

Neil Jeffares, *Maurice-Quentin de La Tour (1704–1788)*

Catalogue raisonné – Online edition

CATALOGUE – Part II

This catalogue is divided into the following fascicles:

- Part I: [Autoportraits](#)
- **Part II: Named sitters A–D**
- Part III: [Named sitters E–L](#)
- Part IV: [Named sitters M–Q](#)
- Part V: [Named sitters R–Z](#)
- Part VI: [Unidentified sitters](#)

Follow the hyperlinks for other fascicles available online.

- [Essay](#)
- [Chronological table of documents relating to La Tour](#)
- [Contemporary biographies of La Tour](#)
- [Tropes in La Tour biographies](#)
- [Besnard & Wildenstein concordance](#)
- [Genealogy](#)

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, Largillierre, 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, not effected; don de l'artiste à Madame Adélaïde, château de Bellevue, a.1786). Lit.: B&W, p. 75; Biver 1933, p. 315, citing mémoire de Le Normand, 1786 (Archives de Seine-et-Oise, A1494; not located 2023); La Tour 2004a, pp. 34, 37, n.46 (recording only the 1768 mention)

[J.46.1207](#) =?trois tableaux en pastel sous verre représentant Madame Adélaïde par La Tour (Madame Adélaïde, château de Meudon; don: Mme de Narbonne; séquestre; Versailles, Hôtel de Tingry, 25.III.1793, Lot 234; 3 livres 4 sols; citoyen Violet). Lit.: Biver 1933, p. 363

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, F6100. Monaco, Sotheby's, 13.VI.1982, Lot 88 repr., F110,000. New York, Sotheby's, 21.I.2003, Lot 86 repr., est. \$30–40,000). Tech.: chain lines rotated 2° anticlockwise. Lit.: La Tour 2004a, p. 37, n.46, as ?= [J.46.1206](#); Salmon 2024, fig. 374 as La Tour?, Mme Adélaïde? [The identification is plausible, although the basis

may simply be resemblance. Parts are unusually highly finished for a *préparation*] Φαδ



[J.46.1206](#)

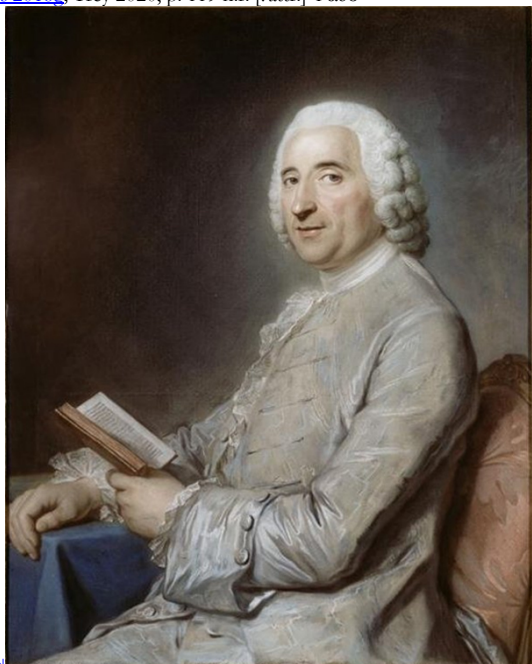
Photo courtesy Sotheby's

Charlotte-Élisabeth Aïcha, dite Mlle AÏSSÉ, pstl (château de Bonneval) [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'Albepierre, 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 Dalbepierre 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 Dalbepierre, 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 Dalbepierre, 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'Épinoy, facial expression and especially the vigorous treatment of the moiré 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 [preceveur des loteries], lisant, pstl/ppr gr.-bl., 92x72, [c.1750] (M. X... [Zélakine]; Paris, Drouot, Baudoin, 8–9.XII.1919, Lot 33 n.r., attr., ?d'Albepierre, ff24,000; Marchand; Léonino 1933. Baron Emmanuel Léonino; Paris, Galerie Jean Charpentier, 18–19.III.1937, Lot 5, attr., ?M. d'Albepierre, ff27,000. 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](#); Trey 2020, p. 119 n.r. [?attr.] Φαδσ



J.46.1214 ?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, quil 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. ff. 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; Peséz; 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. Frame: currently in an understated Louis XV swept frame, not the same as that visible in the 1919 photograph of the Grande salle des pastels. 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. cl; 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 2020, fig. 2.8; Fend 2022, fig. 3; Wunsch 2024, fig. 34; Salmon 2024, fig. 311 Φσ



J.46.1218 ~cop.
[LARGER IMAGE](#)

J.46.121811 ~grav. Jacques-Fabien Gautier-Dagoty, tetrachrome, 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; Paris, Georges Petit, Chevallier, 13–14.V.1901, Lot 85 n.r., attr. M. P. [Marius Paulme]; Paris, Georges Petit, Lair-Dubreuil, 22.XI.1923, Lot 58 repr., attr. Armand Esders; vente p.m., Paris, Drouot, Ader, 28.V.1941, Lot 13 n.r., attr.) φκ

J.46.12188 ~cop., pstl (Versailles, Trianon, Artcurial, 15.XII.2007, Lot 24 repr., inconnu à la guitare, est. €400–600, €558) φκ

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.46.1222 ~cop. Denise Lesénécal-Albert, c.1937, pstl, 92x73, s. v. "D Lesénécal/d'après M Q De La Tour" (Versailles, Cheval-Legers, Chausselat, 16.X.2022, repr., est. €600–800; Versailles, Cheval-Legers, 26.X.2022, repr., est. €300–400) φκ

J.46.1223 ~cop. XX^e, pstl, 63.5x253, (Le Coudray, Galerie de Chartres, 26.IX.2023, Lot 97 repr., est. €50–100) φκ

J.46.1224 ~cop. Raphaël Bouquet, pstl, 55x46 (ebay 2024) φκ

J.46.1225 ~cop. [Jeanne Langlois] XX^e, pstl, 51x42.5 (Saint-Pair-sur-Mer, Rois & Vaupres, 29.IV.2025, Lot 416 repr., est. €20–40) [new attr.] φκv

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). Frame: standard Louis XVI style Saint-Quentin livery frame, plain top rail. 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.; Salmon 2024, fig. 312 Φσ



J.46.1227 ~cop.
[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) φκv

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

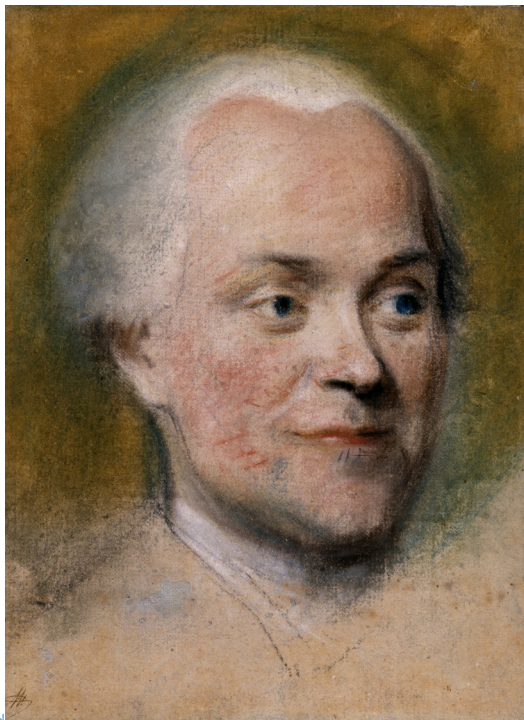


J.46.12332 ~cop., pstl (Nîmes, Champion, 8.VIII.2020, Lot 96 repr., attr. Bouquet, est. €80–100) φκ

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.46.12345 ~cop., pstl, 33x25 (Le Mans, Thomas, 30.XI.2021, Lot 38 repr., est. €50–80) 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; Salmon 2024, fig. 313 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., F265. Jacques Doucet; valuation, c.1910, p. 6, F2500; Paris, Georges Petit, 5–8.VI.1912, Lot 84 repr., ?d'Alembert; F8,100; 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, F850,000; 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.v.), 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, ?attr. [J.9.10205](#)

Angrand, v. Fontpertuis

Le prêtre André ANIMÉ (Paris, Drouot, Flagel, 26.XII.1928, Lot 9 n.r., attr. 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 Francœur & 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, ?attr.; Salmon 2003, p. 178 n.r., ??La Tour, pnt. par Le Clercq [closely related also to Dr Molloy's pstl, 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, I, 1844
 J.46.1256 Sophie ARNOULD, pstl (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, 16–17.1.1865, 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, pstl, 45x42, c.1774 (Eugène Bréauté, Vernon, 1872). Lit.: Jal 1872, p. 1318f; B&W 11, ?attr. [cf. Ducreux]

J.46.126 Le comte d'ARTOIS, dessin (François-Martial Marcille; Paris, Pillet, 4–7.III.1857, Lot 247). Lit.: B&W 12, ?attr.

J.46.1261 La comtesse d'ARTOIS, née Marie-Thérèse de Savoie (1756–1805), pstl, 45x42 (Eugène Bréauté, Vernon, 1872). Lit.: Jal 1872, p. 1318f; B&W 13, ?attr. [cf. Ducreux]

Jacques-Charles AUBRY (*Hermitage inv. OP-40744*). Exch.: *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, pstl/carton, 59.5x48 (château de Saint-Michel, Yonne; Paris, Drouot, Rieunier & Bailly-Pommery, 12.VI.1996, Lot 25 repr., attr., est. fr60–80,000, b/i; 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; Salmon 2024, fig. 117 [?attr.] φ?πσ

J.46.1264



d'Ayen, v. Noailles

Bachaumont, 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, pstl, Salon de 1751, no. 48. Lit.: B&W 17

Balletti, v. *Sibria*

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, pstl (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

Beaumarchais, v. *Caron*

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*). Exch.: *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/I, 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.

Debie (in Debie & 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 à la 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 (p. 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 (p. [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; Hirsch 1956. 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; Paris 1956c, no. 55 repr.; 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.; Debie & 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. fr.*, J.9.3219], taken by Germans while at Banque de France; Surreaux 2012, fig. 1; James-Sarazin 2016, II, p. 415 n.r.; Salmon 2024, fig. 232 Φσ



J.46.1272 N
LARGER IMAGE Zoomify

Photo courtesy Christie's

J.46.1273 =?pstl (Patiot; desc.: son arrière-petit-neveu, Louis-Charles-Émile Thiériet (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, inv. 03730. 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. [François 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] $\Phi\kappa$

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) $\Phi\kappa$

J.46.128



J.46.1281 ~cop., pstl, 58.4x49 (PC 2011) $\Phi\kappa$

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.46.12893 ~cop., pstl, 28x21 (Aachen, Anton Creutzer, 28–29.IV.1910, Lot 149 n.r.)

J.46.12895 ~cop., pnt., 60x50 (London, Christie's, 20.VII.1990, Lot 70 n.r., follower of La Tour, est. £1000–1500, £3960. Lucerne, Fischer, 16.V.1991, sale 324, Lot 2064 repr., est. SwF13–16,000, SwF12,500)

J.46.12897 ~cop., pnt., 60x50.5 (Paris, Tajan, 22.III.2002, Lot 140 repr., est. €2400–3000, €5000. Blois, Pousse Cornet Valoir, 27.X.2018, Lot 37 repr. Nancy, Anticthermal, 16.II.2024, Lot 206 bis)

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, H1200; 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; Mme Hirsch 1956. 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. \$120–160,000, withdrawn due to delay in shipping; New York, Sotheby's, 19.V.1994, Lot 89 repr., est. \$120–160,000, 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; Paris 1956c, no. 56 repr. Lit.: Tourneux 1904b, p. 8 repr.; visible in watercolour by Adrien Karbowsky, c.1905; B&W 21, fig. 27; Debrie & Salmon 2000, p. 131, n. 100, ill. 59; Meaux 2018; Salmon 2024, fig. 233 Φ



J.46.1291 Φ
LARGER IMAGE

Photo courtesy Sotheby's

J.46.1292 =?pstl (Patiot; desc.: son arrière-petit-neveu, Louis-Charles-Émile Thiénet (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 Lochard photograph of Goncourt cabinet, 1886; Paris, 15–17.II.1897, Lot 153; Fr4200; 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; Debrie & 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] $\Phi\kappa$

J.46.1294



J.46.12945 ~cop., pstl, 28x21 (Aachen, Anton Creutzer, 28–29.IV.1910, Lot 148 n.r.)

J.46.1295 ~cop., pnt. (Gladys, Lady Ripon; her daughter, Lady Juliet Duff, Bulbridge House, Wilton, 1956). Lit.: *Connaissance des arts*, v.1956, p. 29 n.r.

J.46.1297 ~ pastiche, with different face, pstl, 55x47, inscr. (Stuttgart, Hermann Combé, 19–20.IV.1961, Lot 311 repr., as s Vestier, princesse de Bourbon-Condé). 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

Berbier du Metz, v. Rohan

Marie-Françoise-Casimire, marquise de Sassenage [??BÉRENGER](Cognacq-Jay 119). Lit.: *Burollet* 1980, no. 192 [v. *Éc. fr.*, J.9.2709]

Bérenge, 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 Verzuso, 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. Carrier; 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, Pillet, 16–17.I.1865, Lot 93, fr20; 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

Le marquis de Berville a.1762

Pierre-Hyacinthe **Legendre**, marquis de Berville (assuming there is no confusion with his father Charles, sgr de Berville, who died in 1746) married, in 1739, his cousin, a grand-daughter of the marquis d'Agenson. Their daughter Eléonore-Louise died in 1761 shortly after marrying the marquis du Hallay; her portrait by Nattier is known. Berville's uncle and aunt were portayed by Rigaud, and a cousin, the duchesse de Brissac, by Rosalba. Portraits, commissions in the army for Berville's father and two uncles, and the acquisition of the hôtel de Rothelin, rue de Grenelle were steps in the progression of the Legendre family from provincial bourgeoisie to noblesse de l'épée.

The La Tour pastel is recorded only in this advertisement for sale, the circumstances of which are unknown. Both father and son were also seigneurs de Romilly, and may have used the name to differentiate themselves; it is possible that “Mme de Rumilly” J.46.2834 was one of their wives. It does not appear in the inv. p.m. of Mme de Berville (11.XII.1758, AN MC/ET/XXXV/697), which records only “quatre tableaux portraits d'homme a bordures ovales” among family portraits, pour mémoire.

J.46.1312 [Pierre-Hyacinthe Legendre], marquis de BERVILLE [(1714–1762), commandeur de Saint-Louis, lieutenant-général des armées du roi, colonel du régiment du Rouergue], pstl (M. [Jean] Léreau, receveur des domaines, rue des Écouffes). Lit.: ventes, *Annances et affiches*, 2.III.1778, p. 278

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 in 2004 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-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. Salmon 2024 proposes to identify the pastel as of Catherine Oursin, Mme Pomereu des Riceys (1702–1724), one of two pendants listed in her father's inv. p.m. 1746; however the suggestion that the sophisticated work in Lyon was made by La Tour in 1723–24 seems improbable.

J.46.1314 ??La marquise de BIENCOURT, née Marie-Jeanne Chauvelin (1749–1773) [Pou 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; Salmon 2024, fig. 82; Pascal Bertrand, in Aziza Grill-Mariotte & Marion Falaise, *160 ans de collections. Les trésors du musée des Tissus et des Arts décoratifs de Lyon*, 2024, no. 68 repr., attr., as of Marie Oursin [autograph] φδσ



J.46.1314 N
LARGER IMAGE

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, Georges 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 de 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 2018c](#); e.g. Debric 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 preparation.

J.46.13179 [?Mme Charles Buterne (∞ 1738), née] Anne-Julie BOËT DE SAINT-LÉGER (a.1720–p.1793), [pou 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). Frame: Saint-Quentin Louis XVI livery frame with top rail with fascies. 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; Debré 1991, p. 90 repr.; Debré & Salmon 2000, p. 221, ill. 147; Jeffares 2018o; Salmon 2024, fig. 499 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

J.46.13193 ~cop., pstl/ppr, 37x26 (Château de Sanilhac, Étude de Provence, 18.XII.2022, inconnue, est. €200–300) φκ

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. [v. 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 Deblois, 7x5, a/r min. de La Tour, for Bordeu, *Recherches sur l’histoire de médecine*, Paris, 1882, ed. Lefeuvre. 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.155.122 (of a Mr Rennell) 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^{res} prix de peintures à Paris” (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 90). Lit.: La Tour 2004a, p. 68ff, fig. 9; Salmon 2024, fig. 32 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)? If so, the pastel J.46.1329 later La Tour’s descendants would have been a repetition.

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 François-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 [cf. J.9.1186]

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 garnies 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; Valabègue 1886, p. 40 n.r.; 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; Arnoult 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; Arnoult 2014, p. 205 n.r., as by La Tour or Allais; Salmon 2024, fig. 92 [cf. Perronneau, Mme Tourolle, J.582.1765] φπν

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 Figaro artistique*, 1925, repr., inconnue Φα??δν



J.46.1335

Boulanger

J.46.1336 Nicolas-Antoine **BOULANGER** (1722–1759), philosophe, m/u [Pattr.]

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.: Desmaze 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.: Bc&W 39 [v. 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 Frédou 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 ~~ber~~bourgogne”, & larger on title page); La Tour 2004a, p. 33 .r.; Salmon 2024, fig. 355a

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). Frame: Saint-Quentin Louis XVI livery frame with top rail with fascies. 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; Debie 1982, p. 20 repr.; Debie 1991, p. 90 repr.; Debie & Salmon 2000, p. 219, ill. 136; La Tour 2004a, p. 30, fig. 14 Salmon 2024, fig. 356 Φ?δσ



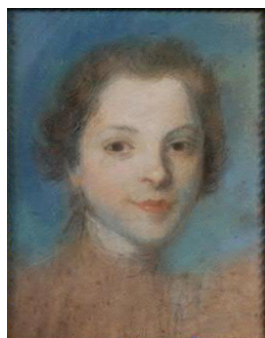
J.46.1342

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1345 ~cop., pstl, 31x24 ov. (Boynton Beach, Florida, Elite Decorative Arts, 8.1.2011, 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.46.13503 ~cop., pstl, 22x18, inscr. (Soissons, Aisne Enchères, 18.XI.2023, Lot 122 repr., éc. fr. XIX^e, est. €200–300) [new attr.] φκν

J.46.13504 ~cop., pstl, 32x24 (Paris, Drouot, Euvarard & Fabre, 24.V.2024, Lot 85 repr., éc. fr. XX^e, inconnu, with pendant J.46.2159, est. €50–100) [new attr.] φκν

J.46.13505 ~cop., pstl, ov. (Paris, Drouot, Libert, 9.IV.2025, Lot 14 repr., éc. fr. XIX/XX^e, inconnu, with pendant J.46.34194, est. €150–200) [new attr.] φκν

J.46.1351 [?] 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; Salmon 2024, fig. 357 [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 Coypel]

??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, b/i; 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?δov



J.46.1355

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 preparation 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]

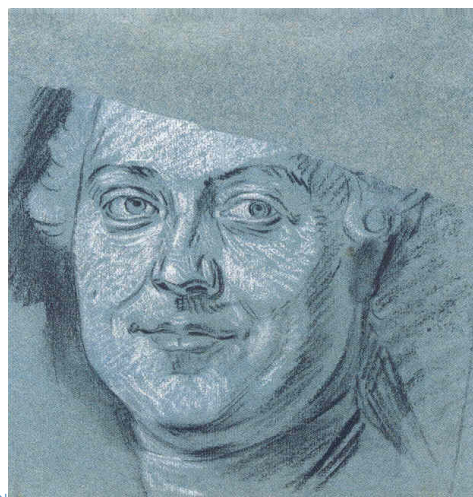
J.46.1359 ?? Jacques-Laure Le Tonnelier, dit le bailli de BRETEUIL, préparation, pstl/ppr, 38x30 (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 38 [inv. 1849, no. 57]. Ancien fonds d'atelier de l'artiste; legs Jean-François de La Tour 1807). Tech.: "taches d'humidité dans le fond, crquelure sur le front", rapport du 23.XI.1945 after return from Sourches. Frame: Saint-Quentin Louis XVI livery frame with top rail with fascies. 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; Salmon 2024, fig. 504 φδνσ



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. clr, as ?Breteuil. Lit.: Guiffrey & Marcel 1912, VII, no. 5714; B&W 561 [not 555], fig. 263; Salmon 2024, fig. 498 φδνσ



J.46.1362 ~cop. Léon Delvigne, pstl (PC 2016) φκ

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, Boisgirard, 19.X.2011, Lot 37 repr., a/r La Tour, est. €600–800) φκ

J.46.13651 ~cop., pstl/ppr, 40.8x33.8 (Bertrand de Metz-Noblat, antiquaire, Nancy, 2024) 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, fr2.50). 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.

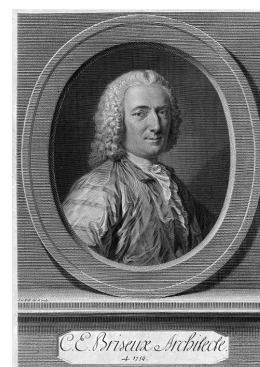
All that remains of this portrait (apart from an unillustrated 1836 sale record for a pastel said to be the source) is the Wille engraving, dated to 1742 by Le Blanc; no artist is mentioned for the original. It is unclear why B&W gave this an unqualified attribution to La Tour: the attribution is neither 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] $\Phi\delta\psi$
[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) $\Phi\kappa$
Georges-Louis Leclerc, comte de BUFFON, v.g. Duval de l'Épinoy

Buterne, v. Boët

Mlles Buxi

Mlle BUXI; $\mathcal{E}$ pendant: ?sœur, Mlle Buxi, pstl/pchm, inscr. *verso* "1781, 4 mars. Payé à M. De La Tour pour chaque portrait de Mesdemoiselles De Buxi quatre cent livres/ De Busseuil" (Lambert Devère (1785–1872), officier supérieur d'État-Major, fils de Joseph $\mathcal{E}$ 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. [v. *Éc. fr.*, [J.9.1257](#), [J.9.1258](#)]

Mme Cabour

[J.46.1378](#) Mme Jean-Louis-François CABOUR, née Hélène-Marguerite-Charlotte Tattegrain (1737–1790), en buste, corsage bleu décolleté en carré, entouré d'une fourrure foncée, cheveux poudrés, sur le front des rouleaux en hauteur, le cou sans ornement, pstl, carré (desc.: Mme Eugène-Aimé Carlier, née Claire-Aurélié Cabour, arrière-petite-fille du sujet; dep.:musée de Saint-Quentin a.1917, reçu par Théophile Eck; perdu a.1921). Lit.: lettre de Mme Carlier à son cousin Albert Defrance, 26.V.1921 [?attr.; the description suggest a portrait c.1775, improbably attributed]

Mme Cailloux c.1760

The identification of the sitter is uncertain as the work was temporarily unframed at the time of the 2001 sale. Prior to the 1998 sale it was accompanied by a pseudo-pendant man in armour known as "M. Cailloux", but not by La Tour and probably a later pastiche; its history appears to go back to a "Mr Radley", possibly John Lewis Rutley of The Reynolds Galleries, and was acquired by Mrs Eric Hambro, née Sibyl Ridley-Smith, 28.VI.1895. No Cailloux couple of the right period has been identified. [J.46.1379](#) is however entirely typical of La Tour's work, and costume and hairstyle suggest a date of c.1760. The upturned fan is a device La Tour employed in the portrait of Marie Leszczyńska [J.46.2269](#) and returned to with the 1761 pastel of Marie-Josèphe de Saxe [J.46.2242](#).

[J.46.1379](#) [?]Mme **CAILLOUX**, pstl/ppr/toile/châssis, 63.7x51.8, [c.1760] (Beverly, Horvitz Collection. 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 Jacques-Louis Isoz; New York, Sotheby's, 25.I.2023, Lot 18 repr., est. \$200–300,000, \$200,000 [= \$252,000]). Tech.: paper mounted on dark brown, fine wove canvas mounted on rough cut strainer with no crossbars; reverse of strainer photographed 2019. Frame: superb Louis XV swept frame with rocaille corners and centres. Exh.: Lausanne 2018, no. 14, repr. p. 33, as 1740–50. . Lit.: Salmon 2024, fig. 474 [?; the hairstyle suggests a late date] [= ? [J.46.3627](#) or [J.46.3635](#)] $\Phi\delta\sigma$



[J.46.367](#)

Photo courtesy Christie's

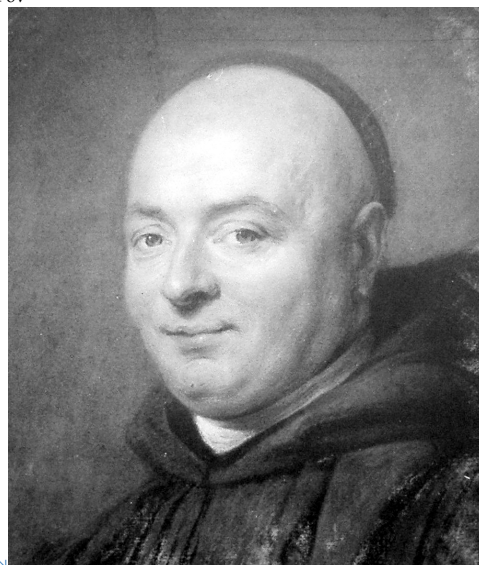
[LARGER IMAGE](#)

~pseudo-pendant, 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.] $\Phi\delta\psi$



[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, *v.* 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](#) ~*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 Herrenschildt 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; horizontal chain lines. Frame: standard Saint-Quentin livery frame with straight top rail with fascies. 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.; Debré 1991, pp. 93f repr.; Debré & Salmon 2000, p. 187, ill. 102; Herrenschildt 2009, fig. 11; Salmon 2024, fig. 140 Φσ



[J.46.1386](#) ~

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

[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 Desmazes; 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., F260). 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](#)



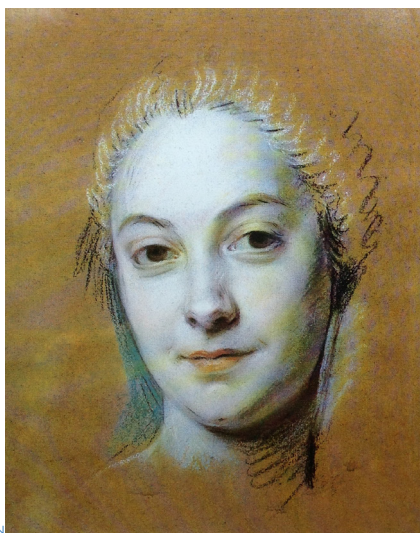
[J.46.1401](#) ~cop. Raphaël Bouquet, pstl/ppr, 34x25 (Sanilhac, château, Étude de Provence, 17.IV.2016, est. €200–250. Nîmes, Champion, 8.VIII.2020, Lot 32 repr., attr. Bouquet, est. €80–100) Φκ

[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.46.14032](#) ~cop., pstl, 29.5x24 (Génicourt, Dumeyniou, Favreau, Valmier, Aponem, 11.IV.2023, Lot 93 repr., éc. fr., est. €10–20) 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, F5400. 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; Salmon 2024, fig. 141 [?attr.; ??identification: despite similarities with [J.46.1386](#) the face is different] Φαδ



J.46.1404

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

Photo courtesy Sathelby's



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 Bertinazzzi, dit CARLIN (Louvre inv REC 8). Lit.: B&W 56, ?attr. [*v. Vigée*, J.748.138]

Mme Carlo Bertinazzzi, dite CARLINE (Lille, mBA, 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-Dumoussé, 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. Tiyll

Cassané de Mondonville 1747

Jean-Joseph [CASSANÉA](#) de Mondonville (1711–1772), compositeur. The famous composer and violinist Jean-Joseph Cassanea or Cassanéa 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 piquants. 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 Coppel J.2472.141 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 Coppel 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); plegs: 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). Frame: in Régence frame, fanned lambrequin corners, not original to pastel. Exh.: Paris 1927a, no. 41, pl. XXXIII-47; La Tour 2004b, no. 4 repr. cl. 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 Ambrose 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.; Thiébaud-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 Tourneux, 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 346, 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. cl.; Debré 1991, pp. 144f; Debré & 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.; Le Bellégo & Brunet 2023, no. 34 repr.; Salmon 2024, fig. 282Φσ



J.46.1414 ~
LARGER IMAGE

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). Frame: elaborate Louis XV swept open rocaille frame with corners and centres. Exh.: Hôtel d'Ansembourg, Liège, 1905 [not in Liège 1905 exh.]. Lit.: 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 345, ?= B&W 344; Leroy 1953, p. 41; *Chronique des arts*, .III.2002, no. 191; McCullagh 2004, pp. 76f repr.; McCullagh 2006, fig. 11; Salmon 2024, fig. 283 [attr.] φβv



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.46.14196 ~cop., pstl (Versailles, Trianon, Artcurial, 15.XII.2007, Lot 23 repr., inconnu à la guitare, est. €400–600, €1611) φκ

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.46.14205 ~cop., pnt., 65x54 (Trieste, Stadion, 20.X.2011, Lot 151 repr., as Giuseppe Tartini, follower of Carriera, est. €2–3000) ☞
 J.46.1421 ~cop. Yves Mougeot, pstl, 69x53.3 (Saint-Quentin, Hôtel des ventes, 22.V.2021, Lot 24 repr., est. €50–80) ☞
 J.46.14211 ~cop., pnt., 40.5x33 (French art market 2025)
 ~?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 pastellist: v. [ARTISTS](#) for her biography, and entry for pendant, above.

Her father, Étienne Boucon (–1735), married Anne-Claude Nolson or Nollesson 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 *Mercure* 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). A portrait by Jean-François de Troy, engraved by Thomassin, identified as “Mr Boucon” on an impression in the BnF, celebrates his interests in poetry, music and art (Leribault 2002, P.38).

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. Mme 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 entamer, 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 Mme 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. Mme 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 Mme 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 *honnêteté*.” 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./toile/châssis, 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). Frame: elaborate Louis XV swept open rocaille frame with corners and centres. 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. clr; Salmon 2024, fig. 284; Tambling 2025, fig. 5 qv



J.46.1423 ~cop.,
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; Paris, Christie's, 22.III.2023, Lot 66 repr., est. €20–30,000, b/i). Exh.: Paris 1860, 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; Debrie & Salmon 2000, p. 217, n.44; Salmon 2024, fig. 286, cop. Φκ



J.46.1427 ~cop.,
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 [?or = 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.; David C. Preyer, “The loan collection of Mr J. Pierpont Morgan...”, *The Independent*, LXXIV, 1913, p. 460 repr.; James B. Musick, “A portrait by La Tour”, *Bulletin of the City Art Museum of St Louis*, XI/2, IV.1926, pp. 23–26; B&W 350; 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; Salmon 2024, fig. 285, cop. [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 Mondonville, v.g. Dutré

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 Bardon). Lit.: Claude Arnaud, *Chamfort*, Chicago, 1992, pp. 274f, doubtful, n.r.

J.46.1432 ~grav. Larcher, XIX^e, “Latour pinxt/L’archer sculp.” J.46.14321 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 Margueritte 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. Frame: Louis XVI architrave frame with rais-de-cœur sight edge. 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 2018o; Salmon 2024, fig. 491 [new identification, 2018] Φντ



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.: Debrie 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

J.46.14352 ~cop. Serge Chaumont, pstl, 40x32 (Beaune, Hôtel des ventes, 15.VI.2024, inconnu, est. €60–80; Beaune, Hôtel des ventes, 28.IX.2024, inconnu, est. €60–80) Φκ

La Chanterie, v. J.46.3629 Femme brune

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.*).

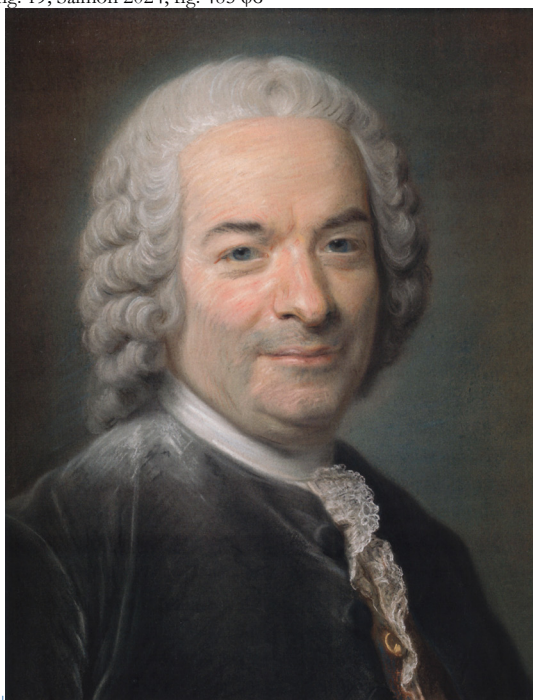
Not quite his contemporary, Chardin was among the academicians at La Tour's reception in 1746, but as a genre painter Chardin was soon outranked by his junior. When La Tour was awarded a royal pension of 1000 livres in 1752, Chardin received one of 500 livres. Both acted on the commission into Rouquet's 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 *préparation* [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 insignifiants" were noted; conservation report 12.II.1943, Archives des musées nationaux ("les zébrures noirâtres qui balafrent 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. Frame: in a heavy Louis XVI frame with egg-and-dart outer decoration, plain frieze, pearl and rais-de-coeurs dight edge, surmounted by ribbon and leaf above a curious blank plaque; it seems unlikely it was exhibited thus in 1761 (Saint-Aubin's sketch does not show the fronton, although his borders are probably not attempts to represent frames); but such a presentation frame might have been appropriate when it was given to the Académie in 1774 and hung in the Académie six months later. 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 2020, fig. 2.15; Brahms 2023, fig. 19; Salmon 2024, fig. 485 *φσ*



[J.46.1436](#) ~grav. F. Legrip, in reverse. Lit.: Chennevières 1853–69, 3^e livraison, 1856, p. 55, repr.

[J.46.1439](#) CHARDIN (Justin Courtois, Paris, 1858). Exh.: Chartres 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 Burty, *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"; Salmon 2024, fig. 486 [= Michel 1906, no. 1050, as Boucher pnt. of La Tour, =? [J.46.1439](#)] [identification unconvincing, presumably based on likeness alone]

φδν



[J.46.1442](#) ~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., fr250). 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. It does seem clear that the original stayed in Paris with the princesse de Talmont, and was copied there until .III.1752 when sent to Rome.

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.

There are numerous differences in the armour depicted in the various copies for no obvious reason. Although the chivalric orders and their ribbons on this and the pendant have been the subject of much discussion (see sources cited above: the colour of the Thistle ribbon – blue when green is expected – may simply be the use of an unstable pastel pigment), one curiosity is that the scarlet mantle with the badge of the garter is lined with fur, but not the ermine one would expect. The Aubert print seems to have a plain fur, perhaps fox or lynx; while most of the English copies (but not J.46.1463) appear to be trimmed with leopard skin. This may be Charles’s suggestion in view of the militaristic connotations of the pelt (particularly with the Polish nobility: portraits of Stanisław Leszczyński, Maurice de Saxe and others include such mantles), but it may have been introduced by Kamm who was “peintre du roi de Pologne”, or at the instigation of the princesse de Talmont – who had previously been Stanisław Leszczyński’s mistress. It is notable too that the Tocqué painting, also of 1748, shows the prince wearing an ermine-trimmed mantle in the Wille engraving, while derived images (including the miniature from the Edgar collection, Nicholas

1773, no. 38E, and that by Veronica Telli, Sotheby’s, 4.XII.2008, Lot 104), add a leopard skin mantle.

Other minor but inexplicable differences among the copies include a small group showing a sky background with a distinctive cloud formation; and differences in the colour of the lining and the riveting and shape of the quarter plate in the armour.

Among the copies, that of Jean-Adam Mathieu, J.46.14584, if correctly attributed, is probably the safest guide to the original in view of Mathieu’s death in 1753 and his proximity to La Tour (who sublet part of his logement in the Louvre).

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’Ordre 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 ch’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; Fort William 2022, p. 39 n.r.

≠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 Wallie/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 [Pou 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.

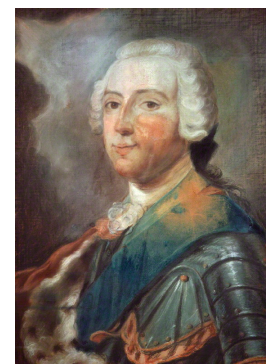
J.46.1452 ~cop., ?pnt. (comm. James Stuart .VI.1754 for monastery of La Trappe). Lit.: Fort William 2022, p. 39 n.r.

J.46.1453 ~cop., ?pnt. (comm. James Stuart .IX.1754 for self in Rome). Lit.: Fort William 2022, p. 39 n.r.

J.46.1455 ~cop., pstl/ppr, 57.2x42.2, 1748 (London, NPG 2161. Scottish family 1867. Leopold Marcus Fischel (1852–1931); don 1927). 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. [Michel Brun, dit] Lebrun, min., c.1751 Lit.: Stuart Wortley 1948, referring to letter by princesse de Talmont, 3.IX.1750 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., 7.7x5, 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”; *Apollo*, .VIII.1950, p. 56 repr.; 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./pchl, 6.3x5 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. John Nicholls MBE). Exh.: Edinburgh 2017, no. 249 repr.; Fort William 2022, no. 9 repr. Lit.: Nicholas 1973; Walker 1992, p. 40 n.r.; Grosvenor 2008, fig. 6; Corp 2009, fig. 3
- J.46.1456 [J.46.145712] ~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, p. 35, s.n. 35B n.r., repr. clr (in reverse), between pp. 27, 28;
- J.46.14565 ~cop., pnt. (P. D. Fraser c.1970, as anon. French sch.)
- J.46.1457 ~cop. Cosmo Alexander, with Garter ribbon, Thistle badge, plain red mantle, different armout, baton and helmet derived from Daullé a/r Duprà or Surugue, pnt., 77.5x64.9, 1752 (William Grant & Sons, Drambuie collection, Edinburgh; dep.: Edinburgh Castle. Dr Macdonald of Taunton 1820). Lit.: Corp 2009, fig. 4; Corp 2023, fig. 13
- ~~grav. Frederick Lake 1820
- J.46.145702 ~cop., pnt., 58.8x48.6 (Drum Castle, National Trust for Scotland, inv. 2010.1763, as after Nattier)
- 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, Highcliffe Castle. Acq. 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., 52x39 (Philip Mould c.2015; French PC)
- J.46.14573 ~cop., pnt., 62.5x48.9, a.1751 (Frederick Lewis, Prince of Wales (1707–1751); don: Henry Dawney, 3rd Viscount Downe (1726–1760), Lord of the Bedchamber; desc.: Charles Dawney, Beningbrough 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.; Corp 2023, fig. 14, as by Katherine Read, 1748 [basis for attr. unclear; with more concave nose]
- ~n.g. J.46.31592
- J.46.14574 ~cop. [?Kamm], min., 4.4x3.7 ov., c.1750 (Royal Collection, inv. RCIN 420133. Acq. 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. (Buccleuch collection). Lit.: “Early English portrait miniatures...Duke of Buccleuch”, *The studio*, 1917, erroneously as of James; Nicholas 1973, p. 34 n.r., s.no. D; Walker 1992, p. 40
- J.46.1458 ~cop., pnt., 56x46 (L. P. K. Blair Oliphant, Ardblair Castle, 1986). Lit.: “Pictures and sculpture photographed at Ardblair Castle, Perthshire; the property of L. P. K. Blair Oliphant”, 1986, SNPG
- J.46.14581 ~cop., pnt., in fictive ov., 66x48 (Stanford Hall)
- J.46.14582 ~cop., min., oct., 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., min./ivory, 5.4x5.1 ov. (London, Sotheby’s, 28.III.2017, Lot 114 repr., French sch.). Lit.: Heirlooms/Fettercairn Estate, 1946, no. 1 [new attr.]

- J.46.14586 ~cop., pstl/pchl, 60x49.5, inscr. “Perronneau/1743” (Edinburgh, Bonhams, 18.V.2022, Lot 1 repr., follower of La Tour, est. £4–5000, £16,575). Lit.: Corp 2023, p. 150 n.r., as “of a quality one might expect from Read...”; Salmon 2024, fig. 404, as cop. $\phi\kappa\nu$

J.46.14586



- J.46.14587 ~cop. (ribbons removed, with folds in lining matching J.46.14586), pstl, 66x56 ov. (Hannut, Legia-Auction, 4.V.2023, Lot 195 repr., est. €1500–2000, b/i; Belgian art market 2025, attr. Gabriel-François Doyen) [new attr., new identification 2025] $\phi\kappa$

- J.46.1459 ~?cop., sans rubans [combines elements of Charles and Henry portraits], pstl, 57x47.5 (Lennoxlove. [?The sitter; don: Lady Mannoek; 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.46.14605 ~cop., min./ivory, 5.5x4.25, inscr. *verso* “Painted at Rome by P. Battone” (Crewkerne, Lawrence’s, 4.IV.2017, Lot 462 repr., as a/r Pompeo Batoni) [?cop. of J.46.1465]

- 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)

- J.46.1463 ~cop., pstl, 49.1x38.5 (Geoffrey Bennison (1921–1984), decorator and antiques dealer. Derek Parker & Peter Morris; sale, Salisbury, Woolley & Wallis, 17.IV.2024, Lot 714 repr., est. £800–1200, £8190) [cf. Saunders] $\phi\kappa$

J.46.1463



- J.46.1464 ~cop., min., [?]15.2x10.2 (West Highland Museum, inv. 1999, as by Sir Robert Strange) [?cop. of J.46.1465]

- J.46.1465 ~cop., watercolour/vellum, 5.5x4.4 (The Limner Company 2025, attr. Michel Lebrun, as = J.46.145512; PC)

- J.46.1466 ~cop. [Cosmo Alexander], pnt., 61x49 (Edinburgh, Lyon & Turnbull, 19–20.II.2025, Lot 68 repr., anon.)

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 *préparation* [J.46.149](#) are both 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.

Consistent with Belle's account, La Tour evidently had difficulty in capturing her features to his satisfaction, and it seems likely that he made multiple *préparations*, all but one now lost (it is impossible to identify the pastel [J.46.1489](#) that appeared in the 1842 sale of work that came from La Tour himself, probably through the Duliège family).

On the *verso* of [J.46.1487](#) is an amateurish sketch which is probably (as we suggested in 2015, *pr. comm.* to the then owner) Belle's attempt to copy the oil portrait (in Slot Zuylen) of her mother by Guillaume de Spinny; no doubt La Tour repurposed the sheet. But the bold vertical and horizontal folds in several places, apparently after the pastel had been applied (there are losses from the top layer rather than jumps in the strokes), cannot be explained, in a sheet this small, to facilitate storage; nor credibly as an attempt to destroy the work. It is plausible to suggest that La Tour himself folded the sheet, during the creative process, as he took elements from these various sketches that he was dissatisfied with and juxtaposed them to the next version.

The authenticity of the *boîte de crayons* (Saint-Quentin, musée Antoine-Lécuyer, inv. LT 84, [J.M.46.115](#)) said to have been used by La Tour during this trip rests mainly on family legend (it remained in the Van Tuyll family until 1919), but it and the correspondence emphasize the close relationship Belle and La Tour developed – as she notes at one stage she almost let him kiss her. And while La Tour mentioned dozens of people in his 1784 will, his bequest to her of "ma lorgnette en or ainsy que des tablettes garnie d'or" is a little more personal than many of the others (she comes near the top of his list, after his executor and the founder of the École gratuite de Saint-Quentin).

Some four years after his Dutch trip, La Tour wrote to Belle 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; but perhaps it is Boswell's numerous attempts (*Boswell in Holland 1763–1764*, ed. F. A. Pottle, 1952) to

describe her volatile, nervous, protean character – and even the "constant grin" which upset him – that best explain the difficulties La Tour encountered. 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). Tech.: examined Olivier Masson c.2024; central sheet rotated 8° anticlockwise. Frame: in a Louis XV swept frame with rocaille corners. 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; Clouzot 1920, p. 161 repr.; Staring 1924, p. 175 n.r.; B&W 513, fig. 143; Staring 1947, pl. 29; Золотов 1960, pl. 27; Гыбep 1967, fig. 94; Bury 1971, pl. 30; Kretschmar 1975; Liotard 1985, fig. 23; Dubois & Dubois 1993, p. 19 repr.; Goes & de Meyere 1996, p. 9 repr.; Loche 1996, no. 127; Debric 1998; Pommier 1998, fig. 90; Debric & Salmon 2000, p. 174, ill. 90; Bolomey 2001, fig. 40; Salmon 2004d, p. 23 repr.; Gaggetta Dalaimo 2011, fig. 1; Richard Holmes, *The long pursuit*, 2016, repr.; Amsterdam 2018, p. 13 repr.; Salmon 2024, fig. 4 = fig. 415 Φσ



[J.46.1482](#) [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.46.1485](#) ~cop. Ton Sondaar, bas relief in fireclay, 1983 (Associaton néerlandais d'Isabelle de Charrière). Lit.: "Isabelle de Charrière et ses divers violons d'Ingres", *Cahiers Isabelle de Charrières*, 2011, 6, fig. 1

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. Lit.: Salmon 2024, fig. 416; Jeffares 2024c, noting Jeffares emails of 2015 [new attr., identification 2015] φνσ



J.46.1487

J.46.1489 =?Mme de CHARRIÈRE, pstl (succession de La Tour; Paris, Douchet, Defer, 28.II–1.III.1842, Lot 22 n.r., as of “Mme Chérière 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; Drécolle de Nodon 1856, p. 134 n.r., as by La Tour, m/u; mentioned by Godet in 1903 letter to Tourneux, 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, chain lines vertical, 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. Frame: standard Saint-Quentin livery frame with straight top rail with fascies. 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.; Clouzot 1920, p. 160 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; Debie 1982, p. 12 repr.; Debie 1983, p. 45 repr.; Debie 1991, pp. 95ff repr.; Dubois & Dubois 1993, p. 326 repr.; Debie & Salmon 2000, p. 176, ill. 91; Gaggetta Dalaimo 2011, fig. 2; Richard Holmes, *The long pursuit*, 2016, repr.; Salmon 2024 figs. 155, 156 = fig. 418 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, while Chastagner (also Chastaignier), 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 capitaine Paul Monet (1884–1941), a colonial artillery officer and writer, citing a related portrait in the Chastagner de Lagrange family in 1920. That is almost certainly a reference to a pastel then belonging to Mme Paul-Joseph Plésent, née Marie-Elise-Jeanne de Chastaigner de Lagrange, and may be [J.46.15326](#), evidently a later pastiche inspired by the La Tour pastel [J.46.1494](#) in Saint-Quentin. The difficulty is that [J.46.15326](#) appeared first in an American collection shortly after Paul Monet’s letter was known, at around the same time as two further pastiches [J.9.1318](#) or [J.9.1326](#), also claiming to be Mlle Chastaigner de Lagrange and all apparently coming from her descendant Mme Plésent (the latter two also claimed a Portuguese noble ancestry incompatible with the Plésent claim). It remains uncertain if Monet referred to a real La Tour or had simply seen [J.46.15326](#), in which case the identification of [J.46.1494](#) first proposed in 1920 is entirely without foundation.

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). Frame: in a Louis XV

pastel frame with gadrooned top rail, leaf sight, brown card mount. 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. clr, inconnue; Erhard 1917, no. 49a repr., inconnue; Nohac 1927, p. 484 repr., as of Mlle Chastagnier de Lagrange; B&W 66, fig. 181; Fleury & Brière 1932, no. 7; Fleury & Brière 1954, no. 7; Bury 1971, pl. 33; Debie 1991, p. 98 repr.; Debie & Salmon 2000, p. 23; Cabezas 2009a, fig. 1; Burns & Saunier 2014, p. 63 repr.; Salmon 2024, fig. 478 Φδσ



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 φκδσ

J.46.1497



J.46.1498 ~cop., pstl (Dronero, Museo civico Luigi Mallè, as anonyme, inconnue) φδν

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] φπδ

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. Fr100–120,000, Fr150,000) Φκδν

J.46.1501

Photo courtesy Sotheby's



J.46.1504 ~?version, pstl, 38.1x30.5 (New York, Doyle, 24.X.1990, Lot 89 n.r., attr., est. \$1500–2000, \$1700)

J.46.15045 ~?cop., pstl, 39x31 (Paris, Beaussant Lefèvre, 30.VI.1993, Lot 184 n.r., est. Fr5–8000, b/i)

J.46.1505 ~version, pstl, 39x38.5 ov. (Rouen, d'Anjou, 10.III.1991, Lot 59 repr., as autograph, Fr21,000) φκδ

J.46.1505



J.46.1507 ~cop., pstl/ppr bl., 41x33 (La Rochelle, Lavoisière 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. φκδ

J.46.1507



J.46.1509 ~cop., pstl (Coulommiers, Dapsens-Bauve & Bouvier, 17.XI.2007 repr., as of Mme de Pompadour, est. €200–250) φκδ

J.46.1509



J.46.1511 ~cop., pstl (Auxerre, Frédéric Lefranc, 3.VII.2009 repr., anon., inconnue) φκδ

J.46.1511



J.46.1513 ~cop. Raymond Casez (1), 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) φκδ

J.46.1515



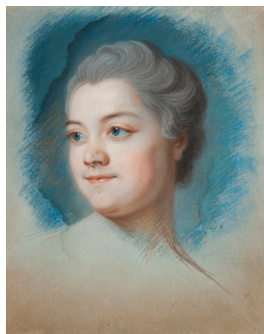
J.46.1517 ~cop., pstl, 38x30 (L'Isle Adam, 10.VII.2011) φκδ

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) φκδ

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) φκδσ

J.46.1523

J.46.1525 ~cop., pstl/ppr, s ✓ "Marianne Maigret/...respectueux reconnaissant" (PC 2014) φκδ

J.46.1527 ~cop., XX^e, pstl, 33x25 (Le Mans, Sanson, 25.VI.2016, Lot 208 repr., with Dupouch, est. €900–950) φκδ

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, Herbertte, 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; Lorient, Gabriel, 8.IV.2024, Lot 4 repr., est. €40–60) 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, Capitulum 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

J.46.15287 ~cop. Raymond Casez (2), XX^e, pstl, 39x30 (Gilbert Gohier, acqu. c.1955. Chartres, Gody-Baubaum Maiche, Rivière, 21.I.2023, Lot 58 repr., as XIX^e, est. €50–100) φκ

J.46.15288 ~cop. Théo Casez, pstl, 1972 (Soissons, Roelens, 18.III.2023, Lot 172 repr., est. €200–250) φκ

J.46.15289 ~cop. Jules Degrave, pstl, 36x30, s verso (Saint-Quentin, Salle des enchères, 15.IV.2023, Lot 302 repr. [part], inconnue, est. €100–150) φκ

J.46.1529 ~cop., pstl/ppr, 38x33, inscr. "J Ingres" (New Windsor, NY, Mid-Hudson Auction Galleries, 28.X.2023, Lot 42 repr., as by Ingres, est. \$1500) φκ

J.46.152891 ~cop. Raymond Casez (3), XX^e, pstl, 41x32 (Paris, Drouot, Deburaux, Du Plessis, 4.IV.2024, Lot 91-2 repr., as by Casey, est. €60–180) φκ

J.46.152892 ~cop., pstl, 25.5x20, étiquette cat. 1849 (Saint-Gilles, Bonhams Cornette de Saint-Cyr, 23.IV.2024, Lot 125 repr., anon., inconnue, est. €800–1200) φκδ

J.46.152893 ~cop., pstl, 40x32.5 (Riom, Xavier Butant, 23.IV.2024, Lot 69 repr., est. €50–80) φκδ

J.46.152894 ~cop. attr. Léone Flamant (2^e), pstl, 30x24 (Saint-Quentin PC; Soissons, Bruce Roelens, 27.VII.2025, Lot 81 repr., with pendant, Mlle Fel J.46.17889994, est. €200–300) φκδ

??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) [=?J.9.1318 or J.9.1326]

?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 Chastaignier de La Grange, bust length, pstl/ppr, 45x36.5 (Mme Plésent, 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 Plésent, 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 φκδ

J.46.15326



n.g. J.9.1318

CHASTAGNER, sgr de Lagrange, v. Manelli

M. CHATEAUROUX, en habit bleu; & pendant Mme, en robe jaune, pstl, 28x20 ov., s "de la Tour" (Hamburg, Stahl, 28.XI.2020, Lot 414/415 repr., attr.) [later pastiches a/r r Schilly, duc d'Enghien, with costumes c.1790, J.6594.106, J.6594.107]

Chasteler, v. Du Chastelet

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 chancellor of 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'Épinoy, 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 correspondence, 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 Marcille; 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 the story about his returning her pastel portrait – the artist is not named – see the versions by Grimm 1755 and by Arsène Houssaye, *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 (Cornelle) 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” ; [famille Duliège; ?Mme Warluzèle]; Paris, Drouot, Pillet, Laneuville, 4.V.1863, Lot 89 n.r.; R5; Rutter). 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 tuyaute 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 Marcille; 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., R380,000; Wildenstein; PC; New York, Christie's, 14.IV.2016, Lot 144 repr., est. \$150–250,000, \$130,000 [= \$161,000]; acqu.). Frame: in a Louis XV pastel frame with gadrooned top rail, leaf sight, brown card mount. Lit.: *L'Objet d'art*, v. III.1988, repr.; Blanc 2006, p. 285 repr.; Paris 2017b, no. VIII, p. 567 repr., as ?Clairon; Salmon 2024, fig. 473 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, b/i) 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 délibérations*, 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.g. Dangerville; 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 Stryesnki 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; Debrie & Salmon 2000, p. 104

J.46.1551 ~préparation, pstl/ppr, 32x24, paraphe ✓ Mt, 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). Tech.: paper rotated 3° clockwise. Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. Exh.: Maubeuge 1917, no. 46; La Tour 1930, no. 18; La Tour 2004a, no. 33 repr. chr. 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; Debrie 1991, p. 174 repr.; Debrie & Salmon 2000, p. 104, ill. 44; Salmon 2024, fig. 371 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., 63x52 (Versailles, MV 2996). Lit.: Constans 1995, anon.; Salmon 2024, fig. 230

J.46.15542 ~cop., pnt., 65.5x53.5 (Paris, Drouot, De Baecque, 30.XI.2018, Lot 81 repr., as anon., ?Stanislas Leczinski; PC 2019)

J.46.15543 J.46.15544 ~version, pnt., 130x97 (Dijon, mBA, inv. CA 415, as of Stanislas 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 Duliege, fille de Jean-Henri Duliege, 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 Venerie 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 de 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 Debrie 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 Debrie 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/ppr, 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., F750,000; Dr Gustav Rau). Tech.: central sheet rotated 2° clockwise. 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; Debrie 1991, p. 100f; Paris 2000a, no. 39, pp. 108f; La Tour 2004a, p. 159 n.r.; Vittet 2009, p. 295 n.13 n.r.; Salmon 2024, fig. 383 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). Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. 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; Debrie 1991, p. 100 repr.; Debrie & Salmon 2000, p. 223, ill. 161; Salmon 2024, fig. 384 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) φκ

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 φκν

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; Mayenne, Pascal Blouet, 11.I.2023, Lot 57 repr., est. €80–150) φκν

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).

It is tempting to propose the pastel of Lord Coventry as the subject of the story in Mariette about an English client whose portrait, replacing the mirror in his wife's dressing-table, deceived her into thinking it was his reflection; the setting makes this as improbable as the story itself.

The Sherridge pendant J.46.1567 makes it difficult to accept as autograph 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, f130,000 with pendant, Ernest Cronier; Paris, Georges Petit, 4–5.XII.1905, Lot 38, f36,000; M Larios; PC 2019). Tech.: in original glass "sandwich", v. main entry; opened mid-19th century and early 20th, but resealed; left intact when unframed 2019. Frame: Louis XV swept frame with shell corners. 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.; Salmon 2024, fig. 406 Φ



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, F130,000 with pendant, Ernest Cronier; Paris, Georges Petit, 4–5.XII.1905, Lot 37; F172,000; M. [Maurice] Kann; Mme Hugo Finaly, née Jennie Ellenberger (1850–1938) Paris, 1928; desc.: PC Paris 1948–2022). Frame: recently in XIX^e frame; also in Louis XIII style frame, neither original. 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.; Claude Phillips. “Fair Women at the Grafton Gallery”, *The national review*, XXIII, 1894, p. 630 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.; Salmon 2024, fig. 407Φ



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.: *Mémoires de la Société académique... de l'Aube*, “Liste des dons

faits au musée de Troyes...1862”, XXVI, 1863, p. 462, “une peinture au pastel, portrait de femme, par mme Roslin, née Giroust, exécuté vers 1770”; 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.; Salmon 2024, fig. 410, attr. Mme Roslin Φβγν



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, ?attr. [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. There is further confirmation in the description of the version J.46.1576 sold in 1863 as “Cupis, violoniste” and acquired by Boittelle.

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 [=J.46.1577] Capis [CUPIS], violoniste célèbre, pstl, 44x35 ([famille Duliège; ?Mme Warluzèle]; Paris, Drouot, Pillet, Laneuville, 4.v.1863, Lot 75 n.r.; Horsin-Déon [for] Symphonien Boittelle, ancien préfet de police, sénateur; Paris, Drouot, Pillet, 24–25.IV.1866, Lot 71, H450 [?b/i]; Boittelle; Paris, Pillet, 10–11.I.1867, Lot 112, H205 [?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 accentés, 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.: Desmaze 1874, pp. 75f; B&W 86; Bailey 2005, as Roslin pnt.

- J.46.158 [=J.9.1185] =?pastiche with B&W 651, J.46.3654, Dame avec masque, and B&W 648, J.46.3629, pstl, 62.5x50.5 (baron Edmond de Rothschild 1927, 1929; 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). Exh.: Paris 1927a, no. 148, anon., no pl. Lit.: Lundberg 1929b, p. 379, ??Lundberg; Salmon 2024, fig. 93 [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

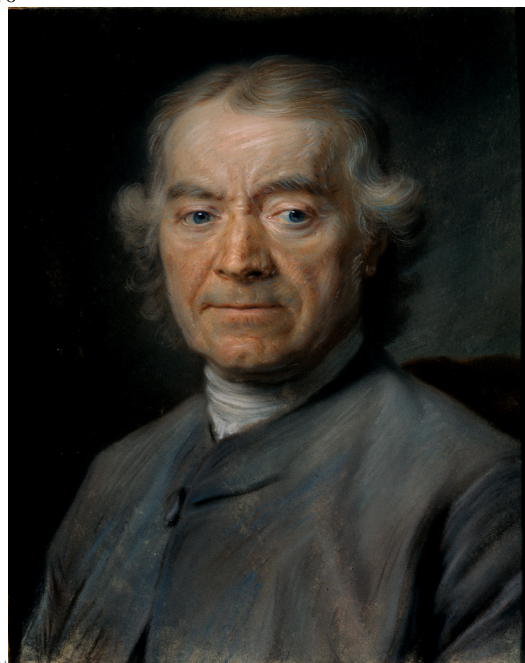
the Seven Years' War. On 5.IX.1759, in Noyon, Dachery married Marie-Henriette-Françoise-Antoinette Guibert (1735–): there were three daughters.

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. Perhaps however it was J.46.1594, the pastel that passed though the Duliège family to the 1863 sale.

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. Frame: 19th century compo Louis XV style swept 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.; Salmon 2024, fig. 494 φσ



J.46.1583
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. Frame: in a Louis XV pastel frame with gadrooned top rail, leaf sight. 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; Debie 1991, repr. p. 103; Debie & Salmon 2000, p. 224, ill. 165; Coural & al. 2008, conserved by Léon Lepeltier 1946–47; Salmon 2024, fig. 495 Φσ



J.46.1586

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1589 ~cop., pstl, 46x37 ([Camille Groult; desc.: Jean] Groult 1928). Lit.: B&W 89, fig. 77; Salmon 2024, fig. 496, cop. 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

J.46.1594 DACHERY l'ainé, pstl ([famille Duliège; ?Mme Warluzèle]; Paris, Drouot, Pillet, Laneuville, 4.V.1863, Lot 79 n.r.; fr20; Rutter)

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. Having admired her as Hermione in *Andromaque*, Voltaire persuaded her to create the rôle of Tullie in *Brutus* in 1730; her modest success persuaded her subsequently to play only comédies. She created more than 50 rôles, mostly in comedy, and was particularly known for breeches rôles. 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:

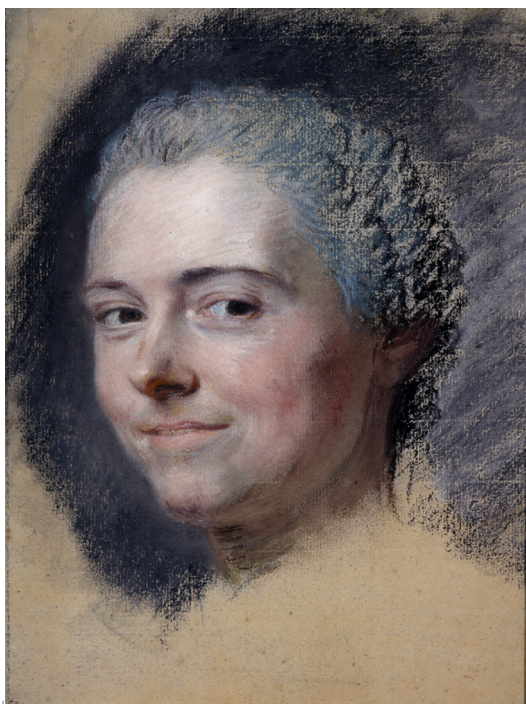
...son front, ses yeux, sa bouche, chacun de ses traits, étaient délicatement assortis pour lui composer la physionomie la plus mobile et la plus piquante; il y avait dans sa voix quelque chose d'attachant qui attirait; ses rides mêmes, n'étaient pas sa grâce; elles s'harmonisaient avec le pur ensemble 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, Prévile 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). Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. 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; Debie 1991, p. 105 repr.; Debie & Salmon 2000, p. 196, ill. 109; Salmon 2024, fig. 166 = fig. 297 Φσ



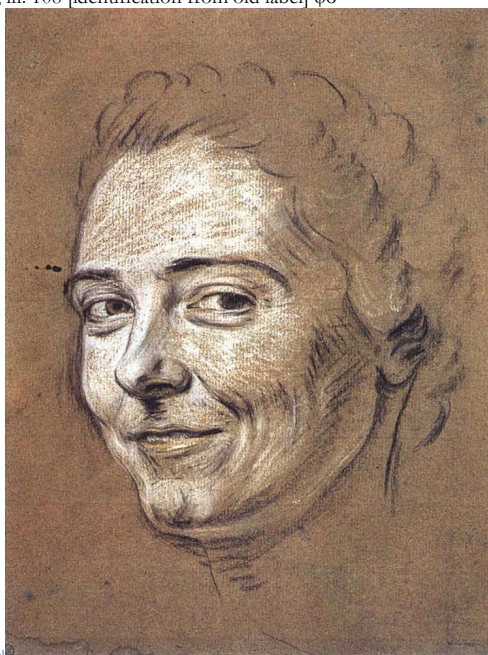
J.46.1595

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.1596 ~cop. XX^e, pstl, 30x22 (Sceaux, Siboni, 18.XI.2018, Lot 81 repr., anon., inconnue, est. €60–100; Sceaux, Siboni, 23.VI.2025, Lot 273 repr., anon., est. €30–40) φκν

J.46.1597 ~cop. XX^e, pstl, 15x11 (Paris, Drouot, Millon, 3.II.2023, Lot 192 repr., goût de La Tour, anon., inconnue, est. €60–80) φπν

J.46.1598 Mlle DANGEVILLE, préparation, bl., wh, chlk/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; H8100; 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. chr. 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; Debré & 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.46.15994 ~cop., pstl, craie blanche/ppr gr., 31.5x23.5, inscr. (vente Troubetzkoï, château de Rueil Malmaison. Drouot. Caen, Beausant

Lefèvre, 3.XII.2022, Lot 200 repr., est. €200–300; Paris, Drouot, Beausant-Lefèvre, 19.I.2023, Lot 66 repr., est. €100–200) φκ

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; Debré 1991, p. 198ff, repr. p. 197, inconnue; Debré & Salmon 2000, p. 196, ill. 110, plausibly suggesting identification on basis of resemblance with J.46.1595; Salmon 2024, fig. 167 = fig. 298 φσ



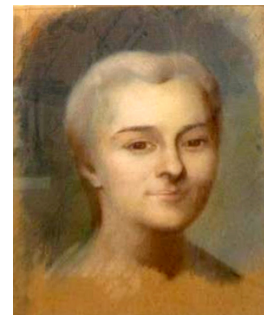
J.46.1601

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, Anticthermal, 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; Eastbourne Auctions, 17.XI.2021, Lot 1419 repr., part, 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.; Salmon 2024, fig. 295 ?attr.



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.m.). 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. Hindon and Chippenham between 1760 and 1784. Wine 2018 (see also Namier & Brooke 1964; Oxford DNB) 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 25,000 acres in Jamaica (as well as estates in Wiltshire and Oxfordshire) was born there (in 1727, not 1728 as widely appears) but was educated at St Mary Hall, Oxford, where he matriculated 30.XII.1745. He was evidently still in England in 1748 when he was listed as a subscriber for two works published that year – vol. XX of *An universal history*, where his college is given, and *Six cantatas* by William Hayes, professor of music at Oxford, and he is also listed as a subscriber to Christopher Smart's *Poems on several occasions*, which appeared in 1752. He must have returned to Jamaica c.1752 (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.v. 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. (While James and Henry were both in Europe, their brother William was in charge of the family plantations; although William did not die until 14.XII.1752, it is possible that illness might have motivated Henry's return to Jamaica earlier 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 very large group portrait of his family, by Richard Brompton, c.1774, is known (PC; dep.: National Trust, Penrhyn Castle; v. Wine 2018, p. 325 repr.); the appearance is consistent with the pastel (the long face and distinctive eyebrow are close). The portrait by Gavin Hamilton of James Dawkins (with Robert Wood, co-author of the *Ruines*...; repr. Louis Nelson, *Architecture and Empire in Jamaica*, 2016, p. 136) excludes any confusion between La Tour's subject and his brother. On James's death in 1759, Henry contacted the Society of Dilettanti to transmit to them his brother's legacy of £500. The Society ordered that Henry Dawkins, whom they elected as a member, sit to James “Athenian” Stuart for his own portrait for the Society's collection, but this order, repeated up to five years later, was never carried out (Cust 1898, pp. 81f, 220f).

Dawkins inherited Over Norton, Oxfordshire, from his uncle James in 1766, but never lived there, purchasing Standlynch (later known as Trafalgar Park) instead. Dawkins's interest in art is evidenced by his commissioning Cipriani to decorate the music room at Standlynch in 1766; the Arts, Venus and Shakespeare were depicted. His eldest brother James acquired a set of The Seasons, and his own portrait, from Rosalba, and it is unclear how many of the numerous pastels (by Cotes, Hamilton, Read & al.) included in the 1913 sale by his great-grandson in 1913 were Henry's acquisitions (v. Collections).

Given Daniel Wray's advice to Philip Yorke, 27.IX.1749, it seems surprising that so few of La Tour's clients were Englishmen. It is possibly relevant that Henry's brother James was an active Jacobite after 1745, is said to have provided Charles Edward Stuart J.46.1447 with money and went on his behalf on a mission to Friedrich II. in Prussia.

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. Frame: Louis XV swept frame with rocaïlle corners and centres; *v.* entry above. 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; Salmon 2024, fig. 405 Φ



J.46.1612
LARGER IMAGE

Debocq

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.]; Debocq 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 ?DELAUVAU (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 ?DELAUVAU (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 Elisabeth 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; Debrie & Salmon 2000, p. 37; Scott 2018, p. 220, fig. 63; Salmon 2024, fig. 490 Φ



J.46.1614

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 **DESALUT** (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, f313.50). Frame: provincial Louis XV frame with plain moulded profile, sanded frieze. 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.v.*, and Marie-Jeanne, Mme Pierre-Marie Mauclerc, mother of Mme Dorison, *q.v.*); 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 "valeur 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-Geneviève), 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.v.*), 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. It cannot however be completely ruled out that [J.46.1622](#) is the version [J.46.1624](#) that passed through the Duliège family and appeared in the 1863 sale.

[J.46.162](#) Claude-Charles DESCHAMPS, 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 [Donna 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 Maulec, 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 rough cut strainer with corner crossbars, pinned on the surface of 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. Frame: an undecorated giltwood scotia frame. 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. cl; 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; Debie & 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.; [Jefares 2018g](#); [Jefares 2018m](#); [Jefares 2020b](#); Salmon 2024, fig. 469 φσ



[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; *Comadia*, 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; Debie & Salmon 2000, p. 89, n. 38; La Tour 2004c, p. 52 n.r.; McCullagh 2006, fig. 14, as 1779; Salmon 2018, fig. 56; [Jefares 2020b](#); Salmon 2024, fig. 470 Φκ

[J.46.1622](#)
Photo courtesy Sotheby’s

[J.46.1624](#) DESCHAMPS, chanoine de Laon, pstl (famille Duliège; ?Mme Warluzèle; Paris, Drouot, Pillet, Laneuville, 4.V.1863, Lot 81 n.r., Fr6; Opigez)

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. Coypell]

André-Cardinal DESTOUCHES (Pierre Decourville; Paris, Georges Petit, 29–30.V.1911, Lot 120). Lit.: B&W 100 [v. *Ec. 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, H7. Paris, Drouot, Delbergue-Cormont, 19.III.1870, Lot 170 n.r., H9). Lit.: B&W 101, ?attr. [sitter untraced: ?Maubuisson]

Les Dias Pereyra

J.46.16272 Mme Izaac **DIAS PEREYRA**, née Pourtariere Duchazac, 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; H310; 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. Dompierre 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 Dompierre 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** [(∞ 1761)], née [Charlotte] **MASSE** (1740–1816), 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. Mme veuve Dorison, rentière, died in her house, 20 rue Caumartin, aged 76, on 12.IV.1816. It is plausible to suggest that the pastel of “Mme d’Orizon” J.46.1632 that passed through the Duliège family and was offered at Drouot in 1863 was the sheet J.46.1631 later acquired by the marquis de Biron.

J.46.1631 Mme DORISON, préparation, 29.5x21.3 [c.1761] (marquis de Biron; Paris, Georges Petit, Lair-Dubreuil, Baudoin, 9–11.VI.1914, Lot 37 repr., H20,100; Arnold Seligmann; Sigismond Bardac 1928. Monaco, Sotheby’s, 26.X.1981, Lot 534, H65,000; Jacques-Louis Isoz; New York, Sotheby’s, 25.I.2023, Lot 19 repr., est. \$25–35,000; Paris, Sotheby’s, 13.VI.2023, Lot 33 repr., est. €15–20,000, b/i). Frame: in an elaborate Louis XV swept frame. 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

J.46.1632 =?Mme DORIZON, pstl ([famille Duliège; ?Mme Warluzèle]; Paris, Drouot, Pillet, Laneuville, 4.V.1863, Lot 82 n.r., H6; Opigez)

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, F9000) [?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*

La marquise du Chasteler

Jean-François, marquis du Chasteler (1681–1764) married Marie-Claire-Josèphe du Sart in 1718; and in 1743 he married her niece, an exact homonym. It is uncertain which is the sitter in the pastel identified as by La Tour in the 1898 exhibition.

J.46.1531 La marquise DU CHATELIER (?1743), née Marie-Claire-Josèphe du Sart (1716–1758), pstl (desc.: baron du Sart de Bouland 1898). Exh.: Tournai 1898, no. 53. Lit.: Eugène Soil, "Exposition d'art ancien à Tournai", *Annales de la Société historique et archéologique de Tournai*, IV, 1898, p. 265

??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). Frame: Saint-Quentin Louis XVI livery frame with top rail with fasces. 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; Debie 1991, p. 194 repr., inconnue; Debie & Salmon 2000, p. 223, ill. 156; Salmon 2024, fig. 179 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.] φκδν

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, pstl (Marc-Antoine Didot de Saint-Marc; vente p.m., Paris, 47 quai Malaquais, Bonnefons, Laviale & David, Henry, 16–17.XII.1835, Lot 50 n.r.). Lit.: B&W, s.no. 110, ?attr.

J.46.1652 Mme DU CHÂTELET (Paris, 1.II.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., H149; 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 Historiographer 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'Eon 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 Duflos engraving which appeared in the 6^e éd. (the publisher was Prault; the first edition had appeared in 1751):

Vous trouverez mon portrait à 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. Comme il ne paraîtra 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, paraphe ✓ Mt (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.: chain lines vertical; “taches dans le fond”, rapport du 23.XI.1945 after return from Souches. Frame: Saint-Quentin Louis XVI livery frame with top rail with fascies. 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; Debie 1991, p. 108 repr.; Graffigny 1996, IV, p. 92 repr.; Graffigny 2008, XII, p. 123 (“je suis revenue chez La Tour, où j'ai pris le portrait de Duclos pour le donner à Oudry, qui me l'a demandé comme une grande faveur afin de le faire graver”, lettre du 2.X.1751); Debie & Salmon 2000, p. 219, ill. 137; Salmon 2024, fig. 302 Φσ



[J.46.16555](#)

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, Outhwaite. 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

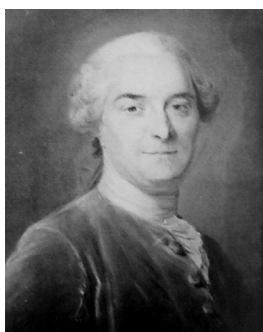
[J.46.1657](#) ~grav. J. de Goncourt 1859. Lit.: Burty 1876, p. 21, pl. V; Brengues 1970, p. 335

[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; Salmon 2024, fig. 303

J.46.1661 ~cop., pstl, 46x38 (Versailles, Cheveau-Légers, 22.III.1964, repr., attr.)
Φκ

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) Φκ

J.46.1664 ~cop. [P. Flayelle], pstl/ppr, 42x33 (Saint-Quentin, Moro-Delobeu, 21.VII.2017, with others by Flayelle, est. €30–50) [new identification] Φκν

J.46.16642 ~2^e cop. Raymond Casez, pstl/ppr, 41x32 (Paris, Kahn, 5.V.2025, Lot 329 repr., as of La Condamine, est. €50–100) Φκν

J.46.1665 DUCLOS (Quintin Craufurd; vente p.m., Paris, Alexandre & Peytouraud, 20.XI.1820 & seq., Lot 377, H19. 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, H80). Lit.: Lejeune, *Guide théorique et pratique de l'amateur...*, 1863–65, III, p. 307, as in Mosselman sale; Mireur [confusion]

DUCLOS (Paris, Drouot, Brest, 27.IV.2001, Lot 89, as La Tour) [v. 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.

Ducreux

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 Ducreux, 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 Chérisey (1721–p.1771), tenant un loup, pstl (desc. Chérisey; comte & comtesse Nitot; Pau, Rigoulet, 16–19.XII.1913, Lot 191 repr., attr.; vicomtesse de B...; Paris, Drouot, 26.IV.1923, Lot 18 repr., b/i) [?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 (1820–1895), as her name appeared at her baptism, 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 (1788–1854), the nephew of the abbé Duliège. The group of pastels was apparently offered to the Louvre, 24.VI.1825, but rejected. Four were then offered at auction in 1843, and a further 26 La Tour items (mostly pastels by him) were offered at Drouot in a sale on 4.V.1863. Some of these, and some manuscripts, appear to have been acquired by Charles Desmaze 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](#) [v. [ESSAY](#) for provenance]

J.46.1673 Jean-Henri **DULIÈGE** (1730–1770), contrôleur de la Maison du roi, rue Saint-Benoist, 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] *Duliège, v.q. 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 Coytel, 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, Philpault 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/LXI/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/ppr, 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). Tech.: chain lines horizontal. 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.; Debric & Salmon 2000, p. 205, ill. 119, 122; Jeffares 2011, p. 500; Saint-Quentin 2012a, fig. 8; Salmon 2024, fig. 144 Φσ



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, fr12). Lit.: B&W 969, ?attr.

J.46.1681 DUMONT le Romain, pstl/ppr bl. toile/châssis à clés, 95.2x76.5, Salon de 1748, no. 89 *ter* (Louvre inv. 27619. Don de l'artiste à l'Académie royale [??morceau de réception], 31.X.1750; inv. de l'an II, no. 653). Tech.: restored 2004 by Marianne Bervas and Valérie Luquet and 2017 by Cécile Gombaud; *v.* main entry for discussion of condition. Frame: now in a flat architrave frame, not original. 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 maniere 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; Debrie & Salmon 2000, p. 205, ill. 121; La Tour 2004a, p. 186 fig. 1; Salmon 2018, no. 85 repr.; [Jeffares 2018g](#); Jeffares 2021f; Salmon 2024, fig. 267 φσ



J.46.1681

J.46.1682 ~grav. Jean-Jacques Flipart, "JACQUES DUMONT LE ROMAIN/PEINTRE DU ROY, CHANCELIER, RECITEUR/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 ¾, 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, fr300; 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, fr43, as of Lekain; Paris, Drouot, 15–17.II.1897, Lot 157, fr2100; Paulme; marquis de Biron; Paris, Georges Petit, Lair-Dubreuil, Baudoin, 9–11.VI.1914, Lot 38 repr., fr11,500; Gaston Le Breton 1887; Paris, Georges Petit, Lair-Dubreuil, 7–9.XII.1921, Lot 91, est. fr10,000, fr14,000; 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; Debrie & Salmon 2000, p. 205, ill. 120; Grazia 2000,

repr.; Prat 2017, fig. 388; Jeffares 2021f; Salmon 2024, fig. 143 = fig. 268 [?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 [Pc.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). Frame: in a Louis XV pastel frame with gadrooned top rail, leaf sight, brown card mount. 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; Salmon 2024, fig. 142 Φσ



J.46.1688

Photo courtesy musée Antoine-Lécuyer, Saint-Quentin

J.46.16885 ~cop. Raphaël Bouquet, pstl, 46x38 (ebay 2024, as of Chardin, attr. Bouquet) φκ

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/Dormeuil 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.: paper laid on cardboard; chain lines horizontal; 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 Herrenschildt 2010. Frame: Louis XV swept frame with rocaillie corners and simple centres. 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. clr; 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; Debrie 1991, p. 110 repr.; Denk 1998, fig. 1; Debrie & 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.; Walczak 2010, fig. 12; Fripp 2020, fig. 2.4; Saint-Quentin 2021, p. 9 repr.; Le Bellégo & Brunet 2023, no. 31 repr.; Salmon 2024, fig. 15 = fig. 124 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). Tech.: main sheet of paper rotated 1° clockwise; visible horizontal fold at centre. Exh.: Paris 1908a, no. 34, pl. 25; Paris 1927a, no. 32, pl. XXV-35; Paris 1937a, no. 178; La Tour 2004a, no. 18 repr. clr. Lit.: B&W 123, fig. 57; Debrie & Salmon 2000, p. 207, ill. 125; Salmon 2024, fig. 126 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). Tech.: main sheet of paper rotated 1° anticlockwise. 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.; Debré & Salmon 2000, p. 207, ill. 124; Brahms 2023, fig. 7, 8; Salmon 2024, fig. 125 [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

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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, 27.1.2016, Lot 68 repr., est. \$30–40,000, \$24,000 [= \$30,000]). Exh.: La Tour 2004a, no. 19 repr. clr. Lit.: B&W 124, fig. 232; Debré & Salmon 2000, p. 207, ill. 126; Fumaroli 2005, p. 23 repr.; Salmon 2024, fig. 127 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*, I, 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. Voiriot, v. J.773.114: pstl, cop. a/r La Tour, a.1746 (partage, succession des parents Voiriot, 21.1.1747). Lit.: Voiriot 2004, no. 81 n.r.

J.46.1702 [?DUPOUCH], maître de La Tour, pstl (la marquise de Ferrières [née Henriette de Monbelle 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.46.17035 ~cop., miniature, 5.3x4.3 (comte Mimerel; Paris, Drouot, Lair-Dubreuil, 19–22.IV.1910, Lot 126 n.r., fr200)

J.46.1704 ~cop., pstl, c.1860 (Paris, Drouot, Dubourg, 6.VI.1916, Lot 119 n.r., fr65)

J.46.17045 ~cop., pnt. (Paris, Drouot, Lair-Dubreuil, 20–21.II.1922, Lot 133 n.r., fr165)

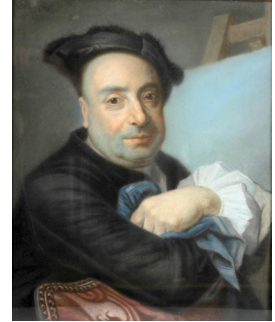
J.46.17047 ~cop., pstl, 59x49 (Paris, Drouot, Bellier, 7.VII.1932, Lot 153 n.r.)

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. v. (Saarbrücken, Dawo, 2–3.XII.2015, Lot 32 repr., attr. Alexandre Bouquet, est. €400) [new attr.] φκν

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., fr350. Maurice Gallay 1878–79, ?1886; Paris, 21.II.1880, Lot 29, fr740). Exh.: Paris 1860, 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. [?Léone] 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; Paris, Artcurial, 7.II.2023, Lot 155 repr., est. €1500–2000; Paris, Artcurial, 26.IX.2023, Lot 267 repr., est. €1200–1500) 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, Cheveau-Légiers, 8.XII.2019, Lot 26 repr., as of ?Bouquet, est. €200–200) [≠J.46.1708] φκ

J.46.17162 ~cop./pastiche, pstl, 57x44.5 (Soissons, Bruce Roelens, 23.III.2024, Lot 223 repr., anon., inconnu, est. €150–200) 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) φπ

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; seized ERR Arbeitsgruppe Belgien)

~v.q. s.n. Silvestre

Dupuy, v. Menon

Mme Duquesnoy

J.46.1717 MME **DUQUESNOY**, pstl, 50x40 ov. (Ducreux; desc.: Mlle Gendron; Paris, Pillet, 16–17.i.1865, Lot 90, as La Tour, Mme Duquesnoy, fr140). 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 Blinière (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 1885). 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 moutonnaire”.

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, Laine 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). Tech.: chain lines rotated 1° clockwise. 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] Φδν



J.46.1721

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; Paris, Millon, 7.ii.2025, Lot 63 repr., cop., est. €2–3000, €5200). 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?δν

J.46.1722



[LARGER IMAGE](#)

Duval de L'Épinoxy 1745

Louis [DUVAL DE L'ÉPINOXY](#) (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 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.

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’Épinoxy, 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’Épinoxy’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 Tournoux, 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 was 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 Tournoux:

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](#) 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, Fr5210. Acq. Jacques Doucet a.1905, Fr120,000; valuation, c.1910, p. 11, Fr200,000; Paris, Georges Petit, 5–8.VI.1912, Lot 75 repr., est. Fr300,000, Fr600,000; baron Henri de Rothschild, Paris, 1927; acqu. 1943). Tech.: head on separate sheet of paper. Frame: a magnificent Louis XV swept frame with roccaille corners and centres. 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. clr. 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; Desmazes 1854; Mariette 1856, III, p. 70; Tournoux 1904a, repr. p. 65; Tournoux 1904b, p. 5 repr.; Tournoux 1904c; Thiébault-Sisson 1905; visible in watercolour by Adrien Karbowsky, c.1905; Fourcaud 1908, repr. opp. p. 116; Guiffrey 1908, p. 641; Lemoine 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. clr; “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. clr; Soares Costa & Sampaio 1998, pp. 92–95 repr. clr; 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; [Jeffares 2010b](#); Jeffares 2018o; exh. cat., *Gulbenkian par lui-même*, Paris, Hôtel de la Marine, 10.VI.–2.X.2022, p. 251 repr.; Paris 2023, fig. 1; Wunsch 2023, fig. 1; Wunsch 2024, fig. 18; Salmon 2024, fig. 238 Φσ



J.46.1724

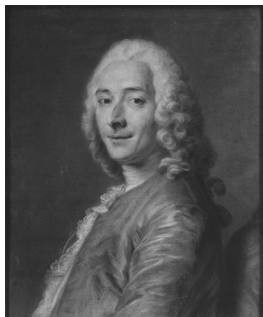
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Photo courtesy Fundação Calouste Gulbenkian

J.46.1725 ~cop., pnt. (Sir Philip Sassoon, London, by 1913; 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/ppr, 60x49, inscr. ← “latour”, illisible (valuation, c.1910, p. 14, en réserve, Fr10,000; 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). Tech.: paper mounted horizontally with small border at top. 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., Fr3000; 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, €7435). 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; Noblesse des Grands Siècles, Valérie Pagé, Paris, 2023) 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 DEL'ÉPINOY, 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