

FRENCH
Tapestries
& Textiles

IN THE J. PAUL GETTY MUSEUM

I2

Les Amours des dieux: Arianne et Bacchus et Bacchus changé en raisin

[also called *Bacchus and Ariadne with Jupiter and Antiope*]

Beauvais manufactory; circa 1748–1770

After cartoons painted in 1747–1748 by François Boucher (1703–1770, *premier peintre du Roi* 1765). Woven on the low-warp loom between 1748 and 1770, under the direction of Jean-Baptiste Oudry (1686–1755, *co-directeur de la Manufacture de Beauvais* 1734–1755) and Nicolas Besnier (d. 1754, *maître orfèvre* 1714, *co-directeur de la Manufacture de Beauvais* 1734–1753) or André Charlemagne Charron (dates unknown, *directeur de la Manufacture de Beauvais* 1754–1780).

MATERIALS

Wool and silk; linen interface and cotton lining

GAUGE

18 to 22 warps per inch / 88 to 120 wefts per inch

DIMENSIONS

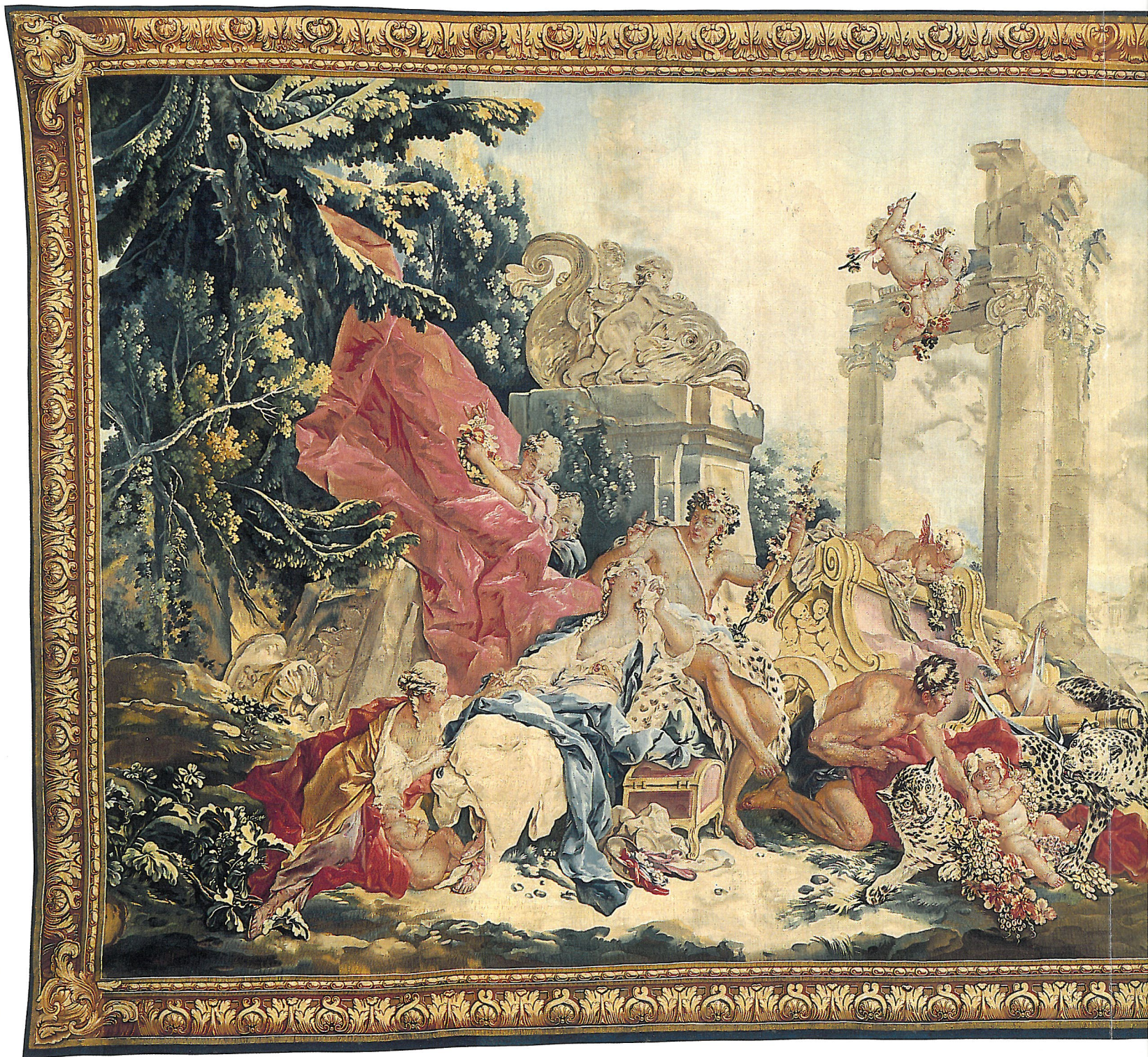
height 11 ft. 10 in. (360.7 cm)

width 25 ft. ¾ in. (764 cm)

63.DD.6

DESCRIPTION

The series *Les Amours des dieux* illustrates the “loves of the gods” from Classical mythology, particularly as these stories were told by the Roman poet Ovid (43 B.C.–A.D. 17). This large tapestry combines two subjects that were also woven individually. On the left is *Ariane et Bacchus* (Ariadne and Bacchus), based on Ovid’s *Metamorphoses*, Book VIII, and a longer account in his *Art of Love*, Book I. On the right is a scene that factory records referred to variously as “Bacchus changé en raisin” (Bacchus changed into a grape) and “Jupiter en raisin,” which has caused considerable confusion about its subject. The scene on the left (fig. 12.1), shows a clearing on the island of Naxos, where the god Bacchus has arrived in his chariot to console the weeping Ariadne. Abandoned by her lover, Theseus, she reclines against red drapery and gazes up toward Bacchus, her left hand holding a handkerchief to her cheek. She wears a blue robe and a white garment that falls open at her breast. At her side is a red casket with carved wooden legs. Three maids attend her. One kneels at her feet and offers a strand of pearls tied with a blue ribbon. A naked child sleeps near the maid’s lap. Two other servants peer over the red drapery. Sitting behind Ariadne and comforting her while Theseus’s ship sails into the distance, Bacchus wears a leopard skin and a crown of leaves and flowers and holds a thyrsus in his left hand. There is a commotion immediately to the right as Bacchus’s chariot-eer restrains one of the two leopards that draw the god’s gilded chariot. A child playing with grapevines cowers



Arianne et Bacchus et Bacchus changé en raisin 63.DD.6





FIGURE 12.1 Detail of *Arianne et Bacchus*.

between the growling wildcats (fig. 12.2). A winged putto attempts to handle the beasts' reins, while another leans over the chariot with a vine of grapes. Encircling the scene are various stone ruins: part of an Ionic colonnade, about which two putti fly with flowers; a high stone pedestal supporting a carved dolphin with two putti; and, to the left, a tumult of broken relief panels and a fallen vase. Pines and other trees and plants grow thickly to the left. In the center of the tapestry, to the right of the colonnade, is a distant view of a rocky outcrop and the sea, and in the middle ground below is a boy in a crimson tunic and yellow shirt who kneels amid brass vessels and silver plate.

The right side of the scene (fig. 12.3) shows a young woman attended by seven servants in a glade. Wearing a white dress with a pink cloak, she reclines in the foreground with two of her maids, one of them holding a flute and the other a tambourine. A male figure (sometimes interpreted as a satyr, although he displays none of the appropriate attributes) approaches from the woods. He offers the reclining woman fruit from a heavily laden basket and she reaches inside for a bunch of grapes. On the stone step to her left an overturned basket spills fruit around a theatrical mask, probably an allusion to an entertainment about to take place. Five festive attendants approach from behind, winding past a stone plinth topped with an urn; the foremost figure plays the cymbals while the second carries another basket of fruit. A taller wicker basket is placed on

the stone step to the right, and pine trees festooned with red drapery fill the background.

The border of the tapestry simulates a carved and gilded frame articulated by acanthus leaves alternating with shell motifs. Each corner is set with an asymmetrical cartouche and foliate shell. The frame's narrow inner-border consists of a string of gilded oval beads.

CONDITION

The warps of the tapestry are wool, Z spun S ply (8), while both the wool and silk wefts are Z spun S ply (2). Weaving techniques include the use of blends, which were produced by combining two yarns, each of a different color and sometimes of differing fiber, to make one-weft pairs. It is visually apparent that the tapestry has undergone a measure of uneven fading, with the right quarter, particularly in the blue silk yarns of the sky, retaining more color. A comparison of the reverse of the textile with its face cannot be made, however, due to the presence of an interface of plain-weave linen in natural color. Couched repairs have been executed through this interface layer, notably in the torso of the carved putto with the dolphin. Many small rewoven repairs occur in the blue *galon* and in the yellow-green band along the top edge, as well as along the *galon* at the right side. Some of these repairs have faded differently than the original yarns and are visibly evident.

A significant insert appears at the top center of the tapestry. Measuring twenty-two and three-quarters inches high, it incorporates both gray clouds and a section of border. The wool warps of the insert number twenty-four to twenty-six per inch; they are Z spun S ply (number of ply undetermined). The silk wefts number seventy-six per inch and are Z spun S ply (2). Under magnification, cut warps of both the tapestry and the insert are shown to be of unequal number and misaligned. All four corner motifs have also been inset, and those in the upper corners are rewoven as well. In addition to the linen interface the tapestry is also lined with a twill sateen cotton in natural color. Both the interface and the lining are attached to the tapestry with a series of stitches in a grid plan having rows of stitches every twenty-four inches.

COMMENTARY

Les Amours des dieux was the fourth tapestry series that François Boucher designed for Beauvais after his first commission from the manufactory in 1733–1735. A letter of August 12, 1747 from Jean-Baptiste Oudry (1686–1755, artistic director for Beauvais 1726–1734, and co-director of the manufactory with Nicolas Besnier 1734–1753) mentioned that Boucher had finished two unspecified models for the series.¹ The entire set consisted of nine subjects, which Boucher must have completed between 1747 and 1751 (listed here in the order given by Jules Badin): *Arianne et Bacchus*, *L'Enlèvement de Proserpine*, *Neptune et Ami-*

mone, *Jupiter en raisin* (see below), *Mars et Vénus*, *Borée et Orithie*, *L'Enlèvement d'Europe*, *Vulcain et Vénus* and *Apollon et Clitie*.² All nine cartoons were included in a factory inventory of 1754.³

Three canvases relating to this series now survive: *L'Enlèvement d'Europe*, which Boucher exhibited in the 1747 Paris salon; a grisaille study for *Vulcain et Vénus*; and a preparatory study for *Mars et Vénus*.⁴ Several drawings by Boucher for both subjects of this tapestry have been identified. A drawing for the seated Bacchus is in the Prat collection, while sketches for the head of Ariadne and for the attendant with the child sleeping near her lap (fig. 12.4) are in the Musée du Louvre, Paris.⁵ A study for the reclining figure in the right panel (fig. 12.5), and another for the woman playing cymbals, passed through Paris sales in the 1920s.⁶ The figure of the boy kneeling in the middle of the tapestry is known from a drawing in the Albertina, Vienna.⁷ The leopard that snarls at Bacchus's charioteer follows a painting by Oudry in the Staatliches Museum, Schwerin.⁸

There has been confusion among modern scholars regarding the subject portrayed on the right side of this double tapestry. The scene has frequently been identified as "Jupiter and Antiope," interpreting the male figure with the basket of fruit as Jupiter disguised as a satyr to seduce Antiope (*Metamorphoses*, Book vi). Although this interpretation is apparently based on the use of Jupiter's name in the Beauvais factory records, these payment sheets did not identify the scene so specifically or clearly. Indeed, the first entry for an extended tapestry with these two subjects indicates some unsureness on the part of the record keeper, who wrote: "Arianne et Bacchus dit Jupiter changé en raisin" (the word *dit* meaning "also called" or "said to be").⁹ Subsequent entries for later commissions tended to abbreviate the title to "Jupiter en raisin." However, for the first royal order, which was begun shortly before September 21, 1754, the extended tapestry was registered as "Arianne et Bacchus et Bacchus changé en raisin."¹⁰ Because this entry recorded the king's order, it is reasonable to assume that this identification is more conscientious and accurate.

While Bacchus, who appears on the left side of this double hanging, could easily be associated with the grapes being offered to the reclining female on the right side, there is no corresponding story in the ancient sources about Jupiter changing into a grape. It has been suggested that the weavers who produced the series, and in some instances joined two subjects into one hanging, may have confused Jupiter with Bacchus and merged their myths. George Leland Hunter proposed that "Jupiter en satyr" had been blended with "Bacchus en raisin."¹¹ Edith Standen also hypothesized that the misidentification originated in the weavers' pay sheets.¹²

In the ancient stories it was Bacchus who transformed himself into a bunch of grapes to seduce Erigone (*Metamorphoses*, Book vi). Nello Forti Grazzini persua-



FIGURE 12.2 Detail of *Arianne et Bacchus*.



FIGURE 12.3 Detail of *Bacchus changé en raisin*.

sively argues in favor of this identification of the subject, pointing to the many details that relate to a Dionysian festival: the presence of bacchantes with cymbals and a tambourine, the herm, the theatrical mask, and the bunches of grapes. Forti Grazzini also credits the misidentification in factory records to the weavers who unwittingly substituted Jupiter for "Bacchus changé en raisin."¹³

Book vi of Ovid's *Metamorphoses*, which recounts the tale of Arachne's weaving contest with Athena, actually includes allusions to both Antiope's seduction by Jupiter in the guise of a satyr and Bacchus's appearance to Erigone in the form of grapes. These scenes, as well as the rape of Europa and other loves of the gods, were woven by Arachne into a long tapestry bordered with flowers and ivy.

It is not known exactly when the title "Jupiter and Antiope" was first applied to the scene in question. George Leland Hunter used it as early as 1925, but contemporary French auction catalogue descriptions still identified the wide double hangings by only the singular title, "Arian[n]e et Bacchus."¹⁴ "Jupiter and Antiope" seems to have been



FIGURE 12.4 François Boucher (French, 1703–1770). Drawing for attendant to Ariadne. Paris, Musée du Louvre, Département des Arts Graphiques. Photo R.M.N.



FIGURE 12.5 François Boucher (French, 1703–1770). Drawing for reclining figure. Sold from the collection of E. Rodrigues, Hôtel Drouot, November 28, 1928, no. 24.

a particularly English or American identification, as demonstrated by the caption accompanying J. Paul Getty's example when it was lent to a 1942 exhibit in New York.¹⁵ Although the Museum has traditionally followed Getty's identification and listed the title as *Bacchus and Ariadne with Jupiter and Antiope*, the male figure on the right does not appear to be a satyr, and it seems more reasonable and more iconographically consistent to use the title that was entered in the Beauvais records for the first royal commission, *Arianne et Bacchus et Bacchus changé en raisin*.

The cartoons for this series survived into the nineteenth century, still cut into strips from their use on the low-warp looms. In 1820 *Arianne et Bacchus* survived in six strips, while *Jupiter [Bacchus] changé en raisin* was in four strips. These cartoons were among the approximately two hundred sold on August 22, 1829, for the benefit of the veterans of the Napoleonic wars.¹⁶

WEAVER AND DATE

Records indicate that the series was produced between 1747 and about 1780, beginning with a hanging of *Arianne et Bacchus* that was started before April 29, 1747. The first example listed as "Jupiter changé en raisin" was actually half of one wide hanging, joined with "Arianne et Bacchus" and set to the looms on November 29, 1748. All of the subjects had been woven by 1751.¹⁷

The earliest sets were created under the joint directorship of Jean-Baptiste Oudry and Nicolas Besnier and sometimes bear their names. Four of the eight hangings made in 1750–1752 for Don Philippe de Parme, the son-in-law of Louis XV, have the woven signature, BESNIER ET OUDRY A BEAUVAIS.¹⁸ Besnier retired in December 1753, and in 1754 Oudry continued the directorship with André Charlemagne Charron (*directeur* 1754–1780) until his own death in 1755. Both Oudry and Charron's signatures appear on examples from this series in the form OUDRY and ♣ A.C.C. BEAUVAIS, and Charron's signature is seen independently after 1755.¹⁹

The main elements of the border—its simulated frame with acanthus and shell motifs—appeared initially on a four-piece set of *Les Amours des dieux* ordered by the Prince d'Esterhazy in 1752.²⁰ This border proved to be a popular design, as no fewer than three sets ordered by Louis XV between 1761 and 1768 bore similar frames.²¹ These royal commissions also carried the king's coat of arms, which consisted of a double shield surmounted by a crown and bearing the arms of France and Navarre within the collars of the orders of Saint-Michel and the Saint-Esprit (see fig. 12.6). As noted above, the Museum's tapestry has a separately woven insert at the top center. The position, shape, and size of this insert strongly suggest that it replaced a coat of arms. If this is true, then the factory production records indicate that the arms were probably

royal. Given this supposition and the style of the border, the Museum's tapestry may have been part of one of the royal commissions placed between 1754 and 1768.

RELATED TAPESTRIES

In total there were no fewer than thirty-four commissions of the *Amours des dieux*; most of these consisted of three, four, or six hangings, although the largest order, that of Don Philippe de Parme, reached nine pieces.²² The Crown accounted for nine of the orders placed between 1754 and 1774, all of them most likely destined for the Département des Affaires Etrangères.²³ Seven of the royal orders included seat covers and some *paraivent* panels *en suite*.²⁴

According to the analysis of Candace Adelson, *Arianne et Bacchus* was woven nineteen times. Of these nineteen, factory records mention only two double hangings combining this subject with *Jupiter [Bacchus] en raisin*: "Tableau d'Arianne et Bacchus dit Jupiter changé en raisin," listed as on the looms from March 23, 1748, to March 3, 1749, and measuring nine Flemish *aunes* $1\frac{5}{16}$ *de cours*, for M. de Meulan; and "Arianne et Bacchus et Bacchus changé en raisin" from September 21, 1754, to February 3, 1759, measuring eleven *aunes* $1\frac{1}{16}$ *de cours*, for the

first royal order.²⁵ However, no fewer than seven examples of wide double hangings can be counted, each combining the same two subjects. One of these double hangings, identified by the Esterházy coat of arms, is listed in the eighteenth-century records by only one title, "Arianne."²⁶ One must therefore conclude that the other wide tapestries portraying two scenes were also listed by one subject only.

Comparing the count of cartoon *bandes* (strips of the cartoon canvas placed under the horizontal warps) in the descriptions of the weavers' work and payment amounts for examples of *Arianne et Bacchus* and *Jupiter [Bacchus] en raisin*, it is possible to discover wide double hangings among entries for single subjects. Ordinarily, individual hangings of *Arianne et Bacchus* were woven from four to five *bandes* (excluding additional length for borders or blue *galons*), while *Jupiter [Bacchus] en raisin* reproduced three to four *bandes* (excluding borders and *galons*). Records reveal that six of the first ten examples bearing the title "Arianne et Bacchus" (or simply "Arianne") were actually wide double tapestries that included the additional imagery of *Jupiter [Bacchus] en raisin*. For clarity, the following chart is provided to indicate double weavings:

PATRON	TITLE	NO. OF BANDES	BORDER TYPE OR PRICE	CONCLUSION
La Live	"Arianne et Bacchus"	5	blue <i>galons</i>	single hanging ²⁷
de Meulan	"Arianne et Bacchus dit Jupiter changé en raisin"	8	blue <i>galons</i>	double hanging ²⁸
Roussel	"Arianne et Bacchus"	9	blue <i>galons</i>	double hanging ²⁹
Don Philippe	"Arianne"	4	border at the price of 13.19.3 <i>livres</i> per vertical length	single hanging ³⁰
	"Jupiter en raisin"	4		single hanging
Boucher	"Arianne et Bacchus"	8	blue <i>galons</i>	double hanging ³¹
Lalonde	"Arianne et Baccus"	8	blue <i>galons</i> and border for 45.13.9 <i>livres</i> per length	double hanging ³²
Esterházy	"Arianne"	9	blue <i>galons</i> and border for 42.16.3 <i>livres</i> per length (no mention of arms)	double hanging ³³
Semonville	"Jupiter changé en raisin"	3	<i>galons</i>	single hanging ³⁴
Thier	"Arianne"	7	<i>galons</i>	single hanging ³⁵
Louis xv (1st order)	"Arianne et Bacchus et Bacchus changé en raisin"	9	border for 43.19.3 <i>livres</i> per length with royal arms at the added cost of 4.7.6 <i>livres</i>	double hanging ³⁶
Louis xv (2nd order)	"Arianne et Baccus"	9	border as above, but royal arms at the cost of 17.0.6 <i>livres</i>	double hanging ³⁷
d'Ormesson	"Arianne et Baccus"	8	<i>galons</i>	single hanging ³⁸
Louis xv (3rd order)	"Arianne et Baccus"	9	border as per royal orders above and arms costing 17.0.6 <i>livres</i>	double hanging ³⁹



FIGURE 12.6 Beauvais manufactory (French, 1754–1774). *Arianne et Bacchus et Jupiter [Bacchus] changé en raisin* from the *Tenture des Amours des dieux*. Kunstindustrimuseet, Copenhagen. Photo Ole Woldbye.

The records show that there were at least three double hangings of *Arianne et Bacchus* with *Jupiter [Bacchus] en raisin* woven with the French royal coat of arms (and there may be additional double weavings entered in the records under only one title that have not yet been identified). At present only two examples of this group with the Bourbon arms have been traced. One of these sold from the collection of Madame Cibiel, Hôtel Drouot, Paris, June 30, 1919, no. 22; bearing the same border as the Museum's tapestry, its present location is unknown. The other is in the Kunstindustrimuseet, Copenhagen. It has a similar border except for cartouches in the corners rather than foliates (fig. 12.6).⁴⁰

In addition to the Museum's tapestry and the Esterházy example (now lost), three more double weavings with both *Arianne et Bacchus* and *Jupiter [Bacchus] en raisin* are known: one at the Musée des Beaux-Arts, Chartres, bordered only with a blue *galon*⁴¹; one at the Württembergisches Landesmuseum, Stuttgart, woven with the same border as the Museum's and bearing the signature ♣ A.C.C. BEAUVAIS⁴²; and the third (without borders) sold Sotheby's, London, June 4, 1971, lot 10.

Edith Standen and Nello Forti Grazzini have listed the locations of six tapestries representing the single scene of *Arianne et Bacchus* and five versions of *Jupiter [Bacchus] en raisin*, as well as examples from the other seven subjects in the series. To their list may be added: a *Vulcain et Vénus* with the signature *f.boucher 1749* woven backwards on a casket, which was formerly in a Los Angeles private collection in 1991 and sold Sotheby's, New York, January 13 and 15, 1992, lot 564; and a wider example of the same subject, extended with the addition of a "grand rapport" showing another two male figures and two swans and bearing the backwards signature of Boucher, sold by

1988 from the Paris dealer Jacqueline Boccara to a private collector.⁴³ There is also a *L'Enlèvement de Proserpine*, woven with ♣ A.C.C. BEAUVAIS, that was formerly in the collection of Antenor Patiño and sold Sotheby's, New York, November 1, 1986, lot 139, which sold again Christie's, New York, January 11, 1994, lot 205.

PROVENANCE

(?) One of a set commissioned by Louis xv and delivered to the Département des Affaires Etrangères; (?) Royal Family of Portugal⁴⁴; Jules Paul Porgès, Portugal and later Avenue Montaigne, Paris; C. Ledyard Blair; French and Company, New York, 1937; J. Paul Getty, 1937; the J. Paul Getty Museum, 1963.

EXHIBITIONS

French and English Art Treasures of the United States, Parke-Bernet Galleries, New York, December 20–30, 1942, inv. 241, p. 39; lent by J. Paul Getty.

PUBLICATIONS

Badin 1909, pp. 61–62; G. L. Hunter, "Beauvais-Boucher's Tapestries," *Arts and Decoration* (March 1919), p. 246; Hunter 1925, p. 173; idem, "America's Beauvais-Boucher Tapestries," *International Studio* (November 1926), pp. 20–28, illus.; Göbel 1928, part 1, p. 227; Getty/Le Vane, pp. 65–67, 150, illus. opp. 209; E. Zahle, "François Boucher's doppelte billedavaening," *Det Danske Kunstindustrimuseum: Virksomhed 3* (1959–1964), p. 68; M. Jarry, "A Wealth of Boucher Tapestries in American Museums," *Antiques* (August 1972), pp. 222–231, illus. p. 223, fig. 2; Standen 1985, vol. 2, pp. 534–543; idem, "The *Amours des Dieux*: A Series of Beauvais Tapestries after Boucher," *Metropolitan Museum Journal* 19/20 (1986), pp. 63–84, illus. p. 69; Sassoon and Wilson 1986, no. 216, p. 102, illus.;

Bremer-David et al., 1993, no. 291, pp. 171-172, illus.; Forti Grazzini 1994, vol. 2, nos. 174-177, pp. 512-530; Adelson 1994, no. 20, pp. 343-354.

NOTES

1. "Le S^r Bouché me fais actuellement des tableaux pour une tenture qui represente les amours des dieux qui sera tres belle: illy a deja deux tableaux de fait," as published by J. Böttiger, *La Collection des tapisseries de L'Etat Suédois* (Stockholm, 1898), vol. 4, p. 96. See E. A. Standen, "Boucher as a Tapestry Designer," *François Boucher, 1703-1770*, exh. cat. (The Metropolitan Museum of Art, New York, 1986), p. 328.
2. Badin 1909, pp. 61 and 105.
3. R.-A. Weigert, "Las Manufacture royale de tapisseries de Beauvais en 1754," *Bulletin de la Société de l'histoire de l'art français* (1933), p. 233, and Standen 1985, vol. 2, no. 79, p. 534.
4. The painting of *L'Enlèvement d'Europe* is now in the Musée du Louvre, Paris, inv. 2714. The tapestry cartoon differed slightly from the canvas. See *François Boucher, 1703-1770* (note 1), no. 54, pp. 237-240. The *Vulcain et Vénus* grisaille is also conserved in the Musée du Louvre, Paris, inv. M.I. 1025. See Compin and Roquebert 1986, vol. 3, p. 81. Edith A. Standen reproduces the study for *Mars et Vénus* from the collection of the Fitzwilliam Museum, Cambridge, in "The Amours des Dieux: A Series of Beauvais Tapestries After Boucher," *Metropolitan Museum of Art Journal* 19/20 (1986), pp. 63-84, fig. 10.
5. The drawing of Bacchus is reproduced in P. Rosenberg, *Des-sins français de la collection Prat: xvii^e, xviii^e, xix^e siècles*, exh. cat. (Musée du Louvre, Paris, 1995), no. 38, pp. 110-111. For the sketches of Ariadne and her attendant, see A. Ananoff and D. Wildenstein, *François Boucher* (Lausanne and Paris, 1976), vol. 2, no. 344, p. 43, figs. 998 and 1000.
6. A. Ananoff, *L'Oeuvre dessiné de François Boucher (1703-1770)*, catalogue raisonné (Paris, 1966), vol. 1, no. 900, p. 233, and no. 747, pp. 194-195, figs. 153 and 122.
7. Ananoff and Wildenstein (note 5), vol. 2, no. 344, p. 42, fig. 996.
8. See Standen 1985, vol. 2, no. 79, p. 540 and fig. 61.
9. M.N., B-166 1746-1753, fol. 51.
10. M.N., B-167 1753-1759, fols. 92-95.
11. Hunter 1925, pp. 172-175.
12. E. A. Standen (note 4), pp. 63-84, n. 28.
13. Forti Grazzini 1994, vol. 2, pp. 519-523.
14. Hunter (note 11), pl. xia, opp. p. 159.
15. See *French and English Art Treasures of the United States*, exh. cat. (Parke-Bernet Galleries, New York, December 20-30, 1942), no. 241, p. 39, lent by J. Paul Getty.
16. Badin 1909, pp. 47 and 105. See also Coural 1992, p. 47, n. 27.
17. Consulting the archives of the Manufacture Nationale de Beauvais at the Mobilier National, Paris, Candace J. Adelson has been able to correct and clarify the production chronology of *Les Amours des dieux* originally set forth by Jules Badin. See Adelson 1994 no. 20, pp. 343-354. One volume of records was unavailable to her, however, so the single weaving of *Neptune et Amimone* for M. Janel (February 9, 1760, to June 10, 1761) was omitted. M.N., B-168 1753-1765, fol. 132.
18. They are now in the Palazzo del Quirinale, Rome. See C. Briganti, "Arazzia de Beauvais (1664-1793)," an appendix in *Curioso itinerario delle collezioni ducali parmensi* (Milan 1969), illus. pp. 25 and 47.
19. Both Oudry and Charron's names can be seen on *Vulcain et Vénus* and *Arianne et Bacchus* in the Metropolitan Museum of Art, New York (inv. 22.16.1,2). Reproduced in Standen 1985, vol. 2, no. 79, pp. 534-543.
20. M.N., B-166 1746-1753, fols. 219-233.
21. See Adelson 1994, no. 20, p. 348, where she observes that the border of *Apollo and Clytie* in the collection of the Minneapolis Institute of Arts must be very similar to the borders of the third (1761-1762), fourth (1763-1767), and fifth (1764-1768) orders of the French Crown.
22. See Forti Grazzini 1994, vol. 2, nos. 174-177, pp. 512-530, where the author gives the title *Bacco ed Erigone* to no. 175.
23. One of the earliest diplomatic presentations of a set of *Amours des dieux* originated as a loan made in 1763 by Louis xv to the comte de Beaufort, future ambassador to Switzerland. The gift was officially recorded in September 6, 1775, at the value of 14,590 livres. See A. Maze-Sencier, *Le Livre des Collectionneurs* (Paris, 1885), p. 335. See Coural 1992, p. 164, for a summary of tapestries from *Les Amours des dieux* that became "présents du Roi" sent by the Ministère des Affaires Etrangères.
24. "Relevé des Fournitures Faites aux Affaires Etrangères et sur des Ordres Particuliers du Roy par Le Sieur Charron," as published in Badin 1909, pp. 84-85. As of September 1737, Beauvais had an agreement with the Crown to deliver to the storerooms of the Département des Affaires Etrangères two complete tapestry sets each year, at the expense of the king. See Coural 1992, p. 43.
25. M.N., B-166 1746-1753, fols. 50-51, and B-167 1753-1759, fols. 92-95.
26. See note 20 above. Weavers of the four tapestries that were commissioned by the Prince d'Esterházy and bear his arms were paid from May 20, 1752, to September 28, 1754. The piece listed simply as "Arianne" in the records actually included *Jupiter [Bacchus] en raisin* on the right hand side. See M. Vaucaire, "Les Tapisseries de Beauvais sur les cartoons de F. Boucher," *Les Arts* (August 1902), pp. 10-15, illus. pp. 16-17. This set of tapestries was lost during World War II.
27. M.N., B-166 1746-1753, fol. 16.
28. M.N., B-166 1746-1753, fols. 50-52. The manuscript index identified this as "Arianne et sa suite."
29. M.N., B-166 1746-1753, fols. 55-58. Like the preceeding, the manuscript index identified this as "Arianne et sa suite."
30. M.N., B-166 1746-1753, fols. 137-138 and 143-144.
31. M.N., B-166 1746-1753, fols. 157-158.
32. M.N., B-166 1746-1753, fols. 206-208 and 241.
33. M.N., B-166 1746-1753, fols. 219-222.
34. M.N., B-167 1753-1759, fol. 12.
35. M.N., B-167 1753-1759, fols. 82-84.
36. M.N., B-167 1753-1759, fols. 92-95.
37. M.N., B-167 1753-1759, fols. 190-192.
38. M.N., B-168 1753-1763, fols. 115-117, payments made from September 22, 1759, to April 4, 1761. Although this hanging was eight *bandes* wide, it could have represented only *Arianne et Bacchus* since the work for the seventh *bande* included Bacchus's *tigres* (leopards).
39. M.N., B-168 1753-1763, fols. 181-183, payments made from April 18, 1761, to November 19, 1763.
40. Sold from the collection of Alexis Polovtsoff, Galerie Georges Petit, Paris, December 2-4, 1909, no. 241; sold by the Duke of Roxburghe, Christie's, London, May 31, 1956, lot 166. E. Zahle, "François Boucher's dobbelte billedavaening," *Det Danske Kunstindustrimuseum: Virksomhed* 3 (1959-1964), p. 68.
41. Musée des Beaux-Arts de Chartres, inv. 11428, measuring 298.5 cm by 670 cm. It entered the museum collection in 1945.
42. Sold Palais des Beaux-Arts, Brussels, November 21, 1972, no. 212.
43. J. Boccara, *Ames de laine et de soie* (Saint-Just-en-Chausée, 1988), p. 101, illus. without borders.
44. Information from Getty/Le Vane 1955, pp. 65-67, 150.