

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 préparation of an unknown sitter called Chardin.

Portrait

J.I.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]

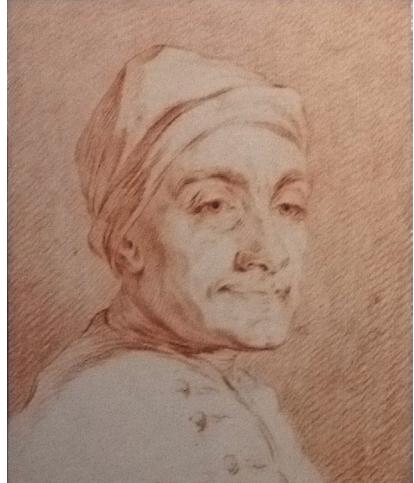
COCHIN, Charles-Nicolas, le jeune

Paris 1715–1790

Engraver and draughtsman; agréé 1741; reçu 1751; secrétaire et historiographe 1755; chevalier de Saint-Michel 1757; conseiller 1779.

Portrait

J.I.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 Fontobia). Exh.: La Tour 2004a, no. 4 repr. clr; Saint-Quentin 2005, no. 14 repr.



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. Baillot 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 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!

One belonged to Caffiéry, 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 (v. 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 Degrave 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 (v. dossier, Archives municipales, 1 R 84, 24.IV.1913).

Bibliography

L. Réau, *Les Lemoyne*, Paris, 1927; Cabezas 2023

Busts

J.I.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.I.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.I.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

J.I.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. 137a; 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.; Debré 1991, pp. 58f repr.; Séverin 1993, pp. 168f; Debré & Salmon 2000, ill. 18; Williams 2015, pp. 209ff, fig. 5.4; Cécilie

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 Lenglet; 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 Gironon, of which a copy now stands in the grounds of the musée Antoine-Lécuyer (Debré 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 Debré 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.

Champy-Vinas, Jean-Baptiste Lemoyne (1704-1778): un sculpteur du ro^e au temps des Lumières, thèse de doctorat, Université de Paris-Sorbonne, 2017, ii, no. 67; Fripp 2021, fig. 2.6; Cabezas 2023, fig. 2, pl. IX



~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, résident à Chaumont-en-Bassigny, une ville dans le domaine du duc d'Orléans, où il a fait des dessins topographiques, des démonstrations de feux d'artifice etc. Le fils d'Antoine Mugnerot, également horloger à Chaumont, en 24.IV.1759 a épousé Jeanne Bournot, qui y habite. Leur fils a été baptisé à Chaumont, le parrain étant le frère de Claude, Mathieu-Antoine Mugnerot (1734–1795), secrétaire de la *Gazette de France* à Paris et auteur du *Abrége du Journal de Paris*.

According to the *Journal historique*,

Cet artiste s'est fait avantageusement connaitre 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 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; Émile Jolibois, *Histoire de la ville de Chaumont*, 1856; Émile Jolibois, *La Haute-Marne*, 1858, p. 384

Portraits

J.I.46.301 Maurice-Quentin de LA TOUR, mine de plomb, 7.6x6.2 ov., sd ✕ "Mugnerot/del. 1779", inscr. *verso* "Mugnerot dessinateur en Portraits/chez l'herboriste, rue des Arcis" (Saint-Quentin, musée Antoine-Lécuyer, inv. 1977.3.6). Lit. Saint-Quentin 2005, p. 121 n.r., as by Magnerot ou Mugnerot [new attr.]



PERRONNEAU, Jean-Baptiste

Paris c.1716 – Amsterdam 19.XI.1783

J.I.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.I.46.402 = J.582.1474 =?/Prepl., 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.: Lapaize 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; Debré & Salmon 2000, p. 54, ill. 17; La Tour 2004a, p. 60, fig. 1, = Salon pstl; Joachimedes 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; Cabezas 2023, fig. 6, pl. X Φσ



~for numerous copies of the Perronneau, v. Dictionary.

RAMSAY, Allan

Edinburgh 13.X.1713 – Dover 10.VIII.1784
The painting described as of La Tour in Arthur Kay's sale may be by Allan Ramsay, although it is not in Smart 1999. The description suggests that it is simply a copy of the famous autoportrait à l'index.

J.I.46.501 = J.46.1059 Maurice-Quentin de LA TOUR, in brown dress and cap, pnt., 54.5x43 (Arthur Kay, FSA, of Edinburgh; London, Christie's, 22.III.1929, Lot 80 n.r.; 6 gns, Debats) [new association, ?, ?attr., not in Smart 1999]

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. His first wife Catherine was a member of the Hérault family of pastellists, and their son Charles-Norbert Roëttiers (1720–1772), graveur en médailles, reçu à l'Académie royale 1764, may have worked in pastel. A cousin, Jacques Roëttiers (1707–1784), orfèvre du roi, lent two Chardin still lifes to the Salon de 1761.

The 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. Roeter graveur du roi" for information, apparently unaware that he had died five years previously.

Bibliography

Leonard Forrer, *Biographical dictionary of medallists*, London, 1902, V, pp. 178–82; Henri Jouin, "Joseph-Charles Roëttiers", *Nouvelles archives de l'art français*, 1894, pp. 66–89

Medallion

J.I.46.601 Maurice-Quentin de LA TOUR, médaillon en argent, Ø4 rnd., 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 médaillé 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.; Debré 1991, p. 60, n.16 n.r.; Debré & Salmon, p. 67 n.79 n.r.; Cabezas 2023, fig. 5; H. Cabezas, "La reconstitution d'un médaillier au musée Antoine Lécuyer de Saint-Quentin", *Revue des musées de France*, 2023–4, p. 50



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/Premiere Epouse/de Mr 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). 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, psth (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 Charleville ... / Maurice Delatour peint à 81 ans.'; étiquette imprimée, au revers de la toile : '3 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.; Le Bellégo & Brunet 2023, p. 108 repr.



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 Colliette" (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-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; Debrerie 1991, p. 33 repr. [?attr. ?A/r J.IF.46.303]



J.IF.46.501 Vue de la ville de Saint-Quentin, "présenté à Monsieur Brabant Chap[elain] de La Comm[u]nauté de l'Église Royale de St Qⁿ Par son très humble et très obéissant Serviteur F. de La Tour 1712", dessin à la plume et encre brune, 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; Debrerie 1991, p. 28 repr.; Collart 1999, p. 117 n.r.; Debrerie & 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)



"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 Privilégié du Roi 9.V.1707 and remained in post until 1739

J.M.46.102 Paradis de Moncrif, *Essais sur la nécessité et sur les moyens de plaisir*, Paris, Prault, 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.46.115 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-nièce 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.46.111 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.46.113 Petite sébile, laque (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 97)