

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 *Dictionary*, among them prints and drawings for the Schmidt engraving, Mme Roslin's self-portrait copying La Tour's etc.). 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. Works derived from La Tour self-portraits will be found in the main incorrectly identified as of La Tour have been ignored. Also excluded are posthumous portraits as being more hagiography than iconography (among them bas relief on the copper plaque 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 1905 bust by Stanislas Lami (Saint-Quentin, inv. 2002.5.1) and the 1933 bust by Gabriel Girodon, of which a copy now stands in the grounds of the musée Antoine-Lécuyer.). For this reason, this iconography is quite different from that in B&W (p. 26), which mentions only the Lemoyne, Perronneau and Mme Roslin portraits.

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

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.



LEMOYNE, Jean-Baptiste II

Paris 1704–1778

Sculptor; *agréé* 1728; *reçu* 1738; recteur 1754. Two terracotta busts were exhibited in 1748 and 1763. 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).

Bibliography

L. Réau, *Les Lemoyne*, Paris, 1927

Busts

Maurice-Quentin de LA TOUR, terre cuite, Salon de 1748, no. 116. Lit.: Réau 1927, no. 128

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"); Réau 1927, no. 129

=?one of the above: terre cuite, 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.: La Tour 2004a, no. 5 repr. Lit.: *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 trouvent chez quelques personnes à Saint-Quentin", as additional to the 1846 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.; Erhard 1917, no. 86 repr.; Réau 1927, ?no. 129, fig. 98; pp. 107, 118; Fleury & Brière 1954, p. 36, assigning no. [88] as from 1846 inv.; Debrie & Salmon 2000, ill. 18; Williams 2015, pp. 209ff, fig. 5.4



=?one of the above: Maurice-Quentin de La Tour, buste de Lemoyne (don: par Caffiéri à l'Académie royale de peinture 1788; untraced since 1793). Lit.: Guiffrey 1877; 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 e 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

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 Magnerot ou Mugnerot [new attr.]



PERRONNEAU, Jean-Baptiste

Paris c.1716 – Amsterdam 19.XI.1783

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.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). 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; 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; Debric & 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 Φσ



RESTOUT, Jean-Bernard

Paris 1732–1797

Restout fils (*q.n.*) 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; 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 pastellists, and their son Charles-Norbert Roëttiers (1720–1772), graveur en médailles, reçu à l'Académie royale 1764, may have worked in pastel. The portrait of La Tour, not listed in any work on Roëttiers, was made after he seems to have retired.

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

Maurice-Quentin de LA TOUR, médaillon en acier, Ø4 rnd., sd JCRS 1762, inscr. MAURICE QUENTIN DE LA TOUR (Saint-Quentin inv. LT 91. Fonds de l'artiste). Lit.: Fleury 1904, pl. XVIII, with original copper mount, now lost; 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.; Debric & Salmon, p. 67 n.79

n.r.

