et petit criminel, pour l'inspection des voieries et manufactures dont la connoissance leur étoit attribuée privativement à tous autres, étoit tel qu'il n'admettoit aucune égalité, aucune parité entre luy et aucuns des citoyens quelques qualités personnelles qu'il put d'ailleurs réunir en luy, et que des droits de la nature de ceux qu'exerçoient à cet égard les officiers municipaux actuellement en exercice étoient tels qu'ils ne pouvoient être communiqués sans déroger à la constitution primitive du corps municipal, que les officiers qui tenoient actuellement le siège de l'Hôtel-de-Ville n'étoient que les conservateurs et non les dispensateurs de ces droits, et qu'ils étoient expressément chargés et même sous la religion du serment de les transmettre à leurs successeurs élus dans une Assemblée générale des corps avec cette intégrité et cette sûreté qui les accompagnoit lorsqu'ils les avoient reçu de leurs prédécesseurs.

Que considéré du côté seul de l'Administration des finances et des revenus communs, ce corps municipal étoit tel qu'il admettoit bien l'égalité et la parité avec tous les citoyens en général et avec chacun en particulier, puisque tous avoient un droit égal au fond même de ces finances et revenus mais que la constitution étoit telle à cet égard que cette égalité, cette parité de chacun des citoyens ne pouvoit se manifester et se rendre sensible d'une manière legale qu'autant qu'ils étoient représentés par les députés de chaque corps qui, convoqués en la manière ordinaire et réunis pour l'instant, formoient alors entre eux et les officiers municipaux cette parfaite égalité, cette parité à laquelle tout particulier considéré d'ailleurs comme isolé et sans une mission expresse de son corps ou de sa compagnie n'avoit aucun droit.

Qu'il avoit prié Monsieur Rigault de faire part de ces réflexions à Monsieur Delatour, de luy faire sentir combien son plan d'administration étoit éloigné des constitutions primitives du gouvernement politique de cette ville et de l'engager à s'en tenir à ses premiers projets en remettant entièrement et sans réserve à Messieurs les officiers municipaux le soin de pourvoir à cette Administration.

Que Monsieur Rigault pour essayer de vaincre la juste résistance que Monsieur le Mayor luy opposoit par l'appas d'une distinction qui luy fut particulière, l'avoit assuré qu'il entroient dans les intentions de Monsieur Delatour de luy donner dès à présent et pour la vie la place de Président honoraire du Bureau d'Administration dont il s'agissoit.

Que quelque flateuse que fut pour luy une proposition de cette nature, il luy avoit observé qu'il ne se permettroit jamais de l'accepter, puisqu'elle tendroit elle-même à admettre des novations contre lesquelles l'intérêt général réclamoit et qu'il feroit toujours volontiers le sacrifice de tout intérêt particulier à l'intérêt général.

Qu'il ne s'opposoit pas à ce que Monsieur Delatour confia l'Administration à Messieurs les officiers municipaux secondés des députés des corps et dans la forme usitée pour les Assemblées générales de la ville, mais qu'il n'admettroit jamais au moins quant à son suffrage qu'un particulier sans qualité, sans caractère, vint partager les droits du corps politique, que si Monsieur Delatour étoit, d'après les principes les plus connus, en sa qualité de bienfaiteur le maître d'attacher à ses bienfaits telle condition que bon luy sembloit, les officiers municipaux étoient aussi les maîtres, avec le consentement et l'approbation des corps, de refuser des bienfaits dont l'objet au moins accessoire seroit de porter atteinte à leurs droits en leur présentant des conditions aussi inadmissibles qu'onéreuses et

même en quelque sorte humiliantes pour la magistrature qui chargée par sa constitution de veiller au bon ordre, au bonheur et au bien être de dix à douze mille habitants et à l'Administration des revenus patrimoniaux et ne devant leur élection et leurs pouvoirs qu'au choix libre de leurs concitoyens devoient toujours être présumés dignes de régir et de gouverner un établissement de la nature dont s'agissoit et avec cette sagesse dont ses prédécesseurs avoient dans tous les temps donné des marques non équivoques et qu'à coup sûr donneroient aussi dans la suite des siècles avenir ceux qui devoient luy succéder.

Que même et pour essayer de faire revenir Monsieur Delatour des fausses impressions qu'on avoit fait en sorte de luy faire adopter, il avoit profité d'un voyage que Monsieur Jorand l'un de Messieurs les Echevins de cette ville avoit été obligé de faire à Paris, que de concert avec Messieurs ses collègues, il l'avoit prié de rendre ses devoirs à Monsieur Delatour, de luy rendre la justice des raisons d'opposition qu'il trouvoit dans ses projets, de le prier de s'en tenir à ses premiers, de laisser cette Administration à Messieurs les officiers municipaux seuls et sans réserve, même de luy remettre un projet de réglemens intérieurs et de discipline que Monsieur le Mayor avoit trace dans l'intention de le soumettre à l'approbation de Monsieur Delatour.

Mais que, quelques tentatives qu'ait pu faire à cet égard Monsieur Jorand, elles n'avoient pu avoir aucun effet, que Monsieur Delatour avoit insisté au point qu'aux approches de son départ de Paris il luy avoit écrit une lettre par laquelle après luy avoir souhaité un bon voyage il luy avoit annoncé qu'il voioit avec peine que l'opposition étoit une suite de nos barbaries religieuses.

Que de cette expression, il étoit sensible que Monsieur Delatour avoit vraiment été induit en erreur, qu'on avoit essayé de luy faire prendre le change sur les raisons qui avoient déterminé l'opposition en les présentant comme dérivantes de la différence de façon de penser en fait de religion de quelques unes des personnes par luy proposées pour aller de pair avec Messieurs les officiers municipaux.

Que sans entrer dans aucun détail à cet égard et sans examiner si en effet quelques-unes des personnes proposées par Monsieur Delatour étoient ou devoient être rangées dans la classe de ceux qui font intérieurement profession de suivre les maximes de la religion prétendue réformée, il croioit que le seul point à traiter et sur lequel il demandoit l'avis de Messieurs étoit de savoir si les officiers municipaux devoient en acceptant les bienfaits de Monsieur Delatour souscrire aux conditions qu'il paroît soit vouloir y opposer ou si, constamment attaché à leur constitution politique et primitive, ils devoient faire de nouvelles instances auprès de Monsieur Delatour, et dans le cas où il persisteroit le remercier de ces bienfaits et le prier de jeter les yeux sur tout autre corps de la ville pour le charger de l'Administration de l'école dont il s'agissoit.

Sur quoy, la matière mise en délibération, Messieurs ont arrêté à la pluralité de dix-sept voix contre une que le plan d'Administration proposé de la part de Monsieur Delatour dans la forme présenté étoit absolument contraire à la constitution politique de la ville et de la magistrature et comme tel inadmissible; ils ont en conséquence prié et autorisé Messieurs les officiers municipaux à faire de nouvelles instances à Monsieur Delatour pour l'engager à s'en rapporter entièrement à eux et à leurs successeurs sans réserve pour l'Administration de l'école gratuite de dessin dont s'agit, dans le cas où il ne jugeroit pas à propos de se rendre à ces instances de luy proposer alors de le confier à Messieurs les officiers municipaux et aux députés des corps formant l'Assemblée générale de la ville, et dans le cas enfin où il persisteroit absolument dans ses projets ultérieurs de luy témoigner tout le regret que Messieurs ont de ne pouvoir se prêter à ses vues, de luy protester qu'elles auroient été admises si elles eussent pu se concilier avec l'honneur et l'intérêt de la magistrature et la constitution politique de la ville et de le prier de jeter les yeux sur tout autre corps qui puisse se charger d'une Administration partagée absolument étrangère aux prerogatives de la magistrature, et qui paroîtroit même n'avoir été dictée que par un défaut de confiance dans les officiers qui en sont revêtus...*(Suivent d'autres délibérations sur les cendrières, la régie, etc.)*

Signé: DORIGNY, FOUQUIER, DE BRY,²⁸¹ MAYEUR, CRETEIL, CARILLON, JORAND-BLONDEL, RAISON, LE PERE, GOBINET DE VILLECHOLLE,²⁸² FROMAGET, CAMBRONNE, HUET, LEMAIRE MULLER, DUPLESSIS-BERNOVILLE, CARRE, OZENFANT l'ainé, MAILLET, HUET DU ROTOIS, MAILLET-DELAMET.

Contrôlé à Saint-Quentin, le 27 avril 1779, reçu quatorze sols sauf tous droits résultant de quelques uns des faits et actes énoncés auxdites délibérations.

THIBAUT.

Lecocq, 1875, p. 24; Registre de la chambre, Saint-Quentin, archives municipales, F 35, f° 20v/24r.

24 avril 1779. — La Tour est présent à l'Assemblée de l'Académie.

1^{er} mai 1779. — La Tour est désigné pour faire partie du Comité chargé de régler le rôle de la capitation et la reddition des comptes de l'Académie.

L'Académie a arrêté que, le Samedi 29 de ce mois, M. le Directeur, MM. les anciens Directeurs, Recteurs et Adjoint à Recteur, les Professeurs en exercice, et, à tour de rôle, dans les Professeurs, M. *Belle*; dans les Adjoint, M. *Bridain*; dans les Conseillers, M. *De La Tour*; M. *Chardin*, ancien Trésorier; MM. les Secrétaires et, dans les Académiciens M. *Huet*, s'assembleront, dans l'Académie, à neuf heures du matin, pour régler le rôle de la Capitation de la présente année, ainsi que pour la reddition des comptes de l'année 1778.

Procès-verbaux de l'Académie, t. VIII, p. 380.

5 juin, 31 juillet, 7 août 1779. — La Tour est présent à l'Assemblée de l'Académie.

5 juillet an 5779 [1779]. — La Tour's membership of the masonic lodge *l'Humanité* at Saint-Quentin was registered with the Grand Orient according to Brazier 1959, p. 46 and confirmed by the tables in the BnF, correcting the erroneous date of 5.VII.1774 which appears in the table at the end of the register.²⁸³ (The lodge, originally entitled Saint-Jean-de l'Humanité, was registered with the Grand Orient thus dating its "foundation" to 4.III.1775.) He had probably been initiated by Louis-François Rigaut,²⁸⁴ the physician and freemason who later supported the école gratuite. Other members included Jérôme de Laval, professeur de dessin at the École gratuite in Saint-Quentin, and Joseph-Marie Nérét, receveur au grenier de sel and another local philanthropist.

Tableaux des officiers de la R.:L.: de L'humanité depuis sa fondation du 4 mars 5775 pour prendre rang du 5 juillet 1774

Venerable perpetuel Fondateur

Le T.:T.:T.:C.:F Savalette de Langes²⁸⁵ Garde du Tresor Roial
Maître honoraire

Le T.:C.:F.: Dela Tour Conseiller de l'academie R de Peinture

Bibliothèque de Soissons, 2^e Registre d'architecture, f° 160r

Tableau par ordre alphabétique des FF.: composans la R.: L.: Saint Jean, sous le titre distinctif de L'HUMANITE à l'Orient de Saint-Quentin, suivant l'ordre de leur réception, à l'époque de la Saint Jean d'été, l'an de la vraie lumière 5779 [5.VII.1779]

V.:F.: Latour

[Qualité Civile:] Conseiller de l'academie Roiale de peinture

[Qualité Maçonique:] Maître honoraire et associé libre

3^e classe

BnF, cote FM² 409

17 août 1779. — Lettre du chevalier Pierre, premier peintre du Roi, au comte d'Angiviller, au sujet de la donation de l'École gratuite de dessin.

Il s'est élevé, Monsieur, une discussion entre le fondateur et les officiers municipaux. J'avois arrangé un dîner qui a eu lieu, et a été

fort contentieux, sans cependant rien altérer de la bonne amitié. Aussi chacun est-il resté dans son avis. Nous n'étions pas pour M. La Tour.

Depuis il s'est élevé une prétention détournée qui a embarrassé M. La Tour. Je crois luy avoir donné un bon conseil.

A la réception de votre billet, j'ay envoyé et reçu la réponse cy-jointe qui n'annonce pas encore de rapprochement.

J'ay quelque part le résumé de l'affaire écrit après le diner. Je ne l'envoyai pas vu l'état des choses; et par le billet cy dedans et qu'il faut brûler, il me paroît que j'aurai le tems de chercher.

J'ay l'honneur d'être sincèrement, Monsieur, votre très humble et très obéissant serviteur.

PIERRE.

17 août 1779.

Pour le plus court contenu du billet:

Il appert que la ville a fait un procès-verbal qui blesse un ami du fondateur. Lettres et répliques. Ainsi tout suspendu.

Guiffrey et Toumeux, p. 26.

28 août 1779. — La Tour est présent à l'Assemblée de l'Académie.

24 septembre 1779. — Attribution des 6,000 livres données par La Tour aux artisans de Saint-Quentin incapables de gagner leur vie.

Du 24 septembre 1779.

Messieurs désirant mettre à exécution les intentions de Monsieur Delatour, natif de cette ville, peintre du Roy, demeurant en la ville de Paris relativement à la somme de six mille livres produisant 300 livres de rente qu'il a généreusement donné à la ville en l'année 1777 pour fournir au secours pendant six mois de l'hiver de chaque année de douze pauvres vieux artisans infirmes, âgés et hors d'état de gagner leur vie, ont fait engager les seigneurs Mayeurs d'enseignes de cette ville qui ont des connaissances plus particulières des pauvres qui demeurent dans l'étendue de leurs enseignes de leurs besoins, de leur bonne conduite et enfin de leur mérite à pouvoir aspirer aux bienfaits dudit sieur Delatour, de se rendre à l'Hôtel-de-Ville pour les éclairer sur le choix qu'ils avaient à faire, et lesdits seigneurs Mayeurs d'enseignes s'étant rendus ce jourd'hui en la chambre du Conseil dudit Hôtel-de-Ville en laquelle Mesdits seigneurs étoient assembles, Monsieur le Mayeur a observé que l'intention de Mondit sieur Delatour n'étoit pas que les mendiants et les simples manouvriers indigents qui trouvent des secours dans la mendicité et dans les Bureaux de l'aumône commune, de la Charité et à l'Hôtel-Dieu, profitassent de ses bienfaits, mais seulement les pauvres vieux artisans infirmes, âgés et hors d'état de gagner leur vie et qui n'ont aucun secours d'ailleurs; après quoy lesdits seigneurs Mayeurs d'enseigne ont tous remis à Monsieur le Mayeur une liste de particuliers de la qualité requise, chacune de leur enseigne, qu'ils ont déclaré mériter de participer aux bienfaits de Mondit sieur Delatour, et Mondit sieur le Mayeur ayant fait lecture à haute et intelligible voix desdites listes et s'étant fait rendre compte par lesdits seigneurs Mayeurs d'enseignes du mérite et de la conduite de chacun des particuliers y dénommés ont choisy parmi tous ceux qui leur ont été présentés par lesdits seigneurs Mayeurs d'enseignes les personnes suivantes:

1^o Jacques Clément, tailleur de corps, demeurant dans l'étendue de

l'enseigne de Sainte-Marguerite;

2^o Pierre Bossambre, maître menuisier, demeurant dans l'étendue de l'enseigne de la rue Neuve;

3^o Abraham Levert,²⁸⁶ maître menuisier, demeurant dans l'étendue

de l'enseigne de la ronde Chapelle;

4^o Jean Vinchon, maître cordonnier, demeurant dans l'étendue de

²⁸¹ Jacques-Nicolas-Quentin de Bry ou Debry (1736–a.1785), avocat au parlement, mayor de Saint-Quentin en 1778. In 1765 he married Marguerite-Louise, daughter of Jacques Blondel.

²⁸² Charles-Alexandre-François Gobinet, sgr de Villecholle.

²⁸³ Only one of the registers of the loge L'Humanité has survived, in the Bibliothèque municipale de Soissons; it was bequeathed by the collector Charles-Jean-Baptiste-Barthélémy Périn (1819–1882), juge honoraire au tribunal civil de Soissons. It covers the period from 24.IV.1781 to 25.VIII.1790.

²⁸⁴ Louis-François Rigaut, Rigault ou Rigaud (1732–1797), médecin, physicien et naturaliste de la Marine, correspondant de l'Académie des sciences, freemason who supported the École gratuite. He was interested in the desalination of sea water, took

part in marine expeditions 1763–70, and in 1774 commissioned an engraving of the inventor of the distillation technique, Pierre-Isaac Poissonnier after an earlier portrait by Perronneau, J.582.1681. Rigaut was awarded a pension of 1000 livres for this work. See 9–20.II.1784 *infra*; Brazier 1956; Séverin 1993. There is also a lengthy entry on Rigaut in the Registre de la chambre de Saint-Quentin, 11.II.1778, including his royal brevet issued in 1764 (archives municipales, F 36, f° 17v – 18v).

²⁸⁵ Charles-Pierre-Paul Savalette de Lange (1746–1797).

²⁸⁶ Abraham Levert (c.1719–1783), of the parish of Notre Dame, later Sainte-Péline; he outlived two wives, Marie-Louise Douet and Catherine Gobron.

l'enseigne de Saint-Jean;
 5° Pierre-Jean Deverly, maître boulanger, demeurant dans l'étendue de l'enseigne de la Gréance;
 6° Claude Nicolas, tailleur d'habits, demeurant dans l'étendue de l'enseigne de Copecard;
 70 Jacques Patrouilliard, ancien fabricant, demeurant dans l'étendue de l'enseigne de la Fontaine;
 8° Quentin Bazin, tonnelier, demeurant dans l'étendue de l'enseigne de la Boulangerie;
 9° Louis Gouin, demeurant dans l'étendue de l'enseigne Saint-Jean;
 10° Antoine Talbaut, maître maçon, demeurant dans l'étendue de l'enseigne de la Boulangerie;
 11° Quentin Minette, demeurant dans l'étendue de l'enseigne de la ronde Chapelle;
 12° Quentin Drohart, serrurier [ʔfrippier], demeurant dans l'étendue de l'enseigne de Sainte-Marguerite.

Tous lesquels pauvres vieux artisans cy-dessus dénommés recevront tous les mois pendant les mois d'octobre, novembre, décembre, janvier, février et mars prochain chacun la somme de quatre livres par M. le Mayeur qui a bien voulu se charger de leur faire cette distribution et Mesdits sieurs ont arrêté que lesdits douze pauvres vieux hommes cy-dessus dénommés seront exhortés d'assister à la messe qui se chantera à dix heures du matin dans la chapelle de l'Hôtel-de-Ville le vendredy des quatre tems de décembre prochain et ensuite au sermon du prédicateur des avants dans la chambre du Conseil, à la suite duquel il leur sera fait par Mondit sieur le Mayeur une des intentions de vingt sols chacun ce qui complètera ladite somme de trois cents livres, de laquelle sera délivré incessamment un mandement dans la forme ordinaire au profit de Mondit sieur le Mayeur sur Monsieur Dollé Lenoir,²⁸⁷ Echevin et receveur des Octrois de la ville. Fait et arrêté à Saint-Quentin en la chambre du Conseil de l'Hôtel-de-Ville les jour et an susdits.

Lecocq, 1875, p. 35.

29 septembre 1779. — Lettre du sieur Esbrard²⁸⁸ à La Tour au sujet de ses fondations.

Mon cher Monsieur,

Plus j'ay lu et examiné la lettre de Messieurs représentant le corps de ville de Saint-Quentin, plus j'ay été révolté de la marque avec laquelle ils persévèrent dans la note de leur délibération injurieuse à un de vos amis, c'est-à-dire à un homme digne de votre estime, car vous ne l'aimeriez pas si vous ne l'estimiez pas. S'il est de vos amis comme vous me l'avez dit, ces Messieurs devraient s'empreser de vous donner satisfaction à son sujet, et que leur aurait-il coûté de raïer les termes de leur délibération qui vous offusquaient? Ils vous devaient ces égards comme bienfaiteur; au lieu de cela, mon cher Monsieur, vous leur demandés une chose étrange qu'un corps entier et la ville même, représentée par ses députés, fassent un pas en arrière en rayant de la délibération des termes très ménagés et qui l'étaient trop peut-être des qu'ils n'avaient personne en vue. Si quelqu'un a cru s'y reconnaître, ce serait un malheur pour lui; il aurait mérité l'apostrophe.

Nos premiers parents ne s'apercevaient qu'ils étaient nus que quand ils eurent péché, vous avés donnés d'abord sans reserve, et ensuite vous avés voulu imposer des conditions dont l'objet est de faire partager l'autorité à des personnes qui n'ont aucun caractère pour y prétendre. C'est-à-dire que vous, qui, comme fondateur, devés donner la loi, ils veulent que vous la receviés d'eux, et ils finissent par citer un passage d'Horace que le monde serait entièrement

renversé, que ses ruines en les frappant ne les effraieraient point et les trouveraient inébranlables.

J'ay trouvé cela trop fort pour persévérer dans une injure faite à un de vos amis, et sachant dans un projet de lettre l'indignation que j'en ressentais, je vous y fais expliquer d'une manière digne d'un fondateur qui, en faisant le bien, ne veut pas qu'on s'en fasse un prétexte d'insulter personne.

Je crois m'y être expliqué selon vos sentiments avec honnêteté et force. Si cependant vous trouviez trop fort les termes dont je me suis servi, je seray jusqu'à mardy prochain chez M. Le Couteux, à Fontenay-aux-Roses, et je suis chargé de vous réitérer la prière d'y venir dîner; on vous y recevra avec honneur et plaisir, et j'auray en particulier la satisfaction de vous repeter ce que je vous ai dit tant de fois, que personne n'est avec plus d'estime et d'attachement, mon très cher Monsieur, votre très humble et très obéissant serviteur.

ESBRARD.

Fontenay-aux-Roses, le 29 septembre 1779.

Desmaze 1875, p. 317f;²⁸⁹ Lapauze, *Les pastels de La Tour*, p. 20-21.

27 novembre, 28 décembre 1779. — La Tour est présent à l'Assemblée de l'Académie.

vers 1780

[c.1780]. — An undated letter from Marie Fel to La Tour, her neighbour at Chaillot²⁹⁰, discussing domestic arrangements for a dinner they are arranging. Pougin dates this to c.1779, Prod'homme to 1784:

Je me suis mise, mon tres cher voisin, dans les détails de notre dinné, jusqu'au coû et pour que vous sachiés ce qu'il en coûte de donner a manger aujourd'huy, je vous envoie la feuille, qui ne ressemble nüllement a celle des bénéfices, vous n'y trouveres point de vin, de liqueur, attendu, que nous faisons cette dépense en commun. Vous sores actuellement ou peuvent aller vos dinners, car j'ai mis l'attention la plus scrupuleuse a tout voir, et tout sçavois. Je puis vous assurer, mon très cher voisin, que je n'en ferois pas tant pour moy. Je vous souhaite le bon jour, et vous embrasse du fond de mon cœur.

FEL.

A Chaillot, ce jeudi.

J'ai pris de la mâne, ce matin, pour me délivrer de mes lenterneries, je me trouve mieux.

Desmaze 1874, pp. 46–47; Pougin 1904; Fleury 1906, p. 16; Prod'homme 1923, p. 501

1780

5 janvier 1780. — Lettre de La Tour au comte d'Angiviller à l'occasion de la mort du frère²⁹¹ de celui-ci.

Monsieur le Comte,

Permettés moi de vous témoigner toute ma sensibilité. J'ay eû le malheur de perdre un frère ami, le tems seul a été capable d'en adoucir le chagrin.

Un homme d'État aussi zélé que vous l'estes pour le bien public est obligé de se conserver pour la gloire du prince, le bonheur de la patrie et pour ceux qui savent apprécier ce que vous avez fait jusques à present.

²⁸⁷ Laurent Dollé-Lenoir, juge en 1784.

²⁸⁸ Probably Pierre Esbrard ou Ebrard (–1789), avocat au parlement, reçu 1735. The "Le Content" (as printed erroneously by Lapauze, B&W) at Fontenay-aux-Roses was a member of the Le Couteux family (Desmaze prints « Le Couteux »; the transcription above otherwise follows B&W) (the estate belonged to the Devin family); Mme Devin was née Marguerite-Catherine Le Couteux (1713–1764).

²⁸⁹ Desmaze obtained a group of manuscript letters from a person he described as "Mme Sarrazin-Varluzel-de-Cessières", and as heir of the abbé Duliège – a description which makes her hard to trace. She was in fact Flore-Joséphine Warluzèle (1820–p.1876). When on 3.XII.1866, she married Alphonse-Auguste Varennes in Cessières, she was described as the widow of Emilien Duliège (1819–1861); however on his death certificate (witnessed by one Joseph-Florimond Warluzel, ébéniste, no doubt her brother) Emilien was described as a bachelor. On 30.XII.1872, at Cessières, Flore was married again, to Henry-Léonard Sarrazin, of 11 rue de Chabrol, Paris, from Bordeaux. No doubt she had

the material from her liaison with Duliège, who was the great-nephew of abbé Adrien-Joseph-Constant Duliège (1749–1817), chapelain de l'église de Saint-Quentin et vicaire de la paroisse de Notre-Dame; Jean-François de La Tour's cousin. Desmaze left these letters to the museum at Saint-Quentin, but they are thought to have been destroyed in the first or second world war.

²⁹⁰ Fel purchased the usufruct of the house at 13, Grand rue, Chaillot for the sum of 9325 livres, on 4.V.1778 (not 1758, as in some sources), from Augustin-Henri Cochin, conseiller au parlement (*v.* Prod'homme 1903). It was a two-storey house with a mansard roof, in a terraced garden, on the site of the rue Marceau, on the same side as the church (according to "Le vieux Chaillot", *Bulletin de la Société historique d'Auteuil et de Passy*, 116, XII/4, 1932, p. 120).

²⁹¹ Alexandre-Sébastien de Flahaut (1726–1780), maréchal de camp, gouverneur de Ham en Picardie, who died at Versailles the day before and was buried at Saint-Louis, Versailles the day of the letter; d'Angiviller was present (registre paroissial).

Agréez, je vous supplie, mon hommage et mes vœux pour votre consolation et pour votre santé.

Je suis très respectueusement, Monsieur le Comte, votre très humble et très obéissant serviteur.

DE LA TOUR.

Aux Galleries du Louvre, ce 5 janvier 1780.

Guiffrey et Toumeux, p. 27.

23 janvier 1780. — La Tour's portrait of Rousseau is mentioned in a letter from Pierre-Alexandre du Peyrou to René-Louis, marquis de Girardin from Neufchâtel.

Mais je suis de votre avis pour le placer plus convenablement à la tête des Confessions. Quand au dessin de ce portrait, ne seroit il pas plus aisé et mieux pour la phisionomie de finesse et d'esprit, de le dessiner d'après le portrait en pastel qu'à Mad^e. La M^{le}. de Lux: et peint par la Tour? Ce seroit suivant moi le meilleur modele à consulter pour les vrais traits de Rousseau dans la force de l'âge. Pensés Monsieur, à cet expedient qui peut d'ailleurs fournir un pretexte pour engager M^r. Cochin à revoir son dessin, et à le changer.

EE Correspondence.

10 février 1780. — Du Peyrou to Paul-Claude Moulto about the same matter:

Au sujet du portrait, j'ay mandé à M^r. de G. qu'au lieu de le faire d'après le buste, il seroit plus naturel de le tirer d'après le portrait en pastel de la Tour qui existe chez Madame la Marechale de Lux.

EE Correspondence.

février 1780. — Le portrait de M. Savalette est exposé au Salon de la Correspondance.

Bellier de la Chavignerie, *Les artistes français du XVIII^e siècle oubliés et dédaignés*.

Salon de la Correspondance 1780

Le *Portrait* de M. de Savalette [J.46.2861], père de M. de Savalette, Garde du Trésor Royal, par M. de la Tour, Peintre du Roi²⁹²; 21 pouces & demi de haut sur 18 de large. En voyant les Ouvrages de M. de la Tour, on admire en silence; mais lorsqu'on sçait que l'Artiste a le cœur grand à l'égal de son génie, combien n'est-on pas transporté?

Nouvelles de la république des lettres et des arts, 22.II.1780, p. 131.

* * *

8, 29 janvier, 26 février, 4, 18 mars, 1^{er}, 29 avril, 6 mai, 24 août 1780. — La Tour est présent à l'Assemblée de l'Académie.

21 septembre 1780. *Lettre de La Tour à l'intendant de la généralité d'Amiens*, v. s.d. 21.IX.1781 *infra*

22 septembre 1780. — Attribution des 6,000 livres données par La Tour aux artisans incapables de gagner leur vie.

Du 22 septembre 1780.

Même délibération et même libellé qu'à la date du 24 septembre 1779; seulement la traite fut faite sur M. Mallet receveur sindic de l'Hôtel-de-Ville, et les pauvres étoient, outre Jacques Clément, Jacques Patrouilliard, Pierre Devenly, Antoine Tallebaut, Quentin Bazin et Louis Gouin, déjà cites, les nommés:

Sébastien Wargnier, chaircutier âgé de soixante-huit ans, demeurant dans l'étendue de l'enseigne de Saint-Jean.

Jean Plonquet, tailleur, demeurant dans l'étendue de l'enseigne du Castel.

Clément de Challe, fabricant, demeurant dans l'étendue de l'enseigne de la Fontaine.

Louis Pacout, tonnelier, âgé de soixante-dix-huit ans, demeurant dans l'étendue de l'enseigne de Ponthoiles.

François Le Roy, maréchal, âgé de 68 ans, demeurant dans l'étendue de l'enseigne de la Boulangene, et Pierre-François

Dufour, fabricant, demeurant dans l'étendue de l'enseigne de la rue Neuve.

Texte de Lecocq, 1875, p. 38.

30 septembre, 28 octobre, 25 novembre, 30 décembre 1780. — La Tour est présent à l'Assemblée de l'Académie.

1^{er} octobre 1780. — These are the documents found in the Archives nationales concerning the 1752 pension and its termination in 1779:

No 10. S. Maurice Quentin De la Tour Peintre du Roy Conseiller de l'Académie royale

P^{er} 7^{bre} 1752. — 1000^{fr}. Bâtiments du Roy

A M. Cuvillier

N^o ? B. d'une P^{on} de 1000^{fr}.

En faveur du S. Maurice Quentin De la Tour né à S^t Quentin, diocèse de Noyon, le 5. 7^{bre} 1704 et Baptisé le même jour dans la P^{se} S^t Jacques de lad. ville, Peintre du Roy, conseiller de l'Académie Royale

Laquelle Pension lui a été accordée sur le fonds des Bâtiments de sa Majesté sans retenue, par décision du p^{er} 7^{bre} 1752. en considération de ses services

Cette P^{on} lui a été payée jusqu'au p^{er} J^{er} 1779.

P^{er} octobre 1780

Reçoit: N^o 6. et l'art. 3

Maurice Quentin DeLatour Peintre du Roy Conseiller de L'Académie Royale né le 5. Septembre 1704: suivant l'acte Baptistaire inscrit le meme Jour par les registres de L'Eglise de SaintJacques en la ville de SaintQuentin

Declare avoir obtenu du Roy en mad. qualité du Peintre du Roy et membre de son academie, une Pension viagere de mil Livres payable en Janvier de chaque année apres l'année revolve

Et que cette grace est la seule que je tiens des bontés du Roy

A Paris 17 May 1780

/s/ De_la_Tour

Extrait des registres de Batemes...conforme à l'original delivré audit Saint Quentin le vingt cinq octobre mil sept cent trente six. Desains, vic. de st Jacques

Maison du roi, pensions sur le Trésor, O¹ 679

1781

31 mars, 7 avril 1781. — La Tour est présent à l'Assemblée de l'Académie.

24 avril 1781. — Entry in the registre of the masonic lodge *L'Humanité* at Saint-Quentin:²⁹³

Du 24^e jour du 4^e mois de l'an de la V. L. 5781

Ensuite le f.: [frère] Neret²⁹⁴ ex m.: [maître] a rendu compte à la R.:L.: [Respectable Loge] que dans son dernier voyage de Paris il avoit demandé au f.: de la Tour m.: honoraire de cet Orient son portrait pour la R.:L.: et y être placé mais que ne l'ayant pu donner parce qu'il n'en a plus il avoit accordé la gravure de l'un de ses meilleurs portraits, gravure que l'on pouvoit regarder comme précieuse en elle-même attendu sa rareté surquoi il a été resolu qu'il seroit adressé au f.: de la Tour une planche à tracer en remerciement, que le f.: forestier²⁹⁵ V.: feroit encadrer le portrait et qu'il seroit placé dans la R.:L.: à l'effet de servir de modele de bienfaisance aux ff. presens et à venir de cet or.: qui pourroient avoir le malheur d'oublier qu'ils ont contracté solennellement l'obligation d'assister les vrais pauvres.

²⁹² On a bien voulu faire jouir le Public de ce bel ouvrage. Sa destination ne peut être équivoque.

²⁹³ The numerous masonic abbreviations included in these minutes may be readily deciphered with the aid of glossaries which are widely available (e.g. Guy Chassagnard, *La Franc-maçonnerie en Quercy*, 2003).

²⁹⁴ Joseph-Marie Nérét: v. 30.VIII.1776 *supra*.

²⁹⁵ Possibly Robert-André Forestier, docteur en médecine à Saint-Quentin.

Copie de la planche à tracer adressée au f.: de la Tour en remerciement de a gravure de l'un de ses meilleurs portraits donné par lui au f.: Neret ex m.: pour être placé dans la R.:L.:

a L'Orient de St Quentin le 2^e jour du 5^e mois de l'an de la V.L. 5781

Au nom et à la gloire du G.: Ar.: de L.: [Grand architecte de l'univers] sous les auspices du serenissime G. M. La L.: St Jean sous le titre distinctif de l'humanité | au T.C. f.: de la Tour son m.: honoraire

Salut force union

T. Ch.: F.:

La R. L. de l'humanité toujours prête à saisir les occasions de justifier et de perpétuer le titre distinctif qu'elle a adopté vient deprouver de la part du f.: Neret une preuve bien signalée de ce sentiment par la demande qu'il a fait de votre portrait au nom de la R.L. Si votre modestie pouvoit souffrir en apprenant qu'il sera placé dans notre atelier, elle sera rassurée par l'exposé des raisons qui nous en font un devoir. La maçonnerie ayant pour but essentiel la pratique des vertus et le soulagement des indigens étant une des principales qui peut autant que vous T.C. f. nous servir de modele et rappeler à l'obligation solemnelle d'assister le vrai pauvre ceux qui d'entre nous auraient le malheur de l'oublier; après 50 ans d'absence du pays qui s'honore de vous avoir donné le jour jouissant de la fortune et de la célébrité dont de genie, ce don si rare de la nature, vous a comblé, vous vous souvenez qu'il y a des pauvres dans votre patrie, vous secourez les indigens naissans et vous faites germer et fructifier leurs talens. Puisse ce G. Ar. De l'univers ramener vos jours et diriger vos pas vers nous ce sont les vœux de vos ff.: et les sentimens avec lesquels nous avons la faveur d'être par les [P] de M. et avec les h. q. v. P. d.

La même jour les travaux <d'ap.:>[apprenti] ont été repris avec vigueur et il a été fait lecture de deux planches à tracer l'une du 12^e jour du 5^e mois de l'an 5781 de la resp. L.: St Jean de la triple union de l'Orient de Reims contenant de nouvelles assurances d'amitié et le tableau de sa composition actuelle sur quoi il a été libéré que le tableau de la R. L.: lui serait également adressée avec deux planches à tracer; l'autre une planche de 14 jour du 5^e 5781 de la R. L.: St Jean à l'Orient de St Quentin contenant aussi de nouvelles assurances d'amitiés et de cordialité en reponse à celle qui lui avait été adressée par la respectable L.: en date du 5^e jour du 5^e mois même année à l'occasion de l'envoi de son tableau. la ditte planche contenant le tableau de la R.:D.: St Jean sur quoi décidé que les deux planches et les 2 tableaux seraient déposés aux archives.

Il a ensuite été fait lecture d'un extrait contenant la liste des or.: avec lesquels la respectable L.: est en correspondance et la date des dernières planches et tableaux de chacun de ces oriens à l'effet de decider auxquels de ces oriens on devoit envoyer un tableau de la R. L. sur quoi rien n'a été décidé mais remis au prochain bureau faute de tems. La L.: d'ap étant fermée on est descendu à la salle du banquet ou les travaux ont été repris avec grande vigueur auxquels ont assisté Les ff. Demez et de la haye, de la R.: L.: de St Jean à l'or. de St Quentin et le f.: de Sahuguet. Les santés d'obligation ayant été tirées avec le feu maconique le plus vif et le plus ardent ainsi que celle du f.: nouvellement initié et celle des visiteurs la R. L. a tiré par extraordinaire celle du f.: de la tour et a chargé le f.: Rigaut de l'en informer. Ensuite on a fait la quête qui a produit 12^{fr} 3^d on a tiré la dernière santé et les travaux d'ap.: ont été fermés. Fait et arrêté le dit jour.

Bibliothèque de Soissons, 2^e Registre d'architecture, f° 2v/3r/6v

12 mai 1781. — Lettre de La Tour transférant au soulagement des pauvres femmes en couche l'allocation qu'il donnait aux vieux artisans et délibération consécutive de la municipalité de Saint-Quentin.

Du samedi vingt-six may 1781.

Messieurs ont arrêté qu'une lettre écrite de Paris à Monsieur le Mayeur le douze de ce mois par Monsieur de La Tour peintre du Roy demeurant à Paris à l'occasion du soulagement des pauvres femmes en couches sera enregistrée à la suite des présentes pour y avoir recours en cas de besoin.

De Paris, ce 12 may 1781.

Monsieur, sur les représentations qui m'ont été faites de l'usage que plusieurs des vieux-hommes faisoient des louis qui leur étoit destiné

je vous supplie de reverser les trois cent livres qu'ils recevoient aux femmes en couches, elles seules rendent service à l'Etat et méritent tous les égards; en reconnaissance du procédé de celle qui vous à rapporté la layette bien blanchie, je vous prie Monsieur de vouloir bien lui faire donner neuf livres sur les cent pistoles que M. Rigaut recevra pour les besoins avenir.

J'ai l'honneur d'être avec un respectueux attachement, Monsieur, votre très humble et très obéissant serviteur.

Signé: DELATOUR.

En consequence de laquelle lettre et pour suivre les intentions de Monsieur de La Tour Messieurs ont arrêté qu'à l'avenir les trois cent livres qui étoient annuellement distribués dans l'hiver aux pauvres vieux artisans seront réservés aux pauvres femmes en couche et joints aux trois cent livres de secours qui leur étoient distribués précédemment.

Signe: DESJARDINS.²⁹⁶

Lecocq, 1875, p. 38.

3 juin 1781. — La Tour is asked to provide a portrait for the masonic lodge *L'Humanité* at Saint-Quentin; Néret is only able to obtain from Paris an engraving, which he describes as “rare, d'un des meilleurs portraits du f.* [frère] de la Tour”, accompanied by a disappointingly banal reply from La Tour, dated “A l'Or.* de Paris, le 3^e jour du 6^e mois 1781” (*n. infra*). It was decided to wait until the following year, “quand ses fondations seroient faites”, to ask La Tour for his bust. This request was honoured, but only in plaster, but it was decided nevertheless to place it in the temple, opposite that of Savalette de Lange, the founder of the lodge. On this occasion (1782) La Tour was elevated to the grade of Vénérable honoraire.

Brazier 1960, p. 140

6 juin 1781. — Entry in the registre of the masonic lodge *L'Humanité* at Saint-Quentin:

Du 6^e jour du 6^e mois 5781.

Le même jour la R.:D.: regulierement convoqué et assemblée sous la point géométrique connu des vrais macons le f.: Neret tenant le maillet <à l'orient> en l'absence du f.: forestier V^e et les ff. Dollé et Verneau à l'occident en l'absence des ff.: Narding et Dautrive ...en charge. Les travaux d'ap.: ont été ouverts. Le f.: Rigaut s^e a fait lecture d'une planche du f.: de la Tour contenant des remerciemens à la R.:L.: à l'occasion d'une gravure de son portrait qu'elle a destiné pour être placée dans l'atelier et il a été décidé que laditte planche seroit déposée aux archives. [...]

Le f. Neret ex m^e ayant apporté le buste du f. Savalette de Lange à la R.:L.: il a été décidé que l'on en ferait l'inauguration en même tems que celle de la gravure du portrait du f. de la Tour à la prochaine Loge.

Copie de la planche à tracer du f.: de la Tour

a l'or. De Paris le 3^e jour du 6^e mois 1781

TT.: RR.: et T.:T.: Ch.: ff.:

Le tableau general des membres tans presens qu'absens fait partie essentielles ds membres d'une loge et sa bonne composition en fait un des principaux ornemens.

Ne pouvant participer en personne à vos travaux et gouter la douce satisfaction d'être avec mes amis, avec mes freres, j'ai été flatté de conserver une place parmi vous. Je considere ainsy l'employ d'une gravure qui me rappelle a votre souvenir, cest une faveur qui me sera toujours chere. Je me croisois un mérite reel si étant compté parmi vous je pouvois inciter vos vertus.

Je prie le souverain architecte delumieres quil augmente cotre bonheur et vous comble de ses faveurs

J'ai le plaisir de vous aluer partous les nombres misterieux c.: des seuls V.: FF.: et avec T.: les L.: g.: v.: s.: d.: et suis bien sincerement

Signé de la Tour

²⁹⁶ Claude-Antoine-Quentin Desjardins (1717–1796), négociant, juge consul, mayeur de Saint-Quentin 1780–82. He was first président du Bureau d'administration of the école gratuite de dessin at Saint-Quentin. His nephew Louis-Joseph-Eléonor Desjardins (1757–1846), membre du Conseil général de l'Aisne, was later administrateur de l'école

royale et gratuite de dessin, ancien membre du conseil municipal, de l'administration de la collégie et de l'hospice. In 1779 his sister Eléonore-Louise married de Bournonville (*n. 21.VII.1781 infra*).

5 juillet 1781. — La Tour atteste la qualité des crayons de M. Nadaud.²⁹⁷

Nous trouvons dans un catalogue d'autographes du 25 mars 1852 un certificat signé comme conseiller de l'Académie de peinture et de sculpture, par lequel le maître pastelliste certifie avoir trouvé les crayons du sieur Nadaud très dignes de l'approbation de MM. Renou et Descamps. Cette pièce est datée du 5 juillet 1781.

Goncourt, *L'art du XVIII^e siècle*, p. 388.

20 juillet 1781. — Convocation d'une assemblée générale pour examiner le projet d'une école gratuite de dessin.

De par Messieurs les Mayeur et Echevins de la ville de Saint-Quentin.

Messieurs,

Vous estes priés d'envoyer demain vingt et un du présent mois quatre heures après midy à l'Hôtel-de-Ville une personne de votre corps pour y donner son avis dans l'Assemblée générale qui se tiendra, sur le party à prendre pour l'établissement de l'école gratuite de dessin que Monsieur Delatour se propose de faire en cette ville.

Fait en la chambre du Conseil de l'Hôtel-de-Ville le vingt juillet mil sept cent quatre vingt-un.

Sans habits de cérémonie.

Lecocq, 1875, p. 40.

21 juillet 1781. Projet d'établissement d'une École gratuite de dessin, par M. Delatour, peintre du Roi.

Ce jourd'hui vingt-un juillet mil sept cent quatre vingt un, Messieurs les Mayeur et Echevins de la ville de Saint-Quentin en Picardie et Messieurs les députés des corps de la commune convoqués en la manière ordinaire se sont assembles en la chambre du Conseil de l'Hôtel-de-Ville de lad. ville à l'effet de délibérer et de donner leur avis sur l'établissement en cette ville d'une école gratuite de dessin proposé par M. Delatour peintre du Roy, conseiller de l'Académie royale de peinture et sculpture de Paris et d'autoriser lesd. officiers municipaux à faire les démarches nécessaires pour y parvenir, si ses projets étoient agréés; où étant, M. le Mayeur a dit que ledit sieur Delatour par motif de bienfaisance pour cette ville de Saint-Quentin sa patrie avoit formé le projet d'y établir une école gratuite de dessin à l'instar de celle de Paris pour l'instruction de la jeunesse, qu'à cet effet ledit sieur Delatour avoit cy-devant remis entre les mains des officiers municipaux une somme de dix-huit mille livres dont il avoit été fait employ, savoir six mille livres qui sont entrées dans le remboursement de trois cens quinze livres de rente que ladite ville devoit au Bureau de la charité d'ycelle, six mille livres employées à payer des ouvriers et à acquitter diverses dettes suivant la permission obtenue de M. d'Agay, Intendant de Picardie au mois de may 1777 et les autres six mille livres employées au paiement de la reconstruction des prisons et du beffroy de cette ville, incendiées le 21 may 1780.

Qu'il luy paroissoit indispensable d'avoir recours au Roy pour obtenir des lettres patentes nécessaires pour l'établissement proposé et en outre de donner audit sieur Delatour toutes les suretés convenables pour le paiement de la rente de dix-huit mille livres cy-dessus et qu'à cet effet il croyoit nécessaire d'obtenir de Sa Majesté des lettres patentes qui, en portant établissement d'une école royale gratuite de dessin en cette ville de Saint-Quentin, confirmassent tous les emplois déjà faits par l'Hôtel-de-Ville des dix-huit mille livres cy-dessus et qui autorisassent lesd. officiers municipaux à en passer contract de constitution aud. sieur Delatour au denier vingt sans retenue d'impositions, attendu l'employ qui en sera fait par ledit sieur Delatour à la dotation de lad. école gratuite de dessin, et qui permissent auxdits officiers municipaux d'affecter au paiement de ladite rente de neuf cens livres tous les biens présens et à venir dud. Hôtel-de-Ville de Saint-Quentin, le tout conformément au projet de lettres patentes envoyé par ledit sieur Delatour, lequel comprend aussi l'établissement d'un Bureau de charité pour le soulagement des pauvres femmes en couches et vieillards infirmes, lequel projet a été lu en entier et dont suit la teneur des articles.

ARTICLE PREMIER

L'école de dessin, déjà ouverte en notre ville de Saint-Quentin en faveur des jeunes gens et ouvriers qui se destineront aux arts mécaniques et aux différents métiers, portera le titre d'école royale gratuite de dessin et sera régie et administrée par les sieurs Mayeur et Echevins de ladite ville étant en exercice et par six notables de la même ville choisis dans une assemblée publique tenue à l'Hôtel-de-Ville de Saint-Quentin incessamment et d'un secrétaire, lesquels auront tous voix délibérative avec le Mayeur qui les présidera et en son absence le premier Echevin.

ARTICLE 2

Lesdits Mayeur, Echevins et les Notables ainsi que le secrétaire rempliront leurs fonctions gratuitement et les Assemblées qu'ils jugeront à propos de tenir se tiendront dans la salle du Conseil de l'Hôtel-de-Ville, les six notables resteront en exercice tout le temps que leurs affaires leur permettront, et lorsque l'un d'eux se retirera, il en sera nommé un autre dans une Assemblée des administrateurs cy-dessus convoquée à cet effet par le Mayeur.

ARTICLE 3

Le Mayeur ou en son absence le premier Echevin aura seul la police de ladite école, mais toutes les autres affaires s'il y en a par la suite ne pourront être traitées que par le Bureau assemblé, qui seul pourra faire les réglemens nécessaires, recevoir les dotations et autres bienfaits que nos sujets voudront faire en faveur de ladite école.

ARTICLE 4

Nous nommons à toujours pour caissier de lad. école de dessin le trésorier en fonction de notre ditte ville de Saint-Quentin, lequel nous autorisons à recevoir sur ses quittances toutes les rentes qui se trouveront par la suite appartenir lad. école de dessin et luy auront été données en dot, lesquelles recettes et paiement il fera gratuitement comme patriote, à la reserve seulement des frais de quittances, ports, frais de recette s'il y en a à payer.

ARTICLE 5

Ledit caissier fera pareillement tous les payemens soit pour appointemens au maître ou à plusieurs si par la suite il y en avoit, soit pour les prix qui seront fondés, le tout dont il rendra compte tous les ans au Bureau assemble qui luy donnera sa quittance de décharge.

ARTICLE 6

Les réglemens pour le maître ou les maîtres, pour l'administration des écoliers, pour la formation et distribution des prix et pour le concours des maîtres à remplacer, et généralement pour tout ce qui pourra concerner ladite école gratuite de dessin et sa perfection, seront délibérés à la pluralité des suffrages par le Bureau d'administration cy-dessus établi.

ARTICLE 7

Autorisons ledit sieur Delatour à faire pendant sa vie la nomination d'un maître pour conduire ladite école et après son décès voulons que ladite nomination d'un ou plusieurs appartienne à notre Académie royale de peinture à Paris qui choisira le sujet à remplacer parmi trois sujets que luy pré sentera le Bureau d'administration.

ARTICLE 8

Permettons aux corps et communautés de notre d. ville de Saint-Quentin de fonder à perpétuité ou à temps des prix à distribuer aux écoliers ou d'exempter des droits de maîtrise en totalité ou par moitié les écoliers de leur corps ou de leur profession qui auront remporté trois prix de même genre; autorisons à cet effet la passation de tels actes qui seront jugés nécessaires pour ces différents objets, toute fois en se conformant à notre edit du mois d'aoust 1749 et notamment à l'article 18 d'iceluy.

ARTICLE 9

Voulons que pour toutes les maîtrises qui seront acquises pour les écoliers en vertu des trois prix qu'ils auront remportés comme il est dit à l'Article 8, il ne soit payé que les droits que payeroient les fils de maître.

²⁹⁷ André Nadaud (1726–1800); *v.* ARTISTS.

ARTICLE 10

Autorisons par ces présentes les Mayeur et Echevins de notre ville de Saint-Quentin pour et au nom d'ycelle de passer contract de constitution de rente au denier vingt audit sieur Delatour de la somme de dix-huit mille livres qu'il leur a remis entre les mains et dont lesd. Mayeur et Echevins ont déjà fait employ, savoir six mille livres au remboursement de trois cens quinze livres de rente originairement due au Bureau de la charité de lad. ville sans déclaration d'employ, six mille livres en acquittement des dettes de lad. ville suivant la permission accordée par M. d'Agay, intendant de Picardie, du mois de mai 1777, et six mille livres qui ont été employées à payer la reconstruction des prisons du beffroy de lad. ville incendiées le 21 may 1780.

ARTICLE 11

Ladite rente sera exempte à toujours des retenues des impositions mises ou à mettre sur les revenus, attendu l'usage à quoy elle est destinée et sera hypothéquée sur tous les plus clairs revenus de notre ditte ville de Saint-Quentin, et payée de six mois en six mois des premiers de la recette des revenus de lad. ville.

ARTICLE 12

Permettons tant audit sieur Delatour qu'aux autres de nos sujets qui voudront suivre son exemple de stipuler dans les actes de dotation qu'ils feront de rentes ou autres fonds en faveur de lad. école gratuite de dessin telles clauses de reversion en faveur soit du soulagement des pauvres femmes en couche, des pauvres infirmes sans distinction, ou de tels établissements pieux qu'ils voudront choisir de notre ditte ville de Saint-Quentin dans le cas où par des événements imprévus lad. école gratuite de dessin que nous établissons en notre ditte ville de Saint-Quentin, viendrait à n'avoir plus lieu.

Et par ces mêmes présentes et de notre même autorité et puissance royale nous avons érigé et érigeons en notre ditte ville de Saint-Quentin un Bureau de charité pour le soulagement des pauvres femmes en couche et vieillards infirmes sans distinction, lequel Bureau de charité sera composé des mêmes officiers et notables que celui de l'école gratuite de dessin, lesquels rempliront les devoirs gratuitement, recevront les bienfaits et dons des âmes charitables et exécuteront les clauses insérées dans les actes de dotation et donation on a leur défaut feront l'employ des buds non désignés en leur âme et conscience et en bons chrétiens, leur donnant à cet effet chacun à son égard les mêmes pouvoirs que nous leur avons attribué par les Articles 1, 2, 3, 4, 5 et 6 de nos lettres patentes cy-dessus concernant l'école gratuite de dessin, autorisons en outre ledit Bureau à établir dans chaque paroisse de notre ditte ville de Saint-Quentin un inspecteur charitable qui sur son certificat ou rapport de la situation de chaque pauvre femme en couche ou vieillard indigent, le Mayeur ou en son absence le premier Echevin ordonnera la délivrance et fourniture des secours qui leur seront nécessaires, le tout qui sera rapporté par lesdits Mayeur et Echevin au premier Bureau assemblé qui sera les premiers lundis de chaque mois, lesquels inspecteurs feront pareillement leur service gratuitement, comme place d'honneur et de confiance, et le trésorier rendra son compte comme il est ordonné pour l'école de dessin à l'Article 5 de nos dites lettres patentes.

La matière mise en délibération après que les articles cy-dessus ont été lus de nouveau et attentivement examinés, les délibérans ont unanimement admiré la bienfaisance du sieur Delatour leur bon compatriote et ont chargé Messieurs les officiers municipaux de lui adresser des remerciemens au nom de toute la ville, à laquelle il va ajouter un nouveau lustre, et donner un nouveau degré de célébrité en y créant un établissement aussi utile aux arts et métiers que propre à perfectionner la manufacture.

En conséquence, lesdits délibérans ont unanimement approuvé le projet de lettres patentes cy-dessus envoyé par ledit sieur Delatour et ils ont autorisé Messieurs les officiers municipaux à passer audit sieur Delatour le contract de constitution mentionné aux articles 10 et 11 du projet cy-dessus et conformément à ceux approuvant de nouveau en tant que besoin est on serait l'employ des dix-huit mille livres qui y est relaté. Lesdits délibérans ont autorisé pareillement lesdits

officiers municipaux à faire tout ce qu'ils jugeront à propos pour obtenir le plus tôt possible de Sa Majesté les lettres patentes nécessaires audit établissement, et à cet effet les ont autorisé à charger tel avocat aux conseils de Sa Majesté qu'il leur plaira choisir et autres personnes nécessaires auxquelles ils pourront donner tous les pouvoirs à cet égard qu'ils jugeront convenables, et lesdits délibérans ont prié lesdits officiers municipaux de donner tous leurs soins pour accélérer cet établissement annoncé depuis longtemps et désiré par tous les ordres des citoyens.

Fait et passé lesdits jours et an que dessus en la chambre du Conseil dudit Hôtel-de-Ville.

Signé: DESJARDINS, DE BOURNONVILLE,²⁹⁸ RAISON, NERET, BLONDEL, BRAYER, DORIGNY, GUILLAUME, CARRE, DESJARDINS, DANIEL, JORAND-BLONDEL, FORESTIER, GREBERT,²⁹⁹ MAILLET-DELAMET [Delamet].

Lecocq, 1875, p. 40; presumably this is the autograph document presented by Charles Demaze to the musée Antoine-Lécuyer, 1891, inv. LT 92 (Fleury & Brière 1954, p. 84).

28 juillet 1781. — La Tour est désigné par l'Académie pour faire partie du Comité chargé d'examiner les œuvres qui seront exposées au Salon.

Il a été arrêté que le Comité pour l'examen des tableaux et modèles qui seront exposés au Salon, s'assemblera le samedi 11 Aoust à trois heures de relevée, et on a procédé à la nomination des Officiers qui doivent le composer. A MM. les Officiers en exercice, les Recteurs et Adjoints à Recteur et Secrétaires qui sont de tous les jugemens, Elle a joint, par la voie du sort: Dans les Professeurs MM. *Pajou, Caffieri, L'Epicier, Brenet, Du Rameau et Gois*; dans les Adjoints M^{rs} *Mouchy et Taraval*, et, dans les Conseillers, M^{rs} *De la Tour et De Machy*.

Procès-verbaux de l'Académie, t. IX, p. 72.

24 août 1781. — La Tour est présent à l'Assemblée de l'Académie.

31 août 1781. — École gratuite de dessin. Projet de lettre à présenter au ministre pour obtenir des lettres patentes.

Les Mayeur, Echevins et habitants de la ville de Saint-Quentin ont l'honneur de vous exposer que le sieur Delatour, l'un des peintres du Roy en son Académie de peinture à Paris, par motif de Bienfaisance pour Saint-Quentin sa patrie a formé le projet d'établir dans ladite ville de Saint-Quentin une école gratuite de dessin à l'instar de celle de Paris pour l'instruction de la jeunesse et ouvriers de lad. ville, comme un moyen de faire fleurir les arts mécaniques et contribuer par là au progrès même de manufacture.

A cet effet, ledit sieur Delatour a cy-devant remis entre nos mains une somme de dix-huit mille livres dont nous avons déjà fait employ, savoir le remboursement que nous avons fait de trois cens quinze livres de rente que notre ville devoit à la charité d'ycelle, six mille livres que nous avons employées à payer des ouvriers et à acquitter diverses dettes suivant la permission que nous en avons obtenue de M. d'Agay, Intendant de Picardie en may 1777, et six mille livres que nous avons aussi employées à payer la reconstruction des prisons du beffroy incendiées le 21 may 1780.

Mais comme il est indispensable de donner au sieur Delatour toutes les sûretés nécessaires pour assurer la rente de ces dix-huit mille livres nous avons recours à vos bontés et à votre protection, Monseigneur, pour nous faire obtenir du Roy des lettres patentes qui en portant établissement d'une école royale gratuite de dessin à Saint-Quentin confirment les emplois que nous avons déjà faits de ces dix huit mille livres et nous autorisent à passer contract de constitution audit sieur Delatour de rente au denier vingt sans retenue d'impositions, attendu l'employ qui en sera fait par ledit sieur Delatour, qui est d'en doter lad. école gratuite de dessin et qu'il nous soit permis d'affecter tous les biens et revenus presens et avenir de notre ditte ville de Saint-Quentin, et ce conformément au projet desdites lettres patentes cy-joint.

Ce bienfait de la part dudit sieur Delatour, qu'il doit augmenter d'un supplément de cinq cens livres au principal de dix mille livres, ce qui produira un revenu de quatorze cens livres de rente, nous fait espérer

²⁹⁸ François-Jean-Baptiste Esmangart de Bournonville (1752–), conseiller au bailliage de Saint-Quentin, son of a receveur général du Canal de Picardie whose first cousin was the

chevalier de Bournonville (*n. 1784 infra*). In 1779 he married Eléonore-Louis, sister of Louis-Joseph-Eléonore Desjardins (*n. 12.V.1781 supra*), his co-signatory here.

²⁹⁹ See note to 9.II.1784. This may be either of the sons of Louis-Nicolas Grebert.

que des citoyens de Saint-Quentin ou autres particuliers, excités du même motif de bienfaisance, pourront imiter ledit sieur Delatour et par là rendre cet établissement de plus en plus utile à la ville de Saint-Quentin et à ses voisins.

Nous vous supplions, Monseigneur, d'être convaircu de toute l'étendue de la reconnaissance que fera naître en nos cœurs votre bienfait, ainsi que du très profond respect avec lequel nous avons l'honneur d'être, etc.

DESJARDINS.

Lecocq, 1875, p. 49.

9 septembre 1781. — Lettre de M. Fr. Bruno d'Agay de Montigny, intendant de la généralité d'Amiens, accusant réception du projet de lettres patentes pour l'établissement de l'École gratuite de dessin.

A Amiens, le 9 septembre 1781.

J'ai reçu, Messieurs, avec votre lettre du 31 du mois dernier, un projet de lettres patentes pour l'établissement de l'école gratuite de dessin que M. Delatour, peintre du Roy, se propose de former à Saint-Quentin, par bienfaisance pour cette ville qui est sa patrie, et copie de votre lettre au Ministre. Je ne peux qu'approuver le tout et vous pouvez compter que je vais appuyer ce projet de tout mon crédit par ma lettre à M. Amelot³⁰⁰ qui m'a consulté.

Je serai enchanté de trouver l'occasion de témoigner à M. Delatour tous les sentimens d'estime et même d'admiration que j'ai conçu pour sa bienfaisance éclairée.

Je suis très parfaitement, Messieurs, votre très humble et très obéissant serviteur.

D'AGAY.

A Messieurs les officiers municipaux à Saint-Quentin.

Arch. de l'hôtel de ville de Saint-Quentin, liasse 67, dossier C [dossier B].
École de dessin.

Lecocq, 1875, p. 55.

21 septembre 1781. Lettre de La Tour à l'intendant de la généralité d'Amiens, M. Fr. Bruno d'Agay de Montigny³⁰¹, au sujet de la fondation d'une École gratuite de dessin. [Text conformed to original]

Monsieur,

M^{rs} les officiers municipaux de la Ville de Saint Quentin, mont communiqué la lettre, que vous leur avez fait l'honneur de leur écrire, en réponse de l'envoi qu'ils vous avoient fait d'un projet de Lettres patentes pour l'établissement d'une école gratuite de dessin, dans leur ville.

je ne puis qu'être infiniment sensible aux bontés que vous voulez bien avoir pour ma patrie, en protégeant de votre puissant crédit un établissement que j'ay espéré devoir être utile à tous mes concitoyens; à mon particulier agréer tous mes sentimens de reconnaissance et le respect avec lequel j'ay l'honneur d'être

Monsieur

Votre très humble et très obéissant serviteur.

DELA TOUR.

aux galeries du Louvre, 21^{bre} 1781.³⁰²

Desmaze, 1874, p. 47, as 1780, incorrectly transcribed; Lecocq, 1875, p. 52, as 1784; B&W, pp. 100, 105f, printed twice, at 1780 and 1781; Séverin 1993, p. 3 [part]; original, musée Antoine-Lécuyer; cop. Archives municipales de Saint-Quentin, liasse 67, dossier B.

5 décembre 1781. — La Tour fait partie de la députation chargée par l'Académie d'aller à Versailles féliciter M. d'Angiviller sur son mariage³⁰³ et sur le rétablissement de sa santé.

Cette députation sera composée de M. Pierre, Directeur, de M. Pigalle, Recteur, de M. Allegrain, Adjoint à Recteur, de M. Belle,

Professeur, de M. Mouchy, Adjoint à Professeur, et de M. De la Tour, Conseiller.

Procès-verbaux de l'Académie, séance du 1^{er} décembre 1781, t. IX, p. 91.

29 décembre 1781. — La Tour est présent à l'Assemblée de l'Académie.

[1781]. — La Tour's famous mot appears in the first volume of Louis-Sébastien Mercier's *Tableau de Paris*; it was soon repeated in the *Almanach littéraire*, and has since been very widely quoted (usually unsourced), notably by the Goncourts:

Latour, Peintre célèbre, dont les portraits ont une vérité frappante, disoit: *Ils croient que je ne saisis que les traits de leur visage; mais je descends au fond d'eux-mêmes à leur insu, & je les remporte toute entiers.*

Louis-Sébastien Mercier, *Tableau de Paris*, 1781, I, p. 256f; éd. 1783, pp. 101f

Le célèbre la Tour, dont les portraits ont une vérité si frappante, disoit de ceux qu'il peignait: « Ils croient que je ne saisis que les traits de leur visage; mais je descends au fond d'eux-mêmes à leur insu, & je les remporte toute entiers ».

Almanach littéraire, ou Étrennes d'Apollon, 1782, p. 76

1782

1 février 1782. — La Tour est présent à l'Assemblée de l'Académie.

6 mars 1782. — Entry in the registre of the bureau of the masonic lodge *L'Humanité* at Saint-Quentin:

Il a ensuite été décidé que l'on demanderoit au f.^r de la Tour son buste quand ses fondations seroient faites et que la nomination des officiers se feroit au prochain bureau.

Bibliothèque de Soissons, 2^e Registre d'architecture, f^o 24v

Mars. [15 avril 1782] — Lettres patentes qui confirment l'établissement d'une École gratuite de dessin à Saint Quentin et qui permettent d'y établir un Bureau de charité pour le soulagement des pauvres femmes en couches et des vieillards infirmes.

Louis, par la grâce de Dieu, Roy de France et de Navarre: à tous présens et avenir, salut. Nos chers et bien aimés les Mayeur et Echevins de notre ville de Saint-Quentin en Picardie nous ont représenté que le sieur Delatour, notre peintre, et conseiller de notre Académie de peinture et sculpture de notre bonne ville de Paris, désirant faire connoître aux habitans de laditte ville de Saint-Quentin où il est né l'attachement qu'il avoit toujours conservé pour elle et procurer à ceux desdits habitans qui sont les moins aisés des secours qui, en leur facilitant les moyens de subsister, puissent en même temps contribuer à l'extension du commerce de laditte ville ainsy qu'à la perfection et aux progrès des manufactures qui y sont établies, avoit formé le projet d'y fonder une école gratuite de dessin pour la dotation de laquelle il avoit donné aux exposans une somme de dix-huit mille livres pour être laditte somme par eux placée et le revenu destiné au profit dudit établissement. Que laditte somme de dix-huit mille livres avoit été employée par lesdits exposans; savoir: Six mille livres à rembourser une rente de trois cent quinze livres due par la ville à la maison de Charité qui y est établie, six autres mille livres à acquitter les dettes de laditte ville et à payer des ouvriers, et les six mille autres livres restantes au payement des frais de reconstruction des prisons du beffroy, incendiées le 20 may 1780. Lesdits exposans nous ont en outre représenté que ledit sieur Delatour ne voulant pas se borner à ce premier acte de bienfaisance et considérant combien les vieillards infirmes et les femmes en couche avoient besoin de secours, avoit résolu d'établir en leur faveur un Bureau de charité; qu'il s'est engagé à doter ce second établissement d'une rente de six cent livres, dont le principal sera par luy place en effets permis par l'édit du mois d'août 1749. Mais que comme de semblables établissemens ne peuvent se soutenir qu'autant qu'il est pourvu à leur administration par de bons réglemens et qu'ils sont d'ailleurs revêtus du sceau de notre autorité, lesdits exposans nous ont très humblement suppliés de vouloir bien sur ce leur pourvoir.

³⁰⁰ Antoine-Jean Amelot, marquis de Chaillou (1732–1795), intendant, secrétaire d'État de la Maison du roi 1776–83.

³⁰¹ [Ræte François-Marie-Bruno d'Agay de Mutigny (1722–1805), intendant d'Amiens 1771–89.]

³⁰² Le texte de Lecocq porte 1784; c'est évidemment une faute d'impression.

³⁰³ On 4.IX.1781, to Elisabeth-Jeanne de Laborde (1725–1808), veuve de Gérard Binet baron de Marchais (1712–1780), premier valet du roi [J.46.1317].

A ces causes, de l'avis de notre Conseil, qui a vu la délibération prise le 21 juillet de l'année dernière par les Mayeur, Echevins et députés des corps de la commune, ladite délibération cy-attachée sous le contre scel de notre chancellerie et de notre certaine science, pleine puissance et autorité royale, Nous avons dit, déclaré et ordonné, disons, déclarons et ordonnons, voulons et nous plait ce qui suit:

ARTICLE PREMIER

Nous avons confirmé et confirmons l'établissement fait dans notre ville de Saint-Quentin d'une école gratuite de dessin en faveur des jeunes gens et ouvriers qui se destineront aux arts mécaniques et aux différents métiers, laquelle école portera le titre d'*École royale gratuite de dessin*.

ARTICLE 2

Ladite école sera régie et administrée par un Bureau composé des Mayeur et Echevins de ladite ville étant en exercice, de six notables habitants et d'un secrétaire, lesquels seront choisis dans une assemblée tenue en l'Hôtel-de-Ville en la manière accoutumée; tous les membres de ladite Administration auront voix délibérative audit Bureau où le Mayeur présidera et en son absence le premier Echevin.

ARTICLE 3

Lesdits Mayeur, Echevins et notables ainsy que les secrétaires exerceront gratuitement les fonctions de leurs places et ils tiendront leurs Assemblées à l'Hôtel-de-Ville. Les six notables ne seront remplacés qu'en cas de mort ou retraite volontaire et audit cas il sera procédé audit remplacement à la pluralité des suffrages, dans une assemblée du Bureau qui sera convoquée à cet effet par le Mayeur.

ARTICLE 4

Pourra ledit Bureau faire à la pluralité des suffrages tous réglemens pour l'ordre, la police et l'administration de ladite école, l'admission des élèves, la distribution des prix et autres objets de discipline intérieure; à la charge néanmoins que lesdits réglemens ne pourront être exécutés qu'après nous avoir été présentés pour être par nous approuvés s'il y a lieu.

ARTICLE 5

Autorisons ledit Bureau à recevoir dons et legs qui pourront être faits par la suite en faveur de ladite école, n'entendons néanmoins que pour raison desdits dons et legs les Mayeur et Echevins puissent, dans aucun cas, contracter au nom du domaine de la ville aucune espèce d'engagement, à moins que préalablement ledit engagement n'ait été convenu et arrêté dans une assemblée du Corps de la Ville, convoquée à cet effet en vertu d'une délibération prise en conformité des réglemens.

ARTICLE 6

Le receveur des deniers patrimoniaux et communaux de ladite ville de Saint-Quentin sera toujours chargé de la caisse de ladite école; il fera en conséquence la recette et dépense des revenus dudit établissement, et il rendra compte chaque année au Bureau d'administration. Ne pourra led. receveur exiger aucun salaire ny appointement pour raison de ses fonctions en qualité de caissier; il sera seulement remboursé de ses frais et débours.

ARTICLE 7

Le sieur Delatour nommera pendant sa vie les maîtres qui seront chargés de l'instruction des élèves; et après son décès, voulons que la nomination desd. maîtres appartienne à notre Académie royale de peinture de Paris, et à cet effet, lorsqu'il viendra à vaquer une des places de maître, ledit Bureau d'administration présentera à notre ditte Académie trois sujets parmi lesquels elle choisira pour remplir la place celui qu'elle jugera le plus capable.

ARTICLE 8

Approuvons et confirmons le don de la somme de dix-huit mille livres fait en faveur de ladite école par ledit sieur Delatour, ainsy que l'employ que lesdits Mayeur et Echevins ont fait de ladite somme, les autorisant à constituer, au nom dudit sieur Delatour pour ladite école, une rente au denier vingt, payable de six mois en six mois et d'affecter

à la sûreté de ladite rente les biens et revenus de ladite ville de Saint-Quentin.

ARTICLE 9

Permettons pareillement audit sieur Delatour d'établir dans notre ville de Saint-Quentin un Bureau de charité pour le soulagement des femmes en couche et des vieillards infirmes, lequel leur fournira en nature le pain, vin, viande, linge et médicamens dont il pourront avoir besoin; et sera ledit Bureau régi et gouverné par les administrateurs de ladite école gratuite. Autorisons ledit sieur Delatour à donner pour cet objet, une rente de six cens livres, dont le capital sera par luy placé en effets permis par l'édit du mois d'aoust 1749, et autorisons ledit Bureau de charité à recevoir tous dons et legs qui pourront lui être faits par la suite en effets de pareille nature.

ARTICLE 10 ET DERNIER

Dans le cas où ladite école gratuite de dessin viendrait à n'avoir plus lieu, voulons que les biens et revenus qui luy appartiendront au tems de sa dissolution passent et appartiennent audit Bureau de charité auquel nous en faisons, audit cas, en tant que besoin, don par ces présentes; dérogeons pour tout ce que dessus à tous édits, déclarations, arrêts et réglemens à ce contraires. Si donnons en mandement à nos ames et féaux conseillers les gens tenants notre cour de Parlement à Paris que ces présentes ils aient à enregistrer et du contenu en icelles faire jouir et user ledit sieur Delatour et ses successeurs, ladite école gratuite de dessin et ledit Bureau de charité, pleinement, paisiblement et perpétuellement, cessant et faire cesser tous troubles et empêchemens à ce contraires. Car tel est notre plaisir; et afin que ce soit, chose ferme et estable à toujours, nous avons fait mettre notre scel à ces dites présentes.

Donné à Versailles, au mois de mars, l'an mil sept cent quatre vingt deux, et de notre règne le huitième. *Signé*: LOUIS, *et plus bas*: par le roi. *Signé*: AMELOT, visa de Miroménil.

Registrées et consentant le procureur général du Roy pour jouir par les impétrans de leur effet et contenu, et être exécutées selon leur forme et teneur, suivant l'arrêt de ce jour. A Paris, en Parlement, le quinze avril mil sept cent quatre vingt deux. *Signé*: DUFRANC.

Lues et publiées à l'audience du bailliage de Saint-Quentin, le lundy vingt-neuf avril mil sept cent quatre vingt deux; ce requérant Maître Blondel-Lejeune, avocat, et le Vasseur, procureur, du consentement des gens du Roy, et enregistrées au greffe dudit baihiage suivant la sentence de Ce jour. *Signé*: PIOT.

Signé: DESJARDINS.

Lecocq, 1875, p. 53.

27 avril 1782. — La Tour est présent à l'Assemblée de l'Académie.

29 avril. — Établissement d'une École gratuite de dessin et d'un Bureau de charité pour le soulagement des pauvres femmes en couches et des vieillards infirmes.³⁰⁴

Cejourd'huy lundy vingt-neuf avril mil sept cent quatre vingt deux, environ les trois heures après midy, Messieurs les Mayeurs et Echevins de cette ville de Saint-Quentin se sont rendus avec leurs officiers en habits de cérémonie en la Chambre du Conseil de l'Hôtel-de-Ville pour délibérer sur l'exécution des lettres patentes du mois de mars dernier enregistrées an Parlement le quinze de ce mois portant établissement en cette ville d'une école royale gratuite de dessin fondée par le sieur Delatour, peintre du Roy et conseiller de l'Académie royale de peinture et sculpture de la ville de Paris et permission d'établir en cette ditte ville un Bureau de charité pour le soulagement des femmes en couches et des vieillards infirmes, à procéder à la nomination de six notables et d'un secrétaire ayant voix délibérative pour la régie et administration du Bureau de ladite école conjointement avec Mesdits sieurs les Mayeurs et Echevins et un instant après sont arrivés Messieurs les députés des corps de la ville à chacun desquels il avoit été envoyé cejourd'huy un billet d'invitation de la part de Mesdits sieurs les Mayeur et Echevins et après avoir attendu quelque tems pour laisser à tous un tems suffisant pour s'assembler, les portes ont été fermées et gardées en dehors suivant l'usage par les sergens de ville; après quoy Monsieur

³⁰⁴ The voluminous registre des délibérations de l'École royale gratuite de dessin is kept in the Archives municipales de Saint-Quentin, liasse 67 (volume 1), 8 X (volume 2) (1 am

most grateful to Hervé Cabezas for a copy); only a small selection of entries have been transcribed here.

Desjardins Mayeur a pris sa place ordinaire, Messieurs les Echevins ont pris séance sur leur siege et Messieurs les députez sur des chaises faisant face au banc de Messieurs les Echevins. Ce fait Maître Nicolas Mallet, procureur fiscal de cette ville, lequel estoit assis contre le bureau sur le banc où étoient aussi Maître Joseph-Therese-Maillet Delamet, lieutenant de la ville, et Maître Jacques-André Mallet, secrétaire-greffier, s'est levé et a requis qu'il plut à Mesdits sieurs les Mayeur et Echevins d'ordonner la lecture et l'enregistrement au greffe desdites lettres patentes et de l'arrest d'enregistrement au parlement dudit jour quinze de ce mois qui portent entre autres choses article deux: Que laditte école sera régie et administrée par un Bureau composé des Mayeur et Echevins de cette ville étant en exercice, de six notables habitants et d'un secrétaire, lesquels seront choisis dans une assemblée tenue à l'Hôtel-de-Ville en la manière accoutumée; sur quoy Monsieur le Mayeur ayant pris l'avis de Mesdits sieurs les Echevins a ordonné que lecture fut faite par ledit secrétaire greffier des dites lettres patentes dudit arrest du Parlement et que l'enregistrement en sera fait à la suite des présentes pour y avoir recours en cas de besoin, laquelle lecture ayant été faite à l'instant, Messieurs les députez des corps les uns après les autres en suivant leur rang ont présenté à Mondit sieur le Mayeur leurs actes de deputation pour être examinés; lecture en ayant été faite par le greffier secrétaire tous ces actes se sont trouvez en règle et ont été députez.

Sçavoir:

Du corps de Messieurs les officiers de la justice ordinaire Maître Poitevin, conseiller au bailliage.
Du corps de Messieurs les officiers de l'Election Maître Jacques-Nicolas de Bry, conseiller du Roy, élu.
Du corps de Messieurs les officiers des traites foraines Maître Robert-Pierre Dorigny, conseiller du Roy, président.
Du corps de Messieurs les juge et consuls en la juridiction consulaire Monsieur Pierre-Louis Duplessis, consul.
Du corps de Messieurs les avocats Maître Bon-François Fouquier, avocat.
Du corps de Messieurs les procureurs Maître Bon-François Fouquier, doyen de la communauté.
Du corps de Messieurs les notaires Maître Collette,³⁰⁵ notaire.
Du corps de Messieurs les marchands de toiles, Monsieur Jean-Théodore-Florice Le Maire, marchand de toiles.
Et du corps de Messieurs les Mayeur d'enseignes et prudhommes, Monsieur Quentin Le Preux.

Messieurs les officiers du grenier à sel, médecins, chirurgiens et apoticaire ensemble, marchands merciers drapiers, marchands épiciers et orphèvres, marchands de fer n'ayant pas député.

Ce fait, Mesdits sieurs les Mayeur et Echevins et Députez des corps voulant donner des preuves de leur sincère reconnaissance envers Mondit sieur Delatour à raison des bienfaits multipliés dont il ne cesse de gratifier cette ville ont unanimement et par acclamation arrêté de prier Monsieur Delatour, chevalier de Saint-Louis, frère dudit sieur Delatour fondateur, de vouloir accepter la place de premier notable dudit Bureau, le suppliant de faire part à Mondit sieur Delatour son frère de la sensibilité des cœurs de tous les citoyens de cette ville pour les bienfaits dudit sieur son frère et les vœux qu'ils ne cesseront de former pour la continuation de ses jours.

Après quoy Mesdits sieurs procédant par voye de suffrages à la nomination des autres bourgeois notables devant au désir desdites lettres patentes former le Bureau d'administration et désirant se rapprocher autant qu'il pouvoit être en eux des intentions connues de Mondit sieur Delatour et luy donner cette nouvelle preuve de reconnaissance, ont nommé pour second notable la personne de Monsieur Desjardins avocat et pour sixième notable la personne de M. Le Loup architecte et pour secrétaire dudit Bureau la personne de Monsieur Rigault médecin phisicien de la marine.

Ce fait lesdits sieurs Delatour, Fromaget, Philippy d'Estrées, Paulet, Desjardins et Leloup, notables, et ledit sieur Rigault secrétaire dudit Bureau ont été priez de la part de mesdits sieurs les Mayeur et Echevins et desdits sieurs députez des corps par un billet qui a été porté à chacun d'eux par un sergent de ville pour leur annoncer leur nomination de se rendre sur le champ audit Hôtel-de-Ville pour y accepter leur dite nomination et lesdits sieurs Delatour, Fromaget, Philippy d'Estrées, Poulet, Desjardins, Le Loup et Rigault ont déclaré

qu'ils acceptoient les nominations cy-dessus faites de leurs personnes. De quoy a été fait et dressé le présent acte que Mesdits sieurs les Mayeur et Echevins, députez des corps, six notables et secrétaires dudit Bureau ont signé avec lesdits sieurs lieutenant, procureur fiscal et secrétaire greffier de l'Hôtel-de-Ville. Ont signé à Saint-Quentin en la chambre du Conseil de l'Hôtel-de-Ville lesdits jour et an.

Signé: DELATOUR, FROMAGET, DESJARDINS, D'ESTREE, LE LOUP, G. PAULET, RIGAUT, DESJARDINS, DE BOURNONVILLE, DORIGNY, RAISON, NERET, POITEVIN, BLONDEL, DE BRY, GUILLAUME, MAILLET-DELAMET, DU PLESSIS, FOUQUIER, F. FOUQUIER, COLLETTE, LE MAIRE, MALLET, L. -Q. LE PREUX, MALLET.

Contrôlé à Saint-Quentin, le cinq may 1782, reçu quinze sols.

MALLET.

Lecocq, 1875, p. 60.

1^{er} mai 1782. — The municipal officers of Saint-Quentin appoint La Tour as their procureur général et spécial, in particular to collect the 900 livres income form the 18,000 livres capital settled on the school.

Registre de délibérations de l'École gratuite, f° 7.

1^{er} mai 1782. — The administrateurs de l'École gratuite write to La Tour on various subjects.

Registre de délibérations de l'École gratuite, f° 8 verso.

14 mai 1782. — Contract for 900 livres rentes au profit de l'École royale gratuite de dessin de Saint-Quentin. Mentioned in the document are Jean-Robert d'Orison, procureur, Claude-Antoine-Quentin Desjardins, mayeur de Saint-Quentin and other échevins.

Registre de délibérations de l'École gratuite, f° 11.

22 mai 1782. — Lettre de La Tour aux administrateurs de l'Ecole de Saint-Quentin.

Messieurs,

J'ai l'honneur de vous envoyer le contrat. L'observation de mon avocat me dispense de tout ce que je pourrais dire à son sujet. Il s'agit à present du professeur. Je nomme M. Delaval, dans l'espérance qu'il réparera les négligences qui ont préjudicié au progrès des élèves et qui en ont fait éloigner. Je n'admet pas les excuses qu'il donne, en disant qu'il n'y avait pas d'administration. J'entends que les dessins de l'École soient soigneusement conservés, et que le professeur donne l'exemple de l'activité et de la bonne conduite. Je prie l'administration de surveiller au bien de tout ce qui doit contribuer au bien et au progrès de l'École. Je me félicite, Messieurs, du choix que vous avez fait de MM. les administrateurs et d'avoir nommé parmi eux mon bon ami M. Rigaut; c'est à lui que je dois l'établissement de l'Ecole, et je lui en fais ici mes remerciements bien sincères, et je le prie, dans sa qualité de secrétaire, de s'intéresser toujours aussi vivement au bien de l'École.

J'ai l'honneur d'être, Messieurs, avec un respectueux attachement, votre, etc....

DE LA TOUR.

Aux Galeries du Louvre, ce 22 mai 1782.

Registre des délibérations de l'École de dessin. Cf. A. Patoux, *Les dernières années...*, p. 22-23.

25 mai 1782. — La Tour est présent à l'Assemblée de l'Académie.

25 mai 1782. — « M. Q. de la Tour V* H* » and his brother le chevalier de la Tour, signed « avec enthousiasme » an Adresse to the king in support of the donation by the L'Humanité loge of 744 livres towards the cost of a ship to be named *Le Franc Maçon*.

Brazier 1960, p. 142

28 juin 1782. — Lettre du ministre Amelot à Fr. Bruno d'Agay de Montigny, intendant de la généralité d'Amiens, au sujet du projet de règlement.

³⁰⁵ Charles-Henri-Pasquier Collette (1735–1803), avocat du roi, mayeur de Saint-Quentin en 1784. His daughter Marie-Anne-Françoise-Henriette (1764–1847) married, in 1785,

Louis-Momble-François Flamand (1751–1819); the miniature copy of La Tour's autoportrait au jabot (musée Antoine-Lécuyer, inv. LT 87) was presented to her in 1786.

J'ai l'honneur de vous envoyer la Lettre et les délibérations que vous m'avez fait celui de m'adresser le 19 du mois dernier par lesquelles les officiers M^{aux} de St Quentin demandent que le Roi veuille bien permettre l'Établissement d'une École Gratuite de Dessin que le Sr De La Tour, Peintre de l'Académie, se propose de fonder dans cette Ville et pour laquelle il leur a déjà donné une so^e de 18000^l dont ils ont déjà fait l'emploi et dont ils sollicitent la confirmation en leur permettant d'hypothéquer sur les Revenus de la Ville au profit de l'École de dessin la rente de ce capital. J'ai pris sur cette demande les éclaircis^s que vous désirez et j'ai l'honneur de vous en faire part avec mon avis.

Cette école devant avoir pour objet non pas de faire des Peintres, mais des Dessinateurs, des Ouvriers de différents genres parvenus à un plus haut degré de perfection à la faveur des principes du Dessin et de ses règles, je crois que son établis^s dans la ville de St Quentin ne peut que lui être très avantageux, il peut l'être aussi aux jeunes gens qui seront admis à cette École, puisque les leçons de dessin qu'ils y recevront leur donneront les moyens de devenir plus habiles dans l'art particulier auquel ils seront destinés et de s'élever au dessus de la classe des ouvriers ordinaires de Province qui faute de principes se laissent souvent allés à des bévues, à des difformités qui diminuent considérablement le mérite de leurs ouvrages.

L'on peut regarder cet établissem^t comme étant déjà en vigueur puisque depuis 2 ans il y a en cette Ville un Maître de dessin payé par M. De Latour qui donne gratuitement ses leçons à ceux qui vont les prendre. St Quentin contient quelques artisans aisés dans tous genres qui peuvent permettre à leurs Enfants de se distraire chaque jour deux ou trois heures des occupations ordinaires de leur état pour se livrer à l'étude du dessin et en suivre les leçons. Quoique ces occupations soient plus pressantes et par conséquent moins faciles à quitter dans cette Saison que toute autre, le Maître de Dessin n'en a pas moins actuellement 18 Écoliers et l'hiver dernier le nombre en est monté de 39 à 40, le goût des connaissances ne faisant que s'accroître de jour en jour, et celle du Dessin pouvant au moyen d'une École gratuite s'acquérir sans qu'il en coûte rien aux Parents, il y a lieu de croire que celle de l'établissement dont il s'agit ne fera qu'augmenter sa consistance si sa formation est une fois revêtue de la Sanction royale.

D'ailleurs en supposant même que par la suite cette Ecole vînt à tomber, les Revenus suivant le projet des Lettres Patentes devant retourner à un Etablissement de charité, il en résulteroit toujours pour la Ville et ses habitants un avantage constant qui viendrait au soulagement de l'humanité souffrante. D'après cela, M. je crois qu'il ne peut y avoir aucun inconvénient à accueillir la demande des Officiers M^{aux} de St Quentin et à fournir par là à cette manufacture un nouveau moyen de s'aggrandir, en lui donnant des ouvriers instruits et perfectionnés dont les talens puissent les mettre de niveau avec ceux des grandes villes.

Mais le projet de ces Lettres Patentes doit-il être admis sans modification, c'est ce que je crois maintenant utile d'examiner.

L'article 1^{er} ne me paraît susceptible d'aucune autre réflexion que celle qui résulte de la qualification que l'on propose de donner à l'établissement en demandant qu'il porte le titre d'*École Royale gratuite de dessin*. Il me paraît que ce titre d'École Royale ne peut convenir qu'à un Établissement qui devrait sa formation et sa Dotation à la bienfaisance royale et que la nécessité d'obtenir des Lettres Patentes pour donner une consistance légale à un Établiss^t quelconque n'est pas un titre pour qu'il puisse prétendre à une qualification de prééminence telle que celle que l'on propose. Je crois que cette École eu égard même à l'objet de 1^{er} Dotation pourroit se contenter de titre ordinaire d'École Gratuite de Dessin.

L'art. 2 ne m'a paru présenter aucune difficulté; mais le 3^e me semble devoir exiger une limitation essentielle. Les autres affaires, y est-il dit, ne pourront être traitées que par le Bureau assemblé qui seul pourra faire les Règlements nécessaires, *recevoir les dotations et autres bienfaits* que nos Sujets voudront faire en faveur de la dite École. Je crois que cet art. pourroit être pris dans une acception trop étendue, et que pour la resserrer dans de justes bornes, ce seroit le cas d'y ajouter sans que pour raison de ces *Dotations ou bienfaits*, les Mayeurs et Échevins puissent contracter aucun engagement au nom du Domaine de la Ville qu'au préalable il n'ait été convenu et arrêté dans une assemblée des Corps de la Ville régulièrement convoquée en la manière ordinaire et accoutumée, et par suite d'une Délibération bien et dûment autorisée en conformité des Règlements.

Le 4^e art. présente une erreur dans la dénomination de l'officier qu'il propose pour Caissier de la d. École. Il porte: nous nommons à toujours pour Caissier de lad. École de Dessin le *Trésorier en fonctions de notre d. Ville de St Quentin*. Il semble que cet art. ait en vue le Trésorier des Troupes de cette Ville, et je sais que les officiers M^{aux} n'ont entendu désigner que leur Receveur, c'est à dire le Receveur des revenus de

l'hôtel de Ville. D'après cela je crois que la dénomination doit être changée et que cet article doit porter: Nous nommons à toujours pour Caissier de la d. École de Dessin le Receveur des Deniers Patrimoniaux et Communaux de notre d. Ville de St Quentin.

L'art. 5 ne me paraît susceptible d'aucune réflexion qui puisse empêcher de l'admettre.

L'art. 6 n'est pas tout à fait dans le même cas. Il me semble qu'il contient une trop grande étendue de pouvoir en faveur des administrateurs de l'École; et que les Règlements qu'ils se proposent de faire pour le gouvernement des Écoliers, la formation et distribution des prix, le concours des Maîtres à remplacer et généralement pour tout ce qui pourra concerner l'école et sa perfection devoient avant d'avoir force de loi être soumis à l'autorité législative et à la nécessité d'en recevoir la sanction. Ainsi il me paraît convenable, M. que vous prescriviez aux off^s M^s de St Quentin de vous proposer les principaux articles de ces Règlements, ceux qui peuvent tenir à la constitution de l'École, à son Régime, avant l'expédition des Lettres Patentes. Il seroit à désirer qu'ils en fissent partie parcequ'alors ils ne seroient susceptibles d'aucune de ces variations auxquelles ne donne que trop souvent lieu le changement des administrateurs.

Quant à l'art. 7 il est naturel que le sr De La Tour à qui doit être due la fondation de cette École, et qui la soutient déjà depuis 2 ans, ait le droit pendant sa vie de nommer pour maître telle personne qu'il jugera convenable.

L'art. 8^e paraît à réformer, en ce qu'il permet aux Corps et Comm^{tés} de la Ville d'exempter des droits de Maîtrise en totalité ou pour moitié les Écoliers de leurs Corps ou profession qui auront remporté trois prix du même genre. Les droits de Maîtrise dans le dernier État de la législation, appartiennent essentiellement au Roi. Ils font partie de ses Revenus casuels et c'est à lui seul qu'appartient par conséquent de s'en départir. Tout ce que la Comm^{té} pourroit avoir le droit de faire, ce seroit de dispenser le sujet qui se seroit pourvu en Lettres de Maîtrise du quart réservé à la Comm^{té}. Mais quant aux 3 quarts appartenant au Roi et qui doivent être versés à ses Parties casuelles, la comm^{té} devrait être finalement autorisée à adresser sa Supplique au Roi pour obtenir dispense des droits de maîtrise en faveur du sujet qu'elle lui présenteroit pour avoir remporté trois prix du même genre.

Par L'art. 9 on suppose que les fils de maître ont pour le paiement des droits de Maîtrise ou de Réception des prérogatives de modération que n'auroient pas des Étrangers qui ne seroient pas fils de maîtres. Il est au contraire constant depuis la suppression des anciennes Comm^{tés} et la création des nouvelles jurandes, que les fils de maître n'ont ni privilège ni préférence. Ils sont assujettis aux mêmes droits, aux mêmes formalités que tous les autres sujets du Roi qui veulent entrer dans une Comm^{té} et y acquérir le droit d'en exercer la profession. Ainsi cet article ne pourroit avoir d'objet et ne signifieroit rien. Sa disposition seroit en contradiction avec le dernier état des choses. Il y a donc lieu de le retrancher.

L'art. 10 ne me paraît présenter aucun inconvénient. La Ville de St Quentin a profité des 18000^l du Sr De La Tour. Elle en a fait un emploi utile. Il est juste qu'elle en paye les intérêts au profit de l'Établissement que ce généreux citoyen a eu en vue lorsqu'il lui a fait passer cette somme.

L'art. 11 a deux objets. Le 1^{er} de dispenser de toutes impo^{ns} Royales mises et à mettre, la rente que les officiers M^{aux} doivent constituer : Le 2^d d'hypothéquer les plus clairs Revenus de la Ville à cette Rente qui sera payée, dit-on de 6 mois en 6 mois *des premiers deniers de la Recette*. Sur le 1^{er} j'ai l'honneur de vous observer, M. que c'est de la part du Sr De Latour s'écarter de ses principes de générosité que de vouloir que la rente soit franche et exempte d'impo^{ns} royales mises et à mettre. Il n'ignore pas que la Ville est considérablement endettée, qu'elle n'est pas en état de faire des Sacrifices, que ses Revenus suffisent à peine à ses charges ordinaires, qu'elle paye au Roi le 10^e de ses Revenus, et d'après cela il n'auroit pas dû prétendre à l'exemption des impo^{ns} Royales. Il veut avoir les honneurs de la fondation et il en fait coûter à la Ville 100^l par an. Qu'il y ait établissement d'un 3^e 20^e cela fera 150^l qu'il en coutera à la Ville chaque année pour cette fondation. De dire toutes les rentes constituées sont sujettes à la retenue des 20^{es} plus communément le Roi n'en dispense que celles qui ont quelque trait à ses propres affaires. C'est une manière d'assurer la facilité des emprunts lorsque l'on demande de l'argent à des Corps ou comm^{tés}. Je ne vois pas que la Rente dont il s'agit puisse prétendre à la même prérogative. Si le Sr De La Tour veut fonder c'est à lui d'en assurer les Revenus nécessaires à cette fondation. Le Domaine de la Ville considéré du côté de ses finances n'en peut retirer aucun avantage. Il n'est donc pas juste qu'il en souffre. Cependant en faveur de l'emploi de cette rente consentie par la délibération des off.

M^r de St Quentin, il y a peut être lieu de les autoriser à s'en charger. Sur le second objet de cet article, en disant que la rente dont il s'agit sera hypothéquée sur tous les plus clairs Revenus de la Ville et payée des premiers deniers de la Recette, il est indispensable d'ajouter: sans préjudice des droits d'autrui et des hypothèques antérieures. La raison qui me fait proposer cette limitation est que je suis instruit qu'il entre dans les projets du sr De La Tour que la rente fût hypothéquée et payée par *privilege et preference* à tout créancier même antérieur; ce qui auroit été absolument contraire aux vrais principes.

La 1^{re} partie de l'art. 12^e paraît très sage. Elle prévoit le cas où l'École viendrait à tomber et à s'anéantir par quelques cause imprévue, et détermine en conséquence l'application qui pourra être faite alors de ses Revenus au Soulagement des femmes en couches, des Pauvres infirmes *sans distinction* ou de tels établissements pieux de la Ville que le sr De La Tour ou ses codonateurs voudront choisir. Mais la 2^e partie me paraît prématurée. Elle a pour objet l'érection d'un Bureau pour le Soulagement des pauvres femmes en couche et Vieillards infirmes sans distinction, et le Sr De La Tour n'assigne aucuns Revenus sur lesquels seront pris les Secours à fournir à ces nécessités. Les mots sans distinction présentent une toute autres étendue que celle que le Sr De La Tour a voulu leur prescrire. On pourroit en induire que les Étrangers auroient un droit égal aux secours de ce Bureau et la concurrence avec les femmes en couche et les vieillards infirmes de la Ville. Pour laisser à cette expression toute son énergie sans la tirer de ses véritables bornes, je crois qu'elle devrait être précédée des mots *De la Ville* et être ainsi présentée: *Érigeons un Bureau de charité, pour le soulagement des Pauvres femmes en couche et Vieillards infirmes de la Ville sans distinction*. Mais je continue de penser qu'avant d'admettre cette érection il faudroit que le Sr De La Tour commençât par lui assigner des Revenus quelconques qui fissent le premier fonds de l'Établissement, autrement cette érection pourroit devenir chimérique et frustratoire, et comme je l'ai observé tout à l'heure elle seroit prématurée. Le Sr de La Tour, citoyen doué des meilleures intentions n'a pas attendu l'établissement d'un Bureau pour pourvoir à ces objets. Je suis instruit que depuis 5 à 6 ans il a annuellement fourni des secours pécuniaires qui les ont eu en vue. Mon subd^e ayant été 2 ans Maire m'atteste qu'il en a fait pendant ce tems la distribution. Ainsi il y a lieu d'espérer que le Sr De La Tour prendra un jour le parti d'assigner un revenu fixe à un établissement qui ne saurait être approuvé sans ces conditions.

Arch. du département de l'Aisne, 10, c. 30 [C 812]. Desmaze, 1854, p. 66; Lahalle 2006, Appendix 4, transcribed.

28 juin 1782. — A very large collection of financial transactions are minuted in the Délibérations of the École gratuite in Saint-Quentin; the following document is one of many:

Ensuit la teneur de la quittance de finance du Sr garde du Tresor Royal

Je Charles Pierre Savalette conseiller du Roi en ses conseils garde de son tresor Royal, confirme avoir reçu comptant en cette ville de Paris, de M. Maurice Quentin de la Tour peintre conseiller de l'académie Royale de Peinture et Sculpture à Paris pour les interest cy apres appartenir au bureau de charité établi par le dit Sr de la Tour en la ville de S^t Quentin en execution des lettres patentes du Roi données à Versailles au mois de mars 1782 signées Louis et plus bas par le roi Amelot vice Hue de Miromesnil scellées aux registres au parlement de Paris le 15 avril suivant et au baillage et a l'hôtel de ville de S^t Quentin le 29 du même mois et être ladite rente employe par ledit Bureau au soulagement des pauvres vieillards infirmes et femmes accouchées de la ville de St Quentin de la manière et ainsy qu'il est expliqué auxdites lettres patentes. La somme de 2912^{fr} 16^s 8^d que j'ai employé au remboursement par moi fait au syndic et directeurs des creanciers de defunt Charles Chatelain ecuyer et 145^{fr} 12^s 10^d d'interest au principal au denier vingt de la somme de 2912^{fr} 18^s 8^d à laquelle en execution de l'édit de decembre 1764 a été liquid lesd. 145^{fr} 12^s 10^d dont il est seulement fait fond dans l'état du Roi au lieu de 291^{fr} 5^s 8^d a prendre en 40000^{fr} d'interest au principal au denier cinquante de deux millions originairement créés sur les tailles en vertu de l'arret du conseil du 12 octobre 1720 suivant la quittance de finance expédié par Me Jean Turmenyes de Nointel garde du tresor royal le 21 aout 1725 enregistrée au contrôle général des finances le 23 du même mois au nom des sindics des creanciers des Srs Hogguer freres et timbre à la caisse des arrerages du N° 4027 desquelles 145^{fr} 16^s 8^d a été passé titre nouvel au profit des creanciers de Charles Chatelain devant Me falize notaire a Paris le 26 mars 1766 N° 136235 pour de pareils 145^{fr} 12^s 10^d jouir par led. Bureau de charité heritiers ou ayant cause en vertu du contrat de reconstitution qui en fera passé sous le même numero à commencer du 1^{er} janvier 1782 pour et au lieu des creanciers dud. S^r Chatelain aux droits duquel ledit S^r de la Tour demeure subrogé au moyen dudit employ de la quelle somme de deux mille neuf cent douze

livres seize sols huit deniers se quitte led Sr de la Tour et tous autres fait à Paris le 28 juin 1782 signé Savalette

et dessous est écrit quittance du garde du tresor Royal exercice 1782, au dos est encore écrit, enregistré au controle general des finances par nous ch^{er} conseiller du Roi garde des registres du controle general des finances commis et effet à Paris le 11 juillet 1782 signé Perrotin

Cop. Registre des délibérations de l'École gratuite de dessin, f° 20v f

[Juin 1782]. — Les portraits de M. et M^{me} de Mondonville sont exposés au Salon de la Correspondance. [They are lent by the sitters' son, Maximilien Cassanéa de Mondonville, himself a violinist and amateur pastelist.]

1782. Portraits de M. et de Mme de Mondonville. (Pastels du cabinet de M. de Mondonville fils.)

Bellier de La Chavignerie, *Les artistes français du XVIII^e siècle oubliés et dédaignés* (Revue universelle des arts, 1865, p. 455).

Salon de la Correspondance 1782

3. & 4. Les Portraits de M. et Mme de Mondonville [Jean-Joseph Casanéa de Mondonville, Salon de 1747, B&W 344; Mme de Mondonville, Salon de 1753, B&W 347], peints au pastel, par M. de La Tour, Peintre du Roi. *Du Cabinet de M. de Mondonville, fils*.

Nouvelles de la république des lettres et des arts, 12.VI.1782, p. 171.

1. & 2. Les Portraits de M. et Mme de Mondonville, peints au pastel, par M. de La Tour, Peintre du Roi. *Du Cabinet de M. de Mondonville, fils*.

Nous réunissons ici des noms célèbres, également chers aux amateurs des arts. Lorsque les portraits dont il est question, parurent au Sallon de l'Académie, on fit ce quatrain, qui fut fort applaudi dans le temps;

C'est Mondonville trait pour trait.

Pour la Tour, quel nouveau trophée!

On croiroit voir Orphée,

Dont Appelle a fait le Portrait.

Le mérite éminent de M. de la Tour, est connu; il a reçus à l'Assemblée, tous les hommages qu'il a accoutumé le Public à lui [p. 180] rendre, en même temps qu'on a recueilli avec le plus vif intérêt, les détails suivans sur Mondonville.

Issu de Capitouls à Toulouse, en 1533; il naquit à Narbonne en 1707, & fut Maître de musique de la Chapelle du Roi. Ses Ouvrages sont différens motets, plusieurs opéra, Titon & l'Aurore, le Carnaval du Parnasse, l'Amour & Psyché; Daphnis & Alcimadure: son goût pour la musique étoit tel, qu'il joua à dix ans, à livre ouvert, les Sonnettes de la Clerc, que les Musiciens même étoient obligé d'étudier. Erant encore fort jeune, il vint à Paris, où Rameau lui présenta une partition, qu'il joua avec tant d'intelligence que celui-là dit, mon ami, *vous commencez par où les autres finissent, vous serez un grand homme*; & Rameau par la suite, ne le nommant plus *Mondonville*, disoit de lui, *cet homme ne m'a pas trompé*.

Nouvelles de la république des lettres et des arts, 19.VI.1782, p. 179.

* * *

2 juillet 1782. — Lettre de La Tour aux administrateurs de l'École de dessin.

Messieurs,

Fâché de n'avoir pu terminer une fondation si bien commencée sous le majorat de M. Desjardins, M. le Mayor actuel me donne la consolation de la voir bientôt s'effectuer, et l'espérance que lui et MM. les administrateurs notables voudront bien prier M. Desjardins, de leur part et de la mienne, d'accepter la place d'administrateur notable honoraire de l'École gratuite de Dessin, en mémoire de ce que les fondements de mes établissements charitables ont été jetés solidement pendant sa majorité, étant prêt, ainsi que MM. ses collègues, avec un zèle patriotique, aussi sage qu'éclairé. Je vous prie encore, Messieurs, de vouloir bien faire agréer mes remerciements à MM. les Echevins sortants, et de me croire, avec un respectueux attachement, Messieurs, votre, etc...

DE LA TOUR.

Registre des délibérations de l'École de dessin. Cf. A. Patoux, *Les dernières années...*, p. 23-24.

21 juillet 1782. — Réponse de l'intendant à Amelot (voir au 28 juin).

Arch. du département de l'Aisne, 10, c. 30. Desmaze, 1854, note p. 66.

7 août 1782. — La Tour abandonne à l'École de dessin de Saint-Quentin, suivant contrat reçu par Minguet, notaire à Paris, 537 livres 15 sols de rente. [The document has not been located; Desmaze may have given the wrong date, as Jean-Baptiste Minguet was only in office after 1783.]

Desmaze, 1854, p. 68.

17 août 1782. — La Tour donne pour les femmes en couches 545 livres 9 sols 6 deniers.

Desmaze, 1854, p. 69.

24 août 1782. — La Tour est présent à l'Assemblée de l'Académie.

10 septembre 1782. — A letter from bureau of the École gratuite de dessin to "M. d'Orizon", La Tour's cousin Jean-Robert Dorizon (unsigned copy):

Monsieur

J'ai Monsieur de vous annoncer que l'administration de l'école Royale gratuite de dessin établie à St Quentin par M de la Tour accepte avec reconnaissance l'offre que je lui ai fait de votre part de concourir aux vues bien faisantes de votre respectable parent entervant gratuitement les rentes des contrats sur les taïttes de la generalité de Paris par lui donnés pour fonder ses établissements charitables. Votre action généreuse contribuera au bien de nos pauvres et je suis complé de rencontrer cette occasion qui fait tant d'honneur à votre Coeur de vous renouveler les paarances du tres parfait attachement avec lequel j'ai lhonneur detre...

Cop. registre des délibérations de l'École gratuite de dessin³⁰⁶

2 octobre 1782. — La Tour fait, en compagnie de M^{lle} Fel, Soulavie³⁰⁷ et autres personnages, un pèlerinage au tombeau de J.-J. Rousseau, à Ermenonville.

La Compagnie paroît émue à l'aspect de ces objets touchants. M^{lle} Fel qui rendit autrefois les sentimens & les graces du *Devin du Village*, & qui sut exprimer la simplicité champêtre de cette pastorale, sembloit rappeler aux mânes de Rousseau d'anciennes liaisons.

M. de La Tour, qui exprima jadis sur la toile, le caractère & les traits du philosophe, & à qui le Public doit le portrait de ce grand homme, & celui des principaux personnages de ce siècle, parut [p. 98] s'attendrir; & le Marquis de Girardin³⁰⁸ appella encore son cher ami Rousseau.

Soulavie, *Voyage au tombeau de Rousseau. Histoire naturelle de la France*, 1782, t. VI, p. 97ff.³⁰⁹

26 octobre 1782. — Lettre de Mr. Grosley³¹⁰ à M^r De La Tour au sujet d'un tableau de le Poussin.

Mr, L'apothéose decernée au Poussin doit ranimer le zele des peintres et des amateur pour les productions de son immortel pinceau.

Paris en possédait une d'autant plus importante dans un tableau d'autel, qu'elle était l'unique en ce genre que l'on connu du Poussin. Ce tableau ornait l'autel du noviciat des jesuites a paris et representait un des miracles les plus signalés que ces peres eussent produit a la congregation des rites dans le procès pour la beatification de St Xavier, la resurrection d'un mort.³¹¹ Le Poussin était sorti de sa manière dans ce morceau, dont il avait acheté la protection des jesuites de Paris, au moment ou vainqueur de l'envie il se voiait sur le point d'être nommé premier Peintre du roi.

A la dissolution de la société, ce tableau a disparu, de manière que les recherches les plus exactes et les plus suivies n'ont donné aucunes lumieres sur son sort. J'ai poussé les recherches jusqu'au procès verbal de la vente des effets du noviciat et je ne l'ai pas trouvé.

S'il était passé dans la collection du roi, il fera sans doute partie du detachement de cette collection que la galerie doit offrir aux yeux du public. Quelque part ou il soit, ubi ubi est, din celari non potest, et ceux qui en auraient connoissance obligerait les amateurs en leur en faisant part.

Il serait également interessant de savoir ou est passé un grand tableau du celebre Alphonse Dufresnoi, qui ornait la chambre de feu M^r de Mairan³¹² dans son appartement au Louvre, aujourd'hui occupé par M^r Coqueley de Chaussepierre.³¹³ Ce tableau a grand fond de paysage, aussi precieux par la richesse du dessin, que par la fraicheur du coloris, offrait,

sur le premier plan, un princesse environnée d'une suite nombreuse, et tombée en defaillance a la vue d'une urne, qui ipacée au sommet d'une pyramide, s'enflamme, s'entrouve et va eclater comme une bombe.

M^r Mairan ignorait et aucun des scavans qui le visitaient, n'avait pu lui expliquer le sujet du tableau, sujet emprunté sans doute de quelque roman accredité vers le milieu du cernier siecle. J'ay l'honneur d'être &c.

Collection Deloynes 1970

31 octobre 1782. — École gratuite de dessin. Ordonnance du Roi portant règlement pour l'Ecole royale gratuite de dessin dans la ville de Saint-Quentin. Elle comprend vingt-quatre articles qui s'occupent de la division et de l'établissement des études.

Soixante-dix élèves, âgés de huit ans accomplis, doivent y être admis, avec l'agrément du mayeur, ou en son absence, du premier échevin (art. 4 et 5).

Trois genres d'études y seront enseignés:

La géométrie et l'architecture (lundi et jeudi).

Figures et animaux (mardi et vendredi).

Fleurs et ornements (mercredi et samedi).

La classe se tiendra du 1^{er} mars au 1^{er} octobre, de huit heures à midi, et du 1^{er} octobre au 28 février, de neuf heures à midi. Un concours annuel, du 15 au 20 avril, présentera les progrès des élèves, dont les dessins seront jugés par dix commissaires, quatre choisis parmi les membres du bureau, six parmi les meilleurs artistes et manufacturiers. La distribution des prix aura lieu le 2 mai, jour de Saint Quentin, patron de la ville et du fondateur, à l'hôtel de ville, en presence des notables. Les prix seront couronnés par le mayeur, et ceux qui auront des accessit, les recevront des échevins (art. 8).

Desmaze, 1854, p. 66.

8 novembre 1782. — Dépêche par laquelle M. Amelot transmet à M. d'Agay le projet de règlement approuvé par ordonnance royale.

Arch. du département de l'Aisne, 10, c. 30. Desmaze, 1854, note p. 66.

11 novembre 1782. — La Tour est élu membre honoraire de l'Académie des Sciences, des Belles-Lettres et des Arts d'Amiens, avec le marquis de la Ferrière, gouverneur de la ville d'Amiens, et le comte de Choiseul Gouffier, de l'Académie française, ambassadeur à la porte Ottomane.

Mémoires de l'Académie des Sciences, Agriculture, Commerce, Belles-Lettres et Arts, du département de la Somme, VIII, 1848–50, p. 525

Du 11 Novembre 1782

L'Académie a nommé par acclamation Académiciens Honoraires, M. le Marquis de la ferrière, gouverneur d'Amiens, M. le Comte de Choiseul-Gouffier, et M. de la Tour, Conseiller de l'Académie royale de Peinture.

Registre de l'Académie d'Amiens, pp. 186–87, Archives départementales de la Somme, cote D.148*

An autograph letter from La Tour, no doubt on this occasion, was formerly in the archives of the Académie d'Amiens, but no trace survives apart from its appearance in an index of autograph documents.

Archives départementales de la Somme, cote 28 J 92

Décembre 1782. — La Tour abandonne à l'École de dessin de Saint-Quentin 337 livres 5 sols.

Desmaze, 1854, p. 69.

[1782]. — La Tour pose une bizarre question scientifique dans L'Histoire naturelle... de Soulavie:

PROBLEME

Les productions du règne végétal étant si profondément enfouies, & les productions de la mer étant si élevées, dans des lieux aussi voisins que Passy & l'École Militaire, quelle place tient la formation des bois fossiles dans l'ordre chronologique, relativement aux coquilles fossiles? La mer a-t-elle formé les dépôts de Passy, & délaissé des

³⁰⁶ I am grateful to Hervé Cabezas for discovering this and other entries in the registers (2020).

³⁰⁷ [Jean-Louis Giraud-Soulavie (1751–1813), scientist, historian and diplomat.]

³⁰⁸ René-Louis, marquis de Girardin (1735–1808).

³⁰⁹ B&W give the page reference as 265, as for the entry below with La Tour's bizarre question, 1782.

³¹⁰ Pierre-Jean Grosley (1718–1785), de l'Académie des inscriptions et belles-lettres.

³¹¹ Louvre, inv. 7289. The painting was purchased by the crown in 1763.

³¹² Jean-Jacques Dortous de Mairan (1678–1771), mathématicien. Cochin's portrait of him was engraved. The Dufresnoy painting is also described by Félibien (*n.* review of abbé de Marsy, *L'Ecole d'Uranie, Journal des sçavans*, v.1754, p. 711).

³¹³ Charles-Georges Coqueley de Chaussepierre (1711–1791), garde des archives du Louvre. Cochin also made his portrait.

coquilles avant ou après que le règne végétal eut fleuri dans le terrain enfoui qui est sous l'École Militaire?

PRINCIPES DE GEOGRAPHIE PHYSIQUE PROUVES DANS CET OUVRAGE, ET NECESSAIRES A LA SOLUTION DU PROBLEME.

Ce problème a été proposé par M. de la Tour, Peintre du Roi, de l'Académie de peinture, Membre de celle des Sciences, Littérature & Arts d'Amiens, dont on connoit les talens à exprimer le génie, le caractère & les mœurs des grands hommes de ce siècle dont il a fait les portraits. Pour le résoudre,³¹⁴ [p. 266] il faut rappeler ici les vérités de résultat que mes observations m'ont permis d'exposer dans plusieurs endroits de cet Ouvrage; ces vérités de résultat, sont les vérités primitives de la présente question. [...]

[p. 267] 4°. Il est prouvé que la plaine de la Seine est un atterrissement de cette rivière. C'est un amas des débris des montagnes supérieures détruites par l'eau atmosphérique qu'elle charie sans cesse & qu'elle a chariés autrefois; en sorte que depuis le fond du puits de l'Ecole Militaire jusqu'à la superficie du sol, on ne voit que des superpositions de lits sur des lits accumulés [p. 268] par une suite de milliers d'années nécessaires à ces opérations.

[p. 272] Donc on peut trouver des arbres pétrifiés à quatre-vingt pieds au-dessous de la Seine.

Soulavie, *Histoire naturelle*, 1782, t. VI, p. 265ff.

1783

1^{er} janvier 1783. — La Tour remercie les administrateurs de l'Ecole de dessin et leur adresse ses vœux.

Monsieur et Messieurs,

Agréez, je vous prie, ma sensibilité pour le zèle que vous avez eu à seconder mes établissements, et ma reconnaissance des peines et embarras qu'ils ont dû vous occasionner, avec tous mes vœux pour votre santé et prospérité, et le respectueux attachement avec lequel j'ai l'honneur d'être,

Monsieur et Messieurs

Votre DE LA TOUR.

Aux Galeries du Louvre, le 1^{er} janvier 1783.

Registre des délibérations de l'École de dessin. Cf. A. Patoux, *Les dernières années...*, p. 25.

3 janvier 1783. — The sculpteur Jean-Jacques Caffieri (1725–1792), a pupil of Jean-Baptiste Lemoyne, adds a postscript to his letter (apparently of 16.VI.1782) addressed to the Comédie-Française in which offered to present marble busts of Nivelles de La Chaussée and Thomas Corneille on behalf of a friend and his wife (Mme Roland). In the postscript he explains that he owns the La Tour pastel from which he can make the likeness:

Messieurs et Mesdames,

J'ai l'honneur de vous proposer de faire les portraits en marbre de Thomas Corneille et de La Chaussée, pour un ami et son épouse, que je désire obliger. J'ose espérer que mon offre vous sera agréable, et que vous voudrez bien m'accorder ma demande.

P.S. Je vous observerai, Messieurs, que j'ai acquis le portrait de La Chaussée, peint par M. De Laour, qui est le seul qui existe.

Pour celui de Thomas Corneille, je le ferai d'après l'original que possède madame la Comtesse de Bouville, sa petite-fille.

Caffieri. 3 janvier 1783

Clément-Eugène Hellis, *Découverte du portrait de P. Corneille, peint par Ch. Lebrun*, Rouen, 1848, pp. 49f

4 janvier 1783. — La Tour est présent à l'Assemblée de l'Académie.

23 janvier 1783. — La Tour purchased from a stockbroker several annuities to be used for the transfer of funds for his benefactions to Amiens and Saint-Quentin:

Declaration par Pierre Zacarie Lemire³¹⁵, au profit du S. de la tour de 885^{fr} de rente sur les Aydes et gabelles dont 335^{fr} 5 pour appartenir à Lecolle royale gratuite de dessin établie à St Quentin

Aujourd'hui est comparu devant les Conseillers du Roy notaires au Chatelet de Paris soussignés Sr Jean Pierre Zacharie Lemire negociant à Paris y demeurant Rue du Coq paroisse St Jeanengreve

Lequel a par les presentes déclaré que dans la somme de trente sept mille deux cent quarante livres par luy remises au tresor Royal à l'effet d'acquiescer par la voye de la Reconstitution Neuf cent quatre vingt seize livres de rentes en quatre parties Enoncées en la quittance donnée par M. Louis Auvray chevalier Conseiller du Roy auditeur ordinaire en sa chambre des Comptes à M. Macault d'Harvelay garde du tresor Royal devant M^e Silly l'un des notaires soussignés qui en a la minute ce jourd'hui de lad. somme de trente sept mille deux cent quarante livres pour le remboursement de neuf cent quatre vingt seize livres de rente perpetuelle sur les aydes et gabelles

En quatre parties, la premiere de cent trente livres au principal originairement de cinq mille deux cent livres constituée au profit de Catherine Petit fille majeure suivant contrat passé devant M. Demouchy qui en a gardé la minute et son confrere notaires à Paris le dix sept decembre mil sept cent vingt, Desquelles cent trente livres de rente il a été en execution de l'edit de decembre mil sept cent soixante quatre passé titre nouvel et reconnaissance au profit de Louis Auvray Ecuier Conseiller secretaire du Roy maison couronne de France et de ses finances devant Vivien qui en a gardé la minute et son confrere notaires à Paris le six aout mil sept cent soixante cinq sous le N° 1124 suivant lequel et le certificat annexé à la minute d'Icelluy lad. Rente a été liquidée Remboursable sur le pied du denier Vingt moyennant la somme de Deux Mille Six Cent livres

La second de Six cent huit livres au principal de Vingt quatre mille trois cent vingt livres constituée au profit de Louis Auvray No^{re} honoraire à Paris ayant droit par declaration de la Communauté des mouleurs de bois suivant contrat passé devant led. Demouchy qui en a gardé la minute et son confrere notaires à Paris led. jour Dix sept decembre mil sept cent vingt.

Desquelles Six cent huit livres il a été passé titre nouvel au profit dudit Louis Auvray secretaire du Roy devant led. Vivien qui en a gardé la minute le meme jour que le précédent sous le N° 97438 suivant lequel Et le Certificat de liquidation annexé à la minute d'Icelluy ladite Rente a été liquidée Remboursable au denier quarante moyennant Vingt quatre mille huit cent vingt livres.

La Troisième de Cent Cinquante trois livres au principal de Six mille cent vingt livres constituée au profit de Dlle Elisabeth Serizier fille majeure ayant droit par declaration de la Communauté des mouleurs de bois par contrat pssé devant led. Demouchy qui en a gardé la minute et son confrere notaires à Paris ledit jour Dix sept decembre mil sept cent vingt dont a été passé titre nouvel au profit dud. Louis Auvray Secretaire du Roy devant le même notaire et le meme jour que les precedents sous le N° 97439 suivant lequel et le Certificat annexé à la minute d'Icelluy lad. Rente a été liquidée Remboursable au denier quarante moyennant la somme de Six mille cent ving livres,

Et la quatrieme et derniere de Cent cinq livres au principal de quatre mille deux cent livres Constituée au profit de Dlle Anne Serizier fille majeure ayant droit par declaration de la communauté des mouleurs de bois, par Contrat passé devant ledit Demouchy le meme jour dix sept decembre mil sept cent.

Desquelle Cent cinq livres de Rente il a été passé titre nouvel au profit dudit Louis Auvray Secretaire du Roy devant led. Vivien notaire le meme jour que les precedents sous le N° 97440 suivant lequel et le Certificat annexé à la minute d'Icelluy lad. Rente a été liquidée Remboursable sur le pied du denier quarante moyennant ladite somme de quatre mille deux cent livres.

³¹⁴ L'ouvrage de Soulavie porte les dates 1780-1784, mais on peut croire que c'est en 1783 que cette question fut posée par La Tour; c'est, en effet, dans le même volume que Soulavie raconte le voyage à Ermenonville, qui date de 1782, et en 1784 La Tour était bien malade. [B&W note, who nonetheless locate this paragraph at the end of 1783, while this volume of Soulavie's *Histoire naturelle de la France méridionale*...was apparently published in 1782 (v1, pp. 265ff) – although presumably after La Tour's nomination to

the Académie d'Amiens, 11.XI.1782. Both La Tour and Marie Fel were listed among the subscribers. It has therefore been brought forward with some additional text referenced in La Tour's 9.II.1784 will *infra*.]

³¹⁵ Jean-Pierre-Zacharie Lemire, négociant, conseiller du roi, agent de change, banque & commerce de la ville de Paris (reçu 1787).

Il est entré Celle de Trente Cinq Mille Vingt livres fournie par M. Maurice Quentin Delatour peintre Conseiller de l'Académie Royale de peinture et de Sculpture à Paris, savoir Vingt un mille neuf cent quatre vingt dix livres de ses denier Et treize mille trente livres comme chargé de fournir cette somme par le bureau d'administration de L'Ecole Royale gratuite de dessin établie à St Quentin, à l'effet d'acquiescer dans lesdites quatre parties de Rente huit cent quatre vingt cinq livres de Rente avec la jouissance du premier janvier dernier dont cinq cent quarante neuf livres quinze sols au profit dud. Sr Delatour, et Trois cent trente cinq livres cinq sols au profit de ladite Ecole de dessin.

Pourquoy ledit Sieur Lemire consent que les quatre parties de Rente énoncées en lad. quittance de Remboursement il en soit Reconstitué au profit dudit Sieur Delatour Cinq Cent quarante neuf livres quinze sols au principal au denier quarante de Vingt un mille neuf cent quatre vingt dix livres à prendre dans la partie de Six cent huit livres dont le titre nouvel est noté 93438. Et au profit de lad. Ecole de dessin Trois Cent Trente cinq livres cinq sols au principal de Treize mille trente livres composés 1° de Cinquante huit livres cinq sols au principal au denier quarante de deux mille trois cent trente livres à prendre et faisant le restant de lad. partie de six cent huit livres, 2° de la partie de cent cinquante trois livres au principal au denier quarante être remis annuellement de six mille cent vingt livres, 3° de la partie de Cent cinq livres au principal de quatre mille deux cent livres au denier quarante, 4° Et de dix neuf livres au principal au denier vingt de trois cent quatre vingt livres à prendre dans lad. partie de Cent trente livres.

qu'en Conséquence il soit expédié au profit dud. Sr Delatour une quittance de finance de Vingt un mille neuf cent quatre vingt dix livres et sur Icelle un contrat de Reconstitution de Cinq cent quarante neuf livres quinze sols de Rente à prendre dans lesd. Six cent huit livres avec la jouissance du premier Janvier dernier;

Et au profit dud. bureau d'administration de l'Ecole gratuite de dessin lequel Etablissement a été confirmé par lettres patentes données à Versailles au mois de mars mil sept cent quatre vingt deux Signée Louis et plus bas par le Roy Amelot, Visées Hûe de Miromesnil, scellées et enregistrées en parlement le quinze avril suivant et au baillagé et hotel de ville de St Quentin le vingt neuf du même mois, une autre quittance de finance de Treize mille trente livres et sur Icelle un contrat de Reconstitution de Trois cent trente cinq livres cinq sols de Rente par reunion desd. deux parties de Cent cinquante trois livres et de cent cinq livres des cinquante huit livres cinq sols restant delad. partie de six cent huit livres et des dix neuf livres à prendre dans lad. partie de Cent trente livres avec la jouissance du premier janvier dernier;

pour être lesd. arrérages desd. Trois cent trente livres cinq sols de Rente employés par led. bureau au paiement des frais de recette des rentes appartenantes au bureau de ladite Ecole, frais d'entretiens de pendules, gages et habits de Valets de ville et de balayeurs, apposition d'affiches, frais de registres et autres menus frais jusqu'à Concurrence de Cent livres ou Cent vingt livres au plus, et le surplus desd. Trois cent trente cinq livres cinq sols de Rente par led. bureau au professeur de lad. Ecole en augmentation des Neuf cent livres d'appointements qui luy sont accordés, led. sr Lemire mettant et subrogeant ledit Sieur Delatour et led. bureau jusqu'à due Concurrence dans tous les droits et actions resultans de la quittance de remboursement cydevant énoncée.

Done acte Promettant, obligeant, renonçant, fait et passé à Paris en l'étude L'an mil sept cent quatre vingt trois, le Vingt deuxième jour de janvier et a signé la minute des présentes demeurée à M^e Silly l'un des notaires soussignée,

Rayé six mots comme nuls

/s/ Menjaud Silly

Archives de l'Académie d'Amiens, Archives départementales de la Somme, cote D 147

1^{er} février 1783. — La Tour, présent à l'Assemblée, est nommé par l'Académie pour examiner le secret du sieur Gravia sur le moyen de fixer la miniature. Dans la même séance, le secrétaire de l'Académie présente les lettres patentes confirmant l'établissement d'une École de dessin à

Saint-Quentin, ainsi qu'un bureau de charité pour les femmes en couches, fondés par La Tour.

En ouvrant la séance, M. de Gravia s'est présenté à l'Assemblée et a annoncé à l'Académie qu'il avoit le secret de fixer la miniature au point que les couleurs, loin de perdre leur éclat, acquiescent plus de vigueur et de brillant. En conséquence, l'Académie a nommé Commissaires pour l'examen de ce secret MM. *Vien, De Lagrenée le jeune, De la Tour et Roslin*.

Le Secrétaire a présenté à la Compagnie, de la part de M. De La Tour, les Lettres patentes du Roy, confirmant l'établissement que M. De La Tour a fait d'une Ecole gratuite de dessein à Saint-Quentin, sa patrie, et d'un Bureau de charité pour les infirmes et les femmes en couche; ces Lettres patentes sont déposées aux Archives. L'Académie a remis à la première Assemblée la lecture des dites Lettres-patentes, qui sont la preuve la plus authentique qu'un Artiste puisse donner de son amour pour les Arts et pour l'Humanité.

Procès-verbaux de l'Académie, t. IX, p. 139, 140.

17 février 1783. — La Tour abandonne à l'Ecole de dessin de Saint-Quentin 102 livres 5 sols.

Dosmaze, 1854, p. 69.

22 février 1783. — L'Académie s'est assemblée. Sur le rapport des Commissaires nommés pour le secret du Sr Gravia, l'Académie suspend son jugement:³¹⁶

En ouvrant la séance, MM. Les Commissaires, nommés pour examiner le procédé de M. Gravia, qui s'est présenté à la dernière assemblée comme ayant trouvé le secret de fixer les couleurs en miniature, sans faire perdre leur éclat, ont fait leur rapport; mais l'Académie, d'après ce rapport, n'ayant pas été pleinement satisfaite de ce procédé, qui paroît entraîner des inconvenients, a cru devoir suspendre son jugement.

Procès-verbaux de l'Académie, t. IX, p. 140.

7 avril 1783. — La Tour's prize for the Académie d'Amiens is discussed in a session presided over by M. Baron, directeur et secrétaire.³¹⁷

Le Secrétaire a lu un lettre de M. de la Tour, Acad. Honoraire, qui annonce son intention de fonder un Prix de la valeur de 500^{fr}, lequel sera donné, tous les ans, à celui des citoyens de Picardie qui aura fait la plus belle action d'humanité, ou, à ce défaut, à celui qui aura fait la découverte la plus utile d'un remède pour la santé, ou de quelque machine, métier ou autre chose relative à l'Agriculture, manufacture, art ou commerce de la province en particulier ou de tout la Royaume. Et a été résolu d'écrire à M. de la Tour pour le remercier de cette belle fondation, et de lui envoyer la Procuration de l'Académie pour y mettre la dernière formule, comme il la demandoit; à l'effet de quoi elle a nommé M.M. Baron, Maugende et de Wailly, ses procureurs ou Commissaires pour accepter cette donation et fondation, leur permettant de nommer à Paris un fondé de leur procuration pour passer l'acte de la dite acceptation avec M. de la Tour, qui donne pour le prix annuel la propriété de 549^{fr} 15^s de rente perpétuelle, principal au denier 40, de 21975^{fr} assignée sur les Aydes et Gabelles, produisant net 15 déduire 513^{fr} 2^s, pour être employée de la manière ci-dessus expliquée, le surplus en frais de perception de cette rente.

Baron.

Procuration du 29 avril pardevant M^{es} Beffroy et Sellier Notaires a M.... pour l'acceptation de la dite donation a fondation, envoyé à Paris.

Registre de l'Académie d'Amiens, pp. 186–87, Archives départementales de la Somme, cote D.148*

7 avril 1783. — L'École de dessin de Saint-Quentin fixe le règlement du concours de fin d'année. Par voie de scrutin, le bureau procède à la nomination du jury, composé de quatre administrateurs de l'école: Néret, Bucelly d'Estrées³¹⁸, Desjardins, Le Loup; et de six artistes et manufacturiers de la ville: Tirman³¹⁹, peintre et élève de M. de La Tour; Dachery, orfèvre³²⁰; Rigaut, chirurgien; Desains, notaire; Maillard, ancien manufacturier; Grébert, maître menuisier.

³¹⁶ According to Pierre's notes (Furcy-Raynaud 1907, pp. 9f), only Vien, Roslin and Lagrenée le jeune reported; the operation required Gravia to remove the work from the ivory and transfer it to another piece, and would seem to have no application to pastel. No other trace of M. De Gravia has been found; he may have been Dutch.

³¹⁷ Jean-Léonor Baron (1719–1785), avocat, échevin; he was awarded the prize of the Académie de Dijon in 1747.

³¹⁸ See note 1806 *infra*.

³¹⁹ Alexandre Tirman (1724–1790), pastelliste; *n. ARTISTS*.

³²⁰ Probably Pierre-Adrien Dachery (1734–1807), marchand orfèvre, a cousin of La Tour's friend and sitter.

Séverin 1993, p. 10 ; Registre des délibérations, f° 37v, 38r

1^{er} mai 1783. — Procès-verbaux of a meeting of the commissaires of the École gratuite de dessin concerning the judging of the prizes includes the names of the officers:

Ce jourd'hui 1^{er} may 1783 nous Joseph Marie Neret 1^{er} Echevin Albert Philippe de Bucelli d'Estrée administrateur, Louis Joseph Eleonore Desjardins administrateur, Jacques Joseph de Loup administrateur, Alexandre Tirman peintre, Pierre Adrien Dachery md orphevre Pierre Jacques Rigaut Lieutenant de M le 1^{er} chirurgien du Roi, Jean Louis de Saint Notaire, Louis Daniel Maillard ancien manufacturier et Louis Nicolas Grebert³²¹ menuisier tous dix commissaires nommés dans l'assemblée de l'administration de l'école Royale gratuite de dessin de cette ville du 7 avril 1783 à l'effet de juger les dessins du concours et d'adjuger les prix nous étant assemblés dans la salle d'étude de la dite école après qu'ouverture de la cassette a été faite et que M. l'administrateur de semaine et M. le professeur se sont retirés et après avoir examiné lesdits dessins avoir adjugé et adjugeons lesdits prix et accessits aux numéros suivants que nous avons jugé les avoir mérité savoir dans la géométrie et perspective...

Cop., Registres de délibérations..., ff.42f [part only]

2 mai 1783. — Les habitants de Saint-Quentin, à l'occasion de la distribution des prix de l'École de dessin, rendent hommage à La Tour, dont le buste est couronné par les élèves. Brière 1906 notes that this is the bust by Lemoyne sent to Saint-Quentin by La Tour (*v. supra* 1777).

Les concitoyens de La Tour se montrèrent reconnaissants et touchés de ses bienfaits, non moins que fiers de son talent. Le corps des négociants s'associa à son œuvre, en fondant un prix spécial pour le concours de dessin de fleurs, qui avait été confondu par La Tour avec le concours de dessin de figure, et la première distribution des prix qui eut lieu le 2 mai 1783 se fit avec une grande solennité, dans la salle du conseil de l'Hôtel de Ville. Les élèves, conduits par leur professeur, inaugurèrent la séance en couronnant de laurier, au son des instruments et aux applaudissements d'une assemblée nombreuse et distinguée, le buste de l'illustre fondateur.

Registre des délibérations de l'École de dessin. Cf. A. Patoux, *Les dernières années...*, p. 25-26.

10 mai 1783. — Fondation, par La Tour, d'un prix annuel de 500 livres en l'Académie des sciences, belles-lettres et arts d'Amiens, en faveur d'un Picard ayant accompli une belle action ou auteur d'une découverte utile soit à la sante publique, soit à l'agriculture, soit aux arts ou au commerce.

10 mai 1783.

[annoté : 10 mai 1783. Donation par M. de la Tour de 549^l 15 de rentes à l'Académie d'Amiens]

Par devant les Conseillers du Roy, notaires au Châtelet de Paris, soussignés,

Fut présent M. Maurice Quentin De la Tour, Peintre du Roy, Conseiller de son Académie de Peinture à Paris, honoraire de celle d'Amiens, demeurant aux Galeries du Louvre, paroisse Saint-Germain-l'Auxerrois,

Lequel (vivement pénétré du bonheur que l'on a de vivre sous le règne d'un prince bienfaisant et animé du noble désir d'imiter, autant que ses facultés le permettent, la bonté de son cœur,) a par ces présentes, donné par *donation* entre vifs, pure, simple et irrévocable, en la meilleure forme que donation puisse être faite et avoir lieu, à l'Académie des sciences, belles-lettres et arts d'Amiens, — ce accepté pour ladite Académie par s^r Jean-Robert Dorison, bourgeois de Paris, y demeurant rue du Champ Fleury, paroisse de Saint-Germain-l'Auxerrois, à ce présent, au nom et comme procureur de MM. Jean Leonor Baron, avocat, directeur et Secrétaire perpétuel de ladite Académie, Mathieu Maugende, Subdélégué général de l'Intendance de Picardie, académicien honoraire, et Vincent de Wailly, receveur général des impositions d'Amiens, académicien, nommés par ladite Académie ses commissaires en cette partie, fondé de leur procuration spéciale à l'effet des présentes, passée devant M^{res} Beffroy & Sellyer, Notaires du Roy en ladite ville d'Amiens, le vingt-neuf avril mil sept cent quatre vingt trois, dont l'original document contrôlé et légalisé est demeurée annexée à la minute des présentes après avoir été dud. Sr Dorison certifié véritable Signée et paraphé en

présence des No^{res} soussignés — Cinq cens quarante-neuf livres quinze sols de rente perpétuelle au principal, au denier quarante, de vingt-un mille neuf cent quatre vingt dix livres assignés sur les aides et gabelles en exécution de l'édit du mois de juin mil sept cent vingt, reconstitué par contrat passé par devant M. Menjaud, l'un des No^{res} soussignés & son confrère ce deux may mil sept cent quatre vingt trois, n° 97438, au profit dudit S^r Quentin De La Tour par Subrogation aux droits de M. Louis Auvray, Ch^{er} Conseiller du Roy auditeur ordinaire de sa chambre des Comptes de Paris, ladite rente de cinq cent quarante neuf livres quinze sols à prendre en six cent huit livres de *pareille rente* originairement constituée au profit de M. Louis Auvray ancien No^{re} honoraire à Paris par contrat passé devant M^{re} Demouchy et son confrère No^{res} à Paris le dix sept decembre mil sept cent vingt

Pour ladite rente en principal et arrérages appartenir en toute propriété à lad. Académie et en commencer la jouissance à compter du premier janvier mil sept cent quatre vingt trois à la charge de l'emploi et de l'exécution des conditions cy après expliquées.

Cette donation est faite pour par led. S. Quentin De La Tour fonder à perpétuité en lad. Académie un prix de Cinq cent livres qu'il entend être distribué annuellement le jour de St-Louis, dont la première distribution se fera le jour de Saint-Louis, vingt cinq août mil sept cent quatre vingt quatre à celui des citoyens de la province de Picardie qui aura fait la *plus belle action d'humanité* de quelque manière qu'elle s'entende, ou, à défaut, à celui qui aurait fait la découverte, soit d'un remède *des plus utiles* à la santé, soit de quelque machine, matières ou autres choses démontrées utiles pour perfectionner les Arts, l'agriculture, ou pour faire fleurir le commerce, principalement dans la Picardie et dans tout le royaume; entendant pareillement led. S. Quentin De la Tour que lorsque dans le cours de l'année il se rencontreroit deux actions d'humanité d'un mérite égal ou d'une découverte dont l'utilité équivaleroit à la belle action d'humanité, ce prix fût partagé entre les deux auteurs ou que (si l'Académie le jugeoit à propos par l'importance de l'objet) le prix de l'année suivante fût allouée, dans laquelle année alors il n'en seroit point distribué; ce que l'Académie voudroit bien faire connoître par la voye des écrits publics en annonçant ce prix fondé par led. S. De la Tour.

Quant au Surplus de la rente de cinq cens quarante neuf livres, quinze sols produisant net, quinziesme déduit, cinq cent treize livres deux sols, il sera employé, ainsi que le consent led. S. De la Tour en frais de perception de ladite rente.

Lad. donation est faite encore à la charge qu'arrivant le remboursement de ladite rente, les deniers en provenants seront employés en acquisition d'autres rentes sur emprunts publics et solides, lesquelles venant aussi à être remboursées seront remployées de la même manière, lors desquels emplois et remplois il sera fait toutes déclarations nécessaires afin que les rentes nouvellement acquises soient représentatives de celles qui auront été remboursées, et servent à acquitter sans interruption l'objet de la présente donation.

Et en outre ladite donation est faite parce que telle est la volonté dud. S. donateur qui se dessaisit en faveur de lad. Académie de la propriété et jouissance de lad. partie de rente, voulant, constituant procureur le porteur, donnant pouvoir.

Et a led. S. donateur présentement remis aud. S. Dorison, audit nom, la grosse du contrat de reconstitution de ladite rente.

Pour faire insinuer ces présentes, les parties en donnent pouvoir au porteur & d'en requérir acte

Et pour l'exécution des présentes, lesd. parties élisent domicile en leurs demeures susd., aux quels lieux, nonobstant Promettant, Obligeant, Renonçant

Fait & passé à Paris en la demeure dud. Sieur Quentin De la Tour, le Dix may mil sept cent quatre vingt trois & ont signé la minute des présentes demeurée à M^{re} Menjaud l'un des Notaires soussignés.

Signé: MONNOT MENJAUD

Insinué à Paris, le treize May Mil sept cent quatrevingt treize, reçu Soixante quinze livres, Compris les dix sols pour livre et porté tout

³²¹ See note to 9.II.1784; this must refer to Louis-Nicolas II Grebert (1740–).

au long sur le registre ordonné pour la déclaration de 1731 ; à la réquisition du porteur qui a signé dont acte.

Arch. nat., Y 466, fol. 250. Guiffrey et Tournoux, p. 41.

Conformed against copy in Archives départementales de la Somme, cote. D 147

19 mai 1783. — La Tour répond au secrétaire de l'École, M. Rigault, qui lui avait transmis les détails de la distribution des prix.

Je n'ai lu que ce matin, Monsieur et cher confrère, le procès-verbal et votre description de la fête. La crainte des compliments a favorisé ma paresse. A la couronne près, je suis fort satisfait du zèle que M. le Mayeur et toute l'administration ont mis à la célébrer pour exciter l'émulation; puisse-t-il durer dans la suite des temps.

Je vous prie de remercier pour moi, en attendant que je l'en remercie moi-même, M. de Bournonville, qui a bien voulu se charger pour l'École du gros portefeuille d'estampes et de quelques dessins. J'avais un portefeuille de dessins de grands maîtres que je destinais de même pour l'École. Il fait partie de tous les vols qu'on m'a fait. J'aurais désiré être aussi content de la tête que je le suis des autres branches du dessin. Je m'en console, parce que cela pourra venir et n'est pas de la même importance que les autres. Je suis sensible à l'attention des Messieurs les négociants pour ce qui touche le commerce, et j'ai l'honneur de les en remercier, ainsi que toute l'administration à laquelle j'ai l'honneur de présenter mes hommages.

Je vous remercie aussi de tous les embarras que vous avez sûrement essuyés, et sûrement avec plaisir, puisque l'École est votre enfant, et vous savez ce qu'il en coûte pour les élever.

Je vous embrasse, Monsieur et cher confrère, avec les sentiments d'estime et d'amitié que vous a voué votre, etc...

DE LA TOUR.

Aux Galeries du Louvre, le 19 mai 1783.

Registre des délibérations de l'École de dessin. Cf. A. Patoux, *Les dernières années...*, p. 26-27.

22 mai 1783. — La Tour abandonne à l'École de dessin de Saint-Quentin 500 livres. [Is this a confusion with the Amiens award?]

Desmaze, 1854, p. 69.

31 mai 1783. — La Tour est présent à l'Assemblée de l'Académie.

5/9 juin 1783. — Entry in the registre of the bureau of the masonic lodge *L'Humanité* at Saint-Quentin for 5.VI.1783 recording the receipt of the bust of La Tour, followed by copy of letter sent to him four days later:

Le F.: Rigault a présenté à la L.: de la part du F.: Delatour le Buste en plâtre de cet associé R.: V.:^{ble} honoraire de la L.:

arrêté qu'il seroit placé dans le parvis du temple en face du R.:F.: Savalette de Lange son fondateur et V.:^{ble} perpétuel, et que le F.: secrétaire lui enverroit une planche à tracer de remerciement.

Copie de la planche à tracer adressée par mandement de la L.: au F.: Delatour:

A l'O.: de St Quentin le 9^e du 6^e mois de l'an de la V.: L.: 5783

T.:R.: et T.:C.: F.: Vous avez donné au C.: F.: Rigault une commission bien agréable. Il vient de s'en acquitter en offrant Votre Buste de Votre part à la □ de L'humanité. Tous les membres de la R.: atelier l'ont reçu avec la plus grande acclamation et ont arrêté qu'il seroit placé vis à vis de celui du R.:F.: Savalette de Lange leur fondateur et leur V.:^{ble} perpétuel. La L.: me charge de vous en témoigner sa vive reconnaissance. Qu'il prétiens davantage pour elle de voir dans le parvis de son auguste temple un ami de l'humanité son V.:^{ble} honoraire dont les actes multipliés de bienfaisance seront éternellement gravés dans les cœurs de ses concitoyens et des ses FF.:.

J'ai la faveur...

Bibliothèque de Soissons, 2^e Registre d'architecture, f^o 42r/v

25 juin 1783. — Testament de La Tour. Codicille.

Cecy est mon codicil par lequel je nomme et institue mon ami Monsieur Le Roy,³²² au lieu et place de Monsieur L'abbé Pommier Conseiller de grandchambre, abbé de Bonneval, dont les occupations sont trop importantes au service public pour en être distrait par l'exécution de mon testament, je le prie de vouloir bien en conserver le titre honoraire. Et, en cas de la mort de Monsieur Le Roy, je nomme pour le remplacer dans ladite fonction de mon exécuteur testamentaire mon petit-cousin Monsieur Dorison, espérant qu'ils voudront bien, l'un ou l'autre en prendre la peine et me donner cette marque d'amitié. fait à Paris en mon logement aux galeries du Louvre, le vingt cinquième juin mil sept cent quatre vingt trois.

DE LA TOUR.

Mon testament est chez maître Brichard,³²³ notaire, rue Saint-André-des-Arts.

Guiffrey et Tournoux, p. 35; conformed with manuscript filed by Brichard, 22–25.II.1788 (AN MC/XXIII/824).

30 juin 1783. — La Tour's prize for the Académie d'Amiens is discussed in a session held 30.VI.1783.

On a fait lecture d'une lettre de M. de la Tour, qui envoie à l'Académie tous ses actes en forme de la donation de la rente de 549* et de la fondation du prix, actes passés devant M. Menjaud Notaire au Chatelet de Paris, l'un des quels du 10 Mai est la donation de la dite rente faite par M. de la Tour à l'Académie d'Amiens représentée et acceptée par M. Robert d'Orison Bourgeois de Paris; l'autre est le contrat de reconstitution de cette Rente, du 2 Mai; ses lettres & ratification obtenues en Chancellerie le 18 juin. On a chargé le secrétaire de l'Académie de répondre à M. de la Tour et de lui témoigner toute la reconnaissance de la Compagnie.

Baron

Registre de l'Académie d'Amiens, p. 187, Archives départementales de la Somme, cote D.148*

Salon de la Correspondance, 1.VII.1783

Essai d'un tableau historique des peintres de l'école française, depuis Jean Cousin, en 1500, jusqu'en 1783 inclusivement, avec le catalogue des ouvrages des mêmes maîtres qui sont offerts à présent à l'émulation & aux hommages du public, dans le Salon de la Correspondance. Sous la direction & par les soins de M. de la Blancherie, Paris, 1783, Nouvelles de la république des lettres et des arts

Joseph VIVIEN

47. Son Portrait au pastel, par lui-même.

Né à Lyon en 1657, mort à Bonn en 1735; il fut élève de Charles le Brun, & premier peintre de l'Electeur de Bavière, dont il a fait le portrait, qui a été gravé par Audran. Il peignait sur-tout le pastel, & a peint de cette manière des portraits en pieds. Il est le premier qui ait employé ce genre de peinture, sur-tout dans des portraits grands comme nature, où l'on admire le coloris le plus vigoureux. On a de lui quelques tableaux d'histoire. Le Roi lui donna un logement au Louvre. En comparant dans le temps, ses ouvrages à ceux du célèbre M. de la Tour, ont fit en l'honneur de ce dernier les vers suivants:³²⁴

*Chéri des héros & des belles,
De la Tour, tes touches fidèles
Les reproduisent traits pour traits;
Et par une aimable imposture
Tu séduis même la nature,
Qui s'admire dans tes portraits.*

PEINTRES VIVANTS.

DE LA TOUR.

123. Portrait d'un Capucin, au pastel.

124–125. Deux têtes d'un même Vieillard, peintes en différents temps, dans le même genre.

³²² [Later identified as living rue de Grenelle, au coin de celle du Pélican. He was Georges Furcy Leroy de La Brière (1722–1801), chirurgien-dentiste de feu Mme la duchesse d'Orléans (*État ou tableau de Paris*, 1763, p. 6; A. Franklin, *La Vie privée d'autrefois*, XVIII, 1894, p. 178). In 1756 he married Marie-Madeleine Calais (–1782), also a dentist; the marriage was attended by the duc et duchesse de Chartres and the princesse de Conti. After her death, in 1784, he married Henriette-Colombe Sevestre. He is not to be confused with the Leroy de la Faudignière family in the same profession (Pierre Baron,

“Une famille de dentistes...”, *Histoire des sciences médicales*, XXXVI/1, 2002, pp. 55–75, n.21; André Bescombes & Georges Dagen, *Pierre Fauchard...*, 1961, p. 102). Leroy appeared on 23.II.1788 with the codicil to La Tour's will.]

³²³ François-Romain Brichard (1751–1794), notaire à Paris 1776–93, in succession to Laideguive (étude XXIII). Ducreux portrayed him. He was guillotined.

³²⁴ Lacombe's verses from *Dictionnaire portatif des beaux-arts*, 1752, p. 689; v. 1752 *supra*.

On voit de lui le portrait de M. de Ledguive Notaire, chez M. son fils, Conseiller à la Cour des Aides, &c. Ceux de M. & Mde. Mondonville, chez M. leur fils.

* * *

26 juillet 1783. — La Tour est désigné par l'Académie pour faire partie du Comité chargé d'examiner les œuvres qui seront exposées au Salon.

Il a été arrêté que le Comité pour l'examen des tableaux et modèles qui seront exposés au Salon s'assemblera le 9 du mois d'Aoust prochain, à trois heures de relevée, et l'on a procédé à la nomination des Officiers qui doivent le composer. A MM. les Officiers en exercice, les Recteurs, Adjoint à Recteur et Secrétaires qui sont de tons les jugemens, Elle a joint, par la voix du sort, dans MM. les Professeurs, MM. Pajou, Caffierri, Brenet, Bridon, Du Rameau et La Grenée jeune; dans MM. les Adjoint, MM. Mouchy et Suvée; dans MM. les Conseillers, MM. De La Tour et Duplessis.

Procès-verbaux de l'Académie, t. IX, p. 162.

4 août 1783. — L'École de dessin de Saint-Quentin:

MM. ont prié M. de la Tour d'accepter au nom de l'administration un buste de M. son frere comme un hommage propre à exprimer leur sentimens à son égard.

MM. ayant décidé de placer dans la salle d'Étude de lecole Royale de dessin un buste de M. de la Tour pour échauffer et entretenir la reconnaissance des élèves envers leur bienfaiteur ont décidé de faire faire une console pour placer le buste et den faire l'inauguration école tenante avec un appareil capable de prouver aux élèves tout la gratitude dont l'administration est elle-même pénétrée. [...]

MM. ont ensuite décidé d'accorder un mandement...

Et enfin un de 30^e au S^r Lair³²⁵ mouleur de figure en plâtre pour avoir par ordre de l'administration fait le moule du buste de M. de la Tour sur la terre cuite de le moine qui est en la possession de l'hôtel de ville

Registre des délibérations, f^o 48v, 49r

25 août 1783. — La Tour's prize for the Académie d'Amiens is minuted in a session held 25.VIII.1783, presided over by M. Baron, directeur et secrétaire.

On a annoncé le prix de 500^e fondé par M. dela Tour.

Registre de l'Académie d'Amiens, p. 188, Archives départementales de la Somme, cote D.148*

An article in the December edition of the *Journal encyclopédique* provides more detail:

L'académie destine un prix de 500 liv. à celui des citoyens de Picardie qui aura fait la plus belle action d'humanité, de quelque maniere qu'elle s'entende, ou qui aura découvert un remede des plus utiles à la santé, ou qui aura inventé quelques machines, métiers ou instrumens pour la perfection de l'agriculture, des arts ou du commerce, principalement dans cette province. Le fondateur de ce prix est M. de la Tour, peintre du roi, conseiller de l'académie royale de peinture de Paris, honoraire de l'académie d'Amiens, lequel a fait en Picardie, & notamment dans la ville de St. Quentin, sa patrie, pour plus de 100 mille liv. de fondations & d'établissements de charité, d'humanité & d'utilité publique. M. Gossart a proposé cette double inscription pour son portrait:

Ingenii dotes animi virtutibus aequat.

Admirez son génie, & chérissez son cœur.

Le buste de M. de la Tour, exécuté par M. le Moine, étoit exposé sur la table de l'académie, & le secrétaire perpétuel dit:

La bienfaisance le talent
Offrent toujours de la Tour, quoiqu'absent;
Et le tribut de notre hommage,
Nous le payons du moins à son image.

³²⁵ Possibly a Pierre Lair from Bémécourt, Normandie, recorded as a sableur in the furnaces at La Poutière (a village near Bémécourt) at his marriage to a Marie Genevieve Lorent or Laurent on 22.VII.1788, and as a mouleur at the birth entry of a son, Jacques-Victor, 14.II.1793; he died there 4.II.1809. He appears to have been baptised 1769, far too young to be commissioned in 1783. Perhaps his father, also Pierre (1733–1807), a "journalier", may have undertaken the same work.

³²⁶ Presumably a misreading of Delacaze as it appears later in B&W's transcription.

³²⁷ Probably the Jean Viel-Saint-Maur, recorded at 48 rue de la Grande Truanderie, Paris on a carte de sûreté issued 27.IV.1793 when he was aged 58, having been in Paris for 26

Les écrits destinés au concours seront envoyés francs de port, avant le premier Juillet prochain, à M. Baron.

Journal encyclopédique, VIII/2, décembre 1783, pp. 343–44

3 novembre 1783. — L'École de dessin de Saint-Quentin announcing the illness which caused Delaval, professeur to resign 1.XII.1783:

M. de la Tour a fait lecture d'une lettre de M. son frere à l'occasion de la maladie dont M. Delavalle professeur de l'école gratuite de dessin s'est trouvé attaqué à Paris lors de son retour de son voyage de Lyon...

Registre des délibérations, f^o 54r

8 novembre 1783. — La Tour est nommé expert dans le procès intenté par le peintre Montjoie [Jean-Gabriel Montjoye] à M^e Charlet, ancien procureur. [v.q. 10.I.1784 *infra*]

Du Samedi 8 novembre 1783.

Sur la requête faite en jugement devant nous à l'audience de la Chambre civile du Chatelet de Paris par M^e Decaquet³²⁶ procureur du S. Jean-Gabriel Montjoie, M^e peintre à Paris, demandeur au principal et en exécution de notre sentence rendue le trente juillet dernier, laquelle condamne le cy après nommé à payer au demandeur la somme de Cent quarante quatre livres pour les causes y portées, défendeur à l'opposition y formée par requête verbale du vingt trois suivant ses fins de non recevoir du vingt six, défendeur aux écritures du cinq septembre suivant ses réponses du vingt cinq, encore défendeur aux écritures du dix suivant ses fins de non recevoir du dix sept, le tout tendant aux fins y portées, assisté de M^e Lacaze, avocat. Contre M^e Chobert procureur de M^e Charlet, ancien procureur en la Cour défendeur au principal et opposant à l'exécution de la sentence susdattée défendeur et demandeur assisté de M^e Brunet, avocat. Parties ouyes sans que les qualités puissent nuire ni préjudicier. Nous avant faire droit disons que le portrait de l'épouse de la partie de Brunet fait par celle de Delacaze sera vu et visité par experts peintres dont les parties conviendront sinon qui seront nommés d'office, lesquels constateront si ledit portrait est recevable, à l'effet de quoi tenue ladite partie de Brunet de faire trouver son épouse devant lesdits experts et ou le portrait seroit jugé recevable lesdits experts l'estimeront, donnons lettres à ladite partie de La Caze de ce qu'elle nomme pour son expert le S^r Delatour en conséquence rem. [remise, remettons?] dans trois jours ladite partie de Brunet d'en nommer un de sa part, depens reserves ce qui sera executé.

P. M. DUPONT L. P.

Arch. nat., Y 7660. Sentences de la Chambre civile.

8 novembre 1783. — La Tour est nommé expert dans le procès intenté par le peintre Jean Viel³²⁷ au sieur Souchère de Rivière³²⁸, officier de dragons.

Du Samedi, 8 novembre 1783.

Sur la requête faite en jugement devant nous à l'audience de la Chambre Civile du Chatelet de Paris par M^e Jules-Marie Arnauld procureur du S. Jean Viel, peintre à Paris demandeur aux fins de l'exploit du deux octobre dernier fait par Le Sage, huissier à cheval en cette Cour, duement contrôlé et présente défendeur aux écritures du 17 du même mois et incidemment demandeur suivant ses écritures signifiées en réponse le vingt quatre du même mois, défendeur aux écritures du vingt sept suivant, suivant ses réponses du vingt huit dudit mois d'octobre, le tout tendant aux fins y portées et aux dépens, assisté de M^e Desfontaines, avocat. Contre M^e Popol, procureur du S. Souchère de Rivière, officier de dragons, défendeur et demandeur assisté de M^e Damiens, avocat. Parties ouyes, Nous, avant faire droit disons que le portrait dont il s'agit sera vu et visité par Experts dont les parties conviendront sinon nommés d'office, lesquels constateront s'il est ressemblant et fait selon les règles de l'Art audit cas le priseront et estimeront à l'effet de quoy la partie de Damiens tenue de se représenter à la première sommation qui lui sera faite pour ledit rapport fait et rapporté être par nous ordonné ce qu'il appartiendra

years; born in Montpellier. His name is not recorded in dictionaries of miniaturists. On 21.VIII.1796 he was employed at the dépôt des Fortifications de Paris, when he wrote to protest against a petition presented by a group of artists "tendant à renoncer au transport à Paris de chefs-d'oeuvres de Rome et de l'Italie." (AN, AF/III/185, dossier 853, pièce 201).

³²⁸ Jean-Baptiste-Sébastien Rivière de La Souchère (1749–1803), officier de dragons. He was born in Nantes; in 1778 he married in Port-au-Prince, where he died; he was presumably in Paris temporarily when his portrait was made.

donnons lettres à la partie de Desfontaines de ce qu'elle nomme le S^t Valade peintre du Roy et de son Académie Roiale de peindre et sculpture. En conséquence disons que dans trois jours la partie de Damiens sera tenue d'en nommer un sinon et faute de ce faire et ledit délai passé d'après une simple sommation de procureur à procureur disons que ladite estimation sera faite par Valade nommé par la partie de Desfontaines et par La Tour que nous nommons d'office pour la partie de Damiens, dépens reserves. Ex^{te} [ce qui sera exécuté]

P. M. DUPONT L. P.

Arch. nat., Y 7660. Sentences de la Chambre civile.

26 novembre 1783. — La Tour and Valade's valuation of the Viel miniature following the decision of 8.XI.1783 *supra*. The report seems to be in La Tour's handwriting.

Deposé au Greffe Le 26. 9^{bre} 1783.
Dépôt d'un Procès verbal de Rapport
De Portrait en Mignature.
S. De La Riviere.
M^e Arnould Procureur.

Nous Sousignes Jean Valade Peintre Ord^e du Roy en Son Academie Royale de Peinture Nomé Arbitre par le S^t Viel a l'effet d'examiner le portrait en mignature du S^t de la Riviere et le S^t maurice Dela Tour aussi peintre et conseiller de L'academie Royale de peinture et sculpture nommés d'office par et conférer le Lieutenant Civil en vertu de la sentence du Chatelet de Paris du 9 Novembre present mois et accepté ensuite par le S^t de Souchere de la Riviere

après avoir preté le serment ordinaire et vu le dit portrait le S^t de la Riviere present disons que vu le tems que l'on a fait perdre a l'artiste et le mauvais jour ou il a été forcé de faire ledit portrait, l'Evaluons a la somme de quatre vingt seize livres fait a paris, le vingt quatre novembre, mil sept cent quatre vingt trois

DelaTour
Jean Valade

Declarons que pour notre commune vacation il sera delivré vingt quatre livres aux pauvres de la paroisse S^t Germain L'auxerois

DelaTour

Jean Valade

Conllé a Paris le 26 9^{bre} 1783

Taxe quinze sols
Lezaux

M^e Fabre Greffier

AN Y5111^B

19 décembre 1783. — La Tour receives a letter from Marmontel suggesting that he may have been suffering from eye trouble. The preparation may be that Marmontel referred to in his *Mémoires*:³²⁹ “vous avez de lui, mes enfants, une esquisse de mon portrait.”

Ce 19 X^{bre} 1783

Je ne puis vous exprimer, Monsieur, combien j'ai été sensible à la marque d'amitié que j'ai reçue de Vous, et combien me sera précieux tout ma Vie le présent que vous m'avez fait. je souhaite bien vivement que l'état de Vos yeux Vous permette bientôt de finir cette belle esquisse; mais telle qu'elle est, je la préfère au tableau le plus achevé qui ne seroit pas de Votre main. agreez je vous prie toute ma reconnaissance, en attendant que j'aie vu la temoigner, et vous renouveler l'assurance de l'ancien et très parfait attachement avec Lequel j'ai l'honneur d'être, Monsieur Votre très humble et très obéissant Serviteur

MARMONTEL

A Monsieur/Monsieur de La Tour/Peintre du Roi, de L'acad^e/Royale de Peinture et de /Sculpture/ Au Louvre

Archives de la Corrèze, Tulle, 6F.401

20 décembre 1783. — La Tour est présent à l'Assemblée de l'Académie.

—Réflexion de Diderot sur La Tour.

Un peintre célèbre de nos jours emploie les dernières années de sa vie à gâter les chefs-d'œuvre qu'il a produits dans la vigueur de son âge.

Je ne sais si les défauts qu'il y remarque sont réels; mais le talent qui les rectifierait, ou il ne l'eût jamais s'il porta les imitations de la nature jusqu'aux dernières limites de l'art, ou, s'il le posséda, il le perdit, parce que tout ce qui est de l'homme périt avec l'homme.

Diderot, *Addition à la Lettre sur les aveugles* (*Œuvres*, t. I, p. 331).

31 décembre 1783/1^{er} janvier 1784. — Letter from Maurice Quentin de La Tour to comte d'Angiviller, which the latter forwarded to Pierre for response, 1.1.1784. The version in the AN appears to have different writing in the body than the signature, and may be a transcription, or La Tour's hand may have deteriorated to the point of requiring such assistance.

[Annotation: à M. Pierre pour me marquer son avis./À vers^{es} le 1. Janvier 1784/D'Angiviller/Rp. 31.29.]⁸⁴⁻¹

Monsieur le Comte,

La protection que vous accordés aux Arts et Académies ainsi qu'aux Etablissements qui y ont rapport, me fait espérer que vous voudrés bien vous souvenir de l'Ecole gratuite de Dessin, formée à S^t Quentin, que le Roi par ses Lettres patentes a bien voulu honorer du titre de Royale, pour être professée par un homme qu'on jugerait capable et qui sera nommé après mon décès par l'Académie Royale de Peinture et Sculpture. Cette Place de Professeur étant devenue vacante et desirant un Sujet capable de la remplir, pour y parvenir on a annoncé un concours de dessin, de la figure, des fleurs, et ornemens, et les connaissances nécessaires pour la perspective et la Géométrie, que présenteront les Candidats pour être jugés par des commissaires pris par partie égale parmi M^{rs} les Peintres composant les Académies Royales de Peintures, sculpture et Architecture. Comme vous êtes le Chef de ces Académies, je vous supplie, Monsieur, pour l'avantage des Sujets du Roi à S^t Quentin et les progrès de la dite Ecole, de vouloir engager ces Messieurs dans leur première Assemblée, de nommer dans leur Compagnie le nombre de Commissaires qu'il vous plaira de fixer, pour tous ensemble juger dans le Lieu qu'il vous plaira d'indiquer, les Dessins des Prétendants, et déterminer d'après l'Examen le choix du Professeur. En m'accordant cette grace de bienfaisance pour la Ville de S^t Quentin, vous voudrés bien encore ajouter celle d'agréer les souhaits que je fais pour toute la félicité que vous pouvés desirer, et la continuation de votre bienveillance, en agréant aussi le respectueux dévouement avec lequel j'ai l'honneur d'être

Monsieur le Comte

Votre très humble & très ob[édient]
serviteur
DelaTour

ce 30 x^{bre} 1783

ANF O/1/1933/B (2), Académies et écoles de province, Saint-Quentin

[c.1783] —. Undated fragment of a letter from Marmontel to La Tour:

...des miens je vous en aurais d'autant plus d'obligation que les charmes de l'amitié sont pour moi la plus douce consolation de la vie.

Je suis tout à vous, de tout mon coeur.

MARMONTEL

Desmazes 1874, p. 9

1784

[1784]. — Louis-Jacques Durameau prepares an *Inventaire des tableaux du Cabinet du roi*, listing the pictures at Versailles. Room 5 (page 18) includes nine pastels by La Tour, namely three portraits of the deceased dauphin, two of Louis XV, and one each of the deceased queen (Marie Leszczyńska), dauphine (Marie-Josèphe), Louis XVI and “Mr” (Monsieur, le comte de Provence):

La Tour

Ces neuf portraits sont au pastel par De Latour
un des portraits de feu Mg le Dauphin peint au pastel commence à se moisir. Les autres sont bien conservés
Ces portraits portent 1 pied 7 3 8 pouces de large sur 2 pieds 7 pouces de haut.

Bibliothèque centrale des musées nationaux; INHA, cote NUM 0030

³²⁹ *Mémoires*, éd. J.-P. Guicciardi & G. Thierriat, 1999, p. 205.

3 janvier 1784. — Une lettre de La Tour à l'administration de l'École de dessin et Bureau de charité de Saint-Quentin montre, par son incohérence, les premiers symptômes du mal qui devait l'emporter.

Messieurs, je ne puis trop vous témoigner combien je suis satisfait de votre administration mais comme tout se corrompt à la fin, permettez-moi de vous faire part de mes inquiétudes pour l'avenir. Je crois qu'on prévendrait les abus en inscrivant sur les registres des délibérations le nom des femmes en couches, celui des vieux artisans infirmes soit par l'âge ou maladie. On encouragerait les jeunes artisans par l'appât et la sûreté d'être de même secourus dans leur vieillesse, ainsi que les femmes qui ont fait le plus d'enfant, infirmes soit par l'âge ou les maladies, pourraient encourager les femmes à ne pas craindre de faire trop d'enfants. Bien entendu que les pauvres à assister ne seront pas de la classe de ceux que la mendicité ou la débauche, filles de la fainéantise, auront rendu malheureux, ceux là étant l'objet du bureau de l'Aumône commune. Voilà, Messieurs, le but de mes fondations que je vous prie de vouloir bien agréer, ainsi que la sincérité de mes vœux pour toutes les satisfactions que vous pourrez désirer dans le courant de cette année et des suivantes. C'est avec ce sentiment que j'ai l'honneur d'être, Messieurs, votre, etc...

DE LA TOUR.

Registre des délibérations de l'École de dessin. Cf. A. Patoux, *Les dernières années...*, p. 28-29.

10 janvier 1784. — La Tour's report on the legal action instituted by Jean-Gabriel Montjoye against M^e Charlet, ancien procureur. [v. 8.XI.1783 *supra*]:

Rapport de M^{es} Peintre 10 J^{er} 1784

L'an mil sept cent quatre vingt quatre le Samedi dixième jour de Janvier quatre heures de relevée Nous Maurice Quentin de la Tour conseiller de l'Académie royale de peinture demeurant à Paris aux galeries du Louvre et André Alexis Judelin³³⁰ peintre de l'Académie de Londres demeurant à Paris rue dauphine hotel de Mouy experts nommés par deux sentences contradictoirement rendues en la chambre civile du chatelet de Paris les huit Novembre et dix Decembre dernier entre le sieur gabriel monjoie m^{re} peintre et M^e Charlet ancien procureur en la cour pour proceder a la visite et estimat^{on} du portrait de l'epouse dudit M^e Charlet fait par ledit Sieur monjoie apres avoir le dix sept du Mois dernier au desir de la sommation a nous faite le seize

A la requete dudit Sieur monjoie par exploit de Moyses huissier a verge aud chatelet <preter serment a l'audience de la chambre civile dudit chatelet> ladite audience tenante de bien et difellement proceder en nos ames et consciences aux operations ordonnées par les dites setnences a chacun de nous experts separement signifiée ledit jour seize decembre dernier dont et de quoi nous a été donné acte et apres que ledit M^e charlet et son epouse sont comparee pardevant nous ce jourd'huy heure presente en la demeure de moi de la Tour susdesignée ou moi judelin me suit rendu sur l'invitation dudit M^e Charlet et ou le portrait dont est question avoit été apporté et laissé par ledit sieur Monjoie des ledit jour dix sept Decembre dernier jour auquel nous eussions procedé aux operations ordonnées par lesdites sentences sans l'opposition dudit M^e Charlet fondée sur l'absence de la dame son epouse AVONS apres lecture par nous prise des dites setences et sommations et pour determiner notre avis sur la premiere mission a nous deferée par les dites sentences, comparé a la dite dame charlet le portrait en pastel dont est question d'apres laquelle comparaison exactement faite et les dits Sieur et Dame charlet retirés, notre avis est que ledit portrait est rassemblant a la dite dame charlet et par consequence recevable et pour remplir la seconde mission a nous deferée par les memes sentences nous estimons le dit portrait valoir la somme de cent quarante quatre livres <pour la peinture seulement> ce que nous affirmons en tant que de besoin sincere et veritable et du tout avons fait et dressé le present proces verbal auquel a été vacqué jus'qua six heures sonnées et avons signé

DeLa Tour judlin
Con^e a paris le 30 Janvier 1784
recu quinze sols
Lezant

³³⁰ Judlin's forenames inserted in a different hand in a space left for them. For the miniaturist André-Alexis Judlin (1740–1808), whose career was divided between London and Paris, see Jeffares 2021c. His father-in-law was a prominent freemason, and on his arrival in Paris he was supported by Blin de Sainmore, co-founder of the Société philanthropique with Savalette de Lange.

³³¹ Probably Marie-Josèphe Gire or Givé who in 1738 married Louis Nicolas Grebert (c.1715–1.VIII.1775), maître menuisier; their sons included Louis-Nicolas II (1740–) and

27 janvier 1784. — Letter from Pierre to d'Angiviller:

M. de la Tour a changé d'avis, Monsieur, sur toutes les prétentions dont il se flattoit de trouver dans un sujet capable d'être professeur de l'école Saint-Quentin. Il convient que la base est le dessein et que les autres connoissances s'acquièrent par la lecture. Il me charge, Monsieur le Comte, d'avoir l'honneur de vous présenter sa façon de voir, en sorte que les choses se pourront [faire] suivant les statuts. Voicy un objet qui n'est rien à la rigueur; mais il s'est rencontré des délicatesses à ce sujet; doit-on dater l'inscription de l'année du don ou de l'année de la livraison?

AN O¹ 1943, repr. Montaiglon & Guiffrey 1887–1912, XIV, p. 410

[29] janvier 1784. — Unsigned note presumably from Pierre to Marigny for response to La Tour's letter of 31.XII.1783:

il y a oubli, ou desir de faire une changement dans les Statuts, par la lettre de M. de la tour.

il s'étoit reservé le droit de Nommer pendant sa vie le Professeur de l'Ecole de St Quentin; et remettoit son droit à l'Academie, après sa mort.

ne voulant pas decider le choix, la demande qu'il auroit faite a l'academie etoit l'ayder, etoit consequence a son Etablissement

son peu de liaison avec L'academie d'Architecture motive a certains egards la demande des Commissaires dans cette Compagnie, mais il n'en est pas moins vray, que M. de la tour retire sa confiance.

il substituera une Ordre, au Sentiment; et une association Etrangere et inutile, peut etre Embarent par la suite, a sa première bonne Opinion

Bachelier s'est fait donner les soins de l'Etablissement d'une [ecole de] dessin a Macon. Il espere prendre des Commissaires..Academies...mais rien n'est constaté. C'est un...qui se forme.

ANF O/1/1933/B (2), Académies et écoles de province, Saint-Quentin [part obscured]

29 janvier 1784. — Marigny's response to La Tour's letter of 31.XII.1783, from Versailles:

Vers^{es}, le 29. Janvier 1784

M. la Tour – Peintre du Roi. Exp.

ce j'étois, m^r sur le point d'autoriser les deux academies, celle de peinture et celle d'architecture, de vous adjoindre quelques uns de leur membres pour decider du merite des compositions des aspirans a la place de professeur vacante a l'ecole Gratuite de dessin de St quentin, lorsque M. Pierre m'a informé que vous aviez changé de cette place conformément au droit que vous donnent les Sstatuts de cet etablissement, ou tout au plus en vous aidant, par deference et honneteté des Lumieres de quelques uns de vos confreres. je ne puis qu'approuver ce que vous ferés à cet egard, et je vous aurois donne ce conseil si j'avois été plutôt informé de ce dont il s'agissoit.

je suis, m^r votre &c.

ANF O/1/1933/B (2), Académies et écoles de province, Saint-Quentin, cop. du dossier

31 janvier 1784. — La Tour est présent à l'Assemblée de l'Académie.

9 février 1784. — L'École de dessin de Saint-Quentin:

M. Rigaut secretaire a été prié de garder le moule du Buste de M. de la Tour jusqu'au qu'il puisse être déposé dans un autre endroit de sûreté.

Messieurs ont décidé d'accorder un [mandement] ... de 15^e à la veuve Grebert³³¹ dues a feu son mary pour la sculpture d'un pied d'estal en console destiné à supporter le buste de M^r de la Tour dans lecole Royale gratuite de dessin.

Registre des délibérations, f° 56v

9–20 février 1784. — Testament de La Tour.³³²

Charles-François Grebert (1750–), maître menuisier 1782, married Marie-Anne Dorigny at Saint-Jean, Saint-Quentin, 24.IV.1781.

³³² Guiffrey et Tourneux, p. 36; here corrected against original document attached to Brichard deposit, 23.II.1788. It consists of one large sheet, folded in the middle to create four pages, written in different directions on each side, the last page blank; there are numerous insertions (marked with <> here) and, particularly on the verso, words jumbled all over the page. The outer page is dated 9.II., the inner pages 20.II.1784.

[p. 1] Cecy est mon testament, par lequel j'institute mon ami Monsieur Le Roy, demeurant rue de Grenel au coin de celle du Pelican, mon exécuteur testamentaire. Je le prie d'agréer en reconnaissance tres foible des services qu'il m'a rendu pour mes Etablissements et de ceux que son amitié l'engagera de rendre encor a ma succession, ma tabatière <en or> quaré et ornée de six tableaux en Email d'après Teniers; elle a couté mille Ecus à M^{me} la Dauphine Mere du Roy, en represailles d'une galanterie que je luy avois faite. Tous les frais payés, il y aura un quart de ma succession destinée a mes Etablissements de St Quentin dont il est l'inventeur, ma tabatière quaré en or et emailé d'oyseaux et de fleurs; elle a coûté dix-huit cent livres; je le prie également d'agréer cette galanterie.

A mon ami M. Rigaud,³³³ qui s'est aussi donné beaucoup de peines pour mes Etablissements a St Quentin, et surtout l'École Royale gratuite de St Quentin dont il est l'inventeur, ma tabatière quaré en or et emailé d'oyseaux et de fleurs; elle a coûté dix-huit cent livres; je le prie également d'agréer cette galanterie.

a Mad^e de Charriere³³⁴ habitante de Colombier près Neufchatel en Suisse ma lorgnette en or ainsy que des tablettes garnie d'or.

je donne et legue doit etre sous entendue par tout.

a M. Hogguere³³⁵ ministre de Hollande a Hambourg le tableau de feu mon ami M^r L'abbé Hubert lisant à la lumière.

a M^{rs} Bailly³³⁶ des Académies françoise et des sciences, l'abbé Soulavie,³³⁷ et Baralle³³⁸, au service du Roi en l'isle de Corse, mon <grand> teslescope de Dolon,³³⁹ qu'on a jugé etre le meilleur qu'il y eut a Paris; il sera tiré au sort: le 1^{er} des trois noms cachetés qui sortira aura cet instrument; le second <nom> aura le télescope de [illisible] paris seize pouces, et le troisieme ma lunette acromatique de Dolon de 18 a 20 pouces de longueur, en reconnaissance d'avoir été confirmé par leurs ouvrages dans mes idées, sur la prodigieuse antiquité de ce vaste univers, <si merveilleusement rempli de soleils de toute grandeur, vivifiant des milliards de globes circulans autour d'eux, notre petit globe compris et cetera> notre petite Terre comprise ainsy que notre petit soleil avec tous les autres globes qui sont de la dépendance comme nous. Les dernières observations de Corse me font gagner mon procès prêtés sur l'anterioté de l'arbre debout sur les racines, pétrifiées a 82 pieds au dessous du lit de la Seine, au <puits> de l'Ecole militaire, au dernier séjour de la mer sur notre Gaule et ailleurs, dont les coquilles ne se trouvent plus que sur les cotes de Coromandel³⁴⁰

a M^{lle} Fel, tous les meubles <glaces, sièges, tableaux, et cetera> qui sont dans mon petit appartement, le grand Telescope <sera> excepté, Lesquels effets seront après son décès, au cousin D'orison, ou appartiendront a ses enfants, s'il n'existe plus.

a notre Académie Royale de peinture et sculpture le portrait de M^r Parocel, tout altéré qu'il est, et celuy de <M^r Dachery>³⁴¹, mon camarade d'école et de college, en habit violâtre <d'un violet sale> comme un des moins altérés, parent du celebre Dachery³⁴²

Delatour, le neuf de fevrier 1784

[p. 2] Si l'Académie persiste à ne pas faire usage de dix mille livres que je luy aye donné par contrat en 1777 pour tous les différens prix de perspective, d'anatomie, de dessins, d'après l'antique et d'une tête et les deux mains peintes à l'huile ou autrement, sans sortir de sa place, pour trois ou six élèves qui ne feront que changer de place pour la peindre en face et de deux cotés, éclairée et ombrée avec les mains, puisque j'ai le chagrin de voir notre ecole privée des avantages qu'elle aurait tirée de ces différens prix, ma succession réclame cette donation avec les interets.

Je donne cent vingt livres pour mon enterrement, trois cent livres que mon exécuteur testamentaire distribuera à de vrays pauvres infirmes de la paroisse où je moureray, je dispense mes amis de me suivre hors Paris, que je ne veux pas empoisonner.

Je veux que tout ce qui ne sera <pas> legué soit vendu et que les frays payées, <sur> ce qui restera de net, un quart en soit prélevé pour etre distribué à l'École de dessin dont <le professeur> aura ce qui pourra manquer au dernier contrat, qui est encor chez le notaire, pour completer <la somme de> dix sept cent livres <par année>, dont d'eux cent <livres> pour son logement.

Ce quart de ma succession sera donc divisé en quatre parties: l'une <après le complètement du professorat> pour l'École, luy fournir les nouveautés qui seroient utiles a ses progrès, la seconde parties aux femmes en couches, la troisieme aux vieux artisans des deux sexes sans distinction de religion et infirmes hors d'état de travailler; les femmes qui ont eu le plus d'enfans préférées aux autres. La quatrième partie de ce quart de ma succession servira à une rosiere de cent écus de dot et soixante livres en linge, habits, cette rosiere aura lieu, suivant la succession plus ou moins souvent. Ce qui n'aura pas été dépensé, sera mis en réserve pour subvenir aux besoins pressans de l'année suivante, si elle se trouvait mauvaise comme les registres <du bureau> de l'administration doivent faire preuves des secours delivrés avec les noms et la qualité et quantité de ces secours on ne peut pas être trompé, soit par negligence du mauvaise foi. On prevendra les abus et la reserve servira a des cas malheureux, disette, charité, et cetera. M. le Mayeur <Margerin>³⁴³ avoit fait une economie de quinze cent livres, il a eu l'attention de m'en prevenir.

a Mr Restout ce qui restera chez moy du premier portrait de M^r son père et de celuy que j'ay eu le malheur d'oter de sa place a l'Academie, que j'ai culbuté mille fois sans pouvoir me satisfaire pleinement, ce qui a contribué à faire le malheur de ma vie et m'a oté les moyens de faire plaisir à mes <autres> amis.

Ce qui restera de net des trois quarts de la succession sera compose de — de parties, je declare icy que ceux qui ne seront

[p. 3] pas content de leur part, qu'elle fera masse avec les autres et que je les desherite; mon executeur testamentaire en donnera a mon frere chev. de St Louis six parts ayant au Palais Bourbon une rente viagere de cinq milles quatre cent livres et deux petits contrats de deux cent vingt cinq livres sur la ville de Paris, demeurant a St Quentin.

—a mon cousin Joret³⁴⁴ m^d tailleur à Beaune en Bourgogne, cinq parts. Messieurs et Dames³⁴⁵

³³³ See note to 28.VIII.1776 *supra*.

³³⁴ Mme Charles-Emmanuel de Charrière de Penthaz, dite Belle de Zuylen, née Isabella-Agneta-Élisabeth van Tuyll van Serooskerken (1740–1805); J.46.1482.

³³⁵ [Baron Daniel d'Hogguer (1722–1793), échevin d'Amsterdam, Dutch minister in Hamburg 1776–89. La Tour portrait: J.46.1896]

³³⁶ [Jean-Sylvain Bailly (1736–1793).]

³³⁷ [p. note *supra*.]

³³⁸ Pierre Barral, né Seyssins (Isère), le 12 juin 1742, mort le 11 août 1826, élève des ponts et chaussées, fut envoyé comme ingénieur dans l'île de Corse en 1769; il prit rang plus tard dans l'armée et fut admis en 1801 à la retraite avec le grade de général de brigade. M. Ad. Rochas (*Biographie du Dauphiné*), à qui j'emprunte ces renseignements, mentionne de lui, après Quérard, un *Mémoire sur l'histoire naturelle de l'île de Corse, avec un catalogue lithologique de cette île, etc.* Londres et Paris, 1783, in-8°. (Note de Guiffrey et Tournoux.) (La Tour's brother Charles had served in Corsica much earlier: p. 1738–40.)

³³⁹ [Peter Dollond (1731–1820), optical instrument maker in London.]

³⁴⁰ Cette phrase, assez obscure, se complique dans l'original d'une incidente où il est question « de l'arbre debout sur ses racines pétrifiées à 82 pieds au-dessous du lit de la Seine, au puits de l'Ecole militaire ». (Id., *ibid.*) In fact the discovery of the petrified tree roots is discussed in Soulavie's *Histoire naturelle de la France méridionale*..., Paris, 1782,

VI, pp. 265ff (p. 2.X.1782 *supra*), and reported almost in La Tour's exact phrase in the *Journal de Paris*, 15.VI.1783, p. 693. [N]]

³⁴¹ Parent du célèbre Dachery. (Note de La Tour.) La Tour's subject was François Dachery (1704–1776), commis et préposé pour l'inspection des ourdoirs, bourgeois de Saint-Quentin, ami et camarade d'école de l'artiste; J.46.1583.

³⁴² The Maurist Benedictine monk and scholar Dom Luc d'Achery (1609–1685), of Saint-Germain-des-Près; he was born in Saint-Quentin, and was François's first cousin twice removed.

³⁴³ Pierre-Alexandre-François Margerin du Metz (1735–1803), lieutenant criminel au bailliage de Saint-Quentin, mayeur from 1777 and from 1782; he was married to a Jeanne-Louise-Charlotte Dorigny (1751–1808). He succeeded Desjardins as président du Bureau d'administration of the école gratuite de dessin at Saint-Quentin. In 1784 he was succeeded by Charles Henri Pasquier Colliette (1735–1803), avocat du roi.

³⁴⁴ See above, 1768, for glosses on his cousins. Other names further down are found in the 9.II.1784 page above.

³⁴⁵ The names in this section in particular are laid out very confusingly (as noted by the notaries reviewing the document after La Tour's death), and the sequence followed in B&W and here is not necessarily La Tour's. It is unclear why some names are given 1 part explicitly, which would appear to be the default level for those with no specified allocation. However the names appear to total 70 parts rather than the 50 La Tour intended, even excluding the names of those who are merely to receive their portraits.

—au petit-cousin d'Orison et a sa femme, pour eux <trois> et leur sœur à Paris, six parts.
 —a la petite-cousine Morelle³⁴⁶ vitrier à Sceaux, quatre parts.
 —a M^d la veuve Grand Sir³⁴⁷, a la Ferre en Picardie, deux parts.
 —aux mes arrières petits cousins et cousines <Avare> Beaudemont, deux parts.
 —a sa sœur Josephe deux parts
 —a leurs cousines Dominique Dervit, deux parts, et à Jean Dervet [Deruys], habitants St Quentin deux parts.
 <—a M^d Huet et son frere deux parts>
 Aux Messieurs et dames:
 Le Roy, rue de Grenel, quatre parts.
 Rigaud, <a St Quentin> trois parts;
 Brichard, notaire, 1 part.
 Bailly;
 Faugeas de Saint-Fond³⁴⁸
 Soulavie un part
 Baral
 Montgolpazier
 Charles
 et Robert frères
 L'abbé Regley 1 part
 Montjoye, peintre 1 part
 Cochin demie part
 Renou demie part
 Pigalle et son épouse;
 M^d Rouillé de l'Étang;
 M. Piscatory
 Rouillé de l'Étang
 Rouillé a Sancerre
 Rouillé Marigny;³⁴⁹
 leurs portraits grand et mignatures
 [illisible] Desgranges
 Lepicier³⁵⁰ Godfroy du Creux
 Houdon; Cazanova;
 Calet, Berthélemy, Boisot;
 Demours sa femme et son fils³⁵¹ Vincent
 Boisé, Nelson,³⁵² Mad^e Guiart³⁵³
 Brébillion,³⁵⁴ au Louvre Mad^e Lebrun
 Gois Brenet David
 Patiot³⁵⁵ M^d Roger, de Latouraille³⁵⁶
 [?]Cotlouvy³⁵⁷
 Bachelier, Tardieu, Lepicier
 Pajou, Belle une part Doyen, Bridan
 Monot, architecte Pasquier
 Pierre 1^{er} peintre, Vien, Lagrenée et Lagrenée le jeune
 Guérin, Robert, Creuse [Greuze]
 Sorbet [Sorbier]³⁵⁸, Fayol, Boulanger, Mouchy
 Durameau, de Roslin, Duplessis

Loir; Beaufort
 Voiriot; Wille

A M^{lle} Fel, tout ce que j'ai à Chaillot (mon grand Telescope excepté, devant être tiré au sort), le piano forté, les glaces, meubles et ceux de domestique tout sera réversible après son décès au cousin Dorison ou à sa famille, ainsy que l'argenterie qui s'y trouvera, qui consiste actuellement en quatre petits plats et une douzaine de cuillères et fourchettes, le tout d'argent.
 M^{lle} Clairon, son portrait; Forbonnais, son portrait.³⁵⁹
 M^{des} Cheminot;³⁶⁰ Quantin;³⁶¹ Ket;³⁶²
 M^{des} Chapron;³⁶³ Meghen; Gaudron; Bullo; md Ruelle; l'abbé de la Savonnerie et Lemaître; Boze, rue du Gros-Chenet.

A Passy: Ray de Chaumont;³⁶⁴ Franquelin;³⁶⁵ du Hailly; des Varennes;³⁶⁶ Sciots³⁶⁷ et son épouse près des Bons-Hommes.
 A Auteuil: M^d Helvétius, dans mon ancienne maison.

Je donnerai de mon écriture dans un testament que j'avois faire avec l'ayde d'un copiste l'état des effets qui seront chez moi et des changemens que je pourrai faire à mon testament suivant les cas et ma volonté aux quels je demande qu'on adhère comme s'ils étaient dans ce testament <cy> déposé chez M^e Brichard.

Ce jourd'huy vendredy vingt de février mil sept cent quatre vingt quatre aux galeries du Louvre.

DE LA TOUR.

Guiffrey et Toumeux, p. 36; corrected NJ.

28 février 1784. — La Tour [in fact Renou] annonce à l'Académie qu'il a choisi le sieur Preud'homme³⁶⁸ pour être directeur professeur à l'École de dessin qu'il a établie à Saint-Quentin.

M. De La Tour, Conseiller de cette Académie, ayant établi une École de dessin à Saint-Quentin, sa patrie, et s'étant réservé la nomination du Directeur Professeur de cette École, a fait part à l'Académie du choix qu'il a fait du sieur Jérôme Preud'homme, Peintre. La Compagnie, connaissant les talens du S^r Preudhomme, a applaudi au bon choix de M. De La Tour.

Je soussigné peintre du roi et secrétaire adjoint de son academie Royale de Peinture et sculpture, certifie le present extrait conforme à l'original en foy de quoi j'y ai apposé le sceau de lad.^e academie et ai signé

à Paris au Louvre ce 7 mars 1784

RENOU

Procès-verbaux de l'Académie, t. IX, p. 188 ; Registre des délibérations de l'Ecole gratuite, f^o 58v

27 mars 1784. — La Tour est présent à l'Assemblée de l'Académie.

28 avril 1784. — Le mayeur de Saint-Quentin reçoit de La Tour une lettre qui contient des résolutions nouvelles inconciliables avec les règlements

La Tour seems to have grouped the names into several groups, including a large number of artists and a smaller group of scientists.

³⁴⁶ Louise-Catherine Deschamps, daughter of the abbé's brother Pierre-Denis Deschamps, who married Pierre Morel, vitrier-peintre at Verrières-le-Buisson.

³⁴⁷ Mme Jean Grand Sire, née Barbe-Antoinette Guiot (1725–1792), daughter of Anne Bougier (*v. supra*, 4.XII.1725, 28.XII.1747; 20.I.1749 &c.).

³⁴⁸ Barthélemy Faujas de Saint-Fond (1741–1819), géologue; La Tour follows the spelling in Barral, Faugeas. He published his *Description des expériences de la machine aerostatique de MM. Montgolfier* in two volumes in 1783 and 1784; the first detailed account of the experiments in balloon flight by the paper-manufacturers Joseph-Michel (1740–1810) and Jacques-Étienne Montgolfier (1745–1799) (the first hot-air flight took place on 5.VI.1783). On 27.VIII.1783 a hydrogen balloon was flown, designed by the physicist Jacques Charles (1746–1823) and built by engineer brothers Anne-Jean (1758–1820) and Nicolas-Louis Robert (1760–1820); on 1.XII.1783 a manned flight took place.

³⁴⁹ Étienne-Jacques Rouillé de Marigny (1733–1802), receveur de gabelles à Sancerre; J.46.2741.

³⁵⁰ Most of the names in this group are well-known artists at the Académie royale and have not been individually glossed.

³⁵¹ V. 11.III.1748 *supra*.

³⁵² Jacques Neilson (*v. ARTISTS*); owner of a La Tour self-portrait.

³⁵³ Adélaïde Labille-Guiard (1749–1803), pastellist.

³⁵⁴ Maximilien Brébion (1716–p.1792), architecte.

³⁵⁵ Louis Patiot (1704–1786), commissaire des guerres 1749–61, premier secrétaire du duc de Belle-Isle, collectionneur d'histoire naturelle; J.46.2473.

³⁵⁶ Jean-Chrysostome Larcher, comte de La Touraille (1720–1794), poète et philosophe.

³⁵⁷ Illegible; possibly Coëtlogon.

³⁵⁸ Perhaps Antoine-Jean Barthelemy Sorbier (–1786), de Passy, fils de Pierre Barthelemy Sorbier (–1776), chirurgien ordinaire du duc d'Orléans.

³⁵⁹ Le portrait de M^{lle} Clairon est actuellement chez M. Thubert, descendant de La Rive, à Poitiers; celui de Forbonnais appartient au Musée de Saint-Quentin. Les autres personnages désignées par La Tour, mais son mention du legs qu'il leur attribue, me sont inconnues, sauf M^{me} de Cheminot, dont M. Feuillet de Conches a longuement parlé dans ses *Souvenirs de jeunesse d'un curieux septuagénnaire* (1877, in-8). [Note de Tourneux 1885; omitted B&W].

³⁶⁰ The salonnière known as Mme Charlotte Sire de Cheminot, but formerly the dancer Edme Coupée Dumanoir, dite Mlle Coupée (–1825).

³⁶¹ The chevalier de Cointin, identified as the husband of Mme de Cheminot's mother. The misspelling appears in a letter by Mme de Cheminot (franklinpapers.org).

³⁶² Probably Mme de Cheminot's companion, Philip Keay of Abbot's Bromley (1745–1795).

³⁶³ The title seems clearly to be M^de for Madame rather than M^{rs} for Messieurs.

³⁶⁴ Jacques-Donatien Le Ray de Chaumont (*v. n. 20.X.1768 supra*). See E. Chatelain, "Le Mesmérisme à Passy au XVIII^e siècle", *Bulletin de la Société historique d'Auteuil et de Passy*, IX, 1919, pp. 238–49.

³⁶⁵ Benjamin Franklin.

³⁶⁶ Presumably the Joseph Cuisin des Varennes, ancien intéressé dans les affaires du roi buried at ND-de-Grâce, Passy, 7.V.1787 (abbé Lebeuf, *Histoire de la ville et de tout le diocèse de Paris*, 1870, IV, p. 295).

³⁶⁷ Julien Siot de Saint-Paul (–1785), notaire de Chaillot et procureur fiscal de la prévôté de Passy.

³⁶⁸ Jérôme Preudhomme (c.1735–1810), de l'Académie de Saint-Luc, ancien élève primé de l'Académie royale. He was described as a peintre en histoire, living in Paris, paroisse Saint-Germain-l'Auxerrois, married to Louise-Augustine Gravier, on 8.III.1771 when their 14-month-old son Jérôme-Louis-Hippolyte was buried at Broué (canton d'Anet). See Françoise Baligand in an [article](#) "Nouveaux éléments biographiques sur le peintre Jérôme Preudhomme...", *La Tribune de l'art*, 27.V.2018.

adoptés pour l'École de dessin. Contrairement à l'usage, cette lettre ne fut pas transcrite sur le registre des délibérations de l'École.

Patoux, p. 29-30.

Avril-mai 1784. — La Tour goes to Chaillot, according to Prod'homme 1923, p. 501.

3 mai 1784. — L'École de dessin de Saint-Quentin:

Attendu que les élèves ont été pendant 8 mois sans professeur Messieurs ont décidé qu'il n'y auroit pas de prix cette année et que le buste de M. de la Tour destiné à être placé dans la salle d'étude de lecole de dessin, ainsy qu'il est dit dans le procès verbal du 4 aoust 1783, ce qui navoit pas été effectué faute de professeur, le sera vendredy prochain 7 de ce moins à 8 heures et demi du matin Ecole tenante en presence de M. le mayeur de MM. des administrateurs de semaine et de M. Rigaud secretaire qui sy rendront à cet effet.

Registre des délibérations, f° 62r

7 mai 1784. — L'École de dessin de Saint-Quentin:

Ce jourd'hui sept may mil sept cent quatre vingt quatre neuf heures du matin en vertu des délibérations prises le 4 aoust 1783 et 3 <may present mois> Monsieur Margérin Mayeur en cette qualité président de l'administration Messieurs Saugnier Echevin et Fromaget administrateurs et commissaires de l'ecole de dessin pendant le présent mois et Rigaut secretaire perpetuel de l'administraton se sont rendus à la salle d'étude de ladite école de dessin école tenante et professée par le S^r Jerome Prud'homme pour y faire placer le buste de M. Maurice Quentin de la Tour peintre du Roi, conseiller de l'académie Royale de peinture et sculpture de Paris membre honoraire de l'académie des sciences belles lettres et arts d'Amiens, citoyen de St Quentin et fondateur de l'école Royale gratuite de dessin de cette ville ce qui a été executé en leur presence le jour et an que dessus.

/s/ Margerin Fromaget Saugnier Rigaut

Registre des délibérations, f° 62v/63r

Juin 1784. — La santé de La Tour oblige son frère à l'emmener à Saint-Quentin. Suivant une tradition orale, on usa d'un subterfuge pour y parvenir.³⁶⁹

Ce ne fut point sans lutter que La Tour quitta tout ce qui lui était cher et avait rempli les trois quarts de son existence. Une tradition digne de foi nous apprend que pour l'arracher à Auteuil son frère dut user de ruse. Paris était alors tout entier aux belles expériences de Montgolfier. Une ascension nouvelle était annoncée, et La Tour ne pouvait manquer une occasion de voir le ciel de plus près. Un ami lui persuada qu'il avait une place pour lui dans l'aérostat de Montgolfier et réussit à le faire monter dans une voiture qui ne devait s'arrêter qu'à Saint-Quentin.

A. Patoux, *Les dernières années...*, p. 32.

3 [et 25] juin 1784. — La Tour révoque par un codicille « tous testaments qu'il a faits jusqu'à ce jour ». La Tour prepares three copies of this further codicil revoking all wills and codicils, one on 3.VI.1784 produced by Ducloz-Dufresnoy in the 25.II.1788 hearing below, and two more dated 25.VI.1784, one sent to Jean-Louis Desains,³⁷⁰ notaire à Saint-Quentin, and the other to Brichard, notaire à Paris; each sealed and to be opened after his death.

Guiffrey et Toumeux, p. 35.

Je révoque et annule tout Testament ou Codicille que Jaie pu faire jusqu'à ce jour fait et signé fait par moy à Saint Quentin le vingt cinq Juin mil sept cent quatre vingt quatre, Signée Delatour. Plus bas est écrit, Contrôlé à St Quentin le dix-huit fevrier mil sept cent quatre vingt dix huit, Recu trente livres. Signé Beauville, et plus bas est encore Ecrit Le présent a été par nous conseiller au Roy Lieutenant général à Saint Quentin paraphé au desir de notre Ordonnance de Cejourd'huy dix sept fevrier mil set cent quatre vingt huit Signé Dartois³⁷¹ et paraphé

³⁶⁹ Lapauze 1905, pp. 23ff, provides an imaginary re-enactment of the events, suggesting that La Tour was reading Mesmer's *Précis historique des faits relatifs au magnétisme* at the time of his brother's visit. The "ami" was M. Cambronne-Dartois, according to Lapauze: see note to 7.VII.1784 *infra*. See also Frédéric Pillet, "Saint-Quentin et l'aviation", in the exhibition catalogue *Aviation. La belle envolée Art déco*, Saint-Quentin, 2018–19, p. 73.

³⁷⁰ Jean-Louis Desains (1742–); his second wife (from 1776) was Jeanne-Félix-Sophie Cambronne.

/s/ Paringault DeSains

Nous Charles Claude Antoine Dartois, Seigneur d'Urvillers et autres lieux, conseiller du Roy, Lieutenant général au Bailliage de Vermandois à Saint-Quentin, Certifions à tous qu'il appartiendra que Maîtres Desaints et Paringault qui ont signé le présent Codicile sont nnotaires royaux et que foy aux actes par eux signée doit être ajoutée tant en Jugement que dehors, en temoins de quoi, nous avons signé ces présentes et à icelles apposé le Scel de nos armes, pour servir à qui il appartiendra ce que de raison.

Donné à Saint-Quentin le vingt fevrier mil sept cent quatre vingt huit le mot vingt surchargé

Dartois

As filed by Brichard, 22.II.1788 (AN MC/XXIII/824)

20 juin 1784. — La Tour arrive à Saint-Quentin et reçoit un chaleureux accueil de ses compatriotes.

Ce fut une entrée magnifique, triomphale. Les cloches sonnaient à toute volée. Ses concitoyens, à l'envi, se précipitaient au-devant de lui. Il s'avancait au milieu des maisons pavoisées, et le corps de ville, au bruit des salves d'artillerie, le harangua avec autant de pompe et plus vie sincérité sans doute qu'il l'eût fait pour un potentat ou un grand de la terre... L'administration de l'École de dessin se rendit en corps chez son frère où il était descendu, et le mayeur, M. Collette, portant la parole, lui exprima d'une manière très pathétique le zèle de l'administration pour la dispensation de ses actes de bienfaisance, et la vénération et le respect dont chacun des membres était pénétré pour sa personne. A ce discours, La Tour ne répondit rien, sans doute parce qu'il était hors d'état de répondre quoi que ce fût. S'il avait prononcé la moindre parole qu'il eût été possible de rapporter, son ami, M. Rigaud, le secrétaire exact et scrupuleux de l'École de dessin, n'eût point manqué de nous en faire part.

A. Patoux, *Les dernières années...*, p. 34-35.

25 juin 1784. — See 3 *juin* 1784.

? *juin* 1784. — One may infer that the contents of La Tour's atelier was also transported from Paris to Saint-Quentin but exactly when or how is not documented.³⁷²

5 juillet 1784. — Le chevalier de La Tour expose au président du bailliage de Vermandois, à Saint-Quentin, l'état de santé de son frère et lui demande l'autorisation de réunir un conseil de famille pour le faire interdire.

Que le grand âge du sieur Maurice-Quentin Delatour, peintre et pensionnaire du roy, conseiller de l'Académie royale de peinture et de sculpture, natif et demeurant présentement en cette ville de Saint-Quentin, son frère consanguin, et les infirmités inséparables de la vieillesse, l'ont tellement affecté qu'il a totalement perdu l'usage de son esprit et de sa raison, au point qu'il ne parle plus que de richesses immenses; qu'il n'en est pas, excepté celle de l'empereur de Chine, qui puisse égaler la sienne; qu'il promet à toute personne qu'il rencontre des 40, 50 et 100 mille livres de rente, dont, dit-il, il leur fera des contrats, et qu'il ne cesse de dire qu'il existe depuis des millions d'années.

Archives du greffe civil de Saint-Quentin. Registre des avis de parents du 18 juillet 1778 au 24 novembre 1784. Cf. A. Patoux, *Les dernières années...*, p. 35.

7 juillet 1784. — Le conseil de famille se réunit et le président du bailliage procède à l'interrogatoire de La Tour.

Une première fois dans la journée du 7 juillet 1784, le magistrat, M. Dartois,³⁷³ se met en devoir de se transporter au domicile du chevalier de La Tour pour procéder à l'interrogatoire, mais, averti que la nuit précédente La Tour a éprouvé une agitation si considérable qu'il se trouve dans un assoupissement qui le met hors d'état de parler, le magistrat doit surseoir. Le même jour, à 6 heures du soir, l'état de La

³⁷¹ Charles-Claude-Antoine Dartois (1721–1789), sgr d'Urvillers, Monguyot, Bavincamps et autres lieux, conseiller du roi, président lieutenant general au bailliage de Vermandois &c.

³⁷² For this and subsequent movements of the collection now at Saint-Quentin, n. Cabezas 2009a.

³⁷³ Probably Charles-Claude-Antoine Dartois (n. n. 3.VI.1784 *supra*), rather than Jean-Louis-Adrien Cambronne, dit Cambronne-Dartois (1737–1807) as Lapauze 1905 suggests; n.g. n.15.I.1785 *infra*.

Tour s'étant amélioré, il répond à l'interrogatoire que son ami M. Dartois, qu'il n'est même plus capable de reconnaître, lui fait subir.

Lui ayant demandé des nouvelles de sa santé, dit le magistrat, il nous aurait répondu: « Qu'il ne nous connaissait pas et qu'il ne voulait pas nous voir. »

Enquis de ses noms, prénoms, âge et qualité, nativité et demeure, a dit: « Qu'il n'avait rien à nous dire et qu'il nous imposait le silence. »

A lui observé que nous avions toujours estimé sa famille et que nous étions son ami, a dit: « Que c'était pour cette raison qu'il ne voulait pas nous voir. »

Enquis si la maison où il fait sa demeure appartient au dit sieur Delatour, son frère, a dit: « Que nous pouvions aller faire f... ».

A lui représenté que nous lui parlions honnêtement et qu'il était étonnant qu'il nous réponde ainsi, a dit: « Que nous étions des b... de j... f... », et a continué de proférer nombre d'autre invectives.

Enquis s'il demeure en cette ville depuis longtemps, a dit: « Qu'il imposait silence à tout le monde; qu'il n'entendait pas que personne lui fasse des questions; que nous étions des f... bavards; qu'il nous jetterait par les fenêtres; qu'il nous jetterait les chandeliers et son pot de chambre à la tête », et il appela le sieur Delatour, son frère, à son secours.

Et sur les différentes autres questions que nous avons faites au dit sieur Maurice-Quentin Delatour, il a toujours continué à se répandre en invectives, sans aucune suite dans ses propos, appelant toujours son frère pour nous imposer silence.

Archives du greffe civil de Saint-Quentin. Liasse des interrogatoires, année 1784. Cf. A. Patoux, *Les dernières années...*, p. 36-38.

9 juillet 1784. — L'interdiction de La Tour est prononcée.

A. Patoux, *Les dernières années...*, p. 38.

11 juillet 1784. — Lettre de Cochin au savant Grosley au sujet de la santé de La Tour.

...Venons à notre pauvre ami M. de La Tour; je suis bien de votre avis, et je pense aussi que c'est le régime extravagant auquel il s'est livré qui l'a amené à cet état affligeant. Que n'a-t-il pas fait pour nous persuader à tous de suivre son exemple; mais il n'a point trouvé de prosélytes, quoiqu'il connût bien des peintres et des poètes.

M. de La Tour, après avoir donné beaucoup de marques de délire qui nous ont occasionné du chagrin et de l'inquiétude, a enfin été déterminé par son frère à se retirer à Saint-Quentin, sa patrie, où il a été accueilli avec reconnaissance et humanité. Depuis ce temps, nous n'avons eu de ses nouvelles que rarement; mais elles disent toutes qu'il est dans le même état...

Guiffrey et Toumeux, *La Tour chez ses notaires*, p. 41.

17 juillet 1784. — An anonymous article in the *Mercure de France* mentions La Tour's return to Saint-Quentin:

On écrit de Picardie, que le célèbre Peintre la Tour est revenu à l'âge de 81 ans à S. Quentin, sa patrie. Cette ville où il a formé plusieurs fondations charitables, & qui a même placé son Buste dans la salle de l'Hôtel-de-Ville, l'a reçu avec acclamation. Il a été visité par une députation de tous les Corps, on a illuminé sa maison, & tant d'hommages ont été galamment terminés par un éloge en vers.

Mercure de France, 17.VII.1784, p. 178

[?7 août 1784.] — According to Vien's memoirs, the following discussion took place at the first session of the Académie which he attended after his return from Rome, which would place it at 24.VII.1781. Other commentators place it in 1784, and it seems most likely to be the discussion minuted on 7.VIII.1784. The Académie royale, at the instigation of Pierre, wanted to suppress the prizes founded by La Tour, leading to this rebuke by Vien:

Le premier objet dont on s'occupa dans cette séance fut de remettre au frère de M. de la Tour la somme déposée, attendue qu'il paraissait inutile d'en faire usage. La plus grande partie des Académiciens opina du bonnet, car on n'aurait pas voulu contredire le premier peintre de peur de s'en faire un ennemi. Mais moi, que mes confrères ne supposaient

pas instruit de ce (don) dont il était question, je priai le Secrétaire de me faire connaître l'objet qu'on devait mettre en délibération. Après qu'il m'eut répondu, je pris la parole et je dis: "Comment! Messieurs, vous voulez rendre une somme déposée quand vous n'ignorez pas que le but, que l'intention bien prononcée du fondateur a été d'accélérer les progrès de l'Art, de produire l'émulation et l'avancement de tous nos élèves. Quoi! M. de la Tour veut, par ce généreux sacrifice, obliger la jeunesse à peindre d'après Nature et à dessiner d'après l'Antique; et vous, Messieurs, conservateurs du feu sacré des Arts, vous vous refusez à cet établissement! A quoi donc l'Académie doit-elle servir, si ce n'est au bien des arts et des élèves?" Ces paroles produisirent l'effet que j'avais désiré; la somme fut gardée par l'Académie et placée pour être employée suivant les désirs du fondateur. Mais, comme M. de la Tour n'avait demandé que l'alternance, c'est-à-dire une année un prix pour la figure peinte et, l'autre année, un prix pour le dessin d'après l'Antique, je fis réunir les deux prix pour chaque année, la somme de 300 L. accordée à celui qui aurait mérité le prix me paraissant assez forte pour qu'on put exiger des concurrents qu'ils joignissent, chaque année, le dessin d'après l'Antique à la figure peinte. La plupart de mes confrères qui avaient été d'abord de l'avis de rendre la somme, me remercièrent du courage que j'avais montré et moi-même je m'en suis applaudi, en voyant par la suite le bien qui en est résulté.

Mémoires de Vien, in Gaechtgens & Lugand 1988, p. 317; Michel 1993, p. 367; D&S, p. 19 & n.33, 34

7 août 1784. — Minutes of the Académie royale concerning the La Tour prizes:

Arrêté que l'on s'occupera du Prix fondé par M. de la Tour. — Avant de lever la Séance, l'Académie a arrêté qu'à la première assemblée Elle s'occupera des Prix fondés par M. De la Tour, Conseiller de cette Compagnie.

Procès-verbaux de l'Académie, t. IX, p. 208

9 août 1784. — La Tour's prize at the Académie d'Amiens is awarded at a session of 9.VIII.1784. A formal inspection of the invention was later minuted, on 29.XI.1784.

Du 9 août.

Le Prix fondé par M. de la Tour a été donné au Sieur de Larche, inventeur d'un Machine à tondre des étoffes, par laquelle sans autre moteur que l'eau courant il ses tond mieux et à meilleur marché que les autres tondeurs. Cette machine dont les mouvements sont simples, uniformes et surs, est gouvernée par deux enfants.

Registre de l'Académie d'Amiens, p. 191³⁷⁴, Archives départementales de la Somme, cote D.148*

23 août 1784. — Minutes of the Académie royale concerning the La Tour prizes:

Concours d'une demi-figure peinte, Prix fondé par M. de la Tour partagé en deux classes, la première le 13 Septembre et la seconde le 20. — L'Académie, ayant résolu de mettre à exécution un des Prix fondés par M. De la Tour et ayant choisi celui d'une Tête peinte avec les deux mains, Elle a arrêté que les concurrents seroient partagés en deux classes. La première commencera le lundi 13 Septembre prochain jusqu'au samedi inclusivement et la seconde commencera le lundy 20 jusqu'au samedi 25, aussy inclusivement. L'Académie s'occupera incessamment d'un Règlement pour fixer tout ce qui sera convenable de faire pour la meilleure exécution de ce Concours.

Procès-verbaux de l'Académie, t. IX, p. 208

24 septembre 1784. — Minutes of the Académie royale approving the La Tour prize:

Le Secrétaire fait lecture d'un projet de Règlement pour le Prix de M. de la Tour; il est approuvé. — En ouvrant la Séance, le Secrétaire a fait lecture d'un projet de Règlement pour le Concours d'une demi-figure peinte d'après nature, Prix fondé par M. De la Tour. La Compagnie a approuvé le dit rapport, et a ordonné qu'il sera lu dans les Écoles par le Concierge et ensuite affiché par lui aux portes des Écoles.

Procès-verbaux de l'Académie, t. IX, p. 208

11 octobre 1784. — In connection with the acquisition by Jean-François de La Tour of a new house on canonical land for La Tour's return to Saint-Quentin (for which the documents have not been located, but which must have taken

³⁷⁴ An account of the prize was published in the *Affiches, annonces et avis divers* for 21.IX.1784, p. 535, in which the recipient's name was misspelled as Delaroche.

place at the same time), several related transactions took place with the members of the Chapitre:

Je Soussigné Joseph Paul Cailleau de Beaudiment,³⁷⁵ chanoine de l'Eglise Royale de St-Quentin, engage et affecte en premier hypothèque tous mes biens présents et avenir à Monsieur Jean François De La Tour, Chevalier de l'Ordre Royal et militaire de St-Louis, ou à ses ayant causes en payement d'une somme de deux mille livres à laquelle je m'oblige envers lui ou ses ayant causes, pour l'indemniser d'un rachat qu'il serait obligé de faire, à la barre du chapitre, de la maison canoniale qui lui appartient comme l'ayant payé de ses propres deniers, et qu'il a placé sur ma tête, sise rue de Tugny en la ville de St-Quentin, tenante d'une lisière à la maison canoniale de Monsieur l'Abbé Vagnier, d'autre sur la rue de Grainville, d'un bout par derrière à M. l'Abbé Blot et d'autre par devant sur la dite rue de Tugny, et de la perte qu'il ferait par le dit rachat de la moitié du prix principal auquel elle serait portée au cas que mon décès précéderait de vingt et un jours la vente ou résignation qu'en serait faite en chapitre, et renonce en outre en faveur de mon dit sieur De La Tour, ou ses ayant causes, à tous droits de propriété, soit pour vendre, soit pour occuper la dite maison canoniale, à moins d'être muni d'un consentement par écrit du dit sieur De La Tour, ou de ses ayant causes. Fait à Versailles ce onze Octobre de l'année mil sept cent quatre vingt quatre.

Joseph Paul CAILLEAU DE BEAUDIMENT

Je soussigné Joseph Paul Cailleau de Beaudiment chanoine de l'Eglise Royale de St-Quentin reconnais avoir nommé et nommé par ces présentes la personne de [en blanc] chanoine de la dite Eglise auquel je donne pouvoir de pour moi et en mon nom se démettre de l'usufruit d'une certaine maison canoniale, sise rue de Tugny de cette ville de St-Quentin tenante d'une lisière à M. l'Abbé Vanier, d'autre sur la rue Grainville, d'un bout par derrière à M. l'Abbé Blot, à cause de sa maison canoniale, d'autre par devant à la dite rue de Tugny, lequel usufruit m'a été accordé par l'acquisition que j'en ai fait de M. l'Abbé Nicolas Joseph de Rambach chanoine par acte capitulaire du Lundy dix huit Octobre mil sept cent quatre vingt quatre, pour sous le bon plaisir de Ms du chapitre jouir dudit usufruit par le dit sieur [en blanc] ainsi et de la manière que j'en ai joui priant mes dits sieurs du chapitre d'avoir les dites démission et résignation pour agréable et de faire jouir le dit sieur [en blanc] dudit usufruit conformément aux usages du chapitre, fait [en blanc]

Approuvé l'écriture cydessus,

Joseph Paul CAILLEAU DE BEAUDIMENT, chanoine de l'église Royale de St-Quentin.

Basquin 1935, pp. 201–202

2 novembre 1784. — L'École de dessin de Saint-Quentin:

M. Dachery a rendu compte à messieurs que la matrice d'une médaille pour des prix d'encouragement coutoit environ 18^s sur quoi délibéré que cette affaire seroit remise au prochain bureau.

Registre des délibérations, f° 66r

6 décembre 1784. — L'École de dessin de Saint-Quentin:

M. Dachery Echevin a été prié de faire exécuter la matrice par lui proposé au dernier bureau d'une médaille qui doit servir à former des prix d'émulation ayant sur une face Les armes de la ville et sur l'autre cette inscription *Ecole Royale gratuite de dessin fondée par M. de la Tour*. Messieurs ayant décidé d'accorder au prochain bureau trois de ces médailles une pour chacun des élèves qui auroit fait le meilleur dessin dans la figure, l'architecture et l'ornement ont priés MM. Dachery et Desjardins de juger les dessins du concours...

Registre des délibérations, f° 66v

[1784]. — La ville de Saint-Quentin, reconnaissante de la protection que M. l'intendant de Picardie, M. François Mon Bruno, comte d'Agay³⁷⁶ avait accordée à Maurice Quentin de La Tour, fit graver le portrait de l'administrateur habile, intelligent, avec cette inscription:

D'un tendre ami du peuple éternisons l'image,
C'est rendre à la vertu le plus touchant hommage.

³⁷⁵ Joseph-Paul Cailleau-Beaudiment (1747–p.1790) was born in Saumur; he was cleric de chapelle de Madame Sophie de France.

³⁷⁶ M. d'Agay fut d'abord magistrat au Parlement de Besançon, maître des requêtes au conseil d'Etat, intendant de Bretagne, pair de Picardie, s'occupa d'améliorer l'agriculture et se conserta pour interdire la mendicité avec l'évêque d'Amiens dans cette ville &c. (Note de Desmaze, part; v. NJ note *supra*.)

La mort, hélas! fut prête à lui ravir le jour.
Mais le sort attendri le rend à notre amour.

Desmaze 1874, pp. 63

[c.1784]. — An undated letter from Marie Fel to the chevalier de La Tour; it may have been written shortly before the interdiction:

J'ai été fort aise, Monsieur le chevalier, d'apprendre que vous avez traversé les forêts sans accident, ainsi que la réception que vous a fait le pauvre voisin, il n'a rien de fou dans le procédé. Je suis même tentée de croire que notre absence la jetté dans des réflexions, qu'il a eu le temps de digérer, et que se voyant dans notre dépendance il aura senti qu'il auroit le plus grand intérêt à nous ménager. Quant à la petite diette qu'il a voulu faire, ne le contraignes pas; je luy connois des habitudes sur cela; lorsqu'il sentoit son estomac trop occupé, il étoit quelquefois 2, ou 3 jours sans manger.

Adieu, Monsieur le chevalier, je me suis acquittée de tous vos complimens, faites passer les miens à M. l'abbé Duliège,³⁷⁷ et aux amis qui veulent bien se souvenir de moy, recevez sans cérémonie l'assurance des santimens que je vous ay voüés,

FEL

Desmaze 1874, pp. 48–49; Fleur 1904, p. 60

1785

5 janvier 1785. — Lettre de M^{lle} Fel au chevalier de La Tour.

Paris, ce 5 janvier 1785.

J'ai reçu en incluse, Monsieur le chevalier, l'état des meubles dont votre honnêteté me laisse la jouissance ma vie durant. Je suis très touchée des nouvelles offres que vous me faites, mais croyez, Monsieur le chevalier, que je ne me suis attendue à aucune marque de reconnaissance de votre part, n'ayant écouté que ma conscience, qui est mon guide ordinaire, dans toutes les actions de ma vie. Quant à l'appartement que j'occupe à Paris, qui me convient par la proximité de mes amis, mais qui est si triste, que si la partie que je ne connois pas l'est moins, je pourrai peut-être louer le tout pour me sauver des boîtes de Chaillot pendant l'hiver. Quand vous serez à Paris, je me déciderai. M. Dorizon a du vous mander, que d'après l'avis qu'a donné M. Paquier,³⁷⁸ pour les dangers, et le dommage que la fumée pourroit causer aux pasteles de M. de La Tour, il est instant que vous veniez faire fermer les écartemens du mur, ainsi, je compte que cet accident vous déterminera à rendre possible votre petit voyage.

Recevez les assurances des souhaits bien sincères que je fais pour vous dans tous les tems, et du dévouement parfait avec lequel je suis, pour la vie,

Monsieur le chevalier,
Votre très humble, et très obéissante servante,

FEL

Tous nos amis me chargent de vœux et de complimens pour vous, faites passer les miens où vous êtes.

Desmaze, 1874, p. 49; Prod'homme 1923, p. 503

15 janvier 1785. — Acte d'interdiction de La Tour. (*Fragment*.)

L'adresse au verso porte: A Monsieur, Monsieur le chevalier de l'Atour, à Saint-Quentin.

...(1785).

Barimcamp³⁷⁹ et autres conseiller du roi, président general an baillage de Vermandois à Saint-Quentin, commissaire enquêteur et extraordinaire audit siege,

S'est présenté Messire Jean de La Tour, chevalier de l'Ordre militaire de Saint-Louis, demeurant en cette ville de Saint-Quentin, assisté de Maistre Lepere son procureur, et nous a dit que sur la demande

³⁷⁷ Adrien-Joseph-Constant Duliège (1749–1817), chapelain de l'église de Saint-Quentin et vicaire de la paroisse de Notre-Dame; Jean-François de La Tour's cousin; *n.g.* note to 29.IX.1779 *supra*.

³⁷⁸ Pierre Pasquier (1731–1806), miniaturiste (*v. ARTISTS*); he would be Marie Fel's executor (*n. 1794 infra*).

³⁷⁹ Evidently a misreading of Charles-Claude-Antoine Dartois, sgr de Bavincamps: *n. n.* 3.VI.1784 *supra*.

formée pardevant nous par sieur de La Tour à fin d'interdire sieur Maurice-Quentin de La Tour frère consanguin et... conséquence lui aurait été fait deffenses de contracter, vendre, aliéner et hypothéquer ses biens, meubles et immeubles et à toutes personnes de quelles qualités que ce soit de passer avec lui aucuns actes de quelque nature qu'ils puissent être à peine de nullité et de toutes pertes, dépens, dommages et intérêts, aurions nommé pour curateur à l'interdiction dudit sieur de La Tour la personne dudit sieur Jean-François de La Tour comparant, pour par lui gérer et administrer les biens tant mobiliers qu'immobiliers dudit sieur Maurice-Quentin de La Tour son frère, de veiller à la sureté...

...conseiller du Roy, président lieutenant général au baillage de Vermandois . . . à tous qu'il appartiendra que maître Piot . . . de sa charge de curateur... En témoin de quoi nous avons signé avec le scel royal de ce baillage. A Saint-Quentin, ce quinze janvier, mil sept cent quatre-vingt-cinq.

Desmaze, 1874, p. 51.

7 mars 1785. — The bureau of the École gratuite decide to award medals instead of money to prizewinners:

Du lundy 7 mars 1785

Messieurs ayant considéré que si lors de la distribution générale des grands prix on donnoit aux élèves des medailles au lieu de recompenses en argent cela excitera et davantage l'émulation et severt une récompense plus noble la matiere mis en délibération la pluralité des voix a été pour donner aux élèves couronnés lors de la distribution des grans prix des medailles aulieu d'argent et M. Dachery a été prié de faire executer les matrices de ces medailles.

Delibérations du bureau de l'École royale gratuite de dessin, Archives municipales de Saint-Quentin, liasse 67, dossier B

4 avril 1785. — Témoignage sur l'état de santé de La Tour dans les registres des délibérations de l'École de dessin de Saint-Quentin.

Au moment d'organiser la distribution des prix de l'École de Dessin, l'administration agita la question de savoir si La Tour y serait invite, et décida « Que si M. De La Tour, fondateur de l'École royale gratuite de Dessin de cette ville, qui continue d'être dans l'état de démence qui a occasionné son interdiction, avait quelque moment lucide le jour de la distribution des prix qui lui permettrait de paraître en public, l'administration en corps ira le chercher pour distribuer les prix et couronner les élèves et le reconduira de la même manière³⁸⁰. »

Registre des délibérations de l'École de dessin. Procès-verbal du 4 avril 1785. Cf. A. Patoux, *Les dernières années...*, p. 38.

7 avril 1785. — Lettre de M. Bachelier disant comment il procède pour le jugement du concours de l'Ecole de dessin.

Monsieur

Je m'empresse de répondre à la lettre vous m'avez honoré le 5. du courant.

Voici la manière dont nous procédons et que j'ai fait adopter dans l'école que j'ai établie à Paris.

Tous les 3 mois, on juge les dessins des Elèves ; ce jugement se fait provisionnement par les Professeurs et adjoints, le Directeur change et rectifie l'ordre dans lequel les dessins sont placés ; le Directeur en signe la totalité par ordre de mérite et de Numéros: Le premier a de droit le prix de quartier, ainsi de suite jusqu'au 4^e accessit, et on procède de même dans chaque genre de façon qu'à la fin de l'année Il y a 96 premiers prix et 96 seconds. L'année revolue, on ouvre le grand concours dans lequel on n'admet que les premiers prix.

Pour le jugement de ce concours, il en est référé aux Commissaires que le Directeur de l'Académie est prié de choisir dans les officiers d'icelle, et ce n'est qu'en leur présence qu'on ouvre le portefeuille qui contient les dessins du concours, sous le cachet du Directeur et du secrétaire de l'école. Si je me suis interdit de donner mon avis sur les ouvrages des

Elèves dans cette occasion, c'est afin de prévenir les propos du mal intentionnés, sur l'influence que j'aurais pu avoir sur le jugement.

Paris comme vous le dites, fournit plus de juges qu'il n'en faut, mais a St Quentin, ils sont trop rares pour ôter à M. Prudhomme la voix délibératrice. D'un autre côté, n'étant point l'instituteur, il n'a point d'ennemis à craindre, il ne trouvera pas la des hommes assés méchants pour dire qu'il vend les prix qu'il juge.

Puisque vous vous en raporte à moi, mon avis est que le Directeur ait non seulement la voix délibératrice, mais même prépondérante. Je ne me permettrai qu'une observation, c'est sur la nature des récompenses qui sont plus fastueuses qu'utiles; les médailles doivent être réservées pour les Académies, peut-être donnant elles à ceux qui les reçoivent au degré d'amour propre qui souvent peut leur nuire. C'est pourquoi, j'ai préféré d'accorder dans chaque genre des objets propres à en perfectionner l'Etude, des Estampes en manière de crayon, des livres de géométrie, de perspective, de coupe de pierres, de calouts, de figure, d'animaux, de fleurs et d'ornements.

J'oubliais de vous informer, que dans vos concours, le même dessin répété cent fois, sert d'original à tous les Elèves du même genre et de la même classe, car chaque genre a 4. Classes, et chaque classe a trois originaux dont chaque élève a des épreuves; par ce moyen il est plus aisé de juger de la supériorité, et les élèves n'ont plus d'excuses sur le plus vu le moins de difficulté.

Pénétré de ce principe, toutes les Ecoles de Province demandent à celle de Paris, des suites plus ou moins nombreuses des originaux pour l'instruction des Elèves. Je viens d'en envoyer une suite complete à Macon, de 50. répétitions.

Je suis avec Respect
Monsieur

Votre très humble et très
obéissant serviteur
Bachelier

Paris 7. Avril 1785.

Arch. de l'hôtel de ville, liasse 67, dossier C. École de dessin. Desmaze, 1854, p. 75 [2020: Archives municipales de Saint-Quentin, liasse 67, dossier B].

19 avril 1785. — The bureau of the École gratuite decide to thank Jean-François de La Tour for paying for the matrices of the medals:

Du mardi 19 avril 1785

M. de la Tour 1^{er} administrateur notable et perpetuel et frere du fondateur ayant bien voulu faire le frais des matrices des medailles desinées pour les grands prix montant à la somme de trois cent livres messieurs ont prié MM. Piat et Paulet d'aller remercier mondit sieur de la Tour au nom de l'administration.

Delibérations du bureau de l'École royale gratuite de dessin, Archives municipales de Saint-Quentin, liasse 67, 1^{er} 70r

18 mai 1785. — Letter to Aignan-Thomas Desfriches from the Swiss painter-collector and indienne-maker Emanuel Ryhiner-Leissler (1704–1790), recalling a dinner 25 years earlier (among many other events from that period, mentioning a number of prominent artists):

Vous souvenez-vous du dîner chez M. de la Tour le célèbre peintre en pastel, qui m'ayant accroché et retenu par un bouton de mon habit me fit suer sang et eau en me parlant astronomie où il n'entendoit rien, tout comme moy, à ce que j'appris ensuite.

Ratouis de Limay 1907, p. 42

6 août 1785. — Dorison sends funds to the Académie d'Amiens for the La Tour prize.

Du 6 août.

On a lu ensuite la lettre du Sr Dorison, Rue du champ fleury, près le Louvre à Paris, qui envoie une rescription de 512^{fr} au nom de M. Baron pour la fondation du prix de M. de Latour. M Gossart sera prié de lui

³⁸⁰ Le secrétaire fut sans doute gourmandé par certains de ses collègues à propos de la rédaction peu respectueuse pour La Tour du procès-verbal du 4 avril 1785, et il en témoigne son repentir dans ces termes: « Le secrétaire à sur-le-champ témoigné à Messieurs combien il en coûtait à son attachement pour M. De La Tour, et à sa reconnaissance pour le bien qu'il a fait à la ville de Saint-Quentin, d'avoir écrit les

mots de dérence et interdiction relativement à mon dit sieur De La Tour dans le procès verbal du 4 avril suivant, consigné sur le livre de délibération qui est en quelque sorte un dépôt public » (Registre des délibérations de l'École de dessin. Procès-verbal du 19 avril 1785. Cf. A. Patoux, *Les dernières années...*, p. 39).

en accuser la réception, en lui observant d'envoyer à l'avenir les réscriptions au nom du nouveau secrétaire.

Registre de l'Académie d'Amiens, p. 203, Archives départementales de la Somme, cote D.148*

22 août 1785. — The Académie d'Amiens noted the bravery of two citizens which it thought eligible for the La Tour prize; the award was made at the session of 25.VIII.1785 with a longer minute.

L'Académie a été informée de l'acte de Bravoure et d'humanité exercé par les M^{res} Jean B^{te} Desmarests et Joseph Warin qui ont exposé leurs vies pour sauver celle des M^{re} Joseph Bourgeois et de l'acte en reserant un parvintier de la rivière près le village du petit St Jean, dans laquelle ils étoient retenu sous la charrette qui y étoit tombée avec eux et où ils auroient péri sans ce secours. Ce fait a été vérifié et est constaté par le procès verbal rédigé par M Roussseau. L'Académie a cru devoir adjuger à ces deux Braves citoyens le prix du à la bienfaisance de M. de Latour. Elle a arrêté que Desmaret y participeroit pour 350^{fr} et Warin pour 150^{fr}.

Registre de l'Académie d'Amiens, p. 204, Archives départementales de la Somme, cote D.148*

5 décembre 1785. — Brevet de survivance du logement occupé aux Galeries du Louvre par Maurice-Quentin de La Tour, en faveur du Sieur Robin, horloger.³⁸¹

Archives nationales, O¹ 128, fol. 358

1786

12 janvier 1786. — Caffieri (v. 3.1.1783) offers his pastel of Nivelles de La Chaussée to comte d'Angivillier, whose refusal is annotated on the manuscript letter:

Monsieur Le Comte

Je n'ai pas pensé la dernière fois que j'ai eu l'honneur de vous présenter mon respect, de vous offrir pour le musée Deux Portraits que j'ai depuis longtemps L'un est Celui de Nivelles de Lachaussée peint en pastel par De La Tour. L'autre Celui de Gabrielle D'estrées peinte en Grand par le même auteur que celui qui est à St Cloud ce n'est pas l'intérêt qui me fait vous proposer ces deux portraits mais seulement le Plaisir de chercher à faire quelque chose qui vous soit agréable. Le prix qu'on y mettra me convient. Je les ferais porter chez M. Pierre si mon offre a votre suffrage.

Je suis avec Respect

Monsieur Le Comte

Votre très humble et très obéissant serviteur
Caffieri

Paris ce 12 janvier 1786

Annoté: "M. le comte ne juge pas à propos de faire aucune réponse à ces offres répétées"

Bibliothèque INHA, autographes, carton 37

19 janvier 1786. — Une vente³⁸² d'objets et de tableaux appartenant à La Tour a lieu aux Galeries du Louvre.

Vente de meubles et effets: Estampes d'après *Van Dyck*, *Rubens*, *Marc-Antoine* et autres bons maîtres, Tableaux en pastel et à l'huile, Dessins, grand mannequin, Pastels, Ustensiles de peintre, bordures dorées et cartes géographiques, le tout provenant du cabinet de M. de La Tour, peintre du Roi, aujourd'hui 19 et jours suivants, à 3 heures, aux Galeries du Louvre.

Affiches, annonces, avis divers, 19 janvier 1786, in-8°, p. 162.

Avril 1786. — Actes de dévouement, belles actions.

« Acte d'humanité et de courage fait à Saint-Quentin » par Joseph Roche, jeune fille de 18 ans, pour sauver la vie à Alexis Montigny, âgé de 15 à 16 ans qui, s'amusant à glisser sur le grand abreuvoir, avait disparu sous la glace, le grand abreuvoir, avait disparu sous la glace, et à la femme et à la femme Langlet qui, accourue au secours de celui-ci, avait subi le même sort.

³⁸¹ Robert Robin de Beaumont (1741–1799), valet de chambre-horloger ordinaire du roi (1783) et de la reine (1786) (v. Newton 2020, p. 4800). On Robin's death the logement (no. 7) was assigned to Isabey, but it cannot be the space depicted in Boilly's 1798 painting of Isabey's studio as sometimes thought (v. Boilly 1988, p. 53).

³⁸² Uncatalogued; unrecorded in Lugt *Repertoire*, but nevertheless repeated (including in La Tour 2004). Brière 1932, p. 85, cite the source as the *Petites Affiches*, but only through Wildenstein, adding "de cette vente nous ne savons rien." There seems to be an error in

7 avril. — Lettre de M. Colliette à l'Intendant lui envoyant la précédente note et demandant une récompense du gouvernement pour la femme Langlet.

Saint-Quentin, 7 avril. — Lettre de l'Intendant au contrôleur-général lui demandant l'autorisation de faire payer à titre de gratification sur les fonds libres de la capitation 100 livres à la femme Lenglet et 50 à Joseph Roche.

12 avril. — Note pour la *Gazette de France* annonçant que le contrôleur-général a accordé 100 livres à la femme Langlet et 50 à Joseph Roche, — etc.

Archives départementales de la Somme, C. 486. (Liasse.)

2 mai 1786. — Distribution des prix de l'École de dessin de Saint-Quentin.

M. le Mayeur, président, ouvrit la séance avec son éloquence ordinaire par un discours très-touchant dans lequel il a rappelé avec autant d'énergie que de grâce les talents sublimes de M. De La Tour, qui se manifestaient déjà dans sa tendre enfance, les qualités bienfaisantes de son âme, dont on voit encore les marques très sensibles dans le peu d'existence qui lui reste.

Registre des délibérations de l'École de dessin. Procès-verbal du 2 mai 1786. Cf. A. Patoux, *Les dernières années...*, p. 39-40.

6 mai 1786. — A letter from Saint-Quentin giving an account of local philanthropy appears in the *Journal général*. The text is substantially the same as that published in the *Mémoires secrets*, 20.V.1786.

Journal général de France, 18.V.1786, p. 234f

20 mai 1786. — An account of the award of La Tour's prize for good deeds appears in the *Mémoires secrets*.

20 Mai 1786. Extrait d'une lettre de Saint Quentin du 15 Mai.... Nous avons ici une Société rivale dans son genre de votre *Société philanthropique* de Paris, sous le nom de l'*humanité*. Elle a toujours en dépôt entre les mains du corps municipal une somme de 60 livres, pour récompense de quiconque aura arrêté les progrès d'un incendie, ou sauvé son semblable de quelque péril imminent; en outre elle s'est réservé l'honneur de décerner elle-même une médaille d'argent; c'est ce qui vient d'avoir lieu d'une façon très éclatante pour une action qui lui méritoit bien.

Dans la gazette de France du 21 Avril, il est fait mention d'un jeune homme de 15 à 16 ans qui, le 10 Mars dernier, en glissant sur la glace du grand abreuvoir du fauxbourg Saint Jean de cette ville, la sentit reompre sous ses pieds & tomba dans l'eau. Elle avoit au moins huit pieds de profondeur. *Marie Pontier*, femme de *Jean Lenglet*, compagnon-maçon, déjà connue par vingt traits d'humanité & de charité même, quoique pauvre, se jette dans le gouffre pour en arracher le malheureux qui se noyait: elle n'en a pas la force, elle périssoit avec lui, sans une jeune fille appelée *Joseph Roche*, fille de *Jean Roche*, aussi compagnon-maçon, qui, plus vigoureuse, les ravit tous deux à ce danger. Tels sont les noms de ces deux héroïnes, dont la gazette ne fait pas mention.

Notre Société de l'humanité, non seulement a jugé ces deux femmes dignes du prix de 60 livres, mais d'un supérieur: en conséquence elle y a joint extraordinairement une somme de 90 livres. Les officiers municipaux, chargés du soin de faire la répartition, ont choisi à cet effet le 2 de ce mois, fête de Saint Quentin, jour de la distribution des Prix de l'Ecole Royale gratuite de Dessin, fondée par M. de la Tour, Peintre du Roi.

Après la distribution des Prix & après un discours aussi éloquent que pathétique, prononcé par M. Colliette, Avocat, mayor de la ville & Président du Bureau d'administration de l'Ecole; la femme Langlet a reçu des mains de ce Magistrat, 100 livres; & la fille Roche, 50 livres. Vous jugez des applaudissements qu'elles ont recueillis: elles étoient conduites par leur Pasteur, M. l'Abbé Marolle, & pendant la distribution des Prix, la musique du Régiment d'Artillerie, en garnison à la Fère, jouoit des fanfares.

De l'hôtel de ville, la femme Langlet & la fille Roche ont été conduites dans la Salle d'assemblée de la *Société de l'humanité*, par leur Curé & deux

the reference; the notice does not appear in the 19.I.1786 issue of the *Journal général de France*, the name by which the *Affiches, annonces, avis divers* were then known; nor does that issue contain a p. 162. There may be a confusion with the *Journal de Paris*, which frequently carried advertisements for "ventes de meubles & effets": one on 22.III.1808 was for the posthumous sale of Louis-François Delatour (1727–1808), ancien imprimeur et secrétaire du roi: the sale took place on 21.III.1808 & jours suivants; that on 31.III.1808 included pastels.

membres de la Société. Elles y ont été décorées, au bruit des fanfares, chacune d'une médaille d'argent, attachée à un ruban bleu céleste.

Ces médailles représentent d'un côté l'Humanité personnifiée, appuyée du coude sur un autel, où est un brasier ardent. Cette allégorie un peu forcée désigne l'amour qui doit enflammer l'homme pour ses semblables. Au revers, on voit une couronne de feuilles de chêne. L'une de ces médailles a pour inscription: *donnée à Marie Pontier, femme de Jean Langlet, pour avoir, au péril de sa vie, sauvé des eaux Alexis Montigny, le 10 Mars 1786.*

Cette cérémonie a été suivie d'une collation, pendant laquelle les musiciens ont joué des fanfares: on a porté des santés en l'honneur des deux héroïnes & de leur Pasteur: après la collation le Curé & tous les membres de la *Société de l'humanité* ont reconduit les deux femmes chez elles à travers les acclamations.

Mesdames *Chauvet & Nordingh*, & Mesdemoiselles *Fromaget*, aussi aimables que vertueuses, ont décoré la femme *Langlet* & la fille *Roche*, chacune d'une croix d'or à la *Jeannette*. Ces héroïnes ont été conduites à la Comédie. On les a placées dans la Loge du Roi, ornée ds armoiries de la ville, entourées d'une Couronne civique & de Guirlandes. Elles ont été applaudies avec enthousiasme. Le Sieur *d'Orfeuille*, Directeur de la comédie, a terminé son discours de clôture par un éloge très délicat de leur belle action.

Enfin M. *de Hausy de Robecourt*, Avocat du Roi à Perone, a adressé à la femme *Langlet* les vers suivants, à conserver, au moins comme historiques:

Sur la glace trompeuse, un jeune téméraire [&c.]

Mémoires secrets, 20.V.1786, XXXII, London, 1788, p. 54f.

25 août 1786. — The Académie d'Amiens awards the La Tour prize jointly to three 12-year old children from Ressons, near Montdidier, Charles Parent, Madeleine Marié and Antoine Sené. A detailed account of their actions during a flood appeared in the *Mercur*.

Registre de l'Académie d'Amiens, p. 213, Archives départementales de la Somme, cote D.148*; *Mercur de France*, .IX.1786, pp. 186ff

1787

[1787]. — M. de Montjoie [Jean-Gabriel Montjoye] expose au Salon de la Correspondance le portrait de La Tour en *Démocrite* et un portrait de capucin par La Tour. [The entry implies that the portrait is by La Tour and merely belonged to Montjoye, although it is possible that it was a copy made by Montjoye.]

1787. — Portrait de l'auteur, en *Démocrite*. (Esquisse au pastel du cabinet de M. de Montjoie, peintre.) Portrait d'un capucin. (Pastel du même cabinet.)

Bellier de La Chavignerie, *Les artistes français du XVIII^e siècle oubliés et dédaignés*, 18...., p. 415.

8 octobre 1787. — Jean-François, chevalier de La Tour attends the marriage of his cousin Pierre-Alexis-René Duliege (baptised in Saint-Quentin, paroisse Sainte Pécuine 28.VII.1746), tailleur d'habits to Eusèbe-Adélaïde Lescot, fille d'un marchand fripier:

L'An mil sept cent quatre vingt Sept, le Lundi soir, huit^e jour du mois d'Octobre, vu la publication d'un ban &c &c... les fiançailles célébrées le jour même ont reçu de nous Adrien Joseph Constant Duliege, Prêtre, chapelain et Vicaire de cette p^{sse} frere du futur, soussigné la Bénédiction nuptiale avec les Cérémonies prescrites..Le Sieur Pierre Alexis René Duliege, tailleur d'habits, fils majeur de S Louis Alexis Duliege, aussi M^{re} tailleur d'habits, de cette P^{sse} et de feue Marie Josephe Blondel, son épouse, ses Père et Mere, originaire de la P^{sse} S^{te} Pecuine, et domicile de celle de S^t Jacques de vette Ville, d'une part, et D^{le} Eusebe Adelaïde Lescot, fille majeure du Sieur Francois Lescot, M^d fripier, de la dite P^{sse} S^t Jacques, et de feue Louise Elisabeth Nicquet, son épouse, ses père et mere, native et domicilié de la dite P^{sse} de S^t Jacques... et ont encore été présent en qualité de témoin Messire Jean François DelaTour, chevalier de l'ordre royal et militaire de S^t Louis, ancien officier de Gendarmerie, cousin germain paternel du futur, de la P^{sse} S^t Remi, et le sieur Henri Drohart, M^d fripier, aussi cousin germain paternel du futur, de la P^{sse} S^e

Marguerite d'une part et Charles Francois Lescot, Maitre tailleur d'habits, frere de la future, de la Paroisse S^t Jean et le sieur Jean Pierre Nicquet, m^d fripier, oncle maternel et curateur de la future, de la p^{sse} S^t Jacques de cette ville, d'autre part; qui tous interpellés ont signé avec nous

fait double le jour et en que dessus

Duliege Lescot

Duliege Lecot Lescot

Delatour Nicquet

Drouart Boucher

Duliege

1788

5 janvier 1788. — A letter from Marie Fel to the chevalier de La Tour:

Je vous rend graces, Monsieur le chevalier, des vœux obligeans que vous formez pour moy, et de leur sincerité, dont je ne saurais douter d'après la connaissance que j'ai de votre caractère: je me flate aussy, que vous êtes bien persuadé que personne au monde ne desire plus que moy de vous savoir heureux, et tranquille.

Je suis charmée que la santé de votre pauvre frère se soutienne; il ne faut pas s'étonner si les frces diminuent à son âge; le temps met a tout des proportions, il faut competer sur cela. Je crois pourtant qu'il serait à propos de lui persuader que « la Céleste »³⁸³ trouve mauvais qu'il boive de son urine, et qu'il s'obstine à [rester] être deux jours sans manger. Quand aux bénédictions, je les crois aussi indifférentes que celles du pape, aussy, vous pouvez le laisser faire. Ce que vous me mandes de M. Ribert³⁸⁴ inspecteur des manufactures me prouve que ma reponse a croisé votre lettre. Il ma écrit la lettre du monde la plus honnête, et j'ai eu l'honneur de lui répondre d'une facon tres détaillée que j'avais chanté au concert d'Amiens du tems que M. de Chauvelin³⁸⁵ en étoit intendant: insi Monsieur le chevalier il a gagné la discrétion, et j'en suis bien aise; faites luy mes complimens, et je vous prie tous de boire à ma santé. Vous connaissez mes sentimens, comme je n'ai pas envie d'en changer je suis sans cérémonie,

Monsieur le chevalier,

Votre tres humble et tres obéissante servante

FEL

Paris, le 5 janvier 1788.

B&W in part, from Maurice Tourneux, *La Tour*, p. 103, as dated 8.II.1788, Desmaze 1874, pp. 53–54; Fleury 1904, p.61.

Nuit du 16 au 17 février 1788. — Mort de La Tour.

Affiches de Picardie du samedi, 26 avril 1788.

18 février 1788. — Actes de décès et d'inhumation de M. Q. de La Tour.

Aujourd'hui dix-huitième de février de l'année mil sept cent quatre vingt huit a été présenté dans cette Église et inhumé dans le cimetière de la paroisse de S^t-André le corps de Monsieur Maurice-Quentin De La Tour, agé de quatre vingt trois ou quatre ans, Peintre du Roy, Conseiller de l'Académie Royale de Peinture et de Sculpture de Paris, et honoraire de l'Académie d'Amiens, décédé hier dans cette paroisse. Les témoins ont été Messieurs Delatour ancien gendarme chevalier de S^t-Louis son frère et Duliege bourgeois de cette ville, oncle de Monsieur son frère, qui ont signé avec nous.

Signé: DELATOUR, DULIEGE, BAUCHARD, curé.

Registre de la paroisse Saint-Rémy. Cf. Drôle de Nodon, *Éloge de La Tour*, p. 116. [original destroyed; copy Archives départementales de l'Aisne, IE 876/43]

Paroisse Saint-André, année 1788.

Cejourd'hui, lundi dix huit du mois de février mil sept cent quatre vingt huit, le corps de Monsieur³⁸⁶ Quentin delatour, peintre du roy, conseiller de l'académie de peinture et sculpture de Paris, et honoraire

³⁸³ [M^{le} Fel] (Note de M. Tourneux.)

³⁸⁴ *Racine* (Étienne) Tribert: *n. supra*, 7.X.1778.

³⁸⁵ Jacques-Bernard Chauvelin de Beauséjour (1701–1767) was intendant de Picardie 1731–51. The Concerts d'Amiens were held from 1745 on (Fleury 1906).

³⁸⁶ The word Maurice appears in the conformed copy attached to the 23.II.1788 documents registered by Brichard; it is certified "Delivré conforme a la minute par moy soussigné cure dela surditte paroissa à S. Quentin le vingt fevrier mil sept cent quatre vingt huit. /s/ Labitte.

de l'Académie d'Amiens, transporté de l'église S. Remy sa paroisse, en cette Église, a été inhumé dans le cimetière³⁸⁷ de cette paroisse, en présence de M. Jean-François Delatour, chevalier de l'ordre royal et militaire de S. Louis, son frère, et de M. Adrien-Joseph-Constant Duliège, Chapelain de l'Église de S. Quentin et Vicaire de la paroisse Notre-Dame soussigné. — Fait double, les jour et an que dessus.

Signé: DELATOUR, DULIEGE, LABITTE, curé.

Actes de l'état civil de Saint-Quentin. Desmaze, 1874, p. 55; facsimile reproduced, Debie 1991, p. 29

18 février 1788. — The La Tour codicil is presented to the lieutenant civil at Saint-Quentin by Brichard; the document is appended to Brichard bundle of 25.II.1788 *infra*.

Cejourd'huy dix sept fevrier mil sept cent quatre vingt huit heures du matin, Pardevant et en l'hôtel de nous Charles Claude Antoine Dartois Seigneur d'Urvillers, Montguyot, Bavincamps et autres lieux, Conseiller du Roy, Président Lieutenant Général au Bailliage de Vermandois à Saint-Quentin, Commissaire enquêteur et Examineur audit Juge

S'est présenté M^e Jean Louis Desains, Notaire Royal en ce Bailliage demeurant en cette ville, lequel nous à dit que le Sieur Delatour, Peintre du Roy, conseiller de l'Académie royale de Peinture et Sculpture, demeurant en cette ville depuis plusieurs années, lui avoit envoyé peu de jours après son arrivée à Saint Quentin, pour y faire sa résidence, un paquet cacheté en cire d'Espagne rouge, portant pour adresse à Monsieur Monsieur Desains notaire Royale à Saint Quentin picardie. Que ledit Maître Desains ayant ouvert ledit paquet, il en trouva un autre cacheté avec [?]soin cacheté aussi en cire d'Espagne rouge, ayant pour inscription *Cecy est mon Codicile* signé Delatour. Que comme ledit M^e Desains était informé que ledit Sieur Delatour était decédé la nuit dernière il comparaisoit devant nous et requeroit qu'il nous plût faire l'ouverture dudit Paquet, pour en connoître le contenu. Surquoi faisant droit, nous avons fait l'ouverture dudit paquet, et nous y avons trouvé environ un quart de feuille de papier commun, contenant le Codicile dudit Sieur Delatour, en quatre lignes et un mots de la tenue suivants *Je revoque et annulle tout testament ou codicules que j'aye pu faire jusqu'à ce Jour. Fait et signé fait par moi à Saint Quentin le vingt cinq Juin mil sept cent quatre vingt quatre* Signé Delatour. Auquel Codicile ne se trouve ni rature, renvois ni interlignes et lequel ainsi que les Enveloppes apres avoir été par nous paraphés, avons remis audit Maître Desaint ce reconnoissant, pour etre mis au rang de ses minutes et en etre delivrés des Expéditions à qui il apprehendra. Dont acte Donné à Saint Quentin lesdits jour et an, et à ledit. Maître Desaint signé avec nous et le Greffier, ainsi signé à la Minute des presentes Desaint, Piot et Dartois.

Signé Piot et plus bas est Ecrit Controlé et scellé à Saint Quentin le dix neuf fevrier Mil sept cent quatre vingt huit Reçu six livres neuf sold sept deniers Signé Beauville.

Suit copie dudit Codicile

Cecy est mon Codicile je Revoque tout testament que jay fait jusqu'à ce jour à Paris le trois juin mil sept cent quatre vingt quatre, a signé de la Tour

Page unique signée et paraphée au desir de notre ordonnance tant en notre proces verbal de ce jourd'huy vingt deux fevrier mil sept cent quatre vingt huit Signé Angrand

Controlé à Paris le vingt cinq fevrier mil sept cent quatre vingt huit reçus quinze sols Signé Lezan

Il est aussy au dit codicile déposé à M^e Ducloz Dufresnoy l'un des notaires soussignés par le procès verbal d'ouverture d'Icelui fait par M. Le Lieutenant civil au chatelet de Paris le vingt deux du présent mois et a led. M^e Ducloz Dufresnoy delivré les presentes cejourd'huy vingt six fevrier mil sept cent quatre vingt huit

Ducloz

Brichard

Certifié veritable signé et paraphé en presence des notaires a Paris soussignés ...de l'acte des depot des presentes passé devant eux cejourd'huy sept mars mil sept cent quatre vingt huit

Duhamel

Boulard Brichard

AN MC/XXIII/824

18 février 1788. — L'École de dessin de Saint-Quentin minute the funeral service for La Tour:

Messieurs après avoir fait entrer dans l'assemblée le professeur et tous les élèves de l'école de dessin l'administration est partie pour aller rendre à M. de la Tour les devoirs funebres ayant devant elle les 4 halbardiers et après elle le professeur les élèves le garçon de lecole et les sergens en masse qui formoient le cortège. Arrivé en la maison de M de la Tour 4 élèves se sont disposés a porter le corps de M. de la Tour et 4 autres les coins du Drap mortuaire. L'administration a suivi le corps dans le même ordre jusqu'à l'église de St Remi où il a été présenté et jusqu'à l'église de St André où il a été inhumé, la ceremonie des funerailles étant terminée l'administration a reconduit le deuil jusque dans la maison du defunt et de là elle s'est rendue toujours dans le même ordre dans la salle du conseil de l'Hôtel de ville. Le professeur et les élèves étant retirés Messieurs ont prié M. Rigaut secretaire d'informer de sa part M. Renou peintre du Roi et secretaire perpetuel de l'Académie Royale de peinture de la mort de M. de la Tour et ils ont prié M. DEtré décrire au pere Barron³⁸⁸ jacobin et predicateur pour l'engager à se charger de prononcer l'oraison funebre de mondit S^r de la Tour dans le service solennel que l'administration se propose de faire celebrer avec priere a M DEtré de rendre aud. 1^{er} bureau la reponse que le père Barron son amy lui aura fait

Fait et arreté le même jour et an que dessus

Rigaud

Fouquier

Registre des délibérations, f^o 93r

[1788]. — Certificat de notoriété délivré à Jean-François de La Tour pour régler la succession de son frère.

Aujourd'hui sont comparus devant les Conseillers du Roi, notaires au Châtelet de Paris, soussignés, sieur Jean-Robert Dorizon, bourgeois de Paris, y demeurant rue du Champ-Fleury, paroisse Saint-Germain-l'Auxerrois, et sieur Pierre Pasquier, de l'Académie royale de peinture et sculpture, demeurant à Paris, Galleries du Louvre, paroisse Saint-Germain-l'Auxerrois,

Lesquels ont, par le present, certifié et attesté pour vérité notoire avoir parfaitement connu M. Maurice-Quentin De La Tour, peintre du Roi, conseiller de l'Académie de peinture et sculpture de Paris et honoraire de l'Académie d'Amiens; savoir qu'après son décès, arrivé en la ville de Saint-Quentin, il n'a point été fait d'inventaire et qu'il n'a laissé pour son seul et unique héritier que M Jean-François De La Tour, chevalier de l'ordre royal et militaire de Saint-Louis, son frère.

Pour justifier du décès du sieur De La Tour, lesdits sieurs comparants ont à l'instant représenté son extrait mortuaire, tiré des registres de la paroisse Saint-André de la ville de Saint-Quentin, délivré par M. Labitte, curé de ladite paroisse.

DE LA TOUR, DULIEGE, BOUCHART.

Guiffrey et Toumeux, p. 35.

22–23 février 1788. — M^e Brichard deposits La Tour's will and two codicils. The texts of the three testamentary documents are transcribed above at the relevant dates.

Depost de Testament par proces verbal de Monsieur le Lieutenant Civil

L'an mil sept cent quatre vingt huit le vingt trois fevrier: a la requete de Messire Jean Francois Delatour Chevalier de l'ordre Royal et militaire de S^t Louis dem^e ordinairement a S^t Quentin, seul heritier de M. Maurice Quentin Delatour peintre du Roy Conseiller de l'Académie Royale de peinture et Sculpture son frere, pour lequel S. Chevalier Delatour domicile est élu en la maison de M^e Etienne Joseph Guérin procureur au Ch^{let} de Paris, y sise rue platriere, j'ay Noël-Edme-Anne Billelou de

³⁸⁷ La Tour's father and brothers were buried inside the church, which was demolished in 1796.

³⁸⁸ The Inventaire sommaire des archives départementales d'Ardenne record a payment to "frère Baron, religieux jacobin de Saint-Quentin ... pour avoir prêché pendant les stations du Carême" on 24.III.1788.

Creuzy³⁸⁹ huissier a cheval au chatelet de Paris y demeurant rue des deux Ecus paroisse St Eustache soussigné, signifffie et declare a M^e Brichard Conseiller du Roy Notaire au Ch^{et} de Paris, y dem^t rue St André des Arts, en son domicile en parlant a un Clerc qui n'a dit son nom de ce sommé que mond. S. le Chevalier de la Tour est opposant, comme par ces presentes il s'oppose a ce que led. M^e Brichard ne delivre a qui que ce soit qu'en la presence dud. S. Delatour, ou lui duement appellé au domicile cy dessus elu, aucune expedition d'un testament dud. feu S. Delatour datté du vingt fevrier mil sept cent quatre vingt quatre; ouvert par M. le Lieutenant Civil, en son hotel, le jour d'hier, et dont led. Me Brichard a été constitué depositaire, attendu que le testament a été révoqué par led. feu S. Delatour par un codicile du trois juin de la même année dont M. Ducloz Dufrenoy Notaire étoit depositaire, et qui a été pareillement ouvert le jour d'hier par M. le Lieutenant Civil; déclarant led. S. Delatour que pour mettre led. M^e Brichard a portée de réunir l'acte de revocation aud. testament, il lui remettra incessamment copie collationnée de lad. revocation, protestant de nullité de tout ce qui seroit fait au préjudice de la presente opposition; et j'ai aud. M^e Brichard en son domicile, et parlant comme dessus laissé la presente copie.

Billetou de Creuzy

L'an mil sept cent quatre-vingt-huit, le vingt deux février une heure de relevée, en notre Hôtel, & pardevant Nous Denis-François Angrand d'Alleray, Chevalier...[&c.], est comparu M^e Brichart conseiller du Roy Notaire au châtelet de Paris y demeurant rue et paroisse Saint André des Arts, lequel nous a dit qu'il luy a été envoyé par la petite poste dans un tems dont il ne se rappelle pas, un paquet de papier cacheté à son adresse, qu'ayant ouvert l'enveloppe dudit paquet il en a trouvé une seconde fermée d'un cachet et ayant une suscription qui annonçoit que cette enveloppe renfermoit un testament du S^r Maurice Quentin De la Tour peintre du Roy: et attendu le décès dudit Sieur Delatour arrivé à Saint Quentin ou il a été inhumé le dix huit du present mois, nous a ledit M^{re} Brichart requis de faire l'ouverture dudit paquet et a signé à la minute.

Desquelles en parution dire et requisition nous luy avons donné acte, comme aussi de la representation à nous par lui faite presentement dudit paquet, que nous avois trouvé couvert d'une enveloppe de papier fermée d'une côté par un cachet en cire d'Espagne rouge sain et entier et ayant de l'autre côté une suscription en ces mots: *Testament de Mr de la tour aux Galeries du Louvre ou l'on fait mention de Mr Brichard*. Procedant à l'ouverture dudit paquet avons coupé un coté de laditte enveloppe laissant le cachet sain et entier comme nous l'avons trouvé, sous laditte enveloppe avons trouvé renfermé une grande feuille de papier écrite sur la premiere page en entier, laditte premiere page commençant par ces mots: *Ceci est mon testament par lequel et finissant par ceux-ci: du celebre Dabery* et par la signature *Delatour* à la suite de laquelle est la datte *ce neuf de fevrier 1784*. Ayant ouvert laditte feuille de papier pour constater l'etat ded. autres pages, avons trouvé l'autre côté de laditte page écrit dans une direction opposé à la première page, c'est-à-dire transversalement de manière que ce qui paroisoit devoir faire la seconde et la troisieme page n'en forme qu'une vide qui occupe la totalité du verso de laditte feuille, laditte seconde page commençant par ces mots: *Si l'academie persiste et finissant par: cejourd'huy vendredy vingt de fevrier mil sept cent quatre vingt quatre aux Galeries du Louvre et par la signature Delatour*. Quant à la troisieme page l'avons trouvée blanche et sans aucune écriture. Avons observé à la premiere page que les derniers lettres du mot *j'institue* qui est le troisieme de la seconde ligne sont effacés et qu'audessus sont écrites les lettres *tue* que la lettre *R* qui se trouve après le mot *le* qui est le septieme de laditte ligne, qu'une partie du mot *dessein* qui est l'avant dernier de la treizieme ligne sont effacés qu'à la suite du mot *de* qui est le sixieme de la trente unieme ligne est un mot effacé; que le mot *Neufchatel* qui est le sixieme de la dixseptieme ligne et que plusieurs mots qui terminent la trenteneuvieme ligne sont effacés; qu'au surplus cette page est d'une écriture très irreguliere et chargée de renvoys et d'interlignes si multipliés qu'il nous a paru impossible de les bien constater; qu'il en est de même de la seconde page écrite transversalement, et que de plus le mot *usages* qui est le huitieme de la premiere ligne, le mot *huit* qui est le neuvieme de la onzieme, le mot *avait* qui termine la dix septieme ligne, les trois mots qui terminent la ligne suivante, sont effacés, qu'il regne dans laditte page beaucoup plus d'irregularité que dans la premiere, qu'elle est chargée d'interlignes et de portions d'écritures encadrées avec des traits de plume. Avons bâtonné avec des traits de plume les blancs desdites deux pages écrites et de la troisieme restée blanche ainsy que de laditte enveloppe; avons signé et

paraphé tout laditte enveloppe que les dittes deux pages écrites, et avons remis le tout audit M^{re} Brichard qui s'en est chargé pour le garder au nombre de ses minutes et en delivrer des expeditions à qui il appartiendra et ledit M^{re} Brichard a signé avec nous à la minute des presentes.

Angran

AN MC/XXIII/824

22 février 1788. — Mauclerc's copy of the 1784 codicil presented by Duclos Dufresnoy to Angran.

Depôt de codicile

Cecy est mon Codicile
Je Revoque tous Testaments que j'ay fait jusqua ce jour
a Paris le Trois juin mille sept cent quatre vingt quatre
a signé DelaTour

Page unique signée et paraphée au desir de notre ordonnances étant en notre proces verbal de ce jourd'huy vingt deux fevrier mil sept cent quatre vingt huit

Angran

L'an mil sept cent quatre-vingt huit, le vingt deux fevrier une heure de relevée, en notre Hôtel, & pardevant Nous Denis-François Angrand d'Alleray [&c.] est comparu M^e Charles Nicolas Duclos Dufresnoy avocat en Parlement, conseiller du Roy Notaire au châtelet de Paris, lequel nous a dit que le dix neuf juin mil sept cent quatre vingt quatre il luy a été déposé par Sieur Pierre Marie Mauclerc Bourgeois de Paris, un paquet cacheté, lequel paquet ledit sieur Mauclerc a déclaré luy avoir été remis par S^r Maurice Quentin Delatour peintre du Roy et Conseiller de son academie qu'il a été dressé acte de ce dépôt devant le comparant et M^{re} Lienard son confrere, que ledit acte de dépôt porte que ledit paquet sera ouvert après le décès dudit sieur Delatour, lequel est decédé à Saint Quentin ou il a été inhumé, ainsy qu'il resulte de l'acte de sepulcre de la paroisse de Saint-André de la ville de Saint Quentin, et attendu ledit décès, nous a ledit M^{re} Duclos Dufresnoy requis de faire Inventaire dudit paquet et a signé à la minute,

Desquelles comparation dire et requisition nous luy avoir donné acte; comme aussy de la representation à nous par luy presentement faite dudit paquet, que nous avons trouvé couvert d'une enveloppe de papier fermé d'un côté par un cachet en cire d'Espagne rouge et ayant de l'autre côté une Suscription en ces mots: signé et paraphé au desir de l'acte de dépôt passé devant les notaires à Paris soussignés aujourd'huy dix neuf juin mil sept cent quatre vingt quatre, sous lesquels mots sont les signatures, Mauclerc, Lienard et Duclos avec paraphe. Procedant à l'ouverture dudit paquet avons coupé deux côtés de laditte enveloppe laissant le cachet sain et entier, et sous laditte enveloppe, avons trouvé une feuille de papier à lettre écrite sur la premiere page seulement, laditte page concue en ces mots: *ceci est mon Codicile, je revoque tous testaments qu j'ai jusqu'à ce jour à Paris le trois juin mil sept cent quatre vingt quatre, et audessus de ces mots écrite a signé Delatour*. Avons bâtonné avec des traits de plume tous les blancs de laditte page écrite et de laditte enveloppe, les avons signées et paraphées, et avons remis le tout audit M^{re} Duclos de fresnoy pour le garder au nombre de ses minutes et en delivrer des expeditions à qui il appartiendra et ledit M^{re} Duclos Dufresnoy a signé avec nous à la minute des presentes.

Angran

AN MC/XLVIII/0320

23 février 1788. — La mort de La Tour est notifiée en séance à l'Académie.

En ouvrant la séance, le Secrétaire a notifié la mort de M. De La Tour, Conseiller de cette Académie, décédé le 17 de ce mois, à S^t-Quentin, sa patrie, dans la 84^e année de son age.

Procès-verbaux de l'Académie, t. IX, p. 351.

23 février 1788. — Johann Georg Wille records his reaction to La Tour's death:

Le 23. J'allay à l'assemblée de l'Académie royale où il fut fait mention de la mort de M. de la Tour, arrivée à Saint-Quentin, sa patrie, au commencement de ce mois-cy. Il étoit âgé de quatre-vingt-quatre ans. Où est le temps où nous allions voir M. Parrocel aux Gobelins, y boire une bouteill avec d'autres amis de notre société de ce temps, il y a aux environs de quarante-cinq ans et plus? Très-peu de mes amis de ce

³⁸⁹ Maître en charge de la communauté des Huissiers à cheval au Châtelet.

temps-là existent, je ne vois presque que M. Cochin ; M. Preisler n'est pas à Paris.

Mémoires et journal de J.-G. Wille, Paris, 1857, II, pp. 169f

23 février 1788. — Dépôt de Codicil, by La Tour's executor Furcy-Georges Leroy de La Brière (see note above to 25.VI.1783), before François Brichard and Louis-François Pottier.

Aujourd'hui est comparu pardevant les conseillers du Roy Notaires au Chatelet de Paris soussignés

Sr Furcy Georges Le Roy seigneur de Fauchinay La Brierre et autres lieux, demeurant à Paris Rue de Grenelle Saint Honoré paroisse Saint Eustache

Lequel attendu le decès du Sieur Maurice Quentin DelaTour, peintre du Roy, Conseiller de l'Academie de peinture & de Sculpture de Paris & honoraire de l'Academie d'Amiens, arrivé en la ville de St Quentin le dix-huit fevrier <present mois> suivant qu'il resulte des son extrait mortuaire dud. Jour tiré de la paroisse de Saint André de la ville de Saint Quentin, copie duquel delivré par le Sr LaBitte Curé de lad. Paroisse le vingt du present mois de fevrier, et représenté par led. Sr Comparant et demeuré cy annexée apres avoir été de luy certifié veritable signé et paraphé en presence de les Notaires soussignés

Et ledit Sieur Comparant renied [illisible] et déposé a M^e Brichard l'un desdits Notaires soussignés etc l'a requis les mettre au rang de sesdit Minuttes de ce Jourd'hui, L'original de ce Codicil, faits a la parape par Ledit. Sieur de Latour, datté de Paris du vingt cinq Juin Mil Sept Cent quatre vingt Trois, Ecrit sur une feuille de papier à lettre de moyenne grandeur, et contenant la page blanche d'un feuillet entierement ecrite commenceant par ces mots Cecy est mon Codicil, et finissant, par la datte d'Iceluy, au dessus de laquelle est la signature De la Tour, et a casté une Notte que son Testament était chez M^e Brichard Notaire lequel codicil led. Sieur Comparant declare luy avoir été [?]remise par led. Sieur de La Tour <dans le temps de la datte dud. Codicil>.

L'original duquel Codicil est demeuré Cy Annexé apres avoir été dud. Sieur Comparant certifié veritable signé et paraphé par luy en presence desdit Notaires soussigné...Ledit. Codicil estres incessamment contrôllé et delivré les expeditions necessaires, et notamment aud. Sr Comparant comme Nommé par led. Codicil par led. Sieur de La Tour heritier de son testament.

Dont a été fait et passé a Paris en l'Etude L'an mil sept cent quatre vingt huit le vingt trois fevrier et a signé les presentes au Huits mots seul rayée comme Nul

Leroy Delabriere

Pottier Brichard

[there follows the first codicil of 25 juin 1783, reproduced above]

Certifié Veritable signé et paraphé au désir de l'acte de deposit des presents passée devant les notaires soussignés ce jourd'hui vingt trois fevrier mil sept cent quatre vingt huit

/s/ Leroy Delabriere

Pottier Brichard

AN MC/XXIII/824

25 février 1788. — Dépôt de Codicil, by Jean-François de La Tour, before François Brichard and Antoine-Marie Boulard, notaires.

Aujourd'hui est comparu devant les conseillers du Roy Notaires au Chatelet de Paris soussignés M^e Jean-Francois De La Tour Chevalier de l'ordre Royal & Militaire de St Louis demeurant ordinairement à St Quentin etant de present a Paris loge a l'Hotel de Louis Le Grand rue de la Jussienne

Lequel par ces presentes déposé pour minute et M^e Brichard l'un des notaires soussignés l'expédition en papier delivrée par M. De Sains et son confrere notaires a S Quentin le dix sept fevrier mil sept cent quatre vingt huit d'un Codicile fait par le S De la Tour Peintre du Roy frere du Sieur Comparant le vingt cinq Juin mil sept cent quatre vingt quatre, portant revocation par led. S. Delatour de tous testaments & ou Codicile qu'il pouvait avoir faits jusque au cedit jour. Laquelle expedition duement legalisée est demeurée Cy annexée apres avoir été dud. S. Comparant certifié veritable signé & paraphé en presence desd. Notaires soussignés, pour etre par led. Me Brichard <delivré toute expedition dud. codicile à ceux qui pourroient pretendre a la recquerir>

Dont acte fait & passé à Paris en l'Etude l'an mil sept cent quatre vingt huit le vingt cinq fevrier & a signé les presentes ou deux mots sont rayé nuls

Delatour

Boulard Brichard

Et le Sept mars mil sept cent quatre vingt huit est comparu pardevant les Conseillers du Roy notaires au chatelet de Paris soussignés

Sieur Michel Barthelemy Robert Duhamel Bourgeois de Paris y demeurant rue et paroisse Saint André des Arts Lequel a par ces presentes déposé pour minute à M^e Brichard l'un des notaires soussigné l'expédition en parchemin delivré par M^e Ducloz Dufresnoy notaire à Paris le vingt six fevrier sept cent quatre vingt huit, d'un codicile fait par le dit Sieur Delatour peintre du Roy le trois juin mil sept cent quatre vingt quatre portans revocation par le dit Sieur De la tour de tous testaments et codicules qu'il pouvait avoir fait jusqu'au dit jour, la quelle expedition est demeurée cy annexée apres avoir été dudit Sieur Comparant signée et paraphée en presence des notaires soussignés, pour etre par le dit M^e Brichard delivré toute expedition dudit codicile à ceux qui pourraient être fondés à le requérir

Dont acte fait et passé en l'etude les jour et an susdite et a signé ces presentes ou trois mots sont rayés comme nuls

Duhamel

Boulard Brichard

AN MC/XXIII/824

26 février 1788. — Notoriété après le décès de Mr. De la Tour.

Aujourd'hui sont comparus devant les conseillers du Roy Notaires au Chatelet de Paris soussignés S. Jean Robert Dorison Bourgeois de Paris y demeurant rue du Champfleury Paroisse St Germain L'Auxerrois & S. Pierre Pasquier de l'Académie Royale de Peinture & sculpture demeurant à Paris aux Galeries du Louvre Paroisse St Germain L'Auxerrois

Lesquels ont par les presentes Certifié et attester pour Verité Notoire avoir parfaitement connu M. Maurice Quentin De La Tour Peintre du Roy conseiller de l'Academie de Peinture & Sculpture de Paris & Honoraire de l'Academie d'Amiens Savoir qu'après son decès arrivé en la ville de S^t Quentin il n'a point été fait d'inventaire & qu'il n'a laisse pour son seul & Unique heritier que M^e Jean Francois De La Tour Chevalier de L'Ordre Royal & Militaire de St Louis son frere

& pour justifier du decès dud. S^r De La Tour lesd. S^{rs} comparans ont ce L'Instant représenté son extrait Mortuaire Tiré des Registres de la Paroisse S^t André de la Ville de Saint Quentin, copie duquel extrait mortuaire delivré par M. Labitte Curé de Lad. Paroisse le dix-neuf du present Mois & Duement legalisée est demeurée Cy Annexée apres avoir été desd. S^{rs} Comparans Cerifié Veritable signé & paraphé en présence desd. Notaires soussignés.

Dont acte fait et passé a Paris en demeure des parties L'an mil sept cent quatrevingt huit le Vingt-six fevrier & on signe Ces presentes ou Quatre mots sont rayés nuls

Dorison Pasquier

Louis Brichard

AN MC/XXIII/824

3 mars 1788. — L'École de dessin de Saint-Quentin:

Le père Barron ayant mandé qu'il lui étoit impossible par rapport à sa station de prononcer l'oraison funebre de M. de la Tour M. le mayeur fut engagé de parler à m. l'abbé Duplaquet pour le prier de remplir cette importante fonction au service que l'administration fera dire pour M. de la Tour.

Registre des délibérations, f^o 93r

10 mars 1788. — La Tour's death is noted by the Académie d'Amiens is minuted in a session held 10.III.1788, followed by 1 memorial service on 19.III.1788.

L'académie instruite regulièrement de la mort de m. delatour l'un de ses honoraires et fondateur d'un prix de bienfaisance de 500^e à distribuer par cette compagnie a décide de faire célébrer un service solennel pour

ce genereux confrère en l'église des RR. pp. cordeliers le samedi 19 de ce mois.

Gossart

et le samedi 19 l'academie invitée par billets ad'hoc a assisté au service celebré en l'eglise des RR. pp. cordeliers pour m. delatour honoraire de lad. academie, fondateur du prix de bienfaisance.

Gossart

Registre de l'Académie d'Amiens, p. 315, Archives départementales de la Somme, cote D.148*

29 mars 1788. — Van Spaendonck is elected to fill La Tour's place as conseiller at the Académie royale de peinture.

Journal de Wille

7 avril 1788. — L'École de dessin de Saint-Quentin:

Messieurs ont arrêté que leloge funebre de M. de la Tour fondateur sera prononcé dans l'assemblée publique de la distribution des prix le 2 may et que l'administration feroit dire le lendemain un service a 10 heures du matin pour le repos de lame de mondit sieur de la Tour dans l'eglise de St André et en consequence sur la certitude que l'administration avoit que M. l'abbé Duplaquet lui rendroit le service de prononcer cet éloge elle a prié MM. Cambronne d'Artois et Fromaget d'aller engager a cette importante fonction M. l'abbé Duplaquet.

Monsieur Fouquier mayeur a ensuite sous les yeux de l'adminstration une lettre de l'académie Royale de peinture en reponse a celle qui lui avoit été écrite pour lui notifier la mort de M. de la Tour. Cette lettre qui honore la mémoire de M. de la Tour promet à l'administration tous les secours qui dépendront de l'académie Royale pour ce qui concerne l'instruction des élèves.

Registre des délibérations, f° 93v

7 avril 1788. — The bureau of the École gratuite decide:

Du 7 avril 1788

M. de la Tour Cher de l'ordre Royal et militaire de St Louis a prié l'administration d'accepter pour l'usage des élèves de l'école Royale gratuite de dessin quatre recueils ou volumes de dessins de format *infolio* Scavoir un d'architecture et de charpente concernant la construction des ponts par pitrou³⁹⁰ un d'ornemens et de décorations de théâtre par Ange Rose Florentin une suite de dessins de plusieurs palais plans et elevations en perspective par Antoine Le Pautre et un recueil de dessins de fleurs. Messieurs reconnoissans de ce don ont prié MM. Cambronne d'Artois et Fromaget d'aller remercier mondit sieur de la Tour au nom de l'administration et ils ont décidé que les 4 volumes seraient timbrés du timbre de l'école de dessins et qu'ils seroient parties sur l'état des dessins et meubles appartenans à l'école Royale gratuite de dessin.

Mondit sieur de la Tour ayant demandé à l'administration par l'organe de Monsieur le mayeur le moule du buste de M. de la Tour son frere qui avoit été fait aux frais de l'administration et dont M. Rigaud étoit dépositaire elle a décidée de l'envoyer chez mondit sieur de la Tour ce qui a été fait immédiatement après la sortie du bureau

Pourecopie conforme aux originaux a St quentin le 8 avril 1788

Rigaud secretaire perpetuel de l'administration

Quelques observations pour monsieur l'abbé Duplaquet³⁹¹

Feu m. de la Tour étoit lié avec le docteur franklin.³⁹² Ce dernier étant venu en France avec le ...

Extraits³⁹³ des Delibérations du bureau de l'École royale gratuite de dessin, Archives municipales de Saint-Quentin, liasse 67, dossier B

14 avril 1788. — A row breaks out over the organisation of the memorial service which the masonic lodge wishes to arrange; but the chevalier de La Tour absolutely declined their invitation,

en témoignant à la R^{te} L^{re} son chagrin de ne pouvoir assister à ses travaux ayant formellement à se plaindre de notre f^{te} Rigaud qu'il désigne dans sa lettre et nomme ***.

Le Compte-rendu du 14 avril 1788 assure que les « griefs... n'étant point motivés, il a été décidé qu'on ne répondroit point au f^{te} de La Tour ». Et, par ailleurs, il fut aussi « décidé que le jour pour le service public du f^{te} de La Tour se feroit le jeudi 15 may dans l'église St-Jean et que les f^{te} f^{te} Colliette, Marolle et Néret auroient la complaisance de prévenir le prophane Duplaquet qui PRONONCERA L'ORAISON FUNEBRE A L'HOTEL-DE-VILLE à l'issue de l'Office de l'église; MM. les Administrateurs de l'École de Dessin et MM. de l'Administration municipale AYANT DESIRE ETRE LES PREMIERS à rendre un hommage PUBLIC aux vertus civiques du f^{te} de La Tour, il a été arrêté que la L^{re} CONDESCENDROIT à eurs désirs.

Brazier 1960, p. 142

19 avril 1788. — A memorial service for La Tour is held in the Cordeliers church at Amiens, at the instigation of the Académie d'Amiens.

Archives départementales de la Somme, cote 28 J 3, cited, Debré & Salmon 2000, p. 28, n.27

26 avril 1788. — Article nécrologique appears in *Affiches de Picardie* du samedi, 26 avril 1788; Desmaze, 1874, p. 56; B&W, pp. 123–24 [n. La Tour biographies file].

2 mai 1788. — L'abbé Duplaquet prononce à l'hôtel de ville de Saint-Quentin l'éloge de La Tour (imprimé à Saint-Quentin en 1789).³⁹⁴

Desmaze, 1854, note p. 47.

L'Éloge historique de La Tour, prononcé le 2 mai 1788 par l'abbé Duplaquet, devrait être une des sources les plus précieuses de la biographie du maître. Duplaquet avait connu personnellement l'artiste et écrivait deux ans après sa mort. Par malheur, il avait un tel goût pour la rhétorique que, dépouillé de ses fleurs, son Éloge se réduit à quelques faits qu'on trouvera insérés à l'endroit voulu dans le Tableau chronologique. Il ne pouvait être question de le reproduire *in extenso*. [B&W p. 20; n. La Tour biographies file, where a substantial part is reproduced. A digest appeared in the *Année littéraire* VIII, 1789, 318–329; and was reprinted in *L'Esprit des journaux, français et étrangers*, XIX/3, mars 1790, p. 90]

Építaphe de La Tour par le chanoine Duplaquet. [Engraved on a copper plaque by the valentinois sculptor Antoine-Joseph Debocq (1761–1800), installed in the church of Saint-André de Saint-Quentin; moved to the collégiale in 1791 and destroyed in World War I. A drawing by J. Malézieux was made in 1876. A copy was made and installed in the basilica on 5.IX.2004.]

A LA GLOIRE DE DIEU
ET
A LA MEMOIRE
DE MAURICE-QUENTIN DE LA TOUR
NE A SAINT-QUENTIN, LE 5 SEPTEMBRE 1704
PEINTRE DU ROI
CONSEILLER DE L'ACADEMIE ROYALE
DE PEINTURE ET DE SCULPTURE DE PARIS
ET HONORAIRE³⁹⁵
DE L'ACADEMIE DES SCIENCES ET BELLES-LETTRES D'AMIENS
BIENFAITEUR
DE CES DEUX ACADEMIES
EMULE DE LA NATURE
DANS SES PORTRAITS,
PERE DES ARTS
DANS L'ETABLISSEMENT
DE L'ECOLE ROYALE GRATUITE DE DESSIN
DE CETTE VILLE.
PERE DES PAUVRES
DANS SES FONDATIONS
POUR LES PAUVRES FEMMES EN COUCHES
ET
POUR LES PAUVRES VIEUX ARTISANS

³⁹⁰ Robert Pitrou, *Recueil de différents projets d'architecture, de charpente, et autres concernant la construction des ponts*, 1756, with plates by Jacques-François Blondel & al.

³⁹¹ This passage follows on the same sheet and in the same hand as Rigaud's conformed copy of the deliberations of the Bureau; the next sheet in the liasse is unrelated, so the remaining remarks are lost.

³⁹² Franklin is mentioned in the 1784 will: *v. supra*.

³⁹³ These extraits are taken from the separate Dossier B in Liasse 67, and seem to be the secretary's notes, not precisely as found in the formal Register.

³⁹⁴ A printer's invoice (Archives municipales, Saint-Quentin, liasse 67 dossier B), presumably from François-Théodore Hautoy (1729–1798), libraire, imprimeur, reveals that 200 copies were printed for a total cost of 117 livres, the cover price to be 24 sols.

³⁹⁵ "Honnoraire" [*sic*], misspelled in the original, as transcribed by Guilhermy, *Description des localités de la France* Manuscript, BnF, NAF 6108, tom. XV f° 322 *recto*, but silently corrected in Malézieux's watercolour. The word is spelt correctly in Duplaquet's composition, as recorded in the Register des délibérations, I, f° 100 *recto*.

BON PARENT
BON AMI
BON CITOYEN
ESPRIT JUSTE ET ORNE
CŒUR DROIT ET GENEUX
ORNEMENT ET SOUTIEN DE L'HUMANITE
MORT LE 17 FEVRIER 1788
DANS LA 84^e ANNEE DE SON AGE
LES ADMINISTRATEURS DE SES FONDATIONS
DANS CETTE VILLE
ONT ERIGE CE MONUMENT
DE REGRETS
ET
DE RECONNAISSANCE

Desmaze, 1854, p. 57; Lecocq, 1876, p. 5; Debré 1991, p. 31, dessin de J. Malézieux repr.

3 mai 1788. — L'École de dessin de Saint-Quentin:

Un citoyen de la ville qui veut absolument rester inconnu pénétré de respect et de vénération pour les talents sublimes et les grandes vertus de M. de la Tour a offert hier de fournir à ses frais un médaille des grands prix en or pour former la récompense du 1^{er} prix d'après la bosse si cet un élève de la ville de St Q qui le remporte au moyen de quoi la médaille en argent servira de second prix si l'administration y consent ce qui a été accepté pour cette fois seulement. L'administration se réservant de délibérer sur la proposition on a continué ensuite à dire. Les 1^{ers} prix de ce genre dans les années suivantes seront fournis aux dépens de la personne inconnue et cette même personne pour éterniser la mémoire de M. de la Tour se propose de faire/rayer par la suite ~~médaille~~ sous le bon plaisir de l'administration une médaille portant l'empreinte de la figure de M. de la Tour ayant dans l'energie le très bonne latin qu'un de ses compatriotes a composé pour être mis au bas de son buste et en seront alors les médailles en or et en argent frappées du même coin qui serviront de récompenses pour un genre de prix qui sera par la suite fondé à perpétuité mais d'année à autre le concours se fera sur des dessins de la manufacture qui seront composés dans l'école et seront jugés après avoir été employés sur le métier par les fabricants. L'année suivante le concours se fera d'après la bosse et quelquefois d'après le buste de M. de la Tour dont on ne saurait trop multiplier la figure. Ces prix ont été délivrés aux élèves ainsi que les convenues par M. le Chev. de la Tour à la prière de M. le Mayor de la même manière que les autres.

Registre des délibérations, n° 95v/96r

Les médailles servant de prix en 1788 à l'école gratuite de dessin fondée par Maurice-Quentin Delatour, et ayant d'un côté un écusson à l'effigie de Saint-Quentin entre trois fleurs de lis, et de l'autre, dans le champ: ECOLE. ROYALE. GRATUITE. DE. DESSIN. FONDÉE PAR. M^r DELATOUR.

C. Derome, "Le numismatique du Vermandois", *Mémoires de la Société académique des sciences, arts, belles lettres... de Saint-Quentin*, XI, 1891–92, p. 247

5 mai 1788. — L'École de dessin de Saint-Quentin:

La proposition faite par un <citoyen> inconnu de former un nouveau prix d'après la bosse et de faire frapper une médaille pour éterniser la mémoire de M. de la Tour laquelle médaille soit en or soit en argent fournira les 2 prix la délibération a été continué au mois mais le professeur ayant remis à l'administration un état de la dépense que le dessin d'après la bosse occasionnerait il a été décidé que cet état seroit mis sous les yeux du citoyen qui consiste—

1 ^o un augmentation de gage au professeur	400 ^{fl}
2 ^o Le loyer d'une chambre	70
3 ^o pour l'huile le feu un domestique	120
Total	590 ^{fl}

Ce qui monte à 590 par an et exige un constitution de plus de 12000^{fl} pour les 3 objets

Dépenses à faire qui n'exigent pas de constitution

Pour la lampe et l'équipage	100
Pour cachet des bosses	1200
	1300
Pour les dépenses du coin...mémoire	1000

³⁹⁶ Pierre-Joseph Godalier (Cambrai 13.IX.1755 – Saint-Quentin 12.III.1830), peintre en bâtiments (as he is described in the acte de naissance de son fils Louis-Joseph-Victor,

Total 2300^{fl}
Fondation du prix à perpétuité 100^{fl} net
400^{fl}
Total 790^{fl}

Ce qui nécessiteroit à une somme de pres de 16500^{fl} à placer pour obtenir une rente capable de fournir à ces dépenses sans compter celle de 2300^{fl} tant pour le coin que pour les bosses lampes &c.

Registre des délibérations, n° 97v/98r

12 mai 1788. — L'École de dessin de Saint-Quentin: repas donné à M. de la Tour frère du fondateur:

Le lundy 12 may 1788 Messieurs les president et administrateurs de lecole Royale gratuite de dessin mm. les commissaires notables pour le jugement des prix mm. l'abbé du plaquet et marolles curé de St Jean Collette subdelegué, asselin command^t la marechaussée cambronnie huet et mallet Receveur de l'administration se sont rendus à la maison de Bagatelles pour le diner <quelques mots rayés> que L'administration donnoit à m. le ch^{er} dela Tour. m. le mayeur étant arrivé avec mondit sieur dela Tour qu'il avoit accompagné on a tiré une salve de l'artillerie de la ville que m. le mayeur avait permis de transférer à Bagatelles. Le diner ordonné par mm. Cambronnie carré et d'Etrée étant servi on s'est mis à table et les santés du Roi, de m. dela Tour, de m. le mayeur, de l'administration, de mm. les commissaires et celle des personnes invitées ont été portées au bruit de l'artillerie. MM cambronnie carré et d'Etrée ont fait servir au depart pour pièce du milieu et vis à vis de m. dela Tour un temple élevé sur 4 colonnes à la mémoire de mm. dela Tour au milieu de la coupole étaient suspendus leurs cœurs accolés avec leurs chiffres et des emblemes relatif à leurs bienfaisance et il a été décidé sur le champ après avoir remercié MM Cambronnie carré et d'Etrée que le temple seroit porté chez m. le ch^{er} dela Tour. m. le mayeur pendant le dessert à fait lecture de deux vers latins destinés pour être placé au bas du buste de m. dela Tour fondateur et de plusieurs traductions française de vers libres fournis par m. Duplessis l'un des commissaires notables M. Esmangart de bourmonville a ensuite chanté des couplets en l'honneur de mm. de la Tour composés à l'occasion de la fête donnée à m. le Ch^{er} dela Tour et dans lesquels la bienfaisance et le genie étoient célébrés tour à tour et d'une tournure d'autant plus estimable qu'ils étaient l'expression de la vérité. L'administration après avoir prié m. Esmangart de repeter plusieurs fois ces couplets <et remercié l'a encore> prié d'en permettre la copie sur le livre de délibération. La même prière a été faite à m. Duplessis pour les 2 vers latins et leur différentes traductions libres.

Lorsque l'on s'est levé de table m. le mayeur a présenté une lame à feu à m. le Ch^{er} dela Tour pour tirer une salve d'artillerie ce qu'il a fait ainsi que m. l'abbé Duplaquet auquel m. le mayeur a aussi présenté la lame M. le mayeur et une grande partie de l'administration et des convives ont ensuite reconduit m. dela Tour chez lui et de là m. le mayeur a été reconduit en son hôtel.

Fait et arrêté ce même jour et an que dessus.

Rigaut Fouquier

Registre des délibérations, n° 98r/v

2 juin 1788. — The administrators at the École de dessin de Saint-Quentin enquire about taking copies from the Roettiers medallion belonging to Jean-François de La Tour:

Sur le compte rendu à messieurs que l'on avoit écrit à m. Roetier graveur du Roi pour avoir des renseignements sur une médaille de feu M. dela Tour dont l'empreinte est chez M. son frere la deliberation relativement au projet d'un citoyen inconnu a été continué au mois.

And approve a payment—
de 9^{fl} au S^r Gadailler³⁹⁶ peintre pour ornemens par lui fait au pied destal du buste de m. dela Tour

Registre des délibérations, n° 99v

7 juin 1788. — M. Caffieri a donné à son Académie le buste de M. De La Tour... [pièces concernant le don d'œuvres d'art fait à l'Académie royale de Peinture et de Sculpture par Jean-Jacques Caffieri en mémoire de Philippe Caffieri son grand-père]:

Le Samedi 7 juin 1788 M Caffieri a donné à son academie le Buste de M De La Tour fait par son ami J.B Lemoyne et son portrait Gravé par G. F. Schmidt.

18.IV.1800, Saint-Quentin). On 8.I.1787 at Saint-Quentin, Saint-Jean, he married Marie Francoise Laloux.

ENSBA, MS 756 (pièce 3)

14 juin 1788. — The loge l'*Humanité* resolves to order from the curé of Saint-Jean a service for the soul of their Vénérable honoraire, to take place « après le retour du f* chev. de La Tour présentement à Paris ». The service, which cost 228 livres, took place before 11 juillet, on which date it was recorded that « les f* f* Tribert et Possel [iraient] remercier la maçonne d^e notre f* Nérét de sa peine et des fatigues qu'elle avoit éprouvée lors de sa quête pour les pauvres à l'occasion du service du f* Delatour. »

Brazier 1960, p. 148

5 juillet 1788. — *M. Caffiéri fait présent du portrait de M. De la Tour par M. Lemoyne, sculpteur, et de son portrait par M. Schmidt.* — *M. Caffiéri* a fait présent à l'Académie du buste de feu M. de la Tour, fait par M. Lemoyne, Sculpteur, son ami, ainsi que son portrait gravé par M. Schmidt. La Compagnie, qui a des preuves multipliées du zèle de M. Caffiéri pour l'Académie, lui en a témoigné sa reconnaissance.³⁹⁷

Procès-verbaux de l'Académie, t. IX. p. 365.

25 août 1788. — La Tour's éloge is read to the Académie d'Amiens.

M. Gossart directeur a fait l'annonce des prix pour 1789. celui de m. delatour de 500^{fr} les autres de 300^{fr} chacun cidevant annonces [...].

après quoi m. Gossart comme secretaire a lu l'eloge historique de m. delatour honoraire.

Gossart

Registre de l'Académie d'Amiens, p. 322, Archives départementales de la Somme, cote D.148*

s.d. [1788]. — A letter from Mme Durosoy de Lépidor³⁹⁸ to Jean-François de La Tour. Desmaze has this as mars 1789, but it must predate the letters of 23.XI.1788 and 23.I.1789 & seq. connected with the proposed union with a widow named only as Ad. D.:

C'est uniquement, Monsieur, par reconnaissance de la conversation que nous avons eue ensemble quand j'ai eu l'honneur de vous voir, que je me suis permis de parler à M. le chevalier de Bournonville³⁹⁹ d'une demoiselle qui me paraît réunir tout ce que vous m'avez paru désirer dans une compagne, et que je connais assez pour être persuadé qu'elle ferait votre bonheur. M. le chevalier de Bournonville ne vous a sûrement pas laissé ignorer qu'il s'agissait d'une personne de 40 à 48 ans, parfaitement bien élevée, laborieuse, accoutumée aux soins du ménage et aussi recommandable par les qualités du cœur que par les agréments de l'esprit. Je ne vous parle point de sa figure: vous êtes sûrement, Monsieur, au-dessus de cette considération: tout ce que je vous en dirai c'est qu'elle est grande, bien faite, qu'elle a de belles dents, de beaux yeux et de superbes cheveux noirs; c'est à tort, Monsieur, que vous vous effrayez de ce qu'elle est née Demoiselle. Sa sœur n'en a pas moins épousé un simple particulier, revêtu d'une charge honnête, qui n'a pas comme vous, Monsieur, l'avantage d'avoir servi et d'être décoré de la Croix de Saint Louis; et cette union n'en a pas moins été constamment heureuse et paisible depuis plus de douze ans, malgré les revers qui ont diminués la fortune du mari, épreuve délicate, comme vous savez, Monsieur, et à laquelle ne tiennent pas beaucoup d'hommes mêmes, quoique très recommandables d'ailleurs. Mon amie qui a toujours vécu avec son beau-frère et sa sœur depuis leur mariage, a peut être encore plus de cette bonhomie si désirable dans le commerce de l'intime amitié; et bien loin de se prévaloir du hazard de sa naissance, je lui ai toujours trouvé plus de franchise dans l'expression de ses sentiments, plus de simplicité dans les manières que n'en ont certaines femmes, de ce qu'on appelle l'honnête bourgeoisie.

Quelle que soit cependant, Monsieur, ma prédilection et mon attachement sincère pour cette demoiselle, je suis fort éloignée de vouloir employer vis-à-vis de vous aucun genre de séduction. Je vois en elle du côté du personnel tout ce qui peut vous convenir; du côté de la fortune, un peu plus même que vous ne m'aviez paru exiger, car vous m'avez paru souhaiter seulement qu'une femme eut assés de quoi pourvoir à son entretien, et je crois que mon amie auroit encore quelque chose de reste, cette clause remplit. L'occasion me paraît donc telle que

vous la désirés; et si vous n'êtes arrêté que par la considération de sa naissance, j'ose vous répondre que, gentilhomme ou non, vous lui serez toujours très cher si vous savés d'ailleurs la rendre heureuse, et que son caractère vous y fera trouver autant de facilité que de plaisir.

Je ne consulte pas moins, Monsieur, dans cette explication l'intérêt de votre bonheur que celui d'assurer un sort tranquille à une amie véritablement estimable et méritante à tous égards. Je me serais reprochée de vous laisser des craintes que sa façon de penser ne justifiera jamais. Je n'irai pas plus loin, Monsieur, et contente d'avoir fait ce que je croyais devoir à la vérité autant qu'à l'amitié, je me bornerai maintenant à vous prier de croire à la sincérité des sentiments avec lesquels j'ai l'honneur d'être, Monsieur, votre très humble et très obéissante servante.

Durosoy de Lépidor.

J'ai oublié de vous observer que tout séjour, à Paris, rue Saint-Dominique, au Gros-Caillo, en province et même à la campagne, serait parfaitement égal à la personne en question.

Desmaze 1875, p. 314f, as mars 1789

s.d. [1788]. — Desmaze prints the following note concerning Mme Ad. D. immediately below the marquis d'Estourmel's letter of 21.X.1800, as through attached; but as it relates to the affair of 1788/89 it is placed here. It appears to be an enclosure to a letter from the chevalier de La Tour to an unnamed friend, while the second and third paragraphs are presumably transcribed from a letter he has received from a very close friend.

NOTE

Je n'ai pas cru devoir insérer dans ma lettre la réponse que l'on a faite à mon amy. La voici mot pour mot:

Au reçu de ta lettre, mon cher ami, je n'ai eu rien de plus pressé que d'aller à R*** pour y prendre les informations concernant Madame *** quoique je la connoisse depuis longtems, je n'ai pas voulu m'en rapporter à moy seul, et j'ai consulté quelqu'un dont je suis sur, pour avoir les renseignements que tu désire, et tu peux compter sur ce que tu va dire.

Madame D*** a 33 ou 34 ans au plus, et non 40 comme tu me le mandes, elle est grande, assez bien de figure, mais elle est rien moins que saine, elle est d'une laiderie dont rien n'approche. La crainte de brûler quelques bouts de chandelles l'a concentrée chez elle, et elle est femme à proposer à des amies, qui viennent la voir le soir, de les éteindre, parce que l'on peut bien s'entretenir sans se voir. On dit qu'elle pleure continuellement son premier mary; note bien cecy, paraport aux risques que l'on court. Tu dois m'entendre. Quant à sa fortune, on ne sçait pas au juste ce qu'elle a; cependant on lui croît mille écus de rente; et après la mort de M^{me} sa mère, qui est infirme, elle pourra jouir de 4,500 fr.

Mon amy vient d'écrire au sien pour sçavoir au juste ce qu'il entend: par-elle est rien moins que saine. Je vous avoue, Monsieur, que cette phrase m'a fort inquiété. Je jouis de la meilleure santé, je n'ai jamais fait aucune maladie, exceptée la petite vérole; il seroit bien facheux pour moi d'être uni à une personne, dont la mauvaise santé me feroit passer le reste de mes jours dans des inquiétudes continuelles. Je compte assés sur votre honnêteté, et sur votre véracité pour espérer que vous voudrés bien me dire ce qui en est; ainsi que de la ladrerie dont on l'accuse. Le défaut de santé est un malheur, mais l'avarice est un vice qui fait le malheur, non de l'avare, mais de ceux qui sont obligés de vivre avec lui. La franchise avec laquelle j'ai l'honneur de vous écrire doit vous prouver combine je suis incapable de tromper personne, mais aussi combien je serois fâché de l'être.

Desmaze 1875, p. 311ff

23 novembre 1788. — A letter from Jean-François de La Tour, to an unnamed friend⁴⁰⁰ (Jean-François identifies his own age as 63, although he was only 62 at the time):

³⁹⁷ According to Fontaine 1910, p. 188, the bust is untraced since 1793. It was presumably a different version than the one La Tour gave to Saint-Quentin in 1777.

³⁹⁸ Marie-Thérèse du Rozoi, third wife of Michel-Julien Mathieu Lépidor; they had married in 1784. Her first husband was M. Roussière. Michel-Julien Mathieu dit Lépidor (1740–p.1799), juge de paix, secrétaire du chevalier de Luxembourg, Lépidor was the younger son of the composer and musicien du roi Michel Mathieu, and himself composed several operas and some chamber music. His previous wives were Sophie Roubiliac and Anne-Joseph Leroy.

³⁹⁹ Probably Louis-François Esmangart de Bournonville (1730–1813), chevalier de Saint-Louis, rue de l'Orangerie à Versailles, secrétaire ordinaire et chef des bureaux pour le comte d'Artois, colonel général des Suisses & Grisons, conservateur de la Bibliothèque municipale, a first cousin, once removed of the conseiller au bailliage de Saint-Quentin, *n. 21.VII.1781 supra*.

⁴⁰⁰ Possibly the M. de Florimond in the letters of 30.I.1789 and 17.II.1789 *infra*; but it is not obvious whether any of the likely Florimonds were “camarades” — presumably a reference to having served in the gendarmerie.

Je te remercie bien sincèrement, mon cher et ancien camarade, des informations que tu as fait prendre; mais je trouve qu'il y a bien à rabattre de ce que tu m'as dit de l'âge et de la fortune de la personne en question. Monsieur ton parent te mande qu'elle n'a que 36 ans, au lieu de 40 ou 45 ans que j'aurais désiré, et 2,400 fr. de rentes, au lieu de 4 à 5,000 fr. que tu lui croyais. Ce dernier article, le plus important et le plus essentiel pour bien des personnes, ne l'est pas pour moi. La trop grande disproportion d'âge est tout ce que je redoute de plus. Quoiqu'ordinairement une femme à 36 ans ne soit plus dans l'âge d'inspirer une grande passion, elle n'en a pas moins les prétentions; et, comme elle est dans la force du tempérament, elle n'en est que plus exigeante; et à 63 ans, un homme est peu propre à inspirer du goût et à satisfaire et remplir ses desirs: alors, la jalousie et la mauvaise humeur se mettent dans le ménage, et l'on fait réciproquement son malheur. D'ailleurs, dans le compte que te rend M. ton parent, il n'est pas question du caractère, et de la manière qu'elle a vécu avec son premier mary, non plus que de la conduite actuelle. Quoique d'après tout ce que tu m'en a dis, je doive la croire très honnête, on ne saurait trop prendre d'informations sur ces trois objets, puisqu'ils sont et doivent être la base de l'estime, ou du mépris que l'on a l'un pour l'autre, lorsque l'on est obligé de vivre ensemble.

Je te prie, au reçu de ma lettre, d'engager M. ton parent de te mander ce qui en est, et d'après sa réponse, j'aurai l'honneur de l'aller voir et de le remercier des peines que je lui occasionne. Pour éviter les longueurs qui sont toujours désagréables en pareil cas, je crois qu'il pourroit m'adresser directement sa réponse. Surtout prie-le bien instamment de ne point me nommer que je n'ai su à quoi m'en tenir, et que je n'ai vu la personne. Si après cela, elle me convient, et que de son côté elle se décide à former un second engagement, alors je me ferai connoître et lui donnerai tous les moyens, pour prendre des renseignements les plus certains sur ma conduit, mon âge, mes mœurs et ma fortune, dont tu auras sans doute parlé à M. ton parent, à qui je te prie de faire agréer les assurances de ma sincère reconnaissance. Sois persuadé de celle que j'aurais toujours pour l'intérêt que tu prends à ce qui me regard, ainsi que du parfait attachement, avec lequel je suis ton sincère et véritable ami,

Delatour.

A Saint-Quentin, ce 23 novembre 1788

Je compte sur ce que tu m'as dit que la dame est veuve sans enfants, car autrement il ne faudroit pas faire de démarches. Je ne veux pas avoir les embarras ny les inquiétudes, qui en sont les suites.

Desmaze 1875, p. 323f, as dated 23.XI.1788

[1788]. — There are several references to La Tour (written during his lifetime, although not published until 1788) in the *Encyclopédie méthodique* of Claude-Henry Watelet (1718–1786), Pierre-Charles Levesque (1736–1812), in the articles on Finir, Instruction and Pastel:

Finir. ... Qu'on regarde de près un beau portrait de Latour, il semble que le peintre se jouoit avec ses pastels: mais ce jeu par lequel le savant artiste imprimoit à la toile la vie & la passion succédoit à une étude peinant & réfléchie, & c'étoit cette étude qui lui donnoit l'aisance de se jouer en Assurant par les dernières touches le caractère des forms & des expressions.

Instruction. ... Latour, peintre de portraits, qui étoit assez précis dans ses ensembles, conseilloit aux commençans de dessiner des *pots à l'eau*, des *chandeliers* &c. long-temps avant que de copier les êtres animés.

Pastel. ... Latour, peintre au pastel, a été regardé comme le plus grand peintre de portrait, que la France eût de son temps.⁴⁰¹

Encyclopédie méthodique. Beaux-arts, Paris, 1788, I, pp. 302, 457, 708

vers 1788

[c.1788]. — On comprend pourquoi nous avons tenu à faire figurer en tête des biographies de La Tour une lettre écrite au chevalier de La Tour par M^{lle} Fel, où celle-ci donne l'écho d'une note adressée à Dezallier d'Argenville et qui semble être la source de quelques-unes des anecdotes les plus souvent répétées sur l'artiste. [B&W, pp. 14–15, sans date; *v.* La Tour biographies]

⁴⁰¹ *V. TREATISES* for remainder of this text.

post 1788

[p.1786]. — Undated verses written (evidently after La Tour's death) by abbé Charles-Théodore Violette (1737–1815), curé de Notre-Dame de Saint-Quentin, membre de l'Assemblée provinciale en 1787, later transcribed onto the back of the Norton Simon/Laperlier/Groult version (I.46.1132) of the autoportrait au jabot. There is a shorter version in Latin on the same inscription, expressing the same sentiments:

citoyen de la Somme, Apelle de la Seine,
de La Tour, dans ces traits, c'est bien toi ressemblant:
c'est ta bouche, tes yeux, ce rire caressant
qui vers toi tous les cœurs entraîne.
pour bien peindre le tien, ton âme, tes vertus,
bienfaisance, candeur, esprit, talens, droiture,
dons rares que te fit largement la nature,
il faudroit toi, mais tu n'es plus!
L'inscription manuscrite, l'épithaphe et
et les vers français sont de M. Violette cure
de Notre-Dame de St Quentin

1789

23 janvier 1789. — Exchange of letters between Jean-François de La Tour and Mme Ad. D.:

1^{re} lettre de de La Tour, officier à Mme de **, 23 janvier 1789:

Madame

Je me suis fait une loy d'être franc et sincère. Si j'ai le bonheur de vous être uni, j'ose me flatter que vous reconnoîtrez de plus en plus que je m'en écarterai jamais. Je dois donc vous avouer que l'impression que m'a laissé notre entrevue, m'a fait douter quelques instants si j'avais eu raison de vous montrer la fermeté qui vous a étonnée. Plus je me livrais à ma sensibilité, plus mon doute augmentoit; mais aussi vous confesserai-je avec la même franchise que, plus j'ai senti l'obstacle, plus j'ai vu la nécessité de me vaincre, de réfléchir et de me juger. Rendu à moi-même, j'ai dû peser scrupuleusement ce que je vous devois et la suite d'un engagement aussi important pour votre bonheur et le mien. J'ai reconnu, Madame, que ce bonheur mutuel ne peut vraiment exister, sans se dépouiller respectivement, des affections qui lui sont étrangères. Vous conviendrez, j'ose l'espérer, que ce bonheur dépend absolument d'une union sans partage. Il exige entièrement le sacrifice de tout ce qui pourroit y porter le moindre mélange. Je vais plus loin, et dès que ce sacrifice doit même cesser de l'être, dès lors que la raison le prescrit. Je n'en voudrois d'autre témoignage que celui de Mme la marquise de Lambert,⁴⁰² qui paroît avoir pour vous la plus tendre amitié. Aussi suis-je toujours persuadé que ce sacrifice, si c'en est un pour le moment, doit non-seulement s'étendre sur le gage que vous aviez pris d'un souvenir qui vous est cher, mais encore sur le portrait qui ne paroît que trop l'entretenir. Je me trouve donc confirmé plus que jamais dans cette nécessité absolue.

Ecartons, je vous prie, Madame, ces ombres, ces nuages, dont on couvre trop souvent le flambeau de l'hymen. Là où est la raison, ces idées d'illusion, si fatales à l'union conjugale, ne peuvent se rencontrer. Cette tendre union ne présente qu'un tout de deux parties: et cet heureux assemblage, si propre à ses douceurs et à ces charmes, ne peut certainement former une unité parfaite, qu'autant que chacun se livre tout entier à l'autre. Telle est l'image que je me fais, et me suis fait du mariage, et à laquelle je sens que je dois absolument m'attacher. Puissent ces réflexions être assez persuasives pour vous y fixer de même. Si vous m'en donnez l'assurance, la noblesse de vos sentiments m'en sera votre garant: mon âme s'y confiera pleinement, et j'en prévois déjà d'avance la plus heureuse augure. Permettez-moi de compter assez sur moi-même pour la réaliser. Puissé-je jurer une foy inviolable en recevant la vôtre: et vous convaincre du respectueux dévouement avec lequel je suis et ne cesse d'être, Mme, V. S.

D.

Réponse du 30 janvier 1789:

J'ai lu avec beaucoup d'attention, Monsieur, la lettre que vous m'avez fait l'honneur de m'écrire. Je vois clair comme le jour que vous craignés que le petit être qui fait l'objet de votre discussion ne soit un obstacle à

⁴⁰² Marie Anisson du Perron (1745–1803), who married in 1765 Henri-Joseph, marquis de Lambert (1738–1808), inspecteur general de la cavalerie; they were divorced in 1793. Their daughters married the marquis de Courtavel, d'Angosse and de Voisins.

l'attachement que je dois avoir pour vous. Vous ne connoissés pas mon cœur, ni l'honnêteté de mes sentimens. Soyez-bien persuadé que si je n'avois pas l'espoir que vos procédés feroient naître dans mon cœur un attachement sincère, je n'aurois jamais pensé à former un second engagement, parce que je sens qu'il est impossible de pouvoir être heureux, qu'autant que l'on a l'un pour l'autre la plus tendre et la plus sincère amitié. J'ai connu ce bonheur, et c'est dans l'espérance que j'ai eu de le voir renaître, que j'ai consenti aux propositions qui m'ont été faites de votre part. Ce n'est cependant qu'après avoir eu la certitude que je trouverois aussi dans l'honnêteté de vos sentimens tout ce qui pouvoit faire le bonheur d'une femme honnête et raisonnable. Mais comme il faut prononcer sur l'article qui tient au cœur, et moi aussi, et qu'il faut se décider d'une manière ou d'autre; je vais vous dire tout naturellement mes intentions à cet égard, et vous dirés à M. de Florimont si cela vous convient ou non. Je désire ne jamais abandonner l'enfant dont je me suis chargé. Son père ne l'a accordé qu'à mes sollicitations réitérées, et parce que sa mère n'avait pas pour cette enfant la tendresse qu'elle avoit pour les autres, quoique cette petite créature soit d'un caractère tout à fait aimable. D'après cela, en me chargeant de cette petite, je lui ai jurée, dans mon cœur, amitié et protection; et je sens que je ne puis me détacher de l'une et lui refuser l'autre. Je vous avois proposé un accommodement sur cela: c'était de la mettre dans une petite pension de cette ville ou des environs; vous avés eu l'air d'abord d'y acquiescer, et, par une réflexion qui a été défavorable à l'honnêteté de mes sentimens, vous avés mis, dans votre refus, une fermeté qui, je vous l'avoue, m'a étonnée, et je vous dirai même plus, qui m'a effrayée. Vous avez fait sur cet objet beaucoup de réflexions; j'en ai fait aussi beaucoup de mon côté; j'en sondé mon cœur, et j'ai trouvé que cet espèce d'attachement ne pouvoit avoir aucun rapport, ni être mis en comparaison à celui qu'un mary et une femme doivent avoir l'un pour l'autre. Voilà, Monsieur, mes sentimens; vous voudrés bien dire à M. de Florimont⁴⁰³ qui doit aller à Saint-Quentin dans la semaine prochaine, si vous les adoptés ou si vous les refusés, il m'en fera part à son retour. Soyés, je vous prie, persuadé, Monsieur, de toute la sincérité de mes sentimens, et de ceux avec lesquels j'ai l'honneur d'être

D.

Réponse de La Tour à la précédente le 5 février:

Madame,

Aussi flatté qu'ému de la réponse dont vous m'avez honoré, que de réflexions ne m'a-t-il pas fallu faire pour ramener au vrai principe les raisons que vous avés eu le talent de si bien faire valoir? Je l'ai lue et relue plusieurs fois, et ne peux vous rendre et le plaisir et la peine qu'elle m'a faite. Ici une âme honnête et sensible se développe avec toute l'énergie qui lui est propre; là les obligations qu'elle croit avoir contractées semble devoir prépondérer sur toute autre; ou du moins, elle en est si remplie qu'elle ne voit pas qu'il est impossible de les allier, que ne puis-je avoir l'art de vous persuader! Je ne dois au moins rien négliger pour y parvenir. A ne considérer, Madame, l'attachement qui nous divise, abstraction de toute circonstances, sans doute ce pur effet de l'humanité n'auroit rien de contraire à un attachement, dont les causes et les vues sont si différentes; mais m'est-il possible de juger du vôtre sous ce seul rapport? C'est ce que je vous prie de bien peser. Cette innocente créature qui vous fixe, n'a pu tant vous fixer par ce seul sentiment. Il est noble, il est louable sans doute, mais il faut y voir nécessairement d'autres causes; et ces causes peuvent-elles m'être indifférentes. Plus elles peuvent servir à augmenter ou entretenir le degré de sensibilité qui vous y attache, plus je dois envisager les dangers qui peuvent en naître. Je ne m'arrêterai pas à la nécessité où est une veuve de se détacher absolument et pleinement de toutes les impressions, que son premier mary a pu lui laisser: une seconde union, pour être pure et parfaite ne souffre pas de partage. Votre silence fera cette vérité me convaincre de toute sa force. Je parlerai encore moins de l'effet de l'amour propre qu'il ne m'est pas permis de faire valoir. Il est plus naturel de tenir à cet instant à l'amitié, qui vous occupe qu'à celle que j'ai fait naître. J'ai donc à vous démontrer la juste crainte que j'ai à concevoir.

Vous désirés, Madame, de jouir du bonheur que vous avés eu dans votre premier engagement; c'est ce que je cherche, et qui fait mon unique veu. Mais vous faut-il plus que votre expérience pour convenir que ce bonheur ne peut être pur et durable, si l'on n'évite pas tout ce qui peut en troubler et en altérer la source. Il ne peut exister, très certainement qu'autant que les deux cœurs ont les mêmes affections, et les mêmes

sentimens. Pour entretenir cette unité si essentielle, il faut nécessairement que les impressions de l'un deviennent celles de l'autre. Appliquons ces principes: il faut donc que votre attachement devienne le mien; car nous ne devons pas seulement aimer pour nous-mêmes, nous devons encore mieux aimer tout ce qui flatte la personne que nous aimons.

Or, permettez-moy, Madame, de vous demander s'il serait raisonnable d'exiger de moi le même attachement qui vous tient tant à cœur, en ce moment. En supposant que l'habitude de voir ce qui vous seroit cher pût me faire naître le même sentiment, ne dois-je pas craindre le contraire! L'intérêt que j'aurais à vous faire perdre entièrement le souvenir que vous m'avés tant montré pour la mémoire de M. votre mary, ne seroit-il pas un obstacle? et même ne doit-il pas l'être? si je ne puis prendre ce sentiment; si même je ne le dois pas, je serais donc au moins indifférent à un objet qui loin de vous l'être, vous affectera plus vivement. Hé quoy! je vous verrois affectée, et loin de trouver des raisons pour vous complaire, j'en aurois au contraire pour n'y pas condescendre. C'est là positivement le trouble et la diversité de sentimens que j'ai si grand intérêt de prévenir. C'est la pomme de discorde, que je dois éloigner de chez moy. Plus nous paroissions sensible l'un et l'autre, moins nous devons admettre ce qui peut devenir un sujet et une source de chagrins et de peines.

Telles sont, Madame, les nouvelles réflexions que j'ai cru propres à détruire les vôtres. Puissent-elles être assés convaincantes pour vous déterminer à ce qui m'est si important d'obtenir; c'est-à-dire de renvoyer la petite dans sa famille, à qui je consens que vous fassiez du bien, et à laisser dans le sein de la vôtre le portrait de M. votre mary, que je ne peux recevoir, chez moy, sans risque. Si vous me refusés ces deux sacrifices, auxquels sont attachés le bonheur ou le malheur de ma vie; je suis forcé de voir cet événement et cette fatalité dans les décrets de la providence. Je n'en conserverais pas moins pour vous, Madame, l'estime que vous m'avés inspirée; et ne m'étant plus permis d'y joindre des sentimens plus tendres, je me borne à vous assurer dans toutes les occasions et dans tous les instants de ma vie, du profond respect avec lequel je suis

D

*Réponse de Mme ****

Du 10 février

J'ai bien tardé, Monsieur de répondre à la dernière lettre que vous m'avés fait l'honneur de m'écrire; je vais le faire avec toute la franchise qui fait le fond de mon caractère. Je conviens que, d'après votre manière d'envisager les objets qui nous divisent, il est tout naturel que vous cherchiez à éloigner tous les obstacles que vous croyés devoir troubler votre bonheur; et tous les argumens que vous employés pour me convaincre seroient bien faits pour me persuader. J'avois aussi cédé en partie à vos désirs, puisque je vous avois proposé de mettre cet enfant en pension, c'étoit l'éloigner de chez vous, permettez moy de vous rappeler encore que vous étiez au moment d'y consentir; mais une réflexion désavantageuse à mes sentimens vous a fait revenir sur cet article: je dis désavantageux: parce que, persuadée comme je le suis de la pureté de mes intentions, je n'avois pas voulu apporter chés vous aucun sujet de discorde. Seroit-il possible d'imaginer que j'ai pu consentir à former un second engagement, si je n'avois été dans la ferme résolution de contribuer de tout mon pouvoir au bonheur de celui à qui je me serois unie! et ce seroit être ennemie du mien si j'avois crüe y apporter volontairement des obstacles: car il est dans ma manière de penser de ne pouvoir être heureux, si je n'ai pas un véritable attachement pour la personne avec laquelle je serois destinée à passer ma vie.

D'après cela je n'ai pas imaginé qu'un enfant que j'avois pris auprès de moy pour me distraire et m'occuper, et qui m'a inspiré de l'intérêt et de l'amitié, put jamais être un obstacle à un attachement qui doit être de beaucoup au-dessus de celui que j'ai pour elle. Je suis si persuadé de la sincérité de mes sentimens sur cet article que cela me fait persister dans la résolution que j'ai prise de ne point renvoyer cette enfant à ses parents, et de m'intéresser toujours à son sort. Je lui dois ce tendre intérêt, et je dois aussi beaucoup à ses parents pour la marque de confiance et d'amitié qu'ils m'ont donnée. Voilà, Monsieur, mes intentions sur cet article, et je ne me permettrai jamais de prononcer et d'agir différemment. Quant à celui du portrait de l'homme estimable que j'ai perdu, il m'est encore dur d'avoir à discuter cet objet; mais

⁴⁰³ Evidently the M. de Florimont to whom the chevalier wrote, 17.11.1789 *infra*. He may be François-Joseph Collas de Florimont (1752–1800), conseiller du roi, procureur des Eaux et forêts de Noyon, son of a customs officer at La Fère. (The chevalier de

Bournonville's brother, Jean-Antoine Esmangart d Bournonville (1718–1795), was lieutenant de la maîtrise des Eaux et forêts de Compiègne.)

puisque vous désirés que je vous parle avec franchise, je vous dirai que je ne veux point laisser à ma famille cette image: ils n'ont pas assés accordé à sa mémoire pour croire qu'ils en fassent grand cas, et d'ailleurs le public seroit instruit de cela, et ce seroit un ridicule que je me donnois, et qu'à coup sûr je ne mériterois pas: mais il auroit été une maniere d'arranger cet article à votre gré et au mien.

Je regrette beaucoup de n'avoir pas prévu toutes ces difficultés: je vous aurois épargné, Monsieur, et à moi aussi, la peine de les discuter; mais j'en suis dédomagée par l'avantage que j'ai de vous connoître, et de vous assurer des sentimens avec lesquels j'ai l'honneur d'être

Ad. D.

Lettre de La Tour à M. de Florimond

17 février

Sensible à tous vos bons offices, et vos honnêtetés, c'est moi qui doit vous témoigner la plus vive reconnaissance. Je verrai toujours naître, avec intérêt, les occasions qui pourront me venger.

Mme *** m'a bien honoré de sa réponse. J'en suis affecté. La naïveté de ses impressions, le charme qu'elle sait y répandre, tout, en elle, me pénètre délicieusement, et m'auroit entraîné, si mes raisons ne m'avoient pas paru devoir prépondérer.

Chacun a droit à son opinion: la nôtre,⁴⁰⁴ quoique différente, est peut être admissible de part et d'autre, il n'en résulte pas moins une discordance de vues, dont l'idée seule doit m'effrayer et m'arrêter.

Que nous étions bien éloignés de cette unité de sentimens que je recherchois, et dont je me faisois, d'après notre existence, une si gracieuse image! si nous n'avons pu nous accorder dès le premier pas, quelle crainte cette circonstance ne doit-elle pas m'inspirer!

Je suis trop jaloux de son bonheur, et de ma tranquillité pour rien hasarder qui puisse y porter le moindre trouble. Je vois donc l'impossibilité de notre union. Par quelle fatalité faut-il que celle, dont les qualités extérieures avoient fait sur moi une si douce impression, ne puisse faire son bonheur avec moi par la diversité de nos manières de penser. J'en ai tous les regrets possibles.

Je vous prie, Monsieur, de les lui rendre avec cette énergie dont vous êtes capable; vous ne pouvez jamais excéder la vérité.

J'aurois eu l'honneur de vous écrire plutôt, si je n'avois compté avoir un entretien avec M. Mauduy, ainsi que vous me l'avez annoncé. Je ne l'ai pas vu. Sans doute que ses affaires ne lui auront pas permis de venir ici. Permettez que Mme votre épouse trouve ici les assurances de mon profond respect, et soyez persuadé des sentimens sincères et distingués avec lesquels j'ai l'honneur d'être, Monsieur, votre très humble et très obéissant serviteur,

Delatour.

Ce 17 février 1789.

Desmaze 1875, p. 319f; 334f

février 1789. — A letter from Jean-François de La Tour, presumably to the municipal authorities at Saint-Quentin who appear to have invited him to head a local militia:

Messieurs,

Infiniment flatté de la confiance dont vous vouliez m'honorer, j'ai trop écouté mon zèle et la reconnaissance que je vous en devais; mais réfléchissant sur l'importance des fonctions que la place exigeoit, je suis forcé de reconnoître qu'elles sont bien au-dessus de mon âge et de mes forces. Je vous prie donc, Messieurs, d'agréer ma démission et mon très humble remerciement.

Je suis avec le plus profond respect,

Delatour.

Si l'amour du bien, joint au désir de l'opérer, et si le plus parfait dévouement pour tout ce que vous avez droit d'attendre de moi, en qualité de citoyen tenoient lieu de talens et de mérite j'oserois peut-être,

Messieurs, avec quelque raison, me flatter d'être digne de la place distinguée, dont vous voulez m'honorer: mais j'en connois trop l'importance pour me laisser éblouir de son éclat. Il faut infiniment plus de lumières et de reconnaissance que je n'en ai pour oser l'accepter, et pour oser me flatter de remplir toutes les obligations qu'elle impose, surtout dans ces moments de troubles et de divisions. En acceptant, Messieurs, je craindrois tromper votre attente dans la bonne opinion, que vous paraissiez avoir de mes talens militaires. Depuis quinze ans que j'ai quitté le service, je ne me suis point occupé des nouvelles manœuvres, que l'on a adoptées, depuis ce temps-là et je suis trop vieux pour me faire une étude de tant de nouveaux détails. Il ne vous sera pas difficile, Messieurs, de trouver quelqu'un, non plus zélé, mais plus capable que moi et par conséquent plus digne de votre confiance.

Je compte trop sur votre équité, Messieurs, pour devoir craindre que vous regardiez mon remerciement, que je vous prie de recevoir, comme un refus d'être utile à ma patrie et à mes concitoyens, pour lesquels j'exposerais mille fois ma vie, s'il le falloit. Au premier rassemblement de la garde citoyenne, quelqu'en soit le motif, je me rendrai armé, pour aider à maintenir l'ordre, si l'on cherchoit à le troubler, ou à repousser la force par la force, si malheureusement les circonstances ou le cas l'exigeoient.

Daignez, je vous prie, Messieurs, agréer avec bonté les assurances de la respectueuse reconnaissance, avec laquelle je suis, Messieurs, votre très humble et très obéissant serviteur,

Delatour.

A Saint-Quentin, ce février 1789.

Desmaze 1875, p. 320f

s.d. [1789]. — An undated letter from Jean-François de La Tour, perhaps a draft of the above:

Messieurs,

Très sensible à l'honneur que vous m'avez fait, je n'ai écouté que mon zèle et le désir sincère d'y correspondre, mais réfléchissant sur l'importance des fonctions que la place, que vous vouliez me confier, exige de moi, et comparant ma position je suis forcé de reconnoître qu'elles sont au-dessus de mon âge et de mes forces. Je vous prie donc, Messieurs, d'agréer mes très vifs remerciements et de recevoir ma démission.

Les droits que vous avez à ma reconnaissance ne peuvent s'éteindre, et je saisirai toujours avec le plus grand empressement les occasions de vous conner des preuves réelles du profond et respectueux dévouement avec lequel je suis

Delatour.

Desmaze 1875, p. 322

2–3 mars 1789. — Le chevalier de La Tour élu député de tiers état de Saint-Quentin aux États généraux.

8 juillet 1789. — Lettre de M^{lle} Fel à M. Cambronne-Huet, juge-consul à Saint-Quentin.⁴⁰⁵

Chaillot, ce 8 juillet 1789.

Les précautions, Monsieur, que vous faites prendre à M. le chevalier de La Tour, s'accordent tout affect avec ma façon de penser. Dans la crise où il se trouve, on ne sauroit veiller de trop près les sçavoirs, et franchement, il est tems que le pauvre chevalier se mette en repos.

Je recevrai Mulér avec plaisir pour mon domestique, d'autant plus que j'étois décidée à renvoyer le mien, qui, comme je l'avois prévu, s'est crû un personnage, depuis qu'il a eu l'honneur d'en imposer à un fou. Je vais arrêter les soins de mes amis, qui s'étoient enquis de me trouver un sujet tel qu'il le faut pour son bonheur, et le mien: si Mulér me sert avec affection, qu'il ne se relâche point sur ses devoirs, il n'ora jamais envie de me quitter, car il trouvera chez moi de la justice, de l'humanité, une maison réglée, et beaucoup de tranquillité! Mes gages sont de cent Ecus, y compris son habillement, il sera blanchi, et les étrennes sont en proportion du mérite.

d'honneur, qui demeurait sur la Grand'Place, et qui mourut en 1820 à l'âge de quatre vingt ans (note de Desmaze). Cette lettre, d'ailleurs, est sûrement mal datée, puisque M^{lle} Fel y parle de la santé de La Tour, mort le 18 février de l'année précédente.

⁴⁰⁴ Desmaze prints the same letter twice, with minor changes; in the other version, "la nôtre" is replaced by "la vôtre".

⁴⁰⁵ Ramené par son frère, à Saint-Quentin, le 21 (*sic*) juin 1784, de La Tour allait chaque soir faire une partie de trictrac chez M. Cambronne-Huet, greffier du point

Si ma condition luy convient, M. le chevalier me l'envoyera avec un mot de lettre, pour me donner des nouvelles de M. de La Tour: j'orai un entretien avec luy, ou je deciderai le jour de son entrée ches moy. Pendant que Muler se reposera, je me deffera de ma lourde bête.

Je vous prie monsieur de continuer vos bons offices d'ami, et d'ami de la vérité! qui a scu vous appercevoir, a du remarquer ces sentimens dans votre cœur. J'ai l'honneur d'être avec la plus parfaite consideration

Monsieur

Votre tres humble et tres obéissante servante,

FEL.

Bien des choses je vous prie à M. le chevalier, et quoique je n'aye pas l'honneur d'être conüe de M^{me} Cambronne, j'ai celuy de la saluer ainsi que toute votre famille.

Desmaze, 1874, p. 59.

1790

12 avril 1790. — L'École de dessin de Saint-Quentin:

Messieurs Jorand Blondel et destrée ont été priés d'aller remercier M. de la Tour au nom de l'administration pour le con qu'il fait de la peinture du mausolé de feu M. de la Tour son frere et ainsi d'aller remercier le commerce des medailles des prix de fleurs qu'il donne cette année comme à l'ordinaire.

Registre des délibérations, n° 115r

1^{er} mai 1790. — L'École de dessin de Saint-Quentin:

Messieurs les president et administrateurs se sont rendus à la salle du conseil de l'hôtel de ville où ils avoient été invités par les billets ordinaires de l'administration... et qui ont été repandus en grand nombre dans la ville contenant l'invitation au service de M. de la Tour et à l'inauguration du mausolé que l'administration lui a fait ériger dans l'église de St André.

Registre des délibérations, n° 116v

6 July 1790. — An anonymous "Account of M. De Latour, late painter to the King of France..." appears in *The World*, and is reprinted in *The Times*, 7.VIII.1790, p. 4 and the *European magazine and London review*, XVII, 1790, p. 423f. It is substantively a translation of the *Almanach littéraire 1792* biography [v. La Tour biographies file for both documents].

16 novembre 1790. — Procès-verbal d'expertise à la maison de La Tour à Saint-Quentin, établi en exécution des décrets de l'Assemblée nationale:

DISTRICT DE SAINT-QUENTIN
Maison Monsieur DELATOUR
N° 657

L'an mil sept cent quatre vingt dix, le seize Novembre, nous, soussignés Georges Neukome, entrepreneur de bâtiment, demeurant à St-Quentin, Expert nommé et choisi par Messieurs les administrateurs du district du dit Saint-Quentin, d'une part, et Quentin Bachelet⁴⁰⁶, Expert nommé et choisi par monsieur De La Tour, pour la visite et l'estimation de la maison canoniale appartenante au dit sieur De La Tour, d'après l'acquisition qu'il en a faite de Monsieur l'Abbé Michel de Montmurat, cy devant chanoine du cy devant chapitre de Saint-Quentin, actuellement sur la tête de Monsieur Joseph Paul Cayant de Beaudiment, chanoine du cy devant chapitre de St Quentin, seize en cette ville, rue de Tugny, tenante d'une lizière à la rue de Grainville, d'autre à la maison canoniale de Monsieur l'abbé Vagnier, d'un bout par derrière à la maison canoniale de Monsieur l'abbé Blot, et d'autre bout par devant sur la ditte rue de Tugny, pour en connaître la valeur dans son état actuel comme propre, en conséquence de l'acte de la délibération de messieurs les administrateurs du dit district du neuf, du présent mois, et de la prestation de serment fait par devant le juge du dit St-Quentin, le douze du présent mois, nous nous sommes transporté à l'effet de ce que dessus en la ditte maison, où étant, nous avons procédé à la visite et estimation ainsi que suit.

Nous sommes descendus dans un petit celier servant de passage à la descente de cave, laquelle cave contient 40 pieds de longueur en équerre,

sur six pieds et demi de largeur, voutée en pierres avec arquets de briques, la descente en pierres et grès.

Nous sommes ensuite monté au rez de chaussée, avons vu et visité un bâtiment sur la droite en entrant dans la cour, contenant en totalité quarante-cinq pieds et demi de longueur sur vingt quatre pieds et demi de largeur, le tout hors d'œuvres, distribués en trois appartemens, et l'emplacement de l'escalier, le dit bâtiment bâti en pierres et briques, avec deux pignons. Le rez de chaussée est planchoié en bois de chêne, dont partie est défectueuse, avec croisées ouvrantes à grands carreaux, les dits appartemens sont ornés de lambris à hauteur d'appuy, avec panneaux encadrés au dessus.

Nous sommes ensuite monté au-dessus du rez-de-chaussée, avons vu le comble construit en mansarde, et le comble au dessus d'iceluy couvert en ardoises, dans la ditte mansarde ont été récemment construites plusieurs petites chambres au lieu de grenier qui existait cy devant.

Sur le devant de la rue de Tugny est une grande porte cochère avec un mur de clôture des deux cotés.

Sur la gauche en entrant, est construit un petit bâtiment en appentis, bâti en pierres et briques, et partie en pan de bois, contenant quarante quatre pieds de longueur sur onze pieds de largeur, distribué en une cuisine, remise et bucher, avec l'emplacement des latrines. Au dessus de la cuisine est un comble en mansarde avec une petite chambre, et les autres parties sont à comble ordinaire couvert en ardoises.

Entre les deux bâtiments est une cour contenant quarante-trois pieds de longueur, sur quarante et un pieds de largeur, compris une terrasse, dont une partie est pavée en grès, jusqu'au mur d'appui de la ditte terrasse.

Nous a observé, monsieur De La Tour, que depuis quelques années il a fait construire dans le comble du principal bâtiment plusieurs chambres en mansarde, ainsi que le bâtiment qui sert de bucher et de remise.

Après avoir vu et visité la ditte maison dans toutes ses parties, et réfléchi murement sur la valeur actuelle, nous Experts susnommés et soussignés, sans égard à l'observation qui nous a été faite par le dit sieur De La Tour, attendu qu'il ne nous appartient pas de prononcer sur le mérite d'icelle, nous avons estimé que la maison cy dessus décrite, vaut dans son état actuel, et eu égard à son emplacement, la somme de neuf mille trois cent livres, cy...9.300

A tout ce qui dessus, nous experts susnommés et soussignés, certifions avoir procédé dans la présente visite et estimation, en nos âme et conscience, en foi de quoi nous avons signé ce jour d'hui, dix neuf Novembre, Mil sept cent quatre vingt dix.

Aprouvez l'écriture sis sus. Aprouvé l'écriture

Bachelet père. Neukome

Basquin 1935, pp. 203–208

1791

18 janvier 1791. — Receipt for the property tax levied on chevalier de La Tour after the inspection of 16 novembre 1790:

Je soussigné receveur Général du district de St-Quentin reconnais avoir ce jourd'hui reçu de Monsieur Jean-François De La Tour, Chevalier de Saint-Louis la somme de quinze cent cinquante livres pour le sixième de la valeur à laquelle a été portée la maison canoniale dont il est propriétaire aujourd'hui, en conséquence des décrets de l'Assemblée Nationale conformément au procès-verbal fait par les sieurs Bachelet et Neukome nommés commissaires experts par les arrêtés du département et du district de Saint-Quentin pour l'estimation de laditte maison, le dit procès-verbal montant à la somme de neuf mille trois cent livres. De laquelle somme de quinze cent cinquante livres je décharge mon dit Sieur De La Tour. Fait à St-Quentin, le dix-huit janvier mil sept cent quatre-vingt-onze.

FOUQUIER

Basquin 1935, p. 213

4 mai 1791. — Transport de l'épithaphe de La Tour de l'ancienne église Saint-André à la collégiale.

⁴⁰⁶ Quentin Bachelet ou Baschelet (1718–1791), maître maçon, architecte, officier municipale.

A la requisition de la Municipalité, les membres du Conseil Général sont passés dans la salle de l'auditoire pour délibérer.

Le président a dit que nombre de citoyens désiraient que l'épithaphe apposée dans la ci-devant église de Saint-André sur le tombeau de Maurice-Quentin Delatour, instituteur et fondateur de l'École gratuite de dessin et d'un bureau de secours pour les pauvres femmes en couche, en cette ville, fut transportée dans l'église de Saint-Quentin.

Après suffisante discussion sur cette proposition et sur les mesures à observer pour la mettre à exécution, les membres du Conseil, pénétrés de la plus profonde reconnaissance pour les bienfaits que ce citoyen a répandus sur cette ville, et voulant honorer autant qu'il leur sera possible les vertus éminentes qui l'ont toujours distingué, ont arrêté ce qui suit:

L'épithaphe apposée dans la ci-devant église de Saint-André, sur le tombeau de Maurice-Quentin Delatour, de glorieuse mémoire, sera transportée solennellement le dimanche quinze de ce mois, à onze heures du matin, en l'Eglise paroissiale de Saint-Quentin.

Les frais relatifs à cette translation et au cérémonial qui sera observé ainsi qu'il sera détaillé ci-après seront acquittés des deniers de la commune.

Pour célébrer dignement cette translation, le même jour, à la même heure, et après les messes paroissiales, il sera chanté une messe haute à laquelle seront invités d'assister:

- 1° Les membres composant le Directoire des districts de cette ville;
- 2° Les membres composant l'administration de l'École gratuite de dessin et du Bureau de secours en faveur des pauvres femmes en couche, fondés par feu Maurice-Quentin Delatour;
- 3° Les membres composant le tribunal du District;
- 4° Les membres composant le tribunal de Commerce;
- 5° Les juges de paix et leurs assesseurs;
- 6° Les membres composant le bureau de paix et de jurisprudence charitable près du District de cette ville;
- 7° L'état-major de la garde nationale et un détachement de dix hommes par compagnie, non compris les citoyens de bonne volonté;
- 8° L'état-major de la place;
- 9° Les officiers des troupes de ligne en quartier en cette ville, et un détachement desdites troupes;
- 10° Les professeurs et les étudiants de l'école gratuite de dessin; un détachement de garde nationale et de suisses feront de concert le service auprès de l'autel.

Il sera prononcé un discours en l'honneur de feu Maurice-Quentin Delatour.

L'assemblée nomme MM. Rigault, Damaye, Neukome père, et Denesle commissaires tant pour veiller au déplacement de l'épithaphe et choisir dans l'Eglise paroissiale le lieu où ils devront la placer, que pour ordonner et diriger le cérémonial cy-dessus arrêté; les commissaires sont également autorisés à faire les invitations susmentionnées au nom du Conseil général de la commune, à inviter le clergé de l'Eglise paroissiale à célébrer avec la plus grande solennité la messe proposée et à choisir un ecclésiastique capable de retracer aux assistants les vertus et les bienfaits signalés de feu Quentin-Maurice Delatour.

L'assemblée voulant donner à M. Delatour un témoignage de sa sensibilité aux bienfaits particuliers qu'il se plaît à ajouter à ceux que feu Maurice-Quentin Delatour, son frère, a fixés dans cette ville, l'invite très instamment à vouloir bien se réunir aux commissaires susnommés et à les aider de ses lumières pour tout ce qui concerne la translation et le cérémonial cy-dessus arrêtés. Les commissaires susnommés sont chargés de lui porter à cet effet le vœu de l'assemblée.

Délibéré lesdits jour et an.

CAMBRONNE-DARTOIS⁴⁰⁷, FOUQUIER, GREBERT, NAMUROY, CHOLET, DELANCHY, DU PUIS, NEUKOME.

Délibérations du Conseil général de la commune de Saint-Quentin, séance du 4 mai 1791. Lecocq, 1876, p. 7.

11 mai 1791. — Décès de Louis-Alexis Duliège, oncle du chevalier de La Tour, à Saint-Quentin.

L'onzième jour de mai, mil sept cent quatre vingt onze, le corps de Louis Alexis Duliège, âgé de soixante quatorze ans, veuf de Marie Joseph Blondel, son épouse défunte, décédé le jour précédent muni des sacrements de l'église, a été présenté en cette paroisse, où la messe haute a été célébrée pour le repos de son âme, et de la inhumé dans le cimetière de Notre Dame, cy devant sa paroisse, par nous curé soussigné, en présence de Pierre René Duliège, tailleur d'habits, et d'Adrien Joseph Constant Duliège, prêtre, ses fils, soussignés avec nous, fait double les dits jour et an

Museux Curé Duliège Duliège Prêtre

15 mai 1791. — Service célébré à Saint-Quentin à la mémoire de La Tour à l'occasion du transport de son épithaphe à la collégiale.

Ce jour d'hui quinze mai mil sept cent quatre vingt onze dix heures et demie du matin, le Conseil général de la commune de la ville de Saint-Quentin et Messieurs composant les membres du bureau de M. Delatour, M. Prudhomme, professeur de l'école royale gratuite de dessin, et les élèves, assemblés en la Chambre du Conseil de l'hôtel commun, suivant l'invitation faite par les commissaires du Conseil général, pour assister au service solennel qui doit se faire aujourd'hui à onze heures en l'Eglise paroissiale de Saint-Quentin pour le repos de l'âme de feu Maurice-Quentin Delatour, peintre du roy, conseiller de l'Académie royale de peinture et sculpture, membre honoraire de l'Académie d'Amiens, citoyen de cette ville de Saint-Quentin et fondateur de l'école royale gratuite de dessin et des bureaux de charité y joint, pour la translation de son épithaphe de l'église de Saint-André en celle paroissiale dud. Saint-Quentin, sont descendus de l'Hôtel-de-Ville, MM. les officiers municipaux ayant la droite, l'administrateur du bureau la gauche, et sont allés à l'église de Saint-Quentin, ont pris les stalles hautes à gauche en entrant, partie de l'administration entremêlée avec MM. les officiers municipaux, M. Delatour, ancien gendarme et chevalier de l'ordre royal militaire de Saint-Louis, frère du défunt, à côté de M. le Maire; le tribunal de Commerce ensuite, et après MM. les notables de la commune.

De l'autre côté étaient places sur les hautes stalles MM. les administrateurs du District, MM. du tribunal du District, le juge de paix de la première division, ses assesseurs et ensuite le juge de paix de la deuxième division et ses assesseurs. Au fond de la nef et à l'entrée de la porte, était place un catafalque érigé avec pompe. Il avait vingt-cinq pieds de hauteur sur un sol de quinze pieds de largeur, duquel partoient deux rangs de gradins pour arriver au premier plancher, sur lequel s'élevait un baldaquin décoré d'étoffe noire à bandes et frange blanche retroussée, dans le milieu desquels pendoient trois riches lampes d'argent; les quatre montans garnis de même étoffe étoient semés de larmes et formoient quatre colonnes à bouffetées. Sous ce baldaquin étoit posé sur un piédestal le buste de feu M. Delatour; sur le derrière se groupait une figure de six pieds de proportion, représentant la ville de Saint-Quentin gémissant sur l'urne funéraire des cendres de cet illustre fondateur et ayant à côté d'elle son écusson qui la désignait. Au haut de ce baldaquin, formant ce second plancher, étoit aux quatre coins quatre beaux vases blancs et un sarcophage élevé couvert d'un riche drap mortuaire; sur le devant de ce catafalque étoit posée l'épithaphe où le public y lisoit avec admiration les nombreuses fondations de ce citoyen; huit rangées de cierges en forme pyramidale ainsi que quatre grands ayant quatre angles, d'une hauteur majestueuse, formoient le luminaire et terminaient l'ensemble de ce monument.

Pendant la messe de Requiem célébrée par M. le curé et chantée par le chœur, Mademoiselle Éléonore Hautoy, invitée à cet effet par MM. les officiers, conduite par M. le Maire, a fait la quête dans le chœur et l'église, au profit du bureau des femmes en couches. Après la messe, il fut chanté un *libera*, et ensuite le Conseil général s'est formé en haye sous la voûte des cloches et a salué tous les assistants qui sortoient, ainsi qu'un détachement de la garde nationale. De retour à l'Hôtel-de-Ville, M. Delatour a fait un discours plein de candeur et de sensibilité qui fit grand plaisir à tous les auditeurs, et à l'instant M. Delatour a été prié de le remettre sur le bureau pour transcrire à la suite de ce présent procès-verbal.

Fait et rédigé lesdits jour et an.

⁴⁰⁷ See note to 7.VII.1784 *supra*.

CAMBRONNE-DARTOIS, FOUQUIER, CHOLET, GREBERT, DELANCHY, DUPUIS, NEUKOME.

Discours de M. Delatour.

Messieurs,

Si de son vivant mon frère a été assez heureux pour pouvoir de ses épargnes fonder un établissement utile à sa patrie et un bureau de soulagement pour la classe la plus indigente de ses concitoyens; vous, Messieurs, qui par vos places autant que par le cœur en êtes les pères, vous [l']en récompense[z] après sa mort, bien au-delà de l'étendue de ses bienfaits, en ne cessant de donner à sa mémoire les preuves les plus convaincantes de vos regrets, de votre estime et du plus tendre souvenir, ces preuves si souvent répétées, Messieurs, à surveiller l'école de dessin, et votre impartialité dans la distribution des secours que vous n'accordez jamais qu'aux plus nécessiteux, ont pénétré jusqu'au fond de mon âme et y resteront gravés en caractères ineffaçables. Daignez donc, je vous prie, Messieurs, être bien persuadés de toute ma sensibilité pour tout ce que la reconnaissance vous a fait faire jusqu'à présent pour lui et pour les nouveaux honneurs que vous venez encore aujourd'hui de décerner à ses mânes; pour mettre le comble à tant de bonté, Messieurs, faites moi la grâce d'agréer mes respectueux hommages comme un tribut de ma vive et sincère reconnaissance et de recevoir mes très humbles remerciements.

Lecocq, 1876, p. 10-13.

22 juin 1791. — Reactions of municipal authorities to the flight to Varennes.

A la séance présentement relatée, il est fait lecture d'une pétition des membres composant le bureau de paix, établi près le tribunal du district, tendant à les exempter de la garde personnelle, en raison du caractère de service public des fonctions qu'ils exercent, et de leur gratuité. « On verra », fut le réponse donnée, comme bien souvent d'ailleurs dans des circonstances analogues.

En fin de séance, six officiers des troupes royales, tous chevaliers de Saint-Louis, se présentèrent à effet d'être admis à la prestation de serment. C'étaient M. Jean-Antoine Paulet, Claude Antoine François Bouzier d'Estouilly, Lieutenant du Roi en la ville, Claude Coquebert, Major, Jean-François Brejot de Longchamp, Aide-Major, Charles Belprey, Ingénieur, Jean-François Delatour. Satisfaction leur fut donnée. Peut-être à cette occasion, M. d'Estouilly rentra-t-il dans les bonnes grâces des autorités du lieu.

Raymond Josse, *La Fin de la famille royale, l'événement dans le département de l'Aisne*, 1972, pp. 63ff

1792

26 juin 1792. — The inventaire après décès du sculpteur Jean-Jacques Caffieri includes—

Item Une nymphe nue de Charles Natoire; un tableau peint sur toile représentant la Famille de Darius aux pieds d'Alexandre; deux portraits peints sur toile, en médaillons dorés de Gilbert de Saxe; le portrait de La Chaussée en pastel par Delatour; un pauvre en prières de Charles Hutin; une tête de femme par Lucas Jourdans; Gabrielle d'Estrées par François Porbus, prisés

120 livres.

Navarra-Le Bihan 2001, p. 117

15 décembre 1792. — Acte de décès de Mme Grand Sire (*v. n.* 28.XII.1747; 20.I.1749), with information contradicting earlier certificates regarding her age and family name:

Ce jourd'hui, quinze décembre mil sept cent quatre vingt douse, l'an premier de la république, à six heures du matin, nous officier public soussigné de la commune de La Fère

Sur la déclaration a nous faite par la citoyenne Marie Auteffe, demeurant à l'hôpital des pauvres de cette ville, en qualité de surveillante desdits pauvres, âgée de cinquante trois ans; que la nommée Antoinette Diot, veuve de Jean Grand Sire, cavalier de maréchaussée du Soissonnais à la résidence de La Fère, âgée de quatre vingt trois ans natif de Laon, chef-lieu du département était décédée du jour d'hier, à cinq heures et demie

⁴⁰⁸ Marie-Antoinette-Françoise Fel was born and baptised in Nantes 4.X.1745 and died in Blois, 20.II.1811; no inventory was taken, but her heirs were the children of her deceased brother ("frère utérin") Noël Dumoulin, namely Jean-Baptiste Dumoulin, capitaine à la 20^e compagnie du 1^{er} regiment d'artillerie à pied, and Marie-Françoise-

du soir audit hôpital, nous nous sommes transportés audit hôpital lieu de la demeure de ladite défunte, et après nous être assuré de son décès, nous avons dressé le présent acte en présence du citoyen Nicolas oudoux, officier municipal de cette ville, y demeurant, âgé de cinquante huit ans et du citoyen Louis Leclerc, sergent de ville âgé de cinquante ans,

Lesquels temoins ont signé avec nous le présent acte, fait double à La Fère, les jour et an que dessus

signé: Oudoux Leclerc, Braillon, maire

Etat civil, La Fère; Archives départementales de l'Aisne.

1792. — Éloge de La Tour, evidently the text upon which the *Times* obituary notice was based, appears in the *Almanach littéraire pour l'année 1792*. [*v.* La Tour biographies]

1793

8 mars 1793. — A national decree suppressed all foundations, leading to the closure of the École gratuite de dessin de Saint-Quentin and the confiscation of La Tour's legacy, consisting of four bonds yielding an income of 1376 livres 7s. 4d.

Picard 1867, II/2, p. 601f

9 décembre 1793. — Saisie révolutionnaire of works in the former Académie royale, listed in an *Inventaire des tableaux à l'huile, en pastel... trouvés dans les salles de la cédant académie de peinture et de sculpture* (« L'inventaire de l'an II »): this included two pastels by La Tour in the Premier Garde-meuble:

652 4 Portrait de Restout De La Tour

653 5 Portrait de Dumont le Romain Id.

N^a. Ces deux tableaux sont perdus par l'auteur même qui, trop vieux, voulut les retoucher: on peut compter que les glaces.

AN, F¹⁷ 1267¹⁴, repr. Fontaine 1910, p. 210

1794

12 février 1794 [24 pluviôse, an II]. — After the death of Marie Fel (registered at Grande rue de Chaillot, 15 pluviôse, an II by her gardner Mathieu Beaumont: she was described as fille, ancienne actrice, 80 ans), her niece⁴⁰⁸ Marie-Antoinette-Françoise Fel (1745–1811) invited Jean-François de La Tour to attend the ceremony of breaking the seals of her property as he owned some of the furniture in the premises; he was represented by Jean-Robert Dorison.

[Sa niece déclare] qu'elle avoit invité à se trouver present le Citoyen Jean-François De la Tour, citoyen français, demeurant à Saint-Quentin, lequel avait des intérêts à réculer, avec la comparant pour raison de meubles à lui appartenants et garnissants les dits lieux, lequel dit citoyen La Tour comparant par le citoyen Jean-Robert Dorison, citoyen de Paris.... fondé de procuration dudit La Tour, etc.

The same procès-verbal stated, according to a certain veuve Duchesne, that Fel's executor was Pierre Pasquier:

que l'exécuteur de Marie Fel était un nommé Paquet, peintre en mignature aux Galleries du Louvre et présentement détenu à la Force, que d'ailleurs il existe des Parents de la Défunte dans le Beard, qu'elle avait un frère a Bicetre.

Archives de la Seine, cited Prod'homme 1923, p. 503; 1924, p. 8

1796

21 juillet 1796. — *État des tableaux... de la ci-devant académie de peinture transportés au dépôt de la maison de Nesle... 3 thermidor an IV* included two pastels by La Tour:

1 portrait de Restout au pastel
1 portrait de Dumont le Romain au pastel, ces deux portraits, sans bordure

Par La Tour qui les a gâtés

Ces deux portraits n'ont pas été transportés au dépôt – Phlipault

Antoinette Dumoulin, épouse de Antoine-Firmin-Cécile Dessalle. The death was registered in Paris by the miniaturist Sicardi and by a parfumeur, Pierre-Paul Courtois. (Carole Blumenfeld, private communication, 27.II.2017).

AN, F¹⁷ 1198¹, cited Fontaine 1910, p. 99

1799

30 janvier 1799 [11 pluviôse an VII]. — The Procès-verbaux des séances de l'Administration municipale du canton de Saint-Quentin record a petition du citoyen Delatour et des habitants de la commune pour le rétablissement de l'école de dessin:

Vu la Pétition du C^{en} Delatour et des habitants de la commune de S^t Quentin et l'apostille de la présente administration qui jouit son vœu à celui de ses concitoyens pour le rétablissement de l'Ecole Gratuite de Dessin du Bureau de bienfaisance fondée par le célèbre Delatour, L'administration Municipale, appelle l'attention du Gouvernement sur cet objet qui est de la plus G^{de} importance et qui intéresse nonseulement les arts mais encore l'humanité; En effet il s'agit de remettre en Viguer une Ecole Gratuite de Dessin qui a produit des Artistes assez distingués, qui facilite aux pauvres les moyens d'instruction et d'avancement qui a singulièrement contribué à la prospérité et à la perfection de la fabrique des linons et batistes, la seule dans son espèce à celle que l'Etranger et surtout l'Anglais envie le plus à notre pays; Il s'agit aussi de rendre aux malheureux artisans et aux Pauvres femmes en couches les secours que leur offrait le bureau de bienfaisance; les Etablissements utiles, Respectables et même sacrés, fondé par un citoyen Généreux, qui a donné l'Exemple de dévouement le plus Philantropique et qui a prétendu élever un monument Eternel de sa Bienfaisance et de son attachement pour ses concitoyens, ne peuvent être anéantis pour jamais; le serait fruster évidemment les intentions et les vœux du fondateur; L'administration observera au Corps législatif que les établissements pour les quels les habitants de S^t Quentin réclament, ne devaient pas subir le sort de tous les autres, qui étaient payés et entretenus par le Gouvernement. Ceux dont il est question étant des établissements particuliers, affecté à une concurrence particulière, consacrés par le fondateur à l'instruction des Enfants, des Pauvres et au soulagement des ouvriers infirmes, semblaient mériter une exemption et devoir jouir de la faveur accordée aux hospices.

D'après toutes ces considerations, l'ad^{on} invite le corps législative à accueillir la pétition des habitants de S^t Quentin et à rétablir conformément à leur vœu l'Ecole Gratuite de Dessin et le Bureau de Bienfaisance.

Archives municipales de Saint-Quentin, registre 1D8, F^o 205v

20 novembre 1799. — Letter from René-Louis, marquis de Girardin to Pierre-Philippe Choffard:

A L'exception d'un portrait de M. de La Tour fait dans sa jeunesse avant Les grands ouvrages et ses malheurs, Le buste de M. Houdon est Le seul portrait qui puisse en offrir une si prodigieuse ressemblance que tous les amis de L'auteur n'ont pu Le voir qu'à travers leurs larmes...

EE Correspondence online

1800

15 janvier 1800. — A story appears in the *Journal des arts, de littérature et de commerce*, presumably contributed by the director of publication, Joseph-François-Nicolas Dusaulchoy de Bergemont (1761–1835):

Serait-il hors de propos de rappeler à ces hommes une petite anecdote sur le Peintre au pastel, Latour. Il venait de terminer celui de la marquise de Pompadour, et avait modestement demandé 48000 francs. Madame la Marquise, quoique généreuse, trouva les prétentions de l'artiste exorbitantes, et lui envoya 24000 francs en or. Il n'est pas nécessaire de remarquer que c'était payer très-grandement un portrait au pastel. Latour, furieux, se promenait dans son appartement, criant à l'avisement de son talent, lorsque Chardin, son voisin aux galeries du Louvre, l'aborde d'un grand sang froid, et lui demande s'il sait combien tous les tableaux qui ornaient Notre-Dame, et au nombre desquels se trouvait le chef-d'œuvre de Lesueur, ceux de Lebrun, du Bourdon, de Tetelin, etc., ont coûté. — Non. — Eh bien, calculez, quarante tableaux environ, à 300 francs cela fait 12000 f., encore ajoute Chardin, chaque Artiste donnait-il le petit tableau aux Marguilliers en charge. La Tour se tut et eut raison.

Journal des arts, de littérature et de commerce, 15.1.1800, p. 10

⁴⁰⁹ Louis-Marie, marquis d'Estourmel (1744–1823), colonel du régiment de Pologne, cavalerie, député aux États généraux pour la noblesse, inspecteur general des armées et general de division 1792. Born in Picardie, his first position (1762) was as cornette in the

8 mars 1800. — Inventory of the École de dessin at Saint-Quentin:

Etat des effets provenant de l'école de dessin... confiés au citoyen Carlier, professeur de dessin et délivrés par les citoyens Charlette et Laffitte, membres de la municipalité, le 18 ventose an VIII.

Victor Dessein, *Inventaire des archives modernes de la ville de Saint-Quentin*, 1904, R.33, 1801–84

21 octobre 1800. — A letter from général de division Estourmel⁴⁰⁹ to Jean-François de La Tour. (Desmazes prints the note concerning Mme D immediately below it, as through attached; but as it relates to the affair of 1788/89 it cannot relate to this 1800 letter. It will be found immediately about 23.XI.1788.)

A Paris, le 29 Vendémiaire an 10 de la République française

Le comte Launoy qui vous remettra ma lettre, mon cher Latour, est mon cousin et même nom que l'ancien capitaine des gendarmes anglais, que bien vous avez connu; je vous le recommande.

Je suis, dans les bureaux du Ministre de l'Intérieur, l'objet qui vous intéresse, comptez sur moi.

Salut et attachement.

Estourmel.

Desmazes 1875, p. 310

15 décembre 1800. — Auguste-Louis-César-Hippolyte-Théodore de Lespinasse de Langeac, comte d'Arlet (1759–1814) offers the portrait of Mme de Pompadour to the Museum central des arts but is refused:

Paris ce 24 frimaire an 9e

Lespinasse D'arlet
aux Citoyens adminostrateurs du musée Central des Arts

Citoyens President et administrateurs,

Vous avés bien Voulu me transmettre par plusieurs lettres, l'intention officielle que vous avoit manifesté, le *Ministre* de l'interieur, et le directeur de l'instrucion publique, relativement a un echange que d'après ma proposition, et pour d'autres objets, le gouvernement desiroit conclure sur votre jugement, pour le beau tableau de M^{de} de pompadour, morceau connu pour être le plus capital de la tour, puisquil est en Europe le Seul pastel qui ait jamais existé en pied: vous m'invitez, alors, d'après le voeu de ces autorités, et cette Realité, a en fixer le prix, et a faire transporter au *Museum* le dit objet, pour en juger le merite, et en determiner la valeur.

Les *Circonstances* d'atour peu propices, ont du naturellement suspendre mes demarches.

Mais aujourd'hui, que les arts sont rappelés à leur Splendeur, par le Vieu meme du Gouvernement qui a Scu vous en confier la directon, je me trouve naturellement pour son *But*, rammené auprès de Votre *Mission*, et en vous retracant son intention primitive, pour cet objet, sur lequel il vous restoit a statuer, je vous renouvelle pa proposition accueillie par le government, en m'empressant de reclamer la decision qu'il attend de Vous, je m'en rapporte donc a Vos connoissances, et a Votre justice, sur ce que vous arretterés par Vous, et les experts de la nation, pour son intérêt et le mien.

Salut et Respect

Lespinasse D'arlet
Rue blanche chaussée D'antin
N° 11 division du Mont-blanc
Archives nationales, musée du Louvre, 20144779/2

29 décembre 1800. — A letter from le général de division Estourmel to Jean-François de La Tour:

A Paris, le 7 nivose an 10 de la République

Après avoir lu avec attention, mon cher Latour, la loi du 15 brumaire, an 9, bulletin 59, n° 384, l'arrêté des Consuls du 4 ventose, an 9, bulletin 73, n° 550, et celui du 9 fructidor, an 9 bulletin 98, n° 824 je ne mets pas de doute que l'école gratuite de dessin doit être regardée comme un établissement de bienfaisance et susceptible de l'application de ces loix et arrêtés. J'en ai conféré avec le chef de Bureau d'instruction publique,

Chevaux-Légers d'Orléans which became the gendarmes de Provence after the reforms of 1763. He presumably met the chevalier de La Tour as an officer in the gendarmerie. Desmazes notes elsewhere that he was related to M. de Caulaincourt, duc de Vicence.

qui est de mon avis; communiquez ma lettre au Sous-Préfet,⁴¹⁰ et s'il adopte mon avis, j'indiquerai la marche à suivre.

Il est essentiel de finir pour l'école gratuite, avant d'agir pour le bureau de Charité. Adressez-moi vos lettres sous le couvert du ministre de la guerre, *sans affranchir*.

Salut et attachement.

Estourmel.

Desmaze 1875, p. 310

1801

4 août 1801.

Les libéralités faites par La Tour montaient en principal, le 16 thermidor an IX, à 90,174 livres 3 sols 4 deniers. En intérêt, à 3,714 livres 14 sols 2 deniers.

Desmaze, 1854, p. 69.

An IX [1801]. — Pétition adressée à Bonaparte par Delanchy, au nom de ses concitoyens réclamant la jouissance par leur commune de l'école gratuite de dessin fondée par Quentin-Maurice de la Tour, ci-devant peintre du Roi; — avec la mention: "pièce à mettre au rebut, n'y ayant aucune indication sur le domicile du réclamant et le nom de la commune pour laquelle il réclame."

Papiers des Comités d'Instruction publique etc., AN, F/17/1454, dossier 20

1803

17 octobre 1803. — "Jean-François de La Tour, ancien capitaine de cavalerie" is parraint to the fifth bell, named Charlotte-Françoise, founded by Gorlier de Carrepuis for the church of Saint-André at Saint-Quentin. The marraine is Margueritte-Charlotte de Maubreuil de Barbèze (1734–), veuve de Jacques-Louis-Marie Dufour, docteur-médecin; she was the daughter of a maire de Saint-Quentin.

Quentin de La Fons, *Histoire particulière de la ville et de l'église de Saint-Quentin*, ed. Ch. Gomart, 1854, p. 141

1804

mars 1804. — Liquidation de la dette publique. Part of the confiscated income of the École gratuite de dessin de Saint-Quentin was restored – 800 francs from the Commission administrative des hospices and 400 francs provided by the Ville de Saint-Quentin.

Picard 1867, II/2, p. 601f

1805

2 mai 1805. — Report of the distribution of prizes at the école de dessin, Saint-Quentin:

Saint-Quentin, 20 floréal. La distribution des prix de l'école de dessin de la ville de Saint-Quentin, s'est faite, le 12 de ce mois, avec beaucoup de solennité dans la salle de spectacle de cette ville, par M. le sous-préfet, assisté de toutes les autorités judiciaires & municipales de la ville. On sait que cette école fut fondée en 1782, par M. Delatour, célèbre peintre en pastel. Fermée pendant la révolution, elle a été rétablie, il y a quinze mois, par les soins de M. Delatour, frère du fondateur, & compte aujourd'hui un grand nombre d'élèves qui donnent les plus hautes espérances.

Nous regrettons de ne pouvoir insérer dans ce Journal le détail de cette cérémonie intéressante & surtout le discours de M. Charlet,⁴¹¹ secrétaire de la sous-préfecture & du bureau d'administration de l'école, a prononcé avant la distribution des prix. Ce discours étoit divisé en trois parties. Dans la première, l'orateur traita de l'excellence de la peinture en général; dans la seconde, de l'utilité du dessin dans les arts, & surtout dans l'architecture & le commerce, & dans la troisième des devoirs des élèves, & surtout des sentiments de reconnaissance qui devoient éternellement animer leurs cœurs envers le fondateur de l'école, & son digne frère qui en fut le restaurateur.

⁴¹⁰ Charles-Christophe Duez, sous-préfet à Saint-Quentin 1800–14.

avant 1806

n.d. [a.1806] — At some stage before he made his will, Jean-François de La Tour attempted to sell his brother's collection, and had printed an undated broadsheet with a list of items.

CATALOGUE

Des Tableaux à l'huile de différens Auteurs célèbres, & des Portraits en pastel par le célèbre DELATOUR, Peintre du ci-devant Roi et de l'Académie de Peinture et Sculpture, qui sont à Vendre chez le Frère de l'Auteur, à Saint-Quentin, Département de l'Aisne.

Tous les tableaux en pastel sont fixés par l'Auteur, et sont d'une fraîcheur comme s'ils venaient d'être peints; ils sont regardés et estimés par les plus grands connaisseurs, comme des chefs-d'œuvres uniques en ce genre, que l'Auteur a porté au plus haut degré de perfection; sa grande réputation en est la preuve convainquante;

SAVOIR:

Pouces

1. Le Portrait d'un Abbé, assis devant une table, sur laquelle il y a un in-folio, qui sert de pupitre à un autre in-folio dans lequel il lit; il est si occupé de sa lecture, qu'il ne s'aperçoit pas qu'une des deux bougies qui l'éclairent, file et fait fondre la cire qui coule le long de cette bougie, et sur le chandelier à deux branches qui est à sa droite. Ce Tableau est sans contredit le plus vrai & le plus beau qui ait jamais été fait en ce genre, il fait l'admiration de tous ceux qui le voient. [J.46.1903](#) 36 sur 30
2. Le Portrait d'un riche Financier, peint en habit de velours cramoisi brodé en or, assis dans un fauteuil, ayant sa main droite sur la cuisse, et la gauche entre la veste et l'habit. [J.46.187](#) 30 sur 23
3. Le Portrait du célèbre Jean-Jacques Rousseau, assis sur une chaise, 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. [J.46.277](#)
4. Celui de Crébillon, célèbre poète tragique, peint en costume romain. [J.46.192](#)
5. Celui de Mondonville, peint tenant son violon pour le mettre d'accord. [J.46.1414](#)
6. Celui d'un Père Capucin. [J.46.163](#) = [J.46.3238](#)
7. Celui d'un Frère Quêteur, tenant sa tire-lire à la main. [J.46.1803](#)
8. Celui d'un Père Carme. [J.46.3239](#)
9. Celui d'un Abbé. [J.46.252](#)
10. Celui de l'Abbé Blanc, de l'Académie des Sciences. [J.46.1996](#)
11. Celui de la Reine Leskinsky, épouse de Louis quinze, peinte en robe de cour. [J.46.2273](#)
12. Celui du Prince Xavier de Saxe, Oncle de Louis seize. [J.46.3153](#)
13. Celui du Maréchal Comte de Saxe. [J.46.2237](#)
14. Celui d'un Officier général, peint en cuirasse. [J.46.1245](#)
15. Celui d'un Diogène, tenant sa lanterne à la main. [J.46.3785](#)
16. Celui du Maître de peinture Delatour, peint en veste et bonnet noirs, s'appuyant sur le dos d'une chaise, les bras croisés, tenant un mouchoir dans la main. [J.46.1693](#)
17. Celui d'un Bouffon italien. [J.46.2202](#)
18. Celui de Lemoine, célèbre & fameux Sculpteur. [J.46.2023](#)
19. Celui de Duclos, de l'Académie des Sciences, dont on fait une nouvelle édition de ses œuvres. [J.46.1655](#)
20. Celui de Parocel, célèbre peintre dans le genre de chasse. [J.46.2467](#)
21. Celui de Forbonais, Auteur de plusieurs ouvrages sur les finances très-estimés. [J.46.3078](#)
22. Celui d'un vieillard avec une longue barbe. [J.46.3229](#)
23. Celui de Silvestre, ancien premier Peintre du Roi, peint en robe de chambre. [J.46.2935](#)
24. Celui de Delatour, peint par Peroneau. [J.582.1474](#)
25. Celui de Delatour, peint par lui-même en démocrite. [J.46.1101](#)
26. Celui d'un jeune homme qui boit. [J.46.3767](#)
27. Un grand Tableau de la Famille Royale qui n'a pas été tout-à-fait achevé. [J.46.2259](#) 54 sur 42
28. Celui d'une Jeune personne demi-nue, tenant une colombe sur son bras. [J.46.3788](#) 24 sur 20
29. Celui d'une autre Jeune personne demi-nue. [J.46.3792](#) 24 sur 20
30. Celui d'une autre Jeune personne demi-nue. [J.46.3794](#) 24 sur 20
31. La Tête de Louis quinze. [J.46.2082](#)
32. La Tête du Dauphin, père de Louis seize. [J.46.2157](#)
33. La Tête de Mde Depompador. [J.46.257](#)

⁴¹¹ Armand-Quentin Charlet, dit Charlet-Viéville; linen merchant in Saint-Quentin. On 9.i.1799 he married Marie-Sophie-Félicité Viéville, in Guise (Aisne).

34. Douze Portraits d'Hommes. [among them J.46.1583; J.46.1586; J.46.1831; J.46.1831; J.46.2338; J.46.2377; J.46.3054; J.46.324]
35. Dix Portraits de Femmes. [among them J.46.2038]
36. Cinquante-six Têtes d'étude. [among them J.46.1227; J.46.1235; J.46.1318; J.46.1342; J.46.1359; J.46.1386; J.46.149; J.46.1494; J.46.1551; J.46.1559; J.46.1595; J.46.1601; J.46.1644; J.46.1688; J.46.1742; J.46.1758; J.46.1766; J.46.1949; J.46.2221; J.46.2254; J.46.2343; J.46.2445; J.46.2462; J.46.2572; J.46.2574; J.46.266; J.46.2691; J.46.2735; J.46.2829; J.46.3024; J.46.3031; J.46.3041; J.46.3205; J.46.321; J.46.3213; J.46.3221; J.46.3412; J.46.3415; J.46.3421; J.46.3424; J.46.3431; J.46.3438; J.46.3441; J.46.3447; J.46.345; J.46.3455; J.46.3764; J.46.3774; J.46.3782; J.46.3795]

TABLEAUX à l'huile de différents Auteurs

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25. Le Portrait du Maréchal Comte de Saxe	22-18
26. Huit petits Tableaux de l'École Flamande	

Fleury & Brière 1954, pp. 25–28; facsimile Fleury 1904; Debie 1991, p. 34

1806

2 mai 1806. — Rétablissement de l'École de dessin.

Dans une pétition adressée au premier consul, le 19 pluviôse an IX (8 février 1801), les habitants de Saint-Quentin avaient réclame le rétablissement de l'école de dessin; il fut fait droit à cette demande. Le 2 mai 1806, la distribution eut lieu dans la salle de spectacle avec une grande solennité. Le frère du fondateur offrit une médaille d'or; la commune donna deux prix pour fleurs, l'un en or et l'autre en argent. MM. de la Loge fondent à perpétuité un premier prix d'architecture (médaille d'or); le professeur décerne un prix d'architecture, pour lequel concourent les trois classes. Les amateurs, dirigés par Jumentier, jouent des morceaux de musique, et le violoncelliste Faget se fait entendre dans un solo. Les dessins restent un mois exposés dans l'hôtel de ville. Le secrétaire de la commission était M. A.-Q. Charlet, et le commissaire-directeur M. Bucelly d'Estrées.

Desmaze, 1854, note p. 70.

2 mai 1806. — Report of the same ceremony:

S.-Quentin, 4 mai. Le 2 de ce mois, s'est faite ici la distribution des prix de l'école gratuite de dessin, fondée par Maurice Quentin de la Tour, un des plus célèbres peintres en pastel dont la France s'honore. Cette cérémonie a eu lieu dans la salle des spectacles, en présence de toutes les autorités constituées, & d'un concours immense de citoyens. Le théâtre avoit été décoré à cet effet. Le buste de l'Empereur placé sur un trône élevé dans le fond, sembloit sourire à ce triomphe des beaux arts.

⁴¹² In 1806 Marie-Charlotte-Aldegonde de Nédonchel (1779–1869) married (as his second wife) Ferdinand-Joseph, baron de Lespine (1784–1868), chevalier de la Légion d'honneur. His father was Ferdinand-Charles de l'Épine, sgr Wagnies-le-Petit et de Bernoville (1719–1789), secrétaire de roi, commis des guerres, maire du Quesnoy. It is unclear why he is described as “capitaine d'Anger”.

⁴¹³ B&W reprint exactly Drécolle de Nodon's faulty transcription of the manuscript minute in the Archives de l'école de dessin (to which this transcription is conformed), itself a conformed copy of (extracts) of the original will (which has not survived). Champfleury 1855, pp. 114ff prints the second part as found in the archives de Laon, as dated 10.XI.1806. In the article in the *Journal de la ville de Saint-Quentin*, 9.IV.1913, reporting

Ce qui rendoit cette fête plus touchante, c'étoit d'y voir le frère du fondateur, ancien chevalier de S.-Louis, & bienfaiteur lui-même de l'établissement. Il étoit placé entre le sous-préfet & le maire, avec lesquels il sembloit partager les honorables suffrages de la connoissance publique.

Journal de Paris, 6.V.1806

25 août 1806. — A letter to Jean-François de La Tour from général Estourmel, membre du Corps législatif et de la Légion d'honneur; and a reply:

Oui, mon cher Latour, vous pouvez par un de vos amis qui se trouvent membres du collège électoral du département qui s'assemblera à Laon sous la présidence de mon cousin et ami, le sénateur Caulaincourt, qui fera pour moi tout ce qu'il pourra, me faire proposer pour candidat *bors la liste* au Sénat; il y en a deux à proposer, tous deux pourront être pris hors la liste, un doit nécessairement y être pris; j'espère bien que mon ancien collègue de Vieville des Essarts, qui est du collège électoral sera choisi dans la liste, et je serai fort aise de lui être accolé *bors la liste*. Je m'en repose sur les démarches que vous ferez, vous les devez au constant et vieil attachement que je vous ai voué.

Estourmel.

Votre ancien capitaine d'Anger marie son fils à la deuxième fille de M. de Nédonchel,⁴¹² j'en suis enchanté. Répondez-moi sous le couvert de S. E. le *ministre directeur de l'administration de la guerre*.

Mon pauvre ancien camarade, Juncourt, capitaine des grenadiers d'Orléans vient de tomber en paralysie, il a 80 ans; Dunvet qui a le même âge se soutient mieux, n'ayant d'autre incommodité que la surdité.

Avez-vous su que le pauvre Vertailles était mort? D'Avesne et Poignet se portent à merveille.

Réponse du 27 août 1806

Général

Aussitôt la réception de la lettre que vous m'avez fait l'honneur de m'écrire, j'ai été en donner la lecture à cinq de mes amis qui sont membres du collège électoral du département; ils m'ont paru tous bien intentionnés pour vous, entr'autres un de mes mes parens qui a été notre maire longtemps, et qui a beaucoup de connaissances et d'amis: il m'a promis affirmativement qu'il ferait tous ses efforts pour les déterminer à vous donner leur voix, et il se flatte de vous en faire avoir beaucoup. Je me trouverais très heureux si cela pouvait contribuer à vous faire obtenir ce que vous désirez. Je vous prie, Général, d'en être bien persuadé, et d'agréer les assurances du très profond respect avec lequel je suis, Général,

Votre D.

M. Allongé est icy avec sa femme depuis plusieurs jours, ils ont dîné chez moi, dimanche dernier, nous avons pris la liberté de boire à votre santé. La goutte l'a pris à la main, ce qui l'a fait souffrir beaucoup. Nous n'oublierons jamais, Général, les bontés que vous avez toujours eues pour nous, il prend la liberté de vous présenter ses très humbles respects.

Malgré mes 80 ans et 5 mois je jouirais d'une assez bonne santé, sans un rhumatisme presque universel, qui m'empêche de marcher et dont je souffre beaucoup.

Desmaze 1875, p. 336f

20 septembre 1806. — Testaments de Jean-François de La Tour, remis au notaire Desains. (Le testateur mourut à Saint-Quentin le 14 mars 1807.) [Two extracts from this document dated 20.IX.1806 follow, taken from the minutes of the 22.III.1807 meeting of the Ecole de dessin, *v. infra*.⁴¹³ Gomart 1852 gives the earliest and fullest account of the conformed copy of this document retained by the notary Desains and by then in the minutes of his successor, Loiseaux, citing also two related documents mentioned at

the disputed question of the ownership of the pastels, reference is made to the original will, the minute of which was still in the étude of M^r Griselin: “c'est un document...insupportable à lire et interminable, car le testateur n'oublie rien, depuis ses mouchettes jusqu'à sa chemise de batiste”. Griselin suffered losses in the First World War, probably including this document (an intensive search in the Archives départementales de l'Aisne, Laon, in 2021 failed to locate it). Among the provisions not included in these extracts may be the legacy of 3000 livres tournois to La Tour's cousin Mme Masse, married to a M. Carminati of Bordeaux, mentioned in Fleury 1904, p. 43; no such marriage has been traced.

15.IX.1807 and 9.V.1808 *infra* on the basis of which the legacy was authorised for acceptance (the second decree required because of certain difficulties in interpretation).]

Du testament de M. Jean-Francois de la Tour, déposé à M. J-Louis Desains, notaire à St-Quentin, département de l'Aisne, par ordonnance de M. le président du tribunal dudit St-Quentin, suivant procès-verbal aux minutes du greffe de la justice de paix du canton de St-Quentin en date du 14 mars 1807, enregistré le 16 du même mois, ledit testament du vingt-sept septembre dix huit cent six, enregistré le 16 mars dix huit sept ;

Est extrait ce qui suit :

[first part] Je Soussigné, Jean-Francois Delatour, Ancien officier de Cavalerie, & Chevalier de S^t Louis demeurant en cette ville de S^t Quentin, rue Delatour, n° 657 [aujourd'hui n° 2]⁴¹⁴, nomme et Institue mon Légataire universelle, mon Cousin Germain maternel, Adrien Joseph Constant Duliege Prêtre, vicaire de la paroisse et desservant l'Hôtel-Dieu de cette ville de S^t Quentin, à condition et à la charge par lui d'acquitter & de payer dans l'Espace d'un an, à dater du jour de mon décès, et sans intérêt tous les legs ci-dessous énoncées, et tous ceux que je pourrai faire à la suite du présent Testament et en marge, savoir, etc.

Je donne et lègue à l'École Gratuite de Dessin, au bureau de Charité des vieux Pauvres infirmes, au bureau de Charité des Pauvres Femmes en couches, trois fondations faites par Maurice-Quentin Delatour, mon frère, tous les tableaux ci-dessous désignés, pour le produit de la vente qui en sera faite à Paris, être distribué et partagé entre les trois bureaux de la manière que je le dirai ci-après, Savoir: [1°.]⁴¹⁵ le portrait de l'abbé Hubert, lisant à la lumière de deux bougies; 2°. le portrait de Crébillon Poète tragique; 3°. le portrait de Duclos, de l'Académie française; 4°. le portrait de Jean-Jacques Rousseaux, 5°. celui de Forbonais, qui a écrit sur les anglais⁴¹⁶; 6°. celui de l'abbé Leblanc, qui a écrit sur les Anglais; 7°. celui de l'abbé Pommier, conseiller De la Grande Chambre; 8°. celui de Mondonville tenant son violon à la main; 9°. celui de Manelly, Célèbre Bouffon Italien; 10°. celui de Sylvestre Peint en robe de chambre; 11°. celui du Pouche⁴¹⁷, peintre de l'Académie, maître de Dessin de mon frère; 12°. celui de Lemoine, sculpteur; 13°. Celui d'un⁴¹⁸ Père Capucin; 14°. celui d'un Frère Quêteur sa tire-lire à la main; 15°. celui d'un Carme; 16°. celui de Diogène, sa lanterne à la main; 17°. celui d'un vieillard avec une barbe; 18°. celui de Monnet, ancien directeur de l'Opéra Comique; 19°. celui de Parossel; 20°. et 21°. et de deux superbes dessins du même; 22° celui de la Regniere, riche financier, peint en habit de velours Cramoisie, Brodé en or assis dans un fauteuil, ayant une main dans sa veste et l'autre main sur sa cuisse; 23°. celui d'une dame Peinte en bleu; 24°. celui de Marie Lexuisky, épouse de Louis Quinze; 25°. celui du Prince Xavier de Saxe, qui vient de mourir; 26°. la tête du fameux Comte de Saxe; 27°. celui du Marquis d'Argenson peint en cuirasse; 28°. celui de Dachery notre concitoyen et ami de mon frère dans un cadre semblable celui de Jean-Jacques Rousseau; 29°. celui d'un Armenien; 30°. celui de Neuville, fermier Général, en habit de Moire; 31°. celui de Charles Maron ancien avocat au Parlement; ⁴¹⁹ tous ces tableaux en Pastel, ont été peints par mon frère; les suivants sont peints en huile, sont de plusieurs Auteurs Célèbres, Savoir 32°. le portrait d'une jeune personne qui peint; 33°. une esquisse de M^{lle} Clairon, peinte en Médée, tous deux par Charles Vanloo; 34°. celui d'un jeune flamand; 35°. celui d'un jeune savoyard, par le célèbre Greuze; 36°. le portrait du Maréchal Comte de Saxe; 37°. une Chasse au faucon, par Wowermann; 38°. Alphée et Arétus; 39°. le fleuve L'éthé; 40°. Marc Antonin distribuant du pain à son peuple.⁴²⁰ J'entends & je veux que tous ces tableaux soient vendus à Paris, comme étant le lieu où l'on pourra en tirer un meilleur parti, surtout si les Anglais et les Russes y étaient revenus, & que le produit de cette vente soit partagé, savoir: la moitié pour l'École Gratuite de Dessin, un quart pour le bureau des

vieux artisans infirmes, et l'autre quart pour le bureau des pauvres femmes en couches. Je désire qu'il soit conservé sur les revenus de l'École une somme suffisante pour donner des prix d'Encouragement et de recompense aux jeunes élèves.

Délivré le présent extrait conforme par le notaire impérial au département de l'Aisne, résidant audit St-Quentin, soussigné, dépositaire dudit testament.

A Saint-Quentin, le vingt mars dix huit cent sept.

Signé Desains

Du testament de M. Jean-Francois de la Tour, déposé à M. J-Louis Desains, notaire à St-Quentin, département de l'Aisne, par ordonnance de M. le président du tribunal dudit St-Quentin, suivant procès-verbal aux minutes du greffe de la justice de paix du canton de St-Quentin en date du 14 mars 1807, enregistré le 16 du même mois, ledit testament du vingt-sept septembre dix huit cent six, enregistré le 16 mars dix huit sept;

Est extrait ce qui suit:

[second part] Je, soussigné, Jean-Francois De La Tour, ancien officier de Cavalerie, et chevalier de S^t Louis demeurant en cette ville de S^t Quentin rue Delatour no 657 nomme et institue mon Cousin Germain maternel adrien Joseph Constant duliège prêtre, vicaire de la paroisse et desservant l'hotel Dieu de cette ville de St Quentin, à Condition & à la Charge par lui d'acquitter et de payer dans l'espace d'un an à dater du jour de mon décès, et sans intérêts tous les legs <et sommes> ci-dessous énoncées, et tous ceux que je pourrai faire à la suite du présent Testament & en marge, Savoir, etc.

Je donne & legue de plus à l'École Gratuite de Dessin, pour rester à demeure dans la Salle d'étude, Savoir: 41°. le portrait de mon frère, peint en habit de velours noir & une veste rouge Galonée en or, par Peronian⁴²¹ et non une copie qui en a été faite; 42°. mon portrait, peint à l'huile et en grand uniforme; 43°. celui d'un jeune homme qui boit; 44°. celui de Dachery en habit bleu; 45°. celui de Restout⁴²² en habit gris; 46°. un singe qui peint; [46a⁴²³] celui d'un m^r en habit noir & Grande Perruque; 47°. celui d'une jeune personne qui cour; 48°. celui d'une dame hollandaise en domino; 50°. celui de M. de la Popelinière; 51°. celui d'une jeune personne qui tient un pigeon sur son bras; 52°. celui d'une autre jeune personne à demi-nue; 53°. celui d'une autre jeune personne idem [à demi-nue]⁴²⁴, qui est au-dessous de Mondonville; 54°. 55°. 56°. 57°. quatre têtes de vieillard; 58°. 59°. 60°. trois figures de l'école flamande dans des cadres noirs; 65°, 66°, cinq autres figures flamandes dans des cadres dorés; 67°. deux autres tableaux flamands qui sont dans la chambre jaune, à côté de la porte de ma Bibliothèque; 113°. quarante-six têtes d'étude dans des petits Cadres noirs; 122°. neuf autres têtes d'étude dans des plus grands Cadres noirs; 123°. le superbe tableau de la famille Royale qui n'a pas été achevé; 124°. une petite Dormeuse; toutes les figures en plâtre blanc: 126° [recte 125°]. la Vénus aux belles fesses; 126°. 127°. le buste de Voltaire & de Jean-Jacques Rousseau.

Je prie instamment Messieurs les administrateurs de ces Bureaux de vouloir bien ne pas permettre de détacher aucun de ces tableaux pour les prêter en ville à qui que ce soit sans aucune distinction pour ne pas faire de Mecontents, & les prie encore de se faire donner un reçu de tous ses objets par le professeur, & surtout de lui bien recommander de ne pas prendre sur lui de disposer de faire sortir de l'École aucun des objets qui lui sont confiés. Cependant, j'autorise Messieurs les administrateurs à vendre tout ou partie desdits tableaux, même de ceux que je laisse spécialement à l'École, s'ils trouvaient des occasions de les vendre avantageusement.

Fait et signé par moi, à S^t Quentin, ce vingt septembre dix huit cent six.

⁴¹⁴ Dréolle de Nodon's addition.

⁴¹⁵ Each of these numerals was added perhaps by the notary Desain to the conformed copy; they are retained here for reference without further annotation.

⁴¹⁶ Not "finances" as Dréolle de Nodon prints.

⁴¹⁷ Dréolle de Nodon has "de Peuche".

⁴¹⁸ Dréolle de Nodon has "de Dion" for what looks like "d'un" and must be "d'un".

⁴¹⁹ Although Dréolle de Nodon here follows the manuscript, that transcription itself is evidently a mistake (first names are not given for others in the list); the avocat referred to is surely Nicolas de Channemaron or Channe-Marion (–1782), *reçu* 1764. He died in the rue des Mauvaises Paroles (registre des scellés, reported *Journal de Paris*, 18.VII.1782,

p. 81). His widow, née Françoise-Charlotte Roque, died 26.III.1796, having renounced their communauté de biens; a number of pictures were listed in her inv. p.m., but none expressly in pastel.

⁴²⁰ Perhaps an unrecorded study for the painting of *Marc-Aurèle faisant distribuer au peuple du pain* exhibited by Vien in the Salon de 1765.

⁴²¹ Dréolle de Nodon has Péronneau (for Perronneau).

⁴²² Dréolle de Nodon has Bertout.

⁴²³ This item omitted altogether by Dréolle de Nodon.

⁴²⁴ Dréolle de Nodon's note.

Signé: DELATOUR.

Délivré le present extrait conforme, par le notaire impérial au Département de l'Aisne, resident a S^t Quentin soussigné dépositaire du susdit testament

A Saint-Quentin le vingt mars dix huit cent sept

Signé Desains

Gomart 1852; Dréolle de Nodon, p. 117f; Archives municipales de Saint-Quentin, registre des délibérations de l'École royale gratuite de dessin, séance du 22 mars 1807, fol. 19-21.⁴²⁵

22 septembre 1806. — A letter to Jean-François de La Tour from general Estourmel:

Voici, mon cher Latour, le moment de l'ouverture du collège électoral du département. Elle a lieu le 1^{er} octobre; j'espère que vos amis trouveront les esprits bien disposés, et que la nomination *bors la liste* me sera dévolue, grâce à vous qui connaissez depuis longtemps mon inviolable attachement.

Le général Estourmel.⁴²⁶

Le pauvre Claver vient de finir doucement sa carrière à Combours, il s'est éteint sans souffrance; je n'en dirai pas autant, car je sors d'une attaque d'asthme qui m'a fort tourmenté.

Compliments à mon ancien collègue Duplaquet; j'espère qu'il aura fait agir aussi ses amis.

Sous le couvert de S. E. le Ministre directeur de l'administration de la guerre.

Desmaze 1875, p. 336

s.d. [c.1806] — A letter from Jean-François de La Tour to chevalier de Bucelly d'Estrées,⁴²⁷ secrétaire de l'École de dessin:

Monsieur

J'ai reçu avec une profonde émotion l'invitation que m'adresse l'Administration d'assister à la distribution des prix aux Elèves de l'Ecole de dessin.

Fils d'un Prolétaire, je sens jusqu'au fond des entrailles tout ce qu'il y a eu de généreux dans les différentes fondations de mon immortel parent dont le cœur a toujours battu en travaillant à l'amélioration du sort physique et intellectuel de la classe la plus nombreuse et la plus pauvre.

Oui, Monsieur, j'accepte l'honneur que me fait l'Administration: J'assisterai à la distribution des prix, j'y recueillerai de douces et pénétrantes sensations; et l'Administration, en admettant dans son sein le parent (tout indigne qu'il est) d'un généreux concitoyen, donnera une haute leçon de moralité, car elle perpétuera le culte de la reconnaissance, celui de la mémoire du cœur, selon l'heureuse définition de Massieu. Vous, Monsieur, qui avez été l'ami du dernier des Delatour, mon bienfaiteur, je vous prie d'agréer l'expression des sentiments avec lesquels j'ai l'honneur d'être, votre très humble et dévoué serviteur,

Delatour.

Desmaze 1875, p. 313f

1807

[16 mars 1807. — *Mort de Jean-François de La Tour, à Saint-Quentin.*

M. Tourneux, Un testament inédit de La Tour, p. 3, note 1.]

[*recte:*] 14 mars 1807: — Acte de décès de Jean-François de La Tour:

Du quatorze Mars mil huit cent sept, cinq heures du soir;

Acte de décès de Jean Francois Dela Tour, Membre du Commis Municipal de cette ville, l'un des administrateurs de la fabrique de Saint Quentin, Membre de l'administration de l'école gratuite de Dessin, ancien chevalier de l'ordre royal et militaire de Saint Louis, ancien officier de Cavalerie, décédé ce jour à quatre heures du matin agé de

quatre vingt un ans, né et domicilié en cette dite ville, fils de Francois Dela Tour et de Marie Françoise Duliège Sur la declaration de Messieurs Adrien-Joseph-Constant Duliège, vicaire de la paroisse de Saint-Quentin et desservant de l'hotel Dieu, cousin germain du décédé, agé de cinquante huit ans et Louis Mombel François Flamard, Procureur Supérieur près le Tribunal civil de l'arrondissement de Saint Quentin, ami du défunt agé de cinquante cinq ans, tous deux domiciliés en cette dite ville, qui ont signé, lecture faite./.

Flamard

Duliège

constaté par moi Jean Louis Desains, officier public de l'état civil, après m'être transporté auprès du défunt et en être assuré de son décès

Desains

Archives de l'Aisne, Saint-Quentin, 5Mi1255

20 mars 1807. —

Ordonnance de M le Président du Tribunal Civil qui envoie M. Duliège en possession du legs universel à son profit fait par M Delatour, 20 mars 1807.

...Le Procureur impérial nous a requis qu'il nous plût nous transporter de suite, assisté de notre greffier, en la maison de M J.-F. Delatour, membre du Conseil municipal de cette ville, l'un des administrateurs de la Fabrique de St-Quentin, membre de l'administration de l'Ecole gratuite de dessein, ancien officier de cavalerie, ancien Chevalier de l'Ordre Royal et Militaire de St-Louis, décédé ce jourd'hui (14 mars 1807), trois heures du matin, à l'effet d'apposer nos scellés sur les meubles et effets par lui délaissés. ...

Et avant de procéder à l'apposition de nos scellés, M. Duliège nous a déclaré qu'il croyait que le dit défunt avait fait un testament et nous invitait à en faire la recherche, conformément à l'article 917 dudit code, à quoi procédant et étant monté au premier étage, parvenu dans une petite chambre, éclairée par une croisée donnant sur la rue, ouverture faite d'une petite armoire à gauche de la ditte croisée, nous y avons trouvé, au troisième rayon, un paquet cacheté sur lequel est écrit

« Ceci est mon testament. Signé: Delatour »

lequel paquet sous enveloppe en forme de lettre cachetée avec un pain, dont la transparence paraît rouge.

Basquin 1935, pp. 201–202

20 mars 1807. —

Le Bureau a décidé que les 39 tableaux resteraient en dépôt entre les mains de M. Duez, sous-préfet de Saint-Quentin, jusqu'à ce que les circonstances permettent d'en tirer le parti le plus avantageux.

Fleury 1907, p. 12

22 mars 1807. — Reading of Jean-Francois de La Tour's will (the text of the two extracts is transcribed above, 22.IX.1806) at the Ecole gratuite de dessin:

Lecture du testament de M. Delatour relative à la donation des tableaux qu'il a faite à l'Ecole et aux bureaux de charité et règlement sur la distribution ... 1807 [in margin]

Le Bureau, ...M. le Sous-préfet son president en virtue de la convocation par lui-faite en date de ce jour, il a été donné lecture de l'extrait du testament de feu Pierre [sic] François Delatour, dont la teneur suit:

Du testament de M^r Jean Francois Delatour déposé à M^r J L^s Desains notaire à S^t Quentin Département de l'Aisne par ordonnance de M^r le President du Tribunal Civil dudit S^t Quentin, suivant procès Verbal aux minutes du Greffe de la Justice des paix du Canton de S^t Quentin en date du quatorze mars 1807. Enregistré le 16 du même mois.

Est Extrait Ce qui Suit:

[first part, *v.* 20.IX.1806 *supra*]

⁴²⁵ Cited Cabezas 2000. I am most grateful to Mme Dominique Barrère (Archives municipales et communautaires, Saint-Quentin) for making it available (2018.)

⁴²⁶ Parent de M. de Caulaincourt, duc de Vicence. [Note de Desmaze; *v. supra*, 21.X.1800]

⁴²⁷ La famille d'Estrées est une des plus anciennes et des plus honorables du Vermandois; son berceau paraît avoir été le Tronoxy, d'où sont sorties les Bucelly, les Philippy, les

Legendre d'Estrées et Debout d'Estrées. [Note de Desmaze.] Albert Philippy de Bucelly d'Estrées (1745–1809), lieutenant des maréchaux de France, mousquetaire du roi, father of La Tour's biographer.

Delivré le présent Extrait Conforme par le notaire impérial au Département de l'Aisne résident audit S^t Quentin, soussigné Déposition du susdit Testament

A S^t Quentin le vingt mars dix huit cent sept

Signé Desains

Du testament de M^r Jean Francois Delatour déposé à M^r J L^s Desains notaire à S^t Quentin Département de l'Aisne par ordonnance de M^r le Président du Tribunal Civil dudit S^t Quentin, suivant procès Verbal aux minutes du Greffe de la Justice des paix du Canton de S^t Quentin en date du quatorze mars 1807. Enregistré le 16 du même mois.

Est extrait ce qui suit.

[second part, n. 20.IX.1806 *supra*]

Delivré le présent Extrait Conforme par le notaire Impérial au Département de l'Aisne résident a S^t Quentin soussigné Déposition du susdit testament

A S^t Quentin le vingt mars dix huit cent sept

Signé Desains

Sur quoi le Bureau, après une mure délibération, a arrêté :

1^o que son président sera invité de prêter un local pour y déposer d'une manière sûre et convenable les tableaux légués à l'Ecole et aux ... par feu M. delatour

2^o qu'il réunira le bureau de bienfaisance à l'effet de se ... avec lui sur les formalités à remplir pour obtenir du gouvernement l'autorisation d'accepter les legs mentionnés, aux deux extraits du testament de M. Delatour

M. le Président a fait observer au Bureau que la mort de MM. Fizeaux et Delatour laissait deux places vacantes dans l'administration de l'Ecole, et qu'il étoit instant d'y nommer. ... &c.

Archives municipales de Saint-Quentin, registre des délibérations de l'Ecole royale gratuite de dessin, séance du 22 mars 1807, fol. 19-21

7 mai 1807. — Article summarising the éloge for Jean-François de La Tour:

Saint-Quentin, le 2 mai.

La distribution des prix de l'Ecole gratuite de dessin de cette ville s'est faite avec la pompe et la solennité accoutumée, dans la salle des spectacles, en présence des autorités civiles et militaires, et d'une foule de spectateurs.

Le secrétaire⁴²⁸ du bureau de l'Ecole a prononcé, dans cette cérémonie, l'éloge de MM. Fizeaux et Delatour, tous deux membres dudit bureau, décédés au commencement de cette année; le premier était le chef de l'une des premières et des plus anciennes maisons de commerce de cette ville, où la probité, la délicatesse des sentiments, la bienfaisance sont des certus héréditaires de père en fils depuis 150 ans. Le second était le frère du fondateur de l'Ecole, si célèbre par ses portraits; distingué dans la carrière militaire par de longs et utiles services: il fut en quelque sorte le restaurateur de l'Ecole de dessin, qu'il gratifia d'une infinité de dons; le plus considérable est celui de la collection des tableaux de son illustre frère, qui, d'après son vœu, seront vendus, pour le prix en être consacré à l'augmentation des revenus de l'Ecole.

La perte de ces deux hommes également recommandables dans leur genre, a cause des regrets universels; ils jouissaient dans le degré le plus éminent de l'estime, de l'amour et de la considération publique.

Gazette nationale ou Le Moniteur universel, 7.V.1807, p. 498

15 mai 1807. — Le Conseil municipal accepte le legs de Jean-François de La Tour.

Le 15 mai 1807, le conseil municipal, composé de MM. Cambronne, Dartois, Cambronne (Quentin), Leuba, Delahaye l'ainé, Alwarez, Paringault, Hénique, Picard père, Marolle, Josselin, Delahaye jeune, Cordier, Piolet, Vielle, Namuroy, Pillon, Joly-Laval, Baligant, Paillette père, Houël, Baudreuil, Margerin, Hadengue et Desjardins, sur le rapport de M. Charlet, estime qu'il y a lieu d'accepter la donation de J.-F. de La Tour.

Desmaze, 1854, p. 74.

Charlet's report is set out in the full minutes of the Conseil municipal:

M. Charlet Membre de la seconde Commission, prend la Parole & dit MM^{es} Vous avez renvoyé à Votre Commission, L'examen de 4 affaires: 1^o de la donation faite par M^r Delatour à L'Ecole de Dessin, aux Vieux hommes & aux Pauvres femmes en Couches [...]

La Commission a examiné ces quatre affaires avec la plus sérieuse attention; elle Commencera son Rapport par Celle de la Donation de M^r Delatour.

Par Testament olographe du 20 7^{bre} 1806, feu Jean François Delatour a Legué à L'Ecole Gratuite de Dessin, aux Vieux artisans infirmes & aux pauvres femmes en Couche, la Collection des Tableaux Toiles des Crayons de son illustre frere, qu'il avait en sa possession, qui faisait à la fois L'ornement de la Maison & l'objet de la Curiosité des Connaissances; L'énumération de ces Tableaux Se Trouve en L'extrait du Testament qui Vous avés devant Vous. D'après le Vœu du donateur ils doivent être Vendus, dans un temps propice, à Paris, ou le nombre des Amateurs & des appréciateurs du Merite des productions de ce genre et nécessairement plus Considerable que partout ailleurs; le produit de la Vente doit être appliqué Savoir, la moitié à l'Ecole de Dessin, un quart aux Vieux Artisans infirmes & un quart aux Pauvres femmes en Couche. Indépendamment de Cette donation Commune, M^r Delatour a Legué à L'Ecole pour rester à demeure dans La salle d'étude, plusieurs Tableaux qui y Serviront à la fois de modeles & d'ornement; l'énumération s'en trouve aussi en L'extrait du Testament.

Deja le Bureau d'administration de L'Ecole & Celui de Bienfaisance de la Ville de S^t Quentin ont annoncées leur Vœu d'acceptation, le 1^{er} par sa délibération du 22 Mars dernier, le Second par la sienne du 30 du même mois.

Le Conseil Municipal s'empressera Sans doute de Confirmer Ce Vœu.

La personne du donateur, la nature & l'objet de la donation ne lui permettent pas de balancer un instant.

La personne du Donateur; C'était un homme sensible & généreux, à la mémoire duquel on ne saurait payer un trop solennel Tribut d'à l'égard de Reconnaissance pour cet acte de bienfaisance & une infinie d'autres, qui ont honoré Sa Vie; c'était un brave & loyal Militaire, qui a bien servi son pays, c'était le frere de l'illustre Fondateur de l'Ecole de Dessin & des deux Bureaux de Charité, quand la donation serait moins avantageuse, elle devrait être accepter par respect pour la mémoire de Celui qui s'd faite.

La Nature de la Donation; C'est une Collection précieuse de Tableaux ouvrages d'un grand Maître, qui a honoré le genre dans Lequel il s'est principalement exercé (Les Portraits); C'est le produit du génie dans l'un des beaux les plus Estimés dans la Société.

Enfin L'objet de la donation. C'est d'une part d'augmenter les Revenus de l'Ecole de Dessin & de Consolider ce précieux Etablissement, qui ne Subsiste maintenant que par les fonds annuels, que font la Ville & les hospices, de l'autre, de procurer du second à des Classe d'être, qui les réclament à bien juste Titre, aux Vieux artisans infirmes & aux pauvres Femmes en Couche.

M. Delatour a suivi dans cet acte de bienfaisance le même principe & le même Système de distribution, qui ont dirigé son illustre frere dans la foundation de l'Ecole & des Deux Bureaux de Charité.

Cette donation est donc respectable à tous égards sans plies d'un rapport; d'ailleurs elle est faite à Titre Gratuit sans autre Charge ni Condition que Celle qui veut qu'les Tableaux qui en forment L'objet, Soient Vendus à Paris, pour en tirer un plus grand Prix.

Sa Commission Vous propose Donc Le projet de délibération dont La Teneur Suit.

Le Conseil Municipal,

Vu l'extrait du Testament Olographe de feu Jean Francois Delatout, en Date du 20 7^{bre} 1806, portant donation de tableaux y détaillés au Profit de L'Ecole gratuite De Dessin, Des Vieux Artisans infirmes & des Pauvres femmes en Couche, pour le produit de la Vente qui en Sera faite à Paris en temps propice, être appliqué dans le proportions Suivants, Savoir, La Moitié à l'Ecole de Dessin, un Quart aux Vieux Artisans infirme & enfin un quart aux pauvres femmes en Couche.

Vu les délibérations des Bureaux de l'Ecole & de bienfaisance, en date des 20 & 30 Mars dernier, Contenant Le Vœu d'acceptation du Legs fait par ledit Jean Francois Delatout

Considerant que la donation dont s'agit a été faite par un homme bienfaisant & Généreux, dont la mémoire sera à jamais Cher à ses Concitoyens, qu'elle Tend à augmenter les Revenus de l'Ecole de Dessin, & les ressources destinées à alléger le sort des malheureux que

⁴²⁸ Charlet: n. 2.V.1805 *supra*. The éloge was printed by Moureau, Saint-Quentin, 28pp. It is too long to reprint here, but a summary of its contents is given in the note to 11.V.1745 *supra*.

les Tableaux qui en forment l'objet, sortis des pinceaux d'un grand Maître ont un mérite rare, qui sera nécessairement apprécié par les Connaisseurs, & y fera mettre un prix Considérable.

Que cette donation est faite à titre Gratuit sans aucune Charge onéreuse, adopte & Confirme en leur entree les délibérations des Bureaux de l'Ecole de Dessin & de bienfaisance des 20 & 30 Mars d^r, Contenant le Vœu d'acceptation du Legs de feu Jean Francois Delatour
Le Conseil adopte le Projet de Délibération.

Délibérations du conseil municipal, Saint-Quentin, archives municipales, cote 1D16

In addition to La Tour's pastels, the collection included a few oil paintings by others, notably two Têtes de vieillards, now attributed to Nunzio Rossi (Saint-Quentin, musée Lécuyer, inv. 1849, no. 104/103, LT 119/120) which were subsequently used in the École gratuite de dessin, as well as a *Mort de Lucrèce* by Jérôme Preudhomme, sd 1784 (Saint-Quentin, musée Lécuyer, inv. 1976.4.1); it had belonged to La Tour, and was stolen in 1917–18 but purchased in London, Sotheby's, 26.VI.1974, Lot 61).

15 septembre 1807. — Décret, donné à Saint-Cloud, accordant l'autorisation d'accepter les legs faits au bureau de bienfaisance et à l'École de dessin.

Gomart 1852; Desmaze, 1854, p. 75.

1808

26 février 1808. — The École gratuite de dessin de Saint-Quentin record that they have been named as universal heirs of the estate (which amounted to some 30,000 livres, yielding an income of 2200 livres) of François-Auguste Bellot du Saussoy (1733–1808). A native of Saint-Quentin (his father was Nicolas Bellot, notaire royal et greffier, and his grandparents were François Bellot, another notary and Marguerite-Françoise Blondel), he was secrétaire des commandements du comte d'Egmont, and died in Paris. His effects included a portrait of which nothing more is known. According to Picard he was a friend of La Tour.⁴²⁹

Registre des délibérations, II, f° 41r, 42r; Picard 1867, II/2, p. 601

9 mai 1808. — Décret, donné à Bayonne, qui regarde comme non avenu le décret du 15 septembre 1807 dont l'interprétation avait amené des difficultés de la part de Duliège et renouvelle d'accepter.

Gomart 1852.

De 1808 à nos jours [1928]⁴³⁰

L'interprétation du décret de 1807 ayant amené des difficultés de la part de l'abbé Duliège, exécuteur testamentaire, un second décret impérial, du 9 mai 1808, renouvelle l'autorisation d'accepter le legs de Jean-François de La Tour.

Desmaze, 1854, p. 75; Dréolle de Nodon, p. 119.

Sur la suite de l'histoire des tableaux de Saint-Quentin nous possédons le texte suivant:⁴³¹

En exécution des deux testaments de Jean-François, une vente fut tentée à Paris en 1808, et voici une copie de l'en-tête du Catalogue des tableaux mis en vente:

« Catalogue des tableaux à l'huile de différents auteurs célèbres et des portraits au pastel que le célèbre Delatour (*sic*), Peintre du ci-devant Roi et de l'Académie de peinture et de sculpture, qui sont à vendre chez le frère de l'auteur, à Saint-Quentin, département de l'Aisne.

« Tous les tableaux en pastel sont fixés par l'auteur et sont d'une fraîcheur comme s'ils venaient d'être peints; ils sont regardés et estimés par les plus grands connaisseurs comme des chefs d'œuvre uniques en ce genre, que l'auteur a porté au plus haut degré de perfection, sa grande réputation en est la preuve convainquante.

Ce Catalogue naïvement redige, et qui a des prétentions à la réclame moderne, fut imprimé sur une feuille de papier grand in-octavo; un

exemplaire, peut-être l'unique, nous a été communiqué par M. Lemasle.⁴³²

Après l'en-tête suit l'énumération des tableaux, et voici la description vraiment curieuse des trois plus beaux de de La Tour:

« 1°. Le portrait d'un abbé⁴³³, assis devant une table, sur laquelle il y a un in-folio qui sert de pupitre à un autre in-folio dans lequel il lit; il est si occupé de sa lecture qu'il ne s'aperçoit pas que l'une des deux bougies qui l'éclairent file et fait fondre la cire qui coule le long de cette bougie et sur le chandelier à deux branches qui est à sa droite. Ce tableau est sans contredit le plus vrai et le plus beau qui ait jamais été fait en ce genre; il fait l'admiration de tous ceux qui le voient.

« 2°. Le portrait de Jean-Jacques Rousseau, assis sur une chaise, dont il n'existe que deux originaux, savoir: celui qu'il a donné à M. le duc de Luxembourg, et celui que l'auteur a garde pour lui.

« 3°. Mondonville, peint tenant son violon pour le mettre d'accord. »

Malgré toute l'éloquence du rédacteur du Catalogue, la vente ne réussit pas. Les arts n'avaient pas en 1808 le don d'exciter l'attention publique, ou, si l'on préfère, les œuvres de David, de Gros, de Girodet et de Prudhon se partageaient trop cette attention, et l'intérêt était trop aux luttes des *antiques* et des *penseurs*, pour laisser la foule courir aux ventes de l'abbé Duliège. Si quelques hommes d'élite, amateurs intrépides, que les fatigues de la guerre, les soucis de l'administration n'absorbaient pas entièrement, se rendirent à l'appel de l'exécuteur testamentaire de de La Tour, on s'aperçut bien que ce n'était pas le moment de faire des ventes de tableaux et surtout de portraits en pastel, qui ne pouvaient briller à côté des toiles immortelles devenues en Italie, en Espagne et en Hollande, les gages des vainqueurs. — Les « Anglais » et les « Russes », auxquels Jean-François songeait à son lit de mort, n'étaient pas encore « revenus », et quelques tableaux se vendirent difficilement.

Le Rousseau monta à 3⁴³⁴ francs et fut retiré.

Le Mondonville et le Crébillon furent payés, dit-on, « raisonnablement », c'est-à-dire 20 ou 25 francs...

Cet insuccès fut regardé alors comme un grand malheur. Saint-Quentin doit s'en réjouir, et avec cette ville les amis de l'art, car, la vente effectuée, on aurait à regretter aujourd'hui la dispersion à Londres ou à Saint-Petersbourg de pages précieuses.

Dréolle de Nodon, p. 119-120.

D'autre part, MM. Fleury et Brière, s'appuyant sur les archives municipales de Saint-Quentin, exposent l'origine de la collection de la façon suivante:

Après acceptation des legs, les trente-neuf tableaux désignés furent donc expédiés à Paris, chez Paillet,⁴³⁵ « appréciateur », mais ils ne subirent le feu des enchères qu'à la fin de 1812. Après l'adjudication du onzième numéro, le représentant de la ville arrêta la vente, qui avait produit la somme dérisoire de 564 francs 84 centimes.

Les pastels réintégrèrent Saint-Quentin.

Que faut-il conclure de ces textes contradictoires? En ce qui touche Dréolle de Nodon, une distinction s'impose:

1° *Fails certains*. — Dréolle de Nodon a vu le catalogue qu'il décrit; ce catalogue n'est pas daté; il est peut-être antérieur à 1808, peut-être même à la mort de Jean-François de La Tour; il annonce une vente qui doit être faite à Saint-Quentin, chez le frère de La Tour; c'est peut-être une vente à l'amiable. On peut rapprocher cette vente de celle de 1786, faite du vivant de l'artiste, mais après son interdiction (voir le Tableau chronologique).

2° *Interprétation*. — Dréolle de Nodon, qui connaissait les archives municipales de Saint-Quentin (voir son livre), date le catalogue de l'année où il savait que l'acceptation du legs, et par conséquent la vente des tableaux, était autorisée. Il rattache à cette vente de 1808 des faits qui se rapportent à la vente de 1812 (prix de vente de trois tableaux).

⁴²⁹ He is also referred to as a friend of La Tour and as "maître de chapelle" in a piece on freemasons in the *Journal de la ville de Saint-Quentin*, 26.V.1833, p. 27.

⁴³⁰ This section in B&W is particularly confused; the relevant documents are found elsewhere in this chronology.

⁴³¹ See above, a.1806, for full text of the broadsheet prepared by La Tour's brother, conflated with the 1810 sale; B&W confuse the date of the document.

⁴³² For Louis-Nicolas Lemasle (1788–1876), see Saint-Quentin 2012b.

⁴³³ L'abbé Hubert. [Huber]

⁴³⁴ Rect 30 francs; Dréolle's error has been widely propagated, e.g. to Brieger 1921.

⁴³⁵ Alexandre-Joseph Paillet (1743–1814), expert. For Paillet's relationship with his saint-quentinois cousins and the Mennechet family, see Genealogies, [Paillet](#).

L'histoire a dû se dérouler en 1812, comme le racontent MM. Fleury et Brière.

Quant à savoir exactement ce qui s'est passé à la vente de 1812 — dont personne jusqu'ici n'a jamais vu le catalogue — combien de pastels de La Tour sont partis pour Paris, combien sont revenus, combien ont disparu postérieurement ou ont été remplacés par des copies, où sont certains des tableaux de maîtres légués en même temps que les pastels — autant de questions délicates, si délicates que, j'en suis sûr, elles soulèveraient aujourd'hui des polémiques aussi vives que celles d'autrefois. Qu'on en juge par ce qu'en disent MM. Fleury et Brière:

La surveillance exercée sur eux n'était pas alors ce qu'elle devint plus tard. L'admiration était la même, plus désintéressée peut-être, mais la valeur marchande, considérée comme médiocre, n'incitait pas à de grandes précautions. Le directeur de l'École emportait des portraits chez lui pour les copier ou les faire copier. Or, Pingret, professeur de 1822 à 1829 et qui a laissé une certaine réputation comme peintre, à la suite de démêlés avec son successeur médiat, Lemasle, accusa celui-ci, dans une lettre envoyée au baron de Galbois, commandant du département de l'Aisne, d'avoir enlevé de leurs cadres plusieurs tableaux de La Tour, tableaux conflués à ses soins, de les avoir remplacés par des copies et d'avoir vendu les originaux en pays étrangers. Ce fut un scandale. Lemasle demanda à se justifier. Le bureau de l'École, sur l'ordre du ministre, fit un récolement des tableaux et déposa un rapport le 16 juillet 1835, duquel il résultait que les 88 (sic) pastels sont identiquement les mêmes que nous avons toujours connus, que l'ancien cachet de l'administration est demeuré intact et fixé derrière ces tableaux, de manière que, sans rompre le cachet, il y a impossibilité de détacher le dessin du cadre qui le renferme. Cependant, Lemasle ne fut pas autorisé à poursuivre Pingret devant les tribunaux. Nous ne prenons pas parti, les moyens d'asseoir une opinion nous manquant, mais des substitutions sont certaines, et, en 1897, quand on procéda au revirage de la plupart des pastels, on s'aperçut que les cachets apposés en 1820 n'étaient pas tous aussi intacts que l'affirmait le rapport de 1835. Et ce qui n'est pas niable, c'est que les numéros 24, 40, 87, sont des copies et de très mauvaises copies, et que le numéro 73 (Louis XV), s'il est une moins médiocre copie, n'est également qu'une copie.

De la chapelle de l'ancienne abbaye de Fervaques, où ils restèrent si longtemps exposés et où Edmond et Jules de Goncourt les ont vus et décrits, les pastels furent transportés dans l'hôtel Lécuyer, légué à la ville de Saint-Quentin en 1877 pour y loger, dit le testateur, la belle collection des pastels de Monsieur De La Tour.

C'est là que les Allemands les trouvèrent en 1914.

1809

14 *juin* 1809. — Le Bureau de l'École de dessin assemblé décidait que onze pièces, peintures ou pastels, serait envoyées à Paris pour y être vendues.

Messieurs les Président et membres de l'École gratuite de dessin assemblés à l'effet de prendre le parti le plus avantageux relatif aux tableaux légués aud. Bureau par M^r Le Chevalier De la Tour, après en avoir murement délibéré, et d'après l'avis de M^r Paillet, appréciateur des objets d'arts, à Paris, présent à la séance—

Arrêtent qu'il sera envoyé à Paris, onze des dits tableaux, dont le catalogue suit:

1. Le Savoyard de Greuse
2. Chasse au faucon de Wauermann
3. Le Marichal de Saxe
4. Crébillon
5. LeMoine
6. Esquisse de M^r Vien
7. Jean Jacques Rousseau
8. Deux Capucins
9. Mondonville
10. Mad^{elle} Clairon en Médée

Et que les dits tableaux seront adressés à M^r Delhorme⁴³⁶, L'un des membres du Corps législatif, et Secrétaire perpétuel du Bureau, le quel sera invité à s'entendre avec M^r Paillet pour aviser aux moyens de les vendre le plus avantageusement possible.

Messieurs Duliège et Esmangart ont été invités à porter, après la séance, à M^r Paillet de Paris, les sincères remerciements du Bureau pour sa démarche gracieuse et désintéressée, ce qui a été par eux accepté et exécuté sans retard.

Registre des délibérations de l'Ecole gratuite II, f° 51v–52r

28 août 1809. — *Lettre de Jean-François Ducis, poète dramatique, à "M. de la Tour", de Versailles, au sujet de la mort de son ami Bitaubé. Cited by Goncourts as to the pastellist, which the date clearly excludes; the correspondent is no doubt Ducis's friend M. Odogharty de La Tour.*

Catalogue... de lettres autographes, Paris, Maison Silvestre, Perrot, Laverdet, 18.V.1859, Lot 145; cited Goncourt 1880, p. 260f

22 novembre 1809. — Les membres du Bureau de l'École de dessin désignèrent l'un des leurs, M. Delhorme, député au Corps Législatif, pour suivre la future vente, l'autorisant à retirer les œuvres qui n'atteindraient pas les prix fixés avec une étrange modestie.

M^r le Sous-Préfet a annoncé au Bureau que M^r Delhorme allant à Paris pourrait s'occuper maintenant de l'exécution de la délibération du 14 juin, ce qu'il n'a pu faire à son précédent voyage; il a proposé en conséquence de faire expédier à Paris les Tableaux indiqués par M^r Paillet comme susceptible d'être vendus.

La proposition a été adoptée, M. Esmangart a été prié de vouloir bien surveiller l'emballage et encaissement des onze Tableaux désignés dans la séance du 14 juin: il a été décidé de plus que l'envoi serait adressé, par Roulage et Voiture de Brécart à M^r Paillet appréciateur des objets d'arts, au Mont de Pieté rue Vivienne, lequel sera prévenir en conséquence.

Sur l'observation qui en a été faite, il a été arrêté que M^r Delhorme serait autorisé à retirer de la vente les Tableaux qui ne seraient pas vendus au mois aux prix notés ci-après scavoir:

1. Le Savoyard de Greuse	300
2. Une chasse de Wouermann	30
3. M ^{al} de Saxe	90
4. Crébillon	90
5. LeMoine	30
6. Une esquisse de Vien	24
7. Jean Jacques Rousseau	150
8. 1 ^{er} Capucin	50
9. 2 ^e Capucin	50
10. Mondonville	30
11. Mad ^{elle} Clairon	30
	874

Néanmoins le Bureau a arrêté que M. Delhorme serait invité à agir dans la Vente pour le mieux des intérêts de l'administration & a se rechercher, selon l'occasion de fixation ci-dessus déterminés.

Communication de la présente délibération sera faite au bureau de bienfaisance avec invitation d'y donner son adhésion.

Registre des délibérations de l'Ecole gratuite II, f° 52v–53r; summarised in Fleury & Brière 1954, p. 14

24 novembre 1809. — A decision of the Bureau central de Bienfaisance is minuted in a later session of the Bureau de l'Ecole gratuite de dessin.

Ce jourd'hui vingt quatre novembre mil huit cent neuf, le Bureau central de Bienfaisance réuni sous la Présidence de M. Forestier, prend connaissance de la délibération du Bureau de l'École gratuite de dessin, en date du 22 de ce mois, ayant pour objet de faire expédier à M^r Paillet, appréciateur des objets d'arts, onze tableaux légués par M^r De la Tour, aux Bureaux de l'École gratuite de dessin et de Bienfaisance de cette ville, aux termes de son testament, sous la date du 20 7^{bre} 1806, pour lesdits tableaux être vendus à Paris, sous la surveillance de M^r Delhorme, au profit desd. Bureaux, et le produit appliqué selon le vœu exprimé dans la troisième paragraphe du testament précité.

Le Bureau après avoir reconnu les avantages de cette vente—

1^o Donne son entière adhésion (pour ce qui le concerne) à la délibération du Bureau de l'École gratuite de dessin, prise le 22 9^{bre} 1809

2^o Se récuse d'intention à l'administration de lad. École pour remercier M^r Delhorme des soins qu'il veut bien donner à son exécution

⁴³⁶ Barthélemy-Albin-Fleury Delhorme (1769–1849), from Lyon, chevalier de l'empire, maire de Saint-Quentin, député de l'Aisne 1807–15.

3° Communication de la présente adhésion sera faite

Registre des délibérations de l'Ecole gratuite II, n° 54v ; summarised inaccurately in Fleury 1907, p. 12

8 décembre 1809. — Bureau d l'École gratuite de dessin:

Sur la lecture faite par M^r Le Président, d'une lettre à lui adressée par M^r Delhorme, actuellement à Paris, au date du six du courant, par laquelle M^r Delhorme demande qu'envoi lui soit fait, le plus promptement possible, des onze tableaux de M^r Delatour, désignés dans la délibération de ce Bureau du 22 novembre dernier.—

Arreté que les dits tableaux seront emballés et expédiés sans retard, en présence et sous les soucis de M^r Esmangart, Membre de ce Bureau.

Sur la proposition faite au Bureau ar la même lettre, qu'afin d'acquitter au tout ou partie les rais de transport et vente desdits tableaux, il soit encore fait envoi de quelques têtes d'études de M. Delatour, déposées dans le local de l'École de Dessin—

Arreté que ce têtes étude resteront enplace, tant pour L'encouragement et instruction des Elèves que pour remplir L'intention expresse de M^r Delatour, sur l'article.

Le Bureau a, de suite, invite M^r Le Président à demander dans sa première lettre à M^r Delhorme, une centaine d'exemplaires du Catalogue des tableaux de M^r Delatour exposes dans la salle de vente de M^r Paillet; ce dont M^r Le Président a bien voulu se charger.

Registre des délibérations de l'Ecole gratuite II, n° 53v

1810

7 février 1810. — Session of the École gratuite de dessin:

Le Bureau arrête que les modèles seront fournir aux Élèves, dans l'ordre qui suit:

Pour la première Classe—

Le Diogène peint par M^r de la Tour.

Registre des délibérations de l'Ecole gratuite II, n° 56r ff

Avant 11 mai 1810 ou n.d. [Hiver].⁴³⁷ — La mise aux enchères des onze tableaux par Paillet [à l'Hôtel de Bullion]. Le résultat fut dérisoire; la recette n'atteignit que Fr579.70. Rousseau et Lemoyne n'avait pu être adjugés; ils furent acquis par Joly de Bammerville pour Fr151.50 (this appears to be the sum of the Fr150 presale estimate for Rousseau and a token sum for the Lemoyne which had been consigned as by La Tour, but returned as "par un peintre inconnu").

Summary of the sale as printed in Fleury:

PASTELS:

1. Un Capucin. [J.46.163](#)
 2. Un Capucin quêtant, sa tirelire à la main. [J.46.1803](#)
 3. Mondonville tenant son violon. [J.46.1414](#)
 4. Crébillon vêtu à la romaine. [J.46.192](#)
 5. Mlle Clairon. [J.46.154](#) / [J.46.3474](#)
 6. Jean-Baptiste Lemoyne. [J.46.2023](#)
 7. Jean-Jacques Rousseau. [J.46.277](#)
- Tableaux
1. Une chasse au faucon par Ph. Wouwermans.
 2. La Clairon dans le rôle de Médée, esquisse par Carle Van Loo
 3. Marc-Antoine distribuant du blé au peuple, esquisse par Vien
 4. Jeune Savoyard, tête d'étude par Greuze.

Fleury & Brière 1954, p. 14f

11 mai 1810. — Session of the École gratuite de dessin:

Cejourd'huy &c. le Bureau convoqué dans la forme or &c M^r Delhorme a communiqué à l'assemblée le resultat de la vente des tableaux qui lui avoient été arrangé à Paris. Il a d'abord fait observer qu'il y avait eu erreur dans l'envoi & que le portrait du M^l de Saxe destiné originiairement à être vendu n'a point été expédié et qu'il a été remplacé par une esquisse de C. Vanloo. Les tableaux qu'il a reçu a Paris sont donc les suivants:

1. esquisse de Vien
2. esquisse de C. Vanloo
3. chasse au faucon d'après Wouwerman
4. un capucin par La Tour
5. un capucin *ditto*
6. un Tete d'étude par Greuze
7. Mondonville par La Tour
8. Crébillon par La Tour
9. M^{lle} Clairon *ditto*
10. Jean Jacques Rousseau *ditto*
11. Le moine sculpteur; par un peintre inconnu

Le neuf premiers Tableaux, après avoir été exposés à l'hotel de Bullion par les soins de M^r Paillet, huissier priseur y ont été vendus. Les portraits de Jean Jacques Rousseau et du sculpteur Le Moyne, n'ayant pas eu d'enchères (bien qu'ils eussent été exposés comme les autres) ont été retirés de la vente; ils sont entre les mains de M^r Paillet.

M^r Delhorme a annoncé que le produit des neuf tableaux vendus n'excéderait pas cinq cents francs, déduction faite des frais. L'état de tout sera mis sous les yeux du Bureau par le procès verbal de la vente, lequel n'a pas encor été delivré par l'huissier priseur, non plus que les fonds, attendu que les recouvrements des ventes se font en general avait assez de lenteur.

M^r Delhorme a exprimé des regrets sur le mauvais succès de cette operation. Il a déclaré que M^r Paillet n'avait rien négligé pour le rendre meilleur, mais que la nature des tableaux au pastel avait été un obstacle insurmontable a une plus haute elevation des prix. Ces tableaux sont actuellement également dédaignés par le marchand et par l'amateur; il a déclaré en outre que le montant general de la vente ne s'écartant pas trop des limites fixées par le bureau, limites que dailleurs M. Delhorme était autorisé a ne point considerer comme absolues, il s'était décidé a l'adjudication de neuf tableaux, ayant pris a cet égard l'avis de M^r Paillet en considération de l'impossibilité de faire mieux.

L'assemblée a unanimement approuve la conduite de Mr Delhorme. [...]

M. Le Maire⁴³⁸ a ajouté qu'il sera a propos de faire valoir le peu de suivre de la vente des Tableaux de M^r de la Tour, vu le produit duquel il était plus possible de compte.

A cette occasion M. le maire a offert au Bureau d'acheter le portrait de Jean Jacques et celui du sculpteur Le moyne, retirés de la vente de l'hotel de Bullion, faute d'offres convenables et il en a proposé la somme de cent cinquante un francs cinquante centimes : cette proposition etant evidemment tres avantageuse puisque suivant le rapport de M. Delhorme le Jean Jacques estimé par M. Paillet a 30 F n'avait pas eu de surenchere et que Lemoyne, adjuge un instant pour 1 F 50 n'avait pu l'être definitivement parce que l'acquéreur s'était dedit, le Bureau l'a accepter avec beaucoup de reconnaissance.

Registre des délibérations de l'Ecole gratuite II, n° 56r ff

1812

12 novembre 1812. —

Le Bureau a reçu, avec une lettre en date du 5 novembre de M. le Sous-Préfet de Saint-Quentin, président de l'administration de l'Ecole de Dessin,

un mandat de 282 fr. 42 c. formant la part du Bureau dans la somme de 564 fr. 84 produite par la vente des onze tableaux.

Le bureau a ajourné à un temps indéfini la vente des 28 tableaux restants du legs fait par M^r Jean F^{ois} Delatour.

Extrait du 2^e Registre de l'Ecole, commencé le 7 frimaire an XII; Fleury 1907, p. 12

16 décembre 1812. — The administration the École gratuite:

M. du Liège fait observer à l'assemblée que les Tableaux de la succession de M. de la Tour sont a point a se deteriorer de jour en jour qu'il est contre les interets de l'école de laisser leur valeur s'altérer et qu'il conviendrait au contraire de les vendre le plutôt qu'il sera possible dans

⁴³⁷ The date of 11 mai is published only in Louis Gonse, *Les Chefs-d'œuvre des musées de France. La peinture*, Paris, 1901, p. 302, and omitted in subsequent sources; it is in fact the date of the entry in the Registre des délibérations. The sale, presumably a few days before, is omitted from Lugt.

⁴³⁸ Pierre-Louis-Samuel Joly de Bammerville (1759–1811), négociant et maire de Saint-Quentin 1810. He inherited the family linen business in 1797, and established a cotton mill in Saint-Quentin in 1804 with his cousin.

le pays même ou cette valeur est le plus justement appréciée, il propose en conséquence

1^{er} d'arrêter que tous les tableaux de M. de la Tour destinés par le Testateur à être vendus le seront à St Quentin à ceux dans une vente publique annoncée à cet effet.

2^e que cette vente aura lieu dans la quinzaine qui suivra la distribution des prix de l'année prochaine

3^e que mm. les membres du bureau de bienfaisance seront invités à lever de leur approbation, la délibération qui interviendra.

Ces trois propositions sont adoptées et le Bureau dit en outre qu'il sera écrit à messieurs les membres du Bureau de bienfaisance pour leur faire part de la résolution qui vient d'être prise et que M. le maire de la ville est prié d'être en cette occasion l'organe du bureau.

L'assemblée s'ajourne au 15 février prochain à l'effet d'entendre le résultat des démarches qui seront faites 1^o pour appeler à St Quentin un professeur d'architecture 2^o pour procéder à la vente des Tableaux de m. de la Tour.

Registre des délibérations de l'Ecole gratuite II, f^o 60r/v

18 décembre 1812. — Lettre du Maire⁴³⁹ de Saint-Quentin au Sous-Préfet⁴⁴⁰, Président du Bureau d'administration de l'Ecole de dessin:

Pour remplir les dispositions de votre lettre du 17 de ce mois, MM. les Membres du Bureau de bienfaisance se sont réunies aujourd'hui à midi à l'hôtel de ville, en vertu de l'invitation qui leur en a été faite & ils ont pris communication de la délibération du Bureau de l'Ecole gratuite de Dessin concernant la vente des tableaux de M. Delatour et j'ai l'honneur de vous faire part qu'ils se sont empressés d'adhérer à la décision qu'elle contient.

Archives municipales de Saint-Quentin, registre de la correspondance municipale (2 D 18), lettre no. 1253

1814

6 mai 1814. — Extraordinary meeting of the administration the École gratuite:

Il a été exposé qu'il existe parmi les tableaux laissés à cette École par Mr Delatour, chev^{er} de St Louis, un portrait de Marie Leczinsky, Reine de France, peint par La Tour, Peintre du Roi. Ce tableau conservé par les soins de Mr le Chevalier Dela Tour, et échappé aux recherches des révolutionnaires, est un des meilleurs ouvrages du Peintre De la Tour, Célèbre par la vérité de ses portraits; <considérant qu'il serait très agréable pour cette administration que Made la Duchesse d'Angoulême voulut bien accepter l'hommage de ce portrait;>

Arrêtent unanimement que ce portrait sera offert à son altesse royale Madame la Duchesse d'Angoulême qui sera suppliée d'en agréer l'hommage.

Nomment Mr Joly l'ainé, négociant en cette ville et maire d'icelle, Delhorme, député au corps législatif, membre de la Légion d'honneur, et Arpin, négociant, tous administrateurs de ce Bureau, pour présenter la demande de l'administration et l'adresse suivante à son A.R. Made la duchesse d'Angoulême:

A Madame la Duchesse d'Angoulême

Les administrateurs de l'École royale gratuite de dessin, fondée à St Quentin par Maurice Quentin Delatour

Madame,

Nous nous trouvons heureux de posséder parmi les chefs-d'œuvre de Delatour, ancien Peintre de votre auguste famille, le portrait de Marie Leczinsky, Reine de France, l'une de vos ayeules.

Nous supplions votre A.R. de nous permettre de lui en faire hommage. Ce monument qui fait revivre à nos yeux une Reine très aimée et distinguée par sa piété, ne peut être mieux placée que dans les mains de votre A.R. en qui nous retrouvons les vertus de cette auguste Reine et l'assurance du bonheur de la France.

Nous avons l'honneur d'être avec respect,
Madame

De votre A.R.

Les très humbles et très obéissants serviteurs.

⁴³⁹ Louis-Jean-Samuel, baron Joly de Bammerville (1760–1832).

⁴⁴⁰ Jean-François-Joseph Dunez, ex-député à la Législative, sous-préfet de Saint-Quentin.

Fait et arrêté à St Quentin, ledit jour et an, et ont signé – sept mots rayés comme nuls approuvés

T. C. Dumez Esmangart, sec^{re}

Registre des délibérations de l'Ecole gratuite II, f^o 65r/v ; Brière 1932, p. 96f [imperfectly transcribed]

1815

21 avril 1815. — The administration the École gratuite elect Bonvoisin as the new professeur de dessin; and then resolve to take an inventory of the furniture, pictures, sculptures etc.

Un member ayant proposé d'aviser aux moyens de retrouver le portrait de J. J. Rousseau, envoyé dans le temps à Paris, M^r Delhorme, sec^{re} perpétuel du Bureau, a dit qu'il <venoit de retirer ce tableau du chez Mr Paillet, appréciateur des objets de luxe à Paris>, et a promis de le faire repasser de Paris à St Quentin le plutôt qu'il lui seroit possible.

Registre des délibérations de l'Ecole gratuite II, f^o 70r/70v

24 avril 1815. — Inventaire du mobilier etc de l'École gratuite de dessin, par Le Caisne Guillaume⁴⁴¹ et Esmangart, tous deux administrateurs, accompagné de Bonvoisin, professeur [extracts only]:

Dans la salle d'exercice

Le buste de M^r Delatour, en terre cuite et sa console...

Peinture en pastel

Le portrait de l'abbé Hubert, avec sa glace et son cadre doré. Celui d'un financier, habillé de velours rose, sous glace, avec cadre doré. Celui de M^r De la Tour, par Péroneau, avec glace et cadre doré. Douze tableaux de 23 pouces de hauteur sur 20 de largeur environ, avec verres et cadres dorés. Douze autres tableaux de moindre dimension, avec verre et cadres dorés. 56 têtes d'études, avec verres et cadres noircis, dont un plus grand que les autres.

Dans un cabinet ayant vue sur la rue des 3 Savoyards

Pastels

Un grand tableau représentant toute la famille de Louis 15, avec glace en trois parties et cadre doré.

Deux portraits de moyenne grandeur, avec verres et bordures dorées.

Deux grandes dessins de Parocelle, représentant deux chasses, l'une au lion et l'autre au sanglier, avec verres et cadres dorés.

Registre des délibérations de l'Ecole gratuite II, f^o 70v ff

3 novembre 1815. — The final account for the 1810 auction is presented to the École gratuite:

M^r Delhorme presente de Compte de vente des onze tableaux faisant parti de la succession de M. de la Tour & qui ont été envoyé a Paris au désir de l'une des precedents seances; il apert du dit C^{te} que la recette s'est elevée a 579.70 & la dépense a F125.40 d'où il resulte un excédent de F454.30 ^{ces}. Il ajoute que deux portraits savoir ceux de J. J. Rousseau & de Lemoyne ayant été retires pour cause d'offres insuffisantes & depuis acquis par M. Joly de Bammerville, la succession⁴⁴² de ce négociant est debiteur envers le Bureau de F151.50, laquelle somme reunie a lescédent mentionnés plus haut et F 454.30 donne un total net, enc e qui concerne l'opération consommé à Paris, de F605.80.

Mais il convient d'imputer encore sur cette valeur les frais d'encaissement & de transport precedemment acquittés a St Quentin par M. duliege; ils se composent de deux articles, savoir

frais d'encaissement 29.90}	
frais de voiture 11.05}	40.95

ensemble quarante francs, quatre vingt quinze centimes; & qu'en consequence le produit net & déinitif de cinq cent soixante quatre francs, quatre vingt cinq centimes ci 564.85

Que suivant la disposition du Testament de Mr de la Tour, il revient au Bureau de Bienfaisance la moitié du produit net, c'est à dire deux cent, quatre vingt deux francs, quarante deux centimes & demis & l'autre moitié à l'ad^{on} de l'ecole de dessin.

Après avoir oui le Rapport, le Bureau arrête qu'il sera donné ces p^{rs} au Bureau de bienfaisance ce que M. le Preseident et autres a fait compte audit Bureau moyennant quittance la somme de F282.42 1/2

⁴⁴¹ Jean-Charles-Antoine-Lois-François Lecaisne (1758–1838), négociant, who married, in 1787, Anne-Florimonde-Josèphe Guillaume.

⁴⁴² Joly de Bammerville died 15.XII.1811.

29 décembre 1815. — The accounts of the École gratuite record payments for the return from Paris of the Rousseau portrait:

Payé à M^r Esmangart, pour port du portrait de J. Jacques Rousseau 3.85

Payé à M^r Delhorme, pour emballage de ce portrait 6.50

Registre des délibérations de l'Ecole gratuite II, f° 86r

1822

2 juillet 1822. — A summary inventory of the collections at the École de dessin, Saint-Quentin:

Cejourd'hui, deux juillet, mil huit cent vingt deux, neuf heures du matin, Nous, Chevalier d'Estrées et Esmangart, administrateurs, et Commis^{es} nommés, par délibération <du bureau> de l'Ecole de dessin, endate du 1^{er} du courante, a l'effet de faire inventaire sommaire de tout ce qui garnit et compose le mobilier de lad^e Ecole de dessin, tels que Tableaux, bosses au plâtre, gravures, tables, bosses &c. accompagnés de M^{rs} Bonvoisin et Pingret, le premier Professeur en retraite de l'Ecole et le dernier son successeur; nous sommes tous quatre transportés à cette fin, au local de lad^e École, scit en ville, rue des Brebis, ou étant nous avons proceed audit Inventaires ainsi qu'il suit:

1^o nous avons trouvé quatre vingt sept tableaux, peints au pastel par M^r Dela Tour, qui se composent de portraits finis et de diverses Études—

2^o vingt trois tableaux à l'huile, tant grande que petite— [...]

19^o Le Buste en terre cuite de M^r Dela Tour, par Le Moine.

N^a Le tableau en pastel représentant la famille royale sous Louis 15 porté au procès v^{al} du 24 avril 1815, susmentionné, a été déposé et se voit encore actuellement à l'hôtel de ville.

Registre des délibérations de l'Ecole gratuite II, f° 132r/v

3 décembre 1822. — The École gratuite de dessin considers applying seals to safeguard the pastels against the substitution of fakes:

Un membre expose de la part du S^r Pingret, professeur de l'École qui se trouvant chargé et responsable des Dessins études et tableaux de M^r Dela Tour et autres, qui garnissent tout le local de l'École de Dessin, il craint que quelque peintre ou dessinateur peu délicat, ne vienne un jour copier quelqu'un de ces objets, et ne substitue adroitement sa copie à l'original, ainsi que la chose est arrivée maintes fois que pour obvier à pareil inconvénient, il prioit le Bureau de vouloir bien faire appliquer au dos du cadre de ces études et tableaux, une bande transversale de passément de fil, laquelle seroit scellée à son deux extrémités du sceau dudit Bureau.

Le Bureau arête en conséq^{ce} que le Secrétaire de l'École se transportera audit Local pour, en présence dudit Professeur et sur ses indications, procéder à l'opération requis et en faire en outre mention sur le present register des délibérations, pour y avoir recours en cas de besoin.

Registre des délibérations de l'Ecole gratuite II, f° 134v

1825

25 juin 1825. — A group of pastels by La Tour is offered to the Louvre by M. Duliège (presumably Pierre-Louis-Alexis), but refused.

A Monsieur de Cailleux, Secret^{re} de la D^{on} des musées royaux

Monsieur

Tous les portraits offerts par M. Duliège et désignés dans sa lettre à M^r le C^e de Forbin, sont de simples études de tête, faites *prest*, et coupées au dessous de la machoire; le Coloris en est d'ailleurs, sinon passé, du moins fort affaibli; et, si on les mettait en vente, on n'aurait pas 10 fr de chaque: autant dire que ce sont des choses sans valeur commerciale.

Néanmoins, si l'on manquait de portraits de Louis XV et du Dauphine, ces études feraient des espèces de types, et bonnes à consulter; mais on n'est pas dans ce cas-là.

J'ai l'honneur d'être avec considération, &c.

Paris, le 24 Junin 1825

Rapport sur les portraits peints au pastel par La Tour, offerts par M. Duliège, Archives des musées nationaux, cabinet des dessins, 20144779/33

1833

Jun 1833. — First steps towards the foundation of the musée de Saint-Quentin by Louis-Nicolas Lemasle, head of the École de dessin, Desains, d'Estrées and other members of the Société académique, announced in the *Journal de la ville de Saint-Quentin*. For the detailed story of its foundation, see Séverin 1993 and Saint-Quentin 2012b.

1837

26 février 1837. — Sale of La Tour's final home in Saint-Quentin advertised in the local newspaper (*p.* 17.XI.1790 for the more detailed appraisal):

A VENDRE,

pour entrer en jouissance de suite,

Une grande et belle MAISON, avec porte cochère, cour, avec terrasse au bout, en forme de jardin, plantée de vignes, rosiers et autres plantes, etc., sise à Saint-Quentin, rue Delatour, n° 2, habitée jadis par M^{rs} Delatour.

Cette Maison consiste, à droite en entrant, en une cuisine (cellier et une grande cave très-profonde), en une salle à manger avec vue sur la petite place Saint-Quentin et la rue de Tugny, un grand salon et une grande chambre à coucher, ces trois pièces sont parquetées et lambrisées; au-dessus plusieurs chambres à coucher avec cabinets, et un grenier; le tout planchéié. — À gauche en entrant, un puits, un poulailler, une buanderie dans laquelle se trouvent une chaudière, deux fours; à côté une salle de bains, une serre, latrines, bûcher, remise et une belle citerne.

Cette Maison, par sa position, est convenable à un rentier ou à un négociant.

S'adresser, pour la voir, à la maison même; et, pour en traiter, à M. Martine-d'Aubigny, rue d'Isle, n° 36.

On accordera des facilités pour le paiement.

Journal de Saint-Quentin, 26.II.1837

1^{er} mai 1837. — Inauguration du musée de Saint-Quentin.

1842

28 février — 1^{er} mars 1842. — Sale in Paris of residual items from the La Tour estate. Despite the title of the sale, only lot 22 seems clearly to have been from the La Tour inheritance, although the large numbers of paintings, sculptures, drawings and prints by other artists may have been his (however the inclusion (lot 85) of a drawing by Rembrandt "du cabinet de Denon" suggests otherwise.⁴⁴³ It is possible that the vendor of Lot 22 was Pierre-Louis-Alexis Duliège, and the four pieces had been among those offered to and rejected by the Louvre (*p.* 25.VI.1825 *supra*).

Catalogue d'une vente de tableaux anciens, quelques bronzes, vitraux, etc., dessins anciens, pastel de Latour, estampes et recueils, bordures dorées, etc. provenant de la succession de M. de la T***, de Saint-Quentin... par le ministère de M^r DOUCHET, Commissaire-Prisier, rue de Touraine, no. 4, assisté de M. DEFER, quai Voltaire, no. 19.

TABLEAUX

22. LATOUR. Portrait de Mme Clairon, artiste dramatique, peint au pastel. — Silvestre, peintre du Roi, beau portrait d'une grande vérité d'expression, peint au pastel. — Mme Chérière de Colombier, près de Neufchâtel, peint au pastel. — Le P. Emmanuel, capucin, peint au pastel.

Ces quatre portraits viennent de la succession de Latour, peintre célèbre par ses pastels.

1848

20 novembre 1848. — The town council accepts the portrait of Cassanée de Mondonville from the Paillet collection, later apparently passed to Paillet's son-in-law, Alphonse Mennechet de Barival (1812–1903); presumably under

⁴⁴³ I am most grateful to Hervé Cabezas for spotting this (email, 9.VIII.2018).

usufruct; it reappeared in his testament, 24.VI.1903 (no. 52), and then passed to the musée de la Ville de Saint-Quentin in 1904:

Le Conseil accepte le portrait de Mondonville, maître de chapelle sous Louis XV, peint par Delatour et légué par M. Charles Paillet, ancien commissaire expert.

Registre des délibérations du Conseil municipal de la ville de Saint-Quentin, D.16, 1848–49⁴⁴⁴

1849

[1849]. — The administrators of the École de dessin at Saint-Quentin arrange to number the pictures in the collection. The first printed catalogue using these numbers appeared in 1856; they continued to be used e.g. in Fleury 1904.

1856

2 mai 1856. — Inauguration de la statue de Maurice-Quentin de La Tour et du musée municipale de Saint-Quentin. The statue was made by Armand Langlet at no cost beyond that of his materials. For part of the speech given by Émilien, comte de Nieuwerkerke (1811–1892), intendant des Beaux-Arts 1853, *v. CRITICAL FORTUNE*.

Journal de Saint-Quentin, 17.V.1856, p. 2; Picard 1867, II/2, p. 326f

1860

4 avril 1860. — The Société des antiquaires de Picardie request the loan of La Tour pastels from Saint-Quentin for the Amiens 1860 exhibition. The bureau de l'École gratuite de dessin, while recognising the historical connection, unanimously refused to lend:

Considérant que le transport des pastels, qui sont de leur nature très fragiles, les expose à de grands dangers et peut leur nuire sensiblement; qu'en outre une disposition expresse du testament de M^r Delatour qui les a légués à l'École, prescrit formellement aux administrateurs de ne pas de permettre d'en détacher ni laisser sortir aucun...

Registre des délibérations de l'Ecole gratuite, IV, p^o 20

1870

7 septembre 1870. — The bureau de l'École gratuite de dessin at Saint-Quentin resolve, in view of the state of war, to place the La Tour pastels in cases to be stored in the bâtiments de Fervaques. They resolved to retrieve and rehang them in the session of 6.X.1871.

Registre des délibérations de l'Ecole gratuite, IV

1875

1875. — The bureau de l'École gratuite de dessin at Saint-Quentin unanimously refused to lend the La Tour pastels to an exhibition in Paris of works belonging to provincial museums.

Registre des délibérations de l'Ecole gratuite, IV

1877

22 juillet 1877. — Extract from the codicil of the will of the banker Antoine-Isidore Lécuyer (1793–1878). He was a director of Compagnie d'assurance de Saint-Louis and président du tribunal de commerce, as well as being one of the administrators of the École de dessin. His widow, his second wife, née Valérie Derche (1824–1883), died in Paris on 26.XII.1883, extinguishing the usufruct in the buildings.

Je donne la nue propriété de ces deux immeubles (nos 20 et 22 de la rue Royale, *nunc* rue Antoine-Lécuyer) à la ville de Saint-Quentin, pour en jouir après le décès de l'usufruitière (M^{me} Lécuyer, née Valérie Derche).

Cette ville devra faire transporter dans la maison principale, numéro vingt, la belle collection des pastels de Monsieur Delatour et successivement les objets remarquables qu'elle possédera. Dès lors la maison numéro vingt prendra, soit sur son fronton, soit sur sa grille, la dénomination de musée Lécuyer.

Fleury 1907, p. 12

1877. — Publication of Desmaze's deluxe catalogue of the collection at Saint-Quentin, including for the first time 30 photographs by Hendricks, whose application for permission was debated by the bureau of the École gratuite in 1875.

1877/78. — The marquis de Chennevières, directeur des beaux-arts, wrote to Saint-Quentin requesting the loan of ten pastels for the universal exhibition of Portraits nationaux in Paris in 1878. After a vigorous debate recognising the particular hazards to the pastels from travel, the bureau sought detailed advice before consenting. At the session of 24.I.1878 it was resolved that only those patels known to have been fixed should be lent. Raoul-Arthur Duquenne (1834–1909), professeur de l'École, was asked if it was possible to tell which had been fixed: his view was that, in the absence of specific information, La Tour had fixed all the small portraits, but not the larger ones such as d'Argenson; Rousseau, in particular, was in a particularly fragile state. Nevertheless eight pastels were lent, transported to Paris by rail (instructions were given for d'Argenson to be the subject of "sains exceptionnels et tout particulier", and several smaller pastels were substituted for the larger requests).

Registre des délibérations de l'Ecole gratuite, IV

1878

19 avril 1878. — Death of the banker Antoine Lécuyer; see 1877 for the bequest of his hôtel particulier (constructed by Charles-Napoléon Pinguet) to the town of Saint-Quentin. The musée was inaugurated in 1886, but almost completely destroyed during World War I. It reopened in 1932.

1^{er} mai – 31 octobre 1878. — Eight pastels from Saint-Quentin are among some 20 works by or attributed to La Tour lent to the Paris 1878 exhibition at the Trocadéro.

1879

1^{er} septembre 1879. — Saint-Quentin opens an exhibition of the La Tour pastels in the musée de Fervaques. According to a contemporary review,

Ces pastels, dont le Louvre envie et l'éclat et le nombre, sont classés, et ils ont été récemment reproduits par le photographe Hendricks, avec un texte explicatif des précieux autographes.

Les Beaux-Arts illustrés, 1876, no. 29, p. 231

1885

18 mars 1885. — Roger Ballu, président de la Société des pastellistes français, visits Saint-Quentin to request the loan of pastels for his forthcoming exhibition (Paris 1885a). They resolve to lend only those fit for travel, excluding Rousseau, which was not fixed. The detailed lending conditions specified *inter alia* that the packing cases were to be fixed without nails.

Registre des délibérations de l'Ecole gratuite, IV

1^{er} – 25 avril 1885. — Some 36 works by or attributed to La Tour (including seven pastels from Saint-Quentin) are lent to the inaugural exhibition of the Société des pastellistes français.

1900

4 décembre 1900. — Following the death of Charles Desmaze (who had earlier offered the town a collection of letters, le reliquaire de M. Q. De La Tour – délibération du conseil municipal du 9.XI.1891, p. 815f), the Conseil municipal record his legacy to the town of Saint-Quentin:⁴⁴⁵

Le Président fait connaître au Conseil que M. Charles Desmaze, ancien conseiller à la Cour d'appel de Paris, décédé le 17 septembre dernier en son logement, sis Avenue Trudaine, n° 45, à Paris, a fait don à la Ville de Saint-Quentin, pour son Musée, les tableaux suivants qui ont été expédiés franco par M. Fernand Desmaze, son neveu, savoir:

1. Portrait du chevalier Jean-François De La Tour. Peinture attribué au pastelliste Saint-Quentinois, et qui, sûrement provient de son cabinet.
2. Portrait du cardinal Pierre Guérin de Tencin, archevêque de Lyon en 1740. Provenant du cabinet du pastelliste.
3. Esquisse pour le portrait de la Pompadour. Même provenance. [...]

⁴⁴⁴ This is from the published summary; the register itself is missing (communication, 6.IV.2021).

⁴⁴⁵ Only the oil of the chevalier de La Tour is still identifiable in the musée Antoine-Lécuyer.

6. Portrait d'un abbé. Pastel.

7. Portrait de M. Quentin De La Tour. Pastel. [...]

15–17. Gravures de La Tour (Schmidt), Frémin (Suruge), Restout (Moitte)

Le Conseil donne acte de la communication, accepte le don de M. Desmaze et prie le Président de vouloir bien transmettre les remerciements unanimes de l'assemblée aux héritiers de M. ch. Desmaze.

Archives municipales de Saint-Quentin, 2R17

1904

25 septembre 1904. — Bicentenaire celebrations included a rendez-vous before the statue of La Tour in Saint-Quentin, announced in Roujon 1904 and initially mentioned in *Le Temps*. All reports mentioned the expiatory nature of the commemoration, comparing the artist's status with the disastrous attempts to sell his «pastels a hundred years before. See also *Le Matin*, 26.IX.1904.

La Revue bleue a pris l'initiative d'organiser une fête pour célébrer le deuxième centenaire du célèbre pastelliste Maurice Quentin de La Tour. Cette fête aura lieu à Saint-Quentin, patrie du peintre, où sont réunis, en un musée modèle, ses plus beaux pastels. Un comité est formé, dont M. Henri Roujon, secrétaire perpétuel de l'Académie des beaux-arts, a accepté la présidence.

Le Temps, 22.V.1904. p. 3

A Saint-Quentin, un cortège d'admirateurs ira, au musée Lécuyer, rendre hommage au plus exquis de nos pastellistes, Maurice Quentin de La Tour, qui naquit en 1704...

Raymond Figeac, *L'Humanité*, 25.IX.1904

1908

18 mai 1908. — *Exposition de Cent pastels*, including some 35 pastels by La Tour.⁴⁴⁶

1913

4 avril 1913. — The Conseil municipal at Saint-Quentin meets to consider a report by Pierre Dony on the ownership and control of the La Tour collection.

Procès-Verbaux des séances, 1913; repr. *Journal de la ville de Saint-Quentin*, 9.IV.1913

1917

1917. — La Tour pastels from Saint-Quentin are appropriated by Germans and exhibited at Maubeuge. Among the wartime losses however are some items from the Desmaze bequest to the ville de Saint-Quentin presumably held in the palais de Fervacques.⁴⁴⁷

1919

23 avril 1919. — La Tour pastels returned to France; exhibited at the Louvre until 1930, and at the Orangerie des Tuileries until 1932.

1927

8 février 1927. — Establishment of the Société des Amis de La Tour à Saint-Quentin, in a meeting at the Louvre. David David-Weill was president. Its objects were to build a suitable home for the collection and to raise funds for the École de dessin, for which the exhibition to be held in the hôte Charpentier in May was arranged. (Report in the *Tablette de Saint-Quentin*, 12.II.1927; v.g. Séverin 1993, p. 174.)

23 mai 1927. — *Exposition de pastels français des XVII^e et XVIII^e siècles*, au profit du musée de La Tour à Saint-Quentin et de l'École de dessin fondée par Quentin de La Tour, hôtel Jean Charpentier, including some 50 pastels by La Tour.

1930

12 août – 25 septembre 1930. — *Exposition des pastels de M. Q. de la Tour (1704–1788) appartenant au musée de Saint-Quentin et au musée du Louvre*, La Société du XVIII^e siècle, Paris, Salle de l'Orangerie.

26 octobre 1930. — Agreement between the Bureau de bienfaisance and the École de La Tour concerning co-ownership of 23 La Tour pastels in the Saint-Quentin collection.⁴⁴⁸ (Séverin 1993, pp. 185–87.)

1932

22 juin 1932. — Reopening of the musée Antoine-Lécuyer with the La Tour pastels returned.

1939–45

Septembre 1939. — Pastels from the musée Antoine-Lécuyer were again evacuated, to the château du Rocher in Mézangers (Mayenne), where they were housed by the marquise de Chavagnac, née Hélène du Plessis d'Argentré. There they were the subject of several paintings by Gabriel Girodon (1884–1941), conservateur-adjoint at the musée Antoine-Lécuyer. A report of 23.IX.1943 by MM. Fournier and Dantan, on behalf of the depositary at Mézangers and the ville de Saint-Quentin respectively, listed the works and compared their state with the original report compiled by Mme Girodon and M. Blandin when the works were originally packed; red crosses, indicating signs of alteration, were applied to 28 works. In 1944 they were again moved, to the château de Sourches (Sarthe), before later being returned to Saint-Quentin, 3.IX.1945. Correspondence between G. Salles, directeur des musées de France, and the authorities in Saint-Quentin (Archives municipales, dossier 14 S 1) indicates that when the cases were opened by MM. Dantan and Hauton, extensive damage had taken place. A report of 23.XI.1945 records “taches” on twenty of the works.

Of the La Tour pastels in the Louvre Mme de Pompadour was sent to the château de Chambord, but most of the others were deemed too fragile to travel any distance. An attempt to store most of them in two climate-controlled underground vaults of the Banque de France (which had been leased from 1938 for this purpose) had to be abandoned in 1940 due to detrimental conditions (especially humidity control after the bank's air-conditioning system broke down) and difficulty in monitoring them.

1947

13 juillet 1947. — Reopening of the musée Antoine-Lécuyer, after the pastels were conserved by Léon Lepeltier (1877–1960).⁴⁴⁹

1949

Mai – juin 1949. — *Exposition des Pastels français des collections nationales et du Musée La Tour à Saint-Quentin*, Orangerie des Tuileries.

2003

3 février 2003. — Transfer of title to the La Tour pastels in Saint-Quentin from the École gratuite de dessin (or in part the Bureau de bienfaisance) to the Ville de Saint-Quentin (Cabezas 2009, p. 4).

2004

2004. — La Tour's tricentenaire marked by monographic exhibition at Versailles, with some 50 pastels by La Tour, by simultaneous exhibitions of pastels at the Louvre, Chantilly, and other museums, by numerous publications and by a conference at Saint-Quentin.

⁴⁴⁶ The history of the 1908 and 1927 exhibitions is told in La Tour 2004a; the odyssey of the pastels from La Tour's workshop in many publications: see Debré 1991, Kott 2006, Saint-Quentin 2007, Cabezas 2009a, Maingon 2014 and references therein.

⁴⁴⁷ See Cabezas 2014.

⁴⁴⁸ Throughout this work the whole collection is treated as in single ownership.

⁴⁴⁹ See Coural & al. 2008; Frits Lugt, *Les Marques de collections de dessins & d'estampes*, online ed., L.3438: “On lui doit notamment deux grandes campagnes de restauration d'art

graphique lors du sauvetage des œuvres rescapées de la Seconde Guerre mondiale: la première consacrée aux pastels en péril de Maurice-Quentin de La Tour conservés au musée éponyme de Saint-Quentin en 1946 et présentés lors de l'exposition *Pastels français des collections nationales et du musée de Saint-Quentin à l'Orangerie des Tuileries* (Paris 1949).” His son Robert Lepeltier (1913–1996) was the author of an important book on paper conservation (1977) and conserved other La Tour pastels.

Summary genealogy

LA TOUR

Pierre de La Tour [Latour, Delatour], sonneur de Saint-Jean, Laon

⇒ Pierre de Latour (1629–p.1690) ∞ 1° Laon, St-Michel 1.iii.1677 Marie [?La Vuarnée] (c.1657–1690) [bride, groom etc. illiterate; only brother Jean signs]; 2° Laon, St-Jean-au-Bourg 7.xi.1690 Marie Fourquin

⇒ Claude de La Tour (1637–Laon, St Michel 27.x.1685), maître tisserant ∞ Marie Camus (1645–Laon, St Michel 20.viii.1686, tém. Jean de La Tour)

⇒⇒ Elisabeth (1660–) ∞ Laon, St-Michel 22.xi.1678 Nicolas Garbe (1648–), maréchal ferrant, fils de François [Garbe](#) & de Jeanne Baudé *q.v.*

⇒ Jean de La Tour (1639–p.1695), reçu maître maçon à Laon 1671, witnesses 1695 marriage of daughter ∞ Laon, St-Michel 2.ii.1669 Marie [Garbe](#) (1643–), fille de François Garbe (1610–16.ix.1678) *q.v.*

⇒⇒ François de La Tour (Laon, St-Michel 5.i.1670 – Saint-Quentin, 25.x.1736), chantre, maître écrivain à Saint-Quentin ∞ 1° Noyon, Saint-Germain 20.iii.1699 Reine [Havart](#) (Noyon, Saint-Hilaire 17.vii.1673– Saint-Quentin 6.vii.1723), *q.v.*; 2° 21.vi.1725 Marie-Françoise Duliège (1695– [?]Montmartre 17.x.1775), fille de Jean Duliège, musicien à l'église de Saint-Quentin *q.v.*

⇒⇒⇒ Adrien-François de La Tour (Saint-Quentin, St-Jacques 21.vi.1700 – Saint-Quentin, St-André 20.ii.1760)

⇒⇒⇒ Charles de La Tour (Saint-Quentin, St-Jacques 13.iv.1702–1766sa), bourgeois de Paris, directeur des vivres d'Italie {[La Tour](#)}

⇒⇒⇒ Maurice-Quentin de la Tour (Saint-Quentin, St-Jacques 5.ix.1704 –Saint-Quentin, St-André 18.ii.1788sa), pastelliste {[Cochin](#); [La Tour](#); [Lemoyne](#); [Mugnerot](#); [Perronneau](#); [Roettiers](#)}

⇒⇒⇒ Jean-Edme de La Tour (1706 – 1714)

⇒⇒⇒ Marie-Madeleine (Saint-Quentin, St-André 1–3.iii.1708)

⇒⇒⇒ Louis-Joseph-Ambroise de La Tour (Saint-Quentin, St-André 7.vi.1712 – Saint-Quentin, St-André 26.xii.1717)

⇒⇒⇒ Jean-François de La Tour (Saint-Quentin, St-André 27.iii.1726 – Saint-Quentin 14.iii.1807sa), chev. Saint-Louis [1768x84], gendarme en 1746, lieutenant de cavalerie, gendarmerie bourguignon a.1768 {[La Tour](#)}

⇒⇒⇒ Henry-François de La Tour (Saint-Quentin, St-André 30.i.1728–3.ii.1728)

⇒⇒⇒ Adrien-Honoré de La Tour (Saint-Quentin, St-André 31.iii.1729 – Saint-Quentin, St-André 7.ix.1760sa)

⇒⇒ Anne de La Tour (Laon, St-Michel 12/14.ii.1672 – Laon, Hôtel-Dieu 8.xi.1749sa)

⇒⇒ Pierre de La Tour (Laon, St-Michel 15.vii.1674 –)

⇒⇒ Guillaume de La Tour (Laon, St-Michel 25.iii.1678 –)

⇒⇒ Alexandre (Laon, St-Michel 28.xii.1680–)

⇒⇒ Marie-Anne (Laon, St-Michel 4.iv.1683–) 2° ∞ Laon, St Jean 17.v.1695 Philippe Bougier (1669–), chantre de l'église de Saint-Jean au Bourg en 1689, à l'église de Sens 1695, fils de Nicolas Bougier (–a.1723), chantre en l'église collégiale de Laon [∞ 1° 1689 Jeanne Weliner]

⇒⇒⇒ Françoise Bougier (La Fère 17.viii.1697–)

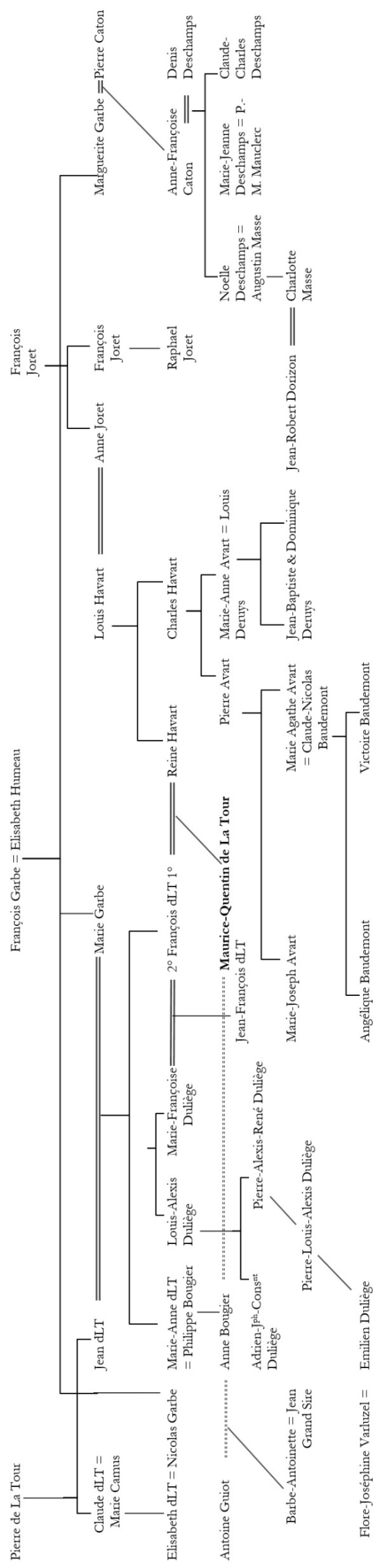
⇒⇒⇒ Anne Bougier (La Fère 7.iii.1700–p.1747) ∞ 1° son cousin Maurice-Quentin de la Tour ; 2° Antoine Guiot ou Diot

⇒⇒⇒⇒ Barbe Antoine de La Tour, Guiot ou Diot (Laon, St-Michel 4.xii.1725–1792) 3° ∞ Laon, St Jean 20.i.1749 Jean Grand Sire (Colmesnil c.1710–p.1750), tisserand &c.

⇒⇒⇒⇒ Jean-Charles Grand Sire (Dieppe 28.xii.1747–)

⇒⇒⇒⇒ Jean Grand Sire (La Fère 23.xii.1750 –)

n.g. [Deschamps](#), [Garbe](#), [Havart](#), [Joret](#), [Masse](#)



Abbreviated pedigree of the La Tour and related families

The contemporary biographies of La Tour

LES BIOGRAPHES ANCIENS DE LA TOUR

Gathered here are the primary sources for the life of Maurice-Quentin de La Tour, the biographies written by people alive in his lifetime. Five were set out complete in B&W (four at pp. 14–23; we have also transferred one obituary from B&W's *tableau chronologique* for convenience): their text and commentary is reproduced below in this typeface [Times New Roman]. The spelling follows B&W rather than that of the original source. However B&W omitted certain passages and some complete documents, which we have printed in this different typeface [Garamond] (and as far as possible following the original orthography). We have also changed the sequence to print the documents in chronological order: thus the Diderot passages, which seem to be the earliest and are numbered [I] below, appear third in B&W (although these two passages are included elsewhere, they are repeated here for convenience). The texts appear in this order:

- [I] DIDEROT
- [II] MARIETTE
- [III] HORDRET
- [IV] M^{lle} FEL
- [V] ANON. ARTICLE NÉCROLOGIQUE
- [VI] DUPLAQUET
- [VII] REVIEW OF DUPLAQUET
- [VIII] ANONYMOUS OBITUARY IN *THE TIMES*, LONDON
- [IX] ANON. ÉLOGE, *ALMANACH LITTÉRAIRE*
- [X] COUPÉ
- [XI] MME DE GENLIS
- [XII] BUCELLY D'ESTREES

By examining all together (as well as with the chronological table of [documents](#)), it is possible to follow the propagation of certain [tropes](#) concerning the life of the artist. This demonstrates a multiplication of error and inflation of spurious detail which should be fully understood before use, especially in the later documents which largely derive from Duplaquet. They nevertheless form the starting point for unravelling the myths and extracting a reliable biography.

[I] DIDEROT

Salon de 1763, 1767

Nous donnons ici quelques anecdotes rapportées par le célèbre critique et qui ne pouvaient trouver place dans le Tableau chronologique, où l'on verra reproduit tout ce qu'il a dit de La Tour et de ses œuvres au fur et à mesure des expositions.

C'est un rare corps que ce La Tour; il se mêle de poésie, de morale, de théologie, de métaphysique et de politique. C'est un homme franc et vrai. C'est un fait qu'en 1756, faisant le portrait du roi, Sa Majesté cherchait à s'entretenir avec lui sur son art pendant les séances et que La Tour répondait à toutes les observations du monarque: « Vous avez raison, Sire, mais nous n'avons point de marine. » Cette liberté déplacée n'offensa point, et le portrait s'acheva. Il dit un jour à Monseigneur le Dauphin qui lui paraissait mal instruit d'une affaire qu'il lui avait recommandée: « Voilà comme vous vous laissez toujours tromper par des fripons, vous autres. » Il prétend qu'il ne va à la cour que pour leur dire leurs vérités, et à Versailles il passe pour un fou dont les propos ne tirent point à conséquence, ce qui lui conserve son franc parler.

J'y étais, chez M. le baron d'Holbach, lorsqu'on lui montra deux pastels de Mengs, aujourd'hui, je crois, premier peintre du roi d'Espagne. La Tour les regarda longtemps. C'était avant dîner. On sert, il se met à table; il mange sans parler; puis, tout à coup, il se lève, va revoir les deux pastels et ne reparait plus.

Ces deux pastels représentent l'« Innocence » sous la figure d'une jeune fille qui caresse un agneau, et le « Plaisir » sous la figure d'un jeune garçon enlacé de soie, couronné de fleurs et la tête entourée de l'arc-en-ciel.

Diderot, *Salon de 1763* (éd. Assézat, t. X, p. 197).

Lorsque le jeune Perronneau parut, La Tour en fut inquiet; il craignit que le public ne pût sentir autrement que par une comparaison directe l'intervalle qui les séparait. Que fit-il? Il proposa son portrait à peindre à son rival qui s'y refusa par modestie; c'est celui où il a le devant du chapeau rabattu, la moitié du visage dans la demi-teinte et le reste du corps éclairé. L'innocent artiste se laisse vaincre à force d'instances et, tandis qu'il travaillait, l'artiste jaloux exécutait le même ouvrage de son côté. Les deux tableaux furent achevés en même temps et exposés au même Salon; ils montrèrent la différence du maître et de l'écoulier. Le tour est fin et me déplaît. Homme singulier, mais bon homme, mais galant homme, La Tour ne ferait pas cela aujourd'hui; et puis il faut avoir quelque indulgence pour un artiste piqué de se voir rabaissé sur la ligne d'un homme qui ne lui allait pas à la cheville du pied. Peut-être n'aperçut-il dans cette espièglerie que la mortification du public et non celle d'un confrère trop habile pour ne pas sentir son infériorité, et trop franc pour ne pas le reconnaître. Eh! ami La Tour, n'était-ce pas assez que Perronneau te dit: « Tu es le plus fort »; ne pouvais-tu être content, à moins que le public ne te le dit aussi? Eh bien, il fallait attendre un moment, et ta vanité aurait été satisfaite et tu n'aurais point humilié ton confrère. A la longue, chacun à la place qu'il mérite. La société c'est la maison de Bertin; un fat y prend le haut bout la première fois qu'il s'y présente, mais peu à peu il est repoussé par les survenants; il fait le tour de la table et il se trouve à la dernière place au-dessus ou au-dessous de l'abbé de la Porte.

Diderot, *Salon de 1767* (Œuvres, éd. Assézat, t. XI, p. 150-152).

[II] MARIETTE

Abécédario, 1772

Pierre-Jean Mariette's notes on artists include the most important contemporary biography on La Tour. It was written in 1772, shortly before Mariette died in 1774. First published in part by Georges Duplessis in *Archives historiques et littéraires du nord de la France* in 1852 (III, pp. 377-384, where it was followed by a supplementary note on La Tour by the editor, Arthur Dinaux, pp. 384-86), it was included in the third volume (1854-56) of *Abécédario* edited by Chennevières and Montaiglon and reprinted in B&W (pp. 15-19) as below. All of these omit the date, which can be ascertained from the original manuscript, "Notes manuscrites sur les peintres et les graveurs" (cited Smנתק 2014, pp. 106, 131). B&W note that its sober account balances those of later biographies which tended to omit the negative observations Mariette justly

made, or worse, transform them into unmerited praise (for example, Mariette notes La Tour's intellectual pretensions and his attempts to appear erudite by repeating half-digested ideas from Bayle's dictionary; this ends up in Bucelly d'Estrées as "vastes connaissances en littérature, il était bon mathématicien et bon géomètre."). However La Tour himself must have been Mariette's source for some at least of his stories.

La note biographique de Mariette a l'avantage d'avoir été rédigée du vivant de La Tour par un critique éprouvé qui, tout en reconnaissant la valeur de l'artiste, ne se laissa pas influencer par l'engouement général, mais sut juger l'homme et voir ses travers. Cette biographie sert de correctif aux véritables hagiographies de Duplaquet et de Bucelly d'Estrées.

LA TOUR (Maurice-Quentin DE), né à Saint-Quentin, le 5 septembre 1704, s'est fait de lui-même et a acquis une très grande réputation par la vérité qu'il a su mettre dans ses portraits peints en pastel. Il n'a pas dans sa couleur la fraîcheur qu'a mis dans la sienne la Rosalba, mais il dessine mieux. Il entre dans le plus grand détail et il a le talent précieux de faire parfaitement ressembler. Mais son humeur est singulière, et sa façon d'agir avec une infinité de gens, qu'il disoit être de ses amis, et dont, à ce titre, il a voulu faire le portrait, ne lui fait pas honneur. Il a méprisé de très-honnêtes présens qu'ils lui offroient et les a traités en vrai corsaire. On n'en finiroit pas si l'on entreprenoit d'en faire l'histoire, non plus que des scènes ridicules qu'il a données à la Cour, et qui ont beaucoup ralenti le désir qu'on y mettoit dans la recherche de ses ouvrages. Il croyait s'y faire admirer par une sorte de philosophie qui tiroit de celle de Diogène le cynique, et il n'y a gagné d'autre avantage que d'être regardé comme un impoli et qui n'avoit aucun usage du monde. On lui a aussi reproché de n'apporter dans les sociétés où il vouloit briller et se donner pour homme de lettres, qu'un reste à moitié digéré de ce qu'il avoit lu dans quelques livres un moment avant que de sortir de chez lui, et ces lectures étoient ordinairement faites dans des livres qui traitoient de matières fort au-dessus de la portée de son intelligence. Je lui pardonnerois ces écarts, mais non la hardiesse avec laquelle il vient de gêner 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!

En voici un trait. Il peignoit le portrait de M^{me} de Pompadour; le roi étoit présent, et dans la conversation il fut question des bâtimens que le roi avoit fait construire; La Tour, qu'on n'interrogeoit pas, prit la parole et eut l'impudence de dire que cela étoit fort beau, mais que des vaisseaux vaudroient beaucoup mieux. C'étoit dans le temps que les Anglois avoient détruit notre marine et que nous n'avions aucun navire à leur opposer. Le roi en rougit et tout le monde regarda comme une bêtise une sortie si imprudente, qui ne menoit à rien et ne méritoit que du mépris.

Maurice-Quentin de La Tour est né à Saint-Quentin, ville de Picardie, le 5 septembre 1704. Dès sa plus tendre enfance, il montra du goût et de l'amour pour le dessein. Son père s'étoit mis dans la tête d'en faire un ingénieur; mais on lui fit sentir qu'avec une vue aussi courte que l'avoit son fils, il lui seroit impossible d'en faire le service et il abandonna ce projet. Ce qui l'y avoit fait penser étoit l'ardeur avec laquelle il voyoit son fils se porter à dessiner; il copioit à la plume toutes les estampes qui lui tomoient sous la main. Un élève du peintre Vernansal apporta à Saint-Quentin des académies que ce maître avoit dessinées. Il les dévorait des yeux et brûloit du désir d'en faire autant. Ce n'étoit pas là, cependant, l'intention de son père. Il avoit une trop mauvaise opinion de la peinture et n'auroit jamais voulu consentir que son fils en eût fait sa profession. Il le lui fit sentir de façon que, voulant se soustraire à cette espèce de tyrannie, le fils, qui alors comptoit à peine quinze ans, prit la résolution de quitter la maison paternelle et alla se réfugier à Paris, qu'il regardoit avec raison comme le véritable centre des beaux-arts. Il avoit lu sur des estampes le nom de Tardieu, le graveur; il lui écrivit, lui demanda aide et conseil, et Tardieu lui répond qu'il peut se mettre en chemin et le venir trouver. Il imaginoit que l'intention de La Tour étoit de faire un graveur. Celui-ci lui déclare, à son arrivée, qu'il veut être peintre. Où le placer? Tardieu jette les yeux sur Delaunay, qui tenoit boutique de tableaux sur le quai de Gesvres. Il est refusé. Vernansal, chez qui on le conduit, ne lui fait pas un meilleur accueil; enfin, il trouve entrée chez Spoëde, peintre tout à fait médiocre, mais galant homme, et, pendant tout le temps qu'il demeure avec lui, il travaille avec l'ardeur de quelqu'un qui a l'ambition de se distinguer et de percer. Le voilà bientôt en état de reconnoître la faiblesse des talens de son maître. Il

le quitte et passe à Londres, résolu de voir ensuite la Hollande, si son compagnon de voyage ne fût pas mort. Au bout de quelques mois d'absence, il revient à Paris. Il s'affiche pour peintre de portraits; il les faisait au pastel, y mettoit peu de temps, ne fatiguoit point ses modèles; on les trouvoit ressemblants; il n'étoit pas cher. La presse étoit grande; il devint le peintre banal. Quelques portraits qu'il fit pour des personnes de la famille du sieur de Boullongne furent vus par Louis de Boullongne, premier peintre du roy, qui, à travers des défauts, sut y lire ce qu'il y avoit de bon, c'est-à-dire ce tact et ce don de la nature qui saisit du premier coup les traits d'un visage et s'assure de la ressemblance. Il demanda à voir l'artiste; il l'encouragea. « Vous ne sçavez ni peindre ni dessiner, lui dit-il; mais vous possédez un talent qui peut vous mener loin; venez me voir ». La mort de celui qui lui parloit avec tant de franchise et de bonté, arrivée en 1733, le priva du secours qu'il devoit s'en promettre. Il ne chercha plus de ressources que dans lui-même, et, redoublant d'efforts, il arriva bientôt au point de perfection qu'il se proposoit depuis longtemps. Ses succès, car il jouissoit alors de toute sa réputation, l'engagèrent à se présenter à l'Académie royale de peinture pour y être reçu; il y fut admis en 1744 avec distinction et, peu d'années après, en 1751, il monta au rang de conseiller, qui est le grade le plus honorable auquel puisse prétendre un peintre de portraits. Depuis cette époque, il ne s'est pas fait d'exposition au Salon du Louvre qui n'ait fait voir de nouveaux chefs-d'œuvres de sa façon. Un des premiers qu'il y ait mis sous les yeux du public, en 1745, fut le portrait de M. Duval d'Épinoy, secrétaire du roi, qui vivoit alors avec lui sur le pied d'ami, et c'est ce qui l'engagea de faire graver sur la bordure de son tableau ces deux vers:

La peinture autrefois naquit du tendre amour;
Aujourd'hui l'amitié la met dans tout son jour.

Sentiments fort nobles, mais que l'amour du gain démentit bientôt, car, lorsqu'il fut question du paiement, il fallut batailler et se quitter bien mécontents l'un de l'autre. Le portrait étoit excellent; il étoit plus grand que ne le sont ordinairement les portraits au pastel. La figure étoit jusqu'aux genoux; mais c'étoit La Tour qui l'avoit voulu ainsi. Étoit-il juste de payer si chèrement ses caprices? On le verra bientôt jouer des scènes encore plus singulières. Mais, si cette conduite a fait trop souvent tort à son cœur, la perfection de ses tableaux ne lui en a pas moins fait une réputation durable et méritée. Il n'y a jamais mis cette fraîcheur et cette facilité de touche avec laquelle la Rosalba, en suivant la même carrière, s'est rendue si recommandable. Mais il est plus précis qu'elle; il dessine mieux, et, ce que l'Italienne n'a jamais fait, il n'a presque jamais manqué une ressemblance. Ses pastels ont toujours fait l'honneur des expositions. On y a vu avec admiration les portraits du peintre Dumont et Restout, qu'il a faits pour ses morceaux de réception à l'Académie, ceux du président Bernard de Rieux et de la marquise de Pompadour, figures entières et d'une grandeur où l'on ne croiroit pas que le pastel pût atteindre, ceux du roy, de la reine et de toute la famille, et, pour le dire, en un mot, les portraits de tout ce qu'on connoît de plus distingué par leur naissance ou par leurs talents. Il avoit entrepris le mien, et je crois qu'il lui auroit fait honneur. Il me fit souffrir, car il y employa un si grand nombre de séances que je n'ose le dire. Le malheur a voulu qu'il en ait fait choix pour essayer s'il pouvoit parvenir à fixer le pastel à l'imitation de Lorient, qui prétendoit en avoir trouvé le secret et qui refusoit de le lui communiquer. On m'a assuré que le tableau en avoit tellement souffert, que de dépit il l'avoit jeté au feu; je ne sais si l'on m'a dit vrai, mais il est certain qu'il n'en a plus été question entre nous, et de là je juge qu'on m'a dit vrai; ce n'est pas la seule fois qu'il en a agi ainsi avec ses propres ouvrages. Il seroit à souhaiter qu'il se fût défait de cette mauvaise prévention, qui lui fait croire que l'expérience lui a fait acquérir des connoissances qui lui manquoient dans le temps de sa plus grande vigueur, et qui lui fait regarder de mauvais œil des ouvrages où les plus difficiles ne trouvent qu'à louer. Il est juste qu'un peintre soit son critique, et il ne l'est même jamais assez. La paresse, l'amour-propre fournissent trop fréquemment des excuses sur des défauts qu'on reconnoît et qu'on veut oublier; mais il est tout aussi pernicieux de se dégoûter mal à propos de ce qui est sorti de ses mains, quand on le pousse à un certain degré d'excellence. Car, comme il n'est pas donné à l'homme d'atteindre à une entière perfection, il ne faut pas croire que quelque ouvrage que ce soit puisse être exempt de défauts; le meilleur est celui qui en a le moins et, presque toujours, quand on ne sait pas se retenir, on détériore une première production au lieu de l'améliorer; le plus sûr est d'aller en avant, et, supposé que l'on ait aperçu quelques parties foibles dans un ouvrage sur lequel on s'est épuisé, de s'en corriger dans celui qui

vient ensuite. Ce seroit sans doute la conduite qu'auroit dû suivre notre peintre; il en a pris une autre plus courte, mais qu'on ne lui peut pas pardonner. Il a détruit par humeur d'excellents morceaux, uniquement parce qu'ils lui déplaisoient, et il est arrivé, ce que j'ai déjà remarqué, que ce qu'il a jugé à propos de substituer à ce qu'il effaçoit lui étoit très-inférieur. Qu'il dise tout ce qu'il voudra, il ne persuadera jamais ni à moi, ni à aucun de ceux qui en ont été témoins, que le portrait de Dumont, qui est dans la salle de l'Académie, vaille, tout excellent qu'il est, celui qu'il avoit fait précédemment et qu'il recommença sans en avoir pu donner de raisons plausibles à ceux qui l'interrogèrent là-dessus et qui lui en témoignèrent leurs regrets. Il avoit peint, à peu près dans le même temps, le portrait de M. Bernard de Rieux; c'étoit un ouvrage de la plus longue haleine et tel qu'on n'en avoit point encore vu au pastel de pareille taille. Il quitte l'appartement dans lequel il l'avoit peint, vient en habiter un autre; les jours ne sont plus les mêmes, et le tableau ne lui paroît pas produire l'effet qu'il s'en étoit promis; le voilà qui l'efface et qui recommence un nouveau. Est-ce donc là une raison pour faire soupire quelque un après un portrait dont il est bien aise de jouir, et qu'il sera, outre cela, obligé de payer le double? Cela a effrayé bien des gens, et certainement de La Tour auroit eu beaucoup plus de pratiques encore s'il eût été plus traitable. L'on sçait ce qui s'est passé entre lui et M. et M^{me} de la Reynière; leurs portraits lui restèrent, parce qu'en ayant mesuré le prix sur les richesses de ceux qui s'étoient fait peindre, il eut le front d'en vouloir exiger cinq mille francs de chacun, et M. de la Reynière prit le parti de les lui laisser.

Plusieurs années s'écoulèrent, après lesquelles, se lassant de voir ces deux portraits dans son atelier, il demanda qu'on les retirât et à en être payé, et il eut l'impudence d'appuyer sa demande d'un exploit. De véritables amis, consultés, lui auroient fait apercevoir le risque qu'il courroit en tenant une pareille conduite; il pouvoit être traduit vis-à-vis des arbitres, qui, jugeant du prix de ces tableaux sur le prix qu'ils mettoient aux leurs, auroient peut-être réduit à deux ou trois cents écus ce qu'il estimoit dix mille francs, et, les juges ne pouvant prononcer autrement, il ne lui seroit resté de ses prétentions que la honte de les avoir soutenues. Mais, comme les procès ont leurs désagréments, quels que bons qu'ils soient, M. de la Reynière a envisagé son repos; il a été entretenu dans cette disposition par M. de Malesherbes, son gendre. On a prié M. Silvestre, alors directeur de l'Académie de peinture, homme prudent et sage, de donner sa décision. M. de la Reynière a ouvert sa bourse et lui a permis d'y prendre tout ce qu'il jugeoit à propos, et ce n'est pas sans peines que cet arbitre judicieux a déterminé M. de La Tour, je ne dis pas de s'en rapporter à son jugement seul, car il a eu la malhonnêteté de lui témoigner de la défiance en lui donnant pour adjoint M. Restout, mais à accepter 4,800 livres, à quoi tous deux réunis ont estimé le prix des deux tableaux. S'il continue sur ce pied, qui sera assez riche pour se faire peindre par lui? Moi-même, à quoi me serois-je reposé, s'il m'avoit fallu fixer un prix au portrait qu'il avoit voulu faire de moi et presque malgré moi? Car il commence à ne plus connoître d'amis, lorsqu'il est question de ses portraits. M. de Mondonville, célèbre musicien, est un de ceux chez qui il va plus familièrement. Il a fait son portrait. M^{me} de Mondonville, qui joint au goût de la musique celui de la peinture, dans laquelle elle s'est quelquefois exercée, désire avoir pareillement le sien; mais, avant que de rien entreprendre, elle lui a fait l'aveu qu'elle n'a que vingt-cinq louis à dépenser. Là-dessus, M. de La Tour la fait asseoir et fait un portrait qui a plu à tout le monde; il a enchanté M^{me} de Mondonville, qui, sans perdre un moment, tire l'argent de sa cassette, et, le mettant dans une boîte sous des dragées, l'envoie à son peintre. M. de La Tour garde les dragées, renvoie l'argent. M^{me} de Mondonville imagine dans ce jeu une galanterie, et que, ne s'étant pas autrement expliqué lors de la première proposition, M. de La Tour veut lui faire présent du portrait, et, comme elle ne veut pas lui céder en générosité, elle lui fait remettre un plat d'argent qu'elle s'est aperçu manquer dans son buffet et qu'elle a payé 30 louis. Le nouveau présent éprouve le sort du premier; il est renvoyé, et M^{me} de Mondonville apprend que M. de La Tour a mis à son portrait sa taxe ordinaire de douze cents livres, et qu'il ajoute à cela qu'il ne doit avoir aucuns égards pour des gens qui ne pensent comme lui sur le compte des bouffons, dont la musique et les représentations comiques divisoient dans ce moment tous ceux qui, dans Paris, se piquoient de se connaître en musique, et M. de La Tour avoit le faible de vouloir s'en mesler, et ne s'apercevoit pas qu'il donnoit au public une scène encore plus comique. A l'entendre, il s'est dégoûté de faire des portraits. Ils lui ont cependant procuré une assez honnête fortune. Ceux de la famille royale, qu'il a peints, ont été bien reçus et payés largement; il a obtenu un logement aux

galeries du Louvre, une pension de mille livres. Que lui faut-il de plus? Seroit-ce pour faire naître de plus grands desirs, et ne craint-il pas le contraire? La conduite qu'il a tenu avec M^{me} la Dauphine, qui souhaitait avoir son portrait de sa main, est trop singulière pour que je ne la rapporte pas, sans y rien changer, dans les termes que s'en est expliqué avec moi M. Silvestre, chargé de la négociation. Il avait reçu une lettre de M^{lle} Silvestre, sa fille, attachée à M^{me} la Dauphine, par laquelle il demandoit à son père de faire ressouvenir M. de La Tour de l'engagement qu'il avait pris avec la princesse, mais qu'elle désiroit qu'au lieu de Fontainebleau dont on étoit convenu, le portrait se fit à Versailles; elle marquoit que sa maîtresse avoit d'autant plus lieu de le désirer que son embompment étoit revenu, et que peut-être n'auroit-elle pas un aussi bon visage à lui offrir si elle redevenoit einteinte; elle faisoit assurer le peintre qu'elle se revêtiroit ce jour-là de toute sa bonne humeur et qu'elle l'invitoit à en faire autant de sa part. Qui ne croirait qu'à la lecture d'une lettre si honnête et si obligeante, M. de La Tour ne montreroit un désir égal à sa reconnaissance? Point du tout. Il répond froidement qu'il ne peut se rendre à l'invitation, qu'il n'est point fait pour ce pays-la, et cent autres choses qui alloient à le perdre si elles avoient été redites. Heureusement, il les disoit à M. Silvestre, qui, fort éloigné de lui nuire, n'en étoit que plus embarrassé sur ce qu'il devoit répondre à la lettre, qu'il finissoit par témoigner une sorte d'impatience de la part de M^{me} la Dauphine. Il tâche de remettre son homme et de lui faire prendre un meilleur parti. Il le tourne par tous les bouts. Il le voit enfin s'éclipser, et, dans le moment qu'il n'en attend plus rien, il reparoit avec une lettre où, tant bien que mal, il s'excuse sur des occupations indispensables, sur les jours trop courts et trop sombres, et prie de remettre la partie au printemps, sûr apparemment de ce qui devoit arriver; car M^{me} la Dauphine devint grosse, et il ne fut plus question de portrait. Ce n'est pas le seul mauvais personnage qu'il ait joué à la cour. Il y a quelquefois pris des libertés qu'à peine se seroit-il permis avec ses égaux. Une fois qu'il y peignoit le portrait de M^{me} la marquise de Pompadour, le roi présent, Sa Majesté fit tomber la conversation sur ses bâtiments, sur ceux qu'il faisoit construire alors, et en parloit avec une sorte de complaisance. Tout à coup La Tour prend la parole, et, feignant de l'adresser à lui-même: « Cela est beau, dit-il, mais des vaisseaux vaudroient mieux. » Il disoit cela au moment que les Anglois venoient de détruire notre marine. Le roi en rougit et se tut, tandis que le peintre s'applaudissoit en secret d'avoir dit une vérité dans un pays qui ne la connoît pas; il ne sentit pas qu'il avoit commis une imprudence qui ne vaut que du mépris. Je ne sais si je me trompe; mais je crains que ce ne soit quelque pareille indiscretion qui l'ait éloigné de chez M^{me} Geoffrin, où je l'ai vu pendant quelques années assister au dîner du lundi avec assez d'assiduité. Peut-être crut-il qu'il y avoit pour lui plus d'avantages de se trouver dans d'autres sociétés, qui lui laissoient une entière liberté de parler avec hardiesse sur des matières fort au-dessus de sa portée, et de débiter des traits d'érudition dont il ne manquoit jamais de faire provision dans le dictionnaire de Bayle, son livre favori, avant que de sortir de chez lui⁴⁵⁰. Pour égayer ce que je viens d'écrire, je vais raconter une aventure assez plaisante qui lui est arrivée et que je tiens de lui. Un particulier, qu'il ne connoissoit pas et qu'il n'a plus revu, vint lui demander son portrait, et La Tour s'y étant prêté de bonne grâce, cet homme, qui avoit affecté de venir toujours seul et qui paroisoit jaloux de garder l'incognito, le portrait fait, demande à La Tour de le couvrir d'une glace et de le mettre dans une bordure étroite semblable à celles dont on est assez dans l'usage d'entourer les miroirs de toilette. Au jour donné, il vient un matin, encore seul, prendre le portrait, l'enveloppe lui-même d'un linge, le prend dans son bras, le place dans son fiacre, le tout en présence de La Tour, dans le plus grand silence et sans lui dire un mot de paiement. Celui-ci lui voyoit faire ses opérations et n'osoit parler dans l'attente que l'argent alloit paroître. Intérieurement il se disoit: Emporteroit-il sans payer le tableau? Et, quand il fut parti: Il l'emporte, dit-il d'un ton tranquille. La singularité de l'aventure lui ferme la bouche; il en reste là. Notre homme arrive cependant chez lui. Son premier soin est de s'informer si sa femme n'est pas encore levée; elle ne l'étoit pas, et c'étoit tout ce qu'il souhaitoit. Il entre dans sa chambre, ôte le miroir

de dessus sa toilette, y substitue son portrait, et va se mettre en embuscade dans un cabinet voisin; son épouse éveillée, sort du lit, et tout de suite elle va se mettre à sa toilette. Le mari profite de ce mouvement; il quitte son poste et va se placer précisément derrière le fauteuil de sa femme qui, levant le dessus de sa toilette, voit son mari vis-à-vis d'elle et s'imaginer que c'est lui qui se miroit dans sa glace; elle se retourne, le trouve en effet derrière elle et se confirme dans son opinion. Jamais portrait ne produisit peut-être d'illusion semblable à celle-ci. Elle ne cessa que lorsque le mari, déplacé, fit apercevoir son épouse de la méprise, et, content d'une scène si bien jouée et si agréable pour lui, il retourne le lendemain chez M. de La Tour lui faire ses excuses de l'avoir mis en inquiétude, avoue le tour, lui raconte ce qui s'est passé depuis leur dernière entrevue, ce qui ne pouvoit manquer de flatter son amour-propre, jette une bourse sur la table: il y a dedans cent louis, dit-il, prenez ce que vous voudrez, tout, si vous le jugez à propos; encore n'en serait-ce pas assez pour vous témoigner ma reconnaissance et égaler le plaisir que vous m'avez fait goûter. M. de La Tour ne conserva que ce qu'il crut devoir lui appartenir légitimement, remit le reste de l'argent à son homme, qui disparut et qui ne s'est plus montré depuis. J'imagine que c'étoit quelque Anglois; car, où trouver un François qui en eût agi de la sorte?

Abécédario de P.-J. Mariette et autres notes inédites de cet amateur sur les arts et les artistes..., t. III, 1854-1856, p. 66-78. (*Archives de l'Art français*, t. VI).

“Notes manuscrites sur les peintres et les graveurs”, BnF Est., Rés. Ya 2-4, IX, fol. 49-54

[III] HORDRET

Histoire des droits anciens... de la ville de Saint-Quentin, 1781

Louis Hordret, in his *Histoire des droits anciens... de la ville de Saint-Quentin*, 1781, under the chapter on the Collège de Saint-Quentin, includes the following biography of La Tour. (The errors in the first line show that he was familiar with the brief article in Louis-Paul Colliette, *Mémoires pour servir à l'histoire ecclésiastique, civile et militaire de la province de Vermandois*, Cambrai, 1772, III, p. 411.) Although B&W mention his reference to the Desjardins perspective in their *Tableau chronologique*, they omit the biography, perhaps because its art historical content is minimal; but Bucelly d'Estrées probably drew on it when identifying Desjardins as La Tour's teacher. M^e Louis Hordret, sieur de Flechin (1716-1789), avocat au parlement et honoraire aux conseils du roi, was an important local figure, and the nephew of Nicolas Desjardins.

Quentin-Maurice de la Tour, né à Saint-Quentin le 22 Septembre 1704, dédîoit dès 1718 à Nicolas Desjardins, Principal du Collège,⁴⁵¹ son Professeur en Rhétorique, un tableau au crayon, ou Perspective de cette ville, que nous conservons, qui est sans doute son premier ouvrage, & qui annonçoit déjà jusqu'où devoient s'élever les talents de ce grand Maître pour la peinture en pastel. Les monumens multipliés de son Art, presque tous également parfaits, lui ont mérité une considération, qui durera aussi long-tems que ses tableaux même. M. Schmidt son ami, ayant gravé son portrait, M. Mangelot, Chanoine du Temple, mort en 1768, fit ces deux vers pour être ms au pas de la gravure.

Admirez jusqu'où l'Art atteint!
La Tour est gravée comme il peint.

Dans la jouissance paisible qu'il goûte des fruits [p. 412] de ses travaux, M. de la Tour n'oublie pas la ville qui lui a donné naissance, & il ne s'en rappelle le souvenir que pour y étendre ses bienfaits par des fondations, propres à soulager l'indigence & à faire germer les talents trop enfouis du pauvre & de l'artisan. Il y a fait trois fondations; la première de 300 liv. de rente en faveur des vieux hommes. La seconde de pareille rente pour le soulagement des pauvres femmes en couche. La troisième de 1300 livres pareillement de rente pour une Ecole gratuite de Dessin en faveur de tous les pauvres enfans de la ville & des villages voisins qui voudront en profiter. Ces fondations doivent être incessamment autorisées par des Lettres-Patentes du Souverain, qui seront enregistrées

⁴⁵⁰ Il est curieux de rapprocher ici ce que dit de La Tour Marmontel, parlant de la société de M^{me} Geoffrin: « La Tour avoit de l'enthousiasme, et il l'employait à peindre les philosophes de ce temps-là; le cerveau déjà brouillé de politique et de morale, dont il croyait raisonner sagement, il se trouvait humilié lorsqu'on lui parlait de peinture. Vous avez de lui, mes enfans, une esquisse de mon portrait; ce fut le prix de la complaisance avec laquelle je l'écoutais, réglant les destins de l'Europe. » Marmontel en parle encore en un autre endroit « Mais je ne fus d'abord que de sa société particulière (à M. de la Poplinière). Là je trouvai le célèbre Rameau; La Tour, le plus

habile peintre en pastel que nous ayons eu; Vaucanson, le merveilleux mécanicien; Carle Vanloo, ce grand dessinateur et ce grand coloriste, et sa femme qui, la première, avec sa voix de rossignol, nous avait fait connaître les chants de l'Italie. » Marmontel, *Mémoires*, éd. Verdrière, 1818, t. I, p. 359 et 208. (Note de l'éditeur de l'*Abécédario*.)

⁴⁵¹ From 1718; he was born in 1682 and died in 1738. Hordret has a lengthy biography.

au Parlement & qui en assureront en conséquence l'exécution à perpétuité. Les fonds ou capitaux de ces rentes ont été par lui remis au Corps de la même ville, qui s'est chargée de l'acquit de ces mêmes fondations, & a affecté ses domaines, fonds & revenus pour la sûreté de ladite exécution pareillement à perpétuité. Déjà même elles s'exécutent dans les trois parties, & déjà nombre d'enfants, dont les parens étoient embarrassés, se rendent assidûment à cette Ecole gratuite, font des progrès sensibles, dont nous avons voulu être personnellement témoin, dans l'étude & exercice du Dessin, & laissent concevoir les plus flatteuses espérances de cet établissement patriotique.

Louis Hordret, *Histoire des droits anciens... de la ville de Saint-Quentin*, 1781, pp. 411–12

[IV] M^{lle} FEL

Undated (c.1788) letter to chevalier de La Tour

Le témoin le mieux informé de la vie et de l'œuvre de La Tour fut évidemment M^{lle} Fel; on en jugera par ce qu'en dit M. Tournoux dans son petit livre, si riche en renseignements de toutes sortes, qui est, à coup sûr, ce qu'on a écrit de meilleur sur La Tour. On regrette seulement que ce témoignage soit si bref.

Les *Confessions* de Rousseau ont de bonne heure sauvé de l'oubli le nom de M^{lle} Fel qui créa le rôle de Colette dans le *Devin du village* et qui aurait inspiré à Cahusac et à Grimm une passion telle que le premier en perdit la raison et que le second feignit une léthargie dont Jean-Jacques prétend avoir été le témoin; mais c'est seulement de nos jours, et même tout récemment, que l'état civil et la carrière musicale de la cantatrice ont été débrouillés par M. Émile Campardon et surtout par M. F. Prodhomme, auteur d'une étude en français publiée dans une revue allemande. Née à Bordeaux le 26 octobre 1713, Marie Fel, fille légitime d'un organiste, débuta en 1734 à Paris au Concert spirituel et à l'Opéra: elle appartint à ce théâtre jusqu'en 1758 et paraît y avoir été fort employée et fort applaudie. Retraitée avec pension, elle chantait encore au Concert spirituel et à celui de la Reine et ne se retira définitivement qu'en 1778. La merveilleuse « préparation » de Saint-Quentin est sans doute antérieure au portrait du Salon de 1757, car Marie Fel avait alors quarante-quatre ans, et l'on peut présumer qu'à cette date ses rapports avec La Tour étaient depuis longtemps intimes. Non seulement elle demeurait rue Saint-Thomas-du-Louvre, à deux pas du logement officiel de La Tour, mais plus tard elle eut à Chaillot une maison de campagne où La Tour résidait volontiers, après avoir cédé à M^{me} Helvétius, en 1772, cette maison d'Auteuil qu'il aurait, selon M. Guillois, possédée deux ans seulement et que, de nos jours, la mort tragique de Victor Noir avait rendue célèbre...

Cette liaison, librement acceptée par l'opinion publique et par la famille du peintre, se prolongea jusqu'au retour forcé de celui-ci à Saint-Quentin, et des rapports affectueux semblent avoir persisté de tout temps entre le chevalier de La Tour et la maîtresse de son frère. Dans le brouillon de testament de 1783, celui-ci léguaient en viager à M^{lle} Fel tout ce qu'il avait à Chaillot (sauf son fameux télescope de Dollond), son piano-forte, ses glaces, ses meubles, son argenterie, et, le 5 janvier 1785, après l'interdiction de La Tour, elle accusait réception au chevalier de l'état des meubles « dont son honnêteté lui laissait la jouissance », en le priant de donner des ordres pour des réparations urgentes au logement du Louvre. La date exacte du décès de M^{lle} Fel n'est point connue, mais d'après un document retrouvé par M. Prodhomme aux archives de la Seine, cette date pourrait être placée en février 1794, car il est question, dans une lettre d'affaires du 2 floréal an II (21 avril 1794), de ce décès survenu depuis environ deux mois⁴⁵².

M^{lle} Fel était-elle jolie? L'inspecteur de police Meunier, dans un rapport secret, dit brutalement le contraire; mais il loue le charme de sa voix et, à cet égard, leurs contemporains sont unanimes. Les nôtres le sont aussi sur le charme de cette « tête étrange, imprévue et

charmante qui, à Saint-Quentin, semble dépaycée, au milieu de cette galerie de femmes du XVIII^e siècle, et que les Goncourt comparent à une Levantine, telle que l'on rêverait l'Haydée de don Juan ».

Tournoux, *La Tour*, p. 88-92.

On comprend pourquoi nous avons tenu à faire figurer en tête des biographies de La Tour une lettre écrite au chevalier de La Tour par M^{lle} Fel, où celle-ci donne l'écho d'une note adressée à Dezallier d'Argenville et qui semble être la source de quelques-unes des anecdotes les plus souvent répétées sur l'artiste.

Un monsieur d'Argenville, conseiller au Châtelet, je crois, qui estimait beaucoup votre frère, s'occupe depuis longtemps à recueillir des anecdotes pour satisfaire l'envie qu'il a d'écrire la vie de son ami, pour mettre au grand jour ses vertus et ses grands talents.⁴⁵³ J'ai creusé ma tête, monsieur le chevalier, pour luy en trouver, d'après ce qu'il m'a conté luy même, comme son arrivée à Paris, sa vie dissipée, le portrait de M^{me} Boulogne, la remarque du vieux Boulogne, beau-père de la dame. Ce grand peintre voulut connoître le jeune homme, on luy présenta; il le traine par le collet de son habit, vis à vis du portrait, en luy disant: « Regarde, malheureux, si tu es digne du don que t'a fait la nature; va t'en dessiner, si tu veux devenir un homme. »

Je luy ai aussi raconté, d'après luy, les portraits de M. et M^{me} de l'Arenière [La Reynière], qu'il ne voulût livrer à moins de deux mille écus, en leur disant que les riches devoient payer pour les pauvres. Il m'a raconté aussi qu'en peignant les enfans de France, à Meudon, il avait eu le courage de dire à M. le dauphin que ses enfans étoient mal élevés. Il m'a raconté aussi que, peignant M^{me} de Pompadour⁴⁵⁴, le roy, après l'affaire de Rosbach, arriva fort triste, elle luy dit qu'il ne falloit point qu'il s'affligeât, qu'il tomberoit malade, qu'au reste, après eux le déluge.

La Tour retint le mot; quand le roy fut party, il dit à la dame que ce mot l'avoit affligé, qu'il valoit mieux que le roy fût malade que si son cœur étoit endurci. Voila, monsieur le chevalier, ce que ma tête a pu fournir d'anecdotes à M. d'Argenville; si vous en avez que je ne connoisse pas, vous voudrez bien me les envoyer, pour que je les luy fasse parvenir.

Adieu, monsieur le chevalier, recevez sans cérémonie l'assurance des sentimens que vous me connoissez pour vous et qui dureront autant que moi.

FEL.

Desmaze, 1874, p. 61; Fleury 1904, p. 61f; B&W, pp. 14–15, sans date.

[V] ANON. ARTICLE NÉCROLOGIQUE

Affiches de Picardie, 26 avril 1788

M. Maurice-Quentin de La Tour, peintre du Roy, conseiller de l'académie royale de peinture et sculpture, honoraire de l'Académie des sciences, belles-lettres et arts de la ville d'Amiens, est mort la nuit du 16 au 17 février dernier, âgé de près de 85 ans, à Saint-Quentin, sa patrie, où il s'étoit retiré depuis quelques années.

Par son génie et par la délicatesse de son crayon, tantôt fier et vigoureux, tantôt suave et facile, il avait rendu la peinture au pastel la rivale de la peinture à l'huile. Vandick et le Titien n'ont pas mieux connu la nature, et ne l'ont pas mieux rendue.

Ce qui frappe dans ses tableaux, ce n'est pas seulement la parfaite ressemblance de la figure, mais l'âme tout entière de ses personnages. Ses portraits sont une suite de caractères aussi finement saisis, aussi fortement prononcés que ceux de Théophraste et de la Bruyère.

La plus brillante réputation n'a pas été la seule récompense de ses nombreux chefs-d'œuvre: malgré son insouciance et son extrême

⁴⁵² *Sammelbande der internationalen Musikenschaft*, Leipzig, 1902, 3^e année. M^{lle} Fel est morte à Chaillot le 2 février 1794 (Prodhomme, *Revue Pleyel*, novembre 1924).

⁴⁵³ M. d'Argenville a publié deux volumes: *Vies des fameux architectes et sculpteurs*, Paris, 1787, Debure.— Il n'y est pas fait mention de la note ci-dessus, que l'auteur n'a pu, sans doute, utiliser à temps. (Note de Desmaze.) [reprinted without comment by B&W; Cabezas 2009b, p. 176, assumes the reference is to Antoine-Joseph Dezallier d'Argenville (1680–1765), celebrated naturalist, connoisseur and collector and author of the *Abregé de la vie des plus fameux peintres*, 1745–52; but, since this correspondence is

unlikely to have taken place before 1765 Desmaze is surely correct in identifying the enquirer as his son, Antoine-Nicolas (1723–1796), also a maître des comptes, connoisseur and author of the *Vie des fameux architectes et sculpteurs*. There is no sign of d'Argenville's life of La Tour, unless it is the Éloge de La Tour, *infra*, 1792, omitted by B&W.]

⁴⁵⁴ Sur le portrait de M^{me} de Pompadour, lire les articles de Sainte-Beuve et d'Arsène Houssaye. (Note de Desmaze.)

désintéressement, ils lui ont procuré une fortune assés considérable, dont il a toujours fait le plus bel usage. Sa famille, ses amis, tous les talens, tous les infortunés avoient un droit acquis sur les fruits de ses travaux.

Plusieurs établissemens précieux qu'il a faits à Saint-Quentin caractérisent son goût pour les arts et son amour pour les hommes. Il a fondé pour la province de Picardie un prix de 500 fr. dont il a confié la distribution à l'académie d'Amiens.

Nous croyons devoir édicter les termes de l'acte du 10 mai 1783 qui contient cette fondation vertueuse et patriotique.

« Cette dotation est faite pour, par ledit sieur de La Tour, fonder à perpétuité en ladite académie un prix de 500 fr. qu'il entend être distribués le jour de Saint-Louis à celui des citoyens de la province de Picardie qui auroit fait la plus belle action d'humanité, de quelque maniere qu'elle s'entendit: ou, à ce défaut, à celui qui auroit fait la découverte d'un remède des plus utiles à la santé, ou de quelques machines, métiers ou autres choses démontrées utiles pour perfectionner les arts, l'agriculture ou pour faire fleurir le commerce, principalement dans la province de Picardie, et dans tout le royaume. MM. les curés et les seigneurs sont priés de faire connaître dans leurs cantons l'objet de ce prix. »

L'académie, pour témoigner son estime et sa reconnaissance envers un si bon citoyen et un si généreux confrère, a fait célébrer un service solennel, le samedi 19 de ce mois, en l'église des RR. PP. Cordeliers. M. de La Tour emporte les regrets de tous les amis des arts et des vertus. Son âme noble et fière a sçu conserver son indépendance dans tous les pays où le goût de la perfection l'a fait voyager, et dans toutes les situations singulières où il s'est trouvé. Il sçavoit dire et faire goûter la vérité, même à ceux pour qui l'on croit qu'elle est une vaine chimère. Un de ses confrères, son compatriote et son ami, a donné pour mettre au bas son portrait, placé en la salle de l'hôtel de ville de Saint-Quentin, ce vers latin:

Ingenii dotes animi virtutibus aequat.

que le même a imité dans ce vers françois:

« Admirés son génie et chérissés son cœur. »

M. de La Tour laisse pour héritier de sa fortune, de son nom, et surtout de sa bienfaisance, un frère, M. Jean-François de La Tour, chevalier de l'ordre royal militaire de Saint-Louis, dont les tendres soins et l'amitié filiale ont versé un beaume salutaire dans le cœur de ce respectable vieillard les trois dernières années de sa vie.

Affiches de Picardie du samedi, 26 avril 1788; Desmaze, 1874, p. 56; B&W, pp. 123–124.

[VI] DUPLAQUET

Éloge historique de La Tour, 1788

L'Éloge historique de La Tour, prononcé le 2 mai 1788 par l'abbé Duplaquet, devrait être une des sources les plus précieuses de la biographie du maître. Duplaquet avait connu personnellement l'artiste et écrivait deux ans après sa mort. Par malheur, il avait un tel goût pour la rhétorique que, dépouillé de ses fleurs, son Éloge se réduit à quelques faits qu'on trouvera insérés à l'endroit voulu dans le Tableau chronologique. Il ne pouvait être question de le reproduire *in extenso*.

In view of the rarity and importance of the source, we nevertheless (despite its "éloquence redondante et fleurie") reprint the whole work below, since it is the source of many facts as well as certain tropes that are repeated in later biographies (the author's prefatory letter to the administrators of the École gratuite indicates that he had been warned of their intention to re-use the material). Besnard & Wildenstein's introduction is curiously inaccurate: the eulogy was delivered a few months after La Tour's death, not two years later.

Of humble origins, Charles-Vincent du Plaquet or Duplaquet⁴⁵⁵ (1730–1811) held a number of important positions at Saint-Quentin, some of which are set out on the title page of the éloge. He was also a delegate to the États généraux, oddly as one of the representatives of the tiers état of Saint-Quentin. His choice as orator was not uncontroversial (and he was not the first choice): he was not a freemason, as indicated by the adjective "prophane" appearing

before his name in the resolutions of La Tour's lodge *L'Humanité* (with which the administration of the École gratuite was closely connected). Although he may have known La Tour personally in the last four years of his life (there is nothing to indicate this – on the contrary, the passage on p. 66, "Ceux qui l'ont fréquenté dans sa retraite vous diront mieux que moi", suggests he did not), his knowledge of earlier episodes must largely have been second hand. For example, Duplaquet presents (p. 45) La Tour as ceding through beneficence a substantial legacy, presumably that of the abbé Huber which he disclaimed as onerous but still wrangled over for a quarter of a century. Thus, to take another example, in picking up Diderot's story about the confrontation of Perronneau's portrait of La Tour at the 1750 salon with the *autoportrait au chapeau rabattu* he embellishes it, by substituting the *autoportrait à l'index*. The specific works he discusses are those in the La Tour collection then held by the artist's brother in Saint-Quentin; although not an art historian, Duplaquet's descriptions of some are well written, and that of the queen is of particular value in confirming that this picture (given to the duchesse d'Angoulême in 1814, and described in the literature only as "en robe de cour") must be a replica of the one in the Louvre.

Duplaquet's work was widely copied and translated, into English (*v. VIII infra*) and German (e.g. *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, 1790, XLII/2, pp. 258ff).

ÉLOGE HISTORIQUE DE M. MAURICE-QUENTIN DE LA TOUR,
Peintre du Roi, Conseiller de l'Académie Royale de Peinture & de
Sculpture de Paris, & Honoraire de l'Académie des Sciences, Belles-
Lettres & Arts d'Amiens, Fondateur de l'École Royale gratuite de
Dessin de la Ville de Saint Quentin:

*Prononcé le 2 Mai 1788, à l'Hôtel de Ville de Saint Quentin, jour de la
distribution des Prix de ladite Ecole, en présence de MM. les Administrateurs &
des Elèves.*

PAR M. L'ABBE DU PLAQUET, Chanoine Honoraire de l'Eglise
Métropolitaine d'Auch, Prieur commendataire de Valentine, Chapelain
Conventuel de l'Ordre de Malte & Censeur Royal.

A Saint-Quentin, chez F. T. HAUTOY, Libraire & Imprimeur du Roi.
1789.

[p. i/iv unnumbered prelims]: EPI TRE DEDICATOIRE.

A Messieurs

Les Administrateurs de l'École Royale Gratuite de Dessin de la Ville de
Saint-Quentin.

MESSIEURS,

*En me laissant persuader d'entreprendre l'éloge de Monsieur De Latour, j'ai fait à
ceux que vous avez chargés de vaincre ma résistance, le plus grand sacrifice que pouvoit
exiger l'amitié.*

*Cet empire si puissant sur mon cœur, vous l'avez encore employé pour [p. ii]
m'arracher le consentement de déposer dans vos Archives un ouvrage que j'avois
condamné à l'oubli.*

*Je ne me suis pas fait illusion, MESSIEURS, sur l'objet des applaudissemens qui ont
accompagné le récit que j'ai eu l'honneur de vous faire des vertus & des talens de
l'illustre Fondateur de l'Ecole confiée à votre Administration. Ils étoient l'expression
des mêmes sentimens pour ce grand-homme qui vous font désirer aujourd'hui plus de
publicité à l'hommage que vous avez décerné à sa mémoire.*

*Vous voulez donc, MESSIEURS, quoiqu'il en conte à mon amour propre, satisfaire
pleinement votre reconnaissance? En vain vous ai-je représenté l'obscurité qui convient
à une production rapide, à un discours dont la forme même par l'incertitude du lieu
où il devoit être prononcé, n'a pu être déterminée que peu de jours avant son récit; en
vain [p. iii] vous ai-je allégué la continuité d'affaires personnelles & d'Administrtion,
qui m'ont empêché de revoir froidement mon ouvrage, en vous servant encore du
pouvoir de l'amitié, vous étiez trop assurés de triompher de toutes mes raisons & de
toutes mes craintes.*

*Vous aurez donc ici, MESSIEURS, non pas mon consentement formel de faire
imprimer l'Eloge de M. De Latour, mais la liberté d'en user comme de votre propre
chose, puisque je vous supplie d'en agréer l'hommage.*

*Permettez-moi de mettre l'Auteur & l'Ouvrage sous votre protection, & de
désarmer toute espèce d'erreur qui auroit pu échapper à la chaleur de la composition.*

*La nécessité de mon départ pour les Etats généraux ne me permet de rien retoucher,
ni de surveiller l'impression, si, contre mes desirs [p. iv] constans, vous persistez à
l'ordonner. Dans ce cas, MESSIEURS, corrigez, changez vous-même. Rendez*

⁴⁵⁵ His signature is invariably DuPlaquet, no space but a capital P. Séverin 1989 offers the fullest biography of this Saint-Quentinois.

L'Ouvrage le moins indigne que vous pourrez des regards auxquels il vous plaira l'exposer.

Je suis avec respect,

MESSIEURS,

Votre très-humble & très-obéissant serviteur,

DU PLAQUET, *de l'Ordre
de Malte & Censeur Royal.*

A St-Quentin, le 6 Avril 1789

[p. 1] ELOGE HISTORIQUE DE M. MAURICE-QUENTIN DE LA TOUR,
PEINTRE DU ROI

MESSIEURS,

Lorsque je paroïs dans cette Assemblée, pour jeter quelques fleurs sur le tombeau d'un Concitoyen, l'objet de notre admiration & de nos regrets, dois-je craindre que l'interprète public de l'hommage que chacun de vous rend à la mémoire d'un grand-homme, trouve des censeurs de [p. 2] son ministère? Loin de moi cette frayeur que la malignité peut être à essayé d'opposer aux efforts de mon zèle. Le silence qu'elle m'eût imposé seroit une foiblesse; la foi que j'y eusse ajouté seroit pour quelques uns une injure que mon cœur rejette.

La seule crainte qui m'affecte, la seule qui soit bien fondée, c'est celle de remplir mal votre attente & de demeurer bien au-dessous de votre opinion & de mon sujet. Au moins ceux qui m'ont imposé ce devoir, aussi difficile pour moi dans son exécution, qu'honorable dans son objet, déposeront des motifs trop légitimes de ma résistance & de ceux de ma soumission à leurs desirs. Présentés comme le vœu d'une partie de mes Concitoyens, ils sont devenus une loi, dont j'ai dû respecter l'autorité.

Voilà sans doute l'excuse, voilà certainement, Messieurs, le seul mérite auprès de vous, de l'Eloge que je vais essayer de tracer de très-grand & très-excellent homme MAURICE-QUENTIN DE LATOUR, Peintre du Roi, Conseiller de l'Académie Royale de Peinture & de Sculpture de [p. 3] Paris, & Honoraire de l'Académie d'Amiens. Il ne sera pas le travail recherché d'un Orateur; mais le simple récit d'un Historien. Pour louer M. De Latour d'une manière digne de lui, il suffit de vous mettre sous les yeux quelques unes des circonstances qui ont illustré sa vie & éternisé sa mémoire.

N'attendez donc pas de moi, Messieurs, cette pompe de discours consacrée par l'usage aux louanges des morts illustres. Je ne chercherai point à vous éblouir par des traits brillants; je n'entreprendrai pas de vous étonner par de grandes images. Laissons aux Orateurs, qui ont le malheur d'avoir un sujet stérile, l'abondance des mots, pour suppléer à la disette des choses; l'étalage des paroles, pour remplacer le vide des actions; le luxe des ornemens, pour masquer la pauvreté de la matière. En réunissant des traits épars de la vie de M. De Latour, peut-être pourrai-je vous présenter un ensemble digne de votre attention. Pour vous intéresser, il ne faudroit sans doute, que vous offrir le modèle que chacun de vous d'est formé de celui dont nous regretons la perte.

[p. 4] Mais si un Apelle seul pouvoit peindre le héros de la Grèce, quel Orateur oseroit avec confiance entreprendre le portrait du héros de la Peinture moderne? Au défaut des ressources de l'art, cherchons dans la simple vérité ce qui peut fixer l'idée que nous concevons de notre illustre, de notre bon Concitoyen.

Vous verrez-en lui un de ces Etres rares que la Nature ne se plaît à montrer que de loin en loin à l'admiration des siècles; un de ses enfans privilégiés dont la naissance semble avoir épuisé sa fécondité; plutôt inspiré par le génie, que formé par l'éducation, quoiqu'il ne doive qu'à lui-même tout son mérite, il montre par-tout l'homme à talent, sans vanité; l'homme instruit, sans prétentions; l'homme bienfaisant, sans ostentation.

Rassemblons sous quelques points de vue, les dons heureux de la Nature, qu'il prodigue à la société; les trésors du génie devenus plus précieux par les charmes de l'esprit & par les actions de bienfaisance. Si nous confondons quelques fois les qualités, c'est que souvent dans sa conduite elles ont concouru au même but.

[p. 5] Comme la sagesse a toujours présidé aux mouvemens de son cœur, le détail de sa vie vous offrira des traits qui appartiennent en même tems

à la pénétration de son génie & à la sensibilité de son ame. L'ordre méthodique de l'art, en les divisant, ne feroit que les affaiblir & en détruire l'effet.

PREMIER PARTIE.

Que les Orateurs, chargés de louer des hommes d'un mérite vulgaire, aillent chercher dans l'illustration de leurs ancêtres, un titre de célébrité qui leur est étranger, qu'ils vantent dans les uns une Noblesse, dont l'origine se perd dans la nuit des siècles, c'est un bienfait du hasard; qu'ils relèvent dans les autres, la dignité des grandes places, le pouvoir des emplois supérieurs, les décorations qui les accompagnent, c'est l'effet de la faveur. Vous ne verrez, dans M. De Latour, rien qui ne lui appartienne, rien qui de lui soit propre. Sa noblesse est celle des sentimens, sa prééminence celle des talens. Peut-être un naissance plus illustre nous eût privés [p. 6] des chefs-d'œuvres de son génie & de ses fruits de sa générosité.

Tel est le mérite des grands hommes, qu'ils paroissent repandre quelque partie de leur lustre & réfléchir quelques rayons de leur gloire sur les lieux qui les ont vû naître. Les principales Villes de la Grèce, se sont disputé l'honneur d'avoir donné le jour au Prince des Poètes Grecs; celle-ci, fière d'avoir enfanté des héros pour la défense de ses murailles, d'avoir produit des hommes distingués dans les sciences, les art & les lettres, se glorifiera sur-tout d'avoir été le berceau du Prince de la Peinture en Pastel.

Né dans la cinquième année de ce siècle, il reçut une ébauche d'éducation conforme à l'usage du tems. Le Collège, la marche obscure & pénible de son enseignement, durent avoir peu d'attrait pour un esprit vif, pour un génie ardent, pressé de jouir, incapable de s'occuper long-tems de ce qu'il conçoit difficilement. Aussi, au lieu des efforts d'une mémoire purement passive, pour entasser au hasard les règles d'une langue, aussi fertile en exceptions qu'en principes; au lieu d'une attention [p. 7] contrainte à des idées abstraites, son imagination n'embrasse que ce qui se présente clairement à son esprit.

Au milieu des distractions d'une étude fastidieuse de mots, la Nature lui parle d'un ton plus intelligible. Ses yeux remarquent les objets qu'elle offre à ses regards sous leurs divers aspects. Sa plume en trace les formes sur le papier destiné à recevoir les expressions défigurées & le genre barbare d'une langue, qui n'est ni celle de la Nation, ni celle des anciens Romains. Il représente l'image de ce qu'il voit; & le Professeur, en visitant le cahier de l'Ecolier, est étonné d'y rencontrer la représentation des corps qui l'environnent & d'y reconnoître quelque fois sa propre figure, avec les attributs de son autorité. Ces essais ne sont pas toujours exempts des peines Magistrales.

Heureusement, pour l'honneur de l'Art, le jeune Dessinateur n'en est pas découragé. En vain un pere unit ses ordres aux défenses du Régent. Un goût supérieur aux obstacles, fait d'abord les éluder, & la persévérance parvient à les surmonter. Les petites gratifications que l'enfance [p. 8] prodigue en frivolités ou en friandises; il les emploie furtivement en crayons de diverses couleurs: avec ces foibles moyens, sans conseil, sans secours étranger, sans autre guide que sa propre observation, il trouve la manière de nuancer, de dégrader les lumières, de prononcer les ombres, d'arrondir les formes. Ainsi le génie, pere de l'art, lui découvre d'un premier coup d'œil, ce qui est pour les hommes ordinaires, le résultat d'une étude approfondie, & l'application des découvertes d'une longue suite d'expériences. Il est né Peintre, comme Homère est né Poète, comme Pascal Géomètre.

Enfin l'autorité paternelle cède à l'impulsion de la Nature. Celui qu'elle a destiné à sa plus parfaite imitation dans l'expression des figures humaines, est livré sans contrainte à l'espèce d'instinct que l'enferme. Un Peintre de cette Ville, chargé de lui enseigner les principes de l'Art, ne sert qu'à lui abrégier la voie de la perfection. Il a tout entrevu par cette pénétration à qui rien n'échappe. Il n'a besoin que de méthode. Il la saisit avec cette rapidité de conception & cette opiniâtreté [p. 9] de travail qui précipite les succès. Moins modeste, il eût pu se dire, comme ce fameux Artiste de l'Italie, sans avoir étudié comme lui les grands modèles: *Et moi aussi, je suis Peintre.*⁴⁵⁶

Une seule manière ne convient pas au jeune Elève. Parvenu au genre de perfection de son Maître, il sent que la Nature est infiniment diversifiée dans ses effets. Il conçoit qu'il doit y avoir autant de variété dans les moyens de la représenter. Une fortune bornée ne lui permet pas d'aller au-delà des Alpes, chercher dans les ouvrages immortels des grands

⁴⁵⁶ Correggio is reputed to have said "*Ed io anche son pittore*", as was widely reported in sources Duplaquet would have known, e.g. in Montesquieu's *Esprit des lois*. [N] note].

Maîtres, les exemples qui ont perfectionné la plupart des Maîtres modernes.

Cependant ce qu'il fait déjà, lui fait apercevoir ce qui lui reste à apprendre. Reims, illustré par le sacre de nos Rois, décorée de plusieurs tableaux de ces augustes & brillantes cérémonies, lui offre auprès de nous des objets de comparaison. Dans un tel Observateur, l'exécution marche d'un pas rapide avec l'observation. Il laisse dans cette Ville des ouvrages de sa main & des regrets de son départ.

Bientôt le désir de voir & de comparer, [p. 10] le porte à Cambrai. Le voisinage des fameuses Ecoles Flamandes doit étaler à ses yeux de nouvelles richesses en Peinture. Cette Ville est alors le théâtre d'une négociation, où les plus grands Seigneurs de l'Europe, environnés de tout l'éclat qui suit les Ambassades, traitent les intérêts de leurs Souverains. Dans ce concours tumultueux de gens empressés à se faire valoir, dans ce tourbillon d'affaires & de plaisirs, le jeune Voyageur peut-il espérer d'attirer des regards?

Admirez, Messieurs, le privilège des talents & le triomphe du mérite sans protection. Quelques Portraits de sa main inspirent à chacun le désir d'être peint par lui. Les étrangers, ravis de la vérité des ressemblances, de la beauté de l'exécution, assurés de ne pas rencontrer dans leur Patrie, un aussi habile imitateur de la Nature, s'empressent de l'appeler, d'intéresser son art à produire une figure digne des regards de leurs amis & des connoisseurs. Une Ambassadrice d'Espagne, douée de toutes les grâces, enflamme son génie. Il peint comme il sent. Elle sort plus belle de dessous ses crayons.

[p. 11] L'Ambassadeur d'Angleterre, ne regarde pas comme la moins importante de ses négociations, d'attirer à sa Patrie celui qui devoit faire l'honneur de la notre. Le Peintre François est conduit dans un logement riche & commode, que lui a fait préparer à Londres la générosité du nouveau Protecteur de ses talents: il y est devancé par la réputation qu'ils lui ont acquise à Cambrai: Et malgré la prévention & la rivalité Angloise, il la soutient au milieu de concurrens en possession des suffrages, chez une nation qui ne les donne pas sans discernement.

Là, éloigné de toutes distractions, débarrassé des liaisons d'habitude & de bienséance qui usent le tems, sans l'employer; il se concentre en lui-même & tire parti de toutes ses facultés. Il fait marcher de front avec la pratique de son art, l'étude des lettres, celle de la Nature, de l'homme moral, de l'homme civil, de l'homme politique. Là commence à se former ce premier fonds qui s'est accru avec l'âge & mûri par l'expérience. Jusqu'alors il n'avoit vû qu'en Peintre; il approfondit en Philosophe. Il aperçoit les modifications de [p. 12] l'âme sur le visage: il peint le caractère & le Portrait devient Tableau.

Si le goût de toutes les études, s'est développé pour lui, chez une nation laborieuse & pensante, son séjour parmi elle n'a pas moins influé sur le développement de son caractère: la franchise dont l'histoire fait honneur à notre Province, & qui est une vertu du cœur, quant elle ne dégénère pas en vice de l'esprit; la franchise Picarde se perfectionne sur le modèle de la liberté Angloise. Le nerf & l'énergie se déploient dans son âme: il se forme par une heureuse combinaison, un composé aimable & solide de ce que Londres reproche de frivolité à Paris & de ce que la France objecte de rudesse à l'Angleterre.

Avec tous ces avantages doit-il craindre de se montrer sur le grand Théâtre de notre Capitale? il arrive à Paris à l'âge de 23 ans, alors se disputoient la gloire de la Peintre en Portraits, deux hommes célèbres que la Rénommée avoit préconisés, que l'Académie avoit adoptés, sans prononcer de préférence. Largillière & Rigaud balancent l'opinion publique, qui paroît [p. 13] encore indécise. Le premier plus jaloux des progrès de l'art, que de sa propre gloire; le second préférant sa célébrité au désir d'une perfection étrangère; l'un encourageant les talents par amour pour eux; l'autre ambitieux de les étouffer par amour exclusif de lui-même; Largillière ne refusoit pas ses Conseils à ses rivaux; Rigaud éloignoit tous les concurrens.

C'est contre des hommes d'un mérite si supérieur, avec des qualités si différentes, que le jeune De Latour, va entrer en lice. Il a contre lui, contre la renommée de ses adversaires, la prévention contre la matière même de sa composition. Une excessive mobilité des nerfs, lui a rendu dangereuses les émanations des corps huileux, combinés avec les substances minérales. Sa santé a été dérangée par l'emploi des couleurs à l'huile, les seules destinées par l'opinion à l'immortalité.

Il est contraint d'y substituer le pastel, avant lui aussi peu varié dans ses nuances, que mobile dans la cohérence de ses parties. Quelles ressources ne peut pas se créer le génie? Il combine lui-même une telle [p. 14] variété de crayons, qu'il n'a plus à regretter la palette du plus fécond

coloriste. Une poussière volatile, que le moindre mouvement déplaçoit, que le moindre souffle dissipoit, devient sous ses doigts un corps fixe & adhérent; il lui conserve avec la solidité, qu'il a trouvé l'art de lui donner, ce velouté précieux, que répand la Nature sur l'écorce des fruits & sur la peau humaine, ce duvet de nos habillemens, dont l'imitation est le désespoir de la Peinture à l'huile, sujette par le luisant de ses reflets à en détruire l'illusion.

Ainsi, supérieur aux obstacles que lui oppose la Nature même & sa propre complexion, il se forme un genre de Peinture qui lui appartient, qui lui est bientôt envié, que la mode adopte & multipliée, mais dont l'empire ne peut lui être enlevé. Dans la Capitale du plus puissant Royaume de l'Europe, dans ce centre où aboutissent toutes les richesses, avec les arts qui marchent à leur suite, où le goût épuré par la jouissance des chefs-d'œuvres en tout genre, ne souffre rien de médiocre, les premiers essais du jeune Peintre lui valent les applaudissemens, qui ne sont d'ordinaire [p. 15] que le prix des longs succès & des talens consommés.

Il les recueille sans en être éméché. Si un sentiment intérieur lui fait apprécier ses avantages, une aveugle présomption ne repousse pas les avis de la sagesse & de l'expérience. Il a entrepris un Portrait important par son objet. Les témoins des dernières séances se recrient sur la perfection de l'ouvrage; un seul Observateur est plus réservé dans ses éloges. Son regard laisse entrevoir à la pénétration du jeune Peintre qu'il y a quelque chose à désirer. Pressé de s'expliquer, il rend justice à la beauté de l'exécution; mais avec le ton & l'empire de la vérité il ajoute: *Dessinez, jeune homme, dessinez long-tems.*

Quoiqu'il ignore que ce conseil est d'un Membre de l'Académie de Peinture, son amour propre n'en est pas révolté. Il se soumet au jugement dont la vérité & l'importance l'ont pénétré. Malgré l'approbation obtenue à ses ouvrages, malgré les profits qu'il en a retirés, malgré l'espoir certain de les multiplier, il renonce à une célébrité précoce, pour acquiescer à ce qui doit l'établir solidement. Pendant deux ans il [p. 16] se renferme, il cesse de Peindre & ne s'occupe que du Dessin. Cette docilité lui vaut plus que le prix de ses Portraits, des succès mérités & un ami, dans la personne de son sage Conseiller.

L'esprit de l'homme ne comporte pas le même genre de travail sans interruption. Il lui faut des repos pour rétablir la fatigue d'une longue contention; de la variété pour prévenir la satiété & l'ennui. M. De Latour, dans sa retraite, fait employer utilement ses intervalles. Les Mathématiques & la Géométrie lui développent les connoissances de dimensions, de proportions, de précision; la Phisique, celles des propriétés des corps, de leurs effets réels ou apparens; la lecture des Poètes, celles des mouvemens de l'âme, dont l'expression sur les visages est la vie de la Peinture.

Ainsi les distractions même du Génie tournent au profit de l'art. C'est avec une pratique assurée de ses principes, jointe à l'éclat de son exécution, c'est avec un fonds inépuisable d'idées nouvelles, applicables à toutes les circonstances, qu'il reparoit avec une juste confiance, dans la carrière, si supérieure à lui même qu'il [p. 17] voudroit anéantir ses autres productions. Celles qui sortent désormais de sa main, enlèvent tous les suffrages. La célèbre & jusqu'alors inimitable Rosalba, la Reine du Pastel en France, dispute en vain l'empire qui lui échappe. Ses crayons ne peignent que les grâces; ceux de M. De Latour, montrent la Nature sous toutes ses formes & avec tous ses caractères. Aussi bien-tôt la voix publique lui marque sa place à l'Académie. Il ne s'agit que d'attendre qu'elle soit vacante. L'on a compté ses talens & non ses années. Les vœux de la Compagnie l'y ont appelé long-tems avant que la mort d'un Académicien lui en ouvre l'entrée à 33 ans.

Depuis cette époque, devenu le Censeur le moins indulgent de ses propres ouvrages, il n'en laisse échapper aucun qu'il ne juge capable de soutenir la réputation d'un académicien & les regards sévères de ses Confrères. Plusieurs fois, après un long travail, après des séances multipliées, au moment de livrer un Portrait, fini à la satisfaction de son modèle, on le voit sacrifier l'intérêt à la gloire, & au grand regret de la personne [p. 18] peinte, déchirer sans pitié la peinture que lui seul n'approuve pas.

Cette sévérité met un prix infini à ses Portraits. Les Grands & les Riches de la Capitale, cette classe d'hommes, pour qui les honneurs & la fortune rendent la vie si douce & si courte, ne pouvant cependant ajouter un instant à sa durée, ambitionnent l'avantage de laisser par son ministère, à leurs descendans, une image de leur ancienne existence. Son atelier est rempli de tous ceux qui cherchent dans les prestiges de son art, une immortalité que la Nature refuse à leurs désirs.

Quelle foule autour de lui, de ces ambitieux d'une existence illusoire? Il voit la fierté de la naissance s'abaisser, l'orgueil de l'opulence s'humilier devant la supériorité des talents, pour solliciter la préférence du jour, où il daignera les exercer en leur faveur. L'impatience de jouir est soumise à la nécessité d'attendre l'instant qu'il a prescrit, pour la jouissance. L'heure passée, la place est occupée.

C'étoit sans doute une considération digne d'un Peintre Philosophe, que celle des motifs qui assujétissoient à ses moments, [p. 19] des hommes altiers, qui en soumettent tant d'autres à l'empire de leur volonté, quelquefois de leurs caprices. C'étoit un spectacle amusant de les voir, en supplians dans son Cabinet, payer la peine des retards & des dédains qu'éprouve l'humble humanité dans les antichambres de leurs Palais.

Avec ces sentimens ne soyons pas étonnés qu'il soit peu flatté de peindre indistinctement les grandeurs. Ne soyons plus surpris de rencontrer dans ses Portraits la différence qu'il met lui-même dans le degré de mérite de ceux qui en sont le sujet, ou dans la mesure d'intérêt que lui inspirent des qualités personnelles. L'œil observateur discerne aisément dans ses ouvrages, ceux qui sont le fruit de la complaisance, de ceux qui sont le produit du sentiment pour les modèles. L'art se développe dans les uns & les autres, mais dans les premiers, avec la sévérité des règles & la froide justesse des principes; dans les seconds avec l'énergie de l'expression & la chaleur du génie.

Cependant des considérations impérieuses le forcent de travailler sur une multitude [p. 20] de ces figures apathiques, qui ne prononcent rien aux yeux du Peintre. Alors une adroite conversation cherche s'il est un point de sensibilité, pour leur imprimeur quelque mouvement. Ainsi, unissant les ressources de l'homme d'esprit, à celle du Peintre habile, il fait tirer parti d'un sujet stérile & forcer une Nature ingrate de présenter à l'art au moins un côté intéressant.

Si ces efforts combinés ne font rien sortir de saillant, si son œil n'aperçoit qu'un visage muet, ce silence de l'ame éteint son génie. Sa main se refuse à finir ce que son goût réprouve. Il laisse aux Artistes vulgaires exposer des Portraits sans caractère, qui montrent l'inaction & l'indolence du Modèle, le découragement du Peintre & l'ennui de l'un & de l'autre. Il sacrifie à la gloire, des émolumens que la reconnaissance lui a toujours offerts & que jamais la cupidité n'a exigés.

Aussi ne le voyons nous pas empressé d'aller produire ses talents à la Cour, où les récompenses sont si magnifiques. Ce Théâtre brillant où les Arts se disputent l'honneur de déployer leur magnificence, ne peut lui faire naître le désir d'y jouer un [p. 21] rôle. Sa franchise ne peut sympathiser avec la contrainte qu'impose la présence du Souverain. Il craint de n'y pouvoir faire usage de cette liberté d'esprit qui dispose ses Modèles aux développemens que son génie doit saisir pour s'exercer avec distinction, il prévoit, si j'ose ainsi parler, des contresens dans l'expression des caractères sur des visages où les passions sont masquées & la Nature défigurée.

Tandis que l'ambition sollicite pour les autres Artistes l'entrée dans cette carrière, M. De Latour ne prévoit pas sans déplaisir les ordres qui doivent l'y appeler. Il calcule la perte d'un tems précieux, la gêne des séances, l'in vraisemblance du genre de succès qui flatte le plus son amour propre. Cependant l'autorité a parlé. Il part; mais non pas sans faire ses conditions sur l'usage qui lui sera permis de sa liberté & sur l'emploi de son tems.

A l'heure convenu pour commencer le Portrait de Louis XV, il est conduit dans un Donjon, éclairé de tous les côtés: que veut-on, dit-il, que je fasse dans cette lanterne, quand il ne faut pour peindre, qu'un seul passage oblique à la lumière? Je l'ai [p. 22] choisi exprès à l'écart, dit le Prince, pour ne pas être interrompu. Je ne pouvois m'imaginer, Sire, replique le Peindre, qu'un Roi de France ne fut pas le Maître chez lui.

Le Prince s'est formé l'habitude de dérober à la pénétration des Courtisans les secrets de son ame, que l'intérêt cherche à lire sur le visage des Souverains. Aucun changement dans la figure ne décele ses mouvemens intérieurs. Envain l'Artiste a tenté tous les moyens pour en déterminer une expression sensible. Il est réduit à peindre ce que toute la Cour voit à tous les instans, la Majesté & la bonté.

Nous ne ferons que citer les divers Portraits de M. le Dauphin, digne des regrets de toute la France, de M^{de} La Dauphine, victime de la douleur & de l'amour conjugal, de M. le Duc de Bourgogne, le premier objet, mais sitôt enlevé, de leur affection & de nos espérances. Ceux de Mesdames de France sont restés imparfaits. Les devoirs de leur rang, peut être les distractions de leurs plaisirs, ayant fait plusieurs fois remettre les séances indiquées, M. De Latour, en vertu des conditions de son traité de [p. 23] liberté, se crût dispensé de les achever. Dans cet

état où nous les avons vus ici, ils ont encore excité les regrets des Princesses & depuis deux ans ils leur ont été renvoyés.

Mais ce qui excite notre admiration, & un des plus riches & des plus brillans Portraits du Cabinet de Peinture, que M. le Chevalier De Latour se fait un plaisir d'ouvrir aux amateurs, c'est celui de la feue Reine. Outre la perfection de la ressemblance, on voit sur son visage la souplesse de la peau, le teint de la Nature animée, la Majesté tempérée par la douceur, le calme de l'ame, la dignité & les charmes de la vertu. Que dirai-je de la richesse des étoffes, de l'illusion des dentelles? L'œil s'y méprend, la main iroit les saisir; l'imagination se refuse aux moyens & à la patience qui ont enfanté ces merveilles.

C'est sur-tout dans les Portraits des grands hommes qu'il se montre véritablement grand Peintre. Seroit-ce parce que l'auteur de la Nature auroit établi, entre les ames d'une certaine trempe, une espèce d'affinité qui les force à se rechercher, à se pénétrer mutuellement de leurs qualités? Seroit-ce parce que les talents supérieurs se prononcent [p. 24] sur la figure humaine, par des traits frappans & une empreinte particulière? Seroit-ce parce que la célébrité même exalte l'imagination du Peintre & la monte au ton de son sujet?

Quoiqu'il en soit, jamais son énergie ne s'est mieux déployée que dans la peinture de ceux qui avoient acquis des droits à l'illustration & à l'amitié dont il étoit prévenu pour eux. C'est là que l'art devient l'émule de la Nature & nous présente avec les traits des visages, l'idée sensible des habitudes & des caractères. Il peint la vie, la pensée & le sentiment.

Otez à Mondonville, l'instrument de sa profession, son Portrait ne vous donnera pas moins l'idée d'un Musicien. Vous voyez dans ses yeux, sur sa figure, dans la position de sa tête, dans toute son attitude l'enthousiasme de la composition musicale.

Dépouillez Manelli, de son costume théâtral, simplifiez cet habillement bigarré, abaissez cette frisure ridiculement enflée, le rire immodéré qui grimace sur sa figure, ne vous représentera pas moins la gaieté comique, avec l'excès & les charges qui accompagnent l'action Italienne. Vous direz voilà un Bouffon ultramontain.

[p. 25] Dans le Buste de Crebillon, peint à l'antique, qui n'aura pas connu le tragique François, croira voir celui de l'ancienne Rome, on le prendra pour la tête d'un Sénèque.

Qu'elle vérité d'expression, que celle qui fait rendre sur la figure de M. de Lacondamine, une espèce d'infirmité qui ne donne pas de prise à la vue? Dans son air attentif, dans son regard, dans le jeu de son visage, le Peintre a représenté la surdité.

Voyez cette figure animée, mais d'un mouvement tranquille; ces yeux remplis d'un feu pénétrant, mais tempéré par la méditation; ce composé de la vivacité de l'esprit & de la paix de cœur. Qui n'y reconnoît le caractère d'un Philosophe? En vous nommant le célèbre Citoyen de Genève, vous trouverez le Portrait conforme à l'idée que vous avez conçue de Rousseau.

Seroit-ce abuser de votre complaisance, Messieurs, que de vous exposer rapidement quelques uns des hommages que l'art de M. De Latour a rendus à l'amitiés & à la reconnaissance?

Un Religieux a été dans cette Ville, le Dépositaire des secrets de sa jeunesse. Le [p. 26] hazard, après ces années, lui fait rencontrer à Paris le Pere Emmanuel, le cher & ancien Conseiller de son inexpérience. Son Portrait, placé au Sallon de Peinture, attire la considération publique à celui qu'il a jugé digne d'exercer ses crayons & procure des aumônes à la Maison des Capucins qu'il habite. Combien d'autres personnes doivent à son art l'honneur d'être connues!

Quel plaisir pour lui de peindre son tendre ami, son contemporain, son condisciple, son concitoyen, M. Dachery! Il veut avoir incéssamment sous les yeux l'image qu'il porte dans son cœur. Il l'a peint trois fois. Il semble vouloir multiplier l'objet de son affection. Jugez du mérite de l'ouvrage par l'intérêt qui le commande.

Le même sentiment a produit celui de M. Sylvestre, premier Peintre du Roi, qu'il s'est toujours fait une gloire d'appeler son Maître. Ce Portrait, le modèle du fini le plus parfait, est celui qu'il voit toujours avec le plus de complaisance & une prédilection marquée.

Pourrions nous refuser la notre au fameux Démocrite? Un Peintre de l'Académie a [p. 27] peint notre illustre Concitoyen. Il a étudié son genre, recherché sa manière. Il donne à l'ouvrage tous les soins qu'exige & l'importance du sujet, & la comparaison à soutenir dans l'examen public des tableaux, déposés au Sallon de Peinture. Déjà il s'applaudit

d'une préférence adjudgée sur ses concurrens dans la même carrière. Il ignore que M. De Latour s'est peint lui-même dans le costume de ce Philosophe de l'ancienne Grèce qui rit de tous les vices, & qu'il est pris dans le moment où il indique du doigt un objet ridicule hors du tableau. Soit hazard, soit concert dans la distribution des places, le nouveau Démocrite y est mis à gauche de l'ouvrage de l'Académicien, & se trouve ainsi vis-à-vis du geste dérisoire. L'allusion est d'autant plutôt saisie, que la critique n'a point à balancer entre les deux Portraits. Le second éteint & écrase le premier.

Tel a toujours été son avantage dans ce concours de richesses nationales en Peinture accumulées pendant deux ans & rassemblées ensuite dans ce fameux Sallon, pour la gloire, l'émulation & les progrès de l'art. Dix-huit Portraits ensemble de M. De Latour, [p. 28] n'y ont disputé la préférence qu'entre eux. Plusieurs fois il a la générosité de ne rien exposer de sa main, & d'abandonner à des rivaux, qu'il désire encourager, la palme qu'aucun d'eux ne sauroit lui ravir.

Je ne m'arrêterai pas, Messieurs, aux Portraits des Nollet, des Duclos, des Dalember & tant d'autres, non qu'une description fidèle ne pût vous les rendre intéressans, mais lorsque l'art du Peintre ne trouve pas de bornes à ses moyens, son Panégyriste atteint le terme de son impuissance.

Quand j'essayerois de vous représenter cette figure vermeille, ce teint fleuri, ce regard dédaigneux, cet habit chamarré d'une superbe broderie, ce rezeau précieux que Valenciennes a tissu pour l'opulence, ce brocard tendu sur un ventre arrondi, cette attitude négligemment renversée dans un fauteuil doré, pourrois-je vous exprimer, comme notre Peintre, l'idée d'un financier qui digère paisiblement, en contemplant ses richesses?

Oserois-je sur-tout, avec les foibles moyens de la parole, déjà épuisés par les détails mis sous vos yeux, avec les seules idées de l'art que peut donner un coup d'œil [p. 29] rapidement jetté sur les productions du Génie, entrer dans le développement de quelques unes des beautés qu'il a prodiguées dans le Portrait, disons le tableau inimitable, de M. l'Abbé Hubert.

L'heure de la scène est la nuit; le lieu une chambre, éclairée par deux flambeaux, le sujet, un de ces Etres disgraciés par la Nature dans leur formes extérieures & qu'ordinairement la providence équitable dédommage par les qualités intérieures, qui ont bien leur prix dans la société, mais qui ne peuvent pas être l'objet de la Peinture. Joignez à ces désavantages, le costume lugubre d'un Ecclésiastique, l'attitude penchée d'un lecteur, les yeux fixés sur un livre. Représentez-vous l'obscurité, qui éteint toutes les nuances, qui confond tous les objets. Voilà les difficultés que notre Peintre choisit, pour se montrer supérieur à tous les obstacles. L'art des Rimbrant acquiert une nouvelle perfection sous ses doigts. Ils nous offrent ici la Magie du clair obscur.

Tout est noir dans le tableau; cependant tout est nuancé, distingué, espacé. Au lieu de ces effets tranchants de la manière Flamande, qui coupent brusquement l'intervalle [p. 30] de l'ombre & de la lumière, c'est un passage doucement ménagé de l'une à l'autre, qui laisse jouer les reflets: la clarté réfléchie par les surfaces polies, contraste avec celle qui est absorbée par le mât des étoffes. Le livre s'élève obliquement sur une pile d'autres livres. L'œil mesure l'espace qui les sépare & sa saillie hors du tableau. Vous voyez couler graduellement la cire & se condenser en larmes sur la bougie. L'un des deux est écoulée dans toute sa longueur & sillonnée par la trace du feu, sans distraire l'attention du lecteur. La vue est frappée par l'ondulation de la flamme, elle s'obscurit vers la pointe, par la surabondance des parties qui n'ont pu s'enflammer, & s'échappe en tourbillons de fumée. Dans ces effets merveilleux l'artiste a peint le mouvement des corps.

Dans la figure de son ami, il peint le mouvement de l'ame. Quoique sa face inclinée se présente en raccourci, vous en saisissez le développement & la phisionomie. Ses yeux, presque cachés, annoncent pourtant le regard d'un homme d'esprit. Son visage s'épanouit, le rire est prêt à se déployer sur ses lèvres, toute sa figure s'anime. [p. 31] Il lit sans doute une scène plaisante de Molière.

Quel Peintre, messieurs, que celui qui réunit dans le degré le plus éminent tous les genres de perfection, correction de Dessin, hardiesse d'exécution, richesse de coloris? Dans une multitude de portraits, sortis de ses mains, aucun ne présente un air de famille. Ils sont variés comme la Nature. Tantôt vif & enjoué, il badine avec les grâces; tantôt grave & sévère, il médite avec la Philosophie. Élégant & majestueux, partout à l'unisson avec son sujet, il se modifie sur toutes les formes. En tracent des figures, il exprime l'âge, les habitudes, la phisionomie, le caractère.

Ces talens, Messieurs, tout merveilleux qu'ils sont, n'ont droit qu'à notre admiration. Par les qualités de l'esprit & les vertus du cœur, M. De Latour a ravi notre amour & notre reconnaissance.

II. PARTIE

Les grands talens, couronnés par les suffrages de toute une Nation, sont sans [p. 32] doute pour ceux qui les possèdent, un prix flatteur de l'étude & du travail qui les ont développés; mais les hommes privilégiés qu'ils ont illustrés, ne sauroient refuser une partie de leur gloire à la fortune. Avec une autre disposition d'organes, peut être par le hazard de circonstances différentes, les mêmes efforts n'eussent produit que des hommes vulgaires.

Cessez-donc de vous enorgueillir, vous qui n'avez à montrer que des succès brillans dans la carrière des arts. Votre éclat peut éblouir, mais l'admiration même que vous inspirez, est le sentiment d'un petit nombre de connoisseurs, que ne partage pas la multitude.

Si M. De Latour ne laissoit après lui que la réputation du premier Peintre de son siècle, son nom exciteroit-il cette douce émotion dont nous nous sentons pénétrés, toutes les fois qu'il frappe nos oreilles? Ce nom célèbre à jamais dans l'histoire de la Peinture, vivra éternellement dans les fastes de cette Ville & dans le cœur de ses habitans sous des rapports plus honorables à sa Mémoire.

L'idée de M. De Latour, présentera au [p. 33] souvenir celles des qualités aimables de la société, l'amour de la Patrie, de l'amour de l'humanité.

Il réunissoit tout ce qui est fait pour plaire & intéresser dans le commerce de la vie; & ces agrémens qui rendent les hommes précieux aux hommes, il ne les devoit qu'à lui-même. Au lieu de s'envelopper, comme la plus part des personnages célèbres, dans une célébrité exclusive, il a senti de bonne heure le besoin d'une communication plus intime avec ses semblables & le désir d'apporter dans la société le juste échange de ce qu'il y prétend d'agrément & d'utilité.

Une fortune déjà honnête, prix de ses ouvrages, se trouve accrue par la succession d'un frere, intéressé dans des affaires de finance. Avec ce supplément, débarrassé des inquiétudes de l'avenir, il peut mettre quelque intervalle dans les travaux de son atelier & se livrer avec plus de suite au goût que la Nature lui a donné pour toutes les connoissances agréables & utiles, & à l'attrait des liaisons qu'il a contractées avec les hommes célèbres de l'Académie.

Avec une tournure d'esprit agréable, [p. 34] avec un cœur excellent, comment ne se feroit-il pas fait des amis? Avec une grande aménité de caractère, comment ne les auroit-il pas conservés? Les Lemoine, les Pigale, ces grands Maîtres de la Sculpture; les Dumont, les Vernet, les Greuze, les Largillière, ces hommes merveilleux dans la Peinture, s'empresment de le rechercher. Rigaud lui-même, oubliant la rivalité, est entraîné vers lui par un charme invincible. Quels avantages pour la perfection de l'art dans cette union des plus grands Artistes! C'est cette intimité qui a produit le beau buste de M. De Latour par Lemoine.

D'autres liaisons lui ont inspiré le désir de perfectionner ses connoissances littéraires. Avidé de tout savoir, il est capable de tout apprendre. Il a, pour les ouvrages d'esprit, ce sentiment exquis, qui en saisit toutes les beautés; pour l'étude des sciences, cette pénétration qui en approfondit les mystères; pour celle de l'histoire, cette étendue de mémoire qui embrasse tous les faits & les range dans leur ordre naturel; ce coup-d'œil philosophique, qui découvrant les causes des anciens événemens, fait expliquer les événemens présens [p. 35] & prévoir ceux que les mêmes circonstances & le jeu des mêmes passions doivent reproduire.

Bien-tôt il s'est acquis un fonds de connoissances nouvelles, avec lequel il peut briller dans la société. Et qui ne désire d'être admis dans celle des amis choisis qu'il s'est composée pour son intérieur? Aussi le voyons-nous lié avec ce que Paris a de plus grand par la naissance & de plus illustre dans les Lettres.

Ces hommes, que les Académies Nationales & Etrangères s'honorent d'associer à leur travaux & à leur gloire, classés dans ces compagnies savantes suivant l'ordre de leurs connoissances sublimes ou du mérite littéraire, rassemblés, confondus auprès de lui, composent souvent à sa table & dans son Cabinet, comme une Académie encyclopédique, dans laquelle il n'est point déplacé. Son rang y est marqué par un sentiment d'amitié & de justice. Ils aiment à se communiquer à un homme dont le génie les a entraînés vers lui; & ce génie étonnant offre souvent une ample matière à leurs méditations.

Ainsi les Dalember, les Diderot, les [p. 36] Rousseau, les Helvétius, les Voltaire, les Crebillon, Nollot son bon voisin & son ami, & tant d'autres, l'éternel ornement des Lettres Françaises, viennent répandre dans sa maison ce que les hautes sciences ont de plus profond, ce que la physique a de plus merveilleux; les principes de la Nature & de la Morale, le goût & le modèle des beautés littéraires. Dans ces conversations, dignes des repas & des beaux jours de l'ancienne Grèce, combien de choses recueillies par un esprit capable de tout saisir, de tout discerner, de tout appliquer heureusement.

Ces nouvelles acquisitions, une merveilleuse facilité d'expressions, un récit vif & varié le rendent un convive aimable, que les grands même s'empressent d'appeler auprès d'eux.

M. Orry, Ministre des Finances, se faisoit un plaisir de l'admettre dans sa familiarité; au milieu des soins d'une grande Administration, il trouvoit dans son commerce des délassemens agréables; dans sa conversation, des vues utiles & profondes de bien public; & dans la franchise de son caractère, la vérité si précieuse aux hommes d'Etat.

[p. 37] Le fameux vainqueur de Fontenoy, ce Général aussi aimable dans la société, que redoutable à la tête d'une armée, cet appréciateur éclairé de tous les genres de mérite, le maréchal de Saxe, avoit distingué & chéri celui de M. De Latour. Il se plaisoit à sa compagnie, Il suspendoit souvent, pour s'entretenir familièrement avec lui, ces plans de campagnes, qui devoient décider du sort des Nations, & lorsque le Peintre Philosophe, lorsque l'ami de l'humanité osoit lui reprocher un art meurtrier, le Guerrier ne pouvoit refuser son estime à l'homme sensible.

S'il témoigne des inquiétudes sur son inutilité & sur son sort après la guerre, s'il observe qu'il est peu propre aux sollicitations & aux manœuvres de Cour, cette confiance est un trait de lumière pour M. De Latour. Il conçoit le projet de servir à la fois l'amitié & l'humanité. Il a du crédit, il a du zèle. Il met tout en œuvre. Il obtient pour le Maréchal, un traitement annuel de deux cent mille livres, assigné sur les Etats d'Artois; & en assurant son indépendance, il fait plus pour la paix de l'Europe, que tous les efforts des plus habiles Négociateurs.

[p. 38] Le Nestor de Philadelphie, le Caton de la nouvelle république Américaine, cet Ambassadeur philosophe, dont les négociations ont autant contribué à la liberté de sa Patrie, que l'épée de Waginston, cet oracle dont les jugemens sont devenus, même parmi nous, le loi de l'opinion, Franklin, dont l'estime est un éloge, a voué une affection particulière à notre illustre Concitoyen.

Honoré des mêmes sentimens de la part de l'héritier présomptif de la couronne, il n'est ni ébloui ni enorgueilli par cette faveur. Son ambition n'y voit pas la source des grâces pour lui ou pour les siens; son cœur n'y trouve que la douce satisfaction de pouvoir quelque fois montrer la vérité à un Prince, qui, dans l'espace, d'une vie malheureusement trop courte, s'est fait un devoir de la chercher, un plaisir de l'entendre, une loi d'en profiter.

Dans toutes les circonstances, l'utilité publique est son principal objet. Le privilège que lui donnent ses fonctions de s'entretenir avec les Princes, il désire le tourner au profit des Peuples; mais il sait que les leçons directes ne font pas fortune auprès [p. 39] des grands. Un sage adresse cache le précepte. Il fait parler l'histoire, la maîtresse & le juge des Rois; & les faits sont présentés de manière à ne pas laisser de sujet de méprise sur l'application.

Il affecte un jour en présence de Louis XV, de ne citer que des actions louables de l'histoire étrangère: Je vous croyois François, dit le Roi, non, Sire, je ne le suis pas. Le Prince fait un mouvement de surprise & change de visage: Vous n'êtes pas François? Non, mais ce qui vaut mieux, je suis Picard & de Saint-Quentin. Le Roi reprend un air riant: J'en suis bien aise. Je ne puis oublier que dans aucune Ville de mon Royaume je n'ai reçu, en voyageant, plus de démonstrations de joie publique & qui m'ayent fait plus de plaisir.

Quel éloge pour vous, Messieurs, dans le mérite que le Peintre attache au lieu de sa naissance & dans la justice que le Souverain rend à votre zèle & à votre affection! L'un & l'autre a lû dans vos cœurs.

Le Monarque n'a jamais perdu de vue M. De Latour; & toutes les fois qu'il approchoit de sa solitude d'Auteuil, il envoyoit s'informer de sa santé. Deux fois le Souverain [p. 40] lui fait offrir le cordon de Saint Michel. Quoique cet ordre confère la qualité & les Privilèges de la Noblesse, deux fois il a la modestie ou la fierté de le refuser.

Mais ni l'accueil des Princes, ni la compagnie des Savans, ni ses liaisons familières ne peuvent balancer le sentiment patriotique qui l'anime pour

les Habitans de notre Province & plus particulièrement pour ceux de cette Ville. La naissance dans l'enceinte de nos murs est auprès de lui un titre à la réception la plus affable & à toutes les démarches officieuses que peut inspirer le plus tendre & le plus véritable intérêt. Le nom de Saint-Quentin excite toute la sensibilité de son ame. Le moindre de nos Concitoyens lui est recommandé par le seul privilège de son origine.

Vous l'avez éprouvé, vous qui m'écoutez, vous qu'à conduit dans sa maison où le désir de connoître un Compatriote célèbre, où l'empressement de rendre hommage à un grand homme, où le besoin d'une protection active & puissante. A votre abord son cœur s'est dilaté, ses yeux ont cherché sur votre visage avec avidité, quelques traits [p. 41] de ceux dont votre nom lui rappeloit le souvenir. Ce sentiment invincible, qui reporte ses affections à la source où il a puisé l'existence, le patriotisme s'est enflammé à votre aspect & a marqué votre place à côté de ses amis.

Loin de lui la vanité de faire emporter dans sa Patrie, par le convive admis à sa table, une idée de sa magnificence où la liste des grands personnages qui composent sa société. Le repas préparé par la simplicité & le bon goût, égayé par la douce familiarité & la liberté qu'elle inspire, est offert par un sentiment vrai, incapable d'une vaine ostentation & de ces démonstrations de bienséance que le cœur désavoue, & dans lesquelles tout l'art de ce qu'on nomme politesse, ne sauroit cacher la gêne & la contrainte de l'homme qui n'est que poli.

Cet accueil ne manque pas de lui amener une foule de solliciteurs, qui fondent sur sa bonne volonté, sur son crédit ou sur sa fortune diverses espérances. Aux uns il distribue des secours proportionnés à la nature & à l'étendue des besoins; aux autres il procure des emplois analogues aux talens personnels. Partout le discernement préside à ses bonnes œuvres.

[p. 42] S'agit-il d'accorder sa protection dans une affaire contentieuse? Il sent qu'il ne peut servir une partie, sans nuire à l'autre. En défiance contre les surprises de l'intérêt personnel, contre sa propre inclination, contre les recommandations de l'amitié, contre les droits même de la parenté, n'osant s'en rapporter à ses seules lumières, il soumet la question à l'examen de Jurisconsultes dont il connoît la science & l'intégrité. Si leur décision est favorable au client qui réclame sa protection, alors il se livre sans scrupule à l'ardeur d'appuyer la bonne cause, & ses sollicitations sont déjà un préjugé en faveur de celle qu'il protège.

Si le droit d'un particulier excite toute son activité, que ne doit pas faire une cause qui intéresse tous ses Concitoyens? Rappelez-vous, Messieurs, ce procès, où le Domaine, aidé de toute la faveur qui accompagne dans les tribunaux les prétentions du Souverain, avoit entrepris d'envahir la franchise de vos acquisitions. Quelles étoient les allarmes de toute la Ville? C'est alors que son zèle s'enflamme & par l'importance de l'objet & par la justice de vos [p. 43] réclamations. Vos Députés ont rassemblé tout ce qui peut les appuyer. Il se pénètre dans la lecture de leurs Mémoires, de la légitimité de vos droits & de l'esprit qui les anime. Il s'identifie à vos représentans, il concourt avec eux à tout ce qui peut assurer & accélérer leurs succès. Jamais les plus grands intérêts de sa gloire ou de sa fortune ne l'ont touché aussi vivement. Enfin arrive le jour où doit être jugée au Conseil du Roi la grande affaire du Franc-aleu de Saint-Quentin. Il [Latour] fait promettre à vos Agens de lui apporter à leur retour des nouvelles de l'Arrêt, à quelque heure de la nuit qu'ils arrivent de Versailles. Quel triomphe lorsqu'ils est éveillé par eux-mêmes, pour apprendre que la bonne cause a prévalu! Qu'il lui est doux de recueillir, dans cette victoire, le fruit des peines de vos Députés & de ce qu'il a mis de zèle dans leur mission.

Mais ce n'est point par de simples démarches officieuses que M. de Latour se montre digne de nos éloges; il les mérite encore par des actes multipliés de charité & de bienfaisance.

Vous qui ne cherchez dans la fortune [p. 44] que son éclat & ses jouissances, vous qui ne trouvez dans les richesses que l'aliment de l'ambition & de la mollesse, apprenez-en par son exemple le plus noble usage. Son habillement, sa table, son ameublement sont dirigés par le goût, sans magnificence; sa dépense calculée sur les besoins, sans superfluité. Ce que réserve une sage économie, est placée avantageusement par la prévoyance, non pour la contemplation de l'avarice, non pour la dissipation de la prodigalité; mais pour grossir le trésor de la bienfaisance. C'est pour se livrer sans contrainte à cette vertu, qu'il a toujours fui les liens dispendieux du mariage: il a adopté les pauvres pour ses enfans.

Aussi la réputation de sa charité fait assiéger sa porte par une foule de nécessiteux réels ou apparens. Comment distinguer le besoin, qui a droit

à sa compassion, de la cupidité qui cherche à la surprendre? Il aime mieux donner mal à propos à l'importunité, que perdre par une préférence incertaine, l'occasion de soulager la vraie misère. Il donne sans distinction. Et ces distribution journalières, Messieurs, ne sont pas de ce vil metal, que prodigue [p. 45] l'ostenation, plutôt pour écarter les pauvres, que pour secourir la pauvreté; c'est un secours effectif; c'est de la monnaie d'argent.

On l'a vu plusieurs fois, après avoir ainsi répandu ses aumônes, en sortant de sa maison, rencontrer dans les rues un de ces malheureux, qui lui tend encore la main. Loin de lui reprocher de l'indiscrétion ou de l'avidité, il suppose des besoins plus étendus que sa première largesse. Il donne de nouveau sans examen, comme sans mesure, par la seule impulsion de la compassion qui est née avec lui.

Un surcroît inattendu peut augmenter le trésor de ses bonnes œuvres. Un ami lui lègue une forte partie de ses biens. Mais il a des parents peu fortunés. Vous prevenez mon récit, Messieurs, vous voyez la succession entière retourner aux héritiers naturels.⁴⁵⁷

Le bonheur pour lui n'est pas dans le bien qu'il possède; mais dans celui qu'il peut faire. Que ne pouvons-nous écarter le voile dont sa modestie a couvert une infinité d'œuvres charitables! Combien de fois l'humble nécessité, honteuse de se produire, [p. 46] a été soulagée par une main invisible! Sa délicatesse épargne à un certain ordre de pauvres l'humiliation de recevoir, plus dure pour une âme élevée, que la pauvreté même, quand elle n'est pas originaire! Si ces bienfaits sont perdus pour l'édification publique, ils sont pour son cœur une jouissance secrète, plus précieuse que l'hommage extérieure d'une vraie, mais souvent pénible reconnaissance, plus douce que les applaudissements de la renommée.

L'éclat ne convient pas à sa manière de sentir. Il a souvent marqué de la froideur à des amis, pour avoir vanté avec trop d'empressement ses belles actions: Ce n'est pas pour moi, leur disoit-il, que je suis fâché de vos louanges, mais contre vous. Vous ne sentez donc pas, comme moi le plaisir d'avoir bien fait? Son âme délicate, satisfaite de la contemplation de son sentiment intérieur, y trouvoit sans doute la récompense complète de ses actions charitables; & le prix qu'y mettoit un éloge étranger, étoit une valeur à retrancher de celui qu'elles avoient dans sa propre opinion.

C'est d'après ces principes, que dans un tems de disette qui afflige cette Ville, lorsque [p. 47] tous les ordres s'imposent une contribution pour alléger la misère publique; il s'empresse d'adresser secrètement au premier Officier Municipal, une somme considérable, avec la seule condition d'en dérober la source. On est étonné de voir distribuer tant de secours avec si peu de moyens connus. Le bienfait d'une main qui se cache est attribué à l'économie de l'Administrateur. Son cœur sans doute a souffert de la contrainte qui lui a lié la langue. C'est le soulager que de rendre à M. De Latour, le mérite d'une action généreuse, lorsque sa modestie ne peut plus être blessée par l'hommage que nous rendons ici à la vérité.

Que ne pouvons nous, Messieurs, reporter de même à leur auteur une multitude de bienfaits répandus ici tous les ans avec autant de secret que de discernement! Tous ses Concitoyens mal-aisés y ont des droits, mais sous des rapports différens d'âge, d'état, de profession, d'intérêt qu'inspirent la naissance ou la conduite des personnes à soulager! C'est la sagesse qui ouvre les trésors de la miséricorde.

Mais laissons les actes particuliers de sa [p. 48] bienfaisance pour jeter un coup-d'œil sur cette charité universelle, aussi étendue dans son objet, que féconde dans ses moyens & persévérante dans leur exécution. Que ne peu l'enthousiasme du bien dirigé par un entendement éclairé!

Dans les établissemens utiles qu'il médite, la Peinture, source de sa réputation & d'une partie de sa fortune, doit tenir un rang distingué. Privé, dans sa jeunesse, des secours qui auroient pu lui en abrégier l'étude & les progrès, il s'occupe à préparer à la race future les moyens & les encouragemens que lui ont refusés les générations précédentes. Il sent ce qui manque de perfection à plusieurs tableaux modernes par le défaut de principes sur l'art de distinguer les plans, d'espacer, de proportionner les corps dans leurs divers points de vue, de dégrader les objets & leurs teintes dans le lointain. Dix mille livres sont consacrés par sa générosité pour fonder à l'Académie de Peinture de Paris, un prix annuel,

applicable alternativement au meilleur ouvrage de Perspective & de Paysage.

Ainsi, peu content d'être, par son exemple, une leçon vivant de l'art qu'il [p. 49] honore, il pourvoit au besoin de leçons pour la postérité; &, par un établissement revêtu des formes qui doivent le rendre durable, il immortalise le bienfait & le Bienfaiteur.

Paris, le théâtre de sa gloire, n'est pas l'objet unique de sa bienfaisance. Pour une ville, où abondent les richesses & le luxe, il n'a considéré, dans le prix qu'il a fondé, que les avantages de la Peinture. La Capitale de sa chère Province, l'intéresse sous un autre point de vue. Ici l'homme d'état éclaire l'homme charitable. Il sent pour le chef-lieu de sa Patrie, pour une ville recommandable par une grande fabrique, la nécessité des bonnes mœurs & des arts utiles. Sa munificence y fonde un prix perpétuel de cinq cent livres, qui sera distribué tous les ans à la plus belle action ou à la plus avantageuse découverte dans les arts, au jugement de l'Académie d'Amiens.

Soyez à jamais honorée, Académie choisie pour prononcer dans une cause aussi intéressante. Ouvrez votre sein. Préparez une place distinguée au Solon de la Picardie. Que le Législateur siège au milieu des Juges. Il a d'ailleurs, par les qualités de [p. 50] l'esprit, tous les droits qui ouvrent la porte de ce sénat littéraire.

Que n'êtes vous née dans son ressort, fille héroïques, incomparable Vassent, éternel honneur de votre sexe & de la Ville de Noyon! Quel charme seroit-ce pour nos cœurs, quel spectacle pour nos yeux d'ajouter quelques fleurs à la couronne que vous a décernée, dans vos murs, la reconnaissance publique! Si la Loi du territoire vous a exclue, vous êtes adoptée par nos vœux. Que ne nous est-il permis d'adjudger le prix au courage qui surmonte la foiblesse de l'âge, qui affronte un danger certain de la vie, pour arracher d'un gouffre empesté & meurtrier, quatre victimes dévouées à la mort, dont trois vous doivent l'existence! Recevez au moins dans cette compagnie, assemblée pour entendre l'éloge de l'ami de l'humanité, le juste tribut de louanges dû à votre généreuse intrepidité.

Vous, fille & femme généreuses, Marie Ponthieu & Joseph Roche,⁴⁵⁸ noms obscurs [p. 51] dans le préjugé de la vanité, mais illustres par l'éclat du courage & par leur inscription honorable dans nos fastes, quoique vous ayez reçu le prix le plus flatteur d'une belle action, des honneurs publics & des décorations de la part d'une société dont la constitution est l'humanité, vous citer ici avec éloge, c'est prolonger la plus précieuse de vos récompenses. La seule Vassent, dans Noyon, a pu se laisser persuader de se sacrifier au salut de quatre de ses semblables; ici deux héroïnes, au même instant se sont disputé l'honneur de se dévouer pour un foible enfant englouti sous la glace.

Et vous, plus malheureux, mais non moins courageux, Magnier, vous jeune héros & victime de l'humanité, vous qui avez trouvé la mort sous les glaçons, d'où vous vouliez arracher un inconnu, si vous êtes soustrait à l'éclat des honneurs qui eussent accompagné le succès de vos efforts, votre mémoire ne périra point avec vous. Un sang royal n'es pas coulé dans vos veines; mais un cœur aussi magnanime, une parité d'héroïsme vous élèvent au niveau du Prince de Brunswick. Quand son généreux dévouement est célébré par toutes les muses de [p. 52] l'Europe, la voix d'un foible Orateur pourra-t-elle établir entre le Prince & le Citoyen l'égalité dans le sentiment & dans le sacrifice? Au moins, ombre chère & respectable, ma main déposera au pied de votre tombeau la couronne civique qui n'a pu décorer votre tête. Que ne peut-elle y graver sur le bronze vos vertus, votre malheur & notre reconnaissance!⁴⁵⁹

Etes généreux, s'il reste après le trépas quelques sentiment des choses de ce monde, M. De Latour s'honorera sans doute de vous voir associés à l'hommage que nous rendons en vous à la plus chère de ces vertus.

C'est surtout dans cette Ville, Messieurs, dans ce lieu de prédilection, que s'est déployé sa munificence. Qu'admirerons nous le plus, du sentiment qui transporte à tous ses concitoyens la plus riche portion de l'héritage que la loi destine à la proximité du sang; de la générosité qui donne sans mesure, de [p. 53] la prévoyance qui établit la perpétuité du don; de la sagesse qui l'applique à tous les âges, à tous les tems? Ainsi la providence éternelle embrasse d'un coup-d'œil tous les besoins.

⁴⁵⁷ Presumably the Huber legacy discussed elsewhere.

⁴⁵⁸ L'une & l'autre du Faubourg Saint Jean de cette Ville. La Loge de l'humanité leur a donné des récompenses, des médailles & les a couronnés à l'Hôtel-de-Ville. (Note de l'abbé Duplaquet.) [note which appears in the original, not necessarily by Duplaquet himself: cf. note below. – NJ]

⁴⁵⁹ Pendant que l'Orateur formoit ce vœu, M. Neret, aujourd'hui Mayor de la Ville composoit une Epitaphe à la gloire de Magnier. Elle est gravée en cuivre & placée dans l'Eglise de Saint Jean Baptiste de cette Ville. [note which appears in the original, evidently not by Duplaquet himself. – NJ]

Quel spectacle de voir ce Bienfaiteur universel tendre ses bras secourables à la foiblesse des deux extrêmes de la vie humaine? D'une main relever l'enfance qui se traîne dans la misère & rampe dans la fange de son berceau; de l'autre soutenir la Vieillesse malheureuse qui chancelle sur le bord de son tombeau, & par un regard créateur, animer les arts pour préparer des jouissances à l'âge intermédiaire! Depuis l'aurore de la vie, jusqu'à son couchant, tout ressent la douce influence de cet astre vivifiant. L'intervalle est échauffé par le feu de son génie. Il dit: & les arts naissent au milieu de nous.

La pauvreté ne redoutera plus désormais une malheureuse fécondité. Ce sentiment si doux de la Nature, ce principe heureux de la reproduction, source de félicité domestique & de prospérité politique, ne sera plus étouffé par la crainte de la misère. Des secours prodigués aux pauvres [p. 54] femmes en couche, de nos jours & assurés par une fondation perpétuelle aux siècles à venir, en rétablissant les forces abattues de la Mere, préparent dans son sein une nourriture saine & abondante pour le tendre fruit de l'amour conjugal. Des linges préparés pour l'Enfant, le préservent de la malpropreté, principe d'infirmité & de destruction dans un âge si foible.

Au lieu de ces Elèves chétifs, de ces êtres rachitiques, dont le teint livide repoussait la vue, dont les cris douloureux déchiraient le cœur, voyez sur les bras d'une nourrice vigoureuse, un enfant vermeil. La fleur de la santé brille sur son visage. Le sourire qui s'épanouit sur ses lèvres sollicite celui de sa mere dont le regard exprime la douce satisfaction. Quelle est la notre, Messieurs, de voir conservés à l'état des Etres précieux, & d'espérer que peut-être un jour quelques uns nous retraceront les talents & les vertus de celui que nous ne craignons pas de nommer leur père!

Parcourez sans inquiétude votre carrière, vous qui devez l'existence aux regards paternels qu'il a jetés sur votre enfance: La même main a destiné un appui pour les [p. 55] derniers pas de la pauvreté active. Celui qui a prévu les besoins du moment de la naissance, a préparé les ressources pour la caducité. Il n'y a mis qu'une condition, celle que prescrivent les Loix divines & humaines, celle de remplir utilement & honnêtement l'intervalle qui sépare les deux âges. Un fonds destiné à ce pieux usage en établit encore la perpétuité. Est-il établissement plus utile à l'humanité qui en est l'objet, plus honorable à celle qui en est le principe?

La foible enfance n'éprouvera jamais un abandon complet. Elle a pour soutien les auteurs de son existence, la compassion du sang, la pitié qu'inspire une foiblesse intéressante, des asyles établis par la pitié, le développement journalier de ses facultés & de ses forces, la perspective prochaine de se suffire à elle même. La vieillesse au contraire sent tous les jours accroître sa misère par un dépérissement graduel, elle a vu rompre successivement tous les liens de la parenté & de ses premières affections. Si sa pauvreté excite une commisération passagère, la délicatesse est repoussée par le spectacle de ses infirmités Quel services [p. 56] n'a donc pas rendus à cet âge malheureux & abandonné celui qui a si humainement pourvu à sa subsistance?

Quelle douce tranquillité sur l'avenir pour l'honnête Artisan, qui use infructueusement ses jours dans l'exercice des professions laborieuses! Il n'est plus effrayé par la perspective du terme que l'épuisement de ses forces doit mettre à ses travaux. Il n'a plus sous les yeux l'alternative affreuse ou de traîner douloureusement ses derniers pas pour mendier les secours que ses bras ne peuvent plus lui procurer, ou d'éprouver dans la solitude & l'abandon, toutes les horreurs de la disette. Les vœux du vieillard infortuné ne solliciteront plus, comme un bonheur, la fin de sa carrière. Il bénira, dans son repos, l'homme charitable qui le lui a préparé & la Providence qui lui en a donné le pouvoir & inspiré la volonté. Sans doute elle a prolongé ses jours pour prix de ses tendres soins envers la vieillesse.

Elle lui devoit aussi la jouissance des premiers fruits de l'Ecole Royale gratuite de Dessin, qu'il a fondée parmi nous avec une munificence sans exemple. Rappelez-vous, Messieurs, tous les difficultés dans [p. 57] les formes, les longueurs dans les expéditions, les embarras dans la composition de l'Administration, les augmentations de dépenses pour des Lettres-patentes, des enregistrements, & mille circonstances imprévues. Rien ne rebute sa patience, rien ne fatigue sa générosité. Il a voulu cette Ecole: Elle existe. Eternel & précieux monument élevé par la main de la bienfaisance au génie du goût.

Le sort destiné au Professeur vous assure le choix parmi des talents supérieurs. Quelle ne doit pas être l'émulation des Elèves par le mérite des prix publics proposés à leurs efforts, par la pompe de leur distribution? Admirez, Messieurs, la prévoyance d'un Fondateur qui veut nécessiter des succès. Il se défie d'une jeunesse pétulante: Pour la

contenir dans ses écarts, il établit une récompense en faveur du parent chargé de l'Elève couronné.

Ces détails sans doute sont superflus pour vous, Messieurs, qui gouvernez cette institution; mais s'il est ici un seul Etranger qui m'écoute, s'il est un Citoyen qui n'ait pas médité cet admirable établissement, leur présence est mon excuse. J'ai dû leur montrer M. De Latour tout entier.

[p. 58] Que ne puis-je aussi vous montrer dans le lointain, Messieurs, la perspective que se figure mon imagination, des effets merveilleux de cette Ecole naissante! A la barbarie Gothique de nos peres, je vois succéder un goût épuré. Je vois nos bâtimens s'élever avec plus de Noblesse, se distribuer avec plus de commodités, se décorer avec plus d'élégance. Le bois se découpe, le fer se pétrit sous des formes agréables. La toile va s'animer sous le pinceau, le marbre sous le ciseau. Bientôt la surabondance de nos richesses refluera chez nos voisins & jusque dans la Capitale.

Déjà les soins d'un Maître qui réunit à la plus heureuse exécution, l'art inappréciable de bien enseigner & une sensibilité paternelle pour ses Elèves; déjà la surveillance d'une administration, aussi sage qu'éclairée, ont fait naître des fruits précoces. Le Fondateur n'a qu'entrevu le germe, & vous recueillez les prémices des talents que vous encouragez. Quelle tapisserie fixeroit plus délicieusement vos regards que les Dessins qui couvrent aujourd'hui les murs de la Salle du Conseil municipal? Tous les genres y sont réunis.

[p. 59] Ici les ornemens se déploient, suivant le besoin de leur destination, avec noblesse ou avec grace. Le caractère sévère des beautés de l'antique contraste avec l'élégance des formes modernes. La fleur s'élève naturellement & sans roideur sur une tige garnie de son feuillage. Nos regards y sont surpris par la vérité de l'imitation de ce que produit la Nature & que l'art sait s'approprier pour l'embellissement de ses ouvrages.

Là cette aimable illusion, qui, sur une surface plane, montre un enfoncement où pénètrent nos regards, qui nous présente sur un corps uni, des creux & des reliefs, des objets sous notre main, d'autres à l'extrémité de l'horizon, la magie de la perspective commence à surprendre nos sens par ses prestiges.

A côté s'élève majestueusement un Arc pour la victoire, un Palais pour l'opulence, ou un Temple pour la Divinité. On y distingue les divers genres d'ornemens dont l'antiquité a tracé les modèles & que le goût a fixés à chaque caractère d'ouvrages: Les masses solides & raccourcies dans la composition Toscane; les proportions légères [p. 60] & élevées dans le genre Corinthien; dans l'ordre Dorique la noble élégance qui se suffit à elle-même, sans parure étrangère. Par ses essais quelles espérances ne devez-vous pas concevoir pour tous les genres d'Architecture?

Plus loin semble se renouveler la fable de Deucalion. La pierre colorée est encore ici convertie en hommes. L'enfance potelée, joufflue, nouée dans ses articulations, joue en se traînant sur le gazon; la jeunesse plus dégagée, mais encore mollement développée dans ses muscles arrondis, s'exerce à des jeux plus actifs. Un regard qui s'anime annonce le feu naissant de son ame. Voyez dans l'âge suivant des muscles détachés, fièrement prononcés, une attitude ferme & assuré une action mâle & vigoureuse. C'est l'homme dans toute sa force & la noblesse de sa stature. A cette posture courbée, à ces joues creuses & sillonnées, à ses yeux éteints, qui ne reconnoît la froide vieillesse?

Quelle majesté dans cette Déesse! Quelle élégance dans cette Nimphe! Quelles simplicité dans cette Bergère! Applaudissez-vous, Messieurs, des progrès de vos Elèves dans [p. 61] le Dessin de la figure, & concevez l'espoir le plus flatteur pour l'avenir.

L'Empereur Auguste se vantoit d'avoir trouvé Rome toute de brique & de la laisser toute d'or. Quel plus heureux changement doit opérer ici le génie qui a fondé ce monument! Ne perdons pas la confiance de voir en naître des De Latour. Puissent-ils aussi consacrer leurs richesses au bonheur de l'humanité!

Le désir de faire du bien étoit chez lui une passion impérieuse contre laquelle ont eu à combattre ses véritables amis, pour garantir le reste de sa fortune des surprises de la cupidité. Vingt mille livres employées aux fondations de Paris & d'Amiens, près de quatre-vingt mille appliqués aux établissements de Saint-Quentin, avoient réduit ses moyens de bienfaisance, sans en éteindre le sentiment. Il a fallu tout l'empire de l'amitié & de la raison, pour le contraindre à conserver pour sa vieillesse, une subsistance honnête & une légère portion de l'héritage auquel

devoit prétendre un frere que la carrière militaire n'a point rendu fortuné.

Frere généreux & respectable, votre cœur [p. 62] n'a point murmuré de l'inégalité du partage entre la parenté & l'humanité. Elle n'a pas refroidi vos soins pour les dernières années d'une vieillesse qui avoit besoin de votre protection. Votre générosité ajoute même ce qui manquoit encore au plus grand encouragement des Elèves de l'Ecole de Dessin. Le dépôt de ses richesses est accru par le don de volumes précieux & de matrices de Médailles pour les grands prix. C'est le caractère du sang des De Latour d'être enflammé par la générosité; c'est sa destinée d'être couronné par la gloire. Vous réunissez, freres illustres, les lauriers de Mars & d'Apollon. Et le sceptre du Pastel dans les mains du Peintre, figure noblement à côté de la croix qui décore la poitrine du Guerrier. Jouissez seul maintenant, Monsieur, de la réputation d'un frere chéri & de l'honneur qui vous appartient à tant de titres; jouissez d'un bien aussi cher peut être à votre cœur, l'estime & l'amour de vos concitoyens.

Après toutes les époques brillantes de sa vie, il est venu recueillir avec vous ces sentimens. Reposons un moment nos regards, Messieurs, sur la simplicité & la [p. 63] modestie de sa retraite parmi nous. A l'âge de 80 ans un frere l'arrache à la gloire de la Capitale, pour le livrer au repos que lui-même à embrassé après ses fatigues militaires.

Quels sont ses sentimens à l'approche du lieu toujours chéri de sa naissance, encore l'objet de sa plus tendre affection?

Quels sont les vôtres, Messieurs? Quels sont ceux de tout le Peuple, lorsque la cloche qui n'annonce ordinairement que la marche des Puissances du Royaume, donne le signal de son arrivée prochaine? Quel est le mouvement de tous les ordres, qui s'empressent de voler sur ses pas! Il est le centre de tous les regards, comme de toutes les affections. La foule qui assiège sa voiture, laisse à peine la place pour la députation décernée à son entrée triomphale.

Quelle satisfaction pour lui, quelle douceur pour nous, dans l'expression de la sensibilité publique, dans le cortège que lui forme, non pas comme pour l'entrée d'un souverain, le commandement de l'autorité, mais comme pour le pere des arts & des pauvres, le concours tacite & unanime de toutes les volontés avec le concert de toutes les voix.

[p. 64] Qu'on ne nous vante plus les triomphes des anciens Conquêteurs. Des Esclaves traînés à leurs chars, des Rois enchaînés, des lauriers arrosés du sang même des vainqueurs, pouvoient-ils permettre une satisfaction sans mélange. Il n'y a dans celui-ci d'autres chaînes que celles du sentiment qui offre & de celui qui reçoit. Une joie douce & pure brille sur tous les visages & accompagne la marche du nouveau triomphateur jusqu'au logement qui doit le recevoir. A la vue de l'illumination qui en décore la façade, elle s'échappe en éclats. Ils se répètent dans toutes les rues. Ils redoublent devant l'Ecole, qui dans l'obscurité de la nuit, brille de la clarté du jour, comme pour prolonger celui qui lui ramène son fondateur. Tout s'empresse à remplir auprès de lui un devoir sacré. La reconnaissance du Peuple est encore présentée par la voix de son chef à son Bienfaiteur, au milieu des amis assemblés dans sa Maison pour le recevoir. Lui seul ignore qu'elle lui est due: Qu'ai je donc fait, dit-il, pour mériter cette réception? Quelle habitude de bienfaire, que celle qui fait le bien sans s'en apercevoir!

[p. 65] Tou son extérieur nous présente jusqu'à ses derniers momens la même modestie, & son cœur, tous les autres sentimens qui ont fait la matière de son éloge. Quand le grand nombre des Artisans de leur propre fortune affectent d'étaler aux yeux de leurs compatriotes tout l'éclat de leurs richesses, il se plaît à s'envelopper dans une modeste simplicité. Loin de se montrer avec ostentation, il faut que nos regards le cherchent dans la foule & le distinguent à l'abondance des aumônes qu'il répand sur ses pas. La charité est inhérente à son existence. Donner & vivre sont synonymes dans sa manière d'être; au point qu'une prévoyance étrangère a dû mettre des bornes à ses profusions charitables, & que le conducteur de ses derniers pas, dépositaire des fonds de ses aumônes, est obligé d'user d'adresse pour feindre des largesses & tromper sa générosité par la fausse image de la bienfaisance.

Dans la perspective même de sa fin prochaine, elle embrassoit encore dans l'avenir l'avantage de ses Concitoyens. Nous l'avons vu au milieu de ses promenades, dans ces momens de contemplation des [p. 66] tems futurs, dans ces extases d'une ame absorbée dans les idées de l'amour du bien, s'arrêter devant les jeunes arbres de nos Remparts, toiser de la vue leur hauteur, calculer par la pensée leur développement, supputer le

tems de leur emploi utile à la société, hâter sans doute par ses vœux le moment de la jouissance & souhaiter, en l'attendant à ses chers compatriotes, un ombre salubre sous leur feuillage.

Pourquoi n'a-t-il pas pû en jouir lui-même plus long-tems! Quatre années de sa présence n'ont été pour nos cœurs qu'un moment de jouissance. Ceux qui l'ont fréquenté dans sa retraite vous diront mieux que moi, Messieurs, ce qu'il y répandoit encore d'agréments sur toutes les matières de conversations. Ils ont admiré jusqu'à sa fin, une prodigieuse étendue de mémoire, une merveilleuse vivacité d'expressions, une justesse singulière d'applications de ses lectures, une érudition peu commune. Si quelque fois, par une trop grande contention d'organes, affoiblis par l'âge, sa raison semble s'assourir un instant, son reveil subit est étonnant. Son esprit paroît ne s'être recueilli que pour s'élancer avec plus de [p. 67] vigueur; mais son ame garde toujours son empreinte essentielle de bienfaisance. Les objets les plus chers & les plus fréquens de ses entretiens, sont ceux du bien public. Réduit dans ses facultés pour l'opérer, s'il forme encore des vœux, c'est pour le bonheur de l'humanité. Il se réalise au moins par tous les moyens qui sont en son pouvoir à l'égard de tout ce qui l'approche.

Que ne peut une si belle ame être unie à un corps immortel! Mais les années en ont usé tous les ressorts à la fois. Il n'est qu'un court intervalle entre le dernier usage de ses forces & une affaiblissement universel. Des foiblesses fréquentes l'avertissent de l'approche de sa dernière heure. Muni des secours spirituels que la religion offre aux malades, il contemple avec la paix d'une ame vertueuse le moment où il va terminer sa carrière.

Quels sont alors les vœux de toute la Ville pour prolonger de quelques années des jours précieux à tous ses habitans? Quel mouvement de tous les Citoyens pour aller auprès de lui chercher quelques motifs d'espérances? Quel morne silence de [p. 68] leur retour, lorsqu'ils ont appris qu'il n'en est plus!

Que dirai-je des allarmes, de la douleur d'un frere qui voit se rompre les plus doux liens de la vie, ceux du sang & de l'amitié? Vous avez lû sur son visage & vous y trouvez encore des traces qui a imprimé l'amertume de cette séparation.

Il manqueroit, Messieurs, quelque chose à la fidélité du Portrait que j'ai entrepris de vous tracer, si je ne mettois sous vos yeux le témoignage de ceux qui ont recueilli ses derniers soupirs. Ses serviteurs sont gagés pour lui donner des soins; par sentiment ils s'empressent de les multiplier, la sensibilité du moribond ne voit dans l'exercice du devoir, que la générosité d'un bienfait. Il recueille ce qui lui reste de forces pour saisir, pour baiser tendrement ces mains officieuses. Son dernier sentiment est la reconnaissance, son dernier mouvement une caresse à l'humanité.

Reposez, ame vertueuse & charitable dans le sein de l'Auteur de toute vertu & de toute charité. Les trésors de la miséricorde éternelle pourroient-ils être fermés à celui qui a exercé avec tant d'abondance [p. 69] les œuvres de la miséricorde? Si, dans le cours de votre vie mortelle, quelques erreurs de l'esprit ont égaré votre imagination, un cœur droit vous a toujours conduit dans le chemin des vertus. Sans quelques taches de la foiblesse humaine, vous eussiez été un Ange sur la terre.

Image⁴⁶⁰ chérie, qui présidez à cette Assemblée, vous ne serez pas arrosée de nos larmes: Nous les réservons pour ceux qui ne laissent après leur mort que la mémoire du tribut qu'ils ont payé à la société pendant leur vie. Elles sont dues à leur perte; ils meurent pour nous tout entiers. Mais vous ô grand homme, ô bon Citoyen, en quittant votre dépouille mortelle, vous nous avez laissé la plus noble partie de vous-même. Votre esprit & votre cœur vivent à jamais parmi nous dans vos établissemens en faveur des arts & de l'humanité. Ecoutez donc, au lieu des accens de la douleur, l'expression de notre amour; recevez au lieu de cyprès funèbres la couronne de lauriers [p. 70] que vous a préparé notre reconnaissance. C'est par des hommages, & non par des pleurs qu'on honore les immortels.

Enfans adoptifs du génie & de la bienfaisance de M. De Latour, Elèves de cette Ecole que vous envient les autres Villes de cette Province; pardonnez si mon ministère a retardé de quelques instans le moment de votre triomphe. Il vous deviendra plus glorieux après le récit des talens & des vertus de celui qui vous l'a préparé, & par l'affluence des témoins distingués de vos succès. Et vous dont les essais ont été infructueux pour la gloire, vous trouverez au moins, dans l'éloge de votre Fondateur, la récompense de vos tentatives & un aiguillon pour des efforts plus

⁴⁶⁰ Le Buste de M. De Latour en marbre par M. Lemoine, couronne de laurier est exposé tous les ans dans la Salle de l'Hôtel de Ville, où se fait la distribution des Prix. [Note de

Duplaquet.] [note which appears in the original, not necessarily by Duplaquet himself: cf. notes above. – NJJ]

heureux. Que pourrais-je ajouter, pour votre encouragement, à l'exhortation paternelle du respectable Magistrat dont le cœur s'intéresse à vos travaux, dont la main va les couronner? Que vois-je qui fut aussi touchant pour vous, que les regards des sages administrateurs dont les soins généreux & la vigilance animent vos talents? Quels motifs d'émulation pourrais-je vous présenter aussi efficaces que la présence du Buste couronné [p. 71] de votre immortel Bienfaiteur? Il est tems de céder à votre impatience. Vos cœurs palpitent à la vue des couronnes & des médailles qui vont vous décorer. Venez au milieu des vœux & des applaudissemens de vos concitoyens, sous les yeux de vos tendres parens, associés à vos honneurs, recevoir au bruit d'une Musique triomphale, le prix que la justice distribue au mérite.

FIN

[VII] REVIEW OF DUPLAQUET

Année littéraire, 1789

A review of Duplaquet's *Éloge* appeared in the revived *Année littéraire*, VIII, 1789, pp. 318–29; and was reprinted in *L'Esprit des journaux, français et étrangers*, XIX/3, mars 1790, p. 90. These texts may have been more widely accessible than the original. The author is not identified, but may perhaps have been the editor Louis-Marie-Stanislas Fréron, son of the founder of the original periodical.

LETTRE XXI

Éloge historique de M. de Latour, Peintre du Roi, Conseiller de l'Académie royale de peinture de Paris, & de celles des Sciences et Belles-Lettres & Arts d'Amiens, etc. prononcé à l'Hôtel-de-Ville de Saint-Quentin, le jour de la distribution des Prix de l'Ecole gratuite de la même ville, etc; par M. l'abbé du Plaquet, Chanoine-Honoraire d'Auch, Prieur-Commendaire de Valentine, Censeur royal, etc. A Saint-Quentin, chez Hautoy, Libraire-Imprimeur du Roi; et se trouve à Paris, chez Brocas, Libraire, rue Saint-Jacques. 1789.

Tel est donc parmi nous, Monsieur, l'empire des préjugés, que les grandes vertus aient, le plus souvent, besoin ou des avantages d'une naissance illustre, ou de la sublimité du génie, ou de l'éclat des talens supérieurs pour obtenir nos hommages, et ceux de la postérité! sans la réputation brillante que M. de Latour s'est acquis dans la peinture, peut-être auroit-on ignoré que sa vie entière fut consacrée au soulagement des infortunés; que des fondations utiles pour les arts, pour l'indigence au berceau, pour la vieillesse infirme et malheureuse, honorent à jamais sa mémoire, et placent son nom parmi les bienfaiteurs de l'humanité, de même que ses superbes productions lui assurent un rang distingué parmi les artistes qui font la gloire de l'école française.

C'est sous ce double rapport que M. l'abbé du Plaquet a considéré M. de Latour, dans l'*Éloge historique* dont je vais vous rendre compte. Je choisirai les traits les plus propres à vous faire connoître le peintre célèbre et le citoyen bienfaisant.

Né à Saint-Quentin, en 1705, M. de Latour annonça, dès l'âge le plus tendre, les heureuses dispositions qu'il avoit reçues de la nature, ainsi que cette gaieté franche qui ne l'abandonna jamais. Ses livres de classe portoient sur toutes les marges l'empreinte de son génie pour la peinture; et souvent le professeur étonné trouvoit sa caricature pédantesque, ce qui ne manquoit pas d'attirer au jeune de Latour la correction ordinaire.

Au sortir des classes cédant au penchant irrésistible qui l'entraînoit vers la peinture, son père le place chez un maître qui lui donne les premières leçons de son art, et il ne tarde pas à y faire de rapides progrès.

Un voyage dans les Pays-Bas les augmente encore; son imagination s'enflamme à la vue des chef-d'oeuvres de l'école Flamande. Cambrai étoit alors le théâtre des négociations de plusieurs souverains, et le jeune de Latour eut occasion d'y faire connoître ses talens. Il peignit les

portraits de plusieurs ministres avec un tel succès que l'ambassadeur d'Angleterre engagea le jeune artiste à passer à Londres avec lui; et chez cette nation rivale et jalouse de la nôtre, mais qui sait apprécier le mérite, M. de Latour reçut les suffrages les plus flatteurs.

De retour en France une excessive irritabilité de nerfs interdit à M. de Latour l'emploi des couleurs à l'huile, et le contraignit à se fixer au pastel: procédé par lequel on atteint rarement à la fermeté du pinceau. Ces obstacles redoublent le courage de l'artiste; il cherche tous les moyens d'arriver à la perfection de son art par une étude constante de la science du dessin; il y joint celle de la géométrie, de la physique et de la philosophie même, qu'il applique à la peinture. Les fruits de ses méditations profondes ajoutent un nouveau mérite à ses crayons enchanteurs; et tandis qu'il ne semble occupé qu'à saisir la ressemblance de ses modèles, sa conversation vive, animée, spirituelle, charme l'ennui de l'attitude, et l'âme est peinte sur la toile avec autant d'énergie que les traits du visage.

Admis à l'Académie Royale de peinture, à l'âge de trente-trois ans, il ne tarde pas à être appelé à la cour; mais son caractère libre, indépendant, lui fait refuser cette faveur avec la même constance qu'on en met ordinairement à l'obtenir: il obéit enfin aux ordres du monarque. Louis XV avoit choisi pour le lieu de la séance un donjon éclairé de toutes parts « Que veut-on que je fasse dans cette lanterne, quand il ne faut pour peindre qu'un seul passage de lumière? – Je l'ai choisi exprès à l'écarte, reprit le prince, pour n'être pas détourné. – Je ne savais pas, Sire, répliqua le peintre, qu'un Roi de France ne fût pas le maître chez lui ».⁴⁶¹

M. de Latour peignit toute la famille royale; la cour et la ville assiégeoient alors son cabinet, et dans ses nombreux ouvrages, qui sont l'ornement des palais et des galeries des amateurs, on discerne aisément ceux qui sont le fruit de la complaisance, de ceux que l'amitié ou l'estime ont fait choisir. C'est dans ces derniers particulièrement que l'artiste s'est surpassé; un sentiment expressif semble indiquer le caractère physique et moral de chaque personnage.⁴⁶²

Avec une tournure d'esprit agréable, un goût délicat, une mémoire ornée par des connoissances étendues, une répartie vive, et plus encore par les qualités du cœur, M. de Latour méritoit d'avoir des amis et il en eut. Sa maison étoit le rendez-vous des savans, des gens de lettre, et des artistes les plus distingués de la capitale. Chéri du souverain et de l'héritier présomptif du trône, il ne s'enorgueillit jamais de cette faveur, et deux fois il eut la modestie ou la fierté de refuser le cordon de St. Michel.

Après avoir fait connoître M. de Latour comme artiste célèbre, l'auteur le considère comme citoyen utile, généreux et sensible. Le désir d'obliger étoit sa passion dominante, ou plutôt il n'en eut point d'autre. La reconnaissance déceit, malgré lui, sa bienfaisance continuelle, et sa porte est assiégée sans cesse par une foule de nécessiteux; il voudroit faire présider le discernement à ses bonnes œuvres, mais comment distinguer le besoin réel de l'oisiveté importune qui réclame également son assistance? N'importe, son ame sensible ne lui permet point d'hésiter; il aime mieux donner à celui qui abuse de sa confiance que de manquer l'occasion de soulager l'indigence; et s'il voit un de ces infortunés, qu'il vient d'assister, venir réclamer encore sa bienfaisance, il lui suppose de nouveaux besoins et lui donne de nouveau secours.

« Dans les établissemens utiles que médite M. de Latour, la peinture, source de sa réputation et d'une partie de sa fortune, doit tenir un rang distingué. Privé dans sa jeunesse des moyens qui auroient pu lui en abrégier l'étude et les progrès, il consacre dix mille livres pour donner, à l'Académie de peinture de Paris, un prix annuel applicable, alternativement, au meilleur ouvrage de perspective linéaire, et aérienne. »

Mais c'est particulièrement dans sa patrie que M. de Latour se plaît à répandre ses bienfaits; autant persuadé de la nécessité des bonnes mœurs que des arts utiles, il fonde un prix de cinq cents livres pour être distribué tous les ans à la plus belle action, ou à la découverte la plus avantageuse dans les arts, au jugement de l'Académie d'Amiens.

⁴⁶¹ Le feu Roi s'amusa beaucoup des saillies originales de M. de Latour, qui les poussaient quelquefois assez loin: on en pourra juger par l'anecdote suivante. Mandé à Versailles pour faire le portrait de Madame de Pompadour, il répond brusquement: *Dites à madame la Marquise que je ne vais pas peindre en ville*. Quelques amis lui font observer l'inconséquence de ce procédé; il promet de se rendre à Versailles un jour indiqué, mais à condition que la séance ne sera interrompue par personne. Arrivé chez madame la Marquise de Pompadour, il réitère ses conventions, et demande la liberté de se mettre à son aise, pour pouvoir peindre commodément. On la lui accorde; alors il détache ses boucles de souliers, ses jarretières, son col, ôte sa perruque, l'accroche à une girandole, tire de sa poche un petit bonnet de taffetas, le met sur sa tête; et dans ce déshabillé pittoresque, commence le portrait. Il n'y avoit pas un quart-d'heure qu'il étoit occupé lorsque le Roi

arriva. *Vous avez promis, Madame, que votre porte seroit fermée*, dit M. de La Tour, en ôtant son petit bonnet? Le Roi rit beaucoup du costume et du reproche de l'artiste, et l'engagea à continuer. *Il ne m'est pas possible d'obéir à votre Majesté*, répliqua M. de Latour; *je reviendrai, lorsque Madame sera seule*. Il se lève, emporte sa perruque, ses jarretières, et va s'habiller dans une autre pièce, en répétant plusieurs fois: *je n'aime point à être interrompu*. La belle favorite céda au caprice du Peintre, et le portrait fut achevé. M. de Latour le peignit en pied, grand comme nature; on l'a vu exposé au Salon du Louvre; c'est un des plus grands ouvrages qu'on ait encore exécuté en ce genre.

⁴⁶² On se borne à citer le portrait de feu M. de Lacondamine, dans lequel on aperçoit, par le jeu et le mouvement des organes, que ce savant étoit privé de l'ouïe.

La prévoyance généreuse et compatissante de M. de Latour ne se borne pas à cette fondation utile, il l'étend à l'enfance indigente qui gémit dans le berceau, et à la vieillesse malheureuse, privée de secours: des fonds suffisants sont destinés à ces pieux usages. M. de Latour fonde aussi à St.-Quentin une École Royale gratuite de Dessin. Ainsi la foiblesse des deux extrêmes de la vie trouve des secours assurés, et l'âge intermédiaire en éprouve ainsi dans les différentes occupations auxquels il se destine.

Après avoir joui de sa gloire dans la capitale M. de Latour vint en goûter une plus pure encore dans sa patrie, celle de faire des heureux! Son entrée à St.-Quentin ressembloit à un triomphe: ces honneurs, décernés aux conquérans qui ravagent la terre, ne devoient-ils pas être réservés aux bienfaiteurs de l'humanité? C'est dans sa patrie que M. de Latour termina sa carrière à 84 ans: puisse son exemple engager ceux que la fortune a favorisés de ses dons à en faire un aussi digne usage!

Les bornes que je me suis prescrites ne me permettent pas, Monsieur, d'employer des citations pour vous faire connoître le style de l'auteur; l'*Eloge historique* de M. de Latour fera certainement honneur aux sentimens de M. l'abbé du Plaquet; mais après avoir dit au commencement de son ouvrage qu'il n'emploiera point la pompe, les traits brillans, le luxe des orateurs, qu'il se renfermera dans le simple récit de l'historien, on est étrangement surpris de le voir tout-à-coup débiter par l'*Eloge de très-grand et très-excellent homme Maurice-Quintin de Latour etc., prince de la peinture au pastel, ... un de ces êtres rares que la nature ne se plaît à montrer que de loin en loin à l'admiration des siècles, dont la naissance semble avoir épuisé la fécondité etc.*

Si l'auteur ne veut point appeler cela des tournures oratoires, j'y consens volontiers; mais quel nom donner à des phrases de ce genre que l'on rencontre à chaque page? Rien n'est plus éloigné de la véritable éloquence, comme rien ne contribue davantage à faire perdre la confiance du lecteur que de l'abuser par de fausses promesses.

Je suis, etc.

[VIII] ANONYMOUS OBITUARY IN *THE TIMES*, LONDON

"Account of M. De Latour, late painter to the King of France...", *The World*, 6.VII.1790; reprinted in *The Times*, 7.VIII.1790

6 July 1790. — An anonymous "Account of M. De Latour, late painter to the King of France...", appeared in *The World* and was reprinted in Walker's *Hibernian magazine*, .VII.1790, pp. 66f; *The Times*, 7.VIII.1790, p. 4; and the *European magazine and London review*, XVII, 1790, p. 423f. It is clearly derived principally from the review of Duplaquet in the *Année littéraire* [VII] above.

ACCOUNT OF M. DE LATOUR,

Late Painter to the KING of FRANCE, of the Royal Academy of Painting at Paris, of that of Sciences, Belles Lettres, and Arts, at Amiens, &c. &c.

M. DE LATOUR was born at St. Quentin, in 1705. His active genius displayed itself at an early period, and the margins of all his school books were embellished with the effusions of his youthful fancy. Frequent floggings, however, rewarded the striking caricatures of his pedagogue, which appeared conspicuous in various places. On his leaving school, his father suffered him to pursue the bent of his inclinations, and placed him with a master, who taught him the first rudiments of his art.

Here he made no small progress, but was much more improved by a journey to the Netherlands, where he had an opportunity of studying the *chefs-d'œuvre* of the Flemish school. Cambrai was at that time the seat of a negotiation which employed the Ministers of many Powers. The portraits of several of these were painted by the young LATOUR with such success, that the English Ambassador prevailed on him to accompany him to London, where he received the most flattering encouragement.

On his return to France, an extreme irritability of the nervous system forbidding him the use of oil-colours, he was obliged to confine himself to crayons, a mode of painting to which it is difficult to give any degree of force. The obstacles he had hence to encounter served but to animate his zeal; and he sought every means of perfecting his art, by the constant study of design; to which he added those of geometry, physics, and even philosophy, which he rendered subservient to his grand object, painting. The fruits of his profound study gave a new merit to his enchanting crayons; and whilst his lively and agreeable conversation alleviated the irksomeness of sitting confined to a particular posture, the features of

the mind became imprinted on the canvas, as well as those of the countenance.

Admitted into the Royal Academy of Painting at the age of thirty-three, it was not long before he was called to Court. His free and independent spirit, however, led him to refuse what most eagerly covet. At length he submitted to the Monarch's commands.—The place in which Louis XV. chose to sit for his picture, was a tower surrounded by windows. "What am I to do in this lantern?" said Latour: "painting requires a single passage of light."—"I have chosen this retired place," answered the King, "that we may not be interrupted."—"I did not know, Sire", replied the painter, "that a King of France was not master of his own house."

LOUIS XV. was much amused with the original sallies of LATOUR, who sometimes carried them pretty far, as may be conceived by the following anecdote. Being sent for to Versailles, to paint the portrait of Madame de POMPADOUR, he answered surlily, "Tell Madame the Marchioness, that I do not run about the town to paint." Some friends representing to him the impropriety of such a message, he promised to go to Versailles on a certain day, provided no one were permitted to interrupt him. On his arrival he repeated the condition, requesting leave to consider himself at home, that he might paint at his ease. This being granted, he took off his buckles, garters, and neckcloth; hung his wig upon a girandole; and put on a silk cap, which he had in his pocket. In this dishabille he began his work, when presently the King entered: "Did you not promise me, Madam," said the painter, rising and taking off his cap, "that we should not be interrupted?" The King, laughing at his appearance and rebuke, pressed him to go on. "It is impossible for me to obey your Majesty," answered he: "I will return when the Marchioness is alone." With this he took up his buckles, garters, neckcloth, and periwig, and went into the next room to dress himself, muttering as he went, that he did not like to be interrupted. The favourite of the King yielded to the painter's caprice, and the portrait was finished. It was a full length, as large as life, afterwards exhibited at the Louvre, and perhaps the greatest work of the kind ever executed.

M. DE LATOUR painted all the Royal Family; and both court and city crowded to his closet. But among his numerous performances, those which are the fruits of esteem or friendship are easily distinguishable. In them art seems to have surpassed itself. We cannot avoid particularizing the portrait of M. de la CONDAMINE; in which it is apparent that the philosopher was deaf.

With an agreeable talent for conversation, just taste, a memory stored with extensive knowledge, and an excellent heart, he could not be destitute of friends. His house was resorted to by the most distinguished artists, philosophers, and literati in the capital. Favoured by the Sovereign, and by the Heir Apparent, he was devoid of pride, and had the modesty twice to refuse the Order of St. Michael.

In his private character M. DE LATOUR was an useful member of society, generous and humane. The desire of making others happy was his predominant, or rather sole passion. Gratitude published, in spite of him, his continual acts of benevolence, and his door was continually surrounded by the needy. It is not easy to distinguish the truly unfortunate from those whom idleness reduces to want, when both equally appeal to our benevolence; and he would rather give to those who abused unsuspected charity, than hazard the refusing succour to the really deserving. Even if he found one whom he had but just relieved returning to entreat his assistance, he would suppose that he had new wants, and again afford him aid.

Amongst the useful establishments to which M. DE LATOUR turned his thoughts, painting, the source of his fame, and in a great measure of his fortune, particularly claimed his attention: he gave four hundred guineas to found an annual prize for the best piece of linear and aerial perspective alternately, to be adjudged by the Academy of Painting at Paris. Persuaded too of the benefits of good morals, and useful arts, he founded an annual prize of twenty guineas, to be distributed by the Academy of Amiens to the most worthy action, or most useful discovery in the arts. He also founded and endowed two establishments; one for the support of indigent children; the other, an asylum for distressed age; and at St. Quentin, a free school for drawing.

Having enjoyed all the pleasures attached to celebrity in the capital, M. DE LATOUR at length retired to the place of his nativity, to enjoy the purer ones of rendering his fellow-creatures happy. — His entrance into St. Quentin resembled a triumph; and to this the benefactor of mankind has surely a far better claim than the conqueror, whose path is marked with horror and devastation. Here, at the age of eighty-four, he finished

his career. — May all, whom Fortune favours with her gifts, stimulated by his example, make as good a use of them!

The World, 6.VII.1790

[IX] ANON. ÉLOGE, *ALMANACH LITTÉRAIRE*

Anonymous “Éloge de La Tour”, *Almanach littéraire pour l'année 1792*

This Éloge de La Tour, evidently derived from the *Année littéraire* review but supplemented by direct reference to Duplaquet, appeared in the *Almanach littéraire pour l'année 1792*. It is also omitted by B&W. Méjanès 2002 (p. 44 & n.38) identifies the author as Jean-René Durdent and quotes from the abbreviated version repeated in Michaud, *Biographie universelle*, XLVI, 1826, pp. 343–44, which is signed D–t (for Durdent); however he is unlikely to have been the original author as he was born in Rouen 1776 (Lebreton, *Biographie rouennaise*, 1865). (A cross-reference is given to the Michaud biography of abbé Leblanc, XXIII, p. 483, where the La Tour portrait is cited with Piron's epigram. A far shorter, unsigned entry appeared in the 2nd edition of Michaud.) It seems likely to have been written by one of the administrators of the École gratuite who had asked Duplaquet's consent to reuse his material, as is revealed in his preface.

ÉLOGE DE LA TOUR.

Ce grand Peintre naquit à Saint-Quentin, en 1705. Dès l'âge le plus tendre, son talent se développa, ainsi que cette gaieté franche qu'il conserva toute sa vie. Ses livres de classe étaient couverts de dessins de sa façon; et très-souvent son Professeur y trouvait sa pédantesque caricature. Ce Régent imbécile, au lieu d'admirer le talent précoce de cet enfant extraordinaire, le faisait châtier. Au sortir du collège, son père le mit chez un Peintre que l'élève surpassa en bien peu de temps. Après les progrès les plus rapides, [p. 96] il voyagea aux Pays-bas. Les chefs-d'œuvre de l'Ecole Flamande enflammèrent son génie. Le jeune la Tour s'y fit rechercher par son rare mérite. Plusieurs Ministres de Cours Etrangères furent peints par lui. L'Ambassadeur d'Angleterre l'engagea à passer à Londres, et notre brillant Artiste obtint les suffrages unanimes d'un Peuple libre, généreux, équitable, qui sait si bien apprécier les talents et mieux encore les récompenser.

A son retour en France, la Tour abandonna la peinture à l'huile. L'irritabilité de ses nerfs l'y contraignit. Il se voua au pastel qu'il porta à une si sublime perfection qu'on peut la regarder comme une création. Ce Prince du Pastel atteignit la fermeté du pinceau le plus exercé. Plein de la science du dessin, il osa plus. La géométrie, la physique, la philosophie même furent alors appliquées à la peinture, et les crayons parlèrent. Que résulta-t-il de ses profondes méditations? elles ajoutèrent à ses tableaux un mérite qui n'appartint qu'à son ardente imagination. Ses réparties spirituelles et vives charmaient l'ennui de l'attitude; et cet Artiste unique, en peignant les traits des personnes, peignait aussi leur caractère, leur ame et leurs talents. La Tour leur donnait une seconde vie sur la toile. Pareil éloge commence et finit à lui.

Exposons à présent sa manière d'être et de faire. Sollicité vivement pour peindre une Dame de la plus haute considération, la Tour demande l'heure, mais précise. Elle lui fut donnée avec promesse de s'y trouver ponctuellement. La Tour arrive au moment indiqué; on le fait attendre; il disparaît. On l'appella à la Cour; mais, né philosophe, né amant de la liberté et de l'indépendance, il refuse cette faveur avec une constance héroïque. Pressé impérieusement, il se rend enfin aux vœux de Louis XV qui voulait absolument être peint par l'homme unique du genre. [p. 97] Le Roi avait choisi, pour le lieu de la séance, un Donjon où la lumière éclatait de toutes parts; « ah! s'écria la Tour, que veut-on que je fasse dans cette Lanterne, quand il ne faut, pour peindre, qu'un seul passage de lumière? — Je l'ai choisi exprès à l'écart, répondit Louis XV, pour n'être pas détourné. — Je ne savais pas, Sire, répliqua l'Artiste, que vous ne fussiez pas le Maître chez vous ». Cette répartie de la Tour amusa beaucoup le Monarque.

Quelque temps après, la Tour fut mandé à Versailles pour faire le portrait de Madame de Pompadour. Il répondit brusquement: « dites à Madame que je ne vais pas peindre en ville ». Un de ses intimes amis (il était digne d'en avoir) lui observa que le procédé n'était pas honnête. Il promit donc de se rendre à la Cour, au jour fixé, mais à condition que la séance ne serait interrompue par personne. Arrivé chez la favorite, il réitère ses conventions, et demande la liberté de se mettre à son aise. On la lui accorde. Tout-à-coup il détache les boucles de ses escarpins, ses jarrettières, son col, ôte sa perruque, l'accroche à une girandole, tire de sa poche un petit bonnet de taffetas et le met sur sa tête. Dans ce déshabillé pittoresque, notre Génie, ou, si on l'aime mieux, notre

Original commença le Portrait. Il n'y avait pas un quarr-d'heure que notre excellent Peintre était occupé, Lorsque Louis XV entre. La Tour dit, en ôtant son bonnet: « vous aviez promis, Madame, que votre porte serait fermée ». Le Roi rit, de bon coeur, du costume et du reproche du moderne Apelle, et l'engage à continuer. « Il ne m'est possible d'obéir à Votre Majesté, réplique le Peintre, je reviendrai lorsque Madame sera seule ». Aussi-tôt il se lève, emporta sa perruque, ses jarrettières, et va s'habiller dans une autre Pièce, en répétant plusieurs fois: « je n'aime point à être interrompu ». La belle favorite céda au caprice de son [p. 98] Peintre, et le portrait fut achevé. Elle est peinte grande comme nature; un volume de l'Encyclopédie est auprès d'elle sur un fauteuil. Ce grand ouvrage est le chef-d'œuvre du genre. Détaillons les autres miracles de la Tour. Le jeu et le mouvement des organes font appercevoir dans le portrait de la Condamine, que ce Philosophe était sourd. Quant à Voltaire, tout son génie et sa pétillante activité sont dans ses yeux étincelans comme deux astres. La coupe d'Atrée paraît se répandre sur la physionomie de Crébillon. Il semble que Mondonville, son archet à la main, soit sensible au son qu'il tire de son violon; on dirait qu'il va descendre de son cadre, pour recueillir les applaudissemens dûs à ses accords mélodieux. Un calcul heureux paraît sensible sur le visage serein et gai du Financier: Duval-de-l'Épinoy, homme ingénieux, qui caressait les arts en connaisseur.

Aucun Peintre n'eut plus d'esprit que la Tour; aucun Peintre n'eut un goût plus délicat, des connaissances plus étendues, plus de vivacité dans la conversation, plus d'excellentes qualités du cœur. Il fut assez Maître de lui, ou assez peu curieux de ces décorations des Cours que Voltaire appelait de magnifiques bagatelles, pour refuser le cordon de Saint-Michel. Homme sensible, Ami prévenant, Citoyen utile, le désir d'obliger fut sa passion dominante, et il aimait mieux donner à celui qui abusait de sa confiance, que de manquer l'occasion de secourir l'indigent. Il devait sa fortune à la Peinture; il consacra donc dix mille livres pour fonder à l'Académie un prix annuel, applicable alternativement au meilleur tableau de perspective linéaire et aérienne. Il fonda aussi un prix de cinq cents livres, pour être distribué, tous les ans, au jugement de l'Académie d'Amiens, à la plus belle action, ou à la découverte la plus avantageuse dans les Arts. Il fonda encore à Saint-Quentin, sa Patrie, une Ecole gratuite de Dessin. Lorsqu'il se rendit dans [p. 99] cette Ville, pour y achever sa glorieuse carrière, son entrée ressemblait vraiment à un triomphe. Il méritait mieux de pareils honneurs que ces prétendus grands Personnages qui sont si petits, et que ces Conquêteurs farouches dont l'unique métier est de ravager la Terre. Les Triomphes ne devraient être réservés qu'aux Génies qui éclairaient les Nations, qu'aux Artistes qui en font l'ornement, et qu'aux Bienfaiteurs des hommes. Après tant de siècles écoulés, moitié polis, moitié barbares, cet heureux temps est enfin arrivé. La Tour mourut au sein de sa patrie, en 1789; regretté et pleuré d'elle, ainsi que de toutes les âmes sensibles. Il était âgé de 84 ans.

Nous finirons par dire que la Tour fit lui-même son portrait. Il se peignit en Démocrite, le petit bonnet de tafetas sur la tête. Ce Tableau est de la plus grande vérité. L'exécution en est frappante. On croit entendre sortir de la bouche de notre inimitable Peintre, ces bonnes plaisanteries qu'il n'épargnait pas, lorsqu'il repassait, dans son ardente imagination, toutes les sottises dont il avait été témoin, et toutes les inepties qu'il s'était vu forcé d'entendre.

Almanach littéraire pour l'année 1792, Paris, [1792], pp. 95–99.

[X] COUPÉ

“Sur De Latour, peintre au pastel”, *Journal des arts, des sciences, et de la littérature*, 422, 30 prairial an 13 [19 juin 1805]

The article in the *Journal des arts* is little more than a reprint of the obituary in the *Almanach littéraire*, but appeared 13 years later. The author was Alexandre-Auguste-Donat-Magloire Coupé de Saint-Donat (1775–1836), an army officer and writer; he served as an engineer in Saint-Quentin in 1799.

PEINTURE

SUR DE LATOUR, PEINTRE AU PASTEL.

Ce grand Peintre, qui a, pour ainsi dire, créé le genre du *Pastel en France*, naquit à St Quentin, en 1705.

Dès sa plus tendre jeunesse, son goût pour la Peinture se manifesta; ses livres de classe étaient couverts de dessins dans lesquels on remarquait souvent la grotesque caricature de son professeur: ces gaietés d'écolier lui attirèrent par fois des châtimens, tandis qu'ils auraient dû fixer l'attention sur la vocation qui l'attirait vers la Peinture.

Lorsque le jeune De Latour eut terminé ses humanités, ses parents, cédant à ses instances, le placèrent chez un peintre où il fit bientôt les progrès les plus rapides. Il voyagea aux Pays-Bas: les chef d'œuvres de l'Ecole flamande enflammèrent son génie. Le jeune De Latour s'y fit connaître par ses talents naissants. Plusieurs Ministres des Cours étrangers furent peints par lui. L'Ambassadeur d'Angleterre l'engagea à passer à Londres, et dans ce pays il obtint encore tous les suffrages.

A son retour en France, Latour abandonna la [p. 316] peinture à l'huile, dont l'irritabilité de ses nerfs ne pouvait plus s'accommoder; dès-lors il se voua au pastel, et le porta à la plus haute perfection; son crayon atteignit la fermeté du pinceau le plus exercé. Borné, pour ainsi dire, au genre du portrait, il fit sortir ce genre de lui-même, et lui donna la majesté de l'histoire, en traçant les traits des personnages les plus célèbres.

Quelques anecdotes pourront contribuer à faire connaître le caractère original et spirituel de ce Peintre. Louis XV voulant absolument être peint par cet homme unique en son genre, l'appelle à Versailles. Le Roi avait choisi, pour lieu de la séance, un donjon où la lumière éclatait de toutes parts: « Ah! s'écria Latour, que veut on que je fasse dans cette lanterne, quand il ne faut pour peindre qu'un seul passage à la lumière ? » — Je l'ai choisi exprès à l'écart, répondit Louis XV, pour n'être pas détourné. — Je ne savais pas, sire, repliqua l'Artiste, que vous ne fussiez pas maître chez vous.

Latour connaissait mal l'art des courtisans. Mandé pour faire le portrait de Madame de Pompadour, il répondit brusquement: « Dites à Madame que je ne vais pas peindre en ville. » Un de ses amis lui observa que le procédé n'était pas honnête: il promit donc de se rendre à la Cour, au jour fixé; mais à condition que la séance ne serait interrompue par personne. Arrivé chez la favorite, il réitère ses conventions, et demande la liberté de se mettre à son aise. On la lui accorde. Tout à coup il détache les boucles de ses escarpins, ses jarretières, son col, ôte sa perruque, l'accroche à une girandole, tire de sa poche un petit bonnet de taffetas et le met sur sa tête. Dans ce déshabillé pittoresque, notre savant original commença le portrait. Il n'y avait qu'un quart d'heure qu'il y était occupé, lorsque Louis XV entre. Latour dit, en ôtant son bonnet, « Vous aviez promis, Madame, que votre porte serait fermée. » Le Roi rit du reproche et du costume de l'Artiste, et l'engage à continuer. « Il n'est pas [p. 317] possible d'obéir à votre Majesté, réplique le Peintre, je reviendrai lorsque Madame sera seule. » Aussitôt il se lève, emporte sa perruque, ses jarretières, et va s'habiller dans une autre pièce, en répétant plusieurs fois: « Je n'aime point à être interrompu. » La favorite céda au caprice de son Peintre, et le portrait fut achevé. Elle est peinte grande comme nature; un volume de l'Encyclopédie est auprès d'elle sur un fauteuil.

Nous avons de De Latour un grand nombre de Portraits, outre celui de Louis XV et de Madame de Pompadour; nous citerons les plus remarquables quant aux hommes qu'ils représentent, car tous sont des chef-d'œuvres de peinture. Le jeu, le mouvement des organes font apercevoir dans le Portrait de La Condamine, que ce philosophe était sourd. Quant à *Voltaire*, tout son génie et sa pétillante activité sont dans ses yeux étincelants. La coupe d'Atrée paraît se répandre sur la physionomie de *Crébillon*. Il semble que *Mondouville*, son archet à la main, soit sensible au son qu'il tire de son violon; on dirait qu'il va descendre de son cadre, pour recueillir les applaudissements dus à ses accords mélodieux. Un calcul heureux paraît sensible sur le visage serein et gai du financier *Duval-de-l'Épinoy*.

M. De Latour, ancien gendarme de la garde, frère et héritier du Peintre dont nous parlons, s'empresse de faire voir le Cabinet de son frère aux curieux qui veulent le visiter; mais parmi tous ces Portraits, celui qui frappe sur-tout, est celui du Peintre lui-même; il s'est peint en Démocrite, le petit bonnet de taffetas sur la tête. L'exécution en est parfaite; ce Portrait a de la vie, et pour me servir d'une expression vulgaire, *il est parlant*.

Aucun Peintre n'a mieux connu que De Latour, l'art de peindre, pour ainsi dire, à la fois, le moral et le physique; aucun n'eut un goût plus délicat, des connaissances plus étendues, plus de vivacité dans la conversation et plus d'excellentes qualités du cœur. Longtemps j'habitai la ville qui l'a vu naître, et toujours, [p. 318] lorsqu'il a été question de Latour, j'ai recueilli dans toutes les classes de citoyens un ample moisson d'éloges.

Homme sensible, ami prévenant, citoyen utile, le désir d'obliger fut sa passion dominante, et il aima mieux donner à celui qui abusait de sa confiance, que de manquer l'occasion de secourir l'indigent. Il devait sa fortune à la Peinture; il consacra donc 10,000 fr. pour fonder à l'Académie un Prix annuel, applicable alternativement au meilleur Tableau de perspective linéaire et aérienne. Il fonda aussi un Prix annuel de 500 fr. pour être distribué, tous les ans, au jugement de l'Académie d'Amiens, à la plus belle action, ou à la découverte la plus avantageuse dans les Arts.

Mais de toutes ses fondations, la plus chère à son cœur fut celle qu'il fit en faveur de St Quentin, sa patrie, lorsqu'il se rendit dans cette ville pour achever au sein du repos sa glorieuse carrière: cette fondation est l'Ecole gratuite de Dessin de cette ville, fermée pendant tout le cours de la révolution, mais qui vient d'être ouverte de nouveau par les soins de l'administration actuelle. A cette occasion, M. Charlet, secrétaire de la Sous Préfecture, a prononcé un discours vraiment touchant en l'honneur du fondateur.

M. De Latour mourut au sein de sa patrie, en 1789, regretté et pleuré d'elle, ainsi que de toutes les âmes sensibles; il était âgé de 84 ans.

A. COUPÉ.

Journal des arts, des sciences, et de la littérature, 422, 30 prairial an 13 [1805], pp. 315-18

[XI] MME DE GENLIS

Mémoires inédits sur le dix-huitième siècle et la révolution française, depuis 1756 jusqu'à nos jours, Bruxelles, 1825, I, p. 75 [a.1825]

s.d., post 1756. — Mme de Genlis includes an undated anecdote about La Tour in her memoirs:

Ces jours-là venaient aussi beaucoup d'artistes; je ne me souviens que du peintre Latour: il avait un caractère fort original; il donnait à deviner comment il venait de Paris à Passy, en disant que ce n'était, ni en bateau d'aucune espèce, ni en voiture d'aucun genre, ni à pied, ni à cheval, ou sur un âne ou un mulet, ni même sur terre ni en nageant. Personne ne pouvoit devenir cette énigme. Voici comment il l'expliquoit: il se mettoit en chemin, se plongeait dans la rivière, et ne sachant pas nager, il s'accrochoit avec ses deux mains à un bateau; et ainsi remorqué, il arrivoit à Passy traîné par ce bateau.

Mme de Genlis, *Mémoires inédits sur le dix-huitième siècle et la révolution française, depuis 1756 jusqu'à nos jours*, Bruxelles, 1825, I, p. 75

[XII] BUCELLY D'ESTREES

“Notice historique sur Maurice-Quentin de Latour”, *Mémoires de la Société des sciences, arts, belles-lettres et agriculture de la ville de Saint-Quentin*, 1834-36

Bien que postérieure de près d'un demi-siècle à la mort de La Tour, la notice de Bucelly d'Estrées se recommande par le dessein qui l'anima.⁴⁶³ « C'est, dit-il, pour laisser dans nos archives quelques faits ignorés qui ont rapport à cet illustre citoyen, que j'ai rassemblé dans une notice tout ce que j'ai recueilli et même ce que j'ai vu dans mon enfance. » C'est le plus complet des biographes anciens de La Tour; après lui, on a fait dans les archives d'intéressantes découvertes dont notre Tableau chronologique offrira le résultat.

However B&W probably confuse Albert-Quentin-Marie-Catherine, chevalier de Bucelly d'Estrées (1777-1850), with his father Albert (1745-1809), one of the administrators of the Ecole de dessin. The biographer was just 10 when La Tour died. Our analysis shows just how much material Bucelly fils borrowed from Duplaquet.

NOTICE HISTORIQUE SUR MAURICE-QUENTIN DE LATOUR

Peintre du Roi, Conseiller de l'Académie de peinture et de sculpture de Paris, et honoraire de l'Académie des Sciences, Belles-Lettres et Arts d'Amiens, fondateur de l'Ecole royale gratuite de Dessin de la ville de St-Quentin, ne à St-Quentin le 5 septembre 1804, mort le 17 février 1788;

⁴⁶³ Albert-Quentin-Marie-Catherine, chevalier Philippy de Bucelly d'Estrées (1777-1850); he is said to have attended the abbé Duplaquet's address.

PAR M. BUCELLY D'ESTREES, MEMBRE RESIDANT⁴⁶⁴

[introduction omitted]

Maurice-Quentin de La Tour naquit à Saint-Quentin le 5 septembre 1704, dans une maison, petite place Saint-Quentin, côté de l'impasse. Son père était musicien attaché au chapitre royal de la collégiale de Saint-Quentin. Il termina ses jours dans la maison n° 2 de la rue à laquelle la reconnaissance publique a donné le nom de de La Tour, nom qu'elle a toujours conservé, malgré tant de révolutions.

Maurice était en apparence d'une complexion faible: 5 pieds 2 pouces,⁴⁶⁵ était sa taille; bien pris dans toute sa personne, il avait la démarche prompte et décidée, il portait la tête haute, son œil était vif, plein de feu, l'ovale de sa figure bien pris; des lèvres minces annonçaient un penchant à la critique. Cet indice était vrai, mais jamais les traits qu'il lançait ne blessaient: le fond de son cœur était la bonté même. Très-recherché dans ses habits, il était d'une propreté exquise. Il avait le genre nerveux très-irritable, ce qui a décidé le choix qu'il fit du pastel, les émanations des couleurs à l'huile l'incommodant. D'une société agréable et d'une conversation intéressante, il joignait à son talent de vastes connaissances en littérature, il était bon mathématicien et bon géomètre. Dans son atelier, on voyait Rethou⁴⁶⁶ qu'il a peint et dont nous possédons le portrait, artiste qu'il se plaisait à appeler son maître; le sculpteur Lemoine, auquel nous devons le buste de DE LATOUR; Vien, qui fut le maître de David; Carle Vanloo, Pigale, Vernet, Parochel, Greuze, Largillière et Rigaud. Dans son salon on voyait Helvétius et Nollet, qu'il nommait ses bons amis; Crébillon, J.-J. Rousseau, Duclos, Dupuis, Voltaire, Diderot, d'Alembert, De La Condamine, Buffon, le vainqueur de Fontenoy, Paulmy, d'Argenson, sous le protectorat duquel l'Encyclopédie fut mise, l'abbé Hubert dont il aimait tant la conversation, Ory, ministre des Finances, Piron, Mondonville, célèbre violoniste, et tant d'autres.

Sobre, cependant sa table était toujours bien servie et ouverte à ses nombreux amis, mais surtout à ses compatriotes.

Avec une âme de feu il devait avoir les passions vives, aussi ses ouvrages portent l'empreinte du génie. Ses crayons se refusaient à retracer les traits d'un sot. Être peint par DE LATOUR était un brevet d'esprit. Il ne voulait se mettre à son chevalet qu'inspiré par son modèle. La naissance, le haut rang, la fortune⁴⁶⁷ ne faisaient pas exception à cette loi. On retrouve encore son âme de feu dans la répartition de sa fortune: DE LATOUR ne fit rien d'imparfait.

Dans les deux dernières années de sa vie ses facultés intellectuelles semblèrent disparaître; cependant de ce flambeau prêt à s'éteindre jaillaient encore des lueurs intermittentes qui indiquaient que l'âme de feu et le cœur bienfaisant étaient encore là. Un verre de vin généreux ranimait-il le feu de la vie, c'était à sa divinité qu'il buvait, et sa divinité était la belle M^{lle} Fay,⁴⁶⁸ dont nous possédons un portrait fait par lui. Nous l'avons vu dans ses promenades, quand un rayon de soleil si vivifiant pour les jeunes plantes, les enfans et les vieillards,

redonnait de l'activité à son sang, s'adresser aux arbres, les mesurer de ses bras, leur disant: bientôt tu seras bon à chauffer les pauvres. Tel était notre illustre et bienfaisant concitoyen. Nous allons maintenant le suivre dans toutes les phases de son talent et de sa fortune.

« Le style, c'est l'homme. » DE LATOUR se peint par ses œuvres. On lit son histoire en suivant l'ordre dans lequel il a exécuté ses ouvrages. Il nous manque, à la vérité, ses premiers ouvrages. Si nous ne pouvons le suivre dans ses progrès, nous pourrions juger de sa supériorité dans un genre qui n'avait eu de renommée que par les ouvrages de Rose Alba.

A dix-huit ans, DE LATOUR ne put résister au penchant qui l'entraînait. Il quitte les études du collège qu'il suivait sous le principalat de Nicolas Desjardins, laisse à son frère aîné la carrière de la finance, celle des armes à son cadet, et, malgré les instances de sa famille et de ses amis, suit sa vocation: il devient peintre. Il reçut les premiers élémens du dessin d'un professeur de cette ville dont le nom n'est point passé jusqu'à nous. N'ayant pas les moyens d'aller en Italie pour y étudier les grands maîtres, il se rendit à Reims, cité dans laquelle le sacre de nos rois attirait les artistes de tout genre, qui y laissaient de leurs œuvres; il les étudia. C'est là qu'il commença la carrière illustre qu'il parcourut. Des ouvrages estimés des connaisseurs l'enhardirent. Ne pouvant aller en Italie, il vint visiter la Flandre, y étudier le brillant coloris de Rubens, la sagesse et la vérité de Van Dyck. Alors Cambrai était le centre de grandes négociations diplomatiques, il y fit quelques portraits des hommes illustres qui s'y trouvaient; sa réputation s'accroît, il est distingué par l'ambassadeur de la Grande-Bretagne, qui lui offre un logement dans son hôtel, à Londres. A cette libérale protection il joint la renommée qui l'avait précédé son départ du continent. Une aventure galante⁴⁶⁹, qui ne fut pas tout-à-fait à son avantage, fut en partie cause de son voyage en Angleterre où il lutta avec succès contre les artistes anglais et finit par les surpasser. C'est sur les bords de la Tamise qu'il reprit le goût des études sérieuses et des méditations philosophiques qu'il avait négligées pour se livrer à la peinture. Alors la légèreté de la cour de France, les mœurs, reste et suite de la régence, faisaient un contraste avec la vie des Anglais, au point que chez nous qui disait Anglais disait philosophe. L'anglomanie était une maladie à la mode et telle qu'un prince français ne rougissait pas de dire qu'il avait été en Angleterre pour y apprendre à penser.

La réputation de Maurice s'augmentant, il retourne à Paris, apportant avec lui ce qu'il fallait alors, ce qu'il faut encore aujourd'hui pour assurer une réputation: je ne veux pas parler de son talent, mais d'un peu d'or qu'il avait amassé.

Deux peintres de portraits tenaient à cette époque le premier rang dans la capitale: Largillière et Rigault. Le premier, véritable artiste, jaloux des progrès de l'art plus que de sa propre gloire, aimait à encourager les artistes, à leur donner des conseils, DE LATOUR n'avait que vingt-trois ans et de prime-abord Largillière fut son ami. Rigault

⁴⁶⁴ De la Société des sciences, arts, belles-lettres et agriculture de la ville de Saint-Quentin, dans les *Mémoires* de laquelle parut cette notice. [Note by B&W; the text here follows the 1834 original and includes several passages omitted by B&W.]

⁴⁶⁵ 168 cm, or 5 foot 6 inches in modern imperial units. [N] note.]

⁴⁶⁶ Restout [N] note].

⁴⁶⁷ M. de la Reigner, fermier-général, voulut à tout prix avoir son portrait peint par de La Tour, qui à force de sollicitations y consentit. On pose, on est prêt à rendre l'œuvre, mais de Latour, mécontent de son travail pour lequel il n'avait pas été inspiré, exige encore une séance. Le jour donné, le financier envoie un domestique dire au peintre qui déjà était à son chevalet, qu'il n'avait pas le temps. De Latour, se sentant bien disposé et mécontent, dit au domestique: mon ami, ton maître est un imbécile que je n'aurais jamais dû peindre; ta figure me plaît, assieds-toi, tu as des traits spirituels, je veux faire ton portrait; je te le redis, ton maître est un sot. — Mais, Monsieur vous n'y pensez pas; si je ne retourne pas à l'hôtel, je perds ma place. — Hé bien, je te placera: commençons. De Latour fait un chef-d'œuvre, et comme le domestique l'avait prévu, il est renvoyé. — Cependant, le portrait est mis au salon; on l'admire; l'anecdote circule, on veut connaître le spirituel valet d'un sot riche, et bientôt il n'eut plus que l'embarras du choix pour une place. Mais il ne voulut s'en rapporter qu'à son nouveau protecteur, qui, en effet, le plaça chez un ambassadeur.

Mon talent est à moi, disait-il; jamais il ne voulut terminer les têtes des deux sœurs du roi, parce qu'elles l'avaient fait attendre. (Note de Bucelly d'Estrées.)

⁴⁶⁸ Marie Fel [N] note].

⁴⁶⁹ Pendant que De Latour était à Cambrai, il se prit de belle passion pour une jeune femme, il l'obsédait de ses poursuites, et il n'éprouvait que des refus; il crut que par la persévérance il obtiendrait tout ce qu'il désirait. Enfin, Lucrèce semble céder à une constance si rare; on accorde un rendez-vous de jour, bien entendu pour le premier, puis deux, puis trois, mais toujours dans la boutique,

car la dame était l'épouse d'un marchand sur la grand-place. On semble enfin s'humaniser et l'on finit par accorder un rendez-vous de nuit, mais on ne peut entrer dans une maison par une boutique bien fermée. De Latour savait que l'or vient à bout de tout, une bonne et forte Flamande est séduite, elle se fait fort d'abord du consentement de sa maîtresse, et ensuite d'introduire notre coureur d'aventures. Tout est convenu; De Latour est prêt, un vendredi, remarquez bien, un vendredi jour réputé malheureux, à minuit, heure du berger, il se rend devant la porte de sa belle et, suivant que tout avait été arrangé, se met dans un panier à jour, qui était destiné à hisser, au moyen d'une poulie, les marchandises dans les magasins. Porté sur les ailes de l'amour, ou pour mieux dire, tiré par la forte et officieuse servante, il monte..., il monte..., ô comble du bonheur, il voit sa belle..., il va lui parler, lui peindre tout à son aise ses sentiments ignorés... Mais voyez l'influence du vendredi, tout à coup il se sent descendre très rapidement, il se croit perdu, cette crainte ne dure qu'un moment; le panier s'arrête au milieu de sa course, et notre amoureux reste suspendu entre deux étages. On ouvre une croisée, il croit qu'on vient à son secours... mais que voit-il, grands Dieux! le mari et la femme qui lui souhaitent une bonne nuit et referment la croisée. Or de tout temps, le lendemain du vendredi vient le samedi, et le samedi partout est jour de marché. Jugez de la position de l'oiseau dans sa cage; cependant, on eut compassion de lui, on le descend... il sort de son panier, il court, mais pour suivi par la canaille; heureusement il peut se réfugier dans l'hôtel du plénipotentiaire de l'Angleterre qui rit, comme on peut se l'imaginer, de la mésaventure de De Latour, qui lui-même, prenant son parti en homme d'esprit, rit aussi; mais sentant bien que la place n'était plus tenable, le soir il était sur la route de Londres. (Note de Bucelly d'Estrées.)

aussi était jaloux, mais ce n'était pas chez lui le noble sentiment de Largillière, sa jalousie était celle qui éloigne les concurrents; cependant, entraîné par le talent de DE LATOUR, il rechercha son amitié, mais ce fut dix ans après quand Louis XV s'était fait peindre, et que Maurice-Quentin était peintre du roi et membre de l'Académie de peinture, etc., etc.

C'est une singulière chose que la carrière d'un artiste. Le plus beau talent passe souvent inaperçu, par des causes futiles. Un rien peut détruire les espérances les mieux fondées et même une réputation commencée⁴⁷⁰ sous les plus heureux auspices. C'est parce que DE LATOUR savait cela que, ne se fiant pas tout-à-fait à sa réputation, il eut recours à une petite supercherie. Comme nous l'avons dit, l'anglomanie était la maladie du jour; il s'annonça comme peintre anglais. On l'admira parce qu'il n'était pas Français. *Français et Picard*, cette ruse répugnait au caractère de notre compatriote, il se fit connaître. Les mystifiés se contentèrent de dire: c'est en Angleterre qu'il a appris. Il n'avait plus rien à redouter de ses rivaux qu'il avait surpassés ou égalés⁴⁷¹. Ce qui lui attira surtout de la part des dames une si grande vogue fut le genre du pastel qui, par son velouté, à leurs yeux, rendait mieux celui de la peau et des étoffes. Dès lors il fut le peintre à la mode, et la mode fut d'accord avec la raison, le bon sens et le vrai talent.

DE LATOUR avait peint Crébillon, J.-J. Rousseau, Duclos, Helvetius, l'abbé Hubert, Mondonville, Rethou, le maréchal de Saxe, il peignit les princes et les rois. Il n'avait que 33 ans lorsqu'il fut nommé membre de l'Académie royale de peinture. Faire l'énumération de tous ses ouvrages serait donner un catalogue raisonné de ses chefs-d'œuvre que nous possédons et qui auront une place distinguée dans notre Muséum.

Jouissant de la plus brillante réputation, étant dans la plus grande faveur du monarque, ami du ministre des Finances, DE LATOUR n'emploie tous ces moyens de parvenir à une grande fortune que pour servir l'amitié. Le maréchal de Saxe, qui le visitait dans sa retraite d'Auteuil, laisse apercevoir son inquiétude sur son sort après la guerre. La franchise d'un militaire n'est pas propre au rôle de solliciteur... DE LATOUR conçoit le projet d'être utile à l'amitié; le peintre devient courtisan et solliciteur; il sait qu'il a du crédit, il en use, met tout en œuvre et obtient une pension de deux cent mille francs, payable sur les états d'Artois. Ce n'est qu'en allant remercier le roi que le maréchal connaît le solliciteur.

Il est des hommes, bien rares à la vérité, dont une notice devient une louange par le simple récit de leurs actions. DE LATOUR avait une probité à toute épreuve, un noble désintéressement. Un de ses amis lui légua en mourant la plus grande partie de sa fortune; il sait que cet ami a des parents peu fortunés, il remet la succession entière aux héritiers naturels. Par le temps qui court, de pareils traits, malheureusement, sont rares. Il en est encore un que je citerai sans réflexions. Dans la vieille monarchie de Louis XV encore resplendissante d'un reste de l'éclat du grand siècle, les cordons étaient d'autant plus estimés qu'ils étaient moins donnés, j'allais dire prodigués. On lui offre le cordon de Saint-Michel, il refuse; cependant il savait que cet ordre conférerait la noblesse; mais, conséquent avec lui-même, il ne brigua pas de titres lorsqu'il avait dit qu'il ne connaissait de noblesse que celle des sentiments, et de prééminence que celle des talents. Il est une distinction qu'il ne refusa pas, c'est celle de peintre du roi, de conseiller de l'Académie royale de peinture et de sculpture de Paris, parce que là il était avec ses égaux et qu'il avait été appelé par eux; que là, la prééminence venait du talent.

Je vous ai fait voir Maurice-Quentin DE LATOUR s'élevant par son talent, devenu l'ami des sommités aristocratiques et financières, prenant rang parmi les savans, arrivant par son mérite à la fortune. La

tradition, mes souvenirs de l'enfance, les mémoires du temps m'ont aidé dans cet exposé.

Je vais parler de sa bienfaisance.

Je pourrais ne pas abuser de votre attention plus longtemps et en peu de mots peindre cet homme si rare en disant comme l'auteur de Saint-Quentin ancien et moderne: « *Cet homme aimait son art avec idolâtrie, les hommes comme il aimait son art, il éleva avec son travail une fortune plus considérable et la répandit avec son cœur.* »

Mais je n'oublie pas que c'est une simple notice que je dois vous présenter, il me suffira d'énumérer les actes qui ont mérité à si juste titre le nom d'ami de l'humanité à Maurice.

Ici les faits parlent et ces faits seront des sommes. L'indication de l'emploi qu'il a voulu qu'il en fût fit, sera l'éloge du cœur du donateur.

Paris, théâtre de l'illustration de DE LATOUR, Amiens, capitale de sa chère Picardie, Saint-Quentin, sa ville natale, qu'il aimait tant, eurent part à ses libéralités, libéralités qu'il fit de son vivant.

Il fonda à Paris un prix qui devait se donner alternativement au meilleur ouvrage pour la *perspective* et le *paysage*, et un autre prix pour la tête d'expression, prix qui se distribue encore sous le nom DE LATOUR, à l'école de dessin de Paris, et qu'a obtenu M^r Lemasle, professeur actuel de l'école de Saint-Quentin.

A Amiens, il a donné dix mille francs, pour une médaille de cinq cents francs à décerner à la plus belle action ou à la découverte la plus avantageuse dans les arts, dans la Picardie. Qu'est devenue cette belle fondation? Nous n'entendons jamais parler de la distribution de ce prix. Il est à regretter, Messieurs, que la Société académique de Saint-Quentin ait été établie si tard. Si elle eût existé, ce dépôt sacré, n'en doutons pas, lui aurait été confié et existerait encore, comme les autres fondations faites par DE LATOUR.

C'est surtout dans sa ville natale qu'il a répandu avec profusion ses bienfaits. Il a pris l'homme aux deux extrémités de la vie: A l'enfant qui vient de naître il veut que les premiers vêtements soient donnés; il veut aussi que le bonheur d'être mère ne soit pas troublé par la misère et le besoin; des secours sont donnés en son nom aux pauvres femmes en couches. Il n'a pas oublié, dans sa sollicitude, l'artisan infirme qui va bientôt terminer une carrière laborieuse. Vingt-six mille sept cent quatre-vingt-neuf francs sont donnés pour assurer à perpétuité ces philanthropiques fondations. Là se serait arrêté un homme ordinaire; mais Maurice-Quentin DE LATOUR, artiste qui devait sa fortune à son talent, veut ouvrir la noble carrière des arts à ses compatriotes; il fonde à Saint-Quentin notre école gratuite de dessin, il use encore de son crédit auprès du souverain et, par lettres patentes du mois de mars 1782, la fondation est reconnue, avec le titre de royale. Les élèves qui suivent les leçons et qui ont des médailles sont assimilés à ceux des collèges royaux, et par ce fait seul exempts de tirer à la milice. Ami de J.-J. Rousseau, avec lui il disait que « lorsqu'il s'agit de bienfaisance on n'a rien fait quand il reste quelque chose à faire. Il ne craint pas, comme nous l'avons dit, d'user son crédit, il sollicite et obtient des lettres de maîtrise gratuites pour l'élève qui aurait suivi exactement et avec succès le cours de l'école royale de dessin. Quarante-sept mille cinq cent cinq francs sont versés au trésor. Il croit par là assurer la perpétuité de ses bienfaits; mais je ne veux ni ne dois retracer des temps trop funestes et parler de désastres, quand une main bienfaisante les a réparés.

Ici je finis l'énumération des bienfaits publics de notre bon DE LATOUR. Il est des secrets que la tombe a ensevelis. Je ne puis retracer le chiffre des sommes qu'il déposa entre les mains du mayeur, sous le sceau du plus inviolable secret, pour être distribuées aux pauvres.

⁴⁷⁰ De Latour avait donné la vogue au pastel, genre abandonné depuis la célèbre Rosa Alba, née à Venise en 1664 et morte dans sa patrie en ... Jamais aucune réputation n'avait été si loin. Il existait à Paris un jeune peintre plein de talent, qui s'adonnait aussi à ce genre; il se nommait Perronneaux. Il vint trouver De Latour, lui demandant de faire son portrait. D'abord, cette demande étonna de la part d'un rival; cependant il y consentit. De Latour prend jour, fait une toilette de cour, habit de velours, chapeau sous le bras, veste de brocard d'or! Perronneaux travaille et fait réellement un beau portrait, que nous possédons dans la collection de l'école de dessin. De son côté, De Latour retiré dans son atelier fait aussi son propre portrait dans le costume de Démocrite. Perronneaux met son tableau au Salon, on l'admire, on le loue, car il mérite d'être loué, on exagère, et ne voyant aucun ouvrage de De Latour, on le croit vaincu. Après ce

premier feu jeté, De Latour place son propre ouvrage. Soit hasard, soit malignité, le doigt moqueur de Démocrite est tourné vers l'œuvre du jeune peintre, ayant l'air de désigner l'objet de sa causticité. Le vent de l'éloge tourne, De Latour est l'homme par excellence. Son rival, prenant peut-être trop à cœur cette mystification, quitte la France, se rend dans le Danemark, y porte un beau talent, y fait des portraits estimés qui ornent des galeries et De Latour reste maître du champ de bataille. (Note de Bucelly d'Estrées.)

⁴⁷¹ Le nom de De Latour jouissait encore en 1794 d'une grande réputation, un émigré français obligé de vivre de son talent, obtint une vogue assez forte parce qu'il portait le même nom. (Note de Bucelly d'Estrées.)

Si, dans une société secrète, dont il faisait partie, sans doute parce que la bienfaisance en est la base, on tenait registre des bienfaits, nous saurions qu'il a fait le plus souvent les frais des secours donnés par la caisse des pauvres.⁴⁷² Je m'arrête, ma voix citant tant de belles actions, semble adulatrice; cependant elle n'est que l'interprète de la vérité.

De Latour dans sa retraite d'Auteuil, entouré de ses bons et savans amis, avait atteint sa 82^e année. Il pense toujours à sa chère patrie, il veut y finir ses jours; il annonce sa détermination et le 21 juin 1784, seconde année de la fondation de l'école de dessin, on annonce aux habitans qu'ils vont revoir le bienfaiteur de leur patrie. La population quitte ses travaux, tout prend un air de fête; le canon citoyen tonne, le carillon de la cité fait retentir les airs de ses sons joyeux, la rue qui se nommait alors de la Vignette est encombrée; c'est à qui le verra le premier. Le corps municipal avec le mayeur, véritable élu du peuple, se rend dans la modeste demeure d'un simple citoyen pour lui porter le tribut de la reconnaissance publique, et l'homme qui refusa un ordre royal est fier du don d'une couronne de chêne. Je l'ai vue cette joie publique, je me la rappelle. C'était là de l'enthousiasme! c'était là du patriotisme! Le magistrat illumine l'hôtel de ville, les élèves [défilent devant] la façade de l'école et tous les citoyens suivent spontanément.⁴⁷³

Pendant deux années, Maurice-Quentin DE LATOUR, près d'un frère qu'il aimait, auquel aussi il avait assuré un sort heureux, reçut constamment les marques de la vénération publique, jouissant du bonheur des heureux qu'il avait faits, couronnant lui-même ses enfans adoptifs et voyant déjà en espérance le don qu'il faisait à la ville d'artistes utiles.

Je dois ici terminer la notice que j'ai promise.

Le dix-sept février mil sept cent quatre-vingt-huit, une nouvelle vie commença pour un bienfaiteur de l'humanité, pour Maurice-Quentin De Latour.

On lit dans l'église de St.-Quentin, l'épithaphe suivante rédigée par Charles-Vincent Duplaquet:

A la gloire de Dieu
et
à la mémoire
de Maurice-Quentin DE LATOUR
Né à Saint-Quentin, le 5 septembre 1704.
Peintre du roi,
Conseiller de l'Académie royale
de Peinture et de Sculpture de Paris,
et Honoraire
de l'Académie des Sciences et Belles-Lettres d'Amiens.
Bienfaiteur
de ces deux académies.
Emule de la nature
dans ses portraits,
Père des Arts
dans l'établissement
de l'Ecole royale gratuite de dessin
de cette ville.
Père des Pauvres
dans ses fondations
pour les pauvres femmes en couches
et
pour les pauvres vieux artisans.
Bon Parent,
Bon Ami,
Bon Citoyen.
Esprit juste et orné.
Cœur droit et généreux,
Ornement et soutien de l'Humanité.
Mort le 17 février 1788,
dans la 84^e année de son âge.

Mémoires de la Société des sciences, arts, belles-lettres et agriculture de la ville de Saint-Quentin, 1834-1836, p. 231-46;
B&W pp. 20-23.

⁴⁷² L'abbé Duplaquet, citant, dans son énumération des pauvres méritants soulagés grâce à La Tour, Marie Ponthieu et Joseph Roche, ajoute, en note: « La loge de l'Humanité leur a donné des récompenses, des médailles et les a couronnés à l'hôtel de ville [de Saint-Quentin]. » (note de G. W.)

⁴⁷³ Ces honneurs ne sont pas les seuls qui furent rendus à des San-Quentinois. En 1750, le grand prix de version latine à l'université de Paris, ayant été remporté par Charles-Nicolas Raison, le mayeur et le corps de ville, comme on nommait alors le corps municipal, furent au devant du lauréat à la porte Saint-Martin, pour lui offrir au nom de la cité, le vin de présent.

CRITICAL FORTUNE

The following extracts offer critical views of La Tour and his work over the ages. They are arranged broadly chronologically (further texts from an author are grouped with the earliest unless separated by a long interval). Contemporary critiques of works in the salons are presented in the chronological table of [DOCUMENTS](#), while contemporary [BIOGRAPHIES](#) are in a separate document. As the secondary literature is enormous, only a selection is possible. Well-known monographs devoted to the artist are mostly omitted in favour of less familiar texts or unpublished manuscripts. A selection of ephemeral verse, fiction and other items are also included, in some cases by title only where the passages are too long to be printed. For others, see [FLORILEGIUM](#).

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EIGHTEENTH CENTURY

Louis Rustaing, chevalier de SAINT-JORY (16..–1742)

La Tour, dont le crayon sublime & gracieux
 Charme autant notre esprit qu'il satisfait nos yeux
 Sur tes divins Portraits, ornemens de la France,
 Ton Portrait de SAÏD aura le préférence.
 Cet Ouvrage accomplie, digne de Raphaël,
 N'a rien cependant qui m'étonne.
 SAÏD que l'on revere, enrichit ton pastel;
 Car voici comme je raisonne,
 Plus le mérite est grand, mieux on peint la personne.

Mercur de France, 1742, p. 986

Daniel WRAY (1701–1783)

Daniel Wray wrote to his friend Philip Yorke to advise him on things to be done in Paris: "Call in too at Chardin's, who paints little pieces of common-life, and upon Liotard (but he is the

Colonel's painter), admirable in crayons. All due praise we allow these artists, but we believe when you have heard their Prices you will be able to convince people here that Oram and Scott and Pond are not extravagantly paid." (7.IX.1749). Several weeks later Wray added: "Give me leave to correct a mistake in my last letter. The Crayonist whom I meant to commend (from Hogarth's testimony) is La Tour. I confounded him with Liotard the Miniature-painter."

British Library Add. MS 35401 f121v, 7.IX.1749; f.123, 27.IX.1749

Jacques LACOMBE (1724–1811)

[*De Vivien*:]

Chéri des héros & des belles
De la Tour, tes touches fidèles
Les reproduisent traits pour traits;
Et par une aimable imposture
Tu séduis même la nature,
Qui s'admire dans tes portraits.

Dictionnaire portatif des beaux-arts, 1752, p. 689

Jean-Baptiste de Boyer, marquis d'ARGENS (1704–1771)

Au reste nous possédons aujourd'hui un artiste, qui est infiniment supérieur dans l'art de peindre au Pastel, à tous les peintres qui l'ont précédé, & qui vivent aujourd'hui; c'est le célèbre la Tour, dont les Portraits ont la force & la vérité de ceux de Vandaeck.

Reflexions critiques sur les différentes écoles de peinture, 1752, p. 239

Pierre-Louis d'AQUIN de Château-Lyon (1720–1796)

Le siècle de Louis XIV, si fertile en grands Hommes & presque dans tous les genres, n'avoit pourtant à opposer à *Homere* & à *Virgile*, que le Pere *le Moine* & *Chapelain*. La Phisique expérimentale n'étoit pas encore dans tous son jour, le Pastel étoit à peine connu, & la Musique peu approfondie. Il est vrai que les *Corneilles*, les *Molières*, les *Bossuets*, les *le Bruns*, les *Girardons*, & tant d'autres Savans & Artistes célèbres, doivent servir de modèle à tous les hommes qui voudront courir leur carrière; mais M. de *Voltaire*, le seul Poète Epique parmi les François, M. *Rameau*, le plus grand Musicien de l'Europe, & le fondateur de son Art, M. de *la Tour*, & ses crayons ravissants: Voilà des miracles qui sont de notre siècle & qui nous appartiennent.

Pierre-Louis d'Aquin de Château-Lyon, *Lettres sur les hommes célèbres*, Amsterdam, 1752, pp. iii–iv

STANISŁAW AUGUST Poniatowski (1732–1798)

During his 1753 visit to Paris, the young Stanislaw Poniatowski was one of many anxious to visit the artist: "Le peintre en pastel, La Tour, tout difficile qu'il est, m'avait accordé l'entrée dans son atelier."

Mémoires du roi Stanislas-Auguste Poniatowski, ed. St Petersburg, 1914, I, p. 101.

Allan RAMSAY (1713–1784)

[Col. Freeman to Lord Modish:] I have reason to be convinced by a thousand experiments, that the leading principle of criticism in poetry and painting, and that of all the learned principles which is the most unexceptionably true, is known to the lowest and most illiterate of people. Those experiments are easily made. Your Lordship has only to hide yourself behind the screen in your drawing-room, and order Mrs. Hannah to bring in one of your tenant's daughters, and I will venture to lay a wager that she shall be struck with your picture by La Tour, and no less with the view of your seat by Lambert, and shall, fifty to one, express her approbation by saying, they are *vastly natural*.

A dialogue on taste, 1762, pp. 56f

Antoine-Alexandre-Henri POINSINET (1735–1769)

Tout en jouant, l'Amour dit à sa mere
Je veux, maman, faire votre portrait,
C'est en pastel; *la Tour* dont j'ai pris la manière,
de mon dernier ouvrage a paru satisfait;
Un portrait de ma main est toujours sur de plaire.

Vers à Madame Razetti, pour le jour de sa fête, *L'Avant-Coureur*, Paris, 21.I.1765, p. 42

Denis DIDEROT (1713–1784)

Memento homo qui pulvis es et in pulverem reverteris.
(For dust thou art, and unto dust shalt thou return.)

Genesis 1:20

Diderot to La Tour, Salon de 1767 and in "Entretien entre d'Alembert et Diderot", *Œuvres complètes de Diderot*, Paris, 1875, II, pp. 105–21

Alexis PIRON (1689–1773)

Le Miroir.

Air: *de Joconde*.

Miroir officieux, je doi
T'aimer toute ma vie.
Je possède, grâce à toi,
La charmante Sylvie;
Et je te regarde, en ce jour,
Comme un Dieu tutélaire,
Qui fait pour moi plus que l'Amour
N'auroit jamais pu faire.

MIROIR, plus peintre que LA TOUR,¹
Plus prompt & plus sincère:
Et vous mes Trumeaux tour-à-tour,
Répétez ma Bergère:
Croyez que jamais vous n'aurez
De plus parfait modèle;
Et que plus vous l'embellirez
Plus vous serez fidèle.

Glace ne faites votre effet
Qu'en faveur de ma Belle:
Obscure pour tout autre objet,
Ne représentez qu'elle.
Par le même art, en ma faveur,
Et contre votre usage,
Puisse vous, ainsi que mon cœur,
Conserver son image!

Allégories. Satires, Inscription &c., Paris, 1776

Giovanni Lodovico BIANCONI (1717–1781)

Il Gabinetto della Rosalba è una grande e luminosissima camera tappezzata di verde, che guarda sopra una larga e bella piazza. ... Nelle due facciate laterali, ove sono l'una in faccia dell'altra le due gran porte dorate per le quali s'entra, sono collocati i pastelli tutti di Mengs, quelli di Liotard, di Mr. de la Tour, e di pochi altri ma tutti eccellentissimi pastellisti del nostro secolo.

Elogio storico del Cavaliere Anton Raffaele Mengs, 1780

Pierre-Louis d'AQUIN

Un Peintre en pastel s'exprimait ainsi: "Je peins à la durée des passions. Je crayonne le Portrait d'un Amant et d'une Maîtresse d'après leur caractère, et mon pastel tombe plutôt ou plus tard, selon le terme que je mets, dans mon idée, à leur liaison". Ce Peintre est l'immortel *la Tour*.

Almanach littéraire ou Etrennes d'Apollon, pour l'année 1791, p. 27

¹ J'avais chez un Miroir, dont les ornemens antiques étoient estimés; une Dame, très-jolie, voulut le voir, & je lui donnai ces trois Couplets. [Note de Piron.] "Le plus grand Peintre en Pastel qui ait existé." [editor's note in anthology, *Les Bijoux des Neuf-Sœurs*, Paris, 1790, II, p. 131.]

Jean-Louis DUPAIN-TRIEL (1722–1805)

Serait-il hors de propos de rappeler à ces hommes une petite anecdote sur le Peintre de portrait au pastel, Latour. Il venait de terminer celui de la marquise de Pompadour, et avait *modestement* demandé 48000 francs. Madame la Marquise, quoique généreuse, trouva les prétentions de l'artiste exorbitantes, et lui envoya 24000 francs en or. Il n'est pas nécessaire de remarquer que c'était payer très-grandement un portrait au pastel. Latour, furieux, se promenait dans son appartement, criant à l'avisement de son talent, lorsque Chardin, son voisin aux galeries du Louvre, l'aborde d'un grand sang froid, et lui demande s'il sait combien tous les tableaux qui ornaient Notre-Dame, et au nombre desquels se trouvait le chef-d'œuvre de Lesueur, ceux de Lebrun, du Bourdon, de Tételin, etc., ont coûté. – Non. – Eh bien, calculez, quarante tableaux environ, à 300 francs cela fait 120000 f., encore ajoute Chardin, chaque Artiste donnait-il le petit tableau aux Marguilliers en charge. La Tour se tut et eut raison.

Invitations familières faites aux Elèves de ce temps dans les Beaux-Arts,
repr. *Journal des arts, de littérature et de commerce*, 15.1.1800, p. 10

Jean-François MARMONTEL (1723–1799)

Latour avoit de l'enthousiasme, et il l'employoit à peindre les philosophes de ce temps-là. Mais le cerveau déjà brouillé de politique et de morale, dont il croyoit raisonner savamment, il se trouvoit humilié lorsqu'on lui parloit de peinture. Vous avez de lui, mes enfants, une esquisse de mon portrait.

Mémoires, 1804, II, p. 130 (v.q. DOCUMENTS, 19.XII.1783)

NINETEENTH CENTURY

Johann Dominicus FIORILLO (1748–1821)

Maurice Quentin de la Tour, dessen Geburts-Jahr unbekannt ist, wiewohl man weiß, daß er im Jahr 1746 ein Mitglied der Akademie wurde, und in seinem 84. Jahre starb, war ein anderer Porträtmaler, dem man eine große Fertigkeit im Pastell nicht absprechen kann. Er entwarf seine Porträts mit einem ihm eignen Sinn für Schönheit, wußte das Eigenthümliche eines jeden Charakters und einer jeden Stellung zu entwickeln und im vortheilhaftesten Licht erscheinen zu lassen, gab seinen Gesichtern viel Relief, und dem Farbenton eine Kraft, die sich mit Pastellfarben selten hervorbringen läßt. Leider ver den aber seine Werke für die Nachwelt verloren seyn, da es ihm, unerachtet der größten Bemühungen, nicht glückte, die vergänglichen Pastellfarben zu fixiren und ihnen eine längere Dauer zu sichern. Jedoch sieht man von ihm in der Churfürstlichen Galerie zu Dresden zwei Meisterstücke, das Porträt der Dauphine Maria Josepha von Sachsen und des Grafen Moritz von Sachsen, welche so frisch und lebhaft sind, als wären sie so eben aus der Hand des Künstlers hervorgegangen.

Geschichte der Malerey in Frankreich, Göttingen, 1805, p. 352

Pierre-Marie GAULT DE SAINT-GERMAIN (1754–1842)

L'exposition publique, considérée, depuis la fondation de l'Académie, comme l'institution la plus belle, la plus utile et la plus propre à former également des amateurs et des artistes, à travers cette décadence de la peinture, fixa à jamais l'immortalité de quatre grand peintres: Vernet, Chardin, Greuze et Latour.

[p. 254] Le quatrième, enfin, est Maurice-Quantin LATOUR, né à Saint-Quentin en 1705, reçu à l'Académie en 1746, et mort dans la même ville le 17 février 1788, âgé de près de quatre-vingt-cinq ans.

Ce peintre eut en talent unique dans le portrait. Il n'embellissait rien: simple et vrai dans l'imitation des formes et du coloris, ses tableaux sont un miroir très-pur de la ressemblance et de la vérité, une physionomie exacte des inclinations et des habitudes de ses modèles: tout y fait illusion, jusqu'aux mains, dessinées d'un grand goût et savamment étudiées.

Sa manière de peindre était le crayon de pastel; espèce de peinture trop fragile pour un talent si rare et si utile.

Par les tons ravissans d'un pastel enchanteur,
Fascinant tous les yeux d'une commune erreur,
Les chefs-d'œuvre divers de ta main noble et sûre
Sont au-dessus de l'art & trompent la nature.

Le baron de SAINT-JULIEN.

Nous avons de lui une suite nombreuse de portraits, que l'on conserve précisément dans les galeries publiques et dans les familles, dont les principaux sont *Louis XV* et *les premiers princes du sang*; *Duclos*, de *Lachaussée*, de *la Condamine*, d'*Alembert*, le *Dauphin*, le *prince Édouard*, le *maréchal de Belle-Isle*, *mademoiselle de Lowendal*, le *comte de Sassenage*, de *Moncrif*, *Dumont le Romain*; de *la Reynière*, fermier-général; *madame de la Reynière*; *D'Isle*, contrôleur des bâtimens; *Roitiers*, graveur, *mademoiselle Sylvia*, actrice de la Comédie Italienne; le *prince Clément de Saxe*, la *princesse Christine de Saxe*, le *duc de Berry*, le *comte de Provence*, la *Dauphine*, *Voltaire*, et son portrait peint par lui-même en 1742, et gravé par G. F. Schmidt en 1751.

CARACTERE DISTINCTIF.

Pastel; ressemblance rigoureuse; attitude simple, naturelle; expression de la vie, exécution savante, coloris vrai.

Les Trois Siècles de la peinture en France..., 1808, pp. 245, 254ff

P.-Hyacinthe-Jacques-J.-B. AUDIFFRET (1773–1847)

[De l'abbé Jean-Bernard Le Blanc]: Ces défauts et son ennuyeuse loquacité lui valurent, au sujet de son portrait peint par le célèbre La Tour, dont on disait que les tableaux étaient parlans, cette autre épigramme de Piron:²

La Tour va trop loin, ce me semble,
Quand il nous peint l'abbé Leblanc.
N'est-ce pas assez qu'il ressemble?
Faut-il encore qu'il soit *parlant*.

Michaud, *Biographie universelle*, XXIII, 1826, p. 484

Henri MARTIN (1810–1883)

...Mais tous ces noms de savants et d'artistes sont effacés par un nom qui est resté la plus éclatante gloire de Saint-Quentin, le nom de l'inimitable pastelliste Quentin-Maurice de La Tour. Au milieu d'une époque de décadence pour les arts de la forme, quand l'idéal était voilé, le sens du beau, presque perdu, les grandes créations, impossibles, deux hommes conservèrent au moins le sens du vrai, l'intelligence profonde de la vie, et donnèrent au XVIII^e siècle, au siècle du mouvement et de l'esprit, son expression fidèle dans l'art: ce furent deux portraitistes, le statuaire Houdon et le peintre La Tour, admirables traducteurs de toutes ces mobiles et brillantes physionomies du siècle de Voltaire. La Tour, mort à Saint-Quentin, sa ville natale, en 1788, y a fondé une école gratuite de dessin qui conserve religieusement un assez grand nombre de ses magnifiques pastels; on y remarque, entre autres, le portrait de Jean-Jacques Rousseau.

"Saint-Quentin", extrait de *L'Histoire des villes de France*, ed. Aristide Guilbert, 1844, pp. 25–26

Anatole de Courde, comte de MONTAIGLON (1824–1895)

Pour te parler d'autre chose je te dirai qu'ils ont ici [Saint-Quentin] un admirable Musée dont la moitié ne se visite pas comme bien tu penses; un seul homme en fait les frais, c'est Latour le roi du pastel, comme Rosalba en est la Reine; tout ce qui n'est pas de lui, sauf un mendiant de Callot et quelques autres petites choses, n'est pas regardable; il y a de lui près d'une centaine d'œuvres, pastels, tableaux à l'huile: ceux là sont curieux mais bien inférieurs, il y en a peu du reste; ébauches de pastels et études de têtes pour faire ensuite les portraits, et ces études ne sont pas ce qu'il y a de moins précieux. Si tout cela était dans une salle au Musée du Louvre il n'y aurait pas assez d'admiration, ne doute pas, ce serait une des belles

² Piron's original lightly disguises the subjects as abbé le Plant.

salles du Musée des Dessins, et c'est beaucoup dire, car tu sais ce que c'est que le Musée des Dessins. Pour connaître Latour il faut venir ici et ce n'est qu'ici qu'on peut le connaître; le Musée de Paris n'a que trois œuvres de lui, il est vrai que ce sont trois chefs d'œuvres, mais il y en a ici quinze ouvrages de chefs d'œuvres de Latour et du pastel. Il y a en Allemagne quelque chose de semblable pour Rosalba, la seule que l'on puisse comparer à Latour et qui peut-être lui est supérieure non pas comme vie et comme vérité, mais comme grâce et comme couleur, c'est bien une Vénitienne. Je voyais dans la biographie universelle qu'à Dresde il y avait de Rosalba 159 portraits au pastel de même grandeur, à peu près vingt pouces sur seize, c'est à dire la tête de grandeur naturelle; où sont-ils, sont-ils encore à Dresde? Ils y étaient il y a vingt ans je ne sais, mais cela est bien précieux, et si tu vas à Dresde informes t'en car tu verras d'admirables chefs d'œuvres en fait de portraits. Le Musée de Paris n'a que quatre pastels de Rosalba, pauvre Musée, ils sont pourtant bien beaux. L'endroit où sont tous ces portraits de Rosalba est celui où il faut aller pour la voir comme à St Quentin pour Latour; tous les grands peintres ont laissé à la ville où ils trouvent le plus grand nombre de leurs œuvres, et tous plus admirables, la capitale de leur royaume, si l'on peut dire. Il faut aller à Bruges pour Van Eyck, à Anvers pour Rubens, à Parme pour Corrège, à Venise pour Titien, à Rome pour Raphaël.

Letter to Robert Wheaton, from Saint-Quentin, 28.IX.1845; manuscript, Morgan Library [handwriting almost illegible]

Jules-François-Felix Fleury-Husson, dit CHAMPFLEURY (1821–1889)

Il ne faut pas juger la Tour au Musée du Louvre: on risquerait d'en garder une fâcheuse opinion. Il y a plusieurs bonnes raisons, la première et la meilleure est la lutte impossible entre la peinture à l'huile et le pastel. Quel rôle peut jouer un art gracieux et coquet, un art de salon, avec cet art robuste qui peut tout, le terrible et la galanterie, le dramatique et le passionné! La peinture à l'huile a les ressources du violon, l'instrument multiple, qui peut chanter larmes et la joie. Il n'est pas besoin de voir toutes les salles du Louvre pour se sentir sans impression devant un pastel; il ne faut que traverser une salle de peinture pour arriver à la galerie des dessins.

Les dessins proprement dits ne perdent pas à la comparaison; ils sont autre chose que la peinture; ils sont même quelquefois le bel enfant qui deviendra plein de vices en grandissant. Le dessin est moins l'œuvre de la main que l'œuvre de la pensée; c'est le feu qui sort du cerveau et qui lance des fusées capricieuses sur le papier; c'est le premier baiser donné à une femme aimée, c'est le grain que sème le laboureur, c'est la plume qui vole au vent et que l'oiseau recueille sur la tige d'une fleur pour construire son nid. Le dessin n'est quelquefois qu'un bégayement pour le curieux; mais ce bégayement renferme les plus douces modulations pour celui qui l'a créé.

Au contraire le pastel est une œuvre raisonnée; elle n'a pas plus de spontanéité qu'un buste de marbre; elle a été étudiée et faite avec patience. En posant la question vertement, il est permis d'appeler le pastel un art de demoiselle. Car au fond cet art renferme un vice sérieux contenu généralement dans toutes les œuvres sorties du cerveau des dames. Le pastel n'est pas masculin.

... La Tour compte huit pastels au musée du Louvre, parmi lesquels il faut remarquer ceux de Marie Leczinska, Chardin, son propre portrait, M... en habit noir et le fameux portrait de Mme de Pompadour. Les autres, ceux de Louis XV, du dauphin, de la dauphine, du maréchal de Saxe, ne sont pas des œuvres d'une grande valeur. C'est surtout dans les deux portraits d'hommes, Louis XV et le maréchal de Saxe, qu'il est facile de voir l'effet qu'ont produit les crayons en voulant rendre des armures. Les pastels se sont brisés contre l'acier; ce sont des armures d'opéra, des armures de carton. Le portrait de Chardin en habit noir et en jabot est fort éloigné des deux Chardin en lunettes et en abat-jour; mais il a de la physionomie.

Malgré le mal que s'est donné le peintre, je préfère pourtant à ce pastel de grande taille une espèce d'ébauche d'après lui-même qui est au Louvre. Avec sa veste bleue débraillée, ses rares cheveux sans perruque, son sourire un peu satyrique et un peu comédien, La Tour est juste dans la vraie ligne de son art. Un peu de poussière de couleur frottée rapidement sur du papier a suffi pour nous montrer un homme plein de vie et de malice, avec des yeux un peu inquiets. Sous cette apparence d'ébauche se cache sans doute un travail sérieux, car La Tour travaillait péniblement; mais il n'en est pas moins vrai que ce portrait est le meilleur des pastels de La Tour.

"De La Tour", *L'Athenaeum français*, II, 1853, pp. 464–66, 491–94; 561–64; 586–88

Julien de LA ROCHENOIRE (1825–1899)

Nous sommes au musée du Louvre, salle des Pastels; nous allons nous instruire en y comparant les différents genres qui sont exposés à l'admiration du public. En tête de ces heureux des temps passés, et par le nombre de ses productions, se place comme chef de l'école française, Maurice-Quentin de Latour. ... L'œuvre principale de cet artiste et celle qui vient se placer en première ligne, est le portrait de Mme la marquise de Pompadour. C'est le pastel le plus complet que nous ayons dans l'école française; il réunit les qualités les plus précieuses et les plus difficiles à obtenir, vigueur dans l'ensemble sans lourdeur, idéalisme et réalité, et il n'y a vraiment qu'un seul artiste qui soit supérieur à Latour..., c'est la Rosalba...

Nous disions donc que ce portrait de Mme de Pompadour est du plus beau faire, c'est vrai; c'est une œuvre forte, presque un chef-d'œuvre. Peut-on voir une plus grande harmonie d'ensemble, une plus fière liberté de touche dans la robe et les draperies, une attache de cou plus voluptueuse, et une tournure de tête plus piquante? et le fond... Ah! Messieurs les contemporains, allez donc étudier ce fond, le mystère qui règne dans ce délicieux boudoir de travail. Eh bien, malgré toutes ces qualités, malgré la beauté du tout, il manque à ce portrait ce que la Rosalba seule eût pu lui donner: la noblesse.

"Examen critique des pastels du Louvre", *Le Pastel appris seul*, 1853

Émilien, comte de NIEUWERKERKE (1811–1892)

Après 10 ans d'étude et d'efforts, Delatour se produisit avec éclat, et pendant 35 ans le public et les critiques eurent à enregistrer les succès de l'artiste, justifiés par le perfectionnement de sa méthode. Nommé successivement peintre du roi et conseiller de l'Académie royale de peinture et de sculpture, il s'éleva par le pastel seul aux plus hautes positions qu'il soit donné à un artiste d'occuper, et il laissa après lui une renommée qu'aucun critique n'a jamais cherché à amoindrir. Ses portraits sont restés vrais et réels, et quelque altération que le temps ait déjà, hélas! produit dans leur coloris, ils ont conservé l'accentuation de la vie et la vérité de la nature. Quentin Delatour, à une époque où chaque artiste se distinguait par une manière particulière, fut, avec Chardin, l'amant du vrai et le portraitiste le plus réaliste de son siècle.

Du discours prononcé à l'inauguration de la statue de La Tour, 2.V.1856, Picard 1867, II/2, p. 326

Émile BEAUDEMONT (?1806–1880)

Éloge de Maurice-Quentin Delatour, peintre de Louis XV, en vers, Saint-Quentin, 1856

Un pastel de Delatour. Comédie-Drame en deux actes et en vers. Épisode de l'année 1785, jouée sur le théâtre de Saint-Quentin en 1869

Arsène HOUSSEY (1815–1896)

LA TOUR: "Je n'ai pas inventé le pastel; mais, s'il n'eût pas existé, je l'aurais inventé."

Le Pastel de Mademoiselle Fel, maîtresse de La Tour, comédie en un acte, 1858, p. 106

Que restera-t-il de la belle marquise [de Pompadour]? Une pincée de cendres et...un pastel de La Tour!

Louis XV, 1890, p. 190, misquoting Diderot

Théophile GAUTIER (1811–1872)

Un concert organisé par M. Pasdelpoup servait d'intermède aux causeries et ménageait d'agréables repos aux conversations; il avait lieu dans la magnifique Salle des Pastels, qu'une porte, chef-d'œuvre d'ébénisterie, sépare seule de l'appartement du directeur, de plain-pied avec les galeries du musée.

Tout en écoutant Sivori exécuter...des variations brillantes..., nous regardions le portrait en pied de la marquise de Pompadour, si noble et si galant à la fois, d'une beauté si spirituelle et si pleine d'agréments, léger chef-d'œuvre d'une époque légère, qui a su pourtant inventer un style reconnaissable entre tous et purement français. Pour peindre cette charmante marquise, La Tour semble avoir pris leur poussière qu'un souffle semble devoir faire envoler à tenu, et si son éclat est un peu tombé il n'en est que plus doux. Le fard trop vif a disparu de ces belles joues, et la gracieuse image paraît comme attendrie dans sa pâleur.

"Les soirées du Louvre", *L'Artiste*, 1858, p. 70f

Charles-Olivier MERSON (1822–1902)

SAINT-QUENTIN.

Au nom du pastelliste de La Tour, le vieux gardien du musée de Saint-Quentin ne manque jamais de s'incliner; de plus, afin de mieux témoigner de son respect pour une ombre révéree, il ne parle de l'artiste qu'en l'appelant: "*Monsieur de La Tour*." Il ne faut pas railler ce culte naïf. D'ailleurs, dans cette ville où de La Tour est né, où il est venu mourir, le souvenir du célèbre peintre est partout pieusement conservé. Rien n'est plus naturel. C'est moins, comme de La Tour devait être appelé dans son épitaphe, "le père des arts, l'émule de la nature," que l'on honore ainsi, que "le bon parent, le bon ami, le bon citoyen, le père des pauvres, le cœur généreux, le soutien de l'humanité."

Au milieu de ses nombreux travaux, de ses succès les plus envivants, de La Tour resta fidèle à l'amour du sol natal. Fréquentant une société tantôt sérieuse, tantôt frivole; attentif au courant que Voltaire, Diderot, Rousseau et les encyclopédistes imprimaient aux idées; assidu des salons les mieux hantés et des dîners du lundi de M^{me} Geoffrin, tout en étudiant les mathématiques, la politique et la métaphysique, ce dont il eût bien pu se dispenser, au dire de Mariette et de Marmontel, tout en exécutant pour les plus puissants personnages de la cour et de la finance les commandes qui ne cessaient d'affluer à son atelier du Louvre, il n'était jamais resté longtemps sans jeter un regard ému vers les lieux de son enfance. Un jour, il restitua à des héritiers pauvres de son pays une succession qui lui avait été léguée; une autre fois il donna à la ville d'Amiens une somme importante pour décerner, chaque année, un prix à l'auteur de la plus belle action ou de la plus utile découverte dans les arts faite en Picardie. A Saint-Quentin, ville de ses plus tendres prédilections, il fonda une école gratuite destinée à former des artistes industriels dans une spécialité locale dite dessin de fabrique, et un bureau de charité pour les infirmes et pour les femmes en couches; enfin, ses libéralités dépassèrent bientôt le chiffre considérable de 90,000 livres. Aussi, lorsque, courbé par l'âge, de La Tour vint à Saint-Quentin chercher le calme et le repos, la cité reconnaissante prépara pour le recevoir une ovation enthousiaste. Le chevalier Bucelly d'Estrées, ami et biographe de La Tour, parle en ces termes de cette journée triomphale: "La population quitte ses travaux, tout prend un air de fête; le canon citoyen tonne, le carillon de la cité fait retentir les airs de ses sons joyeux; la rue qui se nommait alors de la Vignette est encombrée; c'est à qui le verra le premier. Le corps municipal avec le mayer, véritable élu du peuple, se rend dans la modeste demeure d'un simple citoyen pour lui porter le tribut de la reconnaissance publique, et l'homme qui refusa un ordre royal est fier du don d'une couronne de chêne. Je l'ai vue, cette joie publique, je me la rappelle.

C'était là de l'enthousiasme! C'était là du patriotisme! Le magistrat illumine l'hôtel de ville, les élèves la façade de l'école, et tous les citoyens suivent spontanément." C'est le 21 juin 1784 que de La Tour fut l'objet de cette manifestation. Il mourut le 17 février 1788, âgé de quatre-vingt-quatre ans, et Saint-Quentin lui a décerné récemment le suprême honneur en lui élevant, sur une de ses places, une statue de bronze.

Cependant, au point de vue des artistes, c'est au musée que se trouve le vrai monument de La Tour. En revenant au pays natal, le peintre s'était entouré d'œuvres qui lui rappelaient les plus belles phases de sa carrière. A sa mort, son frère en hérita et celui-ci les partagea entre l'école gratuite et la ville, à la charge, pour celle-ci, de les vendre et d'en distribuer le produit entre les fondations de La Tour. Les pastels envoyés à Paris, un catalogue en fut dressé et distribué; mais les enchères n'ayant pas monté au delà de trois francs pour chaque pièce, la ville se crut dispensée d'obéir aux prescriptions du testateur, et, dans le but d'organiser plus tard un musée, réunit aux dessins donnés à l'école ceux qui lui avaient été attribués.

De ces pastels, quelques-uns sont complètement achevés; d'autres sont restés à l'état d'ébauche ou même seulement d'indication légère; presque tous appartiennent à la plus brillante période du talent du peintre. Malheureusement, vers les derniers temps de sa vie, de La Tour céda à une tentation déplorable; la vieillesse troubla cette tête autrefois si fertile, et l'artiste remania quelques-uns de ses dessins, sous prétexte que tout devant être sacrifié à l'expression, il fallait effacer les détails qui ne s'y rapportaient pas directement. Cette maxime, de la plus exacte justesse, venait un peu tard, et, en l'appliquant, de La Tour montra que sa main s'était affaiblie en même temps que sa raison. C'est ainsi que le peintre altéra lui-même des œuvres sorties ravissantes d'esprit des inspirations de sa jeunesse.

Ce n'est pas que de La Tour ait jamais été un puriste; mais, s'il commit, jusque dans ses meilleurs travaux, des écarts de dessin, des fautes de construction et d'ensemble, il eut à son service des qualités précieuses auprès desquelles ses erreurs ne sont ordinairement que des taches légères, facilement pardonnables. Il savait équilibrer l'expression d'un visage, et mettre entre le sourire du regard et celui des lèvres un accord parfait; il excellait à chiffonner le minois d'une actrice, ou les rubans d'une marquise; il pratiquait la technique de son art avec une facilité apparente qui laisse à ses œuvres un grand air de vivacité, de gaieté et de clarté; il s'appliqua aussi à frapper juste, mais délicatement, à rester vrai sans brutalité, aimable sans fadeur; enfin il interpréta avec un tact et une distinction rares le charme et l'esprit de la société de son temps. Il faut bien ajouter que de La Tour est venu à point nommé. Dans un milieu austère et réservé, peut-être eût-il manqué d'essor; arrivant, au contraire, en plein XVIII^e siècle, il sait à qui parler, à qui répondre, et il s'assimile aussitôt les exigences et les caprices du jour. Il devient le peintre des physionomies ouvertes et accortes, des sourires sans façon, familiers et goguenards, des regards vifs, animés et railleurs, des lèvres relevées aux coins, offrant ou appelant un baiser. Artiste préféré et choyé des philosophes, des moralistes, des femmes bel esprit, des abbés galants, des favorites, des princes et des rois, il refuse ses crayons aux visages sans beauté et sans reflet d'intelligence, et dessine parfois la figure du valet qui lui semble plus spirituelle que celle du maître. Les gens comme il faut qu'il représente ne sont pas gourmés dans leurs jabots de dentelles, ni les dames de qualité dont il fait le portrait trop empesées dans leurs falbalas; il les peint au naturel, et, pour ainsi dire, il prend l'empreinte de leur caractère personnel et de leur situation dans le monde. Le plus souvent il ajoute un trait d'élégante raillerie, mais sans manquer jamais de faire ressortir par quelques touches adroites et galantes cette grâce incomparable, merveilleuse, unique, qui fascina la nation et après la nation l'Europe.

L'œuvre de La Tour au musée de Saint-Quentin se compose de quatre-vingt-quatre pièces. Il y en a de considérables et de trèsbelles; plusieurs sont médiocres, ou sans intérêt.

Le portrait de l'abbé Hubert est, à certains égards, le dessin le plus remarquable de la collection. Comme puissance de ton,

comme énergie et vigueur de travail, de La Tour n'a jamais mieux fait. "L'abbé, dont l'artiste aimait tant la conversation," dit Bucelly d'Estrées, est assis, devant une table, à demi penché sur un gros bouquin ouvert; son visage empourpré rayonne d'un large sourire, que provoque une lecture légère plutôt que théologique, et respire la bonne chère et le bien-vivre. Ce tableau a été exposé en 1742. Le portrait de Sylvestre, premier peintre du roi Louis XV et du roi de Pologne, est presque aussi beau. En robe de chambre, coiffé d'un mouchoir lilas, la palette à la main, il ira sûrement à la postérité; le crayon de son ami, plutôt que ses propres œuvres, lui vaudra cet honneur. Ce portrait, qui a figuré à l'exposition de 1753, est d'une exécution ferme, large et vaillante. Parmi les meilleurs dessins de La Tour, au musée de Saint-Quentin, il faut mentionner aussi celui d'un nommé Vernezobre; celui de Dupouch, qui fut le professeur de l'auteur. Ce dernier est cependant trop vigoureux de ton. Le portrait de Restout est charmant d'expression. Dans sa vieillesse, de La Tour retoucha et gâta ce pastel qu'il avait exécuté à l'occasion de sa réception à l'Académie. "Apparemment qu'il s'est cru en état de mieux faire, dit Mariette, et sans s'apercevoir de combien il était déchu, il l'a retravaillé et l'a entièrement perdu. Quel dommage!" Wattelet, chargé de l'article *Peinture* dans l'Encyclopédie, constate le fait, le regrette, mais en même temps nous apprend que "la malheureuse opération" que l'artiste fit subir à son dessin et qui partait d'un grand principe, celui de sacrifier aux têtes tout l'éclat des accessoires, consista à changer "le brillant vêtement de soie dont La Tour avait drapé le portrait de Restout en un simple habit de couleur brune." Ce portrait, exposé en 1738, a été gravé par Moitte.

Les portraits de Manelli, bouffon du Théâtre-Italien, de l'abbé Pommier, de d'Alembert, gravé par Maviez, Dagoty père et Hopwood, de M^r Mondoville, de Rousseau – ce dernier souvent reproduit par la gravure – exposés en 1753, sont en général bien réussis. On peut en dire autant de ceux des académiciens Duclos, gravé par Duflos, et Moncrif, gravé par L.-J. Cathelin; du maréchal de Lowendal, du maréchal de Saxe – exposés en 1748 – du peintre Parrocel, de l'abbé Leblanc, de Jean Monnet, directeur de l'Opéra-Comique, exposés, le premier en 1742, le second en 1747, le troisième en 1757; de Crébillon, gravé par Moitte, Ingouf jeune et Cathelin, et exposé en 1761, et de quelques autres. Ils ont tous occupé les critiques du temps; Bachaumont, l'abbé Leblanc, Fréron, Lafon de Saint-Yenne, l'abbé Desfontaines, Diderot, etc., etc., en ont parlé, épuisant en faveur de l'heureux de La Tour les formules les plus ingénieuses de la louange. Cependant, à propos de l'exposition de 1753, Gauthier fit, dans les *Observations sur la peinture*, une remarque très-judicieuse qui doit trouver sa place ici: "Je ne sçaurais souffrir, dit le critique, de peindre des académiciens, des philosophes, avec des affectations de joie, ainsi que dans le portrait de Manelli, jouant le rôle de l'*Impresario*; c'est encore plus mal fait de les mettre à côté l'un de l'autre, car le portrait de M. D'Alembert rit de même que celui de cet acteur des *Bouffons*, et on les voit du même coup d'œil. Je ne dis pas de faire pleurer les sujets, ni de leur faire faire la grimace; mais l'état naturel de l'homme suffit, et lorsqu'on en sort, c'est une erreur."

Le portrait de M. de Julienne, le protecteur et l'ami d'Antoine Watteau; le portrait de M. de la Popelinière, fermier général, en habit de velours, en jabot de dentelles, au visage coloré; celui du peintre Chardin et quelques autres un peu frottés et effacés, ont beaucoup perdu de leur valeur.

Celui de J.-J. Rousseau n'est pas bon. Il est probable que c'est un des tableaux que la main sénile de La Tour a si malencontreusement retouchés. Du reste, Diderot, malgré son enthousiasme pour le pastelliste, l'avait, dès le principe, jugé avec une sévérité relative: "M. de La Tour, dit-il, si vrai, si sublime d'ailleurs, n'a fait du portrait de M. Rousseau qu'une belle chose, au lieu d'un chef-d'œuvre qu'il en pouvait faire.... Il faut convenir que le vers de M. Marmontel dit très-bien ce qu'est M. Rousseau, et ce qu'on devrait trouver, et ce qu'on cherche en vain dans ce tableau de M. de La Tour." Une notice manuscrite, collée sur le cadre du pastel, porte: "Portrait de J.-J. Rousseau. Il n'existe que deux originaux; celui donné par de La Tour au duc de Luxembourg et

celui-ci que l'auteur avait gardé pour lui." Cependant, ce dessin que "l'auteur avait gardé pour lui," Rousseau voulut bien l'accepter ainsi que l'établissent deux lettres écrites le 14 octobre 1764 par le célèbre philosophe. Dans celle qu'il adressa, à ce sujet, à l'artiste, l'auteur des *Confessions* lui dit: "Il ne me quittera point, monsieur, cet admirable portrait qui me rend en quelque façon l'original respectable; il sera sous mes yeux, chaque jour de ma vie; il parlera sans cesse à mon cœur: il sera transmis après moi, dans ma famille; et ce qui me flatte le plus dans cette idée, c'est qu'on s'y souviendra toujours de notre amitié." Les biographes de La Tour, MM. Bucelly d'Estrées, Desmazes, Arsène Houssaye et Champfleury, ne disent pas dans quelles circonstances ce portrait est revenu entre les mains du peintre.

Si les pastels achevés de La Tour offrent au moins de l'intérêt lorsqu'ils ne sont pas tout à fait remarquables, ce sont ses croquis, ses ébauches qui montrent surtout les habitudes d'esprit et de grâce que son crayon avait prises. Ces esquisses ont conservé leur éclat et leur fraîcheur; elles ont encore le velouté de la jeunesse, le temps a passé sur elles sans en effacer la première fleur. Quelquefois le masque seul est fait, les cheveux tout au plus massés en quatre ou cinq touches, souvent le contour de la tête n'a pas même été complété. Mais que d'intelligence dans ces rapides indications! Avec quel charme l'artiste a su saisir le sourire au passage pour le mettre, frémissant de volupté, sur les lèvres de M^{me} de Pompadour, et comme le nez malicieux de M^{me} Favart est bien placé au milieu de ce visage plutôt fripon que joli! Et l'adorable portrait d'une certaine M^{me} Masse, et le croquis du duc de Bourgogne, et celui de la Camargo, à peine tracés, quelques traits spirituels comme l'esprit même, sincères, sans artifice: que tout cela est vif, plaisant, net d'expression et adroit de travail! Comme l'artiste savait relever d'un coup de vigueur une ombre languissante, ou bien affirmer d'une hachure de lumière une forme indécise! Les études qui portent au catalogue les nos 56, 62, 45 et 41, celles d'après une M^{me} Rougeau, d'après M^{me} Boete de Saint-Léger et M^{le} Fay, la bien-aimée du peintre, beautés futées, agaçantes et réjouies du siècle dernier, sont encore dans leur genre, sans en avoir l'air, autant de chefs-d'œuvre d'adresse habile, de savoir aimable, de grâce séduisante.

Le musée possède le portrait au pastel que Perronneau fit de La Tour. Cette œuvre n'est pas aussi faible que Diderot, pour complaire à son ami, s'est efforcé de le dire; elle est sans doute inférieure à celles du célèbre pastelliste, mais elle en approche assez néanmoins pour que celui-ci ait pu craindre un instant, dans Perronneau, un concurrent sérieux.

La collection des pastels renferme aussi deux études de femme, par Rosalba, mais ternies et affadies; deux morceaux de Vigée et un paysage très-faible attribué à de La Tour.

De La Tour ne travailla pour ainsi dire qu'au pastel. Ses tableaux à l'huile sont extrêmement rares, presque introuvables. Le musée de Nantes en possède un d'un beau caractère et d'une exécution fort remarquable.

"Les musées du Nord de la France", *Revue européenne*, 1861, pp. 701-707

Eugène CARRIÈRE (1849-1906)

Il trouva du travail à Saint-Quentin, chez un imprimeur lithographe. ... La première fois qu'il se dirigea vers le petit musée municipal, c'était probablement pour passer sans ennui son après-midi du dimanche. Et c'est pourtant cette visite qui orienta sa vie.

Il eut la surprise de retrouver, sur toutes les murailles, comme arrêtées dans leur fuite éternelle par quelque magie toute puissante, des images qui flottaient en lui, furtives, et dont il ne savait pas qu'elles étaient le lien qui rattachait au monde extérieur la réalité de son âme. Le dessin, jusqu'alors, c'était quelque chose qui allait d'un objet à son œil, de son œil à ses doigts, de ses doigts à une feuille blanche, mais où il ne se fût jamais douté qu'il pût se reconnaître et affirmer la totalité de son être aimant, souffrant, pensant, accueillant sans relâche les apparences de la vie pour leur donner la forme de l'émotion humaine. Il y eût, dans cette rencontre entre Quentin de La Tour et Carrière, quelque chose de nécessaire. Il était bon que l'art lui fût révélé par l'œuvre la plus simple, la plus

directe peut-être de toute l'Ecole française, et que son premier contact avec la nature réelle lui apparût sous cet aspect de vie surprise, que le grand pastelliste fixe par les contours à peine indiqués, les ombres légères, la bouche ferme, la tache profonde de l'œil, l'ensemble hallucinant et sommaire du masque. Carrière, toutes les fois qu'il eut une heure libre revint, copia assidûment les pastels, les préparations, les dessins, puis, un beau jour, laissa là la lithographie et partit pour Paris. Il serait peintre.

Élie Faure, *Engèle Carrière, peintre et lithographe*, Paris, 1908, pp. 19–21

OUIDA [Marie-Louise de la Ramée (1839–1908)]

I have, among others hanging on my wall, a pastel of La Tour, of the artist-lover of Julie Fel, of the monarch of pastellistes, the touch of whose crayons was a “brevet d'esprit et de beauté,” and on whose easel bloomed afresh the laughing eyes, the brilliant tints, the rose-hued lips of all the loveliest women of the “règne galant,” from the princesses of the Blood of the House of Bourbon to the princesses of the green-room of the Comédie-Française. Painted in the days of Louis Quinze, the light of more than a century having fallen on its soft colours to fade and blot them with the icy brush of time, my pastel is still fresh, still eloquent. The genius that created it is gone—gone the beauty that inspired it—but the picture is deathless! It shows me the face of a woman, of a beautiful woman, else, be sure she would not have been honoured by the crayons of La Tour; her full Southern lips are parted with a smile of triumph; a chef-d'œuvre of coquetry, a head-dress of lace and pearls and little bouquets de roses is on her unpowdered hair, which is coiffé much like Julie Fel's herself in the portrait that hangs, if I am right, at the Musée de Saint-Quentin, and her large eyes are glancing at you with languor, malice, victory, all commingled. At the back of the picture is written “Mlle. Thargélie Dumarsais;” the letters are faded and yellow, but the pastel is living and laughing yet, through the divine touch of the genius of La Tour. With its perfume of dead glories, with its odour of the beau siècle, the pastel hangs on my wall, living relic of a buried age, and sometimes in my mournful moments, across the haze of my hookah's smoke, the full laughing lips of my pastel will part, and breathe, and speak to me of the distant past, when Thargélie Dumarsais saw all Paris at her feet, and was not humbled then as now by being only valued and remembered for the sake of the talent of La Tour. My beautiful pastel gives me many confidences. I will betray one to you—a single leaf from a life of the eighteenth century. [remaining text omitted]

“Favette or Thargélie; or, My pastel-portrait by La Tour”, *Bentley's miscellany*, 51, III.1862, pp. 333–46

Edmond (1822–1896) & Jules (1830–1870) de GONCOURT

[Des préparations de La Tour]: Qu'on regarde sur le mur de droite, toute cette ligne d'esquisses posées sur la cimaise, cette rangée de têtes coupées qui font songer, sans qu'on sache pourquoi, à ces portraits de la Terreur, au bas desquels le bourreau a arrêté la main du peintre: le procédé disparaît, le pastel s'efface, la nature apparaît présente et toute vive, sans interposition d'interprétation et de traduction. Sur ces visages d'hommes et de femmes on ne voit plus les couleurs qui font le teint, mais le teint même; ce n'est plus de l'art, c'est la vie.

L'Art du XVIII^e siècle, 1867

La Tour a au Louvre une grande et magnifique place. Il y est représenté par treize pastels d'un voisinage écrasant pour ses prédécesseurs, pour les pastels durs et noirs de Vivien, pour les pastels aimables et légers de la Rosalba. C'est d'abord la Pompadour, son grand tableau populaire; puis son portrait par lui-même, qui ressemble dans son effacement et sa fonte, à un portrait de fantôme ironique dans une aube de couleurs; le René Frémin à la coloration puissante; le personnage au Saint-Esprit qui étonne par le miraculeux différenciement des trois noirs de son habillement, se touchant sans se confondre: le noir du velours de l'habit, le noir du

satin de la doublure, le noir de la soie des bas; le Roi, le Dauphin, le maréchal de Saxe, la Marie Leczinska, un délicieux pastel où l'on admire cette si douce et si jolie tonalité de la figure, le rendu et le modelé de cette chair douillette, de ce teint de malade et de dévote, sur lequel jouent de tranquilles lumières et que ramènent au ton général de petits badinages de jaune pur dans le bleuâtre des demi-teintes. Un admirable dessin du sourire cache la bonté aux deux coins de la bouche. La pâte du pastel arrêtée à l'ombre, qui n'est pour ainsi dire qu'un glacis de crayon, donne à toute la tête la transparence de la chair. Le pastelliste a fait des merveilles d'adresse et d'exécution dans cette robe agrémentée, comme les aimait la femme de Louis XV, tout enjolivée de fanfreluches, de passequilles, de pompons, entremêlée, enlacée de chenille, de cordonnet, de milanaise, d'or, de dentelle frisée, que piquent, de distance en distance, des touffes de cette passementerie qu'on appelait, je crois, *sousis de hanneton*. Pourtant ce portrait même de Marie Leczinska, si achevé, si complet, n'est pas au Louvre l'œuvre la plus remarquable de La Tour. Il y a de lui un meilleur morceau, bien supérieur au grand portrait de M^{me} de Pompadour, quoiqu'il n'en ait ni l'importance ni la célébrité: c'est le portrait de la dauphine de Saxe jouant avec la monture d'un éventail renversé, – un coquet mouvement qu'affectionne le portraitiste et qu'il a déjà donné à Marie Leczinska. Le travail du portrait de la reine est un peu froid, un peu sage: ici, dans la dauphine, quelle liberté s'ajoute à la finesse du faire! Qu'on se figure une vraie chair d'Allemande, une admirable lumière bleu des yeux, un teint éblouissant que vergètent de santé de petites hachures rouges, la pommette des joues avivée dans leur doux vermillon avec deux ou trois égrenures de carmin, des tremblements de crayon friable sur le fondu du pastel, des jeux de crayon d'une autre couleur qui tournent et jouent dans le sens des muscles, brisant, diversifiant la teinte générale, lui donnant la coloration rompue et nuancée de la chair; là-dessus, un dernier travail presque imperceptible de hachures de craie, étendant comme la trame d'un blanc laiteux sur toutes ces teintes assemblées; et ça et là dans le portrait, des miracles de dessin, de touche, d'éclairage, le reflet de dessous le menton, les pâleurs de la gorge où trois petits crayonnages d'azur semblent mettre le bleu de veinules; et cette main! cette main délicate, de l'indéfinissable rose pâle d'une main de femme à demi éclairée, avec son coup de jour nacré et ces touches de lumière qui jouent sur le satiné de la peau et le perlé des ongles... Mais tous les mots peignent mal un tel portrait: il faut le voir, aller en respirer le charme devant le pastel même.

Ibid.

Nul n'échappe à l'abandon, aux dégoûts de l'époque, à ce parti pris d'injustice, à cette conspiration d'aveuglement. La Tour, ce grand peintre qui touche tous les yeux par la vie du dessin, ce peintre de la physionomie française, La Tour, que se vend-il? Les portraits de Crébillon et de Mme de Mondonville ont bien de la peine à s'élever à 20 et à 25 livres; le Rousseau assis sur une chaise, répétition de celui que La Tour avait fait pour le duc de Luxembourg, est retiré à 3 francs, prix qu'il ne parvient pas à dépasser. Et pour Chardin c'est une dérision pareille. A la vente Lemoyne, son « Dessinateur » et son « Ouvrière en Dentelles » se donnent pour 40 francs; à la vente Sylvestre, les deux pastels du Louvre, son portrait et celui de sa femme, combien les paye-t-on? 24 livres, et pas un sol de plus!

Mais, après tout, qu'importent les prix? qu'importe la vogue? Avant cent ans, Watteau sera universellement reconnu comme un maître de premier ordre; La Tour sera admiré comme un des plus savants dessinateurs qui aient existé, et il n'y aura plus de courage à dire ce que nous allons dire ici de Chardin, qu'il fut un grand peintre.

“Chardin”, *L'Art du XVIII^e siècle*, 1881, p. 94f

Adolphe LE PAILLEUR (1838–1907)

DELATOUR

Strophes récitées par M. Desbans

[comparaison between La Tour and the modern painter Désiré Laugée (1823–1896)]

Pourquoi donc aux absents prodiges-tu l'injure, &c.

Recueil des airs, couplets, récits, rondeaux et rondes contenues dans les Bandes Basin, revues saint-quentinoises, par M. Ad.: Lepailleur, Saint-Quentin, 1867

Jacques OFFENBACH (1819–1880)

POIROT.

Place au grand Verrouillaski,
 Au célèbre peintre qui
 Dans les bouchons s'est acquis
 Un renom des plus exquis.
 Place au grand Verrouillaski!
 I
 Je peins, je crayonne et dessine.
 Je peins des tableaux, des portraits
 Je peins, et d'une main divine
 Une tête fine,
 Sévère ou badine,
 Et je le rends traits pour traits.
 Je peins; ma brosse immortalise;
 Je peins des têtes de héros,
 Je peins des minois de marquise.
 Ma palette exquise.
 Les idéalise
 Et mes clients sont tous beaux
 Des célébrités modernes,
 Moi, je brave le renom.
 Les cabarets, les tavernes
 Retentissent de mon nom.
 Si, par le bon goût conduite,
 Madame de Pompadour
 Avait connu mon mérite,
 Elle aurait lâché Latour!

La Jolie Parfumeuse, 1873, acte I sc. 5

Jacques DOUCET (1853–1929)

Chez Degas, Doucet découvre l'art du XVIII^e siècle, et en contemplent deux pastels de La Tour, il «s'intoxique», comme il dit, de cet art si dépréciée après la Révolution, remise à la mode par les frères Goncourt. [vers 1874]

Stanko Josimov, *Notice sur la collection d'estampes de la Bibliothèque de l'INHA, collection Jacques Doucet*, mémoire, Université Paris IV – Sorbonne, 2009

Émile-Jean-Ludovic PLAINE DU MOLAY BACON (1814–1886)

XIV. Le pastel. – Greuze...

Le pastel convenait bien à l'époque de charmante décadence qui avait les vertugadins, la poudre à la maréchale, les talons rouges et fut le triomphe du rocol! Une poussière brillante qui semble empruntée aux fleurs d'un parterre ou dérobée à l'aile du papillon et qu'une main exercée étend et distribue sur le vélin: voilà le pastel. Sa spécialité est le portrait. Il adoucit les traits sans diminuer l'éclat du regard. Rien de joli, d'harmonieux, d'aristocratique comme un pastel de la Tour; il semble là chaque couleur a son parfum particulier, exquis et fin.

Tronvaillies et bibelots, Paris, 1880, p. 191

Charles BLANC (1813–1882)

En fait de pastel, le vrai modèle, c'est La Tour. Il est suave sans mollesse, il finit jusqu'au bout et il reste léger. Ses touches indicatives, osées, exagérées de près, sont d'une vérité frappante à la distance voulue. Quand on a l'œil sur la toile, on dirait d'un assemblage fortuit de larges hachures et d'épaisses traînées de lumière; mais si l'on recule de trois ou quatre pas, on retrouve, à travers ces badinages du crayon, dont la familiarité est calculée, tous les accents et tous les accidents de la vie. Les yeux sont humides, les

lèvres remuent, les narines respirent, les cheveux poudrés se soulèvent, et quelques touches de blanc posées sur le front, étendues sur les pommettes, frappées sur les os et les cartilages du nez, en font sentir sans dureté les plans en relief, tandis que les tournants se reflètent et conduisent l'œil dans l'espace qui sépare la tête de son fond. Rarement La Tour se sert de son doigt, autrement que pour incruster dans le papier sa poussière de couleurs. Le fond et l'accord de ses teintes, il les obtient par une juxtaposition savante, et, les laissant se marier d'elles-mêmes, il les applique juste, hardiment, avec sûreté, et il ne les tourmente plus. De là cette vivacité amusante, cette tenue, ce mélange de fermeté et de souplesse, qui faisaient dire au baron Gérard, montrant une tête ébauchée de La Tour: "On nous pilerait tous dans un mortier, Gros, Girodet, Guérin, moi, tous les G, qu'on ne, tirerait pas de nous le morceau que voici."

La Peinture: grammaire des arts du dessin, Paris, 1886, pp. 217–19

W. E. HENLEY (1849–1903)

La Tour was the Van Dyck of pastel – the Reynolds of the age of Louis XV. He had the public at his feet; when he gave a sitting he conferred a favour. His vogue was equal to his talent, which is saying much, for his talent was of the first order.

He was not so exquisite a poet as Watteau; he was neither so original a mind nor so superlative a craftsman as Chardin; the fire and opulence and variety of Boucher – as of a Rubens debauched and demoralized – were beyond him. But he was himself, and in his way he was superior to all three.

In private life La Tour was capricious, tyrannical, preeminently vain; he was fond of money, women, good living, good company. He had a spice of the philosopher in him, he liked to air his ideas; he was addicted to the incoherent expression of those windy theories which were the spiritual manner of his generation. He treated his sitters as his obliged and humble servants; refused to paint the Pompadour herself except on his own terms and in his own fashion; would talk reform to the very King; set what price he pleased upon his work, and refused to let things go till they were paid as he thought they deserved. His character was, in fine, a whole pageant of humours – a procession of qualities of every sort, some antic, some unpleasant, some ridiculous and contemptible. But behind this flighty and changeable individuality there was an artist of singular talent and unrivalled accomplishment, endowed with an unalterable firmness of purpose, and with a sincerity and a conscientiousness that nothing could impair. La Tour, indeed, was great alike in draughtsmanship and in colour, in the management of draperies and accessories as in the perception and the presentation of character. More than that, he was his own severest critic, and would suffer nothing to leave his studio until he was content with it. His portraits are triumphs of conscious and intelligent art. He had reflected on the difference between art and nature, and his work is such an "expression of life" as it is given to not many to achieve.

Champfleury prefers his "preparations" – his studies and sketches – to his finished portraits; and though he is perhaps too curious in reality, and less solicitous of style than matter, it may be that he is right. What is certain is that, in the one as in the other, La Tour is always an artist – is always one whose use of his material is governed by a profound acquaintance with its capacities, who knows what he wants to do and how to do it, and whose work, however personal and peculiar to himself, is none the less a monument of style. Like Reynolds and like Van Dyck he was the painter of a special society; he was at least as original as the first, and he was, on the whole, less mannered than the other; his place is somewhere between the two, and he may be compared with either not much to his disadvantage.

"La Tour", *The art journal*, 1887, pp. 305ff

Edgar DEGAS (1834–1917)

Lettre à Mme Hortense Howland, Cauterets, 6 septembre [1889]

Hôtel d'Angleterre:

[Il regarde les photos prises par Mme Howland à Saint-Quentin:] Les épreuves sont parfaites. Je les regarde bien des fois par jour. Ça me fait aimer encore plus Latour et vous c'est bien le moins.

Manuscrit, vente Aguttes, Neuilly, 23.IX.2021, Lot 28

ANON. 1888

Then we should have passed on to the infinitely vigorous "preparations" of Latour, a true master of the medium, and a master of Portraiture, of whom the merely Academic student and merely Academic person has never deigned to hear. Some of them are in private hands: some are in the less frequented apartments of the Louvre: the most characteristic of all vivid suggestions of Rousseau and Voltaire, Madame de Pompadour, and Marie Leccinska, the Camargo, and Mademoiselle Fel crowd together upon the walls of the Museum of St. Quentin.

"Pastels at the Grosvenor Gallery", *The Standard*, 20.X.1888, p. 2

Philippe de CHENNEVIÈRES (1820–1899)

[p. 333, n.1] On retrouverait certainement dans ce même Versailles un portrait de J. Restout, rencontre par moi, il y a belles années, chez Blaisot, et acheté à un prix minime pour les musées impériaux. C'est, je crois, le J. Restout qui a été gravé dans la Galerie française; que si ce Restout ne suffisait pas, on trouverait du même peintre une autre effigie de plus grande importance. Je veux parler du portrait d'apparat qu'avait crayonné de lui Maurice Quentin de la Tour, pour l'un de ses morceaux de réception. Les deux pastels fameux de Restout et de Dumont le Romain se voyaient jadis, en assez fâcheux état, dans les magasins du Louvre; mais si détériorés qu'ils soient par le temps et l'abandon, j'imagine qu'un adroit pastelliste, — et il n'en manque pas dans notre temps, — les pourrait remettre en état de figurer dans la série de nos portraits d'artistes.

[p. 335] Que serait-ce si vous voyiez La Tour? Je n'ose pas, en vérité, écrire ce que je pense; mais cette qualité essentielle du portraitiste, l'accord libre et sans façon du personnage avec son ajustement, qualité bien française disparue de notre école, durant un demi-siècle, sous prétexte de style, ne fallait-il pas, dans les expositions, aller la chercher, il y a vingt ans, à travers des œuvres d'un bien autre mérite et autrement solide et réfléchi que le sien, — je mets ainsi hors de cause certains bustes exquis de Flandrin et de Lehmann, — dans les portraits d'un homme qu'on a bien malmené, mais qui avait cela sans quasi s'en douter, dans les portraits de ce pauvre Edouard Dubufe, le Roslin aux belles étoffes de notre temps, — et aussi dans les quelques toiles qui firent la réputation de Nelly Jacquemart. — Aujourd'hui, Dieu merci, nous avons mieux, et l'école semble avoir retrouvé sa vertu d'autrefois, je veux dire son esprit de vie intelligente, avec les franches portraitures de Baudry, de Bonnat, de Delaunay et de Carolus Duran.

"Les portraits d'artistes au Louvre", *L'Artiste*, 1888/I, pp. 333, 335

Maurice BARRÈS (1862–1923)

Une journée chez Maurice Latour de Saint-Quentin.

J'ai passé la journée dans ces trois petites salles, solitaires et froides, du musée de Saint-Quentin, où sont réunis la plupart des pastels de Maurice-Quentin de La Tour. Nul endroit où nous puissions serrer de plus près ce que furent, en réalité, ces filles de l'Opéra, ces publicistes, ces femmes si tendres, tous ces causeurs originaux de qui la légende nous laisse près du cœur des images délicieuses, mais trop vagues. La Tour eut la passion de rendre la nature, sans l'embellir ni l'exagérer, et l'occasion de peindre beaucoup des figures fameuses dans ce dix-huitième siècle.

Ses crayons fixaient non seulement les contours, les traits de naissance, mais la physionomie, cette poussière des chagrins et des félicités qui reste aux plis d'un visage froissé par la vie. Voilà, en vérité, une des chapelles où peuvent méditer le plus abondamment

les dévots de l'âme humaine! Ils n'y trouveront pas seulement des images illustres ou saisissantes ce musée m'apparaît surtout comme l'expression la plus complète de cette passion vive dont sont possédés quelques esprits pour écouter, regarder et comprendre les autres hommes. Je tiens l'œuvre de La Tour pour le témoignage le plus parfait que nous possédions de la curiosité psychologique.

La Tour eut, à un degré incroyable, la passion de deviner et d'exprimer la façon particulière qu'a chaque homme de rechercher le bonheur. Qu'un Vinci, de sa *Joconde* à son *Saint Jean*, s'enfièvre pour nous indiquer son rêve irréalisable! La Tour, dans ces quatre-vingt-sept pastels que j'examine, se propose uniquement de nous faire voir les âmes les plus intéressantes qu'il a rencontrées et d'y porter la lumière.

Les crayons d'un Sainte-Beuve vont moins loin dans l'analyse. Embarrassés d'anecdotes, compliqués des goûts de l'auteur lui-même, les *Portraits du Lundi* ne valent pas, comme témoignages sur l'humanité morte, ces pastels de La Tour, où rien n'existe qui ne soit significatif. Au musée de Saint-Quentin, on m'entend, ce n'est pas le métier du grand artiste qui m'arrête, mais j'admire qu'un homme ait enfermé sa vie dans la seule curiosité de comprendre quelques variétés de l'âme humaine.

Ces 87 visages qui, de tous ces murs, me regardent, il leur a sorti leurs secrets à fleur de peau. Le pli de leurs lèvres, le poids de leurs paupières, toute cette atmosphère du visage que notre instinct saisit pour aimer ou haïr un homme, mais qui n'a pas de nom, m'apparaissent, mis en valeur dans ses pastels avec une prodigieuse sûreté de psychologue. Ces morts, embrumés aujourd'hui par tant de querelles, La Tour me les montre sans voiles, prisonniers pour jamais sous ces glaces. Il me les explique. Machinalement, aux marges du catalogue, j'ai pris quelques notes qu'il me dictait...

Voilà Rousseau, et j'ai écrit: « Tracassier, craintif, mélange de jalousie et de dédain, mais dédain très particulier, dédain qui blâme et salit tout. Et, pourtant, qui ne l'aimerait, ce Jean-Jacques, avec sa jeune figure de laquais dévoré de sensualité et de chagrin! »

Voici d'Alembert: « Assez en bois. Je m'explique qu'il ait supporté si courageusement les traits même posthumes de Mlle de Lespinasse, et je comprends aussi qu'elle, si tendre, ait osé le ménager si peu par tempérament, il devait souffrir moins qu'aucun autre, car il avait des dispositions naturelles au dévouement. »

Et Mme Favart: « C'est la sottise de la spécialisation: sottise, irrémédiablement sottise, ne pouvant exprimer qu'un personnage étroit, qu'elle porte d'ailleurs à son intensité! »

Et Louis XV: « Un homme de ce temps déjà, comme nous en voyons au cercle, dans le monde... Quel abîme entre ce galant homme, d'élégance si fine, et ses prédécesseurs, que notre imagination ne peut se représenter! »

Et la Camargo: « Mlle Camargo! la plus jolie figure, assurément, de toute cette galerie: elle fut jeune et vigoureuse, elle faisait voir de la finesse sur un fond de gravité voluptueuse. La jolie fille telle que je l'imagine à dix-sept ans, quand le comte de Clermont-Tonnerre l'enleva, la paya et en fit sa maîtresse! »

Ainsi je parcourais ces salles où La Tour a augmenté l'humanité de vingt figures intéressantes. Et peu à peu, de tous ces étrangers une tristesse tomba sur moi, si pénétrante bientôt qu'elle m'incommoda. Je ne voulus pas en voir davantage.

Était-ce quelque regret de toutes ces beautés qui, pour jouir d'elles, ne nous laissent que la poussière d'un pastel? Ou encore, mélancolique contraste de ces dépouilles de boudoirs classées aujourd'hui administrativement?

Non, ce qui m'attristait, c'était la philosophie même de La Tour, cette façon d'entendre la vie à laquelle son génie me faisait participer.

Je le sentis bien ce jour-là perpétuelle curiosité, c'est mort sans cesse renouvelée dans l'esprit. L'émotion que me donne telle âme mise là sous verre par La Tour est balayée au cadre suivant; c'est mort et naissance en moi à chaque pas.

Ainsi en est-il de tous ceux qui traversent la vie en purs analystes. Devant leur compréhension que rien ne fixe, toutes les

âmes s'élèvent pour tomber aussitôt, triomphatrices d'un jour. Ils accueillent tout et n'adoptent rien; ils ne lient que des amitiés d'un soir et ressentent, à chaque tournant de leur curiosité, la tristesse confuse du voyageur quittant un beau pays. C'est la mort de nos amours de la veille qui déblaie notre âme pour de nouvelles amours.

On rapporte du premier des analystes de ce temps, de M. Taine, un mot hautain dont la candeur éclaire nettement ce véritable carnage qu'est, dans l'ordre intellectuel, la vie de ces infatigables conquérants d'âmes. Ce maître rencontre-t-il un homme intéressant par sa force naturelle, par l'expérience acquise ou par ses singularités, il l'entraîne à l'écart, le presse de questions, le sollicite de toutes parts jusqu'à ce qu'il en ait vérifié les limites, puis s'écarte: « Je l'ai épuisé! » pense-t-il.

Il a connu, lui aussi, cette desséchante ardeur psychologique, le vieillard Siméon de qui parlent les Evangiles, celui qui, étant entré en relations avec l'Enfant Jésus et l'ayant attentivement observé, s'écria, du même ton que Taine: « Maintenant que je vous ai vu, Seigneur, vous pouvez mourir! »

Ce Siméon, avec un grand sens des nécessités de son époque, prévoyait le drame du Calvaire et, très renseigné sur toutes les personnalités de la Judée, il désirait connaître les prétendants possibles à ce grand rôle.

Les rédacteurs des Evangiles, dans un but facile à comprendre, dénaturèrent légèrement ses paroles; de ce curieux ils firent un adorateur du Christ. En cela, du reste, ils commirent plutôt une erreur qu'une habileté: l'illusion dans laquelle ils donnèrent en commune à tous les hommes de parti que nous approchons pour mieux les étudier; nous nous prêtres, ils crurent que nous nous donnions. Mais où voit-on que Siméon ait embrassé les nouvelles doctrines? Il fit causer l'illustre initiateur, et l'ayant compris: « Maintenant que je vous ai vu, conclut-il, vous pouvez mourir, Seigneur. » C'est-à-dire qu'il engageait Jésus à suivre sa Passion, mais se refusait d'y participer.

Aucune passion, mais les comprendre toutes! c'est la formule des analystes.

Esprits vastes et mornes, ils évoquent à l'imagination ces plaines d'eaux où se reflétaient en fuyant les voluptueuses galères de Cléopâtre. Mais posséder les furtives images de toutes les souffrances et de tous les bonheurs, cela valut-il jamais, pour remplir nos jours une seule fièvre émouvante?

Certes, avec quelque habitude des gestes et des formules convenues, vous découvrirez à chacune de vos heures une forte variété de caractères. Le monde des arts et les couloirs de la politique, les salons et la rue, la Bourse et le Palais, voilà les théâtres où, sans grand effort, se procurera un bon fauteuil d'orchestre celui qui sait utiliser les libertés de 89. Mais quoi! des poètes naïfs, des penseurs, des habiles sans générosité et des sots prétentieux défilent au boutade ma lorgnette amusée! Mon cœur dispersé s'attriste à ce panorama comme dans les salons de La Tour.

Des figures! des figures! Ah! qui me délivrera de tant de figures? L'analyste qui méprise un peu ma trop rapide satiété me raille: « Si tant de visages marqués par la vie ne vous suffisent pas, dit-il, joignez-y le petit Bara qui fut historique en montrant son derrière. » – Ah! le derrière du petit Bara! lui répondrai-je, combien je l'aimerais si je pouvais participer à cet héroïsme dont il est le geste!

Se passionner autant que les plus hauts passionnés, voilà le bonheur profond. En vain voudrions-nous borner notre jeune instinct au rôle d'observateur! Amusement d'épiderme! Sous ce masque de curiosité distraite, je vois l'analyste qui bâille. « Puissances invincibles du désir et du rêve! s'écrie Taine, on a beau les refouler, elles ne tarissent pas. » La vie n'est qu'un spectacle, disait l'analyste, et il la regardait passer des hautes fenêtres de sa tour, mais chaque belle fièvre, en s'éloignant, lui laissait un de ces regrets qui, accumulés, rompent un jour la digue: l'analyste un jour se laisse envahir par son rêve. Pas plus que Taine et que les autres, La Tour n'y a échappé. Cet observateur minutieux se préoccupa de systématiser le monde.

Il philosopha sur son art d'abord, puis sur l'organisation des

sociétés et dans son désir d'embrasser l'univers, il en vint à régler l'ordre des astres. Sa manie était de dégager l'harmonie qui gouverne les choses, c'est le dernier mot des observateurs; ils veulent ordonner cette masse d'objets particuliers dont ils se sont fait des images précises. De telles passions, débridées dans des âmes qui longtemps se raidissent poussent souvent jusqu'à la folie. Le panthéisme de La Tour offre au moins des bizarreries. On nous montre cet observateur minutieux qui dans ses promenades s'adresse aux arbres et, les serrant dans ses bras, leur dit: « Bientôt, mon cher ami, tu seras bon à chauffer les pauvres. » Dans son rêve métaphysique, pour aider à l'incessante transformation de la matière et parce qu'il était convaincu de l'unité de substance, il dévora parfois ses excréments.

C'étaient là de fâcheuses méthodes. La Tour n'était pas doué pour saisir cette âme du monde qu'il entrevoyait. Ce merveilleux physionomiste prêtait à l'univers une figure insuffisante. Je ne m'en étonne pas, ayant vu à ce musée de Saint-Quentin son portrait peint par Perroneau. « La Tour, écrivais-je aux marges du catalogue, fait l'insolent, mais ne domine pas; c'est un valet qui observe les invités, ce n'est pas Saint-Simon. » Pensée exprimée trop durement! Mais on entendra qu'il ne s'agit ici que de hiérarchie intellectuelle. Je veux dire que La Tour n'était pas de force à maîtriser les objets qu'il avait la passion d'observer.

A Saint-Quentin toujours, on le voit peint par lui-même: « Ce qui frappe tout d'abord dans cette tête de Picard agile, c'est qu'un tel homme devait être merveilleusement doué pour tous les arts manuels. Il voit les choses par le dehors, il excelle à saisir leur agencement. Certes il se préoccupe des pensées et des affections de l'âme, car il voit combien elles modifient les physionomies, mais il n'a pas l'amour de l'âme. Il ne s'émeut pas des passions qu'il épie. » Son panthéisme naquit de sa constatation qu'il est une forte harmonie sous l'apparente diversité des choses, mais nullement d'une révélation intérieure, d'un instinct religieux. Ce descripteur jamais ne fut un intuitif. Les esprits de cette race ignorent que le seul inventaire vraiment complet de l'univers c'est une ardente prière d'amour.

Nous ne pénétrons les âmes et le secret de leurs passions que dans l'ivresse de partager leurs passions mêmes. C'est la méthode où se rejoignent les grands analystes et les purs instinctifs. Quand *la Poja* toute nue dansait le tangô sur la table branlante d'un mauvais lieu d'Andalousie, ses seins frémissaient moins que les cœurs des matelots ivres qui pour cent sous l'allaient posséder. En cet instant, ces hommes grossiers obtenaient de cette femme et de l'harmonie universelle elle-même une image incomparablement plus fidèle que tous ces chefs-d'œuvre d'observation suspendus par La Tour dans les froides salles de Saint-Quentin.

« Une journée chez Maurice Latour de Saint-Quentin », *Le Figaro*, 19.IV.1890; repr. *Trois stations de psychothérapie*, Paris, 1891, pp. 15–32³

Elizabeth Wells CHAMPNEY (1850–1922)

In 1704 the town of Saint-Quentin in Picardy gave to the world a painter of extraordinary original genius, Maurice Quentin de La Tour. To his personal work and to the influence which he exercised upon his contemporaries and followers is due the golden age of pastel. The names of all other pastellists of this time group themselves about La Tour, and after his death the art fell into speedy decadence.

“The golden age of pastel”, *The century*, XII.1891, p. 268

ANON. 1894

No. 186, a portrait in pastel, by Maurice Quentin de la Tour, represents a lady in a costume of blue cut very low. The lady is good-looking – well, one would rather say pleasant-looking – with an intelligent face and the cheerful smile that denotes a kindly disposition. The picture has the appearance, too, of being a good portrait; the work is that of a man who is well acquainted with the

³ See the discussion of this text in Kirscher 1998, *infra*.

material he is handling, and might even have an eye for character. And yet this is no less than Maria Gunning, Countess of Coventry, the elder and lovelier of the two famous and lovely Miss Gunnings, whose beauty made them the rage in London in 1751, who were followed by crowds wherever they appeared in public, and who were married, within a year of their first appearance, to the Duke of Hamilton and the Earl of Coventry. In No. 109, Elizabeth Gunning, by Allan Ramsay, we find it still more difficult to discern the once famous beauty. This represents a lady of fairly regular features, but completely commonplace. The conclusion is forced upon one that what is popularly hailed as beauty is not always of necessity *pictorial* beauty, but may mean charm of movement, vivacity, the exuberant energy of youthful health – a charm that may completely elude the art of even the accomplished painter. For certainly one painter may miss it and another render a very fair account of it.

“Fair Women” at the Grafton Galleries. – II. The two Miss Gunnings and Miss Linley”, *St James's Gazette*, 23.v.1894, p. 7

Reynaldo HAHN (1874–1947)

Une visite au Louvre de Proust et Reynaldo Hahn, peu de temps avant le dîner du 26 novembre 1895, pour voir les pastels de Chardin et Quentin de La Tour:

Au Louvre avec Marcel. Pastels de Chardin et de La Tour. Le portrait de Chardin au foulard est hallucinant; cet œil droit, fatigué, bouffi, cet œil qui a tout vu, qui sait tout voir; ton du foulard: finesse exquise. La Tour moins profond et plus séduisant. Tous ses portraits, quels qu'ils soient, font penser aux encyclopédistes; un amalgame de Rousseau, de d'Alembert, de Voltaire et de Diderot forme le fond de ses visages.

Notes. Journal d'un musicien, Paris, 1933, pp. 19ff

Marcel PROUST (1871–1922)

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

André MICHEL (1853–1925)

De tous les maîtres du dix-huitième siècle, La Tour est, avec Chardin, le plus authentiquement français. Il n'est pas allé à Rome; il a laissé les théoriciens disputer à leur aise; sans se soucier de leurs doctrines contradictoires, il a regardé la nature, il a aimé la vie et, renouant la tradition des grands “crayonneurs” du seizième siècle, il a, sur de simples feuilles de papier, avec un peu de poussière écrasée sous le doigt, fait une œuvre immortelle.

“A propos de La Tour et de Chardin”, review of Lapauze 1899, in *Journal des débats politique et littéraires*, 31.1.1899, p. 1

[Élie FLEURY (1854–1938)]

L'Exposition de La Tour à Paris

Nous nous trouvons ces jours-ci à Paris et l'on causait devant nous d'un projet dont l'initiative remonte à la Société des Amis du Louvre.

Il ne s'agirait de rien moins que de transporter à Paris les 87 pastels du Musée de Saint-Quentin, de prier les collectionneurs qui détiennent ou croient détenir des La Tour de les prêter, de réunir l'œuvre grave et d'exposer le tout à l'Ecole des Beaux-Arts.

Maurice Barrès, croyons-nous, a lancé l'idée dans un entrefilet non signé du *Journal*, André Michel y fait allusion dans sa chronique des *Débats* et enfin la chose est dans l'air puisque l'on en causait devant nous dans un milieu où se rencontrent colontiers des admirateurs du célèbre pastelliste.

Des ouvertures en ce sens ont été faites au bureau de l'Ecole De La Tour à Saint-Quentin. Elles ont rencontré et rencontreront encore une fin de non-recevoir absolue.

Évidemment, ce serait un succès, succès d'art, de curiosité, de

snobisme, car le XVIII^e siècle est de plus en plus à la mode, et succès d'argent que cette exposition. Le produit des entrées, qui ne serait certainement pas inférieur à 50,000 francs, serait partagé entre la Société des Amis du Louvre et l'Ecole De La Tour.

Pour 25,000 francs faut-il exposer un trésor d'un million (c'est la petite valeur marchande actuelle de la collection de Saint-Quentin) à tous les risques – et ils sont nombreux – d'un transport par chemin de fer et d'une exposition publique? Le bureau de l'Ecole ne l'a pas pensé et nous sommes absolument de son avis.

A moins de cent mille francs, il ne faut pas déplacer ce trésor, et si on le déplace jamais, que ce soit avec des précautions tels qu'il ne soit pas écorné.

Or, nous mettons en fait qu'il n'est pas possible d'exposer à la bousculade d'une installation précipitée 87 pastels sous verre sans avoir deux ou trois accidents dont un seul pourrait coûter plus de 25,000 fr. Supposez une glace se brisant sur le portrait de Rousseau; la retouche serait impossible et l'essayât-on que le pastel ne serait plus qu'une pastel retapé, déshonoré. Or, on admettra bien qu'à la vente publique on en tirerait cinquante mille francs sans trop d'efforts bien qu'on l'ait acheté 108 francs en 1812...

Nous croyons donc que le projet d'une exposition De La Tour à Paris est condamné.

L'Ecole aura peut-être plus de peine à défendre son bien en 1900, car M. Roujon, directeur des Beaux-Arts, nous paraît assez décidé à faire venir les pastels à Paris pour l'Exposition, et comme le ministère paye une partie des frais de l'Ecole, la résistance sera difficile.

On en reparlera.

Journal de Saint-Quentin et de l'Aisne, 3.II.1899, p. 2; attributed Cabezas 2009a, p. 5

Paul LÉAUTAUD (1872–1914)

Tout ensemble ironique et sentimental, insensible et apitoyé comme le sourire d'un pastel de La Tour.

L'Ami d'Aimienne, 1899, p. 46

André GIDE (1869–1951)

[*Sur Paul Léautaud*]: Quel étonnant visage! on eût dit un pastel de La Tour ou de Péronneau, un portrait d'encyclopédiste qu'on s'étonnait de voir revivre, qui restait avec notre époque en anachronisme parfait; d'où son naturel spontané prenait plus de saveur encore.

Mercury de France, 1940–46, p. 170

[2.XII.1905] Foule épaisse à l'exposition de la Collection Crosnier... Toute cette collection sent un peu le *mignonnaire*. Après tout ce qu'on en promettait, les Fragonard et les Chardin me déçoivent; il est absurde de dire que nous n'avons pas au Louvre des tableaux de Fragonard comparables au *Billet doux*; délicieux, merveilleux tant qu'on voudra, mais pas à payer trois cent mille comme on veut y pousser le Musée. Je lui préfère certainement le merveilleux *Portrait du graveur Schmidt* de La Tour; certes cela est moins d'une peinture que le Fragonard, mais poussé, traqué, réduit aux abois avec quelle intelligence, quel amour! L'émotion me prenait à la gorge à contempler cette œuvre admirable.

Journal 1889–1939, Pléiade ed., Paris, 1948, p. 188

André FONTAINAS (1865–1948)

O Celle dont, à son tour, je me souviens! amie d'un homme rare, l'auteur exquis et pénétrant des pastels qui, de nos jours, à Saint-Quentin comme au Louvre, éblouissent, avec la fraîche vérité de leur apparence toujours jeune, les yeux attendris de qui rêve à tant d'héroïnes et aux héros que tu connus: MAURICE-QUENTIN DE LA TOUR, artiste étrange et profond! On sait de lui un mot qui, s'il n'était simplement la vérité, dénoterait une outrecuidance singulière: “Ils croient, s'écriait-il, un jour, parlant de ses modèles, ils croient que je ne saisis que les traits de leurs visages, mais je descends au

fond d'eux-mêmes à leur insu, et je les remporte tout entiers.”

Sinon par son œuvre délicate, où connaître les effigies et l'esprit de ceux et de celles dont on s'est à la folie épris si l'on a lu leur vie? Nul n'est un inconnu. Auprès de Jean-Jacques Rousseau, de d'Alembert, de Mme de Pompadour ou de la Camargo, un portrait reste-t-il anonyme? Il évoque authentiquement le visage d'un héros de Diderot, de Laclos ou des Mémoires du temps. On vit, avec eux, parmi l'intimité de leur siècle.

A connaître, de plus, la biographie de La Tour, ou si l'on erre une heure aux salons de Saint-Quentin, une figure de femme, parmi les autres pastels, attire et retient. Jamais charme égal ne s'est exhalé d'une image, ni tant de vie, ni tant de grâce.

Ce n'est point un portrait fini ou poussé, mais une simple *préparation*, quelques traits de crayons de couleur, négligemment, la bouche, les yeux qui sourient avec finesse, une tête inclinée mutinement sous le délicat voile d'azur diaphane, un nez malicieux, toute une vie ardente d'esprit s'en dégage avec vivacité, c'est, la verve et la douceur, M^{lle} Marie Fel, chanteuse à l'Opéra.

Longtemps elle vécut avec un librettiste alors fameux, Cahusac, qu'elle aimait, si bien que Grimm, le froid allemand, épris d'elle en vain, désespérant de la séduire, se laissa presque aller, dans son désastre, à mourir, pour elle, de faim. Jean-Jacques, plus tard, dans ses *Confessions*, sut l'en railler. Le pastelliste fut l'ami, bientôt, de Marie Fel, l'avant connue dans les coulisses où il fréquentait ardemment; il l'adora avec ferveur, et elle, jusqu'en l'extrême vieillesse, jusqu'en la mort, se dévoua, dès lors, à lui, maternelle et constante.

Si La Tour n'était point beau, ses yeux étincelaient d'enthousiasme et de malice. D'un tempérament atrabilaire et soupçonneux, il n'avait point de pitié pour ses émules malheureux; il ruina le succès possible de Perronneau, qui le révérait; impitoyable aux insolents et aux grands qui obtenaient de lui, comme une faveur payée très cher, leurs portraits, il était impérieux et égoïste.

M^{lle} Fel méprisa les richesses offertes, pour être à lui; elle devint le sourire de cette existence maussade, elle la parfuma jusqu'en le délire des années de vieillesse où La Tour, épuisé et incertain, préconisait des rêveries vaguement humanitaires et panthéistes, inattentif à vivre, si un heurt du désespoir ne l'eût jeté, sanglotant et terrifié, aux consolantes douceurs des deux bras vieillis, naguères si beaux.

La misère se prolongea longtemps, chancelante et veule; elle s'y sacrifia et fut bonne désormais comme elle avait su être belle.

Je me souviens des heures, là-bas, en ce petit musée, et je m'y suis perdu au regard bienfaisant, plus profond que celui d'aucune passante d'aujourd'hui. O bonheur dont je m'enivre, me voici à jamais éperdument soumis.

L'Ornement de la solitude, Paris, 1899, pp. 71–73

Emilia, Lady DILKE (1840–1904)

All eyes are first directed in the Salle des Pastels at the Louvre to Latour's full-length portrait of Madame de Pompadour. The beauty of the accessories, and the astonishing skill with which they are rendered, constitute the chief attraction of this celebrated portrait, for the head of the Marquise herself recalls d'Argenson's criticism of her charms, "blonde et blanche mais sans traits," and not even the fair bloom in which Latour's magic has enveloped his subject can prevent the woman herself from suffering eclipse. The pretty face of the favourite fades as we detail the lovely patterning of her skirts, read the titles of her books, and marvel at the exquisite perfection with which the instruments which indicate her various accomplishments are brought before us. Look away from this portrait, unique though it be in its magnificent skill, to a pastel of Perronneau's, or, better still, to Chardin's vigorous yet sympathetic rendering of his own head and that of his wife, and their strength and colour will tell even against Latour's other work in the same room. If there is no delicate bloom on their surface the signs of life are there, and the deep note of human interest is struck with an unflinching hand. We have been told that "la volonté plus que la

nature avait modelé la physionomie de Mme de Pompadour," and it is possibly due to the artificial bearing and expression of his sitter that we miss in this — the greatest page which Latour has left us, which may indeed be held to be the greatest triumph of his art — that air of reality and individuality which delights us in so many of his lesser works. We have but to turn to his portrait of Marie Leczinska in the same room to feel its wonderful attraction. Her genial air proclaims her father's daughter, and the happy movement of the mouth and eyes reminds us that the due de Luynes said, "elle entend avec finesse et a des saillies et des reparties extrêmement vives."

French painters of the XVIIIth century, London, 1899, p. 158

Paul GAUGUIN (1848–1903)

Figurez-vous que j'ai, il y a une douzaine d'années, fait tout exprès le voyage de Saint-Quentin pour y voir en son ensemble l'œuvre de La Tour: le voyant mal au Louvre je le pressentais tout autre à Saint-Quentin. Au Louvre je ne sais pourquoi je le mettais à côté de Gainsborough. Il n'en est rien là-bas. La Tour est bien français et gentilhomme, car s'il y a une qualité que je prise en peinture c'est bien celle-là. Bien entendu que je ne parle pas de la distinction du modèle.

Ce n'est point la lourde épée d'un Bayard mais plutôt l'épée de cour d'un marquis, non plus la massue d'un Michel-Ange mais le stylet de La Tour. Les lignes sont pures comme un Raphaël; la composition des courbes toujours harmonieuse et significative.

Tahiti, août 1899, *Lettres à André Fontainas*, 1994 p. 26

TWENTIETH CENTURY

Louis DIMIER (1865–1943)

Deux choses déplaisent dans Latour, le persillage de petits traits sombres surajoutés au fond roussâtre du pastel, et l'arrondissement flasque des formes produites par un fondu d'autant moins agréable que le pastel surécrasé en décuple la pesanteur. Le premier de ces défauts éclate merveilleusement dans le Dachery (13) Le second dans l'abbé Pommier (23) l'abbé Hubert (1) le Dupeuch (9). Mais l'un et l'autre sont entièrement absents de toutes ces esquisses ou préparations du maître, qui donnent au musée de St Quentin sa physionomie originale. Toutes ou presque toutes sont des chefs-d'œuvre de dessin ferme, libre et savant. Point de manière, quoique toute la grâce des écoles avancées. Contrastes et perspectives perdues s'y trouve. Avec Chardin, Latour fait à cet égard exceptions dans le XVIII^e siècle. Tous ces visages ont sur ceux de Vanloo et de Nattier la supériorité de l'équilibre des talents de la parfaite possession de son art et de la modération dans les moyens. La courbe des nez, les méplats des fronts, les saillies des pommettes dans la chair pleine des joues sont ressenties et figurées d'une manière qui ne laisserait rien à faire à Van D. Les cheveux et les sourcils sont plantés à ravir. L'anatomie de l'œil, le mouvement de la prunelle est si juste et si à point qu'on ne peut rien voir de supérieur à la vie du regard et expression de ces visages en vive en percante et semble s'offrir à la conversation. Les plus beaux témoignent avec cela de vraies aptitudes de coloriste. L'ombre des nez vus de face, le sombre des prunelles, la ligne d'ombre au fuyant des joues y sont appliqués d'une touche large, savamment négligé d'une chaleur et d'une beauté incomparable. Le crayeux et le froid du pastel disparaissent ici tout à fait. Dans ce genre la Camargo (60) et la Puvigny (39) surtout la première font le plus grand effet. Elles ont un air d'esquisses rapides pleines de saveur, riches de fond et aisées de manière qu'on est plus habitué à trouver dans les peintures à l'huile que dans des morceaux de ce genre. Les portraits achevés n'ont que peu de cette séduction, encore que sous les retouches de bistre et les rehauts de blanc de grands mérites percent dans

q[ue]lq[ue]s uns. Mais la règle n'est pas générale et qqs ont visages de choix conservent heureusement le mérite des préparations. En ce genre on ne peut rien voir de plus séduisant ni de plus parfait que l'anonyme no. 54. Ces considérations feront p[eu]t-ê[tre] qu'on devra le regarder comme le chef d'œuvre de toute la galerie. Aussi bien la plupart de ces excellentes préparations représentent des femmes. Les hommes se font remarquer par leur petit nombre. Ce sont le faux Lowendal (81), le Julienne () le duc de Bourgogne () encore ce dernier n'est-il qu'un enfant. Ailleurs, les hommes nous sont donnés en grand appareil de draperies et de dentelles fort finies et fort crayeuses et pesantes qui ne paraissent guère que des transpositions de Rigaud ou de Roselin. Les visages sont unis et fades ou facheusement retravaillés, rien qui dépasse ce que nous voyons au Louvre et qui ne suffirait à expliquer l'admiration que les Goncourt p[ar] ex[emple] ont témoigné de Latour. Mais ce qu'on voit de plus à St Quentin justifie tous les éloges.⁴

Manuscript annotations on copy of Fleury 1899, inscr. "Ex libris L Dimier 1901", INHA, bibliothèque, cote 8° F34

Paul FLAT (1864–1918)

Pastel vivant. Roman, Paris, 1904.

See also review by Ernest-Charles 1904.

Léon DUVAUCHET (1848–1902)

Pastel

Pour une Saint-Quentinoise

Puisque c'est le vrai but du poète exalté,
De célébrer la femme et de lui rendre hommage,
A vos genoux, je veux brûler, tel qu'un roi mage,
Mes quelques grains d'encens, riense déité.

A quoi bon le talent, sinon pour la beauté,
Pour que l'œuvre éphémère en reflète l'image?
Puisse ma rime émue excuser la dommage
Qu'à vos yeux bleus causa mon regard effronté!

Vraiment, qui n'aurait pas, devant ces blondes tresses,
Pour vous toute, infidèle aux anciennes tendresses,
Rêvé de madrigaux musqués et de sonnets?

La Tour, dont le pastel cherchait des chairs exquises,
Vous eût peinte, tenant un bichon havanais,
Et vous eût reine au beau temps des marquises.

Poèmes de Picardie, 1905

François THIÉBAULT-SISSON (1856–1936)

On en trouve partout, des La Tour. Ils dépassent en nombre, à Paris seulement, la trentaine. Le Louvre en a de superbes et d'exquis...

Mais tous ces portraits d'apparat, si magnifiques soient-ils, et par cela même qu'ils sont magnifiques, ne donnent qu'une idée incomplète du peintre. Ils nous montrent en lui un exécutant de premier ordre, mais un exécutant qui n'oublie jamais, quand il peint, ce qu'attendent de lui ses modèles. Monarque et grands seigneurs, magistrats de haut rang ou grandes dames, tous ont les mêmes exigences, très bourgeoises: ils se veulent à la fois ressemblants et flattés.

La Tour a vu l'écueil et l'a ingénieusement évité. Ses portraits officiels sont des merveilles de tact. Ambitieux autant qu'âpre au gain, non moins désireux de se produire, lui aussi, sur la scène et d'y jouer un rôle applaudi, que de s'armer pour la réussite en mettant la fortune dans son jeu, il atténue sciemment tous les traits qui éclairaient d'un jour trop cru la personne morale du client.

Il se garde bien, en les supprimant, comme font dans le métier

de peintre les bêtises, de nuire à la ressemblance. Homme, infiniment avisé, il les retient, mais pour les tourner à l'avantage du modèle. La suffisance donne, dans son Louis XV, l'impression d'une distinction suprême, et la façon dont il a traduit en bonté la timidité molle de la reine, dont il a masqué d'un sourire dans le maréchal de Saxe la violence impétueuse des instincts, est du plus adroit courtesan. Il flagorne, en les portraiturant, se modèles, et il les interprète avec une telle décence qu'il les recrée. Il s'est acquis par là tous les droits à leur reconnaissance. Ne cherchez pas ailleurs le secret de l'engouement manifesté pour lui, pendant plus de trente ans, par la cour et la ville. S'il eût employé son génie à tout dire, il eût crevé de misère. ...

Que s'ensuit-il? Dessinés avec une inflexible rigueur, et par là si dignes d'attention, les portraits de La Tour, ont, en plus, de l'éclat, de l'élégance et de la tenue: il ne s'en dégage presque jamais d'émotion.

Le Temps, 17.VIII.1905

Rainer Maria RILKE (1875–1926)

Letter from Paris to his wife Clara, after a visit to the Louvre:

Und bei diesem Blau (eines Bildnisses von Rosalba Carriera) fiel mir auf, daß es jenes bestimmte Blau des 18. Jahrhunderts ist, das überall, bei La Tour, bei Peronnet, zu finden ist, und das noch bei Chardin nicht aufhört elegant zu sein, obwohl es da schon als Band seiner eigentümlichen Haube (auf dem Selbstbildnis mit dem Hornkneifer) recht rücksichtslos verwendet wird. (Es ließe sich denken, daß jemand eine Monographie des Blaus schriebe, von dem dichten wachsigem Blau der pompejanischen Wandbilder bis zu Chardin: welche Lebensgeschichte!) Denn Cézannes sehr eigenes Blau hat diese Abstammung, kommt von dem Blau des 18. Jahrhunderts her, das Chardin seiner Präntation entkleidet hat und das nun bei Cézanne keine Nebenbedeutung mehr mitbringt. Chardin ist da überhaupt der Vermittler gewesen; schon seine Früchte denken nicht mehr an die Tafel, liegen auf Küchentischen herum und geben nichts darauf, schön gegessen zu sein. Bei Cézanne hört ihre Eßbarkeit überhaupt auf, so sehr dinghaft wirklich werden sie, so einfach unverfügbare in ihrer eigensinnigen Vorhandheit.

Brief, Clara Rilke, 8.X.1907

Robert DELL (1865–1940)

[*Writing of the Doucet sale:*] As in the Carcano sale, the finest works did not by any means always fetch the highest prices. Certainly, the pastel by Latour, which fetched the highest price of all, was one of the finest things in the collection and Latour never surpassed it; it was the portrait of Duval de l'Épinoy, for which Baron Henri de Rothschild paid (including charges) 660,000 francs. This pastel fetched only 5,210 francs so recently as 1903 at a sale of the contents of the Château de Beaumont-la-Ronce, and M. Doucet afterwards paid 120,000 francs for it; the experts' estimate on June 5th was 300,000 francs, and, superb as it is, it is certainly not worth more. Is it in accordance with common sense that a masterpiece by Fragonard [*Le Songe du mendiant*] should fetch 137,500 francs, and a masterpiece by Latour, who can hardly be counted the equal of Fragonard, 660,000? The truth is that prices have no sort of relation to artistic value; it was plain at the Doucet sale that the buyers were guided chiefly by subject and prettiness. Not that the portrait of Duval de l'Épinoy is pretty, but many of the high prices had no other reason.

R.E.D., "Art in France", *Burlington magazine*, XXI/112, VII.1912, p. 237

Marguerite de SAINT-MARCEAUX (1850–1930)

[2.VI.1912] Le soir visite à la collection Jacques Doucet. Trois cents invitations annonce M. Lair-Dubreuil. Six mille personnes à la salle Petit. Il y a d'adorables choses qui vont atteindre des prix fabuleux.

...

[9.VI.1912] Les prix atteints par les bibelots de la vente Doucet révoltent les braves gens. Acheter 600 000 francs une tête de

⁴ The borders of the manuscript are partly concealed in the tight binding. The numbers refer to the 1849 inv., and are left blank in places.

Latour, l'accrocher à son mur, immobiliser de tels capitaux est une manière de rendre les infortunés criminels. C'est la lute de l'argent chez les juifs, la dispute de tribu à tribu.

Journal 1894–1927, ed. Myriam Chimènes, Paris, 2007, p. 706

Anatole FRANCE (1844–1924)

– Voulez-vous aller passer la journée d'après-demain à Saint-Quentin? Nous pourrions voir les La Tour.

J'acceptai avec empressement. Partis de bonne heure par le train, nous déjeunerâmes dans cette ville, qui m'a laissé une impression de grisaille. Mais visiter le Musée avec Anatole France, quelle fête! Devant chaque pastel il me racontait une histoire. Le gardien ayant deviné le nom du visiteur nous suivait pas à pas. Anatole France engagea la conversation avec le vieux bonhomme qui très fier d'avoir la surveillance de ce trésor nous conta qu'on venait d'agrandir le musée par le legs de quelques portraits, qui, malheureusement, avaient subi les effets de plusieurs déménagements. A ce moment, M. France projetait d'écrire une étude sur Prud'hon et sur son amie Constance Mayer. J'ai toujours eu le sentiment qu'il préférerait de beaucoup les objets aux personnes. Cependant ses prévenances, quant il était de bonne humeur, devenaient charmantes. Il glissa dans mon catalogue une feuille de papier sur laquelle il avait tracé ces mots: "Saint-Quentin. La plus belle promenade que j'aie jamais faite!" Quelle flatterie!

Marie Scheikévitch, *Souvenirs d'un temps disparu*, 1935, pp. 77–78

Louisine HAVEMEYER (1855–1929)

That studio was a storehouse of art, for Degas was an indefatigable worker and he had lived in the same workshop for many and many decades, leading as Miss Cassatt has told me, the life of a hermit in its simplicity and frugality, extravagating only when he could find a pastel by La Tour whom he greatly admired, or an Ingres drawing that he was always seeking and that might be useful to him in his work. ...

[Degas] also spoke of his admiration for La Tour and said he loved to visit St. Quentin and see those wonderful pastel portraits there, and that he would remain weeks in Lille just to study the rich collection of drawings in the museum, and always to the profit of his art.

Sixteen to sixty: memoirs of a collector, New York, 1961, pp. 247, 256

Guillaume APOLLINAIRE (1880–1918)

L'art anglais: Les pastellistes au XVIII^e siècle

L'exposition de la rue Royale – Les œuvres les plus remarquées Je dois dire avant tout qu'il n'y a pas de comparaison à établir entre les pastellistes anglais du XVIII^e siècle et les pastellistes français de la même époque, pas plus qu'on ne saurait comparer en général l'art français et l'art anglais au XVIII^e siècle.

Les Anglais perdraient trop à cette comparaison et pour ne parler que du pastel on n'a rien, en Angleterre, à opposer aux La Tour, aux Perronneau.

Cela dit, je m'empresse d'ajouter que l'on prendra un très vif plaisir à visiter l'exposition qui vient de s'ouvrir aux Galeries Brunner, 11, rue Royale.

Si les pastellistes anglais ont moins d'art, une tendance souvent plus caricaturale que leurs émules de France, ils ont eu des modèles féminins d'une beauté incomparable, leurs portraits d'hommes et de femmes ont un accent qui dévoile les tempéraments. Richardson et Fielding, et plus près de nous Dickens et Thackeray, nous ont donné l'équivalent littéraire des visages expressifs que l'on nous montre aujourd'hui.

[...]

Poussière colorée et charmante, vous plairez singulièrement au public parisien, trop même à mon gré, car toutes ces œuvres raffinées des Anglais ne vont pas sans un bizarre mélange de fadeur et de brutalité, de grâce et du mauvais goût le plus puéril et le plus aimable qui devrait un peu déconcerter les Français. Mais l'anglomanie a ses droits. Et ne voit-on pas un des meilleurs

écrivains de ce temps et des plus pénétrants, M. Abel Hermant, goûter avec une inconcevable passion l'art anglais? C'est qu'à la vérité il y a là une franchise qui peut bien séduire et une bonne humeur qui doit réjouir.

L'Intransigeant, 8.IV.1911, pp. 1–2

Albert de VLEESHOUWER (1863–1913)

Les pastels de La Tour, à St-Quentin.

Nous avons mis à profit notre dernier voyage à Paris pour aller visiter à St-Quentin la fameuse collection des pastels de Maurice Quentin De La Tour. ... De son côté, un certain M. Lécuyer fit don de son hôtel, pour être transformé en musée et c'est là que se trouvent toutes les collections d'art de St-Quentin. Les pastels occupent trois salles du premier étage. Dans le voisinage se trouve l'école gratuite de dessin, une fondation du peintre, où le concierge du Musée transporte avec mille précautions les pastels qui doivent servir de modèles aux élèves. Car rien de plus fragile que le pastel, les crayons ne parvenant pas à bien fixer les couleurs sur le papier ou le carton. La Tour passa sa vie à essayer de résoudre le problème. Il paya même des primes à divers inventeurs, qui tous croyaient avoir trouvé. Un de nos amis nous disait dernièrement à ce propos que La Tour, qui a parcouru la Belgique, avait laissé bien des pastels dans nos châteaux et qu'un jour, dans l'un d'eux, alors qu'un domestique enfonçait un clou dans un mur, un pastel, qui précisément se trouvait de l'autre côté, se réduisit en poussière. ...

Un des plus beaux pastels de la collection — si pas le plus beau — est celui montrant l'abbé Hubert, qui représenta la France à Turin, lisant à la clarté de deux bougies. La lumière et le coloris y sont étonnants et dignes des plus beaux tableaux.

Paris, lors de ses dernières expositions, demanda en vain l'envoi de cette captivante collection. Saint-Quentin répondit à la grande ville que ce serait dangereux d'abord et qu'ensuite elle n'entendait pas se séparer de son unique attraction.

Les amateurs d'art doivent s'arrêter à Saint-Quentin. Ils ne le regretteront pas.

Impressions de voyage, 1913, pp. 184ff

Jean-Louis VAUDOYER (1883–1963)

Il n'y a pas...un peintre qui soit plus foncièrement français que Maurice-Quentin de La Tour.

Le Gaullois, 7.VI.1919

Roberto LONGHI (1890–1970)

Jean Baptiste Perroneau fu in verità poco "chancé". Il suo talento fu oscurato da quello meno profondo, ma più politicante, di La Tour; misconosciuto dai critici e soprattutto da Diderot che prese su di lui una delle più solenni cantonate che possan toccare ad un critico di cartello; sommerso poi nel disprezzo generico per il Settecento, ostentato dai neoclassici; raccolto ed apprezzato solo dai migliori del cenacolo Romantico, e più tardi da collezionisti illuminatissimi come il famoso Doucet, ora soltanto riappare nella sua vera e lanciata proporzione; lasciandosi addietro come raffinatezze cromatiche lo stesso La Tour; e lo si potrebbe credere un Watteau dei ritratti.

Review of Ratouis de Limay 1920, in *L'Arte*, 1920, p. 133

Lothar BRIEGER (1879–1949)

Ist La Tour, der Pastellmaler, der größte Maler Frankreichs? Wir neigen heute mehr als je dazu, diese Frage mit ja zu beantworten. Von keinen Werken französischer Kunst, nicht von dem Glanze Watteaus, nicht vom Ernste Poussins und nicht von der Anmut Lorrains geht die große Gewalt aus, die den Pastellen La Tours innewohnt. Er hat bewiesen, welche Tiefe und Energie des Ausdrucks der Pastelltechnik erreichbar ist. Rein malerisch kann man mehrere über La Tour setzen, ja auf seinem eignen

technischen Gebiete, dem des Pastells, ist vielleicht der von ihm an die Wand gedrückte Perronneau der größere Maler. Aber es geht bei La Tour wie bei allen Großen, der Reiz ihrer Werke erzeugt sich aus ihrer gesamten Persönlichkeit. Man hat ihn mit Holbein verglichen, dessen großartige zeitlose Monumentalität er niemals erreicht. Er ist ein Sohn seiner Zeit und gegen seine Zeit, man kann ihn mit niemandem vergleichen als mit sich selbst.

Das Pastell, Berlin, 1921, p. 109

Louis HOURTICQ (1875–1944)

The man who nowadays seems to us to have best analysed the figures of his day is Maurice-Quentin de La Tour (1704–1788). He painted in pastels, which permits liveliness and lightness of execution; the touch remains visible; the dashes of the pencil give the details of the facial movements; the muscles are ready to relax themselves in smile or speech. The fire of the eye, the mobility of the mouth, betray awakened thought on the point of expressing itself in words. We are really transported into the literary and aristocratic salons of the 18th century. But the people are not shown to us surrounded and encumbered by the countless accessories of costume, as in the paintings of Rigaud. They stand out in their individuality and thus appear more lifelike and closer to us.

“Painting”, in A. A. Tilley, *Modern France: a companion to French studies*, London, 1922, p. 579

Louis HOURTICQ

Les belles dames de Nattier savent peut-être écouter; mais elles parlent peu. Celles de La Tour parlent si bien que l'on croit les entendre. Il les a saisies dans le feu de la conversation. Son crayon a tracé les traits essentiels, mais surtout ceux qui dessinent la tension de la pensée. Une légère contraction des pommettes creuse franchement le pli de la paupière inférieure et l'arc des lèvres, semble prêt à lancer la flèche. La sombre prunelle laisse voir une gaieté silencieuse où se devine une pensée aux aguets. Les masques de style Louis XIV sont fixes comme un ornement d'architecture; ceux des Parisiens sous Louis XV nous montrent dans son feu l'intelligence française au XVIII^e siècle. Les pastels de Perronneau sont peut-être d'un coloriste plus fleuri et d'une conscience plus attentive. Mais de beaux rubans et des dentelles ne peuvent nous intéresser autant qu'une pensée en pleine action.

Le Portrait français, Galerie Drouin, Paris, 1943, préface

André PÉRATÉ (1862–1947)

Non pas, il est vrai, ceux que, pour le plus grand bien de la Société Nationale, M. Goulinat, avec une patience et un amour dignes des meilleurs éloges, a exhumés, et qu'il nous présente revêtus de leur lincoln de pourpre. Ce sont des revenants du Salon de 1737. Ils regardent d'assez haut leurs pauvres successeurs, car ils s'appellent Wattier, Boucher, Natoire, Tocqué, Hubert Drouais, Desportes, Chardin, Aved, Jean-François De Troy, Tournières, Oudry, Lajoue, Charles Parrocel, Joseph Christophe, Antoine Coyvel, Jean Restout, Jean-Baptiste et Carle Van Loo. C'est toute notre belle peinture de la première moitié du dix-huitième siècle, qui fait cortège, avec une déférence Joyeuse, au maître du portrait, à Maurice Quentin de La Tour. *M. Duval de l'Epinoy*, assis à son bureau, jambes croisées, se retourne et sourit. Je ne sais s'il va nous offrir une pincée de l'excellent tabac dont il vient de se barbouiller les narines, mais il est visiblement satisfait de son bel habit de moire grise, dont les pans, rejetés sur les bras du fauteuil, insultent par leur chatoiement à nos costumes tristement étriés.

“Les salons”, *Revue bleue*, LXVIII, 1930, p. 377

Marcel PROUST

Et comme je parle à M^{me} Verdurin des paysages et des fleurs de là-

bas délicatement pastellisés par Elstir: “Mais c'est moi qui lui ai fait connaître tout cela, jette-t-elle avec un redressement colère de la tête, tout, vous entendez bien, tout, les coins curieux, tous les motifs, je le lui ai jeté à la face quand il nous a quittés, n'est-ce pas, Auguste? tous les motifs qu'il a peints.”

N'imitons pas les révolutionnaires qui par “civisme” méprisaient, s'ils ne les détruisaient pas, les œuvres de Watteau et de La Tour, peintres qui honorent davantage la France que tous ceux de la Révolution.

Le Temps retrouvé, 1927

R. H. WILENSKI (1887–1975)

La Tour's art was well calculated to attract attention under the new conditions of public exhibition inaugurated by the Salons, where the first essential of success in portraiture, as in other fields, was the power to produce a work that would destroy its immediate neighbours by superior vitality and vigour. His pastels possess these qualities in a superlative degree. No portrait painter has surpassed him in vigorous and accurate delineation; no painter has ever made faces that seem more astonishingly vital or more obviously “speaking likenesses”; and as the colours in all his portraits are bright and the tones what painters call “pitched up”, any La Tour portrait in any exhibition arrests even the most listless visitor at once.

French painting, London, 1931, p. 130

Paul RATOUIS DE LIMAY (1881–1963)

Les œuvres de La Tour décèlent le “machiniste merveilleux” dont parle Diderot, l'observateur connaissant comme pas un le mécanisme d'une physionomie et surtout d'un regard. Il excelle à rendre la vie extérieure de ses modèles, leur “mondanité”, bien plus que leurs pensées, que leur intimité et il se targuait quelque peu quand il prétendait les *remporter tout entiers*. Sans aller aussi loin que Brieger qui fait de La Tour le premier peintre français, on peut reconnaître en lui le portraitiste qui a déployé le plus de virtuosité, le plus de verve, dans l'interprétation de la physionomie humaine.

Le Pastel en France au XVIII^e siècle, Paris, 1946, p. 44

Michel FLORISOONE (1904–1973)

“Descendre au fond”, au fond des hommes, au fond de l'univers, au fond de Dieu, toute l'époque l'a ardemment voulu et cherché; ce fut son péché d'orgueil et sa justification, mais elle n'a pas su découvrir le seul moyen qui pouvait lui permettre de pénétrer dans ces secrets de la création, et qui est le perfectionnement de la vie intérieure; elle a cru que pour connaître l'homme il fallait provoquer l'adversaire et le surprendre à la suite de détours habiles pour enfin “l'emporter à son insu”. Ce fut exactement la méthode de La Tour portraitiste, dont toute la ruse était dans le verbiage. Isabelle de Zuylen, dans les charmantes lettres qu'elle écrivait à Constant d'Hermenches et où elle raconte les longues séances de pose que ses deux portraits exigèrent, dévoile naïvement, sinon la méthode, du moins le truc: “Sa manie, dit-elle, c'est d'y vouloir mettre tout ce que je dis, tout ce que je pense, et tout ce que je sens, et il se tue”: c'est-à-dire tout ce que je dis que je pense et tout ce que je dis que je sens. Les portraits de La Tour sont des conversations transformées en matière plastique, et certes, ils sont encore bien éloignés les jours du “portrait psychologique”! La Tour n'exprime qu'un extérieur, il ne saisit que des reflets montés à fleur de peau et déformés: il le sait bien, et pour expliquer la déconvenue que chaque portrait qu'il laisse, selon son propre sentiment, inachevé lui apporte, il proclame, vaniteux pour ne pas être désespéré: “Cette perfection que je cherche est au-dessus de l'humanité!”

Mais non, c'est l'humain même qu'il cherche et qui se refuse; c'est lui qu'il veut traquer dans ces “préparations” multipliées qui ne sont que des essais d'expression, des travaux d'approche autour de l'invincible forteresse de l'âme, ou mieux, des apparitions soudaines d'un peu de cette à me jeté à la surface par le feu de la parole.

Le Dix-Huitième Siècle, Paris, 1948, p. 77

Denys SUTTON (1917–1991)

It was, too, one of the great periods of the pastel... Completely different in style [from Perronneau] is the radiant and brilliantly impulsive handling of Latour. A great psychologist, he observed and noted the personalities of his contemporaries with the insight of Lacos. His preparatory sketches, his *preparations*, are justly famous. He was singularly felicitous in his portraits of women, the lovely Mlle Fel, Madame de Pompadour and the delicious *Mlle Puvigné*, but could also describe with only an indication the depths of a personality, the experience and humour of a man of the world such as Crébillon. His models believed, he once remarked, that he concentrated only on 'les traits de leurs visages, mais je descends au fond d'eux-mêmes à leur insu, et je les remporte tout entiers'. That was his special gift: with the swiftness of an epigram, he could assess the character of his sitters and leave an impression that was never to be forgotten: those unmistakable touches which, by indicating a Latour portrait, tempt us to know more and yet tell us all we need to know. Latour represented the sardonic realism of the eighteenth century.

French drawings of the eighteenth century, Paris, 1949, p. 26

Henri MATISSE (1869–1954)

Les vrais portraits, c'est-à-dire ceux dont les éléments, de même que les sentiments, semblent sortir du modèle, sont assez rare. Dans ma jeunesse, j'ai souvent visité le Musée Lécuyer à Saint-Quentin. On y voyait rassemblées une centaine d'esquisses exécutées par Quentin-Latour au pastel, avant de faire ses grands portraits d'apparat. Touché par ses aimables visages, j'ai constaté ensuite que chacun d'eux était bien personnel. J'étais surpris, en sortant du musée, de la variété des sourires particuliers à chacun des masques, bien que naturels et charmants dans leur totalité, ils m'impressionnaient au point d'en avoir moi-même des muscles du rire fatigués. Au XVIII^e siècle, Rembrandt, avec son pinceau ou avec sa pointe a fait de vrais portraits. Mon maître Gustave Moreau disait qu'avant ce maître on n'avait peint que des grimaces et Rembrandt lui-même constatait que toute son œuvre n'était faite que de portraits. Je retiens ce mot, il me paraît juste et profond.

Portraits, Monte-Carlo, 1954, préface

25 juillet 1951, *visite à Matisse*. —

Il me dit qu'il préfère décidément Greco à Velasquez: celui-ci trop parfait, trop savant: "C'est comme une très belle étoffe, un très beau marbre. Mais dans Greco il y a de l'âme partout, jusque dans les pattes du cheval de S. Martin." Il me dit aussi que, pour lui, les deux plus grands portraitistes sont Rembrandt et La Tour, pour la vérité. Les autres, c'est toujours un peu du théâtre.

Marie-Alain Couturier, *Se garder libre: journal, 1947–1954*, 1962, p. 119

THE TIMES

... Having at its centre-piece the Louvre's collection of eighteenth-century pastels – Quentin de la Tour, Perronneau, Chardin, Boucher, and so on...

There is something depressing about a large number of French eighteenth-century pastels when seen in the mass. Smirking impassively from their frames, their velvet and satin clothes mechanically gleaming, their powdered wigs perfectly ordered, these courtiers and noblemen are a silent but powerful witness to the rigidities of a conventionally artificial epoch. The arch-type of this pretty-pretty school is represented here by Perronneau's pastel portrait of a young girl holding a cat, of which another version is in the National Gallery in London.

But the *ennui* induced by these portraits is amply compensated for by the exceptions. Nothing could be finer than Quentin de la Tour's pastel of Marie Lezinska, a curious coat-of-many-colours about her shoulders, and her face, with its complacent but faintly quizzical smile, framed with a black mantilla from under which the

natural, greying hair is peeping. In the apse-shaped room at the extreme end of the Orangerie hang three masterpieces of pastel, all of them familiar to frequenters of the Louvre: Chardin's two self-portraits (the one in pince-nez and the still more familiar "green eye-shade" picture) and the portrait of his wife.

Indeed, it is difficult to come away from this exhibition without feeling that Chardin bestrides it like a colossus, relatively speaking.

"French portraits at the Orangerie", review of Paris 1957a, 9.1.1958

Louis ARAGON (1897–1982) & **Jean COCTEAU** (1889–1963)

ARAGON: Mais avant d'arriver à eux, et pour en finir avec notre XVIII^e...

COCTEAU: Toute une époque pharaonique derrière des vitres, dans des vitrines, dans des sarcophages de verre.

ARAGON: Oui, nous allons choisir un peintre pour les représenter tous: Maurice Quentin de la Tour, et un portrait: le *Portrait du Maréchal de Saxe*.

COCTEAU: Saxe qui inspecte une autre époque que la sienne derrière sa vitre. Cette vitre protège la poudre qui tombe de ses cheveux, de sa manche, de ses joues. Les Henri de Rothschild possédaient un superbe La Tour: *L'homme en gris*. Chaque fois que l'autobus passait faubourg Saint-Honoré, il tombait un peu de poudre d'or, c'est-à-dire du pastel. Au lieu de changer le tableau de place, les Rothschild ont demandé au Préfet de Police de changer l'itinéraire des autobus. Ils l'ont obtenu.

ARAGON: Il y a à Saint-Quentin l'ensemble des pastels de La Tour, et, là-bas, ça fait vraiment du monde, ça fait vraiment tout un monde.

COCTEAU: Ils nous regardent comme les voyageurs des glaces sans tain. Ils pensent que nous ignorons qu'ils nous regardent.

ARAGON: Songe à toutes ces dames, bourgeoises, princesses, actrices, qui sont là-bas. Madame de Pompadour et les autres. Eh bien, à Saint-Quentin, on envoyait les élèves de l'école de dessin dessiner d'après les La Tour, et on a décidé de ne pas continuer cette pratique parce qu'il semblait impossible de laisser des jeunes gens devant les dames si troublantes d'une si troublante époque. Pour ma part, je suis persuadé pourtant qu'elles étaient pour eux des sortes de madones, parce qu'au fond nous ne comprenons plus les dames du XVIII^e siècle. Absolument plus. Il est rare qu'elles aient un charme compréhensible à notre époque. Cependant, je dois dire que ce charme on le retrouve presque avec cette extraordinaire vedette de cinéma que je viens de sortir de notre tas de photos. ...

Entretiens sur le musée de Dresde, Paris, 1957, p. 134f

Louis HAUTECŒUR (1884–1973)

La Tour, qui n'ignorait pas les discussions sur le type individuel et le type général, prétendait les unir. Il voulait suggérer le premier par l'accentuation de certains traits, par l'importance donnée aux yeux et à la bouche, par les attitudes naturelles: Madame de la Popelinière s'accoude sur la table; l'abbé Huber est assis sur le bras d'un fauteuil ou bien penché sur un gros livre qu'éclaire une bougie. La Tour déclarait qu'il fallait encore, quand on peignait le Roi, un magistrat, montrer leur état. Dans les deux grands portraits en pied du Président de Rieux et de Madame de Pompadour, il a recours aux accessoires significatifs: la simarre noire, la robe rouge, le rabat bleu indiquent le rang du magistrat; le cahier de musique, la gravure signée, la Henriade et l'Encyclopédie nous renseignent sur le rôle de protectrice des lettres et des arts que voulait jouer la marquise.

La Tour, le plus souvent, oublie ses théories et concentre tout l'intérêt sur le visage: "Je descends au fond d'eux-mêmes à leur insu et je les rapporte tout entiers". Ce désir d'indiquer, sous l'apparence éphémère des expressions et de l'éclairage, le caractère essentiel du modèle l'amena parfois à retoucher, à refaire et même à fatiguer son pastel. On a écrit que La Tour était pus psychologue qu'artiste, mais il faut se rappeler que ses préparations étaient précisément pour lui un moyen de fixer le caractère et l'on ne saurait oublier le délicieux

rapport du bleu et du rose qui existe dans le portrait de son amie Mademoiselle Fel, la manière dont sont rendus les passages sur la robe de Madame de Pompadour.

Histoire de l'art, Paris, 1959, II, p. 578

Olivier TODD (1929–)

Après, nous sommes allés à la National Gallery. Nous y allons souvent. A nos heures, les salles aux tentures de toile, aux ors frais, sont presque vidés. Nous croisons un Allemand en culotte de cuir, une Américaine nette comme un Kleenex, feuilletant le catalogue. Sur un escabeau, un copiste patient comme le moine qu'il dessine. Un Suédois en casquette blanche. Un pasteur réglant un appareil photographique. Un Hindou. Mary connaît les salles par cœur. Elle remarque un tableau déplacé ou prêté. Nous nous asseyons sur une banquette. Je gratte de l'ongle la moleskine rouge. Mary parle. Je me répète des noms. Je chantonne: Libérale da Verona, Paris, Bordone, Lancrét, Maurice Quentin de la Tour, Perronneau... Mary j'aimerais t'embrasser dans une petite salle à l'écart. Sous le regard de Henry Dawkins par exemple. Regard franc ou cynique?

La Traversée de la Manche, Paris, 1960, p. 106f

Jean STAROBINSKI (1920–2019)

[p. 134:] Regarder les portraits de La Tour, c'est rencontrer des instants expressifs, des sourires qui naissent, des réparties imminentes. Sur une préparation qui a fixé l'ossature, les structures compactes, voici que la substance blafarde du pastel, malgré son faux-jour mat et ses effets de grimage, parvient à donner le choc d'une présence: l'être fugace a été capté dans son passage même. Visages parlants, trop parlants, dans l'affleurement de la parole, saisis au bord d'un aveu, d'une saillie, d'une boutarde. Le trait d'esprit, déjà pensé, à peine retenu, éclaire la physionomie. (On a remarqué, en revanche, le calme heureux des visages peints par Perronneau, qui paraissent "écouter de la musique".)

...

[p. 137]: Chez les portraitistes du milieu du siècle, la personnalité du modèle est inséparable d'un rôle social. Parce que le public l'exige, les insignes d'un rang, d'une fonction, d'un état sont rarement omis. Chez les pastellistes, et particulièrement chez La Tour, le signe de l'engagement social réside moins dans les attributs extérieurs (vêtements, décors) que dans l'expression saisie sur le vif, dans une humeur momentanée où se devine toujours la présence de l'interlocuteur et l'imminence du trait d'esprit.

L'Invention de la liberté, Geneva, 1964; 2^e éd., 1987

Germain BAZIN (1901–1990)

[*De la vogue du portrait au pastel*]: Au XVIII^e siècle, deux artistes en ont exploité toutes les ressources: La Tour et Jean-Baptiste Perronneau (1715–1783). Leurs tempéraments sont inverses. Perronneau, homme inquiet qui déambule à travers toute l'Europe, se complait dans des recherches de couleurs qui lui font oublier quelque peu la fidélité au modèle. Maurice Quentin de La Tour (1704–1788), au contraire, serre au plus près la vérité, et, pour être littéral, renonce aux effets picturaux; il recherche le caractère avec une précision analytique, et son dessin tranchant fait penser au style de Voltaire.

Classique, baroque et rococo, Paris, 1965, p. 201

Sir Kenneth CLARK (1903–1983)

In eighteenth-century France the influence of women was, on the whole, benevolent; and they were the creators of that curious institution of the eighteenth century, the salon. Those small social gatherings of intelligent men and women, drawn from all over Europe, who met in the rooms of gifted hostesses like Madame du Deffand and Madame Geoffrin, were for forty years the centres of European civilisation. They were less poetical than the court of Urbino, but intellectually a good deal more alert. The ladies who presided over them were neither very young nor very rich: we know

exactly what they looked like because French artists like Perronneau and Maurice-Quentin de La Tour portrayed them without flattery, but with a penetrating eye for their subtlety of mind. Only in a highly civilised society could ladies have preferred this kind of likeness to the glossy fakes of fashionable portraiture.

Civilisation, London, 1969, p. 251f

Anita BROOKNER (1928–2016)

The Goncourts' choice of artists for this work is, as has been noted, very personal. ...Other painters are made to symbolize eighteenth-century humours and are slightly distorted in the process. A case in point is that of La Tour, whose pastels seem to embody the humanitarian candour of the *philosophes*. These the Goncourts describe very beautifully without, however, relating them in any way to the society of their time. La Tour was certainly an innovator in that he divested his sitters of their mythological and allegorical trappings, as the Goncourts point out. But they fail to add that this innovation had been brought about by humbler painters, like Aved, and that in fact the whole trend of eighteenth-century portraiture was towards greater naturalism. Again, La Tour was a difficult, cranky, and anti-social personality, which makes the equilibrium of his works even more remarkable. The Goncourts give a rosy account of his eccentricities and completely mask the total insanity to which La Tour succumbed in his later years.

"The brothers Goncourt", in *The genius of the future*, London, 1971, p. 136f

Sir Ernst GOMBRICH (1909–2001)

[*Citing Roger de Piles's advice to a painter to attend to expression: "when the sitter puts on a smiling air, the eyes close, the corners of the mouth draw up towards the nostrils, the cheeks swell, and the eyebrows widen."*]

Now if we compare this sound advice with a typical eighteenth century portrait such as Quentin de la Tour's charming pastel of his mistress Mlle Fel, we see that her eyes are by no means closed as in a smile. And yet the very combination of slightly contradictory features, of a serious gaze with a shadow of a smile results in a subtle instability, an expression hovering between the pensive and the mocking that both intrigues and fascinates. True, the game is not without its risk, and this perhaps explains the degree to which the effect froze into a formula in the eighteenth century portraits of polite society.

"The mask and the face...", in *Art, perception and reality*, Baltimore, 1972, p. 21

Sir Michael LEVEY (1927–2008)

The most famous of all portraitists in the middle years of the century was of course Maurice-Quentin de La Tour (1704–88). The man, as well as his masterly pastel portraits, made a mark on society – partly by the slightly manufactured 'character' he presented, a sort of homespun Voltaire of portraiture, lively, opinionated, satiric, and sometimes rude. Something of this emerges from his portraits. They retain an astonishing impact of vivacity and vitality, unequalled except by the busts of Lemoyne. They are virtuoso achievements which stole, and still steal, éclat from the portraits of Perronneau which, on a more sober assessment, may well be more sensitive and penetrating likenesses. La Tour is full of tricks; Perronneau seems to disdain them. Perronneau spent a good deal of time out of France. La Tour, once arrived in Paris from his native Saint-Quentin, passed the rest of his working life there apart from an early stay in London; he was to become a familiar part of the social scene.

La Tour arrived in Paris for the first time probably during Rosalba Carriera's triumphant success there in 1720–1. It may well have been her pastel portraits which encouraged him to take up that medium where he was easily to eclipse her, despite some loyal protests from Mariette. La Tour's early danger was too great facility. After a brief but successful period in London (about which little is known), he returned to Paris, was *agrégé* in 1737, and

appeared that year at the Salon with portraits of pretty Madame Boucher and 'l'autre, celui de l'auteur qui rit' (examples at Geneva, etc.). An anecdote is recorded of how, some years before this, Louis de Boullongne (d. 1733) had warned La Tour to concentrate on drawing; La Tour himself later more than once paid tribute to the useful advice he had received from Restout. At the Salon of 1737 his work at once attracted attention; thence onwards until 1773 he was a constant exhibitor, and his mastery of the pastel medium led not only to imitation but to fears that he would provoke a distaste for oil paint. His sitters ranged as widely through society as La Tour pleased. From the king downwards everyone wished to be portrayed; they paid for the privilege, when La Tour granted it. Highly successful and prosperous, he was by turns dramatically generous or stingy, a social delight but a sensational disaster at court, capricious, vain, full of wild schemes yet tenacious about his art, and, in the end, apparently feeble-minded. His fascinating character is still not totally clear; it almost stands in the way of the art, but both are convincingly evoked by the Goncourt in probably the best chapter of *L'Art au dix-huitième siècle*.

Despite some ambitious essays in what might be called Aved-style portraiture, culminating in the large-scale tour de force of Madame de Pompadour (Louvre, signed and dated 1755), La Tour was at his best in concentrating on the face alone: the face as an expressive, palpitating mask. Like the people of Lemoyne's busts, his sitters assume the character of actors, and there is an extra mobility of feature about their so often smiling faces, an almost theatrical vivacity greater than any in life. This is what the artist meant when he spoke of the limit of 'un peu d'exagération' that art allows beyond nature. In that way La Tour may have flattered his sitters; he could not help, perhaps, letting his delight in their appearance emerge in the pastel – and even that observation is probably made somewhere by the Goncourt. For vivid directness – a sense of being surveyed and quizzed – nothing equals La Tour's *préparations*, sometimes much rougher and more patently hatched in their application than the final, smoothly blooming surface of his finished work. Inevitably, La Tour could at times be dull, try as he might to avoid commissions which did not inspire him; he was always uneven – in a very difficult and capricious medium – and towards the close of his career he was seized with a mania for re-doing pictures, experimenting with new fixatives, and so on.

Yet the body of his finest work, at once consistent in quality and varied in attitude to the person portrayed, must rank with the best of European portraiture in the century. He carried the pastel medium to a point of sheer technical brilliance not reached before or since. Technical brilliance, intimacy, and vividness combine in the *Abbé Huber reading* (Geneva), which was shown at the Salon of 1742. Less famous than the full-length *Madame de Pompadour*, it is stamped with a sense of the artist's personal knowledge of the sitter. We seem present beside Huber, who, planted on the arm of his chair (as the Salon *livret* noted), hunches absorbed over a book, unheeding of a just-guttered candle – a detail David was to seize on in *Napoleon in his Study* (Washington). There are other aspects of La Tour too which deserve mention. If he had affinities with Lemoyne as creator of likenesses, he was nearer to Falconet in his dogmatic individual theorizing. Not only did he have general ideas about art, but he – like Falconet – centred them on the concept of natural, unadorned, and unlearned nature. La Tour probably saw his own methods as coming between the academic extremes he criticized (as recorded by Diderot): the cold slaves of the antique, on one hand, and on the other the devotees of a false 'libertinage d'imagination'. In that he becomes very much a typical voice of his century, stressing the need to follow nature; and it is typical of the century too that he should interpret the concept entirely as of human nature.

La Tour's personality undoubtedly excites more interest than Perronneau's....

Art and architecture of the eighteenth century in France, Harmondsworth, 1972, pp. 129ff [with Graf Kalnein]; repr. *Painting and sculpture in France, 1700–1789*, New Haven, 1993, p. 195f

Michael FRIED (1939–)

This is not to say that all contemporary portraits were regarded by the critics with distaste. A few artists, La Tour preeminently, largely escaped negative criticism on the strength of the sheer vibrancy and verisimilitude of their representations. In addition La Tour was seen as having made a point of portraying famous and accomplished persons, whose likenesses were for that reason presumed to be of interest to a wide audience.

Absorption and theatricality, Chicago, 1980, p. 110f

Philip CONISBEE (1946–2008)

The tendency towards a sharp delineation of character – at the expense of the more conventional attributes or displays of costume – is represented most strongly in the pastels of Maurice Quentin de la Tour. In some of his preparatory studies, which are the least compromising of his works, he concentrates on the face alone, often giving a humorous look to the eyes and a slight twist to the mouth, which endows them with a vivid actuality and character. This can sometimes be a flattering effect, but he often treats his sitters with a mordant humour, so quick and merciless was his eye, which gives the impression that he penetrates their personality. The humour is affectionate, however, in the portrayal of his friend the *Abbé Huber* (Fig. 103), engrossed in a book as he reads into the night, though the depiction of a characteristic occupation is unusual in La Tour's work, which normally concentrates on physiognomy alone. He once wrote⁵ that, as opposed to the serious monotony of Corneille, he preferred the humorous variety of Molière's characters, which he felt to be closer to nature. It was very much the natural variety of characterization in his own work that made La Tour one of the most sought-after, and expensive, portraitists of his day. Moreover, he answered a general aesthetic demand for what seemed natural, voiced by critics during the 1740s and 1750s, a response that is also found in the work of Chardin, and the landscapes and marines of Vernet.

Painting in eighteenth-century France, Oxford, 1981, pp. 127ff

David WAKEFIELD

But the best known, if not always the best, exponent of the pastel portrait was Maurice Quentin de La Tour (1704–88), an eccentric, arrogant and gifted artist from Saint-Quentin, in the north of France. La Tour's character, and his limitations, can best be judged from his *Self-portrait* (1751) in the museum at Amiens, a combination of typical Picard guile, jaunty self-assurance and considerable psychological insight. La Tour's problem, however, was that his undeniable talents never quite matched up to his intellectual pretensions, and his art falls somewhat short of his ambition to offer a definitive record of the greatest men and women of his age. ...

A typical La Tour portrait consists of the bare facial mask, stripped of accessories, with all the emphasis on the eyes and expression. But, with some notable exceptions, what he actually achieves is often no more than a superficial and not always very accurate impression of a person, far removed from the inner truth which he so feverishly sought. In this sense he is inferior to Tocqué and often to his lesser-known rival Perronneau. La Tour was the victim, to some extent, of his own mania for perfection which led him to ruin his portraits by overworking them; the original freshness of the *préparations* is often lost in the final result, marred by too much hatching and unnecessary application of black chalk over the pastel. His work also suffered from his temperamental instability and indiscriminate enthusiasm for all the passing fads of the age – for pantheism, for flying balloons and many other projects drawn up by eighteenth-century philosophers – all of which finally unhinged his mind. On the positive side, however, La Tour was sympathetic to the more durable benefits of the Enlightenment. He shared the philosophers' concern for reason,

⁵ Letter to Marigny, 1.VIII.1763 [N] note].

tolerance and humanity, and set a notable example in practical philanthropy when in 1782 he helped to found the Ecole Royale Gratuite de Dessin and other charitable institutions in his native town. ...

[of *abbé Huber lisant*:] As the Goncourt brothers observed, La Tour has almost raised the art of pastel to the level of Rembrandt in the format of a Chardin. The Abbé [Huber] is shown reading a volume of Montaigne, the light of a single candle casting its gentle glow over his face. When, however, La Tour painted a portrait of Rousseau around 1752 – shortly after the writer had won fame through the publication of his highly controversial *Discours sur les Sciences et les Arts* of 1750 – he was notably less successful. Instead of the ardent revolutionary philosopher, he showed a neat, well-dressed, urbane-looking gentleman not conspicuously set on overthrowing the social order. This was precisely Diderot's verdict in his *Essai sur la peinture*. ...

Drawing ... was not La Tour's forte; Louis de Boullogne, the Premier Peintre du Roi, advised him to correct the defect, but La Tour never quite succeeded and his draftsmanship always remained somewhat uncertain; it is for this reason that he is usually at his best in the impressionistic preparatory studies when carefully worked out detail was not required. ...

[of *Mme de Pompadour*:] The result is an elaborate but somewhat overworked picture showing all the attributes of the royal mistress – her books and folios of drawings – but little of her essential personality.

The real La Tour, the quizzical, enigmatic, impatient and often caustic observer, has to be sought in his numerous preparatory studies, such as those of *Voltaire*, *Mademoiselle Salé* and *Isabelle de Zuylen* (Geneva, Musée d'Art et d'Histoire) which reduce dthe sitter to a few strokes of chalk but, in the process, capture some fleeting aspect of their character. Tenderness is not usually conspicuous in La Tour's work with one notable exception, in the portrait of *Mademoiselle Fel*. ... With her oval face, almond eyes and wistful expression, her features became the best known in La Tour's portrait gallery at Saint-Quentin and epitomize the finest qualities of his art. There is little trace here of that '*desséchante ardeur psychologique*' of which the writer Maurice Barrès complained on a therapeutic journey to Saint-Quentin in 1891.

French eighteenth century painting, London, 1984, pp. 58, 67–69

Marianne ROLAND MICHEL (1936–2004)

Perronneau est peut-être le plus grand, le plus profond pastelliste de son siècle, et lorsqu'il peint à l'huile, son style est quasiment le même, celui d'un dessinateur. La Tour, en revanche, est totalement pastelliste, et l'on ne connaît de lui aucune huile. Cet admirable technicien, capable de rendre comme personne une étoffe, une broderie, une dentelle, excite notre admiration, sans vraiment nous émouvoir, sauf à travers l'étonnante série de masques conservée à Saint-Quentin. Dans ces études préliminaires à des portraits plus poussés, qui n'ont pas tous été exécutés, surgit soudain toute la malice de M^{lle} Fel, la sévérité de Dachery, la bonhomie de l'abbé Pommier, l'intelligence ou la sottise de tel autre, et l'on perçoit combien le pastel est irremplaçable pour faire surgir l'instantanéité d'un regard, d'une pensée fugitive.

Le Dessin français au XVIII^e siècle, Paris, 1987, p. 43

George STEINER (1929–2020)

The effects achieved in "Il Giorno" possess the mysterious authority that inhabits the grain of things in a Chardin, the opaque luminosity that comes at us from the human bodies in La Tour.

"One Thousand Years of Solitude" – Review of *The Day of Judgement*, by Salvatore Satta, in *The New Yorker*, 19.X.1987

Pierre ROSENBERG

C'est de ce La Tour inquiet, désireux de toujours mieux faire, dont on doit toujours se souvenir: derrière l'accord raffiné des bleus et

des gris perle, derrière le sourire spirituel et quelque peu figé (stéréotypé?) et de convention de ses modèles se cache le « machiniste merveilleux » dont Diderot a compris toute la séduction mais aussi toute l'ambition. S'il « excelle à rendre la vie extérieure de ses modèles, leur mondanité », est-il exact pour autant qu'il a sacrifié leur intimité, leurs pensées...?

Préface, Debie 1991, p. 11

Je suis de ceux qui préfèrent les pastels de Perronneau à ceux de Maurice Quentin de La Tour et garde un grand faible pour ceux de Rosalba Carriera (1675–1757) dont le voyage à Paris en 1720 fut triomphal.

Dictionnaire amoureux du Louvre, 2007, p. 667, s.v. "Pastels"

Albert CHÂTELET

Un sourire qui plisse les lèvres et fait briller les yeux, un sourire élégant qui suffit à évoquer tout le charme d'un salon, tel est ce que suggère le nom de La Tour. C'est que le portrait, comme la grande peinture, se met à l'unisson du nouveau style de vie. D'effigie d'apparat, il devait témoigner sur l'attrait du modèle, il veut rivaliser avec la glace que la coquette consulte pour vérifier autant son fard que l'éclat de son regard avant de rejoindre la société qui l'attend. Il devient expression du raffinement et de l'esprit du temps; parfois, avec Jean-Marc Nattier, de son libertinage. Enfin, il est brillant: ses coloris et les costumes méritent ce qualificatif tout autant que le geste, le maintien, ou l'expression spirituelle.

La Peinture française au XVIII^e siècle, Geneva, 1992, p. 65

Francis HASKELL (1928–2000)

[Of Champfleury's career:] The Le Nain brothers had come from his native town of Laon, and he also devoted an appreciative monograph to Quentin La Tour who had been born in the same part of France; for Champfleury this was more important than the fact that La Tour's ingratiating (though lively) pastel portraits of the most fashionable figures of the middle years of the eighteenth century were fundamentally antagonistic to just those values of naivety and sincerity that he so often proclaimed on other occasions.

History and its images, New Haven, 1993, p. 374

Daniel ROCHE

Avec Quentin de La Tour, avec Chardin ou avec Liotard, ce qu'expriment les personnages, c'est la multiplicité des êtres, mille états différents, mille visages, mille secrets, la variété individuelle et en même temps la capacité de la sociabilité à unifier les rapports humains: un individualisme vu, mais fondamentalement à voir. On conçoit que la pensée esthétique, préoccupée du maximum d'expressivité et d'individualité, comme chez Diderot, ait rencontré le programme de la grammaire des caractères et des sentiments nécessaire au déchiffrement du langage de l'action, comme avec Lavater. La rhétorique des passions a glissé de la nature idéale, du caractère idéal, à la condition individuel et sociale.

La France des Lumières, Paris, 1993

Marie-Agnès KIRSCHER

C'est ce nœud psychique que Barrès s'emploiera à dénouer dans la deuxième de ses *Trois stations de psychothérapie*, à travers l'œuvre du pastelliste Quentin de La Tour, et les aveux ingénus de Taine auxquels on reviendra. La stratégie subjective de l'*intelligence*, que Barrès résume dans la formule « aucune passion, mais les comprendre toutes! », est exactement à ses yeux, pour reprendre la boutade de Lacan, « la politique de l'autruche ». Et elle expose, comme on sait, à de grotesques déconvenues, auxquelles Barrès ne craint pas de faire malicieusement allusion, en prêtant à un objecteur une raillerie relative au « derrière du petit Bara ». Elle expose aussi parfois à de tragiques désastres. Ainsi La Tour s'est il acharné à saisir dans ses portraits, à fixer mortellement, à momifier

en quelque sorte l'individualité vivante et singulière de ses modèles avec une passion de « psychologue à système » et de collectionneur. Curieux d'autrui, mais dépourvu de l'amour et du sens du mystère de l'âme que de grands artistes tels que Léonard acquièrent par la réflexion sur eux-mêmes, il a failli à son vœu de compréhension. Encore est-ce trop peu dire. Il traite les visages des hommes comme on naturalise les bêtes destinées aux musées d'histoire naturelle. Il les fige de manière analogue, dans une attitude, une expression vitales qui rendent le simulacre plus angoissant peut-être que ne serait leur cadavre, encore que leur sommation impose irrésistiblement l'image pénible d'un « carnage ».

Pour exprimer et inspirer le malaise qu'il éprouva au musée de Saint-Quentin, Barrès donne libre cours à la reverie matérielle dysphorique que suscitent la nature de déchet organique et la pulvéulence des craies, la fragilité instable des carnations rendues au pastel et le défaut d'adhérence au support, qui nécessite de mettre les figures sous glace, à l'abri des mouvements de l'air et de la respiration. Il soutient ainsi le déploiement de la métaphore du musée nécropole et du même mouvement la levée de la méconnaissance à la faveur de laquelle il soupçonne La Tour de s'être masqué à lui-même sa destination à mourir au point de perdre le sens de la valeur de la vie et de sa vie. Le refoulé de la différence entre la vie et la mort que supposait sa pratique d'autopsie picturale des hommes vivants, fait retour sous forme d'un délire confusionnel. Il se représente, conte Barrès, que tout vit comme les hommes vivent, converse avec les arbres et s'affole à la pensée que rien périsse jusqu'à manger ses excréments.

Relire Barrès, Villeneuve-d'Ascq, 1998, p. 193⁶

Melissa PERCIVAL

At the heart of La Tour's portraits is movement and the momentary. Rather than hard bone structures, they emphasise the flesh parts of the face, something which can vividly be seen in the Abbé Pommyer's dimpled smile with its rounded cheeks and full lips, together with the irrepressible sparkle in his eye. He forcibly represents this world, and indeed this instant rather than the next. The impression of movement is enhanced through slight asymmetries in the features: the left hand side of Jean Nicolas Vernezobre's face is higher than the right, and the irregularity is exaggerated by the backwards slope of his cap. Such differences in the size and placing of features were exploited by other artists, such as the sculptor Houdon. Such a concentration on the moving facial parts rather than the fixed ones is strongly reminiscent both of Buffon's *pathognomy* and Watelet's accelerated version of it, involving multiplicity and nuance. The sense of movement is enhanced by technique: there are no hard lines and contours, only soft pastel strokes. An emphasis on the momentary is not exclusive to La Tour but is evident in other contemporary portraits. Tocqué suggests in his lecture that beauty can be perceived in the moving parts of the face even when this is not true of the face at rest: 'Ce n'est donc point aux dépens de l'ensemble des traits qu'il faut donner de la beauté; c'est en étudiant les variétés dont les traits sont susceptibles dans les instants de joie, de tristesse ou de rêverie' (p. 25).

La Tour's conception of portraiture ties in with contemporary theories of character as shifting and ungraspable. Capturing a constantly moving face is an elusive task as La Tour himself recognises: 'Que d'attentions, que de combinaisons, que de recherches pénibles pour conserver l'unité de mouvements malgré les changements que produit sur la physionomie et dans les formes la succession des pensées et des affections de l'âme. C'est un nouveau portrait à chaque changement'. Such a conception of portraiture as instantaneous could not be more different from Jonathan Richardson's assertion that a portrait should sum up the whole life of a person, that 'to sit for one's Picture, is to have an Abstract of one's Life written'. La Tour is attentive to the moving passions, and the suggestion that this is where the essence of the

individual lies rather than in any idea of permanent character. Like the character sketch of the Chevalier de *** in Bougeant's *Lettres*, La Tour's portraits suggest that their sitters have many characters rather than just one. His works also convey visually the literary topos of character being built up from the effects of the repeated passions in the trajectory through life (found in Buffon and Rousseau amongst others). The weathering of the face is visible in the techniques of pastel: men's faces are criss-crossed with lines in the drawing technique known as hatching, creating a swarthy effect; women's portraits are smudged with the finger to give them a smooth complexion.

The appearance of character. Physiognomy and facial expression in eighteenth-century France, London, 1999, p. 86f

TWENTY-FIRST CENTURY

Michel LACLOTTE (1929–2021)

Il me reste également un autre souvenir "artistique": ce devait être durant l'été 1942, au manoir de Bellou en Normandie. Je participais à un camp scout dans la campagne et nous avons visité le château qui servait de dépôt au musée de Saint-Quentin pour les pastels de La Tour. Quelques-uns étaient accrochés dans les salons. Je me souviens avec précision de l'espièglerie de *Mademoiselle Fels* – que je trouve aujourd'hui un rien exaspérante – et du sourire de *L'Abbé Huber* lisant à la chandelle. Mais cela n'a pas déclenché une vocation irrépressible pour le XVIII^e siècle.

Histoire de musées. Souvenirs d'un conservateur, Paris, 2002, p. 13

Marc FUMAROLI (1932–2020)

Le sourire de La Tour, le regard et l'attitude qui riment avec ce sourire avant même toute individualisation, annoncent au spectateur que ni les passions, ni la gravité de la vie publique, épique ou tragique, ne sont de mise sur la scène à laquelle le portraitiste invite le public du nouveau règne. Cette scène d'intérieur et d'intimité laisse le naturel des modèles du peintre se révéler librement et en toute sécurité, comme dans le repos ou la compagnie amicale; leur sourire est comme la plante qui fleurit dès qu'elle a retrouvé l'humidité et la lumière qui lui conviennent.

Maurice Quentin de La Tour et le siècle de Louis XV, Saint-Quentin, 2005, p. 26f

Martin SCHIEDER

It is important to avoid certain misunderstandings about what has just been said. La Tour is not part of our modernity and his portraits are clearly beholden to the tastes and conventions of his own century. What is now clear, however, is the elective affinity between La Tour's work and that of several post-war artists. La Tour had been engaged in number of artistic questions that did not find any radical answers before the twentieth century. He had looked for the perfection lying beyond visibility; he clearly wished to free himself from classical conceptions of *imitation* and *représentation*. He was not merely interested in his sitter's being, including within his or her spiritual presence (such an interest was shared by other portrait artists of his time, for example by Chardin in his self-portraits), but he also attempted to gear his painting to the workings of the human visual experience. His knowledge of the relativity inherent in one's personal perception as well as his attempts to attain a certain nothingness in the sitter's face anticipate several of existentialism's ways of thinking, ideas that would be taken up after the Second World War by artists such as Giacometti and Dubuffet. Further, within La Tour's theoretical thought, we find a number of criteria for aesthetics and the philosophy of art that would later be at the very core of modernity's way of understanding itself, that is to say, in his demand for *variété* as a guarantee for artistic progress, in his rejection of the *beau idéal*, his elevation of imperfection to an artistic principle, his desire to direct

⁶ The passage discussed is included at 1891, *supra*.

the artist's attention less toward the object per se than toward its phenomenological dimensions, his cries against the principle of *embellishing nature* and finally his defence of the subjective nature of an artist's personal signature.

"Searching for a certain nothing: Maurice-Quentin de La Tour and his models for modernity", trans. Anthony Wall, *Diderot studies*, XXXII, 2012, p. 285f

Barbara LECOMPTE

Marquise au portrait. Maurice Quentin de La Tour et ses modèles, Paris, 2014

La Tour and family iconography and memorabilia

ICONOGRAPHY OF LA TOUR

The following articles arranged alphabetically by artist's name record portraits of La Tour by other artists, and exclude copies of and works derived from his own self-portraits (these are listed in the main La Tour catalogue, among them prints and drawings for the Schmidt engraving, Mme Roslin's self-portrait copying La Tour's etc.). Also excluded are posthumous portraits, as being more hagiography than iconography,¹ as well as obvious pastiches.² For these reasons, this iconography is quite different from that in B&W (p. 26), which mentions only the Lemoyne, Perronneau and Mme Roslin portraits. Short biographical details are given for less-well-known artists. For pastels by other artists (viz. Perronneau), see the *Dictionary* for biography, full details, copies and versions.

BOUCHER, François

Paris 29.IX.1703–30.V.1770

The reference in Michel seems highly implausible, and may well be a confusion with a La Tour preparation of an unknown sitter called Chardin.

Portrait

J.1.46.061 Maurice-Quentin de LA TOUR, pnt., étude (vente Justin Courtois, Paris, 28.III.1876. Collection Marcille). Lit.: Michel 1906, no. 1050 n.r. [?; confusion with J.46.1439 and J.46.1442]

COCHIN, Charles-Nicolas, le jeune

Paris 1715–1790

Engraver and draughtsman; *agréé* 1741; *reçu* 1751; secrétaire et historiographe 1755; chevalier de Saint-Michel 1757; conseiller 1779.

Portrait

J.1.46.101 Maurice-Quentin de LA TOUR (1704–1788), sanguine, 12.3x10.9, montage ARD, inscr. "Cochin F" (Saint-Quentin, musée Lécuyer, inv. 1983.9.21. Don Carlier de Fontobbia). Exh.: La Tour 2004a, no. 4 repr. clr; Saint-Quentin 2005, no. 14 repr.



tout le Public. Que M. le Moine l'a bien acquittée & qu'il est peu dans le monde d'aussi bon payeurs!

One belonged to Caffiéri, now untraced. La Tour owned another, which was displayed in both Amiens and Saint-Quentin towards the end of his life (see DOCUMENTS). Based on the weight of the flesh etc. it seems likely that this shows La Tour at a later age than was possible in 1748. Plaster casts were taken from this, such as the one sent to the masonic lodge *L'Humanité* at Saint-Quentin (p. DOCUMENTS, 5.VI.1782); one presented to Jean-François de La Tour (3.VIII.1783); and one displayed in the Académie d'Amiens at their session of 25.VIII.1783. There are confusions about the Saint-Quentin bust and its history: in 1913 Degraeve reported that there were three versions, the original terracotta, covered in several layers of distemper, perhaps during the process when casts were taken, and casts in plaster and metal, both it seems now lost. The material of the original was established by measuring its density in 1886 (p. dossier, Archives municipales, 1 R 84, 24.IV.1913).

Bibliography

L. Réau, *Les Lemoyne*, Paris, 1927

Busts

J.1.46.201 Maurice-Quentin de LA TOUR, terre cuite, Salon de 1748, no. 116. Lit.: Baillet de Saint-Julien 1748, p. 9; Gougenot 1749, p. 125; Léoffroy de Saint-Yves 1748, p. 118; Réau 1927, no. 128

J.1.46.202 Maurice-Quentin de LA TOUR, terre cuite, sd 1751. "plus petit que nature" (Gaston Delestre (1913–1969), 24 rue Marbeau, Paris 16e, according to an unillustrated manuscript note in the documentation du Louvre, signalled Hervé Cabezas 2021)

J.1.46.203 Maurice-Quentin de LA TOUR, terre cuite, Salon de 1763, no. 163. Lit.: Diderot 1763 ("je ne me résoudrai jamais à vous entretenir de ces hommes de boue qui se sont fait représenter en marbre. J'en excepte ... celui de *La Tour*, le peintre"); Fréron 1763, p. 160; Anon. 1763d, p. 116; Réau 1927, no. 129

DUMONT, Jacques, dit Le Romain

Paris 1701–1781

Painter at the Académie royale; *agréé* 1726; *reçu* 1728; professeur 1736; gouverneur des élèves protégés 1748; chancelier 1768. He was not however a sculptor, and the statement that Dumont le Romain made a bust of La Tour in Dréolle de Nodon is a simple confusion with Lemoyne (based perhaps on a misreading of Duplaquet).

Portraits

Maurice-Quentin de LA TOUR, bust (?). Lit.: Dréolle de Nodon 1842, p. 60

LEMOYNE, Jean-Baptiste II

Paris 1704–1778

Sculptor; *agréé* 1728; *reçu* 1738; recteur 1754. Two terracotta busts were exhibited in 1748 and 1763. Baillet de Saint-Julien discussed the former in his critique of 1748:

Par celui de M. la Tour, M. le Moine a voulu acquitter la dette de son portrait au pastel, exposé par celui-ci au Sallon précédent & reçu avec applaudissement de

¹ Among them the bas relief on a copper plaque by Antoine-Joseph Debocq installed initially in the church of Saint-André but subsequently moved and destroyed, known from a later watercolour, in *Monuments, plans, vues, antiquités du département de l'Aisne, recueillis et dessinés par J. Malézieux, architecte*, 1876, I, p. 80, no. 171; the 1816 bust by Prudhon removed during the First World War; the 1855 statue by Armand Lenglét; the c.1867 painting of La Tour with Robert de Luzarches and Jean-François Lesueur for the ceiling of the musée de Picardie by Félix Barrias; the 1905 bust by Stanislas Lami (Saint-Quentin, inv. 2002.5.1); the 1933 bust by Gabriel Girodon, of which a copy now stands in the grounds of the musée Antoine-Lécuyer (Debie 1991, p. 60 repr.); and the statue by Firmin Michelet (commissioned or acquired by the state in 1943, now in the parc municipal at Conches; repr. *L'Aisne nouvelle*, 19.XI.1946). The classification is confused for example by the 1976 medal by Serge Santucci (J.46.1097), which includes an image derived from the Dijon self-portrait on one side, and a fantasy scene of La Tour standing in front of the dauphine and her son on the other. There is a useful summary in Debie 1991, p. 60, n.16.

² Several examples will be found in the anonymous French school pastels in the Dictionary, among them J.9.1992 and J.9.19952.

J.1.46.205 = ?version, buste, h 65 cm (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 77. [?]Le sujet; son frère, Jean-François de La Tour 1778 [not mentioned in will etc.]; lent to the académie d'Amiens 1783 and to the école de dessin, Saint-Quentin, 22.III.1807). Exh.: Paris 1930, no. 5; La Tour 2004a, no. 5 repr. Lit.: Duplaquet 1788, pp. 69, 70f, as in marble; *Catalogue de la collection La Tour à Saint-Quentin*, 1856, p. 12, s.n., "d'une finesse remarquable, il a servi de modèle à ceux qui se trouvent chez quelques personnes à Saint-Quentin", as additional to the 1849 inv. des tableaux; Gaston Le Breton, "Jean-Baptiste Lemoyne", *Réunion des Sociétés des beaux-arts des départements*, 1882, p. 137n; Fleury 1904, pl. XIV; Brière 1906, pl. 15; Fleury 1907, p. 88 n.r.; [Élie Fleury], "Buste ou pastel?", *Journal de la ville de Saint-Quentin*, 19.VI.1912, p. 1 n.r.; Erhard 1917, no. 86 repr.; Réau 1927, ?no. 129, fig. 98; pp. 107, 118, 129; Fleury & Brière 1954, p. 36, assigning no. [88] as from 1846 inv.; Debie 1991, pp. 58f repr.; Séverin 1993, pp. 168f; Debie & Salmon 2000, ill. 18; Williams 2015, pp. 209ff, fig. 5.4; Cécilie Champy-Vinas, *Jean-Baptiste Lemoyne (1704-1778): un sculpteur du roi au temps des Lumières*, thèse de doctorat, Université de Paris-Sorbonne, 2017, ii, no. 67; Fripp 2021, fig. 2.6



~Maurice-Quentin de La Tour, buste de Lemoyne, ?repl. one of the above, plâtre (don: par Caffieri à l'Académie royale de peinture 1788; untraced since 1793). Lit.: Guiffrey 1877; Brière 1906, p. 56 n.1, n.r., as plâtre; Fontaine 1910, p. 188

MUGNEROT, Claude

Chaumont (Haute Marne) 1732–1808

Horloger et dessinateur du duc de Chartres, resident in Chaumont-en-Bassigny, a town in the apanage of the duc d'Orléans, where he made topographical drawings, arranged firework displays etc. According to the *Journal historique*,

Cet artiste s'est fait avantageusement connoître à Paris par ses portraits dessinés à la mine de plomb, non de profil, mais aux trois-quarts, & dont les têtes n'excedent pas la largeur d'une pièce de six sols: les ressemblances y sont parfaitement saisies, la touche est nest extrêmement légère & très-Soignée; & chaque portrait n'a jamais coûté plus de trois quarts-d'heure de séance.

His identity is confirmed by a law case at the time, when he was wrongfully arrested for poaching, but the duc d'Orléans supported his claim.

Bibliography

Archives de Haute-Marne, Chaumont, acte de décès, 26.II.1808; *Journal historique...*, 28, 10.X.1777, p. 169

Portraits

J.1.46.301 Maurice-Quentin de LA TOUR, mine de plomb, 7.6x6.2 ov., sd ✓ "Mugnerot/del. 1779" (Saint-Quentin, musée Antoine-Lécuyer, inv. 1977.3.6). Lit. Saint-Quentin 2005, p. 121 n.r., as by Mugnerot ou Mugnerot [new attr.]



PERRONNEAU, Jean-Baptiste

Paris c.1716 – Amsterdam 19.XI.1783

J.1.46.401 = J.582.1473 Maurice-Quentin de LA TOUR, en surtout noir, pstl, Salon de 1750, no. 128. Lit.: Arnoult 2014, no. 69 Pa n.r.

J.1.46.402 = J.582.1474 = ?/repl., pstl/ppr, 56x48, sd ✓ "Perronneau/...ier 1750" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 76 [inv. 1849, no. 15]. Ancien fonds de l'atelier de La Tour; Jean-François de La Tour; liste des œuvres a.1806, no. 24; son testament 20.IX.1806, no. 41; legs 1807. Restored Paul Vigna 1909). Exh.: Paris 1885a, no. 78; Maubeuge 1917, no. 109 repr.; Paris 1927a, no. 99, pl. LV-79; La Tour 1930, no. 4; London 1932, no. 180. Lit.: Lapauze 1899, no. 15 repr.; Tourneux 1903, p. 17 repr.; V&RdL 1909, no. 31, pl. 49; 1923, pp. 34, 36, 214, pl. 12, ≠ Salon pstl; École de dessin, Saint-Quentin, registre des délibérations, v, p. 312, 16.XI.1909, noting removal of mould, colour change under rebate of frame, even of pink gilet; Buffenoir 1913, repr. pl. 4; Erhard 1917, no. 87 repr.; *Illustrated London news*, 2.XI.1929, repr.; Ratouis de Limay 1946, pl. XVII/24; Vergnet-Ruiz & Laclotte 1962, n.r.; Золотов 1968, repr. p. 121; Bury 1971, pl. 10, Denk 1998, fig. 12; Debie & Salmon 2000, p. 54, ill. 17; La Tour 2004a, p. 60, fig. 1, = Salon pstl; Joachimesdes 2008, fig. 49; Williams 2009, fig. 2; Arnoult 2014, no. 62 Pa, repr. pp. 10, 57, 97; Burns & Saunier 2014, p. 88 repr.; Williams 2015, fig. 6.16; Prat 2017, fig. 399; Perronneau 2017, fig. 9 Φσ



~for numerous copies of the Perronneau, v. Dictionary.

RESTOUT, Jean-Bernard

Paris 1732–1797

Restout fils (*q.v.*) was the son of La Tour's friend, and himself a pupil of the master according to a near contemporary biography. It is however unclear why Willk-Brocard gives a number to a drawing that seems never to have existed, and is inferred only from a reference to a Moitte engraving after it, so described in a sale (Maurice Péreire; Paris, Drouot, 28.IV.1980, Lot 354), but which Willk-Brocard suggests must be a confusion with the Moitte engraving of La Tour's portrait of Restout.

Portraits

Maurice-Quentin de LA TOUR, dessin (?). Lit.: Willk-Brocard 2017, no. 61 D

ROËTTIERS, Joseph-Charles III

Paris 1691–1779

Prominent member of this extended family of engravers and goldsmiths; graveur général des Monnaies de France, doyen de l'Académie de peinture et de sculpture, receveur général et payeur des rentes de l'hôtel de ville. His first wife Catherine was a member of the Hérault family of pastelists, 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 portrait of La Tour, not listed in any work on Roëttiers, was made after he seems to have retired, if the date of 1762 reported by Fleury (as on the reverse of the old fame, but not engraved on the medal itself) is to be trusted. It is unlikely to be much later to judge from the style and costume.

On 2.VI.1788 the administrators of the École gratuite de dessin wanted to use the medallion (then in the possession of the chevalier de La Tour) to strike medals for student prizes, and wrote to "M. Roëtier graveur du roi" for information, apparently unaware that he had died five years previously.

Bibliography

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Medallion

J.1.46.601 Maurice-Quentin de LA TOUR, médaillon en argent, Ø4 rmd., sd JCRf, inscr. MAURICE QUENTIN DE LA TOUR, ancien cadre verso inscr. "J. C. Roëttiers F. 1762" (Saint-Quentin

inv. LT 91. Fonds de l'artiste; Jean-François de La Tour 1788. Mme Charles-Louis-Henry Testart, née Laure-Juliette Simonin (1931–1924); offert 1894). Exh.: Saint-Quentin 1932, no. 92. Lit.: Élie Fleury, “Le médaille de J. C. Roëttiers”, *Journal de Saint-Quentin*, 12.IV.1894, p. 2; Fleury 1904, pl. XVIII, with original copper mount, now lost, as 1762; Fleury 1907, p. 88 n.r.: poinçon destiné à estamper des matières en creux, mais on n'en connaît pas de tirages; Fleury & Brière 1954, p. 36 n.r.; Debrie 1991, p. 60, n.16 n.r.; Debrie & Salmon, p. 67 n.79

n.r.



ICONOGRAPHY AND SOUVENIRS OF LA TOUR'S FAMILY

The following items record portraits of members of La Tour's family by other artists. These most come from various bequests to the musée Antoine-Lécuyer, not all of which may genuinely have come from La Tour himself. These are cross-referenced from entries in the main La Tour catalogue, where pastels by or perhaps by La Tour himself are retained.

J.IF.46.201 [olim J.46.19888] Mme [François] de LA TOUR, [née Reine Havart (1673–1723)], mère de l'artiste, miniature/pchm, 8.3x5.6 ov., inscr. verso “M^e De la tour/Première Epouse/de M^r DelaTour/le père/&/mere de Monsieur/Delatur le/Peintre” (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 86. [?desc.: Duliège; Mme Sarrazin, née Flore-Joséphine Warluzèle, Paris, 1873; Charles Desmaze; don 1891). Exh.: Saint-Quentin 1932, no. 91 n.r. Lit.: Desmaze 1873, p. 23 n.r., en possession de Mme Varenne [sic] [?attr. Although not listed in the 1900 donation to the town – *n.* [ESSAY](#) and entry for abbé Duliège J.46.1672 – the provenance suggested above seems justified. However whether the identification should be taken seriously is less clear.]



J.IF.46.202 [olim J.46.198881] =?miniature provenant de la succession de La Tour (Élie Fleury – 1918; acqu. avec son testament et ses papiers de famille). Lit.: Dommages de Guerre,

22.XII.1921, Archives départementales de l'Aisne, AD 02, Sér. 15 R 1215, dossier no. 5481, Fleury, valué Fr100

J.IF.46.221 = J.46.1989] Mme [François] de LA TOUR, [née Reine Havart], mère de l'artiste, cr. clr (Ary Scheffer. Marjolin. Aubriet. Paris, Drouot, Chevallier, 22.II.1901, Lot 24 n.r.). Lit.: B&W 257, ?attr.

J.IF.46.222 = J.46.199 =?Mme de LA TOUR, mère de l'artiste, pstl (Mme Henri-Alphonse Burat (∞ 1894), née Paula-Marie-Yvonne Saint-Evron (1872–1970), 12 rue de Tilsitt, Paris 1904). Exh.: Bruxelles 1904, no. 19 [livret]/94 [grand cat.] n.r. Lit.: lettre de Jules Hachet à Tourneux, 9.III.1906, identifies which Mme Burat, and suggests it is of Françoise Duliège; B&W 258, ?attr.

J.IF.46.301 [olim J.46.19901] Jean-François de LA TOUR (1726–1807), chevalier de Saint-Louis, demi-frère de l'artiste, en habit puce, pnt. ([?desc.: Duliège; Mme Sarrazin, née Flore-Joséphine Warluzèle, Paris, 1873). Lit.: Desmaze 1873, p. 23 n.r., en possession de Mme Varenne [sic]; Fleury 1900b; *Journal de Saint-Quentin*, 4.I.1901 [n. [ESSAY](#) and entry for abbé Duliège J.46.1672 for provenance]

J.IF.46.302 [olim J.46.19902, olim J.46.19881] [=?]Jean-François de La Tour, en habit vert, pnt. anon., 72x59.5, inscr. verso “N° du Catalogue 7158 A / Anonyme / Portrait à mi-corps de Jean-François De La tour ... / frère du pastelliste ... H ... / Don de M. Charles ...”; étiquette manuscrite, au revers de la toile : (la plus ancienne), écriture du XVIII^e siècle : “Mr Delatour, chev. / de St Louis, gendarme ... / capitaine de cavalerie, frère / de Père de Mr Charleval L / Maurice Delatour peint à 81 ans”; étiquette imprimée, au revers de la toile : “3^e datant de la guerre ?; étiquette imprimée, au revers de la toile : Don de M. Charles Desmaze. / Portrait du chevalier Jean-François / De La Tour, / ancien officier de maréchaussée, frère de Maurice / quentin De La Tour, pastelliste, peintre du / roi Louis XV / N° 4872 / provient de l'atelier du

pastelliste’”, “110 Rue St Honoré 110/Fouquart/Chaussures pr hommes/Dames et enfants” (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 81. Don Charles Desmaze 1891). Exh.: La Tour 1930, no. 111. Lit.: Fleury & Brière 1954, no. 107, Éc. fr.



J.IF.46.303 [olim J.46.19903] =/?pnt., en grand uniforme, 74x55 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1849, no. 97). Exh.: Paris 1889d, chap. IV, Cavalerie, p. 159, no. 10, as already in musée Antoine-Lécuyer, Saint-Quentin. Lit.: École gratuite de dessin, Régistre des délibérations, 1.V.1900, prêté à l'exposition de 1889, “revenu crevé et très détérioré”; ?Fleury 1904, no. 97; Henderson 1922, p. 524 n.r., “forms part of the collection [of pastels]”

J.IF.46.304 [olim J.46.19904] Jean-François de LA TOUR, en uniforme, anonymous min., Ø5.5 rnd., inscr. verso “Portrait en grand uniforme de Jean-François Delatour dit le Gendarme qui fut, ainsi que son frère Quentin Delatour le pastelliste, fondateur de l'Ecole gratuite de dessin de la ville de St Quentin à laquelle il a donné la majeure partie des tableaux que possède notre Musée. C'est à cette même

époque qu'on a offert ce portrait à la famille Flamand Collette" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 88. Don du sujet: Mme Louis-Momble-François Flamand, née Marie-Anne-Françoise-Henriette Collette (1764–1847); sa fille, Mme Prudent-Louis Gillerond, née Louise-Virginie Flamand (1793–1874); sa fille, Mme Louis-Gustave Beudeker, née Louise-Anaïse Gillerond (1817–1888); sa fille, Mme Ernest-Eugène Carez, née Louise-Félicie Beudeker (1854–1938); legs Mme Carez-Beudeker 1950). Exh.: Saint-Quentin 1932, no. 145 n.r. Lit.: Fleury & Brière 1954, no. 108, pl. IV; Debré 1991, p. 33 repr. [??attr. ?A/r J.F.46.303]



J.F.46.501 Vue de la ville de Saint-Quentin, "présenté à Monsieur Brabant Chap[elain] de La Comm[unauté] de l'Église Royale de S^t Qⁿ Par son tres humble et tres obeissant Serviteur F. de La Tour 1712", dessin à la plume et encre brun, par François de La Tour, père de l'artiste, 59x24 cm (Saint-Quentin, musée

Antoine-Lécuyer, inv. LT 82 [inv. 1849, no. 94]). Exh.: La Tour 1930, no. 110. Lit.: Registre des délibérations de l'école, X8, f° 19v; Debré 1991, p. 28 repr.; Collart 1999, p. 117 n.r.; Debré & Salmon 2000, fig. 171 [The view is from the south of the city. The dedicatee was Louis-Quentin Brabant, chanoine, frère chapelain de l'Église royale de Saint-Quentin 1689, who, in 1719, presented the chapitre de la collégiale de Saint-Quentin with a 13th century manuscript of the Mystère de saint Quentin. Presumed to have come from the Fonds de l'artiste, the drawing is not mentioned in Jean-François de La Tour's will, but is recorded in the 1849 inv.]



LA TOUR MEMORABILIA

The following items record some objects that belonged, or were supposed to have belonged, to La Tour. These most come from various bequests to the musée Antoine-Lécuyer, not all of which may genuinely have come from La Tour himself. They do not include letters or manuscripts, which are detailed in [DOCUMENTATION](#) (Fleury & Brière 1954 give numbers LT 92–94 to three of them). Nor do they include the various paintings and drawings by other artists which were also in the fonds de l'artiste: details may be found in Jean-François de La Tour's will in [DOCUMENTATION](#) and in the [CONCORDANCE](#) of LT numbers.

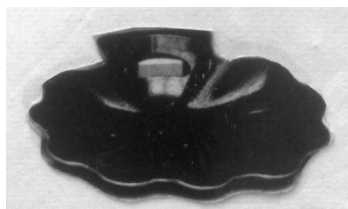
J.M.46.101 Paradis de Moncrif, *Œuvres mêlées tant en prose qu'en vers par M. de Moncrif, de l'Académie française*, Paris, Bernard Brunel, 1743, in-12, veau marbré, inscr. "Pour Monsieur de la Tour/De la part de son ami et de/son serviteur /De moncrif" (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 95. Said to have belonged to La Tour. Acqu. 1868 Jules Hachet; don: bibliothèque de l'École gratuite de dessin, 3.XII.1928, Délibérations, p. 196)

J.M.46.102 Paradis de Moncrif, *Essais sur la nécessité et sur les moyens de plaire*, Paris, Pault, 2^e éd., 1738, in-12, veau marbré, inscr. "Pour Monsieur de la Tour/de la part de son serviteur et son ami/De Moncrif" (Pierre Berès, 14 avenue de Friedland; offered to musée Antoine-Lécuyer, 11.II.1961; not acqu.)

J.M.46.111 Encrier, marbre veiné blanc et gris, 3x21.5x15.5, avec bougie en cire (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 96 [96-1: encrier; 96-2: bougie]). Said to have belonged to La Tour. Acqu. 1868 Jules Hachet; don: bibliothèque de l'École gratuite de dessin, 3.XII.1928, Délibérations, p. 196)



J.M.46.1113 Petite sébile, laque (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 97)



J.M.46.115 A pastel box, said to have been used by La Tour, 9x32.5x24.5 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 84. Desc.: Eugène-Jean-Alexandre, comte de Bylandt ∞ 1837, had married Belle's great-niece Maria Henrietta van Tuyll van Serooskerken, petite-niece de Mme de Charrière; son fils; don 1919). Exh.: Saint-Quentin 2021, p. 7 repr. Lit.: *Bulletin de l'Aisne*, 27.XI.1919; Fleury & Brière 1954, p. 84 [authenticity rests on family legend rather than tangible evidence; the box may be later]



J.M.46.121 Petite horloge, 35x21x12, style Boulle, mécanisme "J. Thuret, Paris", cadran: "Lebon à Paris" (Saint-Quentin, musée

Antoine-Lécuyer, inv. LT 83. Ancien fonds de l'atelier de La Tour; legs 1807). Lit.: Fleury & Brière 1954, p. 84; Jeffares 2014k; Jacques III Augustin Thuret (1669–1738), horloger du roi; Charles Le Bon was appointed Marchand-Horloger Privilegié du Roi 9.V.1707 and remained in post until 1739



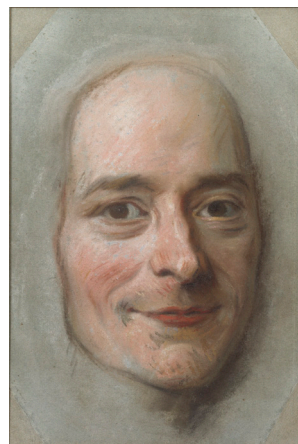
La Tour dated or datable pastels in chronological order



J.46.2718 RICHER DE RHODES a. 1734



J.46.1949 Jean de JULLIENNE c.1735



J.46.3121 VOLTAIRE c. 1735



J.46.1809 FONTENELLE c. 1735



J.46.31 VOLTAIRE c. 1735



J.46.1007 L'AUTEUR qui rit 1737



J.46.1899 L'abbé HUBER c. 1735



J.46.3116 VOLTAIRE c. 1735



J.46.2817 ??ROUSSEAU c.1737



J.46.2708 Mme RESTOUT 1738



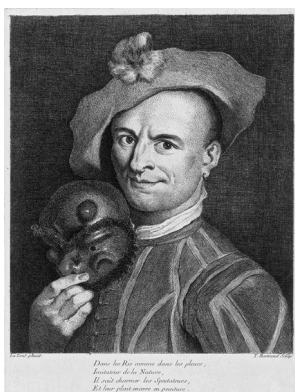
J.46.1803 Frère FIACRE 1739



J.46.2482 PERRINET DE JARS 1740



J.46.274 Mme ROUILLÉ 1738



J.46.3004 THOMASSIN a. 1739



J.46.282 Jacques-Jérémie ROUSSEL c.1740



J.46.2926 La marquise de SESMAISONS 1738



J.46.1947 ?Jean de JULIENNE c.1740



J.46.2821 Mme ROUSSEL c.1740



J.46.1693 DUPOUCH 1739



J.46.2364 Chevalier de Saint-Louis c.1740



J.46.3388 Magistrat c.1740



J.46.1314 Mme de "BIENCOURT" c.1740



J.46.3181 Buste d'un homme 1741



J.46.1677 DUMONT le Romain 1742



J.46.2722 Le président de RIEUX 1741



J.46.3183 Buste d'un homme 1741



J.46.1902 L'abbé HUBER 1742



J.46.273 La princesse de ROHAN a. 1741



J.46.1087 AUTO PORTRAIT 1742



J.46.2725 La présidente de RIEUX 1742



J.46.2842 Marie SALLÉ 1741



J.46.1101 AUTO PORTRAIT c.1742



J.46.1819 FRÉMIN 1743



J.46.2467 Charles PARROCEL 1743



J.46.292 Georg Friedrich SCHMIDT c.1743



J.46.3087 Le duc de VILLARS 1743



J.46.2126 LOUIS le dauphin 1744



J.46.1644 ?Mme DU CHÂTELET ?c.1745



J.46.1724 DUVAL DE L'ÉPINOY 1745



J.46.2038 Mme de LA POUPLINIÈRE c.1745



J.46.207 LOUIS XV c. 1745



J.46.2079 LOUIS XV c. 1745



J.46.2431 ORRY 1745



J.46.2445 Amédée PARIS de Montmartel c. 1745



J.46.3158 Cardinal-Duke of YORK 1745



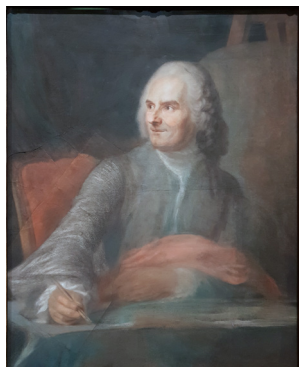
J.46.2451 Jean PARIS de Montmartel 1746



J.46.1996 L'abbé LE BLANC 1747



J.46.2865 Le maréchal de SAXE 1747



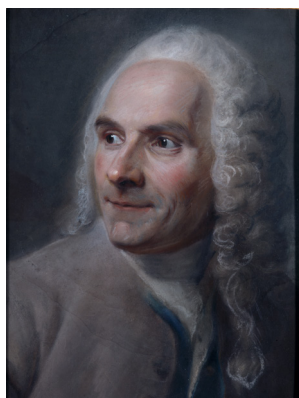
J.46.2687 Jean RESTOUT 1746



J.46.2011 Jean-Baptiste LEMOYNE 1747



J.46.3187 Homme en habit gris c.1747



J.46.2691 Jean RESTOUT c. 1746



J.46.22251 MARIE-JOSÈPHE de Saxe c. 1747



J.46.1272 Le maréchal-duc de BELLE-ISLE 1748



J.46.1414 CASSANÉA de Mondonville 1747



J.46.2237 MARIE-JOSÈPHE de Saxe 1747



J.46.1291 La maréchale de BELLE-ISLE 1748



J.46.1655 DUCLOS 1748



J.46.2089 LOUIS XV 1748



J.46.2508 M. PHILIPPE 1748



J.46.1681 DUMONT le Romain 1748



J.46.2188 Le comte de LÖWENDAL 1748



J.46.2858 ?Mme SAVALETTE DE LANGE 1748



J.46.1685 DUMONT le Romain 1748



J.46.2269 MARIE LESZCZYŃSKA 1748



J.46.2892 Le maréchal de SAXE 1748



J.46.1688 DUMONT le Romain c.1748



J.46.2438 PARADIS de Moncrif 1748



J.46.2227 MARIE-JOSÈPHE de Saxe 1749



J.46.2852 SASSENAGE p.1749



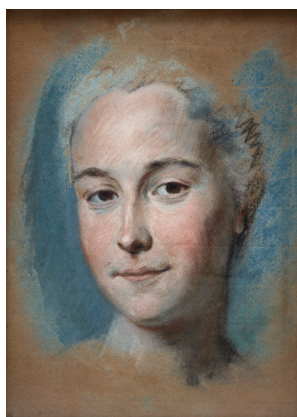
J.46.1318 Mme BOËT DE SAINT-LÉGER c.1750



J.46.2028 ??LE RICHE DE LA POUPLINIÈRE c.1750



J.46.1128 AUTOPOTRAIT 1750



J.46.1386 La CAMARGO c.1750



J.46.2183 ??Madame LOUISE c.1750



J.46.113 AUTOPOTRAIT c. 1750



J.46.1612 Henry DAWKINS c.1750



J.46.2368 ?MIRLEAU DE NEUVILLE c.1750



J.46.121 ?Madame ADÉLAÏDE c.1750



J.46.1839 ??GARNIER D'ISLE c.1750



J.46.237 Mme MIRLEAU DE NEUVILLE c.1750



J.46.266 Mlle PUVIGNÉ c.1750



J.46.2735 Mme ROUGEAU ?c.1750



J.46.319 Homme au gilet bleu c.1750



J.46.3391 Magistrat c.1750



J.46.1557 COLLIN p.1751



J.46.1559 COLLIN p.1751



J.46.1827 GARNIER D'ISLE 1751



J.46.1829 GARNIER D'ISLE 1751



J.46.1831 GARNIER D'ISLE 1751



J.46.1867 GRIMOD DE LA REYNIÈRE 1751



J.46.188 Mme GRIMOD DE LA REYNIÈRE 1751



J.46.2972 SILVIA 1751



J.46.1218 Jean Le Rond d'ALEMBERT c.1752



J.46.1569 Countess of COVENTRY c.1752



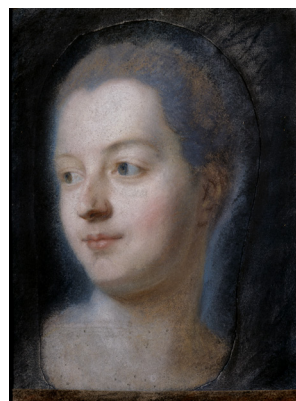
J.46.257 Mme de POMPADOUR 1752



J.46.1227 d'ALEMBERT 1752



J.46.1798 Mlle FERRAND 1752



J.46.2572 Mme de POMPADOUR 1752



J.46.1368 Charles-Étienne BRISEUX 1752



J.46.2202 Pietro MANELLI c. 1752



J.46.2574 Mme de POMPADOUR 1752



J.46.1565 Earl of COVENTRY c.1752



J.46.2413 NIVELLE DE LA CHAUSSÉE c.1752



J.46.3192 Homme en habit marron c.1752



J.46.1245 d'ARGENSON 1753



J.46.2004 Mme LE COMTE 1753



J.46.2935 Louis de SILVESTRE 1753



J.46.1423 Mme CASSANÉA de Mondonville 1753



J.46.239 MONTALEMBERT 1753



J.46.296 Louis de SILVESTRE c.1753



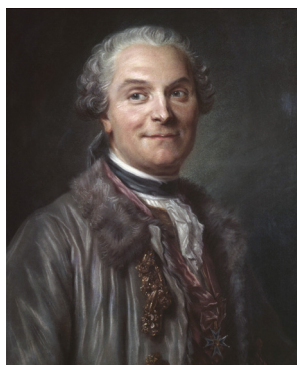
J.46.1893 Mme HIS c.1753



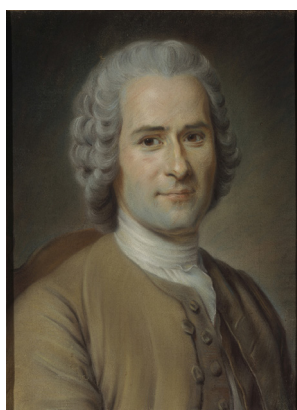
J.46.2424 L'abbé NOLLET 1753



J.46.2963 Louis de SILVESTRE c.1753



J.46.1957 LA CONDAMINE 1753



J.46.2763 Jean-Jacques ROUSSEAU 1753



J.46.2966 Louis de SILVESTRE c.1753



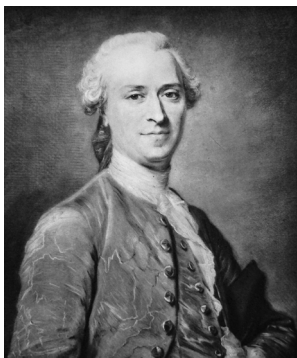
J.46.3041 ?La baronne van TUYLL 1753



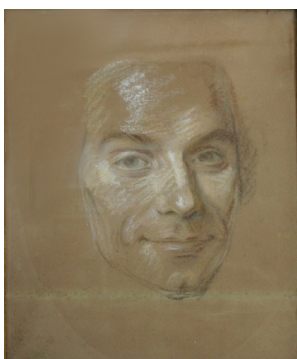
J.46.2611 ??Mme de POMPADOUR c.1755



J.46.3205 Inconnu no. 14 ?c.1755



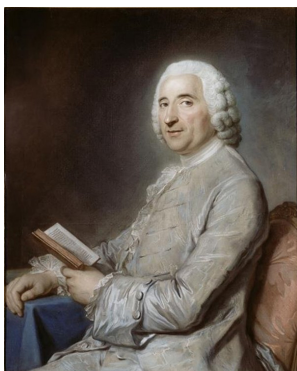
J.46.3147 Claude-Henri WATELET 1753



J.46.3051 Claude-Joseph VERNET c.1755



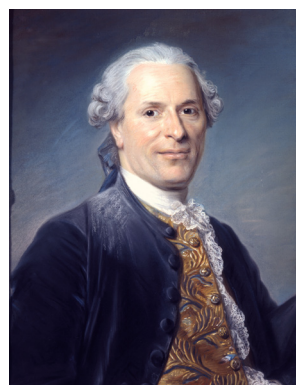
J.46.3402 Dame en rose tenant un papier c.1755



J.46.1214 ?M. d'ALBÉPIERRE ?c.1755



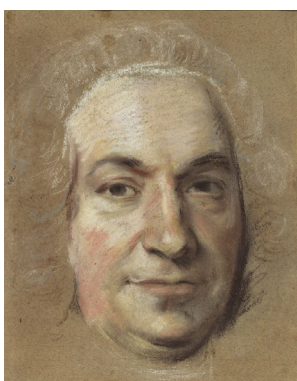
J.46.3078 VÉRON DUVERGER DE FORBONNAIS c.1755



J.46.2377 Jean MONNET 1756



J.46.2541 Mme de POMPADOUR 1755



J.46.3178 Masque d'homme c.1755



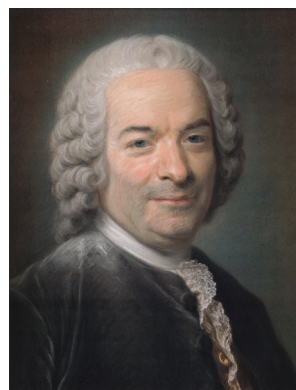
J.46.1359 ??Le bailli de BRETEUIL c.1757



J.46.1742 Le père EMMANUEL 1757



J.46.2834 La marquise de RUMILLY ?c.1757



J.46.1436 Jean-Siméon CHARDIN 1760



J.46.1763 Marie FEL c.1757



J.46.3012 Théodore TRONCHIN 1757



J.46.1494 Mlle de CHASTAGNER c.1760



J.46.1766 Marie FEL 1757



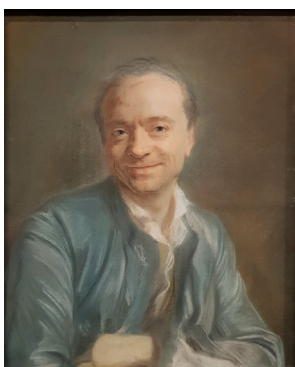
J.46.3031 ??Louis TRONCHIN ?c.1757



J.46.1758 Mme FAVART c.1760



J.46.2518 L'abbé POMMYER c.1757



J.46.115 AUTOPORTRAIT c.1760



J.46.1971 LAIDEGUIVE c.1760



J.46.1991 ??Jean-François de LA TOUR c.1760



J.46.2242 MARIE-JOSÈPHE de Saxe c.1760



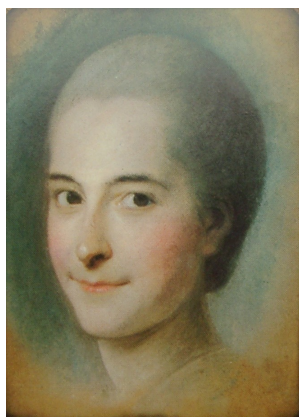
J.46.2341 Mme MASSE c.1760



J.46.2343 Mme MASSE c.1760



J.46.134 Le duc de BOURGOGNE 1761



J.46.1631 Mme DORISON c.1761



J.46.192 JOLYOT DE CRÉBILLON 1761



J.46.1969 LAIDEGUIVE 1761



J.46.2259 MARIE-JOSÈPHE de Saxe 1761



J.46.3153 Le prince XAVIER de Saxe c. 1761



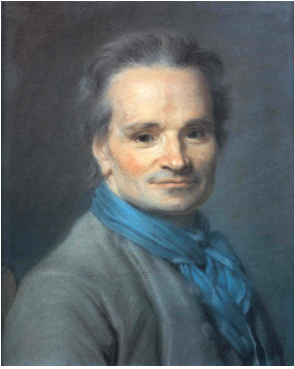
J.46.1551 CLÉMENT-Wenceslas de Saxe c.1762



J.46.2221 MARIE-CHRISTINE de Saxe c.1762



J.46.2624 Le comte de PROVENCE 1762



J.46.2015 Jean-Baptiste LEMOYNES 1763



J.46.1433 CHANNEMARON c.1764



J.46.1487 Mme de CHARRIÈRE 1766



J.46.2157 LOUIS le dauphin 1763



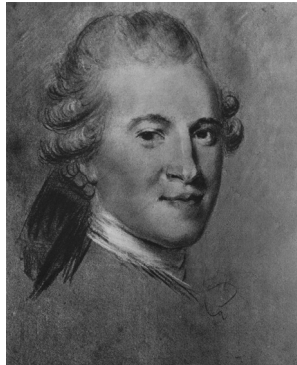
J.46.1614 Pierre DEMOURS 1764



J.46.1896 Daniel HOGGUER 1766



J.46.3054 Jean-Nicolas VERNEZOBRE c.1763



J.46.2738 ROUILLÉ DE L'ÉTANG c.1765



J.46.2514 Mme PISCATORY 1766



J.46.1374 ??BUFFON ?1764



J.46.1482 Mme de CHARRIÈRE 1766



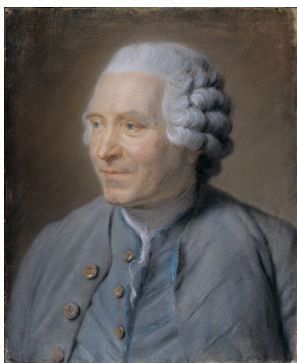
J.46.162 Claude-Charles DESCHAMPS 1768



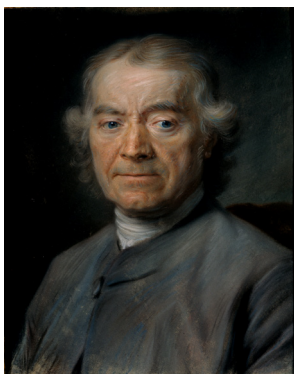
J.46.3172 Chanoine c.1768



J.46.1158 AUTO PORTRAIT



J.46.1864 GRAVELOT 1769



J.46.1583 DACHERY c.1770



J.46.2679 P. l'abbé RÉGLET c.1769



J.46.149 Mme de CHARRIÈRE 1771



J.46.1379 Mme CAILLOUX c.1770

BESNARD & WILDENSTEIN CONCORDANCE

In 1928 Georges Wildenstein published (along with an essay on the artist's life by a modern pastelist, Albert Besnard) the first *catalogue raisonné* of La Tour's works. It remains of great value today, despite its numerous deficiencies, and has been supplemented rather than superseded by more recent publications (notably Debie & Salmon 2000 and the catalogue of the La Tour 2004 exhibition). Set out below are the numbers in Besnard & Wildenstein which contains several duplications, as well as a good many pastels by other artists as set out in the final column. Various conflations and category confusions mean that a one-to-one correspondence cannot be established. Changed identifications as well as examples where a different part of the name is alphabetised are also noted for convenience. Works in oil or miniature are most unlikely to be autograph, and even where not seen are designated "n/a". For full details of the attributions and identifications, see the main *Dictionary*, under the La Tour articles except where an italic reference in the final column directs to a different artist. The quickest way to locate the full entry within each article is by searching for the J number in the final column (e.g. [J.46.1234](#)).

B&W no.	B&W alternative nos.	B&W fig. no.	B&W description (abbreviated), including museum inv. nos	B&W attribution (Uncertain/Accepted/Rejected)	Debie & Salmon	pastellists.com
NAMED SITTERS						
1			Madame ADÉLAÏDE (Chantilly 384 B)	U		J.74.102 <i>Valade, inconnue</i>
2			Madame ADÉLAÏDE (Paris, 20.III.1852, Lot 1)	U		J.46.1208 uncertain; cf. Frey
3			M. D'ALBESPIERRE (<i>olim</i> Louvre, inv. Rec 7)	U		J.46.1214 accepted (note confusion with Rozeville)
4		f.65	Jean Le Rond D'ALEMBERT (Louvre, inv. RF 3893)	A	p. 179, ill. 95	J.46.1218 accepted
5		f.223	D'ALEMBERT, préparation (Saint-Quentin inv. LT 13; inv. 1849, no. 80)	A	p. 179, ill. 96.	J.46.1227 accepted
6			Comtesse D'ANGERVILLE (château de Saint-Vaast, 1899)	U		J.46.124 uncertain; cf. Ducreux
7			Marc-René, marquis d'ARGENSON, Salon de 1753, no. 80 (lost)	A	p. 134	J.46.3144 accepted, <i>s.v.</i> Voyer
8		f.34	D'ARGENSON (Saint-Quentin inv. LT 11; inv. 1849, no. 4)	A	p. 133, ill. 60	J.46.31441 accepted, <i>s.v.</i> Voyer
9	=?367; 603		D'ARGENSON (Chaumont de La Galaizière)	A		J.46.2431 accepted, <i>n. s.v.</i> Orry
10		f.245 (grav.)	Sophie ARNOULD (1744–1802), rôle de <i>Zirphé</i>	U		<i>Le Clerq, pnt.</i>
11			Le comte D'ARTOIS (Bréauté, Vernon, 1872)	U		J.46.1259 uncertain; cf. Ducreux
12			Le comte D'ARTOIS, dessin (Marcille; 4.III.1857, Lot 247)	U		J.46.126 uncertain
13			Marie-Thérèse de Savoie, comtesse D'ARTOIS, 45x42 (Vernon, Bréauté, 1872)	U		J.46.1261 uncertain; cf. Ducreux
14			Le duc D'AYEN (comm. Bâtiments du roi)	A		J.46.2422 accepted, <i>s.v.</i> Noailles
15			Petit de BACHAUMONT, Salon de 1740, no. 113	A		J.46.25 accepted
16			Petit de BACHAUMONT, Salon de 1753, no. 83	A		J.46.2501 accepted
17			BAILLON, Salon de 1751, no. 48	A		J.46.1267 accepted
18			Pierre-Augustin Caron de BEAUMARCHAIS (Paris, 9.XI.1846, Lot 135; Paris, 8.IV.1890, Lot 119; 26.IV.1890, Lot 18)	U		J.46.1407 J.46.1408 J.46.1409 uncertain
19			Mlle de BEAUPRÉ, Salon de 1743, no. 105	A		J.46.127 accepted
20		f.28	Le maréchal-duc de BELLE-ISLE, Salon de 1748, no. 81 (Doucet)	A	p. 131, ill. 58	J.46.1272 accepted
21		f.27	La maréchale de BELLE-ISLE (Doucet; Paris, 26.VI.1996, Lot 24)	A	p. 131, n. 100, ill. 59	J.46.1291 accepted
22			La maréchale de BELLE-ISLE (Goncourt)	A	p. 131, n. 101	J.46.1294 copy
23			BERGER (17–19.III.1851, Lot 153)	U		J.46.1306 uncertain
24			La comtesse de BERMONT (New York, 12–	U		J.46.1307 uncertain

			14.III.1906, Lot 31)			
25			Mme BERNARD, crayon (Ducieux)	U		J.46.1308 uncertain
26			Le duc de BERRY, Salon de 1763, no. 65 (lost)	A	p. 101	J.46.2172 accepted, <i>v. s.n.</i> Louis XVI
27			Le duc de BERRY (Nancy 1875)	U		J.46.2177 uncertain
28			Le duc de BERRY (Paris 1874)	U		J.46.2178; J.46.2179 J.46.218; uncertain
29		f.265 (Saint-Aubin sketch)	M. BERTIN, Salon de 1761, no. 47	A		J.46.131 accepted
30			Le marquis de BIÈVRE (21.XI.1827, Lot 54)	U		J.46.1316 uncertain
31			M. BINET, Salon de 1747, no. 111	A		J.46.1317 accepted
32		f.130	Mme BOËT DE SAINT-LÉGER (Saint-Quentin inv. LT 50; inv. 1849, no. 34)	A	p. 221, ill. 147.	J.46.1318 accepted, ?Julie ou Charlotte
33			M. de BOISROGER (Alexandre de Saint-Laumer 1869)	U		J.46.1321 uncertain
34			Mme BONNET (L. Morillot 1895)	A		J.74.143 Valade
35			Théophile de BORDEU	U		J.46.1323 uncertain
36			Mme BOUCHER, née Buzeau, Salon de 1737 (Cuvillier)	A	p. 15	J.46.1329 pastiche
37			L'abbé BOUDOT (H. M.; 3.v.1899, Lot 79)	U		J.46.1332 uncertain
38			Pierre BOUGUER	U		J.46.1334 uncertain; ?confusion with Perronneau
39			Jean de BOULLONGNE, comte de Nogent (E. du Bourg de Bozas, Paris, 1928)	U		J.74.243 <i>Valade, Lamoignon</i>
40		f.129	Louis-Joseph-Xavier, duc de BOURGOGNE (Saint-Quentin inv. LT 31; inv. 1849, no. 51)	A	p. 219, ill. 136	J.46.1342 accepted, ?identity
41			Louis-Joseph-Xavier, duc de BOURGOGNE (Edmond de Rothschild 1909)	A		J.46.1351 accepted
42		f.264 (Saint-Aubin sketch)	Louis-Joseph-Xavier, duc de BOURGOGNE, Salon de 1761, no. 47	A		J.46.134 accepted
43			BRÉMONTIER (Mme Warneck)	U		J.46.1355 ?attr., ?identity
44		f.199	Le bailli de BRETEUIL (Saint-Quentin inv. LT 38; inv. 1849, no. 57)	A	p. 220, ill. 138	J.46.1359 accepted, ?identity
45			Le bailli de BRETEUIL, Salon de 1757, no. 40	A		J.46.1358 ?confusion
46			Mme de BRIONNE (22–24.XI.1847, Lot 19)	U		J.46.1366 uncertain
47			BRISEUX (25–26.IV.1836, Lot 98)	A		J.46.1369 ?attr.
48			BRIZARD, en roi Lear	U		J.44.144 <i>Labille Guiard</i>
49	=?537		BUFFON (Beurnonville)	U		J.46.173 version of Duval de L'Épinoy
50			Mlle BUXI (5.III.1853, Lot 81)	U		J.46.1377 uncertain
51			Mlle BUXI (5.III.1853, Lot 82)	U		J.46.1378 uncertain
52	=?885		Dom Augustin CALMET (Richard de Lédans; 3–18.XII.1816, Lot 525)	U		J.46.1382 uncertain
53		f.220	La CAMARGO (Saint-Quentin inv. LT 27; inv. 1849, no. 60)	A	p. 187, ill. 102.	J.46.1386 accepted
54		f.146	La CAMARGO (Paris, Groult, 1909–1928)	A		J.46.1399 cop.
55		f.221	La CAMARGO (André Meyer 1962)	A		J.46.1404 attr., ?identification
56			CARLIN (Beurdeley 1853)	U		J.758.138 <i>Vigée (Louvre, inv. Rec 8)</i>
57			CARLINE (Lille, inv. Pl. 1502)	U		J.74.135 <i>Valade</i>
58		f.266 (Saint-Aubin sketch)	Laurent CARS, Salon de 1769, no. 37	A		J.46.141 accepted, ?identity
59		f.59	CHARDIN, Salon de 1761, no. 47 (Louvre, inv. 27612)	A		J.46.1436 accepted
60			CHARDIN (Courtois 1858)	U		J.46.1439 uncertain
61			CHARDIN (A.; 3.XI.1847)	U		J.46.144; J.46.1441 uncertain
62		f.138	CHARDIN (Marcille 1879)	A		J.46.1442 accepted; ?identification
63			CHARDIN (17–20.IV.1882, Lot 23)	U		J.46.1445 uncertain. ?identification
64	= 135?		CHARLES Edward Stuart, grav. Aubert	A		J.46.1447 accepted
65			Françoise Charpentier, Mme LALEU (Laleu)	U		J.46.1975 uncertain
66		f.181	Mlle de CHASTAGNER DE LAGRANGE (Saint-Quentin inv. LT 15; inv. 1849, no. 56)	A	p. 23	J.46.1494 accepted
67			Mlle de CHASTAGNER DE LAGRANGE (famille 1920)	U		J.46.14931 uncertain
s.no 67			Mlle de CHASTAGNER DE LAGRANGE (Mrs William Salomon)	U		J.46.15326 pastiche
68			Mlle de CHASTAGNER DE LAGRANGE (Dijon, inv. 1938 DF 593)	U		J.46.1497 cop.
69	=899		Mlle de CHASTAGNER DE LAGRANGE, ??	U		J.9.1318 <i>Éc. fr., pastiche</i>

			(Duchesse de Villafranca [not Viscount Ednam])			
69	=899		Mlle de CHASTAGNER DE LAGRANGE, ?? (Duchesse de Villafranca [not Viscount Ednam]: pendant)	U		J.9.1326 <i>Éc. fr., pastiche</i>
70			CHOISEUL, dessin (Marcille)	U		J.46.1534 uncertain
s.no 70			CHOISEUL, pnt. (28–29.II.1828, Lot 43)	U		J.46.15345 n/a
71			Mlle CLAIRON, pnt.	U		J.46.1535 n/a
72			Mlle CLAIRON (M. Thubert, Poitiers, 1885)	U		J.46.1542 uncertain
73			Mlle CLAIRON, dessin (Marcille; 4.III.1857, Lot 238)	U		J.46.1543 uncertain
74			Mlle CLAIRON (4.XI.1881, Lot 80)	U		J.46.1544 uncertain
75			Le comte de CLERMONT, Salon de 1747, no. 111	A		J.46.1554 accepted
76		f.29	Lord COVENTRY (Cronier)	A		J.46.1565 accepted
77		f.30	Lady COVENTRY (Cronier)	A		J.46.1567 accepted
78			Antoine COYPEL	U		J.2472.1031 Charles Coypel, auto
79			Jolyot de CRÉBILLON, Salon de 1761, no. 47 (Trévisé; London, 9.VII.1936, Lot 116)	A	p. 183, ill. 100	J.46.192 accepted, s.v. Jolyot
80			Jolyot de CRÉBILLON (Saint-Quentin, inv. LT 37; inv. 1849, no. 44)	A	p. 183, ill. 99	J.46.1937 accepted
81			Jolyot de CRÉBILLON, dessin (Quintin Craufurd)	U		J.46.194 uncertain
82			Jolyot de CRÉBILLON (Denon)	U		J.46.1941 uncertain
83			CUPIS, Salon de 1747, no. 111	A		J.46.1575 accepted
84			CUPIS (Boittelle)	U		J.46.1576 uncertain
85			Mme de CUSTINE (M. R...; 29–30.III.1864, Lot 72)	U		J.46.1578 uncertain
86			Mme CUVILLIER, née Boucher (Mme de Fozembas, Bordeaux, 1874)	A		J.46.1579 =J.46.158 pastiche
87		f.231	DACHERY (Saint-Quentin inv. LT 24; inv. 1849, no. 13)	A	p. 24, ill. 6	J.46.1583 accepted
88		f.233	DACHERY (Saint-Quentin inv. LT 70; inv. 1849, no. 19)	A	p. 224, ill. 165	J.46.1586 accepted
89		f.77	DACHERY (Groult 1928)	A		J.46.1589 copy
90		f.128	Mlle DANGEVILLE (Saint-Quentin inv. LT 40; inv. 1849, no. 64)	A	p. 196, ill. 109.	J.46.1595 accepted
91		f.148	Mlle DANGEVILLE (Louvre inv. RF 4099)	A	p. 196, ill. 108	J.46.1598 accepted
92		f.127	Mlle DANGEVILLE (Pierpont Morgan)	A	p. 196, ill. 110	J.46.1609 accepted, ??identity
93			Mlle DANGEVILLE, étude (3.XI.1847)	U		J.46.1611 uncertain
94		f.81	DAWKINS (Lockett Agnew)	A		J.46.1612 accepted (National Gallery 5118)
95		f.60	DEMOURS, Salon de 1767 (Mme de Saint-Senoch)	A	p. 37	J.46.1614 accepted
96			DESAULT (Vesoul, musée Georges Garret)	U		J.46.1617 accepted; ??identification
97		f.80	DESCHAMPS (David-Weill 1928)	A	p. 89, n. 38	J.46.1622 copy
98		f.192	DESCHAMPS (Wolff)	A	p. 85, ill. 32	J.46.162 accepted (Louvre, inv. RF 29765)
99			Mlle DESMARES (Richard)	U		J.46.1625 uncertain; cf. Coypel
100			André-CARDINAL DESTOUCHES (Decourcelle) ?Vigée	U		J.9.128 <i>Éc. fr.</i>
101			Mlle DEVIGNE, dessin (16.II.1864, Lot 64)	U		J.46.1627 uncertain
102			Denis DIDEROT (1713–1784)?	U		J.46.1628 uncertain
103			Le père DION, capucin	A		J.46.163 accepted; ??identification
104		f.187	Mme DORIZON, née Masse (Bardac)	A		J.46.1631 accepted
105			Mme DREVET, Salon de 1747, no. 111	A		J.46.1635 accepted
106			Mme DU BARRY (M. de Tarrade 1875)	U		J.46.1638 uncertain
107			Mme DU BARRY (26.XI.1883, Lot 24)	U		J.46.1639 uncertain
108			Mme DU BARRY (London, 4.V.1901, Lot 77)	U		J.46.164 uncertain
109			Mme DU BARRY?? (Ganay)	U		J.9.1508 <i>Éc. fr.</i>
s.no 110			Mme DU CHÂTELET (Didot de Saint-Mars, 16.XII.1835, Lot 50)	U		J.46.1651 uncertain
s.no 110			Mme DU CHÂTELET (1.II.1841, Lot 98, genre de La Tour)	U		J.46.1652 uncertain

s.no. 110			Mme DU CHÂTELET (M. de R...; 18.II.1875, Lot 21)	U		J.46.1653 uncertain
s.no. 110			Mme DU CHÂTELET (19–24.IV.1875, Lot 757)	U		J.46.1654 uncertain
111		f.103	DUCLOS, Salon de 1748, no. 89; Salon de 1753, no. 86 (Saint-Quentin inv. LT 33; inv. 1849, no. 21)	A	p. 219, ill. 137	J.46.1655 accepted
112			DUCLOS (Quintin Crauford)	U		J.46.1665 uncertain
113			Mlle DUCLOS (20.II.1886, Lot 110)	U		J.46.1668 uncertain
114			René DUGUAY-Trouin, trois crayons (Daigremont; 3–7.IV.1866, Lot 266, attr.)	U		J.46.1667 uncertain
116			DULIÈGE, miniature (Berger)	U		J.46.1673 n/a
117			DUMONT le Romain, jouant de la guitare, Salon de 1742, no. 130 (Colnaghi)	A	p. 205, ill. 119, 122	J.46.1677 accepted
118		f.125, f.244	DUMONT le Romain, Salon de 1748, no. 89 ^{ter} (Louvre, inv. 27619)	A	p. 205, ill. 121	J.46.1681 accepted
119		f.210	DUMONT le Romain (Le Breton 1921)	A	p. 205, ill. 120	J.46.1685 accepted (Cleveland)
120			Mme DU P*** (15–16.XI.1865, Lot 51)	U		J.46.1691 uncertain; Mme de Prie
121			DUPONT de Nemours (Herbin-Perricourt)	U		J.46.1692 uncertain [cf. Ducreux]
122		f.174	DUPOUCH, Salon de 1739 (Saint-Quentin inv. LT 14; inv. 1849, no. 9)	A	p. 207, ill. 123	J.46.1693=J.46.1694 accepted
123		f.57	DUPOUCH (Paulme)	A	p. 207, ill. 125	J.46.1696 cop.
124		f.232	DUPOUCH (May)	A	p. 207, ill. 126	J.46.1701 cop.
125	=p488		DUPOUCH (Laperlier, 1867, Lot 67)	U		J.46.294 uncertain, s.v. Silvestre
126	=127		DUPOUCH (Henry Didier)	U		J.46.1712 uncertain
127	=126		DUPOUCH (Gallay 1886)	U		J.46.1712 uncertain
128			Mme DUQUESNOY (Ducreux)	U		J.46.1717 uncertain; cf. Ducreux
129			Mme DURET [?Durey], Salon de 1740, no. 114	A		J.46.1719 accepted
130			DUREY de Meinières (de Lastic 1880)	U		J.46.1718 uncertain; cf. Frey
131			Mme de DURFORT (de Juigné 1889)	U		J.46.172 uncertain; cf. Valade
132		f.155	La DUTHÉ (Marcille)	A		J.46.1721 accepted; ?identification
133		f.124	DUVAL DE L'ÉPINOY, Salon de 1745, no. 167 (Rothschild)	A	p. 120, ill. 53	J.46.1724 accepted (Lisbon, Gulbenkian)
134			DUVAL de l'Épinoy (Lavedan)	U		J.46.1736 uncertain
135	=64		Le prince ÉDOUARD [Charles Edward Stuart], Salon de 1748, no. 80	A		J.46.1447 accepted
136			Le père EMMANUEL, Salon de 1757, no. 40	A		J.46.1741 accepted
137		f.193	Le père EMMANUEL (Saint-Quentin inv. LT 32; inv. 1849, no. 25)	A	84, ill. 29	J.46.1742 accepted, ?identity
138			FAGON (15.XII.1860, Lot 56)	U		J.46.1755 uncertain
139		f.147	Mme FAVART (Saint-Quentin inv. LT 39; inv. 1849, no. 78)	A	p. 1994, ill. 107	J.46.1758 accepted
140			Marie FEL, Salon de 1757, no. 40	A		J.46.1762 accepted
141		f.145	Marie FEL (Saint-Quentin inv. LT 4; inv. 1849, no. 69)	A	p. 197, ill. 112	J.46.1766 accepted
142			Marie FEL (Warneck)	U		J.46.1775 uncertain
143			Marie FEL (Harland Peck)	U		J.46.179 uncertain
144			Marie FEL (M. Blain)	U		J.46.1776 uncertain
145		f.53	Mlle FERRAND, Salon de 1753, no. 78 (Schwob d'Héricourt)	A	p. 172, ill. 88	J.46.1798 accepted (Munich)
146			Le comte de FERRIÈRES, Salon de Montpellier 1779, no. 168	A		J.9.219 <i>Éc. fr.</i> , s.v. Manissi
147	=657; 666, 802		Frère FIACRE, Salon de 1739 (as lost)	A		J.46.1803 accepted (Saint-Quentin)
148			Mme de FONTANGE (X.; Paris, 11.III.1844)	U		J.46.1808 uncertain
149		f.112 (engr.)	FONTENELLE, grav. Dupin	A		J.46.1809 accepted
150			Papillon de FONTPERTUIS, Salon de 1739	A		J.46.1812 accepted, of ?Angran de Fontpertuis
151			Anne-Philippe-Camille FOURMENTIN de La Barre	R		J.9.165 <i>Éc. fr.</i>
152		f.126	FRÉMIN, Salon de 1743	A		J.46.1818 J.46.1819 accepted
153		f.99	FRÉMIN (Kraemer)	A	p. 164,	J.46.2368 accepted, s.v. Mirleau de

					ill. 86	Neuville
154			Ange-Jacques GABRIEL, Salon de 1747, no. 111	A		J.46.1824 accepted
155			Mlle GABRIEL, Salon de 1753, no. 79	A		J.46.1825 accepted
156			GARNIER D'ISLE, Salon de 1751, no. 48	A		J.46.1826 accepted
157		f.64	GARNIER D'ISLE (David-Weill)	A	p. 162, ill. 82	J.46.1829 accepted (Fogg 1943.863)
158			GARNIER D'ISLE (Joybert)	A	p. 162, ill. 83, 84	J.46.1827 accepted (New York, MMA)
s.n. 158	=894					
159		f.90	GARNIER D'ISLE (Saint-Quentin inv. LT 19; inv. 1849, no. 20)	A	p. 162, ill. 81	J.46.1831 accepted
160		f.229	Mme GARNIER d'Isle (Kraemer)	U	p. 163, ill. 85	J.46.237 accepted, s.v. Mirleau de Neuville
161			Mme GAUSSIN (marquise de Chaponay)	U		J.46.1846 uncertain
162			Mme de GELLY, Salon de 1753, no. 75	A		J.46.1847 accepted
163			GLUCK, trois crayons (Derenancourt)	U		J.46.1849 uncertain
164			Le duc de GONTAUT (csse Armand 1901)	U		J.9.1168 <i>Ec. fr., s.v. Biron (cf. Allais)</i>
165			GOYON DE VAUDURANT (Aussant 1863)	U		J.76.139 <i>Vigée Le Brun, Beaujon</i>
166		f.76	Mme de GRAFFIGNY (Marcille)	A		J.46.1855 accepted, ??identity
167			Mme de GRAFFIGNY (W.; 17–18.XI.1845, Lot 125)	U		J.46.186 uncertain
168			Mme de GRAFFIGNY (Gueting; 19.II.1848, Lot 30)	U		J.46.1861 uncertain
169		f.246	Mme de GRAFFIGNY (Comte C.; 17.XII.1900)	U		J.46.1862 ?attr.
170		f.111 (Saint-Aubin)	GRAVELOT, Salon de 1769, no. 37	A		J.46.1863 =?J.46.1864 accepted (Bordeaux, mBA)
171	=173, ?175	f.31	GRIMOD DE LA REYNIÈRE, Salon de 1751, no. 48 (Porgès)	A	p. 144f, ill. 65	J.46.1867 accepted (PC)
172		f.33	GRIMOD DE LA REYNIÈRE (Saint-Quentin inv. LT 6; inv. 1849, no. 2)	A	p. 144f, ill. 64	J.46.187 ?version
173	=171, ?175					
174			GRIMOD de la Reynière (14.III.1859, Lot 14)	U		J.46.1878 uncertain
175	=?171, 173		GRIMOD de la Reynière (Marquet)	U		J.46.1867 uncertain
176	= 618	f.32	Mme GRIMOD de La Reynière, Salon de 1751, no. 48 (Mme Finaly)	A	p. 144f, ill. 66	J.46.188 accepted (PC)
177			HAENDEL (London, 18.III.1912, Lot 6)	U		J.46.1886 uncertain; cf. Hoare
178			HELVÉTUS	U		J.46.1887 uncertain
179	= 184	f.179	Mme HIS, Salon de 1753, no. 77? (His)	A	p. 160, ill. 78	J.46.1893 accepted
180		f.239	HOGGUER (Geneva, mAH)	U		J.46.1896 accepted
181		f.117	L'abbé HUBER lisant (Saint-Quentin inv. LT 1; inv. 1849, no. 1)	A	p. 78, ill. 27	J.46.1903 accepted
182		f.149	L'abbé HUBER lisant, ?Salon de 1742, no. 129 (Geneva, inv. 1911-0068)	A	p. 78, ill. 26	J.46.1901 accepted
183		f.69	L'abbé HUBER jeune (Geneva, inv. 1927-0001)	A	p. 74, ill. 25	J.46.1899 accepted
184			Mme HUET, avec un petit chien, Salon de 1753, no. 77			J.46.1915 accepted
185			Perrinet de JARS, Salon de 1740, no. 115	A	p. 123	J.46.2481 accepted, s.v. Perrinet
186		f.82	Perrinet de JARS (de Bréville)	A		J.46.2485 cop.
187		f.230	Perrinet de JARS (Dormeuil)	A		J.46.2487 cop.
188	=? 185	f.62	Perrinet de JARS (de Vogüé). Exh.: Paris 1908a, no. 62, pl. 50	A	p. 123	J.46.2488 accepted
189		f.70	Perrinet de JARS (Charley)	A		J.46.2489 cop. (Baltimore)
190			JEATURAT (H. Didier, 1860)	U		J.46.1919 uncertain; ?version of Silvestre
191			JOSEPH II (Gaspar de Vargny d'Audenhove)	U		J.46.1945 uncertain
192			JOUENNE d'Épernay (Paris, 6–8.III.1920, Lot 12)	U		J.46.1946 uncertain
193		f.133	JULLIENNE (Saint-Quentin inv. LT 56; inv. 1849, no. 46)	A	p. 222, ill. 152	J.46.1949 accepted
194			L'abbé de LA BARBEN (Reims, inv. 846.8)	A		J.46.1952 ?attr.; ?identification
195			LA CONDAMINE, Salon de 1753, no. 88	A		J.46.1957 accepted (Pittsburgh, inv.)

						1970.04)
196		f.178	Mme de LA FONTAINE SOLAIRE DE LA BOISSIÈRE, Salon de 1738, no. 69 (Clermont-Tonnerre)	A	p. 111.	J.46.2926 accepted
197			Mme de LA FONTAINE SOLAIRE DE LA BOISSIÈRE (Mazaroz-Ribaliér; 1–3.XII.1890, Lot 50)	U		J.46.2929 cop.
198		f.176	LAIDEGUIVE, Salon de 1761, no. 47 (Cambo)	A		J.46.1969 accepted (Barcelona)
199		f.141	LAIDEGUIVE (Dijon, inv. CA 361)	A		J.46.1971 accepted
200			LALEU (<i>Huiller</i>)	U:		J.9.1936 <i>Éc. fr.</i>
201			La princesse de LAMBALLE (30.XI.1846, Lot 46)	U		J.46.198 uncertain
202			La princesse de LAMBALLE (Mme Pommery 1876)	U		J.46.1981 uncertain
203			La mse de LAMURE (Reuter 1899)	U		J.2472.174 <i>Coyzel (Worster)</i>
204		f.56	LA POUPLINIÈRE, (Saint-Quentin inv. LT 114; inv. 1849, no. 11)	A	p. 154, ill. 72	J.9.2046 <i>Éc. fr.</i>
205		f.122	LA POUPLINIÈRE (Deutsch de La Meurthe)	A	p. 154, ill. 70	J.46.2028 accepted, <i>s.v.</i> Le Riche (Versailles MV 8353)
206		f.142	LA POUPLINIÈRE (Vever)	A	p. 153, ill. 71	J.46.2033 accepted
207	= 596, 615		LA POUPLINIÈRE (Barroilhet)	U	p. 154, n. 22	J.46.2035 uncertain
208		f.54	Mme de LA POUPLINIÈRE (Saint-Quentin inv. LT 21; inv. 1849, no. 8)	A	p. 150, ill. 69	J.46.2038 accepted
209			Mme de LA POUPLINIÈRE (Arsène Houssaye, 1848)	U		J.46.2046 uncertain
210			Mme de LA POUPLINIÈRE (M. de Schomberg; 28.IV.1849, Lot 69)	U		J.46.2047 uncertain
211			Mme de LA POUPLINIÈRE, tenant une feuille de musique (A. Weil)	U	p. 168, n. 20	J.103.138 <i>Allais</i>
212		f.3	Autoportrait à l'index, 1737 (Geneva, inv. 1917-0027)	A	p. 59 ill. 19	J.46.1007 version
213		f.5	Autoportrait à l'index (Jean de Polignac 1928)	A		J.46.103 cop.
214		f.1	Autoportrait à l'index (Paulme)	A		J.46.1034 cop.
215		f.2	Autoportrait à l'index (M. C. 1928)	A		J.46.1032 cop.
216			L'auteur en <i>Démocrate</i> , Salon de la Corce, 1787 (Montjoie)	A		J.46.1015 accepted
217			Autoportrait (Leipzig, no. 66)	U		J.46.1027 uncertain
218			Autoportrait (Couvreur)	U		J.46.1016 uncertain
219			Autoportrait (C. Marcille)	U		J.46.102 cop.
220			Autoportrait en costume d'atelier (Laperlier)	U		J.46.1018 cop.
221			Autoportrait (X; Paris, 11.XI.1884, Lot 38)	U		J.46.1019 uncertain
222			Autoportrait à l'index (Jules Burat)	U		J.46.1042 cop.
223			Autoportrait (Mühlbacher)	A		J.46.1028 cop.
224	= 223?		Autoportrait (Jules Carré)	U		J.46.1017 uncertain
225	=226		Autoportrait (X; Paris, 19.v.1911, Lot 4)	U		J.46.1021 uncertain
226	=225		Autoportrait (Kraemer)	U		J.46.1021 uncertain
227			Autoportrait (Tondou-Lebrun)	U	p. 68, n. 91 (copie ancienne)	J.46.1036 cop.
228			Autoportrait (Ganay)	?attr.		J.46.1025 ?attr.
229			Autoportrait (Robiano; Amsterdam, 15–16.VI.1926, Lot 462)	reject ed		J.46.1061 cop.
230			Autoportrait, 37x29 (Robiano; Amsterdam, 15–16.VI.1926, Lot 463)	reject ed		J.46.1062 cop.
231		f.10	Autoportrait, pierre noire (Louvre, inv. RF 4098)	A	p. 63, n. 98	J.46.1155 accepted
232			Autoportrait (Richard de Lédans)	U		J.46.1079 uncertain
233			Autoportrait (A. Carrier)	U		J.46.108 uncertain
234			Autoportrait (Henri Michel-Lévy)	U		J.46.1081 uncertain
235		f.13	Autoportrait au jabot 1751 (Amiens)	A	ill. 14	J.46.1128 ?cop. Montjoie
236		f.85	Autoportrait (Cognacq-Jay)	A	p. 54, ill. 16	J.46.113 accepted
237			Autoportrait, pnt. a/r La Tour (Geneva)	U		n/a

238	=239, 240		Autoportrait, 1764 (Boitelle)	U	p. 54, 67, nn. 77, 78, ill. 8	J.46.1132 version (Norton Simon Museum)
239	=238		Autoportrait (Laperlier)	U		J.46.1132 version
240	=238		Autoportrait (Beurnonville)	U		J.46.1132 version
241			Autoportrait, as pnt. (Montgermont)	R		J.582.1491 <i>cop. a/r Perronneau, pstl</i>
242			Autoportrait, pnt. (Paris, École des Beaux- Arts)	U		<i>cop. a/r Perronneau, pnt., attr. Dumont, inv. MU 1490</i>
243		frontis- piece (engr.)	Autoportrait au chapeau clabaud, Salon de 1742, no. 131 (lost). Engr. Schmidt 1772	A	p. 59	J.46.1087 accepted
244		f.12	Autoportrait (Saint-Quentin inv. LT 3; inv. 1849, no. 68)	A	p. 59 ill. 20	J.46.1101 accepted
245		f.11	Autoportrait, masque (Groult 1928)	A		J.46.11 accepted
246		f.7	Autoportrait, masque (Becq de Fouquières)	A		J.46.1099 accepted
247		f.9	Autoportrait (Dijon)	U	p. 54, ill. 15	J.46.1096 accepted
248		f.259	Autoportrait (Dresden)	U		J.46.1098 <i>cop.</i>
249			Autoportrait (Mme de Surian 1879)	U		J.46.1093 <i>pastiche</i>
250		f.6	Autoportrait (Louvre, inv. 27622)	A	p. 61, ill. 22	J.46.115 accepted
251		f.250	Autoportrait (Flameng)	A	p. 69, n. 91	J.46.1082 version
252		f.8	Autoportrait (Walferdin)	A	p. 69, n. 100	J.46.1158 accepted
253			Autoportrait (19.III.1870, Lot 169)	U		J.46.1154 uncertain
254			Autoportraits (autres)	U		n/a
255			Autoportrait, miniature (Delaherche)	U		n/a
256			Autoportrait, miniature? (Whitehead 1889)	U		n/a
257	=?258		Mme de LA TOUR, cr. clr (Ary Scheffer)	U		J.46.1989 n/a
258	=?257		Mme de LA TOUR (Mme Burat 1904)	U		J.46.199 uncertain
259		f.118	?Jean-François de LA TOUR (Laperlier)	A		J.46.1991 accepted; ?identity
260			L'abbé de LATTAGNANT, Salon de 1767	A	p. 88	J.46.1993 accepted
261			M. de LAUNAY de Saint-Vallery (Herbin- Pericourt, 1864)	U		J.46.1994 uncertain
262			L'abbé LE BLANC, Salon de 1747, no. 111	A		J.46.1995 accepted
263		f.104	L'abbé LE BLANC (Saint-Quentin inv. LT 113; inv. 1849, no. 24)	U	p. 227, ill. 182	J.46.1996 version
264		f.66	Marguerite LE COMTE, Salon de 1753, no. 74 (Karlsruhe)	A		J.46.2004 accepted
265			LECOUVREUR en Cléopâtre (chevalier de Langeac)	U		J.44.209 <i>Labille Guiard</i>
266			LECOUVREUR en Cornélie (csse de Beaulaincourt)	U		J.2472.182 <i>Coyvel</i>
267			LE KAIN (24.I.1908, Lot 141)	U		J.478.201 <i>Lenoir</i>
268			Catherine-Nicole LE MAURE	A		J.46.2009 accepted
269		f.87	Jean-Baptiste LEMOYNE, Salon de 1747, no. 111 (Dormeuil)	A		J.46.201 accepted; J.46.2011 <i>cop.</i>
270	=?271		Jean-Baptiste LEMOYNE, Salon de 1763, no. 69	A		J.46.2014 accepted
271	=?270	f.75	Jean-Baptiste LEMOYNE (Louvre, inv. RF 2148)	A		J.46.2015 accepted
272			?Mme LE NORMANT d'Étioles (28– 29.XI.1898, Lot 185, attr.)	U		J.46.2025 uncertain
273			Antoine-Joseph LORiot (Pellechet)			J.74.263 <i>Valade (Saint-Quentin)</i>
274			François-Étienne de LORRAINE (20.VI.1837, Lot 42)	U		J.46.1816 uncertain, <i>s.n.</i> François
275	=?281		LOUIS XV, Salon de 1745, no. 164	A		J.46.2069 accepted
276			LOUIS XV, Salon de 1748	A		J.46.2089 accepted
277	=276	f.19	LOUIS XV (Louvre, inv. 27615)	A	p. 91, ill. 35	J.46.2089 accepted
278		f.89	LOUIS XV (J. Strauss)	A		J.46.2077 <i>cop.</i>
279		f.252	LOUIS XV (Saint-Quentin inv. LT 108; inv. 1849, no. 73)	U	p. 226, ill. 177	J.46.2082 uncertain
280			LOUIS XV (8–9.III.1847, Lot 48)	U		J.46.212 uncertain
281			LOUIS XV (Delaherche; Sichel)	U		J.46.2093 <i>cop.</i>
<i>s.n.</i>			LOUIS XV (comte de B...) erroneously	U		J.46.207 accepted

281			conflated with 281			
282			LOUIS XV (Mme Abeille)	U		J.46.2122 cop.
283			LOUIS XV (Liège 1928)	U		J.46.2121 uncertain
284	=288		LOUIS le dauphin, Salon de 1745, no. 165			J.46.2125
285			LOUIS le dauphin, Salon de 1746, no. 124	A		J.46.2135 accepted
286			LOUIS le dauphin, Salon de 1748, no. 79	A		J.46.2143 accepted
287			LOUIS le dauphin, Salon de 1763, no. 63	A		J.46.2154 accepted
288	=284	f.20	LOUIS le dauphin, Salon de 1745, no. 165 (Louvre, inv. 27621)	A	p. 94, ill. 37	J.46.2126 accepted
289			LOUIS le dauphin (Saint-Quentin inv. LT 25; inv. 1849, no. 35)	A	p. 95, n. 16, ill. 134	J.46.2157 accepted
290		f.132	LOUIS le dauphin (Groult)	A		J.46.216 cop.
291			LOUIS le dauphin (Carrier; 6–7.IV.1868)	U		J.46.2164 uncertain
292			LOUIS le dauphin (M. ***, Lyon, 1875)	U		J.46.2165 uncertain
293			LOUIS le dauphin (C. Marcille)	U		J.46.2166 uncertain
294			LOUIS le dauphin, (Desperet)	U		J.46.2167 uncertain
295			Madame LOUISE, abbesse des Carmélites (Montbrison 1888)	U		J.46.2183 accepted; ?ident. (Louvre, inv. RF 5129)
296		f.43	LÖWENDAL, Salon de 1748, no. 83 (Wildenstein)	A	p. 130, n. 95.	J.46.2188 accepted
297			Mme LOWENDAL, Salon de 1747, no. 111	A	p. 141, n. 96	J.46.2193 accepted
298			Mme la marquise de M*** (Gonzalve de Labbey 1864)	U		J.46.2195 uncertain
299			Mme la comtesse de M*** (10.III.1845, Lot 12)	U		J.46.2196 uncertain
300			Mme la vicomtesse de M*** (10.III.1845, Lot 13)	U		J.46.2197 uncertain
301			La comtesse de MAILLY, 1739	A		J.46.2199 accepted
302			Mme de MAINTENON, pnt. (G. de B...; 6.XII.1855, Lot 38)	U		J.46.22 n/a
303		f.86	MANELLI (Saint-Quentin inv. LT 20; inv. 1849, no. 16)	A	p. 189, ill. 106	J.46.2202 accepted
304			MANELLI (Quentin Dufour)	A		J.46.2205 version
305			MANELLI (E. Lion; 12–13.XII.1807, Lot 107)	U		J.46.2206 uncertain
306			MANELLI (Garnier-Heldewier; 10.VI.1925, Lot 141 attr.)	U		J.46.2207 uncertain
307			MANSARD de Sagonne, Salon de 1738, no. 70	A		J.46.1885 accepted, s.n. Hardouin
308			MANUEL (Moissan 1878)	U		J.285.529 <i>Ducreux</i>
309			Nicolas de MARESCOT (comte de Tertu 1864, attr.)	U		J.46.2216 uncertain
310			MARIE LESZCZYŃSKA	A		J.46.2268 accepted; ?finished
311	=?311	f.14	MARIE LESZCZYŃSKA, Salon de 1748, no. 78 (Louvre, inv. 27618)	A	p. 94, ill. 36	J.46.2269 accepted
312	=580		??MARIE LESZCZYŃSKA (<i>Saint-Quentin 61</i>)	A		J.46.1644 = <i>inconnue 12 [Mme du Châtelet]</i>
313			MARIE LESZCZYŃSKA (Th. Mercier 1882–87)	U		J.46.2286 ?cop.
314			MARIE LESZCZYŃSKA (Delaherche)	U		J.46.2284 cop.
s.n.314			MARIE LESZCZYŃSKA (comte de B), erroneously conflated with 314	U		J.46.2318 uncertain
315			MARIE LESZCZYŃSKA, 4 autres pastels &c.	U		J.46.2319 J.46.232 J.46.2321 J.46.2322 uncertain
316			MARIE ANTOINETTE (X; 30.XI.1846, Lot 44)	U		J.46.2217 uncertain
317			MARIE ANTOINETTE (20.III.1852, Lot 18)	U		J.46.2218 uncertain
318			MARIE ANTOINETTE (Maxe; 22.III.1852, Lot 266)	U		J.46.2219 uncertain
319		f.17	MARIE-JOSÈPHE de Saxe (Dresden P163)	A	p. 96, ill. 39	J.46.2227 accepted
320			MARIE-JOSÈPHE de Saxe, 1749	A		J.46.2231 accepted
321		f.201	MARIE-JOSÈPHE de Saxe (Saint-Quentin inv. LT 28; inv. 1849, no. 58)	A	p. 97, ill. 38	J.46.2237 accepted
322	=325; 326; 393; 847	f.131	MARIE-JOSÈPHE de Saxe (Groult)	A		J.46.224 version
323		f.18	MARIE-JOSÈPHE de Saxe, Salon de 1761, no. 47 (Louvre, inv. 27623)	A		J.46.2242 accepted
324			MARIE-JOSÈPHE de Saxe, Salon de 1763, no.	A		J.46.2262 accepted

			64.			
325	=322		MARIE-JOSÈPHE de Saxe (20–21.v.1873, Lot 102)	A		J.46.224 accepted
326	=322		MARIE-JOSÈPHE de Saxe (de Gas, 1874)	A		J.46.224 accepted
327		f.16	MARIE-JOSÈPHE de Saxe, dauphine, avec son fils (Saint-Quentin inv. LT 17; inv. 1849, no. 85)	A	p. 97, n. 26, ill. 41	J.46.2259 accepted
328		f.203	Marie-Josèphe de Saxe (Saint-Quentin inv. LT 111; inv. 1849, no. 79)	A	p. 97, n. 25 ill. 180	J.46.2259 accepted
329			MARIE-THÉRÈSE-RAPHAËLLE, infante d'Espagne	A	p. 96, n. 19	J.46.2235 accepted
330			MARIE-THÉRÈSE (Beurnonville)	U		J.46.2328 uncertain
331			MARIE-THÉRÈSE (20.VI.1837, Lot 41)	U		J.46.2329 uncertain [cf. Liotard]
s.n.33 1			MARIE-THÉRÈSE (3.XI.1841, Lot 51) conflated with 331	U		J.46.2391 uncertain [cf. Liotard]
332			MARIETTE	U		J.46.2332 accepted; ?destroyed
333			MARIVAUX	U		J.282.12 <i>H. Drouais, ?; ??identity</i>
334			MARMONTEL	A		J.46.2336 accepted
335			Charles MARON (Saint-Quentin inv. LT 35; inv. 1849, no. 17)	A	p. 220, ill. 139	J.46.1433 accepted; s.n. Channemaron
336		f.177	Mme MASSE (Juigné)	A		J.46.2341 accepted
337		f.182	Mme MASSE (Saint-Quentin inv. LT 59; inv. 1849, no. 49)	A	p. 222, ill. 155	J.46.2343 accepted
338		f.52	?MERCIER (M. C., 1928)	A		J.46.236 accepted; ?identification
339			MESDAMES DE FRANCE (mentioned Duplaquet, ?)	U		J.46.2362 uncertain
340			Mme de MEULAN D'ABLAY (Mme de Witt 1885)	U		J.46.2363 uncertain; cf. Ducreux
341			MIRABEAU, crayon (Ducreux)	U		J.46.2367 uncertain
342			MOLIÈRE (Lafond; 4–6.II.1835, Lot 28)	U		J.46.2373 uncertain
343		f.109 (engr.)	PARADIS de Moncrif, Salon de 1748, no. 87 (engr. only known)	A		J.46.2438 ?attr.
344			Casanéa de MONDONVILLE, Salon de 1747, no. 111; Salon de la Correspondance 1782 (lost)	A		J.46.1412 accepted, s.n. Casanéa
345			Casanéa de MONDONVILLE (Watel)			J.46.1415 ~version (Chicago)
346		f.74	Casanéa de MONDONVILLE (Saint-Quentin inv. LT 18; inv. 1849, not included)	A	p. 188, ill. 105	J.46.1414 accepted
347			Mme Casanéa de MONDONVILLE, Salon de 1753, no. 76; Salon de la Correspondance 1782 (lost)	A	p. 217, n. 44	J.46.1422 accepted
348			Mme Casanéa de MONDONVILLE (Watel)	A	p. 217, n. 44	J.46.1423 accepted (Chicago)
349		f.73	Mme Casanéa de MONDONVILLE (Marcille)	A	p. 217, n. 44	J.46.1427 version
350			Mme Casanéa de MONDONVILLE (Pierpont Morgan)	U	p. 189, ill. 104	J.46.14754 cop. (Saint Louis Art Museum)
351		f.157	Mme CASANÉA de Mondonville (Mme Verdé-Delisle)	A	p. 217, n. 44	J.46.1722 pastiche, s.n. Duthé
352		f.262 (grav.)	Pâris de MONTMARTEL, Salon de 1746, no. 124 (grav.)	A	p. 148, ill. 67	J.46.2448 accepted, s.n. Paris (Saint-Quentin inv. LT 10)
353		f.91	Pâris de MONTMARTEL (Saint-Quentin inv. LT 54)	A	p. 222, ill. 151	J.46.2462 accepted
354		f.92	Amédée-Victor-Joseph Pâris de MONTMARTEL (Saint-Quentin inv. LT 57; inv. 1849, no. 59)	A	p. 222, ill. 153	J.46.2445 accepted, s.n. Paris
355			Mme Pâris de MONTMARTEL, Salon de 1747, no. 111	A		J.46.2446 accepted
356		f.55	MONNET, Salon de 1757, no. 40 (Saint-Quentin inv. LT 16; inv. 1849, no. 10)	A	p. 219, ill. 132	J.46.2377 accepted
357			MONNET (Saint-Quentin inv. LT 115; inv. 1849, no. 40)	U	p. 227, ill. 183	J.46.2385 cop.
358			MONTAIGU	A		J.46.2388 accepted
359			La comtesse de MONTAIGU, pnt. (Fischhof, New York)	U		J.46.2389 n/a
360		f.108 (engr)	MONTALEMBERT, Salon de 1753, no. 81 (Kraemer)	A	p. 134, n. 106.	J.46.239 accepted (pc)

361		f.136	NATTIER (Amiens)	A		J.46.2402 accepted; ??identity
362			La comtesse de NÉRAC, crayon (Paris, 27–28.x.1892, Lot 108)	U		J.46.241 uncertain
363		f.110 engr.	NIVELLE DE LA CHAUSSÉE, Salon de 1753, no. 85 (Quintin Craufurd)	A		J.46.2412 accepted; =?J.46.2413
364		f.71	L'abbé NOLLET, Salon de 1753, no. 87 (princesse Mathilde 1904)	A	p. 81, ill. 28	J.46.2424 accepted (Munich)
365			L'abbé NOLLET (baron d'Alcochète), attr.	U		J.46.2428 uncertain
366			L'abbé NOLLET (Foinard), éc. de La Tour	U		J.46.2429 uncertain
367	=? 9; 603	f.123	ORRY, Salon de 1745, no. 166 (Louvre, inv. 27613)	A	p. 119, ill. 52	J.46.2431 accepted
368			Mme PARABELLE (27–28.i.1845, Lot 27)	U		J.46.2436 uncertain
369		f.51	Charles PARROCEL, Salon de 1743, no. 104 (Saint-Quentin inv. LT 23; inv. 1849, no. 14)	A	p. 219, ill. 133	J.46.2467 accepted
370		f.266 (Saint-Aubin)	PATOT, Salon de 1769, no. 37	A		J.46.2473 accepted
371		f.265 (Saint-Aubin)	PAUCHE, Salon de 1761, no. 47	A		J.46.2475 accepted, ?Dupouch
372		f.204	Mme PELLERIN (Lille, Inv. Pl. 1501)	A		J.46.2477 accepted
373			M. PERSIGNY (Dr Molloy, attr.)	U		J.46.2499 uncertain
374		f.265 (Saint-Aubin)	PHILIPPE (Wilson)	A	p. 156f, ill. 74	J.46.2509 cop.
375			PHILIPON (Lyon, inv. X.1043-a)	U		J.9.2431 <i>Éc. fr.</i>
376			Mme PHILIPON (Lyon, inv. X.1043-b)	U		J.9.2431 <i>Éc. fr.</i>
377			Petit-neveu de PIGALLE. Exh.: Paris 1910	U		J.46.2512 uncertain
378			PIRON (Munié)	U		J.46.2513 uncertain
379			Mme PISCATORY (testament de 1768)	A		J.46.2514 accepted
380			Mme POISSON (Crignon de Montigny 1899)	U		J.285.656 <i>Ducreux, inconnue</i>
381			Cardinal de POLIGNAC (Mouriau)	U		J.46.2517 uncertain
382		f.190	POMMYER (Saint-Quentin inv. LT 41; inv. 1849, no. 23)	A	p. 84f, ill. 30	J.46.2528 accepted
383		f.78	POMMYER (Decourcelle 1911)	A	p. 84f	J.46.2524 cop. (Melbourne)
384		f.191	POMMYER, dessin (Mme Thalmann)	A		J.46.253 ?préparation
385		f.36, 38	Mme de POMPADOUR, Salon de 1755, no. 58 (Louvre, inv. 27614)	A	p. 107, ill. 46	J.46.2541 accepted
386			Mme de POMPADOUR (Tollemache-Sinclair)	cop.		J.46.2545 cop.
387		f.95	Mme de POMPADOUR (Saint-Quentin inv. LT 109; inv. 1849, no. 52)	A	p. 139, n. 53; p. 226, ill. 178	J.46.2574 accepted
388		f.93	Mme de POMPADOUR (Saint-Quentin inv. LT 12; inv. 1849, no. 74)	A	p. 107, ill. 47	J.46.22 accepted
389		f.183	Mme de POMPADOUR (Saint-Quentin inv. LT 71; inv. 1849, no. 84)	A	pp. 107, 224, ill. 166	J.46.22 accepted
390	=392, 393, 398, 874	f.96	Mme de POMPADOUR (de Gas)	A		J.46.2586 attr.; ?identity
391	=602		Mme de POMPADOUR (Goncourt)	U		J.46.2619 ?attr.; ??identity
392	=?390		Mme de POMPADOUR (20–21.v.1873, Lot 103)	U		J.46.2586 accepted; ?identity
393	=322/390		Mme de POMPADOUR (Marmontel 1883 L157≠Beurnonville 1884) erroneous conflation	U		J.46.224/J.46.2586 accepted; ?identity
394		f. 24	Mme de POMPADOUR (Bemberg)	A		J.46.2611 attr., ?ident.
395			Mme de POMPADOUR (Maurice Lyons 1912)	U		J.46.2606 uncertain
396			Mme de POMPADOUR (Grimaldi)	U		J.46.261 uncertain
397			Mme de POMPADOUR (comte de Reiset 1888)	U		J.46.2597 uncertain
398	=390		Mme de POMPADOUR. Exh.: Paris 1874, no. 886.	U		J.46.2586 accepted; ?identity
399			Mme de POMPADOUR (Claret) [??]	U		J.46.2591 not located in sale cat.
400			Mme de POMPADOUR (10–11.xii.1855, Lot 54)	U		J.46.2593 uncertain
401			Mme de POMPADOUR (Carrier)	U		J.46.2577 cop.
402		f.94	Mme de POMPADOUR (marquise de Ganay)	A		J.46.2608 ?attr.; ?ident.
403			Mme de POMPADOUR (26.x.1854, Lot 53)	U		J.46.2592 uncertain
403			Mme de POMPADOUR (10.xii.1873, Lot 34)	U		J.46.2595 uncertain
403			Mme de POMPADOUR, min. (8.v.1885, Lot	U		J.46.2596 cop.

			79)			
403			Mme de POMPADOUR, min. (château de R...)	U		J.46.25431 cop.
403			Mme de POMPADOUR, min. (Doetsch)	U		J.46.25432 cop.
403			Mme de POMPADOUR, min. (Paris, 29–30.III.1897, Lot 210)	U		J.46.25433 cop.
403			Mme de POMPADOUR, min./porcelain (baron Jérôme Pichon)	U		J.46.25433 cop.
403			Mme de POMPADOUR (Beurnonville)	U		J.46.25434 cop.
403			Mme de POMPADOUR (8.VI.1910, Lot 11)	U		J.46.2544 uncertain
403			Mme de POMPADOUR (28.VI.1921, Lot 218)	U		J.46.2607 uncertain
404	=?405		Hélène PONTCHATRAIN, duchesse de Nivernais (comte de Mortemart)	U		J.46.242 uncertain, <i>s.n.</i> Nivernais
405	=?404		Hélène PONTCHATRAIN, duchesse de Nivernais (comte de Frohen)	U		J.46.2421 uncertain, <i>s.n.</i> Nivernais
406			Mme PRÉVILLE (M. de Villars; 1.V.1874, Lot 66)	U		J.46.2623 uncertain
407		f.15	Le comte de PROVENCE, Salon de 1763, no. 66 (Louvre, inv. 27617)	A	p. 102, ill. 42	J.46.2624 accepted
408			La comtesse de PROVENCE (C. Leber)	U		J.46.2659 uncertain, cf. Boze
409		f.202	Mlle PUVIGNÉ (Saint-Quentin inv. LT 60; inv. 1849, no. 39)	A	p. 188, ill. 103	J.46.266 accepted
410			Mlle PUVIGNÉ (Edward Brandus)	U		J.46.2665 uncertain
411			Jeanne-Françoise QUINAULT (1700–1783)	U		J.46.2667 ?a/r Carriera, ?ident.
412			Mme de R*** (marquis de Villette)	U		J.46.267 uncertain; de Reissy
413			RACINE (ventes 1849, 1855)	U		J.46.2672 uncertain
414			RAMEAU (Marcille)	U		J.46.2673 uncertain
415		f.26	L'abbé RAYNAL (M. C., Paris, 1928)	A		J.46.2675 accepted
416		f.266 (Saint-Aubin)	L'abbé RÉGLET, [tourné à g.], Salon de 1769, no. 37	A	p. 88	J.46.2678 accepted
416		f.189	L'abbé RÉGLET (Orléans, inv. no. 92-5-1)	A	p. 88, ill. 34.	J.46.2679 accepted, ??ident.; ≠Salon 1769
417			L'abbé RÉGLET (Paris, 28.III.1860)	U		J.46.2682 uncertain
418		f.238	RENAUDON (Bourges)	U		J.46.2683 attr.
419			RESTOUT, Salon de 1738	A		J.46.2686 accepted
420		f.114, 161	RESTOUT (Louvre, inv. 27616)	A	pp. 71, 211, ill. 130	J.46.2687 accepted
421			RESTOUT (Saint-Quentin inv. LT 8; inv. 1849, no. 18)	A	p. 207, ill. 129;	J.46.2691 accepted
422			Mme RESTOUT, Salon de 1738 (lost)	A		J.46.2708 accepted (Orléans)
423			Nicole RICARD (Louvre, inv. RF 4241)	U		J.103.126 <i>Allais, s.v. Goujon</i>
424			Manon RICHER	A		J.46.2716 accepted
425		f.107 (engr.)	RICHER DE RHODES DE LA MORLIÈRE	A		J.46.2717 accepted
426			RICHER DE RHODES DE LA MORLIÈRE (Soleirol 1861)	U	p. 27	J.46.2718 version
427		f.35, 37, 40	Le président de RIEUX, Salon de 1741 (Wildenstein)	A	p. 111, ill. 48, 49, 50	J.46.2722 accepted (Getty)
428		f.120	La présidente de RIEUX, Salon de 1742, no. 127 (Cognacq)	A	p. 116, ill. 51	J.46.2725 accepted (Cognacq-Jay)
429			RIGAUD (Galitzine)	U		J.46.2727 uncertain
430			ROCHON <i>de Chabannes (Saint-Germain-en-Laye)</i>	U		J.758.339 <i>Vigée</i>
431			ROETIERS, Salon de 1751, no. 48	A		J.46.2729 accepted
432			La princesse de ROHAN	A		J.46.273 accepted (Stockholm)
433			Famille de ROHAN (22.XII.1856, Lot 72)	U		J.46.2733 uncertain
434		f.166	Mme ROUGEAU (Saint-Quentin inv. LT 44; inv. 1849, no. 82)	A	p. 220, ill. 142	J.46.2735 accepted
435		f.150	M. ROUILLÉ DE L'ESTANG (Veil-Picart)	A	p. 215, n. 4	J.46.2738 attr.
436		f.42	Mme ROUILLÉ DE L'ESTANG, Salon de 1738 (Patiño)	A	p. 172, ill. 87	J.46.274 accepted
437		f.255 (Cathelin grav.)	ROUSSEAU, Salon de 1753, no. 90	A		J.46.2743 accepted
438		f.164	ROUSSEAU (Boufflers)	A		J.46.2747 ?repl.
439		f.63.	ROUSSEAU, Salon de 1753 (Delessert)	A	p. 181, n. 32	J.46.2754 ?repl.
440		f.83	ROUSSEAU (Geneva, mAH)	A	p. 181,	J.46.2763 repl.

					ill. 98.	
441		f.84	ROUSSEAU (Saint-Quentin inv. LT 5; inv. 1849, no. 12)	A	p. 181, ill. 97	J.46.277 repl.
442			ROUSSEAU (Sciitvaux 1830)	U		J.46.2796 uncertain
443			ROUSSEAU (Bordes 1845)	U		J.46.2797 uncertain
444			ROUSSEAU (9–10.IV.1872, Lot 45)	U		J.46.2799 uncertain
445			ROUSSEAU (30.V.1904, Lot 82)	U		J.46.28 uncertain
446	=447		ROUSSEAU (Michel 1906)	U		J.46.2751 cop.
447	=446		ROUSSEAU (Desormes 1914)	U		=J.46.2751
448			ROUSSEAU (Burdett-Coutts 1922)	U		J.46.2804 uncertain
449		f.79	ROUSSEAU (Marcille)	A		J.46.2781 version
450			ROUSSEAU (Carrier 1856)	U		J.46.2807 cop.
451			ROUSSEAU (Walferdin 1880)	U		J.46.2805 cop.
452			ROUSSEAU en Arménien (Girardin)	U		J.9.2659 <i>Ec. fr. (Chalais)</i>
453			ROUSSEAU en Arménien (Liotard)	U		J.9.2662 <i>Ec. fr.</i>
p.16 4			ROUSSEAU (Montmorency)	U		J.773.144 <i>cop. Voiriot q.v.</i>
454		f.46	Le marquis de COURCY (Veil-Picard)	A	p. 160, ill. 76	J.46.282 accepted; identity changed
455		f.45	La marquise de COURCY (Veil-Picard)	A	p. 160, ill. 77	J.46.2821 accepted; identity changed
456		f.45	La marquise de COURCY (Saint-Quentin inv. LT 68; inv. 1849, no. 42)	A	p. 169, n. 40, ill. 163	J.46.2829 accepted
457		f.151	La marquise de RUMILLY (Claret)	A		J.46.2834 accepted
458			Mme de SABRAN (Foache)	R		J.746.137 <i>a/r J.-B. Van Loo</i>
459			SAINT-FLORENTIN (Prosper de Baudicour)	U		J.46.2839 uncertain; ?= J.327.175 <i>attr. Frédon</i>
460			Mlle de SAINTE-HERMINE (comte de Barde)	U		J.282.134 <i>H. Drouais</i>
461		f.97	Mlle SALLÉ, Salon de 1741 (baron Vitta)	A	p. 184, ill. 101	J.46.2842 accepted (Lisbon, Gulbenkian)
462		f.154	Mlle SALLÉ (M. C. 1928)	A	p. 216, n. 236	J.46.2845 <i>attr.</i> ; ?identity
463			Mme SANDRIER (Féral)	U		J.77.306 <i>Vivien</i>
464			SANDRIER (Gombault)	U		J.77.304 <i>Vivien</i>
465		f.21	SASSENAGE, Salon de 1748: conflates with Cognacq pstl	A		J.46.2851 accepted; two different pstls, ?ident.
466			SAVALETTE père, Salon de 1748, no. 85	A		J.46.2861 accepted
467			SAVALETTE fils, Salon de 1748, no. 86	A		J.46.2862 accepted
468		f.68	Mme SAVALETTE DE LANGE (David-Weill)	A		J.46.2858 accepted
469	=?470		Maurice de SAXE, en armure, Salon de 1747, no. 111	A	p. 127	J.46.2863 accepted
470	=?478		Maurice de SAXE, Salon de 1748, no. 82	A		J.46.2864 accepted
471	=?469	f.44	Maurice de SAXE (Louvre, inv. 27611)	A	p. 127, ill. 54	J.46.2865 accepted
472		f.102	Maurice de SAXE (Pannier)	A	p. 127	J.46.2867 cop.
473		f.23	Maurice de SAXE (Carnavalet)	A	p. 127, ill. 55	J.46.2872 cop.
474		f.25	Maurice de SAXE (Saint-Quentin inv. LT 9; inv. 1849, no. 26)	A	p. 127, ill. 56.	J.46.2869 pastiche with body of marquis de Voyer
475			Maréchal de SAXE (Comédie-Française)	U		J.46.2881 cop.
476			Maurice de SAXE, crayon (Dijon)	U	p. 141, n. 92	J.46.2909 cop.
477			Maréchal de SAXE (6.V.1909, Lot 67)	U		J.46.2912 uncertain
478		f.41	Maurice de SAXE au col de fourrure (Dresden)	A	p. 130, ill. 57	J.46.2892 accepted
479			Clément-Wenceslas de SAXE, Salon de 1763, no. 67 (lost)	A	p. 104	J.46.155 accepted, <i>s.v.</i> Clemens
480			Clément-Wenceslas de SAXE (Saint-Quentin inv. LT 36; inv. 1849, no. 53)	A	p. 104, ill. 44	J.46.1551 accepted, <i>s.v.</i> Clemens
481		f.206	Marie-Christine de SAXE, Salon de 1763, no. 68.	A	p. 104	J.46.222 accepted, <i>s.v.</i> Marie
482			MARIE-Christine de Saxe (Saint-Quentin inv. LT 30; inv. 1849, no. 45)	A	p. 104, ill. 45	J.46.2221 accepted, <i>s.v.</i> Marie
483		f.264, 265	XAVIER de Saxe, Salon de 1761, no. 47 (lost)	A	p. 103	J.46.3151 accepted
484		f.22	XAVIER de Saxe (Saint-Quentin inv. LT 22; inv. 1849, no. 3)	A	p. 103, ill. 43	J.46.3153 accepted
485		f.172	SCHMIDT (Laperlier)	A		J.46.292 accepted

486			Maria Teresa de SILVA, duchesse de Berwick (Madrid, duc d'Albe)	U		J.46.1313 uncertain, <i>s.n.</i> Berwick
487		f.175	SILVESTRE, Salon de 1753, no. 82 (Saint-Quentin inv. LT 2; inv. 1849, no. 6)	A	p. 202, ill. 114, 118	J.46.2935 accepted
488	= 125	f.58	SILVESTRE (Laperlier)	A		J.46.2938 accepted
489		f.135	SILVESTRE (Groult)	A	p. 202, ill. 115	J.46.296 accepted (Getty)
490	=607	f.152	SILVESTRE (Dumas 1892)	A	p. 202, ill. 116	J.46.2966 accepted (Chicago)
491		f.160 (engr.)	SILVIA BALETTI, Salon de 1751, no. 48 (lost)	A		J.46.2972 accepted
492			SILVIA, pnt. (Despinoy)	U		J.46.2977 n/a
493			Madame SOPHIE (Legrand)	U		J.46.2978 uncertain
494			SOUFFLOT et son fils, pnt. (29–30.III.1850, Lot 9)	U		J.46.298 n/a
495			SOULAVIE, écrivain (destroyed)	A		J.46.2981 accepted
496			SOUTHWELL (A. Steward)	U		J.597.334 <i>Pond</i>
497			Lady SOUTHWELL (A. Steward)	U		J.597.335 <i>Pond</i>
498			SOZZI (Victoria & Albert Museum)	U		J.554.183 <i>Nattier</i>
499			Mlle de SOZZI (Victoria & Albert Museum)	U		J.554.184 <i>Nattier</i>
500			M. SUSTER (28.IV.1888, Lot 110, attr.)	U		J.46.2993 uncertain
501			Mme SUSTER (28.IV.1888, Lot 110, attr.)	U		J.46.2994 uncertain
502			TACONNET (3.V.1845, Lot 31)	U		J.46.2996 uncertain
503			Cardinal de TENCIN (Varluzel 1874)	A		J.46.2997 uncertain
504			Mme THÉLUSSON	A		J.46.2998 accepted
505			THOMAS, pnt. (Clermont-Ferrand)	U		J.46.3 n/a
506		f.165 (grav.)	THOMASSIN, de la Comédie-italienne, grav.: Bertrand	A		J.46.3004 accepted
507			Le marquis de TOURNY (hôtel de Ville, Bordeaux, 1893)	U		J.9.2818 <i>Éc. fr. (Périgord)</i> [cf. <i>Allais</i>]
508			Le marquis de TOURNY (M. A. G. 1893)	U		J.46.3008 uncertain
509			Théodore TRONCHIN, Salon de 1757, no. 40	A		J.46.3011 accepted
510	=?509		Théodore TRONCHIN (Henry Tronchin)	A		J.46.3012 accepted (Geneva, Société des Arts)
511	575, 576		TRONCHIN, <i>n.g.</i> Inconnus nos. 16, 17			
512			?Claude TULOUT (18.XI.1912, Lot 1, attr.)	U		J.46.3036 uncertain; cf. J.532.1315 <i>Mérelle, Dame Tulout</i>
513		f.143	Belle de Charrière, née TUYLL (Geneva)	A	p. 174, ill. 90	J.46.1482 accepted
514		f.218	Belle de Charrière, née TUYLL (Saint-Quentin inv. LT 43; inv. 1849, no. 47)	A	p. 176, ill. 91	J.46.149 accepted
515		f.47	Mme VAN TUYLL, née Jeanne-Élisabeth de Geer (Saint-Quentin inv. LT 29; inv. 1849, no. 30)	A	p. 174, ill. 89	J.46.3041 accepted
516			VAN TUYLL de Vleuten, 1766	A		J.46.304 uncertain
517			Thierry VAN TUYLL (Kasteel Zuylen)	U		J.9.2844 <i>Éc. fr.</i>
518			Mlle VAN LOO (Cotty)	U		J.46.3049 uncertain
519		f.137	VERNET, dessin (Dijon, inv. CA 363)	A		J.46.3051 attr., ?identity
520			VERNET, dessin (Delaroche-Vernet)	U		J.46.3053 <i>Éc. fr., n/a</i>
521		f.173	VERNEZOBRE (Saint-Quentin inv. LT 7; inv. 1849, no. 7)	A	p. 211, ill. 127	J.46.3054 accepted
522		f.115	VÉRON DUVERGER DE FORBONNAIS (Saint-Quentin inv. LT 26; inv. 1849, no. 27)	A	p. 219, ill. 135	J.46.3078 accepted
523			Madame VICTOIRE (Baron Silvestre)	U		J.46.3085 uncertain
524		f.61	VILLARS, Salon de 1743, no. 103 (Aix, musée Granet)	A	p. 136, pl. 61, 62, 63	J.46.3087 accepted
525		f.39	VOLTAIRE (Stockholm)	A	p. 177, ill. 92	J.46.3121 accepted
526		f.134	VOLTAIRE (Saint-Quentin)	A	p. 177, ill. 93	J.46.3116 accepted
527			VOLTAIRE, dessin (Tours)	U		J.46.3119 cop.
528			VOLTAIRE, 54x43 (16.XI.1780, Lot 38)	U		J.46.3129 cop.
529			VOLTAIRE (Quintin Craufurd)	U		J.46.313 uncertain
530			VOLTAIRE au livre (Ferney)	U	p. 177, ill. 94	J.46.31 cop.
531			VOLTAIRE (Cte d'Espinay)	U		J.124.136 <i>Barat</i>

532			VOLTAIRE (17.II.1851, Lot 5)	U		J.46.3132 uncertain
533			VOLTAIRE (Carrier 1856)	U		J.46.3133 uncertain
534			VOLTAIRE (Carrier 1856)	U		J.46.3134 uncertain
535			VOLTAIRE (Mlle E. P.)	U		J.46.3135 uncertain
536			VOLTAIRE (Sourdeau)	U		J.46.3136 uncertain
537	=?49		VOLTAIRE (26.I.1878, Lot 23)	U		J.46.1729 cop., Duval de l'Épinoy
538			VOLTAIRE (J. Duclos)	U		J.46.3138 uncertain
539	=540		VOLTAIRE (9–10.III.1883, Lot 74)	U		=J.46.314
540	=539		VOLTAIRE (Beurnonville)	U		J.46.314 uncertain
541			VOLTAIRE (Houssaye)	U		J.46.3141 uncertain
542			VOLTAIRE, grav. Ficquet (Béraldi)	U		ref. is to Ficquet grav.
543			VOLTAIRE (London, 9.II.1925, Lot 74)	U		J.46.3142 uncertain
544		f.67	WATELET (Veil-Picard)	A		J.46.3147 accepted
545			Henry Stuart, Duke of YORK, Salon de 1747, no. 111	A		J.46.3158 accepted; <i>of Henry, Cardinal York</i>
UNNAMED SITTERS – MUSEUMS						
546		f.234	Homme (Bagnères-de-Bigorre 198)	U		J.9.2044 <i>Éc. fr.</i> , ?? <i>La Pouplinière</i>
547		f.228	Chevalier de Saint-Louis (Bagnères-de-Bigorre 199)	U		J.9.2914 <i>Éc. fr.</i>
548			Jeune homme (Béziers)	<i>copie</i>		J.327.21 <i>attr. Frédon</i>
549		f.257	Jeune femme (Béziers, inv. 882-2-1, no. 416)	U		J.46.3401 <i>attr.</i>
550		f.237	Un moine (Chartres, Musée 517)	U		J.285.763 <i>Ducreux</i>
551		f.188	Chanoine (Dijon)	U	p. 85, ill. 32	J.46.3172 accepted
552			Homme, dessin (Dresden)	A		J.46.3177 rejected
553		f.72	Nègre, Salon de 1741, no. 119 (Geneva)	A		J.46.3181 accepted
554		f.236	?Le président HÉNAULT (Laon)	U		J.9.1801 <i>Éc. fr.</i>
555			Femme, pnt. (Laon)			J.46.34105 n/a
556		f.100	Homme en habit marron (Jacquemart-André)	U		J.46.3192 accepted
557		f.260	Tête d'homme, dessin (Louvre, inv. RF 3741)	A		J.46.1164 accepted
558		f.225	Tête d'homme, dessin (Louvre, inv. RF 3740)	A		J.46.3029 accepted
559		f.261	Tête d'homme, dessin (Louvre, inv. RF 3742)	A		J.46.3198 accepted
560		f.224	Tête d'homme, dessin (Louvre, inv. RF 3743)	A		J.46.3034 accepted
561		f.263	Tête d'homme, dessin (Louvre, inv. RF 3744)	A		J.46.3162 accepted
562	=?631		Jeune princesse en naïade (Reims, inv. 898.13.8)	U		J.282.145 <i>H. Drouais</i>
563			Diogenes, a/r Rubens (Saint-Quentin inv. LT 74; inv. 1849, no. 5)	U	p. 225, ill. 169	J.46.3785 accepted
564		f.180	Inconnu no. 22 (Saint-Quentin inv. LT 100; inv. 1849, no. 22)	A	p. 225, ill. 172	J.46.3229 accepted
565			Jeune fille à la colombe, a/r Rosalba (Saint-Quentin inv. LT 98; inv. 1849, no. 28)	U	p. 48, ill. 12	J.46.3788 accepted
566			Nymphe de la suite d'Apollon, a/r Rosalba (Saint-Quentin inv. LT 99; inv. 1849, no. 29)	U	p. 48, ill. 13	J.46.3792 accepted
567			Jeune buveur espagnol, a/r Murillo (Saint-Quentin inv. LT 75; inv. 1849, no. 31)	U	p. 225, ill. 170.	J.46.3767 accepted
568			Tête de jeune fille, a/r un tableau français [Restout?] (Saint-Quentin inv. LT 101; inv. 1849, no. 32)	U	p. 226, ill. 173	J.46.3795 uncertain
569			?D'ALEMBERT, préparation (Saint-Quentin inv. LT 42; inv. 1849, no. 33)	A	p. 216, n. 24; p. 220, ill. 141	J.46.1235 ?attr.; ?identity
570		f.185	Inconnu no. 14 (Saint-Quentin inv. LT 51; inv. 1849, no. 36)	A	p. 221, ill. 148	J.46.3205 accepted
571		f.215	Inconnue no. 1 (Saint-Quentin inv. LT 62; inv. 1849, no. 37)	A	p. 223, ill. 157	J.46.3412 accepted
572		f.198	Inconnu no. 15 (Saint-Quentin inv. LT 53; inv. 1849, no. 38)	A	p. 222, ill. 150	J.46.1688 accepted, of Dumont le romain
573		f.169	Inconnue no. 2 (Saint-Quentin inv. LT 58; inv. 1849, no. 41)	A	p. 222, ill. 154	J.46.3415 accepted
574		f.205	Inconnue no. 3 (Saint-Quentin inv. LT 65; inv. 1849, no. 42)	A	p. 223, ill. 155	J.46.3421 accepted

			inv. 1849, no. 43)		ill. 160	
575		f.197	Inconnu no. 16 (Saint-Quentin inv. LT 112; inv. 1849, no. 48)	A	p. 227, ill. 181	J.46.3024 accepted, <i>s.n.</i> "Tronchin"
576		f.116	Inconnu no. 17 (Saint-Quentin inv. LT 52; inv. 1849, no. 86)	A	p. 221, ill. 149	J.46.3031 accepted, <i>s.n.</i> "Tronchin"
577		f.170	Inconnu no. 18 (Saint-Quentin inv. LT 49; inv. 1849, no. 50)	A	p. 221, ill. 146	J.46.321 accepted
578		f.200	Inconnue no. 4 (Saint-Quentin inv. LT 47; inv. 1849, no. 54)	A	p. 221, ill. 144	J.46.3424 accepted
579		f.196	Inconnu no. 19 (Saint-Quentin inv. LT 73-2; inv. 1849, no. 55)	A	p. 225, ill. 168	J.46.3213 accepted
580		f.219	Inconnue (Saint-Quentin inv. LT 61; inv. 1849, no. 61, as Inconnue no. 12)	A	p. 223, ill. 156	J.46.1644 accepted, <i>s.n.</i> du Châtelet
581		f.217	Inconnue no. 5 (Saint-Quentin inv. LT 34; inv. 1849, no. 62)	A	p. 220, ill. 138	J.46.3431 accepted
582		f.186	Inconnue no. 6 (Saint-Quentin inv. LT 67; inv. 1849, no. 63)	A	p. 224, ill. 162	J.46.3438 accepted
583		f.212	Inconnue no. 7 (Saint-Quentin inv. LT 48; inv. 1849, no. 65)	A	p. 221, ill. 145	J.46.3441 accepted
584		f.214	Mlle DANGEVILLE (Saint-Quentin inv. LT 46, "Inconnue no. 8" ; inv. 1849, no. 66)	A	p. 196, ill. 110	J.46.1601 accepted
585		f.168	Inconnue no. 9 (Saint-Quentin inv. LT 64; inv. 1849, no. 67)	A	p. 223, ill. 159	J.46.3447 accepted
586			Tête d'homme, a/r un tableau flamand [Van Dyck?] (Saint-Quentin inv. LT 103; inv. 1849, no. 70)	U	p. 226, ill. 175	J.46.3764 accepted
587			Tête de jeune garçon, a/r un tableau italien [Correggio?] (Saint-Quentin inv. LT 102; inv. 1849, no. 71)	U	p. 226, ill. 174	J.46.3779 accepted
588		f.207	Inconnue no. 10 (Saint-Quentin inv. LT 110; inv. 1849, no. 72)	A	p. 227, ill. 179	J.46.345 accepted
589		f.213	Inconnue no. 11 (Saint-Quentin inv. LT 69; inv. 1849, no. 76)	A	p. 224, ill. 164	J.46.3455 accepted
590		f.249	Tête d'homme, a/r le tableau de Grimou (Saint-Quentin inv. LT 104; inv. 1849, no. 77)	U	p. 226, ill. 176	J.46.3782 accepted
591		f.171	Inconnu (Saint-Quentin inv. LT 66; inv. 1849, no. 81)	A	p. 223, ill. 161	J.46.1559 accepted, <i>s.n.</i> Collin
592		f.195	Inconnu no. 20 (Saint-Quentin inv. LT 63; inv. 1849, no. 83)	A	p. 223, ill. 158	J.46.3221 accepted
593		f.251	Tête de musicien ambulant, a/r Georges de La Tour (Saint-Quentin inv. LT 116; inv. 1849, no. 87)	U		J.46.3774 accepted
594			Homme à grande perruque (Valenciennes 72)	U		J.77.217 <i>Vivien, Henry</i>
595			Femme (Valenciennes 73)	U		J.77.218 <i>Vivien, Mme Henry</i>
			IN COLLECTIONS (by owner)			
596	=207, 615					
597			Femme (Borthon 1890)	U		J.46.3604 uncertain
598		f.50	Homme au gilet bleu (Cognacq-Jay)	A		J.46.319 accepted
599		f.216	Femme (Cognacq-Jay)	A		J.46.3673 accepted
600		f.222	Tête d'homme (Walferdin)	A	p. 216, n. 24	J.46.1238 accepted
601		f.140	Tête d'homme (Dormeuil)	A		J.46.3556 ??attr.
602	=391					
603	=9; 367					
604			peintures de La Tour chez Mathieu	U		J.46.37055 uncertain
605			Tête d'étude (M. Vatin)	U		J.46.3733 uncertain
606		f.194	Abbé (Groult)	A		J.46.3761 accepted, <i>s.n.</i> Vintimille du Luc, a/r Rigaud
607	=490					
608		f.158	Homme, préparation (Groult)	A		J.46.3178 accepted, now Fogg 1979.66

609		f.153	Homme, préparation (Groult)	A		J.46.19882 accepted, <i>s.n.</i> Charles de La Tour, ?identity
610	=?660	f.144	Jeune homme noir (Groult)	A		J.46.3183 accepted, now Orléans
611		f.156	Tête de femme (Groult)	A		J.46.3661 attr.
612	=?644, 645	f.119	Femme en rose (Groult)	A		J.46.3402 accepted; now Forsyth Wickes 65.2661
613	=?644, 645	f.121	Dame (Groult)	A		J.46.3405 accepted; now Fogg 1961.167
			EXHIBITIONS (chronological)			
614	=?619		Études de portraits d'hommes et de femmes (Carrier 1860)	U		J.46.3735 uncertain
615	= 207, 596					
616			Homme (Carrier 1860)	U		J.46.3268 uncertain
617			Homme	U		J.46.3269 uncertain
618	= 176		<i>Mme Grimod</i>	A		duplicate, <i>v.</i> Mme Grimod
619	=?614		Huit études de portraits (Carrier 1860)			J.46.3736
620			Homme (Bazot)	U		J.46.3691 uncertain
621			Dame (Bazot)	U		J.46.3692 uncertain
622			Femme (ms de Turin)	U		J.46.3557 uncertain
623			Tête d'homme. Exh.: Chartres 1868, no. 1423	U		J.46.3283 uncertain
624			Tête d'homme. Exh.: Chartres 1869, no. 1077	U		J.46.3284 uncertain
625			Homme (Mme Chaboud, Tours, 1873)	U		J.46.3293 uncertain
626			Vieille femme (Mme Luzarche 1873)	U		J.46.3569 uncertain
627			Chevalier de Saint-Louis	U		J.285.803 <i>Ducreux</i>
628			Fermier général	U		J.46.3195 uncertain
629			Magistrat	U		J.46.3296 uncertain
630			Tête de jeune fille (Scitivaux de Greiche 1875)	U		u J.46.3572 uncertain
631	=562		<i>Portrait (Sutaine, Reims, 1876)</i>			
632			Femme (Bottollier 1877)	U		J.46.3574 uncertain
633		f.208	Tête de femme	A		J.46.3663 accepted
634			Deux pastels (Cherbourg 1879)	U		J.46.375 J.46.3751 uncertain
635			Homme (M. C. in 1883–84)	U		J.46.3313 uncertain
636			Homme (Dr Camus in 1883–84)	U		J.46.3314 uncertain
637			Jeune femme (Groult 1883)	U		J.46.3588 uncertain
638			Jeune femme au manchon (Wildenstein). <i>Par Ducreux</i>	R		J.285.868 <i>Ducreux</i>
639			Homme (Narrey 1885)	U		J.46.3319 uncertain
640			Tête d'homme (Mercenier 1887)	U		J.46.332 uncertain
641			Tête de femme (Mercenier 1887)	U		J.46.3601 uncertain
642			Femme (Delavau 1890)	U		J.46.16131 uncertain, <i>s.n.</i> Delavau
643			Homme (Delavau 1890)	U		J.46.1613 uncertain, <i>s.n.</i> Delavau
644	=?612, 613		Femme (Groult 1897). Exh. Paris 1897, no. 109	U		J.46.3616 uncertain
645	=?612, 613		Femme (Groult?1897). Exh. Paris 1897, no. 110	U		J.46.3617 uncertain
646			Homme (Drouet, 23.ii.1910)	U		J.46.3345 uncertain
647			Dame (Mrs W. K. Vanderbilt 1907)	U		J.46.3625 uncertain
648		f.167	Femme brune aux yeux bleus (Doucet)	A		J.46.3629 accepted
649		f.159	Masque de femme (Verdé-Delisle)	A		J.46.3671 attr.
650			Masque d'inconnu (Verdé-Delisle)	A		J.46.3358 uncertain
651		f.48	Femme, tenant une masque (Veil-Picard)	A		J.46.3654 accepted
652	= 794; 836	f.162	Femme en corsage gris vert (Carrier)	A		J.46.2349 accepted, <i>s.n.</i> Mme Masse
653	= 883	f.247	Inconnue (Mme A. F[oucault])	A		J.46.2348 accepted, <i>s.n.</i> Mme Masse
654		f.163	Femme (Paulme; Paris, 13–15.v.1929, Lot 121)	A		J.46.3667 accepted
655		f.49	Inconnu (Dodge)	A		J.46.1947 accepted, <i>s.n.</i> ?Julienne (Fogg 1943.862)
656	=870	f.211	Inconnu (Walter Gay)	A		J.46.3203 accepted (Louvre)
657	=147; 666, 802	f.101	Moine quêteur (Savard)	A		J.46.1803 accepted, <i>s.n.</i> Fiacre
658		f.267	Étude de mains d'hommes (David-Weill)	A	p. 26	J.46.3713 ?attr. (Saint-Quentin inv. LT 55)

			SALES (chronological)		
659			Io, nue (Caylus)	U	J.46.3468 uncertain
660	=?660 or 553		Tête de nègre (Caylus)	U	J.46.3183 uncertain
661			Femme cherchant une puce (Caylus)	U	J.46.3469 uncertain
662			Femme prenant une tasse de café (Caylus)	U	J.46.347 uncertain
663			Jolie femme (Poissenu)	U	J.46.3471 uncertain
664			Seigneurs espagnols dans une tabagie, s. (Le Roy de la Faudignère)	U	J.46.3709 uncertain
665			Portrait (Trouard 1806)	U	J.46.3711 uncertain
666	=147; 657, 802		Moine quêteur (Jean-François de La Tour)	A	J.46.3236 accepted, <i>s.n.</i> Fiacre
667			Carme (Jean-François de La Tour)	A	J.46.3239 accepted
668			Arménien (Jean-François de La Tour)	A	J.46.324 accepted
669			Dame en bleu (Jean-François de La Tour)	A	J.46.3474 accepted
670			25 préparations (Pierre Lélou; Paris, 23.IV.1811, Lot 146)	U	J.46.3718 uncertain
671			Portraits et études (Pierre Lélou; Paris, 23.IV.1811, Lot 116)	U	J.46.3719 uncertain
672			Homme (Paris, 26.XI.1818, Lot 195)	U	J.46.3241 uncertain
673			23 Portraits en pastel, 10 sous verre (Gounod; Paris, 23.II.1824, Lot 6)	U	J.46.3721 uncertain
674			36 drawings, 8 under glass (Gounod; Paris, 23.II.1824, Lot 29)	U	J.46.3722 uncertain
675			Homme (X; Paris, 11.X.1824, Lot 36)	U	J.46.3242 uncertain
676			Portrait (Paris, 19.XII.1825, Lot 157)	U	J.46.3723 uncertain
677			4 dessins (Pajou; Paris, 12.I.1829, Lot 104)	U	J.46.3724 uncertain
678			Magistrat (Paris, 7–8.XII.1829, Lot 124)	U	J.46.3243 uncertain
679			Femme (Paris, 21–22.III.1831, Lot 130)	U	J.46.3476 uncertain
680			Personnage de la cour de Louis XIV (Paris, 5–7.XII.1831, Lot 78)	U	J.46.3725 uncertain
681			Tête de jeune fille, couchée sur un lit, le sein découvert, tenant une rose (L...; Paris, 5.XII.1832, Lot 48)	U	J.46.3477 uncertain
682			Têtes de femmes, 2 préparations (Paris, 13–14.XI.1835, Lot 103)	U	J.46.3478 uncertain
683			4 têtes (Paris, 15.III.1838, Lot 13)	U	J.46.3727 uncertain
684			Portrait (Gois; Paris, 2.IV.1838, Lot 22)	U	J.46.3728 uncertain
685			Femme allaitant son enfant (Brossays; Paris, 21–23.III.1839, Lot 75)	U	J.46.348 uncertain [cf. Labille-Guiard, Mme Mitoire]
686			Dames de la cour de Louis XV, préparations (Devéria)	U	J.46.3481 uncertain
687			Homme (Paris, 10–11.II.1843, Lot 143)	U	J.46.3245 uncertain
688			Jeune femme assoupie sur un canapé (Paris, 17–18.II.1843, Lot 21)	U	J.46.3482 uncertain
689			Jeune garçon (Weber; Paris, 14–16.III.1844, Lot 159)	U	J.46.3246 uncertain
690			Magistrat (Langlois de Sézanne)	U	J.46.3247 uncertain
691			Dame de la cour de Louis XV (Langlois de Sézanne)	U	J.46.3483 uncertain
692			Jeune dame poudrée, oval (X.; Paris, 11.IV.1845, Lot 56)	U	J.46.3484 uncertain
693			Femme (Paris, 11–12.IV.1845, p. 4)	U	J.46.3485 uncertain
694			Tête de jeune femme, préparation (W...; Paris, 17–18.XI.1845, no. 124)	U	J.46.3486 uncertain
695			Portraits d'hommes et femmes, peinture (Paris, 29–30.I.1846, Lot 87)	U	J.46.3729 n/a
696			Femme en buste, des fleurs dans les cheveux (Brunet-Denon)	U	J.46.3487 uncertain
697			Femme, rubans bleus dans les cheveux (Carrier)	U	J.46.3488 uncertain
698			Homme, de face (Carrier)	U	J.46.3249 uncertain
699			Femme, vue de face (Carrier)	U	J.46.3489 uncertain
700			Jeune femme, de ¾, tournée à dr. (Carrier)	U	J.46.349 uncertain
701			Tête de femme (Carrier)	U	J.46.3491 uncertain
702			Tête d'homme (Carrier)	U	J.46.325 uncertain
703			Tête de femme, (Carrier)	U	J.46.3492 uncertain

704			Tête de femme (Carrier)	U		J.46.3493 uncertain
705			Tête de femme (Carrier)	U		J.46.3494 uncertain
706			Jeune dame en costume de Louis XV (Paris, 16.III.1846, Lot 70)	U		J.46.3495 uncertain
707			Jeune dame tenant un éventail (Paris, 20.IV.1846)	U		J.46.3496 uncertain
708			Inconnue (Saint 1846)	U		J.46.3686 accepted (de Bayser 1997)
709			Homme en cuirasse (Daubigny 1846)	U		J.46.3251 uncertain
710			Tête de jeune fille (Paris, 9.XI.1846, Lot 61)	U		J.46.3497 uncertain
711			Dame à sa toilette, pastel (Paris, 30.XI.1846, Lot 45)	U		J.46.3498 uncertain
712			Femme (Paris, 19.II.1847, Lot 80)	U		J.46.3499 uncertain
713			Jeune femme, le buste et le bras nus (Duclerc; Paris, 22–23.II.1847, Lot 52)	U		J.46.35 uncertain
714			Femme (Paris, 19.III.1849, Lot 15)	U		J.46.3501 uncertain
715	=?43		Homme (Warneck)	U		J.46.3252 uncertain
716	=?142		2 jeunes filles (Ad. Warneck; Paris, 10–20.IV.1849, Lot 138)	U		J.46.3502 uncertain
717			Femme (Webbe; Paris, 13–14.IV.1849, Lot 181)	U		J.46.3503 uncertain
718			Femme de qualité (Paris, 23–24.IV.1849, Lot 67)	U		J.46.3504 uncertain
719			Une célèbre comédienne (Paris, 16.V.1849, Lot 69)	U		J.46.3505 uncertain
720			Jeune fille (Paris, 15–16.III.1850, Lot 36)	U		J.46.3506 uncertain
721			Environ 20 pastels par La Tour et Sicardi (Bouchardy; Paris, 14.V.1850, p. 3)	U		J.46.3731 uncertain
722			Tête de jeune femme, préparation (Paris, 5–6.III.1852, Lot 79)	U		J.46.3508 uncertain
723			Femme (Chevalier de M***; Paris, 15.III.1852, Lot 16)	U		J.46.3509 uncertain
724			Dame âgée (Baron de Silvestre)	U		J.46.351 uncertain
725			Femme (Maxe; Paris, 22–24.III.1852, Lot 267)	U		J.46.3511 uncertain
726			Jeune femme (Paris, 3.IV.1852, Lot 62)	U		J.46.3512 uncertain
727			Femme (Paris, 24–26.V.1852, Lot 152)	U		J.46.3254 uncertain
728			Officier (Paris, 24–26.V.1852, Lot 141)	U		J.46.3253 uncertain
729			Tête de jeune fille, pnt. (Paris, 24–26.V.1852, Lot 142)	U		J.46.3513 n/a
730			Femme (Paris, 7–8.I.1853, Lot 43)	U		J.46.3515 uncertain
731			Homme, esquisse (Grézy de Melun)	U		J.46.3254 uncertain
732			Jeune femme couchée (Paris, 8.III.1853, Lot 10)	U		J.46.3517 uncertain
733			La Toilette de Vénus, a/r Titien (Paris, 19.III.1853, Lot 37)	U		J.46.3518 ncertain
734			Jeune femme habillée de rose (Beurdeley; Paris, 29–30.III.1853, Lot 79)	U		J.46.3519 uncertain
735			Grand personnage de la cour de Louis XIV (Paris, 13–15.XII.1853, Lot 391)	U		J.46.3255 uncertain
736			Homme (Habrie; La Rochelle, 31.I.1854, Lot 112)	U		J.46.3256 uncertain
737			Vieillard (Habrie; La Rochelle, 31.I.1854, Lot 113)	U		J.46.3257 uncertain
738			Homme (Habrie; La Rochelle, 31.I.1854, Lot 114)	U		J.46.3258 uncertain
739			Jeune fille couchée (Paris, 20.III.1854, Lot 75)	U		J.46.352 uncertain
740			Dame d'époque Louis XV (Paris, 30.III.1854, Lot 30)	U		J.46.3521 uncertain
741			Femme (Paris, 14.XII.1854, Lot 26)	U		J.46.3522 uncertain
742			Tête d'enfant (Paris, 23.XII.1854, Lot 101)	U		J.46.3259 uncertain
743			Jeune seigneur (Paris, 13.IX.1855, Lot 16)	U		J.46.326 uncertain
744			Femme (Paris, 10–11.XII.1855, Lot 53)	U		J.46.3523 uncertain
745			Homme tenant un chapeau sous le bras (Greverath)	U		J.46.326 uncertain
746			Homme, dessin (Marcille; Paris, 4.III.1857, Lot 236)	U		J.46.3262 uncertain
747	=?840		Jeune fille, dessin (Marcille; Paris, 4.III.1857,	U		J.46.3525 uncertain

			Lot 237)			
748			Le confesseur de Marie-Antoinette (Marcille; Paris, 4.III.1857, Lot 240)	U		J.46.3263 uncertain
749			Homme, dessin (Marcille; Paris, 4.III.1857, Lot 246)	U		J.46.3264 uncertain
750			Homme, dessin (Marcille; Paris, 4.III.1857, Lot 248)	U		J.46.3265 uncertain
751			Tête de femme, préparation (A. M...; Paris, 16–17.III.1857, Lot 128)	U		J.46.3526 uncertain
752			Femme (M. A...; Paris, 4.IV.1857, Lot 65)	U		J.46.3527 uncertain
753			Tête de femme costumée (Jousselin; Paris, 15–16.IV.1858, Lot 210)	U		J.46.3528 uncertain
754			Pastels (26.IV.1858, Lot 65)	U		J.46.3734 uncertain
755			Femme (Baudens; Paris, 1.VI.1858, Lot 54)	U		J.46.3529 uncertain
756			Enfant (Paris, 30.XII.1858, Lot 21)	U		J.46.3266 uncertain
757			Homme coiffé d'un mouchoir, dessin (Kaïeman; Paris, 2–5.III.1859, Lot 640)	U		J.46.3267 uncertain
758			Femme (Paris, 18.III.1859, Lot 57)	U		J.46.353 uncertain
759			Dame de distinction (M. A...; Paris, 2.IV.1859, Lot 53, FFr 245)	U		J.46.3531 uncertain
760			Femme (Mme C...; Paris, 22.II.1860, Lot 15)	U		J.46.3532 uncertain
761			2 Portraits, esquisses en crayon noir et pastel (Chanlaire; Paris, 2–4.IV.1860, Lot 167)	U		J.46.3737 uncertain
762 [= 554]			M..., en buste, ¾ perdu (Walferdin; Paris, 18.V.1860, Lot 97)	U		J.9.1801 <i>Éc. fr., Hénault</i>
763			Tête de femme, préparation (Paris, 12.I.1861, Lot 32)	U		J.46.3533 uncertain
764			Femme (Abel de Pujol; Paris, 7.XII.1861, Lot 56)	U		J.46.3534 uncertain
765			Étude, sanguine et pierre noire (Roqueplan; Paris, 28 February 1862, Lot 72, with Largillier)	U		J.46.3738 uncertain
766			Homme, préparation (Paris, 9–10.II.1863, Lot 87)	U		J.46.3271 uncertain
767			Hommes et femmes, dessins (Paris, 9–10.II.1863, Lot 160)	U		J.46.3741 uncertain
768			Femme (Paris, 5.III.1863, FFr 152)	U		J.46.3536 uncertain
769			Jeune fille embrassant une colombe, dessin (X...; 5.III.1863, FFr 470) [?; by Mlle Mayer in cat.]	U		J.46.3537 uncertain [?confusion in 1863 source]
770			Enfant, aquarelle (Paris, 13–16.IV.1863, Lot 378)	U		J.46.3272 uncertain
771			Homme (Paris, 27–28.IV.1863, Lot 162)	U		J.46.3273 uncertain
772			Jeune femme (Paris, 9.XI.1864, Lot 36)	U		J.46.3528 uncertain
773			Femme en costume de Louis XV (M. Steenhaut; 1864, no. 29, FFr 200)	U		J.46.354 uncertain
774			Petit garçon en habit gris et collerette (Ducreux 1865)	U		J.46.3274 uncertain
775			Femme en buste, des fleurs dans les cheveux (Pourtalès-Gorgier 1865)	U		J.46.3541 uncertain
776			Gentilhomme (Le Blanc 1865)	U		J.46.3275 uncertain
777			Femme (La Fontenelle 1865)	U		J.46.3542 uncertain
778			Femme, pnt. (29.I.1866, Lot 147)	U		J.46.3543 n/a
779			Homme et sa femme (Bujon; Rouen, 19.II.1866, Lot 147)	U		J.46.3743 uncertain
780			11 Portraits de seigneurs et grandes dames, pierre noire et pastel (Daigremont; Paris, 3–7.IV.1866)	U		J.46.3744 uncertain
781			Personnage devant son bureau, pnt. (Ch***; 14–15.V.1866, Lot 256)	U		J.46.3276 n/a
782			Femme, préparation (Paris, 21–22.VI.1866, Lot 24)	U		J.46.3544 uncertain
783			Jeune fille, robe ornée d'une guirlande de fleurs (Hédouin 1866)	U		J.46.3545 uncertain
784			Femme, esquisse (Laperlier 1867)	U		J.46.3547 uncertain
785			Jeune seigneur (Paris, 18.XII.1867, Lot 56)	U		J.46.3278 uncertain
786			Trois portraits au crayon (Vidal; Paris, 3–	U		J.46.3745 uncertain

			5.II.1868, Lot 138)			
787			Dame inconnue (Vidal; Paris, 3–5.II.1868, Lot 139)	U		J.46.3548 uncertain
788			Artiste (Paris, 8.II.1868, Lot 41)	U		J.46.3279 uncertain
789			Abbé (Alphonse Roëhn; Paris, 13–14.III.1865, Lot 21, FFr 80)	U		J.46.328 uncertain
790			Femme blonde avec des yeux noirs (Carrier; Paris, 6–7.IV.1868, Lot 100)	U		J.46.3549 uncertain
791			Femme aux cheveux poudrés et yeux noirs (Carrier; Paris, 6–7.IV.1868, Lot 101)	U		J.46.355 uncertain
792			Femme coiffée d'un large bonnet à rubans (Carrier; Paris, 6–7.IV.1868, Lot 102)	U		J.46.3551 uncertain
793			Femme aux yeux bleus (Carrier; Paris, 6–7.IV.1868, Lot 103)	U		J.46.3552 uncertain
794	= 652; 836					
795			Femme, préparation (Carrier; Paris, 6–7.IV.1868, Lot 105)	U		J.46.3553 uncertain; =?J.46.2577
796			Femme, préparation (Carrier; Paris, 6–7.IV.1868, Lot 106)	U		J.46.3554 uncertain; =?J.46.2577
797			Femme, préparation (Carrier; Paris, 6–7.IV.1868, Lot 107)	U		J.46.3555 uncertain; =?J.46.2577
798	=?291		Homme (Carrier; Paris, 6–7.IV.1868, Lot 108)	U		J.46.3281 uncertain, ?Louis
799	=?291		Homme (Carrier; Paris, 6–7.IV.1868, Lot 109)	U		J.46.3282 uncertain, ?Louis
800			Dame (Dr S...; Paris, 24.XII.1868, Lot 121)	U		J.46.3556 uncertain
801			Jeune fille, dite la fille de l'artiste, pnt. (M...; 17.II.1869, Lot 27)	U		J.46.3558 n/a
802	=?147, 657, 666		Capucin (Jules Boilly; Paris, 19–20.III.1869, Lot 154)	U		J.46.1803 accepted, s.n. Fiacre
803			Deux pastels (Bégillon; Grenoble, 26–30.IV.1869, Lot 71)	U		J.46.3746 uncertain
804			Dame de l'époque de Louis XVI (comte de B...; Paris, 14.II.1870, Lot 24)	U		J.46.3559 uncertain
805			Homme (Paris, 18.XI.1871, Lot 39)	U		J.46.3285 uncertain
806			Homme (Paris, 24.XI.1871, Lot 95)	U		J.46.3286 uncertain
807			Homme assis devant un bureau tenant une tabatière (Bretonville; Paris, 5–7.II.1872, Lot 18)	U		J.46.3287 uncertain
808			Jeune fille séduite par l'Amour (L.-G. D...; Lyon, 15.IV.1872, Lot 203)	U		J.46.3562 uncertain
809			Femme (marquis de Ribeyre; Paris, 26.III.1872, Lot 29)	U		J.46.3561 uncertain
810			Jeune fille à la colombe, oval (L.-G. D...; Lyon, 15.IV.1872, Lot 204)	U		J.46.3563 uncertain
811			Jeune fille au lapin, oval (L.-G. D...; Lyon, 15.IV.1872, Lot 205)	U		J.46.3564 uncertain
812			Jeune fille à l'oiseau, oval (L.-G. D...; Lyon, 15.IV.1872, Lot 206)	U		J.46.3565 uncertain
813			Femme (Lyon, 6.VI.1872, Lot 72)	U		J.46.3566 uncertain
814			Homme assis, tenant une tabatière, dessin (Jean Gigoux)	U		J.46.3288 uncertain
815			Tête de femme âgée (Jean Gigoux); Paris, 20–22.I.1873, Lot 185)	U		J.46.3567 uncertain
816			Un religieux cordelier (Balthazar Alexis)	U		J.46.3289 uncertain
817			Homme, crayon (Ch. Forget; Paris, 17–19.III.1873, Lot 381)	U		J.46.329 uncertain
818			Portrait non terminé, dessin rehaussé de couleurs (Ch. Forget; Paris, 17–19.III.1873, Lot 382)	U		J.46.3747 uncertain
819			2 Portraits non achevés, dessin au crayon rouge (Ch. Forget; Paris, 17–19.III.1873, Lot 383)	U		J.46.3748 uncertain
820			Tête de femme, préparation (X...; Paris, 22–23.IV.1873, Lot 44)	U		J.46.3568 uncertain
821			<i>Chevalier de Saint-Louis (Paris, 20–21.V.1873,</i>	U		J.285.803 <i>Ducreux</i>

			<i>Lot 100)</i>			
822			Haut personnage (Paris, 10.xii.1873, Lot 33)	U		J.46.3292 uncertain
823			Tête de jeune femme, préparation (Paris, 16.ii.1874, Lot 42)	U		J.46.357 uncertain
824			Homme (Paris, 19–24.iv.1874, Lot 773)	U		J.46.3294 uncertain
825			Jeune femme, préparation (J. A. Carrier; Paris, 5.v.1875, Lot 9, FFr 650)	U		J.46.3571 uncertain
826			Artiste (P...; Paris, 13.i.1876, Lot 16)	U		J.46.33 uncertain
827			Jeune fille (G. des Sèzurs; Paris, 4.xii.1876, Lot 3)	U		J.46.3573 uncertain
828			Homme écrivain, dessin (Paris, 1–2.ii.1877, Lot 172)	U		J.46.3302 uncertain
828			Femme tenant une guirlande, dessin (Paris, 1–2.ii.1877, Lot 172)	U		J.46.33025 uncertain
829			Homme debout, appuyé sur une chaise, dessin (Paris, 1–2.ii.1877, Lot 173)	U		J.46.3303 uncertain
830			Tête de femme, préparation (X...; Paris, 2–3.i.1878, Lot 192)	U		J.46.3575 uncertain
831			Tête de femme, préparation (X...; Paris, 15–16.i.1878, Lot 14)	U		J.46.3576 uncertain
832			Fermier général (Houyet; Brussels, 20.iii.1878, Lot 24)	U		J.46.3693 uncertain
833			Femme, 53x44 (Houyet; Brussels, 20.iii.1878, Lot 25)	U		J.46.3694 uncertain
834			Homme, dessin (Laperlier; Paris, 17–18.ii.1879, Lot 53)	U		J.46.3304 uncertain
835			Masque de femme, les yeux bleus (Laperlier)	U		J.46.3638 ?attr.
836	= 652; 794					
837			Tête de femme (Mahéault; Paris, 27–29.v.1880, Lot 123)	U		J.46.3578 uncertain
838			Femme (L. T...; Paris, 19–20.i.1881, Lot 44)	U		J.46.3579 uncertain
839			Homme (Mailand; Paris, 2–3.v.1881)	U		J.46.3305 uncertain
840	= 747		Jeune femme en buste (Marcille; 4.iii.1857)			J.46.358
841			Tête de femme, préparation (comte de G...; Paris, 19–20.xii.1881, Lot 108)	U		J.46.3583 uncertain
842			Tête de femme, préparation (comte de G...; Paris, 19–20.xii.1881, Lot 109)	U		J.46.3584 uncertain
843			Pastel (A. Mart; Paris, 2–3.iii.1882, Lot 37)	U		J.46.3753 uncertain
844			Gentilhomme (E. Tence; Paris, 27.iv.1882, Lot 32)	U		J.46.3307 uncertain
845			Homme en habit bleu, cheveux poudrés (Paris, 5–9.vi.1882, Lot 32)	U		J.46.3308 uncertain
846			Homme (Jaffard; Le Mans, 24.vii.1882, Lot 93)	U		J.46.3309 uncertain
847	=322		Femme, 28x24 (Marmontel; Paris, 25–26.i.1883, Lot 158)	U		J.46.224 accepted, Marie-Josephe
848			Tête d'homme, 31x25 (Marmontel; Paris, 25–26.i.1883, Lot 159)	U		J.46.331 uncertain
849			Homme (Paris, 23.iv.1883, Lot 58)	U		J.46.3312 uncertain
850			Jeune fille aux cerises (Châtellerauld; .iii.1884, p. 2)	U		J.46.3589 uncertain [cf. a/r Russell]
851			Femme (Paris, 28–29.iii.1884, Lot 32)	U		J.46.359 uncertain
852			Femme, 60x55 (Aerts, Metz; Nancy, 31.iii.1884, Lot 24)	U		J.46.3591 uncertain
853			Femme, 60x55 (Aerts, Metz; Nancy, 31.iii.1884, Lot 25)	U		J.46.3592 uncertain
854			Femme (Marmontel)	U		J.21.01382 a/r Rosalba, <i>autoportrait</i>
855			Homme en bonnet rouge (Beurnonville; Paris, 16–19.ii.1885, Lot 441)	U		J.46.3315 uncertain
856			Homme en buste, à g., (Beurnonville; Paris, 16–19.ii.1885, Lot 442)	U		J.46.3316 uncertain
857			Femme aux yeux bleus (La Béaudière)	U		J.46.3598 uncertain
858			Homme (Eug. Giraud; Paris, 9–13.ii.1886, Lot 208)	U		J.46.3318 uncertain
859			Jeune femme tenant une lettre (Baron Roger Portalis)	U		J.46.3599 uncertain
860			Femme en buste (Paris, 20.v.1887, Lot 64)	U		J.46.36 uncertain

861			Femme (Gaudchaud-Picard; Nancy, 9.vi.1890, Lot 1336)	U		J.46.3603 uncertain
862			Homme avec un mouchoir (Blaisot; Paris, 22–23.xii.1890, Lot 30)	U		J.46.3321 uncertain
863			Moine (Blaisot; Paris, 22–23.xii.1890, Lot 31)	U		J.46.3322 uncertain
864			Tête d'homme, presque de face (Philippe Burty; Paris, 2–3.iii.1891, Lot 105)	U		J.46.3324 uncertain
865			Jeune fille avec un chat, dessin (Wedderburn; London, 3.vi.1892, Lot 44)	U		J.46.3607 uncertain
866			Jeune femme accoudée sur une table, dessin (Lefèvre-Bougon)	U		J.46.3612 uncertain
867			Tête d'homme, dessin en couleur (Paris, 10–11.iv.1896, Lot 127)	U		J.46.3329 uncertain
868			Masque d'homme (Paris, 10–11.iv.1896, Lot 128)	U		J.46.333 uncertain
869	=873					
870	=656					
871			Homme (Desperet)	U		J.46.3331 improbable
872			Homme assis (Saint; 4.v.1846, Lot 34; Marcille)	U		J.46.3334 uncertain
873	=869		Homme tenant son tricorne sous le bras (Duez; Paris, 11–12.vi.1896, Lot 220. Paris, 7.ii.1898, Lot 65)	U		J.46.2364 accepted, <i>s.n.</i> “Miger”
874	=390		Femme (A. Marmontel; Paris, Drouot, 28–29.iii.1898, Lot 39)	U		J.46.2586 accepted; ?identity
875			Tête d'homme coiffé d'une calotte, dessin (M***; Paris, 23.v.1899, Lot 51)	U		J.46.3335 uncertain
876			Acteur, dessin (Ary Scheffer. Marjolin. Aubriet. Paris, 22.ii.1901, Lot 25)	U		J.46.3336 uncertain
877			Homme (Paris, 5.iii.1904, Lot 55)	U		J.46.3337 uncertain
878			Jeune fille au chien, aquarelle (Brussels, 19.x.1904, Lot 123)	U		J.46.3624 uncertain
879			Tête d'acteur (Lord Trimelstown; London, 2.ii.1907, Lot 151)	U		J.46.334 uncertain
880			Tête de femme, col de dentelle et nœud noirs (R. Cassels)	U		J.46.3626 uncertain
881			Jeune homme tenant un chapeau (Clermont-Ferrand, 22–23.viii.1907)	U		J.46.3341 uncertain
882			Dame en vêtement blanc et bleu (London, 19.xii.1908, Lot 24)	U		J.46.3627 uncertain
883	=653					
884			Homme en buste, pnt. (Doistau; Paris, Georges Petit, 9–11.vi.1909, Lot 59)	U		J.46.3343 n/a
885		f.248	Bénédictin (P. Mersch)	U		J.46.1383 accepted; =?Calmet, B&W 52
886			Jeune femme au fichu, corsage blanc, manches bleues (L. S...; Paris, 27.v.1911, Lot 45)	U		J.46.3628 uncertain
887			Jeune fille, tenant une rose de la main dr. (Gregor Manos)	U		J.46.3633 uncertain
888			Jeune femme tenant une miniature, (Grimaldi)	U		J.46.3634 uncertain
889			Femme assise (X...; Paris, Drouot, 22.v.1914, Lot 1 repr.)	U		J.46.3636 accepted
890			Homme (Mme G. de T...; Bordeaux, 22–23.iv.1915, Lot 118)	U		J.478.367 <i>Lenoir</i>
891			Mme X... Mme G. de T...; Bordeaux, 22–23.iv.1915, Lot 119 repr)	U		J.478.368 <i>Lenoir</i>
892			Homme en habit bleu (Meyerheim; Berlin, 14–15.iii.1916, Lot 68)	U		J.46.3348 uncertain
893			Masque de jeune femme ([Groult]; Paris, 21–22.vi.1920, Lot 19)	U		J.46.364 uncertain
894	= <i>s.n.</i> 158		M. GARNIER d'Isle or M. Mirleau de Neuville? (Kann 1920)	A		J.46.1839 accepted, ?identity (Ann Arbor)
895		f.209	Tête de femme avec un bonnet (Becq de Fouquières)	U		J.46.3647 ?attr.
896			Jeune dame en robe rose à l'éventail (Berlin,	U		J.103.188 <i>Allais</i>

			<i>10.XII.1925, Lot 149 repr., La Tour</i>			
897			Femme, en écharpe bleue bordée d'hermine (Paris, 12.v.1926, Lot 11)	U		J.46.365 uncertain
898			Femme, une rose au corsage (Paris, 12.v.1926, Lot 12)	U		J.46.3651 uncertain
899	=69?					
900			Vieille femme avec fichu sur la tête, dessin (Berlin, 8–9.XI.1926, Lot 383)	U		J.46.3652 <i>rejected</i>
901			<i>Tête d'enfant (Alphone Kann; New York, 7.I.1927, Lot 9)</i>	U		J.9.325 <i>Éc. fr.</i>
			ATTRIBUTED PASTELS in sales (chronological)			
902			Frère et soeur, 2 pastels (Paris, 19.v.1837, Lot 80)	U		J.46.3244 uncertain
903			Jeune homme tenant un écureuil (Paris, 3.v.1845, Lot 30 attr.)	U		J.46.3248 uncertain
904			Jeune femme habillée à l'espagnole (M***; Paris, 5–7.XII.1850, Lot 184 attr.)	U		J.46.3507 uncertain
905			Pastel (Paris, 17–19.III.1851, Lot 112 attr.)	U		J.46.3732 uncertain
906			Femme (Paris, 11.XII.1861, Lot 32 attr.)	U		J.46.3535 uncertain
907			Femme assise, occupée à peindre ([Ragu]; Paris, 28.II.1867, Lot 315, attr.)	U		J.46.3546 uncertain
908			Prince, peinture (Chevalier de M***; Paris, 13.v.1867, Lot 42)	U		J.46.3277 uncertain
909			Jeune fille (L. P...; Paris, 17.II.1870, Lot 5 attr.)	U		J.46.356 uncertain
910			Homme (Couvreur; Paris, 1–2.XII.1875, Lot 178 attr.)	U		J.46.3298 uncertain
911			Homme (Eude, dit Michel; Paris, 27–29.I.1876, attr.)	U		J.46.3299 uncertain
912			Homme, dessin (Albert Grand; Paris, 20–24.XI.1876, p. 150 attr.)	U		J.46.3301 uncertain
913			Jeune fille à la rose (X...; Paris, 28.XII.1878, Lot 71 attr.)	U		u J.46.3577 uncertain
914			Grande dame, en robe bleue (L...; Paris, 18.v.1881, Lot 71 attr.)	U		J.46.3581 uncertain
915			Jeune femme (Paris, 28.v.1881, Lot 79 attr.)	U		J.46.3582 uncertain
916			Jeune princesse, en robe de soie bleue, oval (L. Franc; Paris, 22–24.XII.1881, Lot 103 attr.)	U		J.46.3585 uncertain
917			Maréchal de France (Brussels, 25–26.IV.1882, Lot 12 attr.)	U		J.46.3306 uncertain
918			Acteur dans le rôle de Crispin (Paris, 24.II.1883, Lot 31 attr.)	U		J.46.3311 uncertain [cf. Cherfils, Poisson]
919			Femme en buste (baron de Beurnonville)	U		J.46.3594 uncertain
920			Jeune femme (Rougier; Lyon, 6–8.XI.1884, Lot 112 attr.)	U		J.46.3595 uncertain
921			Jeune fille, corsage décolleté (X.; Paris, 2–3.III.1885, Lot 72 attr.)	U		J.46.3596 uncertain
922			Jeune femme (Porgès; Paris, 9.v.1885, Lot 72 attr.)	U		J.46.3597 uncertain
923			Officier, oval (Minot de Saint-Jean-d'Angély; Paris, 25–26.IV.1887, Lot 42 attr.)	U		J.46.3319 uncertain
924			4 portraits de femmes (Vincent Four; Le Havre, 19.VIII.1889, Lot 62 attr.)	U		J.46.3602 uncertain
925			Femme (Paris, 27.IV.1891, Lot 62 attr., FFr 65)	U		J.46.3606 uncertain
926			Homme (E. Christophe; Paris, 28–31.III.1892, Lot 18 attr.)	U		J.46.3325 uncertain
927			Tête de jeune femme (Paris, 13–15.III.1893, Lot 95 attr., FFr 65)	U		J.46.3608 uncertain
928			Tête de jeune fille, dessin (Baron Franchetti)	U		J.46.3609 uncertain
929			<i>Jean PARIS de Montmartel, marquis de Brunoy (Canson)</i>	U		J.9.238 <i>Éc. fr.</i>
930			Tête de jeune fille, dessin (Paris, 11.II.1895, Lot 43 attr.)	U		J.46.3611 uncertain
931			Jeune fille, buste nu (Paul Cassagneaud)	U		J.46.3613 uncertain

932			Tête de jeune fille (Paris, 13.v.1896, Lot 19)	U		J.46.3614 uncertain
933			Femme en blanc (Montesquiou-Fezensac)	U		J.46.3615 uncertain
934			Femme tenant un livre entr'ouvert, hst (Mühlbacher)	U		J.46.3618 n/a
935			Masque d'homme, a/r un maître ancien, dessin (Paris, 29.III.1900, Lot 60 attr., FFr 25)	U		J.46.38 uncertain
936			Femme, en buste (Dubois; Paris, 7.III.1901, Lot 20 attr., FFr 1180)	U		J.46.3619 uncertain
937			Femme, dessin (M.-A. D.; Paris, 26.III.1902, Lot 10 attr.)	U		J.46.362 uncertain
938			Femme, en corsage rose, manteau de dentelle (Paris, 17.VI.1902, Lot 20 attr.)	U		J.46.3621 uncertain
939			Femme (Baron de F...[Quinto]; Dieppe, 4.IX.1903, Lot 16 attr.)	U		J.46.3622 uncertain
940			Jeune fille au repos (Paris, 20.II.1904, Lot 43 attr.)	U		J.46.3623 uncertain
941			Gentilhomme en armure, oval (Paris, 30.III.1904, Lot 83 attr.)	U		J.46.3338 uncertain
942			Notaire (X...; Paris, 12–15.II.1906, Lot 352 attr., FFr 101)	U		J.46.3339 uncertain
943			Peintre (Paris, 29.XI.1908, Lot 20 attr.)	U		J.46.3342 uncertain
944			Homme en manteau rouge, cravate bleue (Mme X...; Paris, 20.V.1914, Lot 14 attr.)	U		J.46.3346 uncertain
945			Homme en habit gris, pnt. (A. Beurdeley; Paris, 6–7.V.1920, Lot 165 attr.)	A		J.46.3349 n/a
946			Masque de femme (Groult; Paris, Georges Petit, 21–22.VI.1920, Lot 20 attr., n.r.)	U		J.46.3641 uncertain
947			LAGRANGE (Fievez)	U		J.9.1931 <i>Éc. fr.</i>
948			Artiste, pnt. (Fursac; Brussels, 14–15.XII.1923, Lot 52 attr.)	U		J.46.335 n/a
949			Homme (Paris, 2.XII.1927, Lot 2 attr.)	U		J.46.3351 uncertain
			“MANNER OF” etc. in sales (chronological)			
950			Femme, riche de costume, pnt. (Paris, 24.IV.1856, Lot 257)	U		J.46.3524 n/a
951			Femme (Paris, 6.V.1856, Lot 29, genre de La Tour)	U		J.46.3815 uncertain
952			Femmes, 2 pastels (B...; Paris, 15.V.1856, Lot 99, genre de La Tour)	U		J.46.3816 uncertain
953			Tête de jeune femme, préparation (Paris, 12–13.VI.1856, Lot 125, école de La Tour)	U		J.46.3817 uncertain
954			Homme (Marcille)	U		J.46.3802 uncertain
955			Tête de jeune fille (G[aultron]; Paris, 25.I.1858, Lot 55, a/r La Tour)	U		J.46.3818 uncertain
956			Tête de jeune femme, pnt. (Fossé-d’Arcosse; Paris, 21–22.XI.1864, Lot 315, genre de La Tour)	U		J.46.3539 n/a
957			Femme au manchon, vêtue de bleu garni d’hermine (Roux)	U		J.46.3819 uncertain
958			Homme (Paris, 1.V.1869, Lot 103)	U		J.46.3803 uncertain
959			Femme (Paris, 1.V.1869, Lot 104, genre de La Tour)	U		J.46.382 uncertain
960			Femme (P[apin]; Paris, 31.III.1873, Lot 37, école de La Tour)	U		J.46.3821 uncertain
961			Jeune femme (P[apin]; Paris, 31.III.1873, Lot 38, école de La Tour)	U		J.46.3822 uncertain
962			Magistrat (M***; Paris, 14.XII.1875, Lot 64)	U		J.46.3297 uncertain
963			Jeune dame (M***; Paris, 14.XII.1875, Lot 65, école de La Tour)	U		J.46.3823 uncertain
964			Gentilhomme ([Garfunkel])	U		J.46.3804 uncertain
965			Jeune princesse en riche costume (Paris, 18.V.1881, Lot 72, genre de La Tour)	U		J.46.3824 uncertain
966			Homme tenant une palette (Jules Lecocq)	U		J.46.3805 uncertain
967			Homme tenant un livre (Jules Lecocq)	U		J.46.3806 uncertain
968			Femme en robe gris-perle (Vallet; Paris, 25.VII.1884, Lot 48, éc. de La Tour)	U		J.46.3827 uncertain

969			Homme pinçant de la guitare, pnt. a/r La Tour	U		J.46.1677 n/a; <i>v. s.n.</i> Dumont
970			Homme (Paris, 28.xi.1887, Lot 80)	U		J.46.3807 uncertain
971			Portrait (Paris, 29.iv.1889, Lot 90, genre de La Tour)	U		J.46.3838 uncertain
972			Jeune fille, ruban bleu aux cheveux (Paris, 13–15.iii.1893, Lot 96, manière de La Tour)	U		J.46.3825 uncertain
973			Jeune femme au bonnet de mousseline (Clicquot; Reims, 10–15.vii.1893, Lot 52, genre de La Tour)	U		J.46.3826 uncertain
974			Femme tenant un flageolet, pnt. (GD; Paris, 5–6.xi.1894, Lot 20)	U		J.46.361 n/a
975			Homme (Paris, 15–16.xi.1895, Lot 170)	U		J.46.3808 uncertain
976			Homme (Paris, 3.v.1895, Lot 49)	U		J.46.3809 uncertain
977			Homme (Paris, 10.v.1901, Lot 68)	U		J.46.381 uncertain
978			Homme en habit bleu, a/r La Tour (Paris, 7.xi.1901, Lot 24)	U		J.46.3811 uncertain
979			Femme, a/r La Tour (Paris, 5.iii.1904, Lot 56)	U		J.46.3828 uncertain
980			Bustes de femmes et d'hommes, six pastels et dessins rehaussés, a/r La Tour et Nattier (André Giroux)	U		J.46.3839 uncertain
981			Homme en habit de velours rouge brodé d'or (Charles Petit de Meurville)	U		J.46.3835 uncertain
982			Femme tournée vers la dr. (Charles Petit de Meurville)	U		J.46.3836 uncertain
983			Un ecclésiastique (X...; Paris, 22.ii.1913, Lot 61)	U		J.46.3812 uncertain
984			Homme, a/r La Tour (X...; Paris, 28–29.x.1919, Lot 62)	U		J.46.3813 uncertain
985			Homme, oval (F. H...; Paris, 17–19.xi.1919, Lot 35, école de La Tour)	U		J.46.38135 uncertain
986			Jeune fille avec une colombe (La Chesne, Caen; [Paris], 21–19.vii.1920, Lot 57, manière de La Tour)	U		J.46.3829 uncertain
987			Tête de femme, à dr., pierre noire (Mme veuve Galippe)	U		J.46.383 uncertain
988			Masque de femme (Comte de X...; Paris, 6–7.iii.1925, Lot 39)	U		J.46.3831 uncertain
989			Masque de femme (E. Carton; Paris, 28.xii.1925, Lot 146, FFr 70)	U		J.46.3832 uncertain
			UNCLASSIFIED			
990			Vue de Saint-Quentin, crayon (Saint-Quentin)	U		J.46.3754 attributed

LA TOUR CONCORDANCES FOR LOUVRE, MNR AND SAINT-QUENTIN

Table 1. Concordance of Louvre pastels

These concordances are Word documents which are fully searchable and sortable, and may be re-ordered. Some descriptions in the early inventories are too imprecise to permit certain identifications; consult the *Dictionary* entries for more detail.

Louvre inv.	Date acqu.	Salmon 2018	Description Salmon 2018/Dictionary if different	J-number	Inv. 1824 (AMN 1DD66. 78)	Cat. 1838	Reiset (to 1513)/ Both de Tausia (from 1514)
Inv. 27611	a.1802	Cat. 87	La Tour, <i>Maurice de Saxe</i>	J.46.2865	51	1078	818
Inv. 27612	1774	Cat. 95	La Tour, <i>Chardin</i>	J.46.1436	52	1080	821
Inv. 27613	1798	Cat. 83	La Tour, <i>Orry</i>	J.46.2431	27		820
Inv. 27614	1803	Cat. 90	La Tour, <i>Mme de Pompadour</i>	J.46.2541	54	1079	819
Inv. 27615	c.1752	Cat. 88	La Tour, <i>Louis XV</i>	J.46.2089	55	1051	813
Inv. 27616	1746	Cat. 84	La Tour, <i>Restout</i>	J.46.2687			
Inv. 27617	1762	Cat. 96	La Tour, <i>comte de Provence</i>	J.46.2624	31	1053	815
Inv. 27618	c.1747	Cat. 89	La Tour, <i>Marie Leszczyńska</i>	J.46.2269	57	1052	814
Inv. 27618 bis	c.1747		La Tour, <i>Marie-Josèphe étude</i>	J.46.22251			
Inv. 27619	1748	Cat. 85	La Tour, <i>Dumont</i>	J.46.1681			1861
Inv. 27621	c.1752	Cat. 82	La Tour, <i>Louis le dauphin</i>	J.46.2126	60	1054	816
Inv. 27622	a.1869	Cat. 93	La Tour, <i>auto vieux</i>	J.46.115	53		823
Inv. 27623	1763	Cat. 94	La Tour, <i>Marie-Josèphe</i>	J.46.2242	61	1055	817
Inv. 27624	1853	Cat. 80	La Tour, <i>Frémén</i>	J.46.1819			822
RF 2148	1899	Cat. 86	La Tour, <i>Lemoine</i>	J.46.2015			
RF 3893	1910	Cat. 92	La Tour, <i>d'Alembert</i>	J.46.1218			
RF 5129	1920	Cat. 81	Attribué à La Tour/La Tour, <i>religieuse</i>	J.46.2183			
RF 29765	1949	Cat. 97	La Tour, <i>Deschamps</i>	J.46.162			
RF 54298	2005	Cat. 78	La Tour, <i>auto à l'index</i>	J.46.1009			
RF 54682	2008	Cat. 91	La Tour/?attr., ? <i>Pompadour</i>	J.46.2608			
RF 55306	2014	Cat. 79	La Tour, <i>Mlle de La Boissière</i>	J.46.2926			

Table 2 “La Tour” pastels in the Musées nationaux récupération

REC inv.	Salmon 2018 p. no.	Description Salmon 2018: “comme de...”	J-number	Dictionary attr if different
7 [restituted]	312	La Tour [??]	J.46.1214	Attr. La Tour
8	314	La Tour [??]	J.758.138	Attr. Vigée

Table 3 “LT” works in Saint-Quentin

This concordance indexes the LT numbers for La Tour and some other items in the musée Antoine-Lécuyer, Saint-Quentin. It does not include acquisitions after c.1974 when different inventory numbers were used. The 1849 inventory, in manuscript, was printed in Mennechet 1866; the numbers were written on labels affixed to the glasses of the pastels (and visible in old photographs), and were adopted by Fleury in successive editions of his catalogues from 1904 on; they ended at no. 125, but were continued for additions in manuscript registers until no. 144. Many of those that do not have LT numbers were destroyed in 1918. In 1932 Fleury & Briere published a new numbering scheme, which was marginally altered for later numbers in the 1954 edition. René Leclerc then introduced LT numbers around this time. While the La Tour pastels were listed in Debie 1991, LT numbers were also assigned to other works (pastels by other artists, drawings, miniatures, sculptures, manuscripts, and even some family memorabilia) thought to be connected with the artist and are included below, even though some were neither by nor owned by La Tour; some were not even created during his lifetime.

Also included are references to the intended sale in 1806 and to the list in Jean-François de La Tour's will, referenced with the numbers added by Dréolle de Nodon; see DOCUMENTATION for further details. Some 55 préparations are not described in sufficient detail to associate them specifically. Many of the items, particularly those not by La Tour, do not appear to have reached the museum at Saint-Quentin and are not included in the table.

For full descriptions, consult the J numbers where shown. Brief references to literature are included for some other items.

In an agreement of 31.1.1909 (régistre des délibérations), 13 pictures (inv. 1849, nos 99, 100, 102, 105–111, 117, 124, 125) were transferred from the musée Antoine-Lécuyer to the École de dessin.

LT	Vente 1806	JFdL T Testament	Inv. 1849 = Fleury 1904	F&B 1932	F&B 1954	B&W	Jeffares	Brief description
LT 1	1	1	1	23	23	181	J.46.1903	L'abbé HUBER lisant
LT 2	23	10	6	55	54	487	J.46.2935	SILVESTRE
LT 3	25	113/122	68	14	14	244	J.46.1101	Autoportrait
LT 4			69	20	20	141	J.46.1766	Marie FEL
LT 5	3	4	12	50	49	441	J.46.277	ROUSSEAU
LT 6	2	22	2	26	27	172	J.46.187	GRIMOD DE LA REYNIÈRE
LT 7			7	57	56	521	J.46.3054	VERNEZOBRE
LT 8		45	18	48	47	421	J.46.2691	RESTOUT
LT 9	13	26	26	51	50	474	J.46.2869	Maurice de SAXE
LT 10				41	41	352	J.46.2451	Paris de MONTMARTEL
LT 11	14	27	4	3	3	8	J.46.31441	D'ARGENSON
LT 12	33	?	74	46	44	388	J.46.22	Mme de POMPADOUR
LT 13			80	1	1	5	J.46.1227	D'ALEMBERT, préparation
LT 14	16	11	9	17	17	122	J.46.1693=J.46.1694	DUPOUCH
LT 15			56	7	7	66	J.46.1494	Mlle de CHASTAGNER DE LAGRANGE
LT 16		18	10	39	40	356	J.46.2377	MONNET
LT 17	27	123	85	34	35	327	J.46.2259	MARIE-JOSÈPHE de Saxe avec son fils
LT 18	5	8		37	38	346	J.46.1414	Casanéa de MONDONVILLE
LT 19		30	20	22	22	159	J.46.1831	GARNIER D'ISLE
LT 20	17	9	16	31	32	303	J.46.2202	MANELLI
LT 21			8	25	26	208	J.46.2038	Mme de LA POUPLINIÈRE
LT 22	12	25	3	54	53	484	J.46.3153	XAVIER de Saxe
LT 23	20	19	14	42	42	369	J.46.2467	Charles PARROCEL
LT 24		41	13	12	12	87	J.46.1583	DACHERY
LT 25	32	?	35	29	30	289	J.46.2157	LOUIS le dauphin
LT 26	21	5	27	21	21	522	J.46.3078	VÉRON DUVERGER DE FORBONNAIS
LT 27			60	6	6	53	J.46.1386	La CAMARGO
LT 28			58	32	33	321	J.46.2237	MARIE-JOSÈPHE de Saxe
LT 29		48	30	56	55	515	J.46.3041	Mme VAN TUYLL, née de Geer
LT 30			45	52	51	482	J.46.2221	MARIE-Christine de Saxe
LT 31			51	30	31	40	J.46.1342	Louis-Joseph-Xavier, duc de BOURGOGNE
LT 32			25	18	18	137	J.46.1742	Le père EMMANUEL
LT 33	19	3	21	16	16	111	J.46.1655	DUCLOS
LT 34			62	63	63	581	J.46.3431	Inconnue no. 5
LT 35		31	17	35	36	335	J.46.1433	Charles MARON
LT 36			53	53	52	480	J.46.1551	Clément-Wenceslas de SAXE
LT 37		2	44	10	10	80	J.46.1937	Jolyot de CRÉBILLON
LT 38			57	5	5	44	J.46.1359	Le bailli de BRETEUIL
LT 39			78	19	19	139	J.46.1758	Mme FAVART
LT 40			64	13	13	90	J.46.1595	Mlle DANGEVILLE

LT CONCORDANCE

LT 41	9	77	23	43	43	382	J.46.2528	POMMYER
LT 42			33	2	2	569	J.46.1235	ʔD'ALEMBERT, préparation
LT 43			47	58	57	514	J.46.149	Belle de Charrière, née TUYLL
LT 44			82	49	48	434	J.46.2735	Mme ROUGEAU
LT 45				p.73	p.64		J.46.2454	Paris de MONTMARTEL, petit
LT 46			66	66	66	584	J.46.1601	Mlle DANGEVILLE "Inconnue no. 8"
LT 47			54	62	62	578	J.46.3424	Inconnue no. 4
LT 48			65	65	65	583	J.46.3441	Inconnue no. 7
LT 49			50	76	76	577	J.46.321	Inconnu no. 18
LT 50			34	4	4	32	J.46.1318	Mme BOËT DE SAINT-LÉGER
LT 51			36	72	72	570	J.46.3205	Inconnu no. 14
LT 52			86	75	75	576	J.46.3031	Inconnu no. 17 (ʔTRONCHIN)
LT 53			38	73	73	572	J.46.1688	Inconnu no. 15
LT 54			75	78	78	353	J.46.2462	Paris de MONTMARTEL
LT 55					91	658	J.46.3713	Étude de mains d'hommes
LT 56			46	24	24	193	J.46.1949	JULLIENNE
LT 57			59	38	39	354	J.46.2445	Amédée Paris de MONTMARTEL
LT 58			41	60	60	573	J.46.3415	Inconnue no. 2
LT 59			49	36	37	337	J.46.2343	Mme MASSE
LT 60			39	47	46	409	J.46.266	Mlle PUVIGNÉ
LT 61			61	70	70	580	J.46.1644	Inconnue
LT 62			37	59	59	571	J.46.3412	Inconnue no. 1
LT 63			83	79	79	592	J.46.3221	Inconnu no. 20
LT 64			67	67	67	585	J.46.3447	Inconnue no. 9
LT 65			43	61	61	574	J.46.3421	Inconnue no. 3
LT 66			81	8	8	591	J.46.1559	Inconnu [COLLIN]
LT 67			63	64	64	582	J.46.3438	Inconnue no. 6
LT 68			42	9	9	456	J.46.2829	La marquise de COURCY
LT 69			76	69	69	589	J.46.3455	Inconnue no. 11
LT 70		44	19	11	11	88	J.46.1586	DACHERY
LT 71			84	45	45	389	J.46.22	Mme de POMPADOUR
LT 72					71		J.46.3459	Inconnue no. 13
LT 73-1					80		J.46.3226	Inconnu no. 21
LT 73-2			55	77	77	579	J.46.3213	Inconnu no. 19
LT 74			5	83	84	563	J.46.3785	Diogenes, a/r Rubens
LT 75			31	82	83	567	J.46.3767	Jeune buveur espagnol, a/r Murillo
LT 76			15	15	15		J.1.46.402 = J.582.1474	Perronneau, La Tour
LT 77			88/p.75*	90	p.36		J.1.46.205	Lemoyne, buste de La Tour
LT 78	13	32	112	95	99			Restout, femme peignant, pnt. Base Joconde repr.
LT 79			92	91	101			Parrocel, chasse au sanglier, dessin. Base Joconde repr. V. Saint-Quentin 2005, no. 11
LT 80			91	92	102			Parrocel, chasse au lion, dessin. Base Joconde repr. V. Saint-Quentin 2005, no. 12
LT 81				97?	107		J.1F.46.302	Jean-Fr. de La Tour, pnt. Base Joconde repr.
LT 82			94	93	108		J.1F.46.501	Fr. de La Tour, Vue de Saint-Quentin
LT 83			p.75		p.84		J.1M.46.121	Horloge, style Boulle
LT 84					p.84		J.1M.46.115	Boîte de crayons, ex Zuylen
LT 85					105		J.46.11282	La Tour, min.
LT 86			p.75 a		103		J.1F.46.201	Anon., Reine Havart, min.
LT 87					104		J.46.11283	A/r La Tour, auto, min.
LT 88					106		J.1F.46.304	Jean-Fr. de La Tour, min.
LT 89							J.9.21781	Maillet, min.
LT 90			128				J.46.1326	Anon., François Boucher, miniature
LT 91			p.75 b		p.36		J.1.46.601	Roettiers, La Tour, médaillon
LT 92					p.84			MS notes de La Tour re Ecole gr.
LT 93					p.84			MS lettre de Rousseau
LT 94					p.84			MS lettre de Coustou
LT 95			133				J.1M.46.101	<i>Œuvres de Moncrif</i> , livre
LT 96			131				J.1M.46.111	Encrier, marbre, avec bougie
LT 97			132				J.1M.46.113	Petite sèbile, laque
LT 98	28	51	28	80	81	565	J.46.3788	Jeune fille à la colombe, a/r Rosalba
LT 99	29	52	29	81	82	566	J.46.3792	Nymphe ... d'Apollon, a/r Rosalba
LT 100			22	88	89	564	J.46.3229	Inconnu no. 22

LT CONCORDANCE

LT 101			32	86	87	568	J.46.3795	Tête de jeune fille, a/r un tableau français
LT 102			71	85	86	587	J.46.3779	Tête de jeune garçon, a/r Correggio?
LT 103			70	84	85	586	J.46.3764	Tête d'homme, a/r Van Dyck?
LT 104			77	87	88	590	J.46.3782	Tête d'homme, a/r Grimou
LT 105					p.80		J.46.37152	Tête de cerf, dessin
LT 106					p.80		J.46.37153	Perroquet, dessin
LT 107					p.80		J.46.37154	Poule faisane, dessin
LT 108	31	?	73	28	29	279	J.46.2082	LOUIS XV
LT 109			52	44	58	387	J.46.2574	Mme de POMPADOUR
LT 110			72	68	68	588	J.46.345	Inconnue no. 10
LT 111			79	33	34	328	J.46.2259	Marie-Josèphe de Saxe
LT 112			48	74	74	575	J.46.3024	Inconnu no. 16
LT 113	10	6	24	27	28	263	J.46.1996	L'abbé LE BLANC
LT 114		46a	11	71	25	204	J.9.2046	?LA POUPLINIÈRE
LT 115			40	40		357	J.46.2385	MONNET
LT 116			87	89	90	593	J.46.3774	Tête de musicien, a/r G. de La Tour
LT 117			95	94	98			A/r Chardin, singe, pnt.
LT 118	25	36	116	96	100		J.46.2896	A/r La Tour, Maurice de Saxe, pnt.
LT 119	16		104		92			Nunzio Rossi, attr., vieillard, pnt. Base Joconde repr.
LT 120	16		103		92			Nunzio Rossi, attr., vieillard, pnt. Base Joconde repr.
LT 121			88*		109		J.758.428	Vigée, homme
LT 122			89	?	110		J.758.515	Vigée, femme à la marmotte
LT 123			121		93			Brauer genre, gueux estropié, pnt.
LT 124			122		94			Brauer genre, Mendiant, pnt.
LT 125			118		95			Van Ostade, genre, buveur à la cruche, pnt.
LT 126			119		96			Van Ostade, femme âgée, pnt.
LT 127			120		97			Bega, genre, deux fumeurs, pnt.
LT 128			123					François Watteau, <i>Halte des bussards</i> , pnt./bois
LT 129					111		J.285.776	Ducreux attr., chasseur, pnt.
LT 130					112		J.285.772	Ducreux attr., abbé, pstl
LT 131					p.34	p.14 9		Schmidt, La Tour, sanguine
LT 132					p.64		J.46.24535	Cochin, Paris de MONTMARTEL
LT 133								Girodon, L'accrochage à Mézangers
LT 134			93					Schmidt, La Tour à la croisée, grav.
LT 135								Cathelin a/r Cochin, Montmartel, grav.
LT 136			143					Moitte a/r La Tour, Jean Restout, grav.
LT 137			144					Surugue a/r La Tour, René Frémin, grav.
LT 138								Schmidt, La Tour, chapeau clabaud, grav.
LT 139								Anon. Hommage à La Tour, plaque, pierre gravée
LT 140								Anon. XIX ^e , jeune fille, pstl
LT 141			96	95				Anon. [?Baptiste] Nature morte, fleurs, pnt.
LT 142							J.9.2049	Éc. fr., ??La Pouplinière, ??Choiseul. pstl
LT 143							J.9.22333	Éc. fr., ??Marie Leszczyńska
LT 144							J.196.101	Capet, autoportrait
LT 145								A/r Caffiéri, J.-B. Rousseau, plâtre
LT 146								A/r Caffiéri, Helvetius, plâtre
LT 147								A/r Houdon, Voltaire, plâtre
LT 148								A/r Lemoyne, Trudaine, plâtre
LT 149–155								Mobilier du musée de La Tour
LT 156						990	J.46.3754	Vue de Saint-Quentin
1976.4.1			126					Preudhomme, La Mort de Lucrèce. ✓. Cabezas 2014, p. 89
<i>Works at Saint-Quentin in 1849 inv. lost or no longer traceable:</i>								
perdu			90				J.46.37537	Esquisse de paysage, derrière LT 52
perdu		42	97				J.46.19903	Jean-Fr. de La Tour, en uniforme, pnt.
perdu			98					Lemasle a/r Perronneau, La Tour, pnt.
perdu		38	99					Alphée et Aréthuse, pnt.
perdu		39	100					La Fleuve Léthé, pnt.
?			101					A/r Bassan, un Festin, pnt.
?		?16	102					Tête d'apôtre [?N Rossi], pnt.

?		16	105				Anon., tête de vieillard, pnt.
perdu			106				Une femme qui coud, pnt.
?			107				Homme, pnt., ov.
perdu			108				Rembrandt, pnt., cop.
perdu			109				Molenaër, attr. Intérieur hollandais, pnt.
perdu			110				Molenaër, attr. Intérieur hollandais, pnt.
?			111				Tête de jeune homme, étude, pnt.
perdu			113				Dehem, nature morte, pnt.
perdu			114				Vandaël, tableau de fleurs, pnt.
?			115				Paul Brill, paysage, pnt.
perdu	19	35	117				Greuze, genre, jeune femme dormante ou Savoyarde
perdu			124				Edouard Pingret, autoportrait, pnt.
perdu			125				Honthorst, attr. tête d'homme
perdu			127				Bonvoisin, Hercule chassé du temple
<i>Works listed by JFdLT but not in 1849 inv.:</i>							
untraced	18	12				J.46.2023	Lemoine
untraced	6	13				J.46.163	Un capucin, ??Dion
2005.8.1	7	14				J.46.1803	Frère Fiacre
untraced		23				J.46.1536	Clairon
untraced	12	33				J.46.1537	Van Loo, Clairon/Jason et Médée, pnt.
sold 1936	4	2				J.46.1922	Crébillon
untraced		50				J.46.2036	Le Riche de La Pouplinière
gift		24				J.46.2273	Marie Leszczyńska
untraced		29				J.46.3055	Arménien (?Vernezobre)
untraced	8	15				J.46.3239	Père carme
untraced	30	53				J.46.3794	Jeune femme à demie-nue
untraced	14	34					Jeune flamand, pnt.
untraced	9	37					Wowermann, chasse au faucon
untraced	21	40					Marc Antonin distribuant du pain
untraced		125					Vénus aux belles fesses, plâtre
untraced		126					Voltaire, plâtre
untraced		127					Rousseau, plâtre
untraced	1						L'Adoration des Mages
untraced	2						Saint Jérôme dans le desert
untraced	3						Saint Jean
untraced	4						Une Magdeleine pénitente
untraced	5						Saint Pierre
untraced	6						Saint Paul
untraced	7						L'Enfant Jésus sur les genoux de la Vierge
untraced	8						La Résurrection du Lazard
untraced	15						4 tableaux sur cuivre, conquête du Mexique
?	17						2 tableaux de l'École flamande
?	18						2 autres Tableaux de l'École flamande
untraced	24						Le Tems avec sa faulx

Notes

* All numbers in the 1849 inventory and Fleury 1904 agree except for 88. Fleury gives this to the Vigée man (LT 121), and lists the Lemoyne bust (LT 77) on p. 75 without number. In the 1849 manuscript register however the Lemoyne bust is assigned inv. no. 88. Old photographs of the bust, with the inventory label pasted to the marble socle, appear to give a number of 135.

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Monographic exhibitions cited by name & date

Bolomey 2001

Benjamin Samuel Bolomey 1739–1819, The Hague, Haags Historisch Museum, 15.XII.2001 – 17.III.2002; Prangins, château, musée national suisse, 14.VI.–9.IX.2002. Cat. Laurent Golay & al.

Boucher 1932

Exposition François Boucher (1703–1770), Fondation Foch, Paris, Galerie Charpentier, 9.VI.–10.VII.1932

Boucher 1986

François Boucher 1703–1770, New York, MMA, 17.I.–4.V.1986; Detroit Institute of Arts, 27.V.–17.VIII.1986; Paris, Grand Palais, 18.IX.1986 – 5.I.1987. Cat. Philippe de Montebello, Alastair Laing, Patrice Marandel, Pierre Rosenberg

Boucher 2003

The drawings of François Boucher, New York, Frick Collection, 8.X.–14.XII.2003; Fort Worth, Kimbell Art Museum, 18.I.–18.IV.2004. Cat. Alastair Laing

Fragonard 2015

Fragonard amoureux, galant et libertin, Paris, musée du Luxembourg, 16.IX.2015 – 24.I.2016. Cat. Guillaume Faroult

La Tour 1917

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La Tour 1930

Exposition des pastels de M. Q. de la Tour (1704–1788) appartenant au musée de Saint-Quentin et au musée du Louvre, La Société du XVIII^e siècle, Paris, Salle de l'Orangerie, 12.VIII.–25.IX.1930

La Tour 1981

Pastels de Maurice-Quentin de La Tour, Paris, musée du Louvre, cabinet des dessins [no cat.]

La Tour 2004a

Maurice-Quentin de La Tour, le voleur d'âmes, Versailles, 13.IX.–10.XII.2004. Cat. Xavier Salmon

La Tour 2004b

Une vie et une œuvre dans un fonds d'atelier, Saint-Quentin, musée Antoine-Lécuyer, 16.VI.–13.XII.2004. Cat. Hervé Cabezas, in Salmon & al. 2004

La Tour 2004c

Maurice-Quentin de La Tour au musée du Louvre, Paris, musée du Louvre, 15.IX.2004 – 10.I.2005. Cat. Jean-François Méjanès, in Salmon & al. 2004

Liotard 1886

Liotard, Geneva, Société des Arts de Genève. Summary printed cat.; more detailed manuscript by A. Revilliod, Société des Arts

Liotard 1985

Liotard in Nederland, Centraal Museum, Utrecht, 24.VIII.–13.X.1985. Cat. Frans Grijzenhout

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Jean-Etienne Liotard, Edinburgh, Scottish National Gallery, 4.VII.–13.IX.2015; London, Royal Academy of Arts, 24.X.2015 – 31.I.2016. Cat. MaryAnne Stevens & al.

Liotard 2018

“Das schönste Pastell, das man je gesehen hat.” Das Schokoladenmädchen von Jean-Etienne Liotard,

Dresden, Gemäldegalerie Alte Meister, 29.IX.2018 – 6.I.2019. Cat. Roland Enke, Stephan Koja, Susanne Drexler & al.

Lisiewski 2010

Teure Köpfe. Lisiewsky – Hofmaler in Anhalt und Mecklenburg, Schloß Mosigkau, Dessau-Roßlau, Kulturstiftung Dessau-Wörlitz, 29.VIII.–31.X.2010; Staatliches Museum Schwerin, 10.XII.2010 – 6.III.2011

Nattier 1999

Jean-Marc Nattier, Versailles, 26.X.1999 – 30.I.2000. Cat. Xavier Salmon, Paris, 1999

Perronneau 2017

Jean-Baptiste Perronneau: portraitiste de génie dans l'Europe des Lumières, Orléans, musée des Beaux-Arts, 17.VI.–17.IX.2017. Cat. Dominique d'Arnoult & al.

Skirving 1999

Raeburn's rival: Archibald Skirving 1749–1819, Edinburgh, SNPG, 1999. Cat. Stephen Lloyd

Valade 1993

Jean Valade: peintre ordinaire du roi 1710–1787, Poitiers, musée Sainte-Croix, 22.VI.–31.VIII.1993. Cat. Marie-Hélène Trope

Watteau 1984

Watteau, 1684–1721, Paris, Grand Palais; Washington, National Gallery of Art; 1984. Cat. M. M. Grasselli & P. Rosenberg

Multi-artist exhibitions cited by town & date

Paris 1802

Notice des dessins originaux, esquisses peintes, cartons, gouaches, pastels, émaux, miniatures et vases étrusques exposés au Musée central des arts, dans la galerie d'Apollon, en Messidor de l'an X de la République française, 2^e partie, Paris, an X [1802]

Paris 1811

Notice des dessins, des peintures, des bas-reliefs et des bronzes, Musée Napoléon, .VI.1811

Paris 1814

Notice des dessins, des peintures, des bas-reliefs et des bronzes exposés au Musée royal dans la galerie d'Apollon, Paris, 6.VIII.1814

Paris 1815

Notice des dessins, des peintures, des bas-reliefs et des bronzes, Musée Napoléon, 1815

Paris 1818

Notice des dessins, peintures, émaux et terres cuites émaillées, Musée Napoléon, Paris, 1818

Paris 1820

Notice des dessins, peintures, émaux et terres cuites émaillées, Musée Royal, 1820

Paris 1838–45

Notice des dessins placés dans les galeries du Musée royal du Louvre, Paris, 1838; repr. 1841, 1845 with same numbers

Paris 1841

Notice des dessins placés dans les galeries du Musée royal du Louvre, Paris, 1841 [reprint of Paris 1838, with same numbers]

Paris 1845

Notice des dessins placés dans les galeries du Musée royal du Louvre, Paris, 1845 [reprint of Paris 1838, with same numbers]

Paris 1846

Deuxième exposition de l'Association des artistes, Paris, 75 rue Saint-Lazare, hôtel du cardinal Fesch, 15.XII.1846–

Paris 1848

Explication des ouvrages de peinture, sculpture et architecture exposés à la Galerie Bonne-Nouvelle, au profit de la Caisse des secours et pensions de l'Association des Artistes, Paris, Galerie Bonne-Nouvelle, .I.1848
Lit.: Clément de Ris 1848; Thoré 1848

Paris 1849

Association des artistes. Explication des ouvrages de peinture Quatrième exposition, Paris, Galerie Bonne-Nouvelle, .IV.1849

Saint-Quentin 1850

Exposition de tableaux et d'objets d'art, Saint-Quentin, Société académique, 9.VI.1850

Paris 1852

Association des artistes. Explication des ouvrages de peinture Cinquième exposition, Paris, Galerie Bonne-Nouvelle

Chartres 1858

Exposition archéologique, 10.V.–10.VI.1858

Auxerre 1858

Exposition de beaux-arts au Congrès scientifique de France, 1858

Amiens 1860

Exposition provincial. Notice des tableaux..., Amiens, hôtel de ville, 20.V.–7.VI.1860

Dijon 1860

Exposition de tableaux du XVIII^e siècle, Dijon, musée, 1860. Notice, J.-A. Devillebichot

Paris 1860a

Tableaux et dessins de l'école française, principalement du XVIII^e siècle tirés de collections d'amateurs, Galerie Martinet, 26 boulevard des Italiens. Cat. Philippe Burty

Paris 1860b

Deuxième exposition d'amateurs, Paris, chez Francis Petit, 1860

Paris 1861

Exposition au profit de la Société des amis de l'enfance, .II.1861

Falaise 1864

Exposition artistique et archéologique de Falaise, 1864

Périgueux 1864

Exposition des beaux-arts de Périgueux, 1864

Troyes 1864

Exposition de Troyes, 1864

Amiens 1865

Exposition des peintures anciennes au musée Napoléon d'Amiens, Amiens, 1865. Cat. J. Corblet; Jules Corblet, “Exposition de peintures anciennes...”, *Revue de l'art chrétien*, IX/9, .IX.1865, pp. 457–89

Amiens 1866

Exposition rétrospective de 1866 au musée Napoléon d'Amiens, Amiens, musée Napoléon, 15.VI.–15.VIII.1866. Cat.: Jules Corblet; repr.

Chartres 1868

Exposition artistique et archéologique d'Eure et Loir, .V.–.VI.1868

Chartres 1869

Exposition artistique et archéologique d'Eure et Loir, 1.V.–1.VI.1869

Paris 1869

Louvre

Bourges 1870

Exposition rétrospective, Bourges, 1870

Bruxelles 1873b

Collection de M. John W. Wilson, Bruxelles, Galerie du Cercle artistique et littéraire, 1873

Tours 1873

Exposition rétrospective de Tours, .V.1873

Paris 1874a

Ouvrages de peinture exposés au profit de la colonisation de l'Algérie par les Alsaciens-Lorrains, Paris, palais de la présidence du corps législatif (palais Bourbon), 23.IV.1874, nos. 1–708

Catalogue supplémentaire des ouvrages de peinture exposés au profit de la colonisation de l'Algérie par les Alsaciens-Lorrains, Paris, palais de la présidence du corps législatif (palais Bourbon), 22.VI.1874, nos. 709–1061

Paris 1874b

Musée historique du costume, Union centrale des beaux-arts appliqués à l'industrie, palais de l'Industrie, .IX.1874

Blois 1875

Exposition rétrospective, Blois, 1875

Nancy 1875

Exposition rétrospective de Nancy, 1875. Cat. A. Bray

Reims 1876

Exposition rétrospective, Reims, Palais archiepiscopal, 24.IV.–19.VI.1876

London 1877

Winter exhibition of drawings by the old masters, Grosvenor Gallery, 1877–78

Montauban 1877

Exposition des beaux-arts, Montauban, .V.1877

Lit.: *Bulletin archéologique du Tarn et Garonne*, v, 1877

Paris 1878

Exposition universelle de 1878. Notice historique et analytique des peintures, sculptures, tapisseries, miniatures, émaux, dessins etc. exposés dans les Galeries des Portraits nationaux au Palais du Trocadéro, Paris, 1.V.–31.X.1878. Cat. Henry Jouin

Cherbourg 1879

Exposition, Cherbourg, Société artistique et industrielle, 1879

Marseille 1879

Exposition rétrospective des beaux-arts, Marseille, Bibliothèque, 1879

Paris 1879

Catalogue descriptif des dessins de maîtres anciens, École des beaux-arts, .V.–.VI.1879. Cat. Charles Ephrussi & Gustave Dreyfus

Lit.: Chennevières 1879

Périgueux 1880

Exposition de Périgueux

Versailles 1881

Exposition rétrospective, Palais de Versailles, 1.VI.–15.VII.1881

Niort 1882

Exposition rétrospective des beaux-arts, Niort, 1882

Worcester 1882

Worcestershire exhibition, Old engineering works, Shrub Hill, Worcester, 18.VII.–18.X.1882

Paris 1883b

Exposition de l'art du XVIII^e siècle, Galerie Georges Petit, 15.XII.1883 – .I.1884

Paris 1884

Dessins de l'école moderne, Paris, École nationale des beaux-arts, .II.1884

Rouen 1884

Exposition rétrospective de Rouen, 1884

Paris 1885a

Société des pastellistes français. Exposition rétrospective, Galerie Georges Petit, 1–25.IV.1885

Paris 1885b

Deuxième exposition des portraits du siècle, École supérieure des Beaux-Arts, 20.IV.1885

Amiens 1886

Objets d'art d'antiquité & de curiosité, Amiens, musée de Picardie, 1.VI.–4.VII.1886

Paris 1886

Exposition au profit de l'orphelinat des Arts, 1886

Poitiers 1887

Exposition artistique et archéologique, Poitiers, 1887
Lit.: M. Tournézy, *Bulletin de la Société des antiquaires de l'ouest*, 1887, p. 325–402

Paris 1888

Catalogue de l'exposition de l'art français sous Louis XIV et sous Louis XV, Paris, 1888

Paris 1888b

Portraits originaux d'auteurs et d'acteurs, Paris, Théâtre d'application, rue Saint-Lazare, 27.XI.1888–

London 1889a

Exhibition of portrait miniatures, Burlington Fine Arts Club

Paris 1889

Exposition historique de la Révolution française, Paris, Salle des États Généraux, 1889

Paris 1889b

Rétrospective de l'art français, Paris, Trocadéro, 1889

Paris 1889d

Exposition universelle internationale de 1889. Exposition rétrospective du travail. V. Arts militaires, Paris, 1889

Tours 1890

Exposition rétrospective de Tours, 1890

Paris 1892

Exposition Lesagienne, Paris, théâtre de l'Odéon, 19.V.1892

Dunkerque 1894

Exposition du bicentenaire de la victoire du Texel le 29 juin 1694 de Jean Bart, Dunkerque, 1894

London 1894a

Fair women, London, Grafton Galleries, 1894

Orléans 1895

Exposition rétrospective du portrait, Orléans, Société des amis des arts d'Orléans, musée Jeanne d'Arc, 8–16.V.1895

Reims 1895

Exposition rétrospective de Reims, Académie nationale de Reims, 1.VI.–15.VII.1895

Abbeville 1897

Ceuvres d'art et de curiosités, Abbeville, Halle aux toiles, 11–25.VII.1897. Émile Delignières, *Aperçu rétrospectif*, 1897

Paris 1897

Portraits de femmes et d'enfants, Société philanthropique, École des beaux-arts, 30.IV.1897

Bayeux 1899

Exposition artistique, Société des Sciences, arts et belles-lettres de Bayeux, 10.VIII.1899–

Lit.: *Mémoires de la Société des Sciences, arts et belles-lettres de Bayeux*, v, 1900, pp. 117–30, with reprint of review by M. L. Coutil, *Journal des arts*

Paris 1900a

Exposition rétrospective de la ville de Paris, exposition universelle de 1900, Paris, pavillon de la ville de Paris. Cat. Georges Cain & al.

Paris 1900b

Exposition centennale de l'art français (1800–1889), exposition internationale universelle de 1900, Grand-Palais. Cat. Émile Molinier, Roger Marx & al.

Paris 1901

L'Enfant à travers les âges, exposition de l'enfance, Petit Palais, .IV.–.VI.1901. Cat. de la section artistique [separate from general cat.]

Bruxelles 1904

L'Art français au XVIII^e siècle, Bruxelles, palais des Beaux-Arts, .I.–.III.1904. Livret et grand cat. raisonné [different numbering] François Thiébaut-Sisson

Lit.: *Connoisseur*, IX, 1904, pp. 98ff

Vienna 1905

Miniaturen-Ausstellung, Wien, Palais des K. K. Ministerrats-Präsidiums, 1905. Cat. August Schestag & Eduard Leisching

Geneva 1906

Cent portraits genevois du XVIII^e siècle, Salle Thellusson, 17 Corratierie, 1906. Cat. *Passe-Partout*, 15.II.1906, pp. 6ff

Paris 1906a

Exposition d'œuvres d'art du XVIII^e siècle. Miniatures, gouaches, estampes en couleurs françaises et anglaises, Bibliothèque nationale, 1906. Cat. Henri Bouchot

Lit.: “L'exposition du XVIII^e siècle à la Bibliothèque nationale”, *Revue de l'art ancien et moderne*, 110, XIX, .V.1906

New York 1908

Drawings, pastels, and gouaches, principally of the eighteenth century, Colony Club, 122 Madison Avenue, New York, 4–7.II.1908

Paris 1908a

Cent pastels du XVIII^e siècle par Latour, Perronneau, Nattier, Chardin, Greuze, etc. et de bustes par Houdon, Pajou, Caffieri, Coustou, Galeries Georges Petit, 18.V.–10.VI.1908. Cat. (livret); (cat. commémoratif): L. Roger-Milès, *Maîtres du XVIII^e siècles: cent pastels*, Paris, 1908

Lit.: *Athenaeum*, II, 1908, p. 618; Babin 1908; Besnard 1908; Brière & al. 1908; Dayot 1908; Fleury 1908; Fourcaud 1908; Guiffrey 1908; Lemoine 1908; Michel 1908; Tourneux 1908b

Paris 1908c

Exposition théâtrale, Union centrale des arts décoratifs, palais du Louvre, .IV.–.X.1908

Paris 1909b

Portraits de femmes sous les trois Républiques, Société nationale des Beaux-Arts, palais de Bagatelle, 15.V.–15.VII.1909

Lit.: “Notes sur le catalogue de l'exposition de Portrait de femmes...”, *Bulletin de la Société de l'histoire de l'art français*, XVII, 1909, pp. 145ff; Mourey 1909

Basel 1910

Basler Privatbesitz, Basel, 1910

Berlin 1910

Ausstellung von Werken französischer Kunst des XVIII. Jahrhunderts, Berlin, Königliche Akademie der Künste, 26.I.–6.III.1910. Album commémoratif. Cat.: Paul Seidel

Lit.: Jean-Louis Vaudoyer, *Les Arts*, .VII.1910, pp. 1–31; Glaser 1910

Paris 1910

Les Enfants, leur portraits, leurs jouets (1789–1900), Société nationale des beaux-arts, palais de Bagatelle, 14.V.–15.VII.1910

Geneva 1912

Exposition iconographique du 2^e centenaire de Rousseau, Société Jean-Jacques Rousseau, Geneva, musée Rath, 1912

Bordeaux 1913

L'Art du XVIII^e siècle, Bordeaux, Grand Théâtre, .V.1913

London 1913a

Collection of pictures, drawings etc. of the French school of the eighteenth century, Burlington Fine Arts Club, Summer exhibition, 1913. Commemorative cat., *French art of the XVIIIth century*, London, 1914

New York 1913

Loan exhibition of Mr Morgan's paintings, New York, Metropolitan Museum of Art, 1913. Lit.: Bryson Burroughs, "A loan exhibition of Mr. Morgan's paintings", *The Metropolitan Museum of Art bulletin*, VIII/1, .I.1913

New York 1914b

Loan exhibition of the J. Pierpont Morgan collection, New York, Metropolitan Museum of Art, 1914. Cat. Edward Robinson

Paris 1916

Art français du XVIII^e siècle, Paris, Galerie Jamarin, 6.VI.–15.VII.1916. Cat. Léon Roger-Milès

Maubeuge 1917

Das Museum Au Puvre Diable zu Maubeuge. Ausstellung der aus St. Quentin und Umgebung geretteten Kunstwerke, Maubeuge, 1.VI.1917 – 13.X.1918. [Cat.](#) Detlev Freiherr von Hadeln

New York 1920

Fiftieth anniversary exhibition, The Metropolitan Museum of Art, n.d. [7.V.–1.XI.1920]. Cat. *The Metropolitan Museum of Art bulletin*, XV/5, .V.1920, pp. 112–19, omitted; supplementary list, XV/6, .VI.1920, pp. 144–45

Paris 1922a

Salle des pastels de Saint-Quentin, musée du Louvre, .VIII.–.X.1922. [sans cat.]

Paris 1922c

Maréchaux de France, Paris, Palais de la Légion d'honneur, 11.V.–15.VII.1922. Cat. Louis Hourticq

Paris 1922e

La Société des amis du Louvre, ses dons au Musée, 1897–1922, musée du Louvre, 1922. Cat. Louis Demonts

Paris 1923b

L'Art français au service de la science, exposition d'œuvres d'art des XVIII^e, XIX^e, XX^e siècles, Paris, Hôtel des négociants en objets d'art, rue de Ville-l'Évêque, 1923. Cat. Arthur Sambon, Joseph Billiet & C. Gronkowski

Paris 1923c

Un choix de pastels des maîtres français du XVIII^e siècle, Galerie Cailleux, 39 rue Laffitte, 4–16.VI.1923. Cat. Paul Cailleux
Lit.: [?Henry Lapauze], "Pastels", *La Renaissance de l'art français*, VII, 1923, p. 435

Paris 1923d

L'Art français au service de la science française, Chambre syndicale de la curiosité et des beaux-arts, 18 rue de la Ville-l'Évêque, 25.IV.–15.V.1923. Cat. Arthur Sambon, Joseph Billiet

Paris 1924

Les Pastellistes français, Galerie Charpentier

Paris 1924b

L'Art suisse du XV^e au XIX^e siècle, de Holbein à Hodler, Paris, musée du Jeu de Paume, .VI.–.VII.1924; Bern, Kunsthalle, musée des Beaux-Arts,

17.VIII.–14.IX.1924. Cat. Léonce Bénédite, D. Baud-Bovy & al.

Paris 1924c

Première exposition de collectionneurs au profit de la Société des amis du Luxembourg, Paris, Hôtel de la curiosité et des beaux-arts, 10.III.–10.IV.1924

Paris 1925b

L'Art du XVIII^e siècle, Paris, Samaritaine de luxe, Boulevard des Italiens, .XI.1925–.I.1926 [no cat.; collection d'Ernest Cognacq]

Paris 1927a

Exposition de pastels français des XVII^e et XVIII^e siècles, au profit du musée de La Tour à Saint-Quentin et de l'École de dessin fondée par Quentin de La Tour, hôtel Jean Charpentier, 23.V.–26.VI.1927. Cat. (livret): Émile Dacier & Paul Ratouis de Limay; (cat. commémoratif): Émile Dacier & Paul Ratouis de Limay, *Pastels français des XVII^e et XVIII^e siècles*, Paris & Bruxelles, 1927 [different numbering]

References to Paris 1927a, no. x, pl. N are to arabic numbers x in the livret and N in the commemorative catalogue.

Basel 1928

Basler Privatbesitz, Basel, 1928

Bordeaux 1928

Iconographie bordelaise, Bordeaux, musée Lalande, 13.V.–30.VI.1928

Amsterdam 1929

Tentoonstelling van Oude Kunst door de Vereniging van Handelaren in Oude Kunst in Nederland, Amsterdam, Rijksmuseum, 1929

Rouen 1929

L'art du XVIII^e siècle, Rouen, musée de Peinture, 1929

Paris 1930 = La Tour 1930**Paris 1930**

Les Artistes du Salon de 1737, Paris, Grand Palais, 23.IV.–9.VI.1930. Cat. R. Goulinat

London 1931

A loan exhibition of Scottish art and antiquities, 27 Grosvenor Square, London, .II.–.III.1921

London 1932

Exhibition of French art, 1200–1900, Royal Academy, .I.–.III.1932. Cat.; commemorative cat., 1933; subsequent cat.

Saint-Quentin 1932

Documents historiques du Vermandois à l'occasion de l'inauguration du musée Lécuyer et du retour des pastels de M. Quentin De La Tour, Saint-Quentin, Société académique, 3.VII.–17.VIII.1932

Paris 1933a

Les Chefs-d'œuvre des musées de province, 2^e exposition de l'Association des Conservateurs, musée Carnavalet, 15.III.–15.V.1933

Paris 1933b

Exposition du pastel français du XVII^e siècle à nos jours, chez Monsieur André J. Seligmann, 128 faubourg Saint-Honoré, 18.XI.–9.XII.1933. Cat. Claude Roger-Marx Lit.: D. de Charnage, "Le pastel français du XVII^e siècle à nos jours", *La Croix*, 5.XII.1933; Anon., "Le pastel français du XVII^e siècle à nos jours", *L'Art et les artistes*, .X.1933, p. 103

Paris 1933c

Portraits anciens, Société artistique des amateurs, Galerie Jacques Seligmann, hôtel de Sagan, 25.III.–8.IV.1933

Paris 1933e

Exposition Goncourt, Gazette des Beaux-Arts, 75^e anniversaire, Paris, 140 faubourg Saint-Honoré. Cat. Marie-Louise Bataille

Amsterdam 1934

Tentoonstelling van Pastels uit drie eeuwen, Amsterdam, Museum Willet Holthuysen, 1934

Paris 1934a

Le Siècle de Louis XV vu par les artistes, Galerie des Beaux-Arts, 1934. Cat. Pierre Gaxotte & Georges Wildenstein

San Francisco 1934

French paintings from the XVth century to the present day, San Francisco, Palace of the Legion of Honor, .VI.–.VII.1934

Copenhagen 1935

L'Art française du XVIII^e siècle, Copenhagen, Palais de Charlottenburg, 25.VIII.–6.X.1935. Cat. Mlle J. Lejeaux

Paris 1935a

Le Dessin français dans les collections du XVIII^{ème} siècle, Gazette des Beaux-Arts, Wildenstein, .VI.–.VII.1935

Paris 1935b

Troisième centenaire de l'Académie française, Bibliothèque nationale, .VI.1935

Paris 1935c

Portraits et figures de femme, Orangerie, 1935

Paris 1935d

Deux siècles de gloire militaire, 1610–1814, musée des Arts décoratifs, pavillon de Marsan, .IV.–.V.1935. Cat. M. Depréaux & le vicomte Grouvel

Paris 1936b

Exposition du portrait français de 1400 à 1900, chez Monsieur André J. Seligmann, 9.VI.–1.VII.1936

Paris 1937a

Chefs d'œuvre de l'art français, Palais national des arts, .VI.–.XII.1937. Livret, n.r.; cat. illustré, Seymour de Ricci, *Les Dessins français*, 1937

New York 1938

French XVIII century pastels, water colors and drawings from the David-Weill collection, New York, Wildenstein, 1938

Paris 1938a

Costumes d'autrefois, musée Galliera, 1938

Geneva 1942

Genève à travers les âges, Geneva, musée d'Art et d'Histoire, 1942

New York 1943b

The French Revolution, New York, Wildenstein, .XII.1943

Paris 1945a

Portraits français, Galerie Charpentier, 26.VI.–3.X.1945. Préface François Mauriac. Lit.: Florisoone 1946

London 1946b

The King's pictures, Royal Academy of Arts, 1946–47. Cat., *Illustrated souvenir of the exhibition of the King's pictures at the Royal Academy of Arts*, London, 1946

Paris 1946b

Chefs-d'œuvre de la peinture française du Louvre des primitives à Manet, Petit Palais, 1946. Cat. Yvon Bizardel

Paris 1946c

Les Goncourt et leur temps, musée des Arts décoratifs, pavillon de Marsan, 1946. Cat. Edmée Guérin

Toledo 1946

The spirit of modern France: an essay on painting in society, 1745–1946, The Toledo Museum of Art, .XI.–.XII.1946; Art Gallery of Toronto, .I.–.II.1947

Bordeaux 1947

La Vie du musée de 1939 à 1947, Bordeaux, musée des Beaux-Arts

Paris 1947b

Exposition de dons des Amis du Louvre, musée du Louvre, 1947

New York 1948

French XVIIIth century paintings, New York, Wildenstein, 1948

Paris 1948e

Huit siècles de vie britannique à Paris, Paris, musée Galliera, 14.V.–VIII.1948. Cat. Jean Adhémar, Denys Sutton

Paris 1949

Pastels français des collections nationales et du Musée La Tour à Saint-Quentin, Orangerie des Tuileries, .V.–.VI.1949. Cat. J. B. Saupique & al.

Rotterdam 1949

Exposition, Museum Boijmans, 6.XII.1949 – .II.1950

Paris 1950a

Cent portraits de femmes du XV^e siècle à nos jours, Galerie Charpentier, 3.II.–30.V.1950

Saint-Quentin 1950

Gravures et dessins, Saint-Quentin, École de La Tour, 2–16.VII.1950

Vienna 1950

Meisterwerke aus Frankreichs Museen, Albertina, 1950

Washington 1950

European paintings from the Calouste Gulbenkian collection, Washington, National Gallery of Art, Smithsonian Institution, 1950. Cat. Fern Rusk Shapley

Geneva 1951

De Watteau à Cézanne, Genève, musée d'Art et d'Histoire, 7.VII.–30.IX.1951

Paris 1951b

Diderot et l'Encyclopédie, Bibliothèque nationale, 1951

Pittsburgh 1951

French painting 1100–1900, Carnegie Institute, 18.X.–2.XII.1951

London 1952a

French drawings from Fouquet to Gauguin, Arts Council

Paris 1952a

Cent portraits d'hommes du XIV^e siècle à nos jours, Galerie Charpentier, 1952. Cat. intr. Pierre Gaxotte

Washington 1952

French drawings: masterpieces from five centuries, Smithsonian Institution, National Gallery of Art, Washington; The Cleveland Museum of Art; City Art Museum, St Louis; Fogg Art Museum; The Metropolitan Museum of Art, New York, 1952–53

Geneva 1953

Portraits et souvenirs historiques, Geneva, Athénée, 1953

Paris 1953

Donation de D. David-Weill, Orangerie, 1953

Geneva 1954

Trésors des collections romandes (Écoles étrangères), Genève, musée Rath, 26.VI.–3.X.1954. Cat. Marcel Grandjean

Paris 1954b

Choix des dessins français et de miniatures du XVIII^e siècle, musée du Louvre, Cabinet des dessins, .II.–.IV.1954

Paris 1954d

Georges Sand, Bibliothèque nationale, 1954

Chicago 1955

French drawings, masterpieces from seven centuries, Chicago, Art Institute; Minneapolis, Institute of Arts; Detroit, Institute of Arts; San Francisco, California Palace of the Legion of Honor, 1955–56

Paris 1955

Choix de pièces des donations et nouvelles acquisitions...1946–1954, musée du Louvre, Cabinet des dessins, 1955

Zurich 1955

Schönheit des 18. Jahrhunderts, Malerei–Plastik–Porzellan–Zeichnung, Zürich, Kunsthhaus, 10.IX.–6.XI.1955

Baltimore 1956

Gold boxes with miniatures, Baltimore, Museum of Art, 1956

Bordeaux 1956

De Tiepolo à Goya, Bordeaux, Galerie des beaux-arts, 7.V.–31.VII.1956. Cat. Gilberte Martin-Méry

Paris 1956d

Mozart en France, Bibliothèque nationale, 1956

Basel 1957

Basler Privatbesitz, Kunsthalle Basel, 4–29.IX.1957

Paris 1957a

Le Portrait français de Watteau à David, Orangerie des Tuileries, .XII.1957 – .III.1958

Paris 1957c

Besançon, le plus ancien musée de France, Paris, musée des arts décoratifs, .II.–.IV.1957

Bordeaux 1958

Paris et les ateliers provinciaux au XVIII^e siècle, Bordeaux, galerie des Beaux-Arts, 10.V.–31.VII.1958. Cat. Gilberte Martin-Méry

Hamburg 1958

Französische Zeichnungen, Hamburg, Hamburger Kunsthalle, Köln, Wallraf-Richartz Museum, Stuttgart, Württembergischer Kunstverein, 1958

Los Angeles 1958

California collects: North and South, Los Angeles, Art Galleries of the University of California, and San Francisco, California Palace of the Legion of Honor, 20.I.–6.IV.1958

Munich 1958

Europäisches Rokoko. Kunst und Kultur des 18. Jahrhunderts, Le siècle du rococo: art et civilisation du XVIII^e siècle, Munich, Residenzmuseum, 15.VI.–15.IX.1958

Paris 1958b

Portraits dans le dessin français du XVIII^e siècle, musée du Louvre, Cabinet des dessins, 1958

Stockholm 1958

Fem sekler franske konst: miniatyr, malningar, teckningar, 1400–1900, Stockholm, Nationalmuseum, 15.VIII.–9.XI.1958

Baltimore 1959

Age of elegance. The rococo and its effect, Baltimore, Museum of Art, 25.IV.–14.VI.1959

Paris 1959

La Théâtre et la danse en France au XVII^e et XVIII^e siècles, musée du Louvre, Cabinet des dessins, 1959

Tours 1959

L'Art ancien des collections privés de Touraine, Tours, musée des Beaux-Arts

Copenhagen 1960

Portraits français de Largillière à Manet, Copenhagen, 1960

Dijon 1960

Dessins français XVII^e et XVIII^e siècles, Dijon, musée des Beaux-Arts, 1960

Kansas City 1960

Anatomy and art, Nelson-Atkins Museum of Art, 8.V.–5.VI.1960

Amsterdam 1961

Kunst uit Zwedens gouden eeuw, Rijksmuseum, 17.VI.–17.IX.1961

Minneapolis 1961

The eighteenth century. One hundred drawings by one hundred artists, Minneapolis, University of Minnesota art gallery, 24.I.–7.III.1961

Paris 1961b

Ames et visages de France au XVIII^e siècle, Galerie Cailleux, .V.–.VI.1961. Cat. Marianne Roland Michel

Bruges 1962

La Toison d'or. Cinq siècles d'art et d'histoire, Bruges, musée communal des beaux-arts, 14.VII.–30.IX.1962

New York 1962

The painter as historian, New York, Wildenstein, 1962

Paris 1962a

Jean-Jacques Rousseau, Bibliothèque nationale, 1962

Paris 1962c

Première exposition des plus beaux dessins du Louvre et de quelques pièces célèbres des collections de Paris, musée du Louvre, .III.–.V.1962. Cat. Jacqueline Bouchot-Saupique

Washington 1962

Exhibition of the collection of Mr and Mrs André Meyer, Washington, National Gallery of Art, 1962

Edinburgh 1963

Allan Ramsay, 1713-1784: his masters and rivals, Edinburgh, National Galleries of Scotland, 9.VIII.–15.IX.1963

Madrid 1963

Grandes coleccionistas. I. Marqués V. de Valdeharrago, Madrid, Club Urbis, 1963

New York 1963a

Master drawings from the Art Institute of Chicago, New York, Wildenstein & Co., 17.X.–30.XI.1963

Paris 1963a

Trésors de l'art suédois, musée du Louvre, 30.V.–1.VII.1963

Paris 1964b

Jean-Philippe Rameau 1683–1764, Paris, Bibliothèque nationale, 8.XII.1964 – 15.II.1965

Paris 1965b

Pastels et miniatures des XVII^e et XVIII^e siècles, musée du Louvre, Cabinet des dessins, XXXIV^e exposition, 1965. Cat. Marie Montembault

Béziers 1967

Collections privées de Béziers et de sa région, 1^{ère} exposition, Béziers, musée des Beaux-Arts, .VII.–.IX.1967

La Rochelle 1967

La Rochelle au XVIII^e siècle, La Rochelle, musées d'Orbigny-Bernon et Beaux-Arts, 12.VII.–30.IX.1967. Cat. Pierre Moisy & Lise Carter

Paris 1967a

Le Cabinet d'un grand amateur: P. J. Mariette 1694–1774, musée du Louvre, 20.IV.–31.XII.1967

London 1968

France in the eighteenth century, Royal Academy of Arts, winter exhibition, 1968

Cambridge 1969

Grenville L. Winthrop: retrospective for a collector, Cambridge, Fogg Art Museum, 23.I.–31.III.1969. Cat. Dorothy W. Gillerman

New York 1969

Pastel and gouache drawings of the eighteenth century, 30th anniversary exhibition, New York, William H. Schab Gallery, 17.X.–15.XI.1969

Paris 1969a

Peintures du dix-huitième siècle au musée des Beaux-Arts de Bordeaux, Paris, Galerie Cailleux, 24.XI.1969 – 3.I.1970; Bordeaux, musée des Beaux-Arts, 21.II.–21.III.1970

Tokyo 1969

Le XVIII^e Siècle français, Tokyo, Musée national d'art occidental, 1969

Bern 1970

Unbekanntes aus dem Kunstmuseum, 1. Ausstellung 16.–18. Jahrhundert, Bern, Kunstmuseum, 1970–71 [no catalogue]

Gand 1970

Chefs-d'œuvre du musée des Beaux-Arts de Bordeaux, Gand, musée des Beaux-Arts; Laren, Singer Memorial Foundation, 1970

Lille 1970

Cent trésors du musée de Lille, 1970

Paris 1971b

Trente pastels, gouaches et aquarelles du XVIII^e siècle, Paris, Galerie Cailleux, .XI.–.XII.1971

Dijon 1972

Pastels, gouaches, miniatures du musée des Beaux-Arts de Dijon, Dijon, musée des Beaux-Arts, 1972. Cat. Monique Geiger

Aix 1974

Collections de dessins et pastels du Corrège à Quentin de la Tour, Aix-en-Provence, musée Granet, 6.VI.1974. Cat. Louis Malbos

Chicago 1974

The Helen Regenstein collection of European drawings, Art Institute of Chicago, 1974. Cat. Harold Joachim

Dijon 1974

Dessins de la collection His de La Salle, Dijon, musée des Beaux-Arts, 1974

Paris 1974a

Louis XV: un moment de perfection de l'art français, hôtel de la Monnaie, 1974

New York 1975

Masterworks on paper, Wildenstein Gallery, New York, .IX.–.X.1975

Chicago 1976

Selected works of 18th century French art in the collections of the Art Institute of Chicago, 24.I.–28.III.1976

Paris 1976a

Dessins français de l'Art Institute of Chicago, de Watteau à Picasso, musée du Louvre, 1976–77. Cat. H. Joachim, S. Folds McCullagh

San Francisco 1976

Three centuries of French art, San Francisco, California Palace of the Legion of Honour

Melbourne 1977

From France: a selection of works from the Department of Prints and Drawings, National Gallery of Victoria, Robert Raynor Gallery, 3.VI.–13.VII.1977

Paris 1977a

George Sand: visages du romantisme, Bibliothèque nationale, 1977

San Francisco 1978

Recent acquisitions 1977–78, San Francisco, California Palace of the Legion of Honour, 8.IX.–18.X.1978

Sceaux 1978

Voltaire voyageur de l'Europe, Sceaux, musée de l'Île de France, 21.IV.–5.VII.1978. Cat. Maddy Ariès & al.

New York 1979a

French pastels, New York, Wildenstein, .II.1979

San Francisco 1979a

Selected acquisitions, 1977-1979, San Francisco, California Palace of the Legion of Honour, 3.XII.1979 – 10.II.1980

San Francisco 1979b

European drawings from the Achenbach Foundation for the Graphic Arts, 16 - 18th century, San Francisco, California Palace of the Legion of Honour, 24.II.–3.VI.1979

Paris 1980b

Portrait et société en France (1715–1789), cahiers du musée d'art et d'essai, Paris, palais de Tokyo,

11.XII.1980–1982. Cat. Michèle Beaulieu & Elisabeth Walter

Paris 1980c

Trésors des musées de la ville de Paris, Hôtel de Ville, 1980

Vienna 1980

Maria Theresia und ihre Zeit, Vienna, Schönbrunn, 13.V.–26.X.1980. Cat. Walter Koschatzky; small format; accompanied by a 2nd ed.large format monograph, 1979, with different numbering,

San Francisco 1981

Masterworks from the Achenbach Foundation for the Graphic Arts, San Francisco, California Palace of the Legion of Honour, 21.II.–3.V.1981

Cleveland 1983

Portraiture: the image of the individual, Cleveland Museum of Art, 22.XI.1983 – 22.I.1984

London 1983

La Douceur de vivre: art, style and decoration in XVIIIth century France, London, Wildenstein, 1.VI.–31.VII.1983

Paris 1984a

Pastels du musée Carnavalet, musée Carnavalet, 31.I.–25.IV.1984. Cat. B. Montgolfier

Paris 1984b

Diderot & l'art de Boucher à David. Les Salons: 1759–1781, hôtel de la Monnaie, 5.X.1984 – 6.I.1985. Cat. M.-C. Sahut & N. Volle, Paris, 1984

Paris 1984c

Le Dessin en couleurs: aquarelles – gouaches – pastels 1720–1830, Galerie Cailleux, 5.VI.–13.VII.1984. Cat. Marianne Roland Michel

Tampa 1984

Master drawings and watercolors: the Hofer collection, Tampa Museum of Art, 15.IV.–7.VII.1984; Cambridge, Fogg Art Museum, 5.X.–29.XI.1984. Cat. Konrad Oberhuber, William W. Robinson, eds.

Chicago 1985b

The Regenstein collection of European drawings, Art Institute of Chicago, 1985–86

Paris 1985b

Pastels français du XVIII^e siècle, Paris, musée du Louvre, cabinet des dessins. [no cat.]

San Francisco 1985

Masterworks from the Achenbach Foundation for the Graphic Arts, San Francisco, California Palace of the Legion of Honour, 3.VIII.–13.X.1985

San Francisco 1987

20 years of collecting: director's choice, San Francisco, California Palace of the Legion of Honour, 7.III.–14.VI.1987

Cleveland 1988

Treasures on paper, Cleveland Museum of Art, 10.V.–24.VII.1988

Paris 1988

L'an V. Dessins des grands maitres, Paris, musée du Louvre, cabinet des dessins, 23.VI.–26.IX.1988

Rennes 1988

De Poussin à Picasso: dessins français du musée des Beaux-Arts de Dijon, Rennes, musée des Beaux-Arts, 19.III.–5.VI.1988. Cat. Patrick Ramade & Françoise Joulie

Rome 1988

Laboratorio di restauro 2, Rome, Palazzo Barberini, 30.III.–30.VI.1988. Cat. Maria Grazia Bernardini & al.

Chambéry 1989

C'est la fante à Rousseau, Révolution, Romantisme, République, l'image de Jean-Jacques Rousseau, Chambéry, Musée savoisien, 1.XII.1989 – 18.II.1990; Genève, musée d'Art et d'Histoire, 1.III.–29.IV.1990

Paris 1989c

Monsieur Cognac aux champs et à la ville. Cent-cinquantième pour un collectionneur, Paris, Pavillon des arts, 1989

Paris 1989e

Un collectionneur pendant la Révolution: Jean-Louis Soularie (1752–1813), Paris, musée du Louvre, cabinet des dessins, 20.IV.–24.VII.1989. Cat. Pierrette Jean-Richard & Gilbert Mondin

Berne 1991

Emblèmes de la liberté: l'image de la république dans l'art du XVI^e au XX^e siècle, 21^e exposition du Conseil de l'Europe, Berne, musée d'Histoire et musée des Beaux-Arts, 1.VI.–15.IX.1991

Boston 1992

Prized possessions: European paintings from private collections of Friends of the Museum of Fine Arts, Boston, Boston, MFA, 17.VI.–16.VIII.1992. Cat. Peter Sutton & al.

Cambridge 1992

Face to face: French and British portraiture and figure drawings from the Museum's collections, Cambridge, Fitzwilliam Museum, 28.I.–31.V.1992

Châtenay-Malabry 1992

Il y a cent quatre-vingt-cinq ans Chateaubriand s'installait à la Vallée-aux-Lozps, Châtenay-Malabry, maison de Chateaubriand, 1992. Cat. Jean-Paul Clément

Dijon 1992

French paintings from Dutch collections 1600–1800, Dijon, musée des Beaux-Arts, 5.IX.–25.X.1992; Paris, Institut néerlandais, 20.X.–20.XII.1992; Rotterdam, Museum Boijmans-van Beuningen, 15.I.–7.III.1993. Cat. Pierre Rosenberg, Guido Jansen & Jeroen Giltaij

Paris 1993a

French master drawings from the Pierpoint Morgan Library (Le Dessin français: chefs-d'œuvre de la Pierpoint Morgan Library), Paris, musée du Louvre, 1.VI.–30.VIII.1993; New York, The Pierpoint Morgan Library, 15.IX.1993 – 2.I.1994. Cat. Cara Dufour Denison

Paris 1994b

Voltaire et l'Europe, hôtel de la Monnaie, 29.IX.1994 – 8.I.1995. Cat. Françoise Bléchet & al.

Cleveland 1995

French drawings from the collection, Cleveland Museum of Art, 9.III.–13.XII.1994 – 12.III.1995

Épinal 1995

Hommage au duc de Choiseul-Stainville (1760–1838), Épinal, musée départemental des Vosges, 19.V.–31.VIII.1995

New York 1995

Fantasy and reality: drawings from the Sunny Crawford von Bülow collection, Pierpont Morgan Library, 14.IX.1995 – 7.I.1996. Cat. Cara D. Denison, Stephanie Wiles & Ruth S. Kraemer

Paris 1995b

De Le Brun à Vuillard: de l'Académie royale à l'Académie des beaux-arts, trois siècles de peinture française, musée Marmottan, 13.X.1995 – 7.I.1996. Cat. Marianne Delafond

San Francisco 1995

Treasures, San Francisco, California Palace of the Legion of Honour, 11.XI.1995 – 3.III.1996

New York 1996a

The French portrait 1550–1850, New York, Colnaghi, 10.I.–10.II.1996. Cat. Alan Wintermute & Donald Garstang

Amiens 1997

Boucher, Delacroix, Gauguin.... Dessins français des XVIII^e et XIX^e siècles du musée de Picardie, 13.XII.1997 – 22.II.1998. Cat. Boyer 1997

Nantes 1997

Visages du Grand Siècle: le portrait français sous le règne de Louis XIV 1660–1715, Nantes, musée des Beaux-Arts, 20.VI.–15.IX.1997; Toulouse, musée des Augustins, 8.X.1997 – 5.I.1998

New York 1997b

The private collection of Edgar Degas, New York, The Metropolitan Museum of Art, 1.X.1997 – 11.I.1998. Cat. Colta Ives & al.

Paris 1997a

Œuvres récupérées après la Seconde Guerre Mondiale, musée du Louvre, IV.1997 [no catalogue]

Paris 1997b

Des mécènes par milliers: un siècle de dons par les Amis du Louvre, musée du Louvre, 21.IV.–21.VII.1997. Cat. Pierre Rosenberg & al.

Versailles 1997

Trois siècles de pastel, Versailles, musée national du château, 15.IV.–13.VII.1997

Cambridge 1998

Mastery & elegance. Two centuries of French drawings from the collection of Jeffrey E. Horvitz, Harvard University Art Museum. Cat. Alvin L. Clark, Jr

Cambridge 1998b

Behind the line: the materials and techniques of old master drawings, Cambridge, Harvard University Art Museums, 3.X.1998 – 30.XII.1998. Cat. Edward Saywell, *Harvard University art museums bulletin*, VI/2, 1998

Chicago 1998

Gifts of a lifetime, old master drawings, Art Institute of Chicago, 11.XII.1998–28.III.1999

Chicago 1999

The broad spectrum: color on paper, past and present, Art Institute of Chicago, 12.IX.–31.X.1999 [no cat.]

Lisbon 1999

A arte do retrato. Quotidiano e circunstância, Lisbon, Museu Calouste Gulbenkian, 1999

New York 1999a

Eighteenth century French drawings in New York collections, The Metropolitan Museum of Art, 2.II.–25.IV.1999. Cat. Perrin Stein & Mary Tavenor Holmes

Venice 1999

The timeless eye: master drawings from the Jan and Marie-Anne Krugier-Poniatowski collection, Venice, Peggy Guggenheim Collection, IX.–XII.1999

Cleveland 2000

Master drawings from the Cleveland Museum of Art, Cleveland Museum of Art, 27.VIII.–17.X.2000; New York, Morgan Library, 23.V.–19.VIII.2001; Houston, Museum of Fine Arts, 14.X.2001 – 6.I.2002

Dijon 2000

L'Art des collections: bicentenaire du musée des beaux-arts de Dijon, Dijon, musée des Beaux-Arts, 2000

Paris 2000a

De Fra Angelico à Bonnard. Chefs-d'œuvre de la collection Rau, musée du Luxembourg, 12.VII.2000 – 4.I.2001. Cat. Cécile Bouleau & al.

Pittsburgh 2000

From the Sun King to the royal twilight: painting in eighteenth-century France from the musée de Picardie, Amiens, Pittsburgh, Frick Art and historical Center, 17.XI.2000 – 14.I.2001

Tours 2000

Les Peintres du roi 1648–1793, Tours, musée des Beaux-Arts, 18.III.–18.VI.2000; Toulouse, musée des Augustins, 30.VI.–2.X.2000

Dijon 2001

Dresde ou le rêve des Princes: la galerie de peintures au XVIII^e siècle, Dijon, musée des Beaux-Arts, 16.VI.–1.X.2001

Edinburgh 2001

The King over the water: portraits of the Stuarts in exile after 1689, Scottish National Portrait Gallery, 27.IV.–30.IX.2001. Cat. Edward Corp

New York 2001

French pastels, New York, Wildenstein, ?III.–14.IV.2001. No cat.

St Petersburg 2001

Пастели: Западноевропейских художников в собрании эрмитажа XVIII – начало XX века, St Petersburg, Hermitage, 18.IX.2001 – 13.I.2002. Cat. A. C. Кантор-Гуковская

Stockholm 2001

Face to face: portraits from five centuries, Stockholm, Nationalmuseum, 4.X.2001 – 27.I.2002. Cat. Görel Cavalli-Björkman & al.

Bergamo 2002

La collezione Rau, sei secoli di grande pittura europea da Beato Angelico a Renoir a Morandi, Bergamo, Accademia Carrara, Galleria d'Arte Moderna e Contemporanea, 31.I.–1.V.2002; Tennessee State Museum, 28.VIII.2005 – 15.I.2006

Chambord 2002

Mes rêveries... le maréchal de Saxe à Chambord, château de Chambord, 29.IX.2002 – 5.I.2003. Cat. Vincent Cochet & al.

Paris 2002a

La Passion du dessin, collection Jan Krugier & Marie-Anne Poniatowski, musée Jacquemart-André, 19.III.–30.VI.2002

***Versailles 2002**

Madame de Pompadour et les arts, Versailles, château, 14.II.–19.V.2002; Munich, Kunsthalle der Hypo-Kulturstiftung, 14.VI.–15.IX.2002; London, National Gallery, 16.X.–12.I.2003. Cat. Xavier Salmon

Los Angeles 2003

Casting characters: portraits and studies of heads, Los Angeles, The J. Paul Getty Museum, 4.XI.2003 – 1.II.2004

Louvenciennes 2003

L'Enfant chéri au siècle des Lumières, Marly-le-Roi/Louvenciennes, musée-promenade, 15.III.–15.VI.2003. Cat. Christine Kayser, Xavier Salmon & al.

Amiens 2004

Mois du pastel, Amiens, musée de Picardie, 5–31.X.2004. Cat. Matthieu Pinette, in Salmon & al. 2004

***Nancy 2004**

Stanislas, un roi de Pologne en Lorraine, Nancy, musée Lorrain, 17.XII.2004 – 21.III.2005

Paris 2004b

Les Pastels du musée Cognacq-Jay, musée Cognacq-Jay, IX.–XII.2004. Cat. Georges Brunel, in Salmon & al. 2004

Toledo 2004

The unseen art of TMA: what's in the vaults and why?, Toledo Museum of Art, 12.IX.2004 – 2.I.2005

Cambridge 2005

"To delight the eye": French drawings and paintings from the collection of Charles E. Dunlap, Cambridge, Fogg Art Museum, 17.XII.2005 – 12.III.2006. Cat. Alvin L. Clark, Jr

Edinburgh 2005

Choice. Twenty-one years of collecting for Scotland, Edinburgh, National Galleries of Scotland, Royal Scottish Academy, 2.XI.2005 – 23.I.2006. Cat. Timothy Clifford

Fontainebleau 2005

Théâtre de cour. Les spectacles à Fontainebleau au XVIII^e siècle, musée national du château de Fontainebleau. Cat. Vincent Droquet & Marc-Henri Jordan

New York 2005a

The arts of France from François I^{er} to Napoléon I^{er}, New York, Wildenstein, 26.X.2005 – 6.I.2006. Cat. Joseph Baillio & al.

Saint-Quentin 2005

Renaissance de la collection de dessins du musée Antoine-Lécuyer 1550–1950, Saint-Quentin, musée Antoine Lécuyer, 2.XII.2005 – 25.II.2006. Cat. Hervé Cabezas & al.

Chicago 2006

Drawings in dialogue: old master through modern, the Harry B. and Bessie K. Braude memorial collection, Art Institute of Chicago, 3.VI.–30.VII.2006

Edinburgh 2006b

Portrait miniatures from Scottish private collections, Edinburgh, SNPG, –29.X.2006. Cat. Stephen Lloyd

Paris 2006h

Arts graphiques. Dons récents des Amis du Louvre, Paris, musée du Louvre, 25.I.–16.V.2006

Versailles 2006b

Splendeurs de la cour de Saxe, Dresde à Versailles, Versailles, 24.I.–23.IV.2006

Edinburgh 2007

Painting in crayons: pastel portraits, Edinburgh, Scottish National Portrait Gallery, 21.VII.–30.IX.2007 [no cat.]

Saint-Quentin 2007

Saint-Quentin – Maubeuge 1917: les pastels dans la guerre, Saint-Quentin, musée Lécuyer, 20.IV.–11.VI.2008. Cat. Hervé Cabezas & Christine Kott

Sceaux 2007

Parcours d'un collectionneur: l'histoire, la fable et le portrait, Tableaux et dessins français inédits des XVI^e et XVII^e siècles, Sceaux, musée de l'Île-de-France, 13.IX.2007 – 21.I.2008; Arras, musée des Beaux-Arts, 1.III.–15.VI.2008; Bayonne, musée Bonnat, 11.VII.–13.X.2008. Cat. Pierre Rosenberg, David Beaurain & al.

Edinburgh 2008

The intimate portrait: drawings, miniatures and pastels from Ramsay to Lawrence, Edinburgh, Scottish National Portrait Gallery, 25.X.2008 – 1.II.2009; London, British Museum, 5.III.–31.V.2009. Cat. Stephen Lloyd & Kim Sloan

***London 2008**

Brilliant women, 18th century bluestockings, London National Portrait Gallery, 13.III.–15.VI.2008. Cat. Elizabeth Eger & Lucy Peltz

Dresden 2009

Sehnsucht und Wirklichkeit. Wunschbilder. Malerie für Dresden im 18. Jahrhundert, Dresden, Gemäldegalerie Alte Meister, 15.II.–2.VI.2009. Cat. Harald Marx

***Warsaw 2009**

Le Siècle français, francuskie malarstwo i rysunek XVIII wieku ze zbiorów polskich, Warsaw, Muzeum Narodowe, 28.II.–26.IV.2009. Cat. Iwona Danielewicz, Justyna Guze

Washington 2009

Renaissance to revolution: French drawings from the National Gallery of Art, 1500–1800, Washington, The National Gallery of Art, 1.X.2009 – 31.I.2010. Cat. Margaret Morgan Grasselli

***London 2011a**

Jean de Jullienne, collector & connoisseur, London, The Wallace Collection, 12.III.–5.VI.2011. Cat. Christoph Martin Vogtherr & Jennifer Tonkovich, with article by Andreas Henning on "Pastels in Jean de Jullienne's collection"

Los Angeles 2011

Paris: life & luxury in the eighteenth century, Los Angeles, J. Paul Getty Museum, 26.IV.–7.VIII.2011; Houston, Museum of Fine Arts,

18.IX.–10.XII.2001. Cat. Charissa Bremer-David & al.

Lyon 2011

Si le XVIII^e siècle m'était conté, costumes d'exception, Lyon, musée des Tissus, 21.IV.–4.X.2011

New York 2011

Pastel portraits: images of 18th-century Europe, Metropolitan Museum of Art, 17.V.–14.VIII.2011. Cat. Katharine Baetjer & Marjorie Shelley, *The Metropolitan Museum of Art bulletin*, LXVIII/4, Spring 2011

Montmorency 2012

Rousseau, passionnement, Montmorency, musée Jean-Jacques Rousseau, 9.VI.–9.XII.2012. Cat. Chantal Mustel

Paris 2012

Jean-Jacques Rousseau et les arts, Paris, Panthéon, 29.VI.–30.IX.2012. Cat. Guillaume Scherf & al.

Saint-Quentin 2012a

Modèles d'un soir, Saint-Quentin, musée Antoine-Lécuyer, 19.V.2012. Cat. Hervé Cabezas

*Saint-Quentin 2012b

Louis Nicolas Lemasle (1788–1876), peintre du prince de Salerne, Saint-Quentin, musée Antoine-Lécuyer, 15.XII.2012 – 15.IV.2013. Cat. Hervé Cabezas

*Vizille 2012

L'Hommage de la Révolution française à Jean-Jacques Rousseau, Vizille, musée de la Révolution française, 2.III.–4.VI.2012. Cat. Guillaume Scherf & Séverine Darrousset

New York 2013

Eighteenth-century pastels, Metropolitan Museum of Art, 2.VIII.–29.XII.2013. No cat.

Cincinnati 2014

Genius & grace: François Boucher and the generation of 1700, Cincinnati Art Museum, 14.II.–11.V.2014; Chapel Hill, Ackland Art Museum, 23.I.–5.IV.2015. Cat. Alvin L. Clark, Jr

Karlsruhe 2015

Die Meister-Sammlerin. Karoline Luise von Baden, Staatliche Kunsthalle Karlsruhe, 30.V.–6.IX.2015. Cat. Holger Jacob-Friesen, Pia Müller-Tamm & al. [Karlsruhe 2015]. Aufsatzband: Frank & Zimmermann 2015

*Warsaw 2015

Mistrzowie pastelów: od Marteau do Witkacego, Muzeum Narodowe w Warszawie, 29.X.2015 – 31.I.2016. Cat. Anna Grochala, Joanna Sikorska

Cambridge 2017

Drawing: the invention of a modern medium, Harvard Art Museums, Cambridge, 21.I.–7.V.2017. Cat. Ewa Lajer-Burchard & Elizabeth M. Rudy

*Los Angeles 2017

Eyewitness views: making history in eighteenth-century Europe, Los Angeles, J. Paul Getty Museum, 9.V.–30.VII.2017; Minneapolis Institute of Art, 10.IX.–31.XII.2017; Cleveland Museum of Art, 25.II.–20.V.2018. Cat. Peter Björn Kerber

New York 2017a

Eighteenth-century pastel portraits, Metropolitan Museum of Art, 26.VII.–29.X.2017. No cat.

*Washington 2017

America collects eighteenth-century French painting, Washington, National Gallery of Art, 21.V.–20.VIII.2017. Cat. Yuriko Jackall & al.

Lausanne 2018

Pastels du 16^e au 21^e siècle, Lausanne, Fondation de l'Hermitage, 2.II.–21.V.2018. Cat. Sylvie Wuhrmann & Aurélie Couvreur

Paris 2018

En Société. Pastels du musée du Louvre, Louvre, 7.VI.–10.IX.2018. Cat. Xavier Salmon

Geneva 2019

Silences, musée Rath, Geneva, 14.VI.–27.X.2019. Cat. Lada Umstätter

Le Cateau-Cambrésis 2019

Devenir Matisse: Henri Matisse, élève et professeur, 1890–1911, musée Matisse, 9.XI.2019 – 9.II.2020. Cat. Patrice Deparpe

Washington 2019

The touch of color: pastels at the National Gallery of Art, Washington, National Gallery of Art, 29.IX.2019 – 26.I.2020. No cat.; curators Stacey Sell & Kimberly Schenck

San Francisco 2021

Color into line: pastels from the Renaissance to the present, Fine Arts Museums of San Francisco, 2.X.2021–13.II.2022. Cat. Furio Rinaldi

Munich 2022

Vive le pastel! Pastellmalerei von Vivien bis La Tour, Munich, Alte Pinakothek, 7.V.–23.X.2022. Cat. Elisabeth Hipp

INDEX OF PERMANENT COLLECTIONS

This index shows pastels by, attributed to or after La Tour currently held in museums or other permanent collections; some items on long term loan are included. Refer to the entry in the main catalogue for full details (including any qualification about attribution or identification). Most of these works are not on permanent display.

AUSTRALIA

Melbourne, National Gallery of Victoria
Pastels: La Tour, *Pommyer*

FRANCE

Aix-en-Provence, musée Granet
Pastels: La Tour, *Villars; homme au livre*

Amiens, musée de Picardie
Pastels: La Tour, *Auto; Natier*

Béziers, musée des Beaux-Arts
Pastels: La Tour, *femme*

Bordeaux, musée des Beaux-Arts ("mBA")
Pastels: La Tour, *Gravelot; a/r La Tour, Marie-Josèphe de Saxe, Marie Leszczyńska*

Bourges, musée des Arts décoratifs
Pastels: La Tour, *Renandon*

Chalais, abbaye royale, fondation Jacquemart-André
Pastels: a/r La Tour, *comte de Provence; jeune fille*

Chambord, château
Pastels: a/r La Tour, *Maurice de Saxe*

Dieppe, château-musée
Pastels: a/r La Tour, *Marie Leszczyńska*

Dijon, musée des Beaux-Arts ("mBA")
Pastels: La Tour, *Auto; Crébillon; Laideguive; Saxe; Vernet; chanoine*

Dijon, musée Magnin
Pastels: a/r La Tour, *Mlle Chastagner*

Ferney, château de Voltaire
Pastels: a/r La Tour, *Voltaire*

Fontaine-Chalais, v. Chalais

Lille, musée des Beaux-Arts ("mBA")
Pastels: La Tour, *Mme Pelerin*

Lyon, musée des Tissus et des Arts décoratifs ("mAD")
Pastels: La Tour, *Mme de Biencourt*

Marly-le-Roi, musée du Domaine royal de Marly
Pastels: La Tour, *Louis XV*

Metz, musée de la Cour d'or
Pastels: a/r La Tour, *Belle-Isle*

Montmorency, musée Jean-Jacques Rousseau
Pastels: La Tour, *Rousseau; Voiriot a/r La Tour, Rousseau*

Narbonne, musée d'Art et d'Histoire
Pastels: La Tour, *Garnier d'Isle*

Nohant, maison de George Sand
Pastels: La Tour, *Maurice de Saxe*

Orléans, musée des Beaux-Arts ("mBA")
Pastels: La Tour, *abbé Réglet; Mme Restout; Silvestre; homme noir*

Paris, musée Carnavalet
Pastels: La Tour, *M. de Saxe; jeune fille*

Paris, musée Cognacq-Jay
Pastels: La Tour, *Auto; Béranger/ Sassenage; Mme de Rienc; homme*

Paris, musée de la Comédie-Française
Pastels: a/r La Tour, *Maurice de Saxe*

Paris, École nationale supérieure des beaux-arts ("ENSBA")
Pastels: La Tour, *Mme Lafreté; Mme Masse*

Paris, musée Jacquemart-André
Pastels: La Tour, *homme*

Paris, musée du Louvre
Pastels: La Tour, *Auto (4); d'Alembert; Breteuil; Chardin; Mlle Dangeville; Deschamps; Dumont le romain; Frémin; Lemoyne; Louis XV; Louis le dauphin; Mme Louise; Marie-Josèphe de Saxe; Marie Leszczyńska; Orry; Mme de Pompadour; comte de Provence; Restout; Maurice de Saxe; Mme de Sesmaisons; hommes (3)*

Paris, musée de la Vie romantique
Pastels: La Tour, *Saxe*

Reims, musée des Beaux-Arts ("mBA")
Pastels: La Tour, *La Barben*

Remiremont, musée Charles Friry
Pastels: a/r La Tour, *Louis XV*

Saint-Quentin, musée des beaux-arts Antoine-Lécuyer
Pastels: La Tour, *94 psls*

Sassenage, château
Pastels: a/r La Tour, *Sassenage*

Troyes, musée des Beaux-Arts et d'Archéologie [musée Saint-Loup] ("mBA")
Pastels: La Tour, *Countess of Coventry*

Vannes, musée de la Cohue
Pastels: a/r La Tour, *Louis le dauphin; Marie Leszczyńska*

Versailles, musée national du château de Versailles et des Trianons
Pastels: La Tour, *Le Riche de La Pouplinière*

Vesoul, musée Georges-Garret
Pastels: La Tour, *Desault*

GERMANY

Altenburg, Lindenau-Museum
Pastels: a/r La Tour, *Vernezobre*

Dresden, Gemäldegalerie, Alte Meister
Pastels: La Tour, *auto; Marie-Josèphe; maréchal de Saxe; a/r Lemoyne; Louis XV*

Gotha, Schloß-Museum, Schloß Friedenstein, Gemäldesammlung
Pastels: a/r La Tour, *Rousseau*

Karlsruhe, Staatliche Kunsthalle
Pastels: La Tour, *Marguerite Le Comte*

Köln, UNICEF, Sammlung-Rau
Pastels: La Tour, *Collin*

Munich, Alte Pinakothek
Pastels: La Tour, *Mlle Ferrand; abbé Nollet; Philippe*

Weimar, Stiftung Weimarer Klassik und Kunstsammlungen ("SWKK"), Schloßmuseum, Goethe Nationalmuseum
Pastels: a/r La Tour, *Maurice de Saxe*

ITALY

Rome, Museo Nazionale del Palazzo di Venezia, Wurts collection
Pastels: a/r La Tour, *comte de Provence*

THE NETHERLANDS

Gouda, Museum het Catharina Gasthuis/De Moriaan
Pastels: a/r La Tour, *Mme de Pompadour*

Heeswijk, Kasteel
Pastels: a/r La Tour, *Charrière*

PORTUGAL

Lisbon, Fundação/Museu Calouste Gulbenkian
Pastels: La Tour, *Duval de l'Épinoy; Marie Sallé*

SPAIN

Barcelona, Museu nacional d'art de Catalunya
Pastels: La Tour, *Laideguive*

Vigo, Museo Municipal Quiñones de León
Pastels: a/r La Tour, *Rousseau*

SWEDEN

Stockholm, Nationalmuseum
Pastels: La Tour, *princesse de Rohan; "Mme Masse"; Voltaire*

SWITZERLAND

Bern, Kunstmuseum
Pastels: a/r La Tour, *Tronchin*

Geneva, musée d'Art et d'Histoire ("MAH")
Pastels: La Tour, *Auto; Mme de Charrière; d'Hogguer; abbé Huber (2); Rousseau; inconnue*

Geneva, Société des Arts
Pastels: La Tour, *Tronchin*

UNITED KINGDOM

Alnwick Castle
Pastels: a/r La Tour, *Mme de Pompadour*

Edinburgh, Scottish National Portrait Gallery ("SNPG")
Pastels: La Tour, *Henry, Duke of York*

Lennoxlove, Duke of Hamilton
Pastels: a/r La Tour, *Prince Charles Edward Stuart*

London, National Gallery
Pastels: La Tour, *Darwins*

London, National Portrait Gallery ("NPG")
Pastels: a/r La Tour, *Prince Charles Edward Stuart*

London (Buckingham Palace; Windsor Castle etc.), The Royal Collection
Pastels: a/r La Tour, *Maurice de Saxe*

UNITED STATES OF AMERICA

Ann Arbor, University of Michigan Museum of Art
Pastels: La Tour, *Garnier d'Isle*

Baltimore Museum of Art
Pastels: La Tour, *Perrinet de Jars*

Beverly Fields, Massachusetts, Edgewater House, The Horvitz Collection
Pastels: La Tour, *Mlle Clairon; Restout; Vintimille du Luc; magistrat*

Boston, Museum of Fine Arts ("MFA")
Pastels: La Tour, *dame*

Cambridge, Harvard University Art Museums,
The **Fogg Art Museum**
Pastels: La Tour, *Auto*, *Garnier d'Isle*, *Jullienne*,
homme (2); *dame*

Chicago, Art Institute
Pastels: La Tour, *Auto*; *Descamps*; *M. & Mme*
de Mondonville; *Silvestre*

Cleveland Museum of Art
Pastels: La Tour, *Dumont le romain*

Los Angeles, J. Paul Getty Museum
Pastels: La Tour, *président de Rieux*; *Silvestre*

New York, The **Frick Collection**
Pastels: La Tour, *Mme Rouillé* (promised gift)

New York, The Metropolitan Museum of Art
("MMA")
Pastels: La Tour, *Garnier d'Isle*, *Louis XV*

New York, Morgan Library & Museum
Pastels: La Tour, *Mlle Dangenille*

Pasadena, Norton Simon Museum
Pastels: La Tour, *Auto*

Philadelphia, La Salle University Museum of Art
Pastels: a/r La Tour, *Louis XV*

Pittsburgh, Frick Art Museum
Pastels: La Tour, *La Condamine*

Saint Louis Art Museum
Pastels: La Tour, *Mme de Mondonville*

San Francisco, Fine Arts Museums ("FAM",
M. H. De Young, Legion of Honor,
Achenbach Foundation for Graphic Arts)
Pastels: a/r La Tour, *Auto*

Sarasota, John & Mable Ringling Museum of Art
Pastels: a/r La Tour, *Louis le dauphin*; *une*
princesse

Toledo Museum of Art
Lit.: *The Toledo Museum of Art, European*
paintings, Toledo, 1976
Pastels: La Tour, *Auto*

Washington, National Gallery of Art ("NGA")
Pastels: La Tour, *Dupouch*

INDEX OF COLLECTORS

The index is a summary checklist of collectors who have owned pastels by (or attributed to) La Tour. It is not a complete list of former owners (for example, owners of single works or those who have inherited family portraits are not normally included), nor does it include the biographical information and details of other pastels owned which may be found in the online index of [COLLECTORS](#) from which the checklist has been extracted. It includes dates of known sales, some inventories and lists of pastels known to have been owned but not sold publicly. Some copies are included but not usually works now attributed to different artists. For all details on the works, attributions etc., consult the relevant entries in the catalogue.

- Sir Robert Henry Edward **ABDY**, 5th Bt (1896–1976).
La Tour, *Dumont le romain*
- Alexandre-Denis **ABEL DE PUJOL** (1785–1861).
Paris, 7.XII.1861, Lot 56: La Tour, *inconnue* [J.46.3534](#)
- Edgar Vincent, Viscount d'**ABERNON** (1857–1941).
London, Christie's, 28.VI.1929, Lot 7: [J.46.3666](#)
- Académie royale de peinture & de sculpture**, Paris.
Inventaire, 19 frimaire, l'an II. 421. Chardin – La Tour
652. Restout – de La Tour
653. Dumont le romain – de La Tour
- Claude-Léon **AERTS** (1800–1883).
Nancy, Siméon, 31.III.1884, Lots 24, 25: La Tour *inconnues* [J.46.3591](#) [J.46.3592](#)
- Pierre-Jean **AERTS D'OPDORP** (1730–1817).
Bruxelles, Mastraeten, 29.VII.1819, La Tour, 5 *esquisses*
- Maurice **AICARDI** (1919–2007).
Vente succession, Paris, Drouot, Pescheteau-Badin, 26.XI.2007, Lot 116:
a/r La Tour, *Monnet*
- Robert **ALEXANDER** of Boghall (–1774).
London, Christie's, 31.III.–I.V.1775; London, Christie's, 6–7.III.1776;
London, Denew & Squibb, 3.IV.1787: La Tour, *auto* [J.46.11704](#)
- Balthazar **ALEXIS** (1786–1872), graveur.
Lyon, Gazagne, 18.II.1873: Lot 57, La Tour, *religieux*
- Nicolas Eustache **AMBATIELOS** (1885–1956).
La Tour, *président de Rienx*
- Antoine-François, comte **ANDRÉOSSY** (1761–1828).
Paris, Navoit, Laneuville, 13–16.IV.1864: Lot 4: La Tour, *Jolyot de Crébillon*
- Lady **ASHBOURNE**, née Laure-Augusta-Marianne de Monbrison (1869–1953).
La Tour, ??*Mme Louise*
- Sigismond **BARDAC** (1856–1919).
Paris, Georges Petit, 10–11.V.1920. Lot 25: La Tour, *Mme Rouillé*
La Tour, *Mme Dorizon*
- Paul **BARROILHET** (1810–1871).
Paris, Pillet, 10.III.1856, Lot 44: La Tour, *Le Riche de La Pouplinière*
- Lucien-Jean-Baptiste **BAUDENS** (1804–1857).
Vente p.m., Paris, Pillet, 1.VI.1858, Lot 54: La Tour, *inconnue*
- Mme Aimé-Louis-Victor **BECQ DE FOUQUIÈRES**, née Marie-Françoise-*Hélène* de Groisellez (1836–1925).
Paris, 8.V.1925, Lot 29: La Tour, *inconnue* [J.46.3647](#)
La Tour, *auto*; ??*Mlle Dangeville*
- Otto Sebastian **BEMBERG** (1857–1932).
La Tour, *Mme de Pompadour* [J.46.2611](#)
- Samuel Reading **BERTRON** (1865–1938).
La Tour, *Julienne*
- Alfred **BEURDELEY** (1847–1919).
Paris, 6–7.V.1920, Lot 165: La Tour, *homme* [J.46.3349](#)
- Jean **BEURDELEY** (1772–1853).
Paris, 29–30.III.1853, Lot 79: La Tour, *inconnue* [J.46.3519](#)
- Pierre Riel, comte de **BEURNONVILLE** (1752–1821).
Vente p.m., Paris, 15.IV.1844, Lot 85: La Tour, *Marie-Thérèse*
- Étienne-Edmond Martin, baron de **BEURNONVILLE** (1825–1906).
Paris, 9–16.V.1881, La Tour, Lot 122: *Buffon [Duval de l'Épinoi]*; Lot 123: *Mme de Pompadour en bergère*
Paris, 21–22.V.1883, Lot 26: La Tour, *auto*
Paris, 3.VI.1884 & seq., La Tour: Lot 438: *inconnue*; Lot 439: *Voltaire*; Lot 440: *?Pompadour*; Lot 441 attr., *femme*
Paris, 16–19.II.1885, La Tour: Lot 441: *inconnu*; Lot 442: *inconnu*
- Guillaume de Gontaut-Biron, marquis de **BIRON** (1859–1939).
Paris, Georges Petit, 9–11.VI.1914, Lot 37: La Tour, *Mme Dorizon*, *préparation*; Lot 38: La Tour, *Dumont le romain*, *préparation*; Lot 39: La Tour, *Étude de mains*
- Antoine **BLAISOT** (Paris 1794–1876).
Paris, 22–23.XII.1890, Lots 30, 31: La Tour, *inconnus*
- Charles **BLANC** (1813–1882), art historian.
Pastel: La Tour, *Ducreux*
- William Tilden **BLODGETT** (1823–1875).
La Tour, *Laidégue*
- F. **BOHLER** (fl. a.1906)
Paris, Drouot, Chevallier, Roblin, 23.II., Lot 18: La Tour, *Pommyer*, *préparation*
- Jules **BOILLY** (1796–1874).
Paris, 19–20.III.1869, Lot 154: La Tour, *Capucin*
- Symphorien-Casimir-Joseph **BOITTELLE** (1813–1897).
Paris, Drouot, 24–25.IV.1866, La Tour, Lot 71: *Cupis*; Lot 79: *auto*
Paris, Pillet, 10–11.I.1867, Lot 112: La Tour, *Cupis*
- Jean-Constant-Denis-James-Edmond **BORTHON** (1825–1889).
La Tour, attr., *femme*
- Étienne **BOUCHARDY** (1799–1849).
Vente p.m., Paris, 14.V.1850, p. 3: Environ 20 pastels par La Tour et Sicardi
- Charles-Godefroy de La Tour d'Auvergne, 5^e duc de **BOUILLON** (1706–1771).
Paris, Remy, 1772, Lot 48: Un autre tableau par La Tour en pastel représentant une Bergère qui teint une fleur.
- Georges **BOURGAREL** (1857–1920).
Paris, Drouot, Lair-Dubreil, 15–16.VI.1922, Lot 123: La Tour attr., *Montmartel*
- Édouard **BRAHY-PROST** (1847–1914).
Vente p.m., Bruxelles, Galerie J. & A. Le Roy Frères, 25–28.V.1920, Lot 91: La Tour, genre, *Voltaire*
La Tour, *Mondonville*
- Edward **BRANDUS** (1857–1939).
New York, Fifth Avenue Art Galleries, 12–14.III.1906, Lot 31: La Tour, *comtesse de Bermon*
- Mme veuve **BRAUN**
Vente p.m., Paris, Pillet, Petit, 21–22.VI.1866, Lot 24: La Tour, *inconnue*
- BRETONVILLE** (fl. a.1872).
Paris, Pillet, Féral, Mannheim, 5–7.II.1872: Lot 18: La Tour, *inconnu*
- [?]Jean-Baptiste-Joseph **BROSSAYS**.
Paris, Bonnefons Amaury, George, 21–23.III.1839, Lot 75: La Tour, *femme allaitant son enfant*
- Dominique-Vivant, baron **BRUNET-DENON** (1779–1846).
Vente p.m., Paris, 2–15.II.1846, Lot 409: La Tour, *femme*
- Jacques-Jean-Baptiste Desmier d'Archiac, comte de **BRYAS** (1851–1915).
Paris, Drouot, Chevallier, Féral, Mannheim, 6.II.1905, Lot 16: La Tour, *inconnu [Julienne]*
- Adrien-Hyacinthe **BUJON** (1810–1867).
Rouen, 29, rue des Bons-Enfants, 19.II.1866: Lot 147: La Tour, *homme et femme*
- Jules **BURAT** (1807–1885).
Vente p.m., Paris, Georges Petit, 28–29.IV.1885: Lot 115: La Tour, *auto*
- Mme Louis **BURAT**, née Sylvie-Pauline-Virginie Sluys (1845–1929).
La Tour, *Mme de La Tour*
- Angela Georgina, Baroness **BURDETT-COUTTS** (1814–1906sp), & her spouse, Rt Hon. William Bartlett (1854–1921).
Sale p.m., London, 4–5.V.1922: Lot 10: La Tour, *Rousseau*

- Philippe **BURTY** (1830–1890).
Paris, Delestre, 2–3.III.1891: Lot 105: La Tour, *inconnu*
- Francisco de Assis **CAMBÓ** y Batlle (1876–1947).
La Tour, *Laideguine*
- Sosthène-Louis-Félix **CAMBRAY** (1819–1905).
Paris, Drouot, Delbergue-Cormont, 8.XI.1867, Lot 146: La Tour, *auto au jabot*
- François-Marie-Gustave-Émile **CAMUS** (1829–1892).
La Tour, *homme*
- Mme Ernest-Eugène **CAREZ**, née Louise-Félicie Beudeker (1854–1938).
La Tour et son frère, miniatures
- Yves Carlier, dit **CARLIER DE FONTOBBIA** (1911–1984).
La Tour, *auto* [J.46.1093](#) [J.46.1137](#); *Parrocel* [J.46.2472](#); *Rousseau; Voltaire; inconnue* [J.46.3668](#)
- Joseph-Auguste **CARRIER** (1797–1875).
Paris, Bonnefons, 9–10.III.1846: Lots 188, 191–199: La Tour, *inconnus*
Paris, Drouot, Pillet, Petit, 6–7.IV.1868: Lot 98: La Tour, *La Pouplinière*;
Lot 99: La Tour, *auto*; Lots 100–109: La Tour, *inconnus*; Lots 110–111: La Tour, *maîns*
Vente p.m., Paris, Drouot, Pillet, Féral, 5.V.1875: La Tour: Lot 8: *Louis XVI*; Lot 9: *inconnue*; Lot 10: *auto*
- Walter Richard **CASELS** (1826–1907).
Sale p.m., London, Christie's, 25.VII.1907: Lot 46: La Tour, *inconnue*
- Hendrikus Egbertus ten **CATE** (1868–1955).
London, Sotheby's, 25.II.1959: La Tour, *2 Mlle Fel*
- Anne-Claude-Philippe, comte de **CAYLUS** (1692–1765).
Inv. p.m. 10.X.1765 (AN mc/xxx/391), par Pierre Remy: Dane le salon au premier étage: Item No. 14 le buste d'une femme, celui d'Io et celui d'un nègre peints en pastel sous verres et bordures dorées prisés ensemble vingt quatre livres [La Tour]
Catalogue du cabinet d'histoire naturelle et d'antiquités de M. le Duc de Caylus, Grand d'Espagne de la Première Classe, Paris, 1772:
La Tour: [p. 208] Un tableau ovale de vingt-un pouces de hauteur, sur seize pouces de largeur en pastel, représentant une tête de Nègre. - Un autre même largeur & hauteur, représentant Io dans la nue.
[p. 209] Deux Tableaux ovales de vingt-un pouces de hauteur, sur seize pouces de largeur; l'un en pastel, représentant une femme pregnant une tasse de café; l'autre une femme cherchant dans son corset une puce.
Vente, Paris, Remy, 19.IV.1773 & seq.: 47. Une tête de Nègre & le buste d'Io avec Jupiter, par La Tour: hauteur de chaque, 14 pouces; largeur, 10 pouces 6 lignes. [62 livres]
48. Une femme qui cherche ses puces, & une autre qui prend une tasse de café: ces deux bustes de forme ovale, aussi par La Tour, portent 15 pouces de haut, sur 12 pouces de large. [30 livres]
- [Pierre-Gilles] **CHANLAIRE** (1790–1870).
Paris, Boussaton, 2–4.IV.1860: Lot 167: La Tour, *2 inconnus*
- La marquise de **CHAPONAY**, née Cécile-Sophie-Albertine Reynaud de Bologne (1827–1909).
La Tour, *Mlle Gaussin*, [J.46.1846](#)
- Antoine-Pierre de **CHAUMONT**, marquis de La Galaizière (1727–1812).
La Tour, *Orry*
- Comte Pierre de **CHAVAGNAC** (1883–1957).
La Tour, *Nollet*
- François de **CHEVERT** (1695–1769).
Inventaire après décès: “deux tableaux pastels peints sous verre portraits de M. les maréchaux de Saxe et la Belleisle dans leur bordure de bois doré prisé 10 livres”
- Ernest **CLARET** (*fl.* Paris 1850–65), architecte.
Paris, rue des Jeûneurs, Bonnefons de Lavialle, Laneuville, 16–19.XII.1850, Lots 157, 158: La Tour, *Rumigny [Rumilly]; Pompadour*
- Charles Bridger Orme **CLARKE** (1863–1935), industrialist.
La Tour, *Dawkins*
- Aimé-François-Philibert, duc de **CLERMONT-TONNERRE** (1871–1940).
Paris, Drouot, Petit, 9.III.1923: Lot 16: La Tour, *Mme de Rieux*
- Eugène **CLICQUOT** (1812–1885).
Vente p.m., Reims, 10–15.VII.1893: Lot 52: genre de La Tour, *femme*
- Ernest **COGNACQ** (1839–1928), his wife, née Marie-Louise Jay (1838–1925), and his nephew Gabriel Cognacq (1880–1951).
Vente p.m.: Paris, Drouot, Bellier, Ader & Thullier, 11–13.VI.1952: Lot 59: La Tour, *?d' Alembert*
Lot 60: La Tour, *jeune femme*
- Lot 61: Éc. de La Tour, *femme*
Lot 62: La Tour, *Pommyer*
- Mme Louis Jacobé de Pringy de Goncourt, née Marie-Cécile Becquey (1840–1929), granddaughter of Prosper **COLLETTE DE BAUDICOUR** (1788–1872).
La Tour, *Paris de Montmartel*
- Adolfo **COSTA DU RELS** (1891–1980).
La Tour, *auto*
- Maurice **COTTIER** (1822–1881).
La Tour, *Mme Louise* [J.46.2183](#)
- Auguste **COURTIN** (1825–1875).
Paris, Escribe, 29.III.1886: Lot 77: La Tour, *auto*
- Jacques **COUVREUR** (1815–p.1875).
Ventes 1875: pastels de La Tour.
- Phoebe **COWLES** (*fl.* 2004).
New York, Christie's, 23.I.2004: Lot 63, 61: La Tour, *M. & Mme Belle-Isle*
- Quintin **CRAUFURD** (1743–1819).
Vente p.m., Paris Alexandre & Peytouraud, 20.XI.1820 & seq.: Lots 374–77, La Tour, *Voltaire; Crébillon, Nivelle de la Chaussée, Duclos*
- François-Ernest **CRONIER** (1840–1905).
Vente p.m., Paris, Georges Petit, Lair-Dubreuil, 4–5.XII.1905: Lot 35–38: La Tour, *Schmidt; auto*; *Lady Coventry; Coventry*
- Mme **C*****
Vente p.m., Paris, Pillet, 22.II.1860: Lot 15: La Tour, *inconnue*
- Joseph-Honoré-Désiré **DAIGREMONT** (1790–1866).
Vente p.m., Paris, 3–7.IV.1866: Lot 265: La Tour, *11 croquis*
- David **DAVID-WEILL** (1871–1952).
London, Sotheby's, 10.VI.1959: Lot 100: La Tour, *Mme Savalette*; Lot 101: *Deschamps*
Other pastels: La Tour, *Pigalle*
- Pierre **DECOURCELLE** (1856–1926).
Paris, Georges Petit, Lair-Dubreuil, Baudoin, 29–30.V.1911: Lot 118: La Tour, *auto*; Lot 119: La Tour, *Pommyer*; Lot 120: La Tour, attr., *Destouches*
- Auguste de Gas (1807–1874); son fils, Edgar **DEGAS** (1834–1917).
La Tour, *5 pstls*
- Paul **DELAROCHE** (1797–1856).
Vente p.m., Paris, 15–17.VI.1857: Lot 33: La Tour, *Louis XVI*
- Albert **DEMONS** (1842–1920).
La Tour, *Marie-Josèphe; Marie Leszczyńska*
- Pauline-Léontine-Elisabeth Mesnage, dite Mme **DENAIN** (1823–1892).
Paris, Georges Petit, Chevallier, 6–7.IV.1893: La Tour: Lot 34/35: *M. & Mme Grimod de la Reynière*
Lot 36: *Mlle Sallé*
- Dominique Vivant, baron **DENON** (1747–1825).
Vente p.m., Paris, Masson, Pérignon, 1–19.V.1826: Lot 817, La Tour, *Crébillon*
- Auguste **DESPERET** (1804–1865).
Vente p.m., Paris, Delbergne, 7–13.VI.1865: La Tour, Lot 510: *Louis le dauphin*; Lot 511: *inconnu*
- Hyacinthe-François-Joseph, comte **DESPINOY** (1764–1848).
Vente p.m., Versailles, 5 rue du Regard, Trinquand, Roehn, 14–19.I.4–9.II.1850: La Tour: Lot 924, *Voltaire*; Lot 925, *Silvia Bellotti*
- G. **DES SÉZURS** (*fl.* a.1876).
Paris, Rousseau, Geoffroy, 4.XII.1876: Lot 3: La Tour, *inconnue*
- Henri **DEUTSCH DE LA MEURTHE** (1846–1919); son frère Émile (1847–1924), ses filles, Marie-Henriette, Mme Henri Goldet, et Fernande, Mme Edward Esmond.
La Tour, *Mme Le Comte; ??La Pouplinière*
- Lambert **DEVÈRE** (1785–1872).
Paris, Drouot, Pouchet, 17.III.1855: La Tour, Lot 65: *auto*; Lot 66/67, *Mlles Buxi*
- Eugène **DEVÉRIA** (1805–1865).
Paris, 29.IV.–3.V.1839: Lot 77: La Tour, *dames*
- Henri-Paul-Marie **DIDIER** (1823–1868).
Vente p.m., Paris, Drouot, Pillet, 15–17.VI.1868: Lot 158: La Tour, *Mme de la Réynière*; Lot 159: La Tour, *Dupouch*
Other pastels: La Tour, *Jeaurat; Mlle Sallé*
- Marc-Antoine Didot, dit **DIDOT DE SAINT-MARC**, ou Saint Marc Didot (1766–1835).
Paris, Bonnefons, 16–17.XII.1835, Lot 50: La Tour, *Mme du Châtelet*

- Geoffrey **DODGE** (1887–1941).
La Tour, *Julienne*
- Henry **DOETSCH** (1839–1895).
Sale p.m., London, Christie's, 22–25.VI.1895: Lot 452: La Tour, *Mme de Pompadour*
- Georges-Camille **DŒUILLET** (1865–1934).
Paris, Georges Petit, 27.IV.1932: Lot 34: La Tour, *Montalembert*
- Félix **DOISTAU** (1846–1936).
Paris, Georges Petit, 9–11.VI.1909: Lot 59: La Tour, attr., *homme*
- Joseph-Auguste-Fernand **DOL** (1847–1928).
La Tour, *Rousseau*
- Georges **DORMEUIL** (1856–1939).
London, Sotheby's, 3.VII.2013: La Tour, *Dupouch; Lemoyne; Perrinet de Jars; homme*
- Jacques **DOUCET** (1853–1929).
Paris, Galerie Georges Petit, Lair-Dubreuil, Baudouin, 5–8.VI.1912: Lot 74: La Tour, *Jars* [est. Fr120,000, Fr110,000; Wildenstein]
Lot 75: La Tour, *Duval de l'Épinoy* [est. Fr300,000, Fr600,000, Henri de Rothschild, contre Mme Watel-Dehaynin]
Lot 76: La Tour, *Belle-Isle* [est. Fr50,000, Fr46,000; Jules Strauss]
Lot 77: La Tour, *marquise de Belle-Isle* [est. Fr50,000, Fr40,000; Jules Strauss]
Lot 78: La Tour, *Mme Grimod de La Reynière* [est. Fr200,000, Fr95,000; Duchesne]
Lot 79: La Tour, *Marguerite Le Comte* [Fr120m,000, Fr105,000; Emile Deutsch de la Meurthe]
Lot 80: La Tour, *inconnu* [est. Fr25,000; Fr 25,000; Stettiner] [Cognacq-Jay]
Lot 81: La Tour, *marquise de Rumilly* [est. Fr30,000; Fr43,100; Founès]
Lot 82: La Tour, *jeune fille brune* [est. Fr40,000; Fr25,800; Pierre Decourcelle]
Lot 83: La Tour, *jeune fille* [est. Fr12,000; Fr11,500; Stettiner] [Cognacq-Jay]
Lot 84: La Tour, *D'Alembert* [est. Fr5000; Fr8100; Stettiner]
Doucet's valuation included a La Tour *auto* and a second, reduced, version of La Tour's *Duval de l'Épinoy*.
- Dr Anton C. R. **DREESMANN** (1923–2000).
London, Christie's, 11.IV.2002: Lot 634: La Tour, *?Fel*
- Charles-Louis **DREYFUS** (1870–1929).
La Tour, *Silvestre*
- Jean **DUBOIS** (fl. 1901–27).
Paris, Drouot, Chevallier, Paulme, 7.III.1901: Lot 20: La Tour, attr., *femme*
- Philippe-Étienne **DUCLERC** (–1840).
Vente p.m., Paris, Hôtel des commissaires-priseurs, place de la Bourse, Jacquin, Durand, 22–23.II.1847: Lot 52: La Tour, *inconnue*
- Pierre-Antoine **DUCREY** (1859–1924).
La Tour, *Julienne; Nollet; Reglet*
- Ernest-Ange **DUEZ** (1843–1896).
Vente p.m., Paris, Galerie Georges Petit, 11–12.VI.1896: Lots 220, 221, 222: La Tour, *inconnus*
- Alexandre **DUMAS** (1824–1895).
La Tour, *Silvestre*
- Louis **DUMOULIN** [?(1896–1943)].
La Tour, *Mlle Ferrand*
- Charles E. **DUNLAP** (1889–1966).
La Tour (*auto; dame*)
- La marquise **DU PLESSIS-BELLIÈRE**, née Marie de Pastoret (1817–1897).
Paris, Drouot, 10–11.V.1897: Lot 162: La Tour, *Mme Rouillé*; Lot 163: *M. Rouillé*; Lot 164: *Jars*, attr.
- Paul-Arnaud **DUTASTA** (1873–1925).
Paris, 3–4.VI.1926: Lot 65: La Tour, *Mme Rouillé*
- L.-G. D...** (fl. 1872).
Lyon, Gachod, 15.IV.1872 & seq.: Lots 203–206: La Tour, *inconnus*
- M. **D...** (fl. 1855), d'Orléans
Paris, 13.IX.1855: Lot 16: La Tour, *inconnu*
- Dorothy Braude **EDINBURG** (1920–2014).
La Tour, *abbé Deschamps*
- Armand **ESDERS** (1889–1840).
Vente succession, Paris, Drouot, Étienne Ader, 28.V.1941: Lot 12: La Tour, *auto*; Lot 13: attr. La Tour, *d'Alembert, pnt.*
- Hyacinthe-François-Joseph, comte d'**ESPINOY** (1764–1848).
Vente p.m., Paris, 14.I.–9.II.1850: Lot 924: La Tour, *Voltaire*
- Betty & Jean-Marie **EVEILLARD**: promised gift to the Frick Collection.
La Tour, *Mme Rouillé*
- La princesse Charles-Marie de **FAUCIGNY-LUCINGE**, née Alix-Sophie-Louise de Choiseul-Gouffier (1835–1915).
Vente p.m., Paris, Drouot, Dubourg, Couturier, Féral, 26–30.XI.1917: Lot 82: Éc. fr., *La Tour, dans l'encadrement d'une fenêtre de pierre*, toile.
- Jacques **FAVRE DE THIERRENS** (1895–1973).
La Tour, *Nollet*
- Edmond Gustave Frisch, comte de **FELS** (1858–1951).
La Tour, *Mlle Fel*
- Maurice **FENAILLE** (1855–1937).
La Tour, *princesse de Rohan*
- Eugène **FÉRAL-CUSSAC** (1832–1900).
La Tour, *auto au jabot*
- Mme Hugo **FINALY**, née Eugénie, dite Jenny, Ellenberger (1851–1938).
La Tour's *Lady Coventry; Mme Grimod*
- Eugène **FISCHHOF** [Fischhof, Fischhoff] (1853–1926).
New York, Waldorf-Astoria, Silo, 22–23.II.1907: Lot 48: La Tour, *comtesse de Montaigu*
- François **FLAMENG** (1856–1923).
Paris, Galerie Georges Petit, Lair-Dubreuil, 26–27.V.1919: Lot 3: Boze, *duc d'Enghien*; Lot 27: La Tour, *auto*
- Mme A. **FLORENT**.
Paris, Drouot, Baudoin, 10–15.V.1909: Lot 675: La Tour, *Mme Masse*
- Charles-Gabriel **FORGET** (1807–1873).
Vente p.m., Paris, 17–19.III.1873: Lots 381–383: La Tour, *inconnus*
- André **FOULON DE VAULX** (1873–1951).
La Tour, *Voltaire*
- Mrs Byron C. **FOY**, née Thelma Irene Chrysler (1902–1957).
New York, Parke-Bernet, 22–23.V.1959: Lot 633: La Tour, *auto*; Lot 634: La Tour, *??Mme Dangeville*
- L. **FRANC** (–1882).
Paris, Chevallier, Mannheim, Féral, 22–24.XII.1881: Lot 103: La Tour, *princesse*
- Raimondo, barone **FRANCHETTI** (1829–1905).
Paris, 8–9.III.1894: Lot 174: La Tour attr., *dessin*
- René **FRIBOURG** (1880–1963).
Sale p.m., London, Sotheby's, 16.X.1963: Lot 611: La Tour, *Pommyer*
- Ferdinand Hibon, comte de **FROHEN** (1807–1892).
Paris, Delestre, 19.II.1887: La Tour, Lot 3: *Löwendal*; Lot 4: *duchesse de Nivernais*
- Prince Paul **GALITZIN** (1833–1902).
Brussels, Le Roy, 17–20.I.1870, Lot 97: La Tour, *Rigaud*
- La marquise de **GANAY**, née Emily Ridgway (1838–1921).
Paris, Drouot, 4.VI.1903: Lot 65: La Tour [éc. fr.], *du Barry*
Paris, Drouot 1, Chevallier, Féral, 16.IV.1907: Lot 36: La Tour
Paris, Georges Petit, 8–10.V.1922: Lot 14: F.-H. Drouais [La Tour], *jeune femme*; Lot 16: [La Tour?] Anon., *femme*; Lot 24: La Tour, *Mme de Pompadour en bergère*; Lot 25: La Tour, *La comtesse de X...*; Lot 26: La Tour, *auto*, repr.
Other pastels: La Tour, *Dame en rose*
- Eugène-Albert **GARNIER-HELDEWIER** (c.1867–1923), ministre.
Vente p.m., Paris, Drouot, Lair-Dubreuil, 10–11.VI.1925: Lot 141: La Tour, *Manelli*
- Walter **GAY** (1856–1937).
La Tour, *inconnu*
- Gabrielle-Juliette-Eugénie **GENDRON** (1824–1899).
Paris, Drouot, Pillet, Laneuville, Mannheim, 16–17.I.1865: Pastels par Latour:
Lot 90. Madame Duquesnoy [Fr140]
Lot 91. Sophie Arnould
Lot 92. Petit garçon, habit gris et collerette [Fr201]
- Jean **GIGOUX** (1806–1894).
Paris, 20–22.I.1873: Lots 184, 185: La Tour, *inconnus*
Other pastels: La Tour, *Louis le dauphin*
- Eugène **GIRAUD** (1806–1881).
Vente p.m., Paris, 9–13.II.1886: Lot 208: La Tour, *inconnu*
- André **GIROUX** (1801–1879).
Paris, 18–19.IV.1904: Lot 264: pstls a/r La Tour
- Edmé-Étienne-François **GOIS** (1765–1836).
Paris, Merlin, Roussel, 2.IV.1838: Lot 22: La Tour, *portrait*

- Edmond **GOLDSCHMIDT**.
La Tour, *Perrinet de Jars*
- Jules (1830–1870) and Edmond (1822–1896) Huot de **GONCOURT**.
Paris, Drouot, Georges Duchesne, 15–17.II.1897: La Tour
Lot 153: *femme vue de face, à mi-corps* [*Mme de Belle-Isle*; Fr4200; Thibault]
Lot 154: *masque* [Fr11,100, Isaac de Camondo]
Lot 155: *tête de femme* [??*Mme de Pompadour*, Fr3200; Bourdariat, pour le comte Greffulhe]
Lot 156: *Mlle Dangeville* [Fr8100, Isaac de Camondo]
Lot 157: *tête d'homme* [*Dumont le romain*, Fr2100; Paulme]
- François-Louis **GOUNOD** (1758–1823).
Vente p.m. Paris, Hôtel de Bullion, 23.II.1824: Lot 6: La Tour, *23 pastels*;
Lot 29: La Tour, *36 dessins*
- La comtesse de **GRAMONT D'ASTER**, née Odette de Montesquiou Fezensac (1853–1925).
La Tour, *Nollet*
- Albert **GRAND** (1826–1876).
Paris, 20–24.XI.1876: p. 150: La Tour attr., *homme*
- Henri-Jules-Charles-Emmanuel, comte de **GREFFULHE** (1848–1932).
La Tour, *Mme de Pompadour, préparation*
- Eugène **GRÉSY** (1806–1867).
Paris, 2.III.1853: Lot 47: La Tour, *homme*
- Simon-Achille **GREVERATH** (1798–1855).
Vente p.m., Paris, Delbergue, 7–10.IV.1856: Lot 320: La Tour, *inconnu*
- Camille **GROULT** (1832–1908), son fils Jean Groult (1868–1951) et petitfils Pierre Bordeaux-Groult (1916–2007).
Paris, Georges Petit, Lair-Dubreuil & Baudoin, 21–22.VI.1920: Lots 18, 19, 20: La Tour, *inconnues*
Paris, Galerie Charpentier, Ader Laurin, 21.III.1952: Lot 66: La Tour, *dame en rose*; Lot 67: La Tour, *auto*
- Calouste Sarkis **GULBENKIAN** (1869–1955)
La Tour's *Duval de l'Épinoy; Marie Sallé*
- Comte de **G...**
Paris, Georges Petit, Lechat, 19–20.XII.1881: Lots 108, 109: La Tour, *inconnues*
- Jean **HABRIE** (1784–1853).
Vente p.m., La Rochelle, Gatau, Gournerie, 31.I.1854 & seq.: Lots 112–114: La Tour, *inconnus*
- Mrs Alexander **HAMILTON**, née Grace Spreckels (1878–1937), and her daughter, Grace Hamilton, Mrs Bruce Kelham (1907–1977).
a/r La Tour, *auto*
- François-Michel **HARENC DE PRESLE** (1710–1802).
“un beau pastel, par M. de La Tour”
- George **HARLAND-PECK** (1842–1920).
London, Christie's, 25.VI.1920: Lot 39: La Tour, *Mlle Fel*
- Lionel Simon Wormser **HARRIS** (1861–1940).
London, Christie's, 21.III.1941, Lot 33: La Tour, *inconnue*, J.46.3669
- Marie-Isaïe-Louise-Françoise d'**HECBOURG** (1716–1783).
Inventaire après décès (AN MC/ET/XVII/1021, 5.V.1783):
Dans un Sallou ayant meme Vne
Item un tableau Pastel sous verre Portrait de M. Labbé Nollet dans sa Bordure de Bois sculpté doré prisé Neuf Livres
A L'égard d'un autre tableau Pastel sous verre représentant la Deffunte dans son Parquet de Bois sculpté doré Il n'en a été fait icy aucune prisée Coe portrait de famille mais il a seulement été tire pour Memoire.
Dans une chambre ensuite et dans laquelle est decedée Lad. D^{lle} D'Hebourg
A L'égard de deux tableaux peints sur toile et d'un autre Pastel Peint sous verre il n'en a été fait cy autre description coe portraits de famille
Dans la salle à manger...
...deux autres tableaux L'un pastel et L'autre peinte sur toile aussy dans leurs cadres de bois sculpté doré...prisé ensemble [avec autres choses] quarante huit livres.
- Pierre **HÉDOUIN** (1789–1868).
Paris, Drouot, Couturier, 27.XII.1866: Lot 58: La Tour, *inconnue*
- Alexandre-Léopold **HERBIN-PERRICOURT** (1811–1867).
La Tour, *Dupont; Launay*
- Richard Seymour-Conway, 4th Marquess of **HERTFORD** (1800–1870).
La Tour, *Mme Grimo*
- Louis **HIRSCH** (1862–1932), his widow, née Alice Hermann (1874–1965), and their daughter Madeleine (1894–1979), Mme Jean-Maurice de Gunzburg.
- Monaco, Sotheby's, 18–19.VI.1992: Lot 60: La Tour, *Belle-Isle*, Lot 61: *Mme de Belle-Isle*
- Aimé-Charles, dit Horace **HIS DE LA SALLE** (1795–1878).
La Tour (*Saxe*)
- Philip **HOFFER** (1898–1984).
La Tour preparation
- Jeffrey **HORVITZ**, v. Permanent collections, s.v. Beverly Farms
- Arsène **HOUSSAYE**, né Housset (1815–1896).
La Tour, *Mme de La Pouplinière, femme*
- Auguste **HOUYET** (Liege 1818 – c.1878).
Brussels, 20.III.1878, La Tour pastels (Lots 24/25, Fr120).
- Anatole-Auguste **HULOT** (1811–1891).
Vente p.m., Paris, Georges Petit, Chevallier, 9–10.V.1892: Lot 159: La Tour, *Mme de Pompadour en bergère* [FFr6250]
- Mary Frick **JACOBS** (1848–1936).
La Tour, *Perrinet de Jars*
- Charles **JAFFARD** (1819–1882).
Vente p.m., Le Mans, 24.VII.1882: Lot 93: La Tour, *inconnu*
- Pierre-Louis-Samuel **JOLY DE BAMMEVILLE** (1759–1811).
La Tour, *Rousseau and Lemoyne*
- Édouard **JONAS** (1883–1961).
La Tour [Lundberg], *Auguste de Saxe*; La Tour, *présidente de Rienx*
- Auguste **JOUSSELIN**.
Paris, Drouot, 15–16.IV.1858: Lot 210: La Tour, *inconnue*
- Jean de **JULLIENNE** (1686–1766).
LA TOUR, *Rousseau; Jullienne; Jullienne, préparation*
- Désiré-Jean-Joseph **KAÏEMAN** (1796–1857).
Vente p.m., 2e partie: Paris, 2–5.III.1859: Lot 640: La Tour, *inconnu*
- The German brothers Rodolphe (1845–1905) and Maurice (1839–1906) **KANN**.
Paris, Georges Petit, Lair-Dubreuil, 6–8.XII.1920: Lot 119: La Tour, *?Garnier*
New York, American Art Association, 7.I.1927: Lot 9: La Tour, *enfant*
- Eugène **KRAEMER** (1852–1912).
Paris, Georges Petit, F. Lair-Dubreuil & Henri Baudoin, 5–6.V.1913, La Tour. Lot 4: *Montalembert*; Lot 5: *Mme de Neuville*; Lot 6: *auto*
- Samuel Henry **KRESS** (1863–1955).
La Tour, *Dupouch*
- Jan **KRUGIER** (1928–2008).
La Tour, *auto*
- Jacques-Victor, comte de **LA BÉRAUDIÈRE** (1819–1895).
Paris, 12, rue de Poitiers, Escribe, Chevallier, 18–30.V.1885: Lot 140: La Tour, *inconnue*
- [Alexandre-Charles Brunet Santerre] de **LA FONTINELLE** (1790–1871).
Paris, Couturier, Barre, 22–25.XI.1865: Lot 44 *bis*: La Tour, *inconnue*
- Henri **LALLEMAND** [?] (1810–1892).
Paris, Chevallier, 2.V.1894: Lot 10: La Tour attr., *inconnu*
- Eugène **LAMI** (1800–1890).
Vente p.m., Paris, 26.II.1891: Lot 64: La Tour, *Louis XVI*
- Claude-Louis **LANGLOIS** de Sézanne (1757–1845).
Paris, Sauvan, 14–15.II.1845: Lot 67: La Tour, *magistrat*
- La vicomtesse de **LA PANOUSE**, née Marie Heilbron (1851–1886).
Paris, Chevallier, 32 rue de Monceau, 26–29.IV.1882: Lot 418: La Tour, *La Condamine*
- Laurent **LAPERLIER** (1805–1878).
Paris, Drouot, Pillet, 11–13.IV.1867: Lot 67: La Tour, *Dupauch* [Fr229]
Lot 68: La Tour, *homme en habit gris, jabot, cheveux poudrés* [Fr210]
Lot 69: La Tour, *femme* [Fr2000]
Paris, 17–18.II.1879: La Tour, Lot 49: *Chardin* [*Silvestre*]; Lot 51: *Schmidt*;
Lot 52: *auto*; Lot 53: *inconnu*; Lot 54: *inconnue*; Lot 55: *auto*
- Georges Bottollier-**LASQUIN** (1882–1932).
Paris, Georges Petit, Lair-Dubreuil, 7–8.VI.1928: Lot 115: La Tour, *masque*;
Lot 189: Perronneau [La Tour], *femme au bonnet*
- Jean-Annet-Edmond, vicomte de **LASTIC** (1850–1927).
La Tour, *Durey*
- Jean-François de **LA TOUR** (1726–1807), the artist's half-brother, inherited the collection of La Tour pastels (together with a group of oil paintings by other, unnamed, artists) which are now in Saint-Quentin after unsuccessful attempts to sell them at auction. For the 1810 and 1842 sale catalogues, see the La Tour chronological table of documents.

- César-Florimond, marquis de **LA TOUR MAUBOURG** (1820–1886).
La Tour, *Jolyot de Crébillon*
- Henri **LAVEDAN** (1859–1940).
La Tour, *Duval de l'Épinoy*
- Pierre (1865–1929) et son frère Paul (1858–1937) **LEBAUDY**.
Paris, hôtel d'Évreux, Fraysse, 24.XI.2016: Lot 179, attr. Lenoir [La Tour], *dame en rose*
- Charles **LE BLANC** (1817–1865).
Vente p.m., Paris, 8.XI.1865: Lot 12: La Tour, *inconnu*
- L'abbé Jean-Bernard **LE BLANC** (1707–1781).
Vente p.m., Paris, Le Brun, 14.II.1781 & seq.: Lot 53: La Tour, *auto*
- Gaston **LE BRETON** (1845–1920).
Paris, Georges Petit, Lair-Dubreil, 6–8.XII.1921: Lot 91: La Tour, *Dumont le romain*
- Jean-Baptiste-Pierre **LE BRUN** (1748–1813)
“un beau pastel, par M. de La Tour”
- Guy **LEDOUX-LEBARD** (1910–2006).
Paris, Hôtel Dassault, Artcurial – Briest-Le Fur-Poulain-F. Tajan, 20.VI.2006: Lot 34: La Tour, *magistrat*
- Agénor-Alfred **LEFÈVRE** (1852–1913) and his wife, née Louise-Adèle-Estelle Bougon (1855–1934).
Paris, 1–2.IV.1895: Lot 92: La Tour, *inconnue*
- Pierre **LÉLU** (1741–1810).
Paris, 23.IV.1811: Lots 116, 146: La Tour, *préparations* etc.
- Jean-Baptiste **LEMOYNE** (1704–1778).
Lemoyne, atelier: 26.VIII.1778:
Lot 33: Une copie au pastel du Portrait de Jean-Jacques Rousseau, d'après celui fait par M. Delatour.
Lot 36: Le portrait de Parrocel, au pastel, d'après celui fait par M. Delatour.
- Baron David Emmanuel **LÉONINO** (1864–1936).
Vente succession, Paris, Galerie Jean Charpentier, 18–19.III.1937: Lot 5: La Tour, *d'Albepierre*; Lot 6: La Tour, attr., *?marquise de Sassenage*
- Auguste-Louis-César-Hippolyte-Théodore de **LESPINASSE** de Langeac, comte d'Arlet (1759–1814).
Paris, Paillet & Delaroche, 11.VII.1803
Lot 335: Un très-beau Tableau peint au pastel, par le célèbre *Latour*. Il représente Madame de Pompadour, de grandeur naturelle, en pied et assise, tenant un Livre de musique, et près d'un Bureau où sont posés des Livres et autres accessoires. Ce morceau, le plus grand Ouvrage de cet Artiste, est recouvert par une belle Glace blanche, faite exprès à Saint Gobin, et a appartenu à feu Louis XV [500 francs; Paillet]
- Lucien-Émile **LION** (1850–1906).
Vente p.m., Paris, Drouot, Lyon, 12–13.XII.1907: Lot 107: attr. La Tour, *Manelli*
- Antoine-Jean-Baptiste-Eugène **LORIN** (1819–1876).
La Tour, *auto* [J.46.1009](#)
- Charles-Jules **MACIET** (1846–1911).
La Tour, *Mlle Puvigny*
- Marie-Joseph-François **MAHÉRAULT** (1795–1879).
Vente p.m., Paris, 27–29.V.1880: Lots 122, 123: La Tour, *inconnues*
- Gustave **MAILAND** (1810–c.1881), peintre.
Vente p.m., Paris, 2–3.V.1881: La Tour, *inconnu*
- Albert **MAME**, of Tours, sos fils Paul-Jules-Amand Mame (1833–1903);
Mme veuve Mame, née Marie-Thérèse-Elisabeth Schneider (1884–1959).
Paris, Galerie Georges Petit, 26–29.IV.1904: Lot 66: Éc. fr. [La Tour], *Un magistrat, de ¼ à g., son rabat tombe sur sa robe noire, perruque moyenne d'un procureur* (Collection Guierche) [Fr1600]
Seen 1928: La Tour, “pastel que Madame Mame sait être usé”
- L'abbé Louis **MANGENOT** (1694–1768).
La Tour, *auto* [J.46.1128](#)
- François-Martial **MARCILLE** (1790–1856), son fils Camille (1816–1875).
Vente p.m. (FMM), Paris, Pillet, 12–13 & 16–17.I.1857: Lot 95: La Tour, *Paris*;
Vente p.m. (FMM), Paris, Drouot, Pillet, 4–7.III.1857: LATOUR. Lot 236: Portrait d'homme; Lot 237: Portrait de jeune fille; Lot 238: Portrait de Mlle Clairon; Lot 239: J.-J. Rousseau, pastel; Lot 240: Portrait du Confesseur de Marie-Antoinette, pastel; Lot 241: Portrait de M. de Choiseul; Lot 242: Portrait de Rameau; Lot 243: J.-J. Rousseau; Lot 244: Mlle Dutey; Lot 245: Mlle Salé; Lot 246: Un portrait d'homme; Lot 247: Le comte d'Artois; Lot 248: Portrait d'homme; Lot 249: Portrait de Marie Leczinska. Étude sur papier bleu rehaussé de blanc.
- LATOUR (attribué à). Lot 250: Marie Leczinska.
Vente p.m. (CM), Paris, Drouot, Pillet, Féral, 6–7.III.1876: LA TOUR. Lot 150: Silvestre, dessin, 30x25; Lot 151: auto, 30x23 ov., pastel; Lot 152: Dumont le romain, 30x20; Lot 153: Louis le dauphin, pastel, 32x26
- Abel-François Poisson, marquis de Ménars, de Vandières et de **MARIGNY** (1727–1781).
Inventaire, 21.VII.1781: *Chambre à coucher du marquis de Marigny*: [249] [sans numéro] A l'égard d'un Tableau peint en pastel Sous glace dans Sa bordure doré représentant Le defunt Il n'en a été fait aucune prise mais Cet article est tiré pour memoire Cy Memoire [possibly La Tour]
- Antoine-François **MARMONTEL** (1816–1898).
Paris, Drouot, Boulland, 25–26.I.1883: Lot 157: La Tour, *Mme de Pompadour*
Paris, Drouot, 28–29.III.1898: Lot 39: La Tour, *inconnue*
- Mlle (Joséphine-Victoire-)Delphine **MARQUET** (1824–1878).
Paris, Drouot, Pillet, 13–15.I.1869: La Tour, Lot 304: *Mlle Sallé*; Lot 305: *M. de La Reynière*
- A. **MART**: Paris, Gérard, 2–3.III.1882: Lot 37: La Tour, *past*
- Aimé **MARTINET** (–1964).
La Tour, *Rousseau*
- La princesse **MATHILDE** (1820–1904).
Vente p.m., Paris, Chevallier, 17–21.V.1904: Lot 3: La Tour, *Nollet*
- Louis-Joseph **MAURICE** (1730–1820).
Paris, rue de Saine 29, Paillet, Chariot, 8.XI.1820 & seq.: Lot 191. Portrait de Latour, peint par lui-même, très-beau pastel
- Pierre-Louis-Alexis, dit Pierre-G[eorges] **MAY** (1875–1938).
La Tour, *Dupouch*
- Jean-François **MAXE** (1781–1851).
Vente p.m., Paris, rue des Jeûneurs, Ridet, Henry, Crosnier, 22–24.III.1852, La Tour: Lot 265, Louis XIV [sic]; 266, Marie-Antoinette; 267: inconnue, [J.46.3511](#)
- Augustin **MÉNAGEOT** (c.1700–1784).
Paris, Chariot, Paillet, 17.III.1778, Lot 245: Anon. [?La Tour], *Mondonville*
- Alphonse **MENNECHET DE BARIVAL** (1812–1903).
La Tour, *Cassanée de Mondonville; Frère Fiacre; inconnu no. 21; inconnue no. 13*
- Anton W. M. **MENSING** (1866–1936).
Amsterdam, Frederik Muller, 27–29.IV.1937, dessins anciens: Lot 329: La Tour [Éc. fr.], *homme*; Lot 330: La Tour, *auto*
- Paul **MERSCH** (1859–1909).
Paris, Georges Petit, 28.V.1909: Lot 47: La Tour, *bénédictine*
- Albert L. **MEYER** (1874–1944).
La Tour, *Pompadour*
- André **MEYER** (1898–1979).
Lot 8: La Tour, *Camargo*
- Henri **MICHEL-LÉVY** (1845–1914).
Paris, Drouot Salle 9, 25.V.1905: Lot 36: La Tour, *auto*
- Léon **MICHEL-LÉVY** (1846–1925).
Paris, Galerie Georges Petit, 17–18.VI.1925: Lot 77: La Tour, *Silvestre*
- Émile **MICHELOT** (1829–1879).
Vente p.m., Paris, 14–17.II.1881: La Tour, *homme*
- [?André-Louis-Edouard] **MINOT** [(1850–p.1909)].
Paris, Drouot, Chevallier, 25–26.IV.1887: Lot 42: La Tour, attr., *officier*
- George Conquéré de **MONBRISON** (1830–1906).
La Tour, *Laidégivre; ??Mme Louise*
- La marquise de **MONTESQUIOU-FEZENSAC**, née Jeanne-Eliane Perrin de Cypriote (1814–1896).
Paris, Drouot, Duchesne, 19.III.1897: Lot 25, La Tour, attr., *inconnue* [J.46.3615](#)
- Jean-Gabriel **MONTJOYE** (1725–1800).
La Tour, *auto* [J.46.1015](#)
- John Pierpont **MORGAN** (1837–1913).
La Tour, *Mme de Mondonville*
- Louis-Gustave **MÜHLBACHER** (1834–1907).
Paris, Georges Petit, Chevallier, 15–18.V.1899: Lot 156: La Tour, *auto*
- Chevalier de **M*****, ancien employé supérieur des Finances
Vente p.m., Paris, Duval, Febvre, 15.III.1852: Lot 16: La Tour, *inconnue*
- A. **M...**
Paris, Déodor, 16–17.III.1857: Lot 128: La Tour, *inconnue*
- Jacques **NEILSON** (1714–1788).
La Tour, *auto* [J.46.1009](#)

- Pol-Louis **NEVEUX** (1865–1939).
La Tour, *Mme Masse* [J.46.2349](#)
- Lady Dorothy **NEVILL**, née Walpole (1826–1913).
London, Christie's, 13.v.1914: Lot 28: La Tour, *dame*
- Eric Heatley **NOBLE** (1886–1971).
London, Christie's, 5.x.1945: Lot 68: La Tour, *auto*
- Benjamin-Eugène Norzy, dit de **NORZY** (1822–1879).
La Tour, *Mlle Sallé* [J.46.2842](#)
- Aimable-Pierre-Joseph **OPIGEZ** (1802–1881).
La Tour, *auto*, miniature; *son frère*
- Charles-Clément **OULMONT** (1883–1984).
La Tour, *Mme Masse*, *préparation*
- Jacques-Augustin-Catherine **PAJOU** (1766–1828).
Vente p.m., Paris, 12.i.1829: Lot 104: La Tour, *4 dessins*
- Henry **PANNIER** (1853–1935).
La Tour, *Saxe*
- Jean **PARIS DE MONTMARTEL**, marquis de Brunoy (1690–1766).
La Tour, *maréchal de Saxe* [J.46.2915](#); *auto* [J.46.1169](#)
- Antenor **PATÍÑO** (1896–1982).
La Tour, *Mme Rouillé*
- Paul-Émile-Marius **PAULME** (1863–1928).
Paris, Georges Petit, Lair-Dubreuil, 13–15.v.1929: La Tour, Lot 119: *auto*;
Lot 120: *Rousseau*; Lot 121: *jeune femme*
- Isaac (1806–1880) et son frère Émile (1800–1875) **PEREIRE**.
La Tour, *Duval* (2)
- Louis **PETIT DE BACHAUMONT** (1690–1771).
Inv. p.m., AN MC CXV/860, 11.v.1771. Dans le Salon de Compagnie de l'appartement de lad. D^e Doublet
Item deux portraits en pastel représentant le defunt par La Tour dans leur verre blanc et dans leur bordure quarrée de bois doré lesquels deux portraits de famille n'ont point été prisés a la requisition des parties mais sulement inventoriés pour Memoire.
- Charles **PETIT DE MEURVILLE** (1841–1927).
Paris, Drouot, Lair-Dubreuil, 26–28.v.1904: Lot 30 *bis*: La Tour, école, *homme*; Lot 30 ter: *femme*
- Le baron Jérôme **PICHON** (1812–1896).
Paris, Drouot, Chevallier, 29.III–10.IV.1897: Lot 47: Perlet a/r La Tour, *Mme de Pompadour*, miniature
- Isidore **PILS** (1813–1875).
Paris, Boussaton, 20.III–1.IV.1876: Lot 1058: La Tour, *Pompadour*
- Gérard **PIOGEY** (1820–1894).
La Tour, *Mme Masse* [J.46.2348](#)
- Camille **PLANTEVIGNES** (1858–1955).
La Tour, *Dumont le Romain*
- Jean-Baptiste **POIXMENU** (1735–1784).
Paris, Copreaux, 20.III.1780, Lot 113 La Tour, *auto* [J.46.1168](#); Lot 114, *inconnue* [J.46.3471](#)
- La princesse Edmond de **POLIGNAC**, née Winnaretta Singer (1865–1943).
La Tour, *Philippe*
- La marquise de **POLIGNAC**, née Jeanne-Alexandrine-Louise Pommery (1857–1922), et son fils comte Jean de Polignac (1888–1943)
La Tour *autopotrait* [J.46.103](#)
- L'abbé François-Emmanuel **POMMYER** (1713–1784).
La Tour, *Marie Fel*, *Pommyer*
- Henri (Heinrich) **PORGÈS** (1828–1901).
Paris, Drouot, Chevallier, 9.v.1885: Lot 72: La Tour, *inconnue* [J.46.3597](#)
- Mme Jules **PORGÈS**, née Rose-Anna dite Anne Wodianer (1854–1937).
La Tour, Paris de Montmartel; *vieil homme* [J.46.3366](#)
- Théodore (1843–1907) et son fils Edmond (1878–1941) **PORGÈS**.
La Tour, *Grimod*
- Baron Roger **PORTALIS** (1841–1912).
Paris, Chevallier, 14.III.1887: Lot 133: La Tour, *inconnue*
- James-Alexandre, comte de **POURTALÈS-GORGIER** (1776–1855).
Vente p.m., Paris, 27.III–4.IV.1865: Lot 375: La Tour, *inconnue*
- Laurent-François **PRAULT** (1714–1780).
Vente p.m., Paris, Hubert, Le Brun, 27.XI.1780 & seq.: Lot 38: a/r La Tour, *Voltaire*; Lot 39: a/r Maître inconnu [La Tour], *Crébillon*
- Alexandre-Denis Abel de **PUJOL** (1787–1861).
Paris, Drouot, 7.XII.1861: Lot 56: La Tour, *femme*
- Gustav **RAU** (1922–2002).
La Tour, *Collin*
- Jacques **REISET** (1811–1868).
vente p.m., Paris, Drouot, 29–30.IV.1870: Lot 39: La Tour, *auto* [J.46.11315](#)
- Pierre-Joseph **RICHARD**, dit de Lédans (1736–1816).
Paris, Benou, Regnault-Delalande, 3–18.XII.1816: Lot 546: La Tour, *auto*
- Jean-Alphonse **ROËHN** (1799–1864).
Vente p.m., Paris, 13–14.III.1865: Lot 21: La Tour, *abbé*
- Henri **ROSENHEIM** (1850–p.1930).
La Tour, *auto*
- Jean **ROSSIGNOL** (1908–1984).
Paris, Hôtel Dassault, Artcurial, 13.XII.2005: La Tour, *Dumont le Romain*
- Edmond de **ROTHSCHILD** (1845–1934).
La Tour, *Mme Boucher*; *Mme cuillier*; *duc de Bourgogne*
- Élie de **ROTHSCHILD** (1917–2007).
La Tour, *Maurice de Saxe*
- Henry de **ROTHSCHILD** (1872–1946).
La Tour *Duval de l'Épinoy*
- Maurice de **ROTHSCHILD** (1881–1957).
La Tour, *président de Rieux*; La Tour, *marquise de Rumilly*
- Henri **ROUART** (1833–1912).
Paris, Galerie Manzi Joyant, 9–11.XII.1912; 16–18.XII.1912: Lot 146: Éc. fr., a/r, La Tour, *auto*; Lot 296: Vigée [La Tour], *inconnu*
- ROUX**.
Paris, Pillet, Mannheim, 17–20.II.1868: Lot 474: La Tour, éc., *femme*
- Daniel **SAINT** (1778–1847).
Paris, rue des Jeûneurs, Bonnefons de Lavielle, 4.v.1846: La Tour: Lot 33, *Mlle Sallé*; Lot 34: *homme*; Lot 35, *inconnue*
- Arthur **SAMBON** (1867–1947).
La Tour, *Brémontier*
- François-Paul **SARASIN** (1779–1850); son fils, Charles Sarasin (1806–1876); son fils, Edouard Sarasin (1843–1917).
La Tour, *auto* [J.46.1007](#)
- Auguste-Gabriel **SAVARD** (1861–1942).
La Tour, *Frère Fiacre*
- Ary **SCHEFFER** (1795–1858).
La Tour, *sa mère*; *acteur*
- James **SCHWOB D'HÉRICOURT** (1874–1939).
La Tour, *Mlle Ferrand*
- Charles **SEDELMAYER** (1837–1925).
La Tour, *auto* [J.46.1028](#)
- Philippe **SICHEL** (1839/40–1899).
Paris, Georges Petit, 22–28.vi.1899, Lot 32/31: La Tour éc., Louis XV, Marie Leszczyńska;
La Tour, Mme du Châtelet
- Augustin-François, baron de **SILVESTRE** (1762–1851).
Vente p.m., Paris, rue des Jeuneurs, Bonnefons, 4–6.XII.1851, postponed to 11–13.XII.1851: Lot 233: La Tour, *dame âgée, très beau pastel*; Lot 234: [La Tour], *Madame Louise Carmélite; gracieux pastel*; Lot 235: [La Tour], *Madame Victoire de France, pastel*;
- Henri-Augustin **SOLEIROL** (1792–1860).
Vente p.m., Paris, Delbergue, 29.IV.–2.v.1861: Lot 563: La Tour, *Richer de Rhodes*
- Jean-Nicolas-Joseph-René **SORET** (1784–1863).
Vente p.m., Paris, Drouot, 15–16.v.1863: Lot 152: La Tour, *Mme Louise*
- Henry or Henri-Julius **STETTINER** (1842–1926).
La Tour, *autos* [J.46.1021](#), [J.46.1025](#), [J.46.113](#), *d'Alembert*, [J.46.1238](#), *inconnu* [J.46.319](#); *inconnue* [J.46.3673](#)
- Émile **STRAUS** (1884–1929).
La Tour, *Voltaire*
- Mme Jesse Isidor **STRAUS**, née Irma S. Nathan (1876–1970).
Lit.: Seligman 1961
(Irma Straus): New York, Parke-Bernet, 21.x.1970: Lot 19: La Tour, *Mme de Lafrète*
- Jules **STRAUSS** (1861–1943).
La Tour, *M. & Mme Belle-Isle, Louis XV*
- Ernest-Amédée-Edmond **TAIGNY** (1828–1906).
La Tour, *inconnue* [J.46.3571](#)
- E. **TENCÉ**.
Paris, Drouot, Lechat, Pillet, 27.IV.1882: Lot 32: La Tour, *inconnu*

Greve Carl Gustaf **TESSIN** (1695–1770).

Catalogue d'une collection de tableaux et portraits, tant à l'huile, qu'au pastel, en miniature et en émail... vente le [8] du mois de [may] 1786 & seq., dans la grande salle d'assemblée de l'Académie Royale de peinture et de sculpture à Stockholm.

6. La même [Princesse de Rohan Soubise], en mantelet de velours bleu. Demie figure peinte au pastel par *La Tour*

Richard **THALMANN** (1861–1939), & Mme, née Lucie Emma Heilbronn (1875–1947).

La Tour, *Pommyer*

Pierre-Henri **TONDU-LEBRUN** (1754–1793).

Pastel: La Tour, *auto*

Édouard, 5e duc de **TRÉVISE** (1883–1946).

London, 9.VII.1936: Lot 116: La Tour, *Johyot de Crébillon*

Dr Théodore **TUFFIER** (1857–1929).

La Tour, *Nollet*

Mme G. de **T....**

Bordeaux, Duval, 22–23.IV.1915: Lots 118, 119: La Tour, *inconnus*

Noël **VALOIS** (1855–1915).

La Tour, *Mme Restout*

Mrs William Kissam **VANDERBILT**, née Anne Harriman (1861–1940).

La Tour, *inconnue* [J.46.3625](#)

Gérard **VAN SPAENDONCK** (1746–1822).

Vente p.m., Paris, Coutelier, 15.VII.1822: Lot 36: La Tour, *Watelet*

Arthur Georges **VEIL-PICARD** (1854–1944).

La Tour, *Rouillé de l'Etaing; M. & Mme Roussel de Courcy; Schmidt; marquise de Semaïsons; Watelet; inconnue*

Gaston **VERDÉ-DELISLE** (1862–1928) et son épouse, née Antoinette du Buit (1873–1962).

La Tour, *Mme de Mondonville* [J.46.1722](#).

Jean **VERDÉ-DELISLE**

La Tour, *inconnues* [J.46.3358](#); [J.46.3671](#)

Le docteur Louis-Désiré **VÉRON** (1798–1867).

Paris, Drouot, 17–18.III.1858: La Tour, Lot 75: *Mme Grimod de la Reynière*; Lot 76: *Mlle Sallé*

Louis-Grégoire **VÉRON** (1721–1780).

Inv. p.m., AN MC XXIII/772, 7.VII.1780: Item un autre tableau, au pastel, sous verre, représentant un chevalier de l'ordre du St Esprit, prisé neuf livres [=?] La Tour, maréchal de Saxe]

Henri **VEVER** (1854–1943).

La Tour, *La Pouplinière*

Jean-Joseph **VIDAL** (1789–1867).

Vente p.m., Paris, 3–5.II.1868: Lots 138, 139: La Tour, *inconnus*

Émilien-Marie **VIONNOIS** (1792–1868).

La Tour, *Laideguive, abbé*

Joseph Raphaël, baron **VITTA** (1860–1942).

La Tour, *Mlle Sallé*

Louis, marquis de **VOGÜÉ** (1868–1948).

La Tour, *Perrinet de Jars*

François-Hippolyte **WALFERDIN** (1795–1880).

Paris, Delbergue-Cormont, 18.V.1860: Lot 98: La Tour, *Watelet*

Paris, Drouot, Paul Rain, 3.IV.1880: Lot 78: La Tour, *d'Alembert*

Vente p.m., Paris, Drouot, Escribe, 12–16.IV.1880: Lot 353: La Tour, *auto*;

Lot 354: La Tour, *Rousseau*

Adolphe-François-Charles **WARNECK** (1811–1867).

Paris, Bonnefons, rue des Jeuneurs, 20–21.IV.1849: Lot 137, 138: La Tour, *inconnus*

Mme E. **WARNECK**, née Caroline-Pierrette Febvre, 1846–1904): vente

p.m., Paris, Chevalier, 3–4 & 10–11.V.1905: La Tour, Lot 111: *Brémontier*

Louis-Gabriel-Albert **WATEL-DEHAYNIN** (1885–1972) & son épouse, née Antoinette-Céleste Lasson (1890–1960).

La Tour, *M. & Mme Cassanéa de Mondonville*.

WEBBE.

Vente p.m., Paris, Ridel, 13–14.IV.1849: Lot 172: La Tour, *auto*; Lot 181:

La Tour, *inconnue*

M. de **WEBER**.

Paris, Bonnefons, 14–16.III.1844: Lot 159: La Tour, *garçon* [J.46.3246](#)

John Kellerman **WEDDERBURN** (1818–1891).

London, Christie's, 3.VI.1892: Lot 44: La Tour, *inconnue*

Emile **WERTHEIMER** (1873–1953).

London, Sotheby's, 20.V.1953: La Tour, *prince* [J.46.2629](#)

John Waterloo **WILSON** (1815–1883).

Paris, 3 avenue Hoche, 14–16.III.1881: La Tour, *Philippe*

Grenville Lindall **WINTHROP** (1864–1943).

La Tour, *Garnier d'Isle; Jullienne*

INDEX OF ENGRAVERS

The index below includes all contemporary engravers who produced engravings after works by La Tour (or lettered after homonyms who have been thought to be La Tour). It includes some prints made after 1800 (but does not attempt to list later reproductions systematically). Biographical details on most engravers will readily be found in standard reference books, but additional notes are provided for more obscure figures; those who were themselves pastellists will be found in the *Dictionary of pastellists* where indicated.

- Pierre-Michel **ALIX** (1762–1817)
grav.: La Tour, *d'Alembert*, 1797
- Michel **AUBERT** (1700–1757)
grav.: La Tour, *Charles Edward; Louis le dauphin*, 1747; *Marie-Josèphe*
- Jean-Joseph **BALECHOU** (1719–1764)
Dictionary, artists
grav.: Coypel, *Auto*; La Tour, *Voltaire*
- Pierre-François **BASAN** (1723–1797)
grav.: La Tour, *Louis le dauphin*, 1747
- Jacques-Firmin **BEAUVARLET** (1731–1797)
Dictionary, artists
grav.: La Tour, *Nollet* (FD 110)
- Zéphirin-Félix-Jean-Marius **BELLIARD** (1798–1861)
grav.: La Tour, *d'Alembert*
- Pierre-François **BERTONNIER** (1791–1858)
grav.: La Tour, *Voltaire*
- T. **BERTRAND** (fl. France c.1750). 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 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 (his address in 1736 does not match the lease). 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).
grav.: La Tour, *Thomassin*
- François-Joseph-Étienne Beisson ou **BESSON** (1759–1820)
grav.: La Tour, *Voltaire*, 1785
- Jean **BONVOISIN** (1752–1832)
grav.: “La Tour”, *Mme d’Épinay*
- Antoine-Achille **BOURGEAIS DE LA RICHARDIÈRE** (1777–1838)
grav.: ??La Tour [Leclercq], *Mme Arnould*
- Philibert-Jean **BOUTROIS** (Paris 1770–p.1814), son of Jean-Baptiste Boutrois, graveur, & Marguerite Hegué.
grav.: La Tour, *La Beaumelle*
- Jean-Baptiste **BRADEL** (Paris 1750–p.1783), pupil of Eisen
grav.: La Tour, *Crébillon*, 1770
- Laurent **CARS** (1699–1771)
grav.: thèse de l’abbé de Choiseul, avec portrait par La Tour, *Louis le dauphin*, 1747
- Louis-Jacques **CATHELIN** (1739–1804)
grav.: La Tour, *Crébillon; Paradis de Moncrif; Paris de Montmartel* (FD 225); *Rousseau; Voltaire*, 1763
- Jean-Baptiste **CHAPUY** (1757–p.1810), 344 rue des Mathurins
grav.: La Tour, *Rousseau; Voltaire*
- Charles-Abraham **CHASSELAT** (1782–1843)
grav.: La Tour, *Voltaire*
- Pierre-Philippe **CHOFFARD** (1730–1809)
grav.: La Tour, *Rousseau* (avec Ficquet)
- John **CORNER** (c.1768–1819)
grav.: La Tour, *Voltaire*
- Jacques **COUCHÉ** (1750–1836)
grav.: La Tour, *Voltaire*
- Jean **DAULLÉ** (1703–1763)
grav.: La Tour, *Louis le dauphin*
- Charles-Théodore **DEBLOIS** (1851–1907)
grav.: La Tour, *Bordeu*
- François Séraphin **DELPECH** (1778–1825), lithographer
grav.: La Tour, *d'Alembert; Lefèvre, La Châtre*
- Laurent **DELVAUX** (c.1695–1773)
grav.: La Tour, *Le Prince de Beaumont*
- Jacques-Benoît **DEMAUTORT** (1745–1819)
grav.: La Tour, *Voltaire*
- Étienne-Jahandier **DESROCHERS** (1668–1741)
grav.: La Tour, *Voltaire*
- Pierre-François **DUCARME** (fl. Paris 1822)
grav.: La Tour, *Rousseau; Voltaire*
- Pierre **DUFLOS** (1701–1785)
grav.: La Tour, *Duclos*
- A.-B. **DUHAMEL** (1736–18??)
grav.: La Tour, *Rousseau*
- Nicolas **DUPIN** (?1753–), pupil of A. de Saint-Aubin
grav.: La Tour, *Louis le dauphin*
- Pierre **DUPIN** (c.1690–1751)
grav.: La Tour, *Fontenelle*
- Joseph **EYMAR** (1750–1830)
grav.: La Tour, *Voltaire*
- Étienne **FICQUET** (1719–1794)
grav.: La Tour, *Rousseau; Voltaire*
- Jean-Jacques **FLIPART** (1719–1782)
grav.: La Tour, *Dumont le Romain*
- Jacob **FOLKEMA** (1692–1767)
grav.: La Tour, *Voltaire*
- Charles-Étienne **GAUCHER** (1741–1804)
grav.: La Tour, *Gravelot; Louis XVI*
- GAUTIER-DAGOTY**
Dictionary, artists
grav.: La Tour, *d'Alembert*, 1772; *Voltaire*, 1772
- Charles-Michel **GEOFFROY** (1819–1892)
grav.: La Tour, *d'Alembert*
- Henri-Joseph **GODIN** (1747–1834)
grav.: La Tour, *Nollet*
- Jean-Baptiste **GUÉLARD** (fl. 1733–55)
grav.: La Tour, *Voltaire*
- Laurent **GUYOT** (1756–1808)
grav.: La Tour, *Voltaire*
- Francis **HAWARD** (1759–1797)
grav.: La Tour, *chevalier d’Éon*
- John **HOLLOWAY**, Jr (fl. 1792–1804)
grav.: La Tour, *Voltaire*
- Thomas **HOLLOWAY** (1748–1827)
Dictionary, artists
grav.: La Tour, *Moncrif*
- James **HOPWOOD** (c.1752–1819)
grav.: La Tour, *d'Alembert*
- François-Robert **INGOUF** le jeune (1747–1812)
Dictionary, artists
grav.: La Tour, *Crébillon*
- John **KAY** (1742–1826)
grav.: La Tour, *auto* (satirical)
- Adolphe **LALAUZE** (1838–1906)
grav.: La Tour, *d'Alembert*
- Pierre-Gabriel **LANGLOIS** (1754–1845)
grav.: La Tour, *Voltaire*, 1784
- Nicolas **IV** de **LARMESSIN** (1684–1755)
grav.: La Tour, *Louis le dauphin*
- [?]Jean-Charles **LARCHER**
grav.: La Tour, *Chamfort*
- Pierre-Adrien **LE BEAU** (1748–1817)
grav.: La Tour, *Voltaire*
- Frédéric **LEGRIP** (1817–1871)
grav.: La Tour, *auto*
- Louis-Simon **LEMPEREUR** (1728–1807)
grav.: La Tour, *Louis le dauphin; Louis XVI*
- François-Bernard **LÉPICIE** (1698–1755)
grav.: La Tour, *Richer de Rhodes*
- Alphonse **LEROY** (1820–1902)
grav.: La Tour, *Mlle Dangeville*
- Claude-Antoine **LITTRET DE MONTIGNY** (1735–1775)
grav.: La Tour, *Louis le dauphin; Marie-Josèphe; Rousseau*
- Eugène **LOIZELET** (1842–1882)
grav.: La Tour, *Voltaire*
- Clément-Pierre **MARILLIER** (1740–1808)
grav.: La Tour, *Voltaire*
- Nicolas-François-Joseph **MASQUELER** (1760–1809)
Dictionary, artists, Louis-Joseph Masquelier
grav.: La Tour, *Demours*
- Jean **MASSARD** (1740–1822)
grav.: La Tour, *Boulanger; Gravelot*
- Léopold **MASSARD** (1812–1889)
grav.: La Tour, *Pompadour*
- Noel-François **MAVIEZ** (Paris 1767 - 18??)
grav.: La Tour, *d'Alembert*
- Christian von **MECHEL** (1737–1817)
v.q. Suppliers
grav.: La Tour, *Voltaire*
- Carlo Domenico **MELLINI** ou Melini (1740–1795)
grav.: La Tour, *Belle-Isle*
- Pierre-Étienne **MOITTE** (1722–1780)
grav.: La Tour, *Belle-Isle*
- Pascual Pedro **MOLES** i Coronas (1741–1797)
grav.: La Tour, *Nollet*
- Gabriel-Xavier de **MONTAUT** (1798–1862)
grav.: La Tour, *Mme de La Pouplinière*

- Louis **MONZIÈS** (1849–1930)
grav.: La Tour, *Schmidt*
- C. A. **N.** (*fl.* Paris 1757)
grav.: La Tour, *Löwendal*
- Jean **OUVRIER** (1725–1784)
grav.: La Tour, *Charles Edward Stuart*
- John **PASS** [*recte* Paas] (1783–1832)
grav.: La Tour, *Voltaire*
- Gilles-Edmé **PETIT** (1694–1760)
grav.: La Tour, *Auto*
- Nicolas-Jean-Baptiste de **POILLY** (1707–1780)
grav.: La Tour, *Voltaire*
- Jean-Baptiste-François-Catherine
POURVOYEUR (1784–1851)
grav.: La Tour, *Voltaire*
- Augustin de SAINT-**AUBIN** (1736–1807)
Dictionary, artists
grav.: La Tour, *Montalembert*
- Pierre **SAVART** (1737–1781)
grav.: La Tour, *Montalembert*
- Georg Friedrich **SCHMIDT** (1712–1775)
Dictionary, artists
grav.: La Tour, *Auto*, 1742; *Auto*, 1772
- Antoine-Louis-François **SERGEANT-
MARCEAU** (1751–1847)
Dictionary, artists
grav.: La Tour, *Belle-Isle*
- Johann Ludwig **STAHL** (1759–1835)
grav.: La Tour, *Voltaire*
- Pierre-Louis **SURUGUE** (1710–1772)
grav.: La Tour, *Frémin*, 1747; *Silvia* (**FD** 2305)
- Ambroise **TARDIEU** (1840–1912)
grav.: La Tour, *Voltaire*
- Ernst Carl Gottlieb **THELOTT** (1760–1834)
grav.: La Tour, *Rousseau*
- P. **THOMSON** (*fl.* 1795)
grav.: La Tour, *Voltaire*
- Jean-Baptiste **TILLARD** (1740–1813)
grav.: La Tour, *Parrocel*
- Adolphe **VAIN**, untraced
grav.: La Tour, *Gravelot*
- Vincenzo **VANGELISTY** (1744–1798)
grav.: La Tour, *Belle-Isle*, 1775
- William **WALKER** (1729–1793)
grav.: La Tour, *Voltaire*
- Johann Georg **WILLE** (1715–1808)
grav.: La Tour, *Briseux*; *Löwendal*