

# *French Art of the Eighteenth Century at The Huntington*

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# Why Boucher? The Enduring Appeal of Boucher Tapestries

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For almost the last twenty years, the Beauvais [Tapestry] Manufactory has only been sustained by the appealing pictures made for it by Mr. Boucher. . . . Leaving the merits and demerits of these works aside, private individuals without much connoisseurship will always go for novelty and be satisfied with designs exhibiting the composition and manner of the said Mr. Boucher.

—The directors of the Gobelins manufactory,  
Paris, 1754

Despite the swings in taste over time for and against the art of François Boucher (1703–1770),<sup>1</sup> the tapestries after his designs remained largely popular from the moment of their production, beginning in the 1730s, through about 1940. Over a thirty-five-year span, from 1734 to 1769, Boucher was a prolific and successful tapestry designer, creating at least 37 cartoons and 10 models from which an estimated 440 weavings were produced at the Beauvais and Gobelins manufactories.<sup>2</sup> The only other eighteenth-century artist to match this productivity was Jean-Baptiste Oudry (1686–1756). The hangings were acquired by a spectrum of contemporary patrons and collectors, ranging from monarchs and royal households to civic entities, from aristocrats to bureaucrats, from *financiers* (members of the banking community) to artists.<sup>3</sup> Valued for the beauty of their composition and harmony of color as well as for their virtuoso execution in wool and silk threads, these tapestries were prominently displayed in formal rooms, usually set within wooden paneling or gilded frames. The breadth and range of this collecting activity is significant, for the prices of Boucher tapestries routinely equaled or exceeded the price of his canvases, during and after his lifetime.<sup>4</sup> Unlike paintings and engravings, these hangings were neither easily transportable nor readily affordable. As objects, they were the prized components of larger art collections. An understanding of the appeal of Boucher tapestries geographically, from Beauvais in France to San Marino in California, and temporally, from the eighteenth to the twentieth centuries, illuminates both the history of collecting in general and the enduring influence of this artist in particular.

Sadly faded and degraded today from prolonged exposure to light and dust, many Boucher tapestries no longer reflect their

original appearance. Perceived as faint echoes of their once-luminous silks and saturated wools, the hangings are commonly overlooked by present scholars and visitors. Yet, until about sixty-five years ago, these tapestries were especially sought after by private collectors and museum curators. From about 1880, a renewed passion for these weavings, triggered by several events, created a frenzy of competitive collecting that nearly depleted France of all its public and private holdings. The Metropolitan Museum of Art in New York, for instance, has more Boucher tapestries than there are in all the Parisian collections combined. Of the approximately one hundred Boucher hangings surviving in state or public institutions worldwide, sixty are now in the United States. Twenty-one of these are in southern Californian museums, with the best-preserved examples in the Huntington Art Gallery. Why is this? What made Boucher tapestries especially desirable for so long? And why are so few examples left in France?

The prolonged popularity and wide distribution of his tapestries can be attributed to the nature of the Beauvais manufactory as a commercial enterprise. Established as a private business in the town, situated forty miles to the north of Paris, it had to rely on sales in order to stay solvent and to earn a profit. Though the business was subsidized by royal funding initially and on occasion subsequently, the directors invested in designs that they hoped would appeal to a broad range of consumers over a sustained period. Unlike the rival tapestry manufactory of the Gobelins in Paris, which was owned by and operated exclusively for the French crown, Beauvais constantly had to strive to attract customers by weaving a variety of new subjects, from verdures and hunt scenes to chinoiserie and mythologies, suitable for domestic interiors. In 1726, when Jean-Baptiste Oudry became artistic director, his contract specified the provision of eighteen French *aunes*, or about seventy linear feet, of new tapestry cartoons each year.<sup>5</sup> Eight years later, with the additional responsibilities of the factory co-directorship resting upon him, Oudry turned to the promising artist François Boucher in order to meet this demand. Over the course of the next twenty years, Boucher designed six new series of tapestries, each one comprising between four and nine separate subjects that could be woven repeatedly in full or partial sets. *Les Fêtes Italiennes* (*The Italian*



*Village Scenes*), his first series (see cat. 119) proved the most enduring: more than 125 hangings were woven over a twenty-five-year period, and his successive series offered a mixture of mythological, exotic, dramatic, and pastoral scenes that continued to draw orders through the 1780s.

Initially, Boucher Beauvais tapestries were best sellers among the French nobility, government officials, members of the financial communities, and civic entities. The king, Louis XV (1710–1774), and royal family did not, however, immediately follow suit. The first weavings after Boucher's designs, a three-piece set from the *Italian Village Scenes* made between December 1736 and October 1738, were a prestigious commission from the duc de Rohan, prince de Soubise (1669–1749), and another set, begun in June 1739, was for François-Gaspard Masson (1700–1746), a *président* or magistrate in the parlement de Paris. Numerous orders for all the series came from the Parisian financial communities, but the commission in 1743 for the artist's *Chinese Hangings* tapestries was particularly notable as the earliest datable purchase of art after Boucher made by his friend and long-time patron, the *receveur général*, or tax collector, Pierre-Jacques-Onésyme Bergeret (1715–1785), who later acquired Boucher's painted models for the series.<sup>6</sup> The towns of Marseilles and Rouen both commissioned sets from Boucher's *Story of Psyche* in 1741. A plan to install two tapestries after Boucher in a room for Louis XV at the château de la Muette in 1748–1749 was not realized, and it was not until fourteen years later, in early 1762, that the king placed his first personal order, a five-piece set from Boucher's *Noble Pastoral*.<sup>7</sup>

In 1737, the appeal for Boucher tapestries was strategically broadened to an international scale when the French crown initiated a standing annual order for tapestries from the Beauvais manufactory.<sup>8</sup> Woven with the royal Bourbon arms in the borders, the tapestries were intended to serve as state diplomatic gifts or as furnishings for French embassies abroad. Distributed through the Département des affaires étrangères (Ministry of Foreign Affairs), these tapestries attracted an ever-widening circle of interest among visitors to the ambassadorial residences in Sweden, the United Provinces of Holland, Switzerland, and the Republic of Venice. The repeal of French export duty on tapestries in 1734 boosted foreign sales for Boucher hangings, and within a few years, beginning in 1744, foreign commissions came to the manufactory from the royal households in Stockholm to the north, Parma to the south, and Berlin to the east.<sup>9</sup> The geographic extent of this phenomenon stretched as far as Peking (modern Beijing) in 1767, when a set of Boucher's chinoiserie weavings reached the emperor Qianlong (reigned 1736–1795).<sup>10</sup>

Upon the close of the Seven Years' War in 1763, with the Treaty of Paris, English patrons began to commission suites of tapestry after Boucher from the Gobelins manufactory which, in

1755, had recruited the artist away from Beauvais.<sup>11</sup> Probably encouraged by the presence of an English-speaking employee, Jacques Neilson (c. 1714–1788) at the Gobelins, English peers placed orders that revitalized the lagging production at that factory and simultaneously carried the fashion for Boucher weavings across the Channel.<sup>12</sup> Diplomatic gifts from Louis XVI (1754–1793) sent others as far as Vienna in 1777 and Saint Petersburg in 1782. By the 1790s, when production of Boucher tapestries ceased for economic reasons, an estimated ninety of his hangings from Beauvais and the Gobelins had been exported. A good number of these tapestries have remained in their original locations or in the care of successive state agencies—testimony to the continuous esteem in which these works of art have been held.<sup>13</sup>

Despite the disparaging remarks made by Denis Diderot (1713–1784) about the pastoral paintings that Boucher exhibited at the Salon of the Académie royale de peinture et de sculpture (Royal Academy of Painting and Sculpture) in 1765 in Paris, the tapestries did not apparently suffer by association.<sup>14</sup> The domestic market was strong and the Gobelins manufactory continued to weave variations of a series known as *Les Tentures de Boucher* (*The Weavings of Boucher*) through 1791. On the eve of the Revolution there were some three hundred Boucher tapestries in France, of which only ten or twelve were in storage at the Gobelins and Beauvais.<sup>15</sup> But during the 1790s, it seems that their aesthetic appeal dipped, and their monetary value temporarily depreciated. For instance, three hangings from the *Loves of the Gods* series, for which Boucher provided one cartoon to the Gobelins, cost 12,496 *livres* when delivered in 1774 to the château de Louveciennes, the residence of Madame du Barry (1743–1793), but were valued at only 2,000 *livres* twenty years later.<sup>16</sup> Furthermore, four Beauvais tapestries from the château de Versailles (possibly pieces from a second *Noble Pastoral* set ordered by Louis XV for his daughters, Mesdames) did not find a buyer at the revolutionary sales and were returned to storage at the value of 15,000 *livres*.<sup>17</sup> The Beauvais manufactory conserved Boucher's worn but prized cartoons and models during these years and sold them, along with others, only in 1829 for altruistic purposes in order to benefit the veterans of the Napoleonic wars.

It has proved difficult to trace the change of ownership of Boucher weavings in post-revolutionary France. Tapestries rarely appear in the sale catalogues, especially those of known collectors of Boucher's paintings, drawings, and prints, whose lives spanned the turn of the nineteenth century.<sup>18</sup> When Beauvais hangings are included in auctions alongside works by Boucher, the tapestries are not usually described in sufficient detail to be securely identified. Such is the case, for example, in the after-death sale catalogue of Richard, duc de Stacpoole (1797–1848),



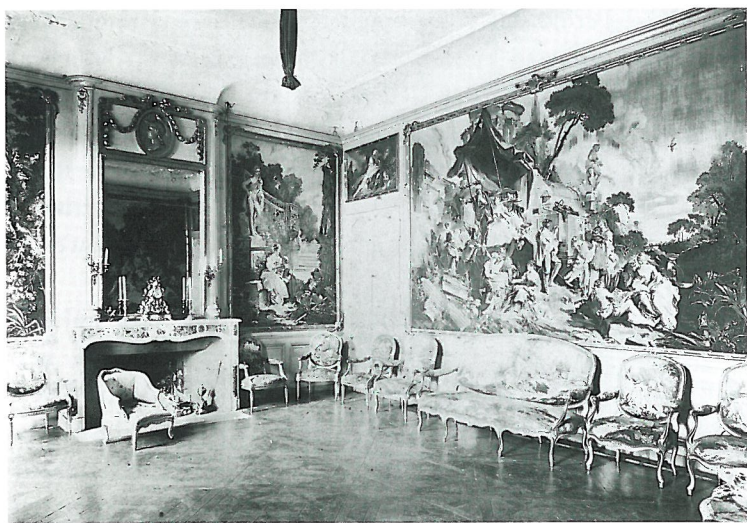


Fig. 111 The salon of the château de Gatellier, Saint-Denis-de-Cabanne, Loire, with tapestries from *Les Fêtes Italiennes* (*The Italian Village Scenes*) after designs by François Boucher woven at the Beauvais manufactory, 1762, and installed in the salon shortly thereafter; photographed before 1898, when it still retained the eighteenth-century installation of the tapestries. New York, The Metropolitan Museum of Art. Neg. no. MM25485B

son of the comte George de Stacpoole (1736–1824), who in 1818 purchased the château de Montigny-Lencoup, originally built by Boucher's patron, the *financier* Daniel-Charles Trudaine (1703–1769). The purchase of the property must have included some of the interior decorations, as works of art commissioned by Trudaine, including two large pastoral paintings by Boucher and possibly tapestries woven at Beauvais after his designs, were transferred to Stacpoole at that time and later appeared in his son's after-death sale catalogue.<sup>19</sup> For decades into the 1800s many of Boucher tapestries did remain in situ in France, fixed within the architectural wall paneling of the previous century's interiors (fig. 111). Others, like so many tapestries in French collections at this time, were removed from view, rolled, and stored out of sight, but nonetheless valued and preserved. This seemingly benign neglect prompted one noted amateur, baron Léopold Double (1812–1881), to observe that some French connoisseurs appeared uninterested in "old tapestries" while they pursued other avenues of art collecting.<sup>20</sup>

But international interest in the weavings, rooted in the eighteenth century, grew unabated. Among those collectors whose tastes included Dutch seventeenth-century genre pictures and French eighteenth-century paintings and decorative arts, such as the Russian steel magnate Anatole Demidoff (1812–1870) (fig. 112) and Richard Seymour-Conway, 4th Marquess of Hertford (1800–70), Boucher tapestries held their appeal.<sup>21</sup> With the rococo revival of the 1830s and 1840s, members of the Rothschild family in England also began to avidly collect such



Fig. 112 Interior View of the Palazzo San Donato, the Demidoff Residence near Florence, attributed to Emanuele Stöckler, 1867, with *Neptune and Amymone* from the tapestry series *The Loves of the Gods* after a design by François Boucher woven at the Beauvais manufactory, c. 1748–1780. New York, The Shepherd Gallery.

hangings, notably Sir Anthony de Rothschild (1810–1876) at Grosvenor Place in London and at Aston Clinton, Baron Mayer Amschel de Rothschild (1818–1874) at Mentmore, and, later, Baron Ferdinand de Rothschild (1839–1898) at Waddesdon Manor.<sup>22</sup> The competitive acquisition of Beauvais tapestries by English collectors at inflated prices and their shipment abroad was recounted in a short story, *Omphale, Histoire Rococo*, published in 1839, by the French critic and writer Théophile Gautier (1811–1872).

But even those who appreciated the medium in general and Boucher in particular might denigrate him as a tapestry designer. To the Goncourt brothers (Edmond, 1822–1896, and Jules, 1830–1870), the art critics who had championed Boucher in 1862 within their serial publication *L'Art du XVIIIe siècle* (Art of the eighteenth century), his work for the tapestry manufactories caused what they perceived to be the artist's progressive decline: "It has been largely forgotten that it was the art of tapestry which transformed Boucher into a decorator. Consideration of his development as a colorist shows, year by year, the corrupting influence of the commissions from Beauvais and the Gobelins."<sup>23</sup> Yet the censure of the Goncourts did not deter the greatest art collectors in France in the second half of the century, many of whom added tapestries and woven upholstery covers after Boucher designs to salons furnished with eighteenth-century decorative arts, notably Edouard François André (1840–1911), whose collections later formed the Jacquemart-André Museum in Paris, Edmond de Rothschild (1845–1935), Jacques Doucet



(1853–1929), and Moïse de Camondo (1860–1935), the founder of the Nissim de Camondo Museum in Paris.

The most significant factors in the next period of the dispersal of Boucher tapestries from France were the outbreak of the Franco-Prussian war in July 1870—with the consequent destruction, damage, and disruption caused by nineteen weeks of siege, four of them with bombardment—and the turbulence and fires of the Paris Commune in May 1871.<sup>24</sup> The Gobelins manufactory and Mobilier national (the French national furniture warehouse) lost some eighty-five tapestries, eight of them after Boucher, in a fire on May 25, 1871, that burned the weaving *atelier* and exhibition hall.<sup>25</sup> Baron Double, who owned two suites of seat furniture with tapestry upholstery covers after Boucher, rescued his most treasured art possessions from fires raging near his townhouse by smuggling them out of the city underneath loads of washing in laundry carts, one of the few transports granted permission to pass through the Commune barricades.<sup>26</sup> Because of the disturbances, much of the celebrated collection of French eighteenth-century art formed by the 4th Marquess of Hertford and his heir, Sir Richard Wallace (1818–1890), was subsequently moved from Paris to London.<sup>27</sup> In the short term, war and civil unrest interrupted the art trade in Paris, displaced collections, and kept many buyers away, but in the long run, the economic hardships that they caused brought works of art including Boucher's tapestries to the art market.<sup>28</sup>

With the boom in the French art market beginning around 1880, Boucher weavings appeared with greater frequency in Paris auctions just when American collectors traveling in Europe became aware of the art form through several tapestry exhibitions in Paris and Brussels.<sup>29</sup> The first to capitalize on the confluence of these factors was the Parisian “interior decorator and art furnisher” Jules Allard (1832–1907), who installed, in 1882, a set of five Boucher tapestries from the Beauvais *Loves of the Gods* series in the Louis XV-style ballroom of the residence, at 660 Fifth Avenue in New York City, that belonged to William K. Vanderbilt (1849–1920).<sup>30</sup> Other art dealers, such as Messieurs Lowengard (Jules, d. 1910, and Charles, d. 1923), Jacques Seligmann (1858–1923), and the Duveens (Joseph Joel, 1843–1909, and Joseph, 1869–1939), followed Allard's lead, encouraging American interest in Boucher tapestries by holding up the renowned Hertford and Rothschild models of taste to the wealthiest of their clients. The public opening in June 1900 of the Wallace Collection at Hertford House in London, with Boucher's famous tapestry models, made for the marquise de Pompadour (1721–1764), of *The Setting of the Sun* and *The Rising of the Sun* kindled this growing awareness, as did eyewitness reports of the Rothschilds' style of interior decoration—like that of “a museum of Sèvres porcelain, furniture on which one dared not sit, Beauvais tapestries with Boucher or Fragonard

designs.”<sup>31</sup> Periodicals contributed to this charged atmosphere with the printing in 1902–1903 of three articles on Boucher's cartoons, generously illustrated with pictures of tapestries from Duveen's stock and European public collections, in issues that simultaneously featured the collection of baron Gustave de Rothschild (1829–1911).<sup>32</sup> Scholarly surveys of Boucher's activities for the Beauvais and Gobelins manufactories soon followed in 1907 and 1909.<sup>33</sup>

The implication of these publications was that, in emulating the redoubtable Hertford and Rothschild families, the new owners gained, by association, reputations as informed and discerning art connoisseurs.<sup>34</sup> Provenances from such esteemed sources passed on an almost tangible patina to the next generation of collectors. Before the turn of the twentieth century, fine tapestries lined the European residences of wealthy Americans, and it was not long before they were exported to North America to complement new interiors there, furnished with French eighteenth-century furniture and decorative arts. Collis P. Huntington (1821–1900) and his wife Arabella Yarrington Huntington (c. 1850–1924) were among these trend-setting American buyers, having purchased from Joseph Joel Duveen in the 1880s a set of four Boucher Gobelins weavings for their San Francisco home (later destroyed by fire after the 1906 earthquake) and then a Boucher Beauvais tapestry, possibly a *Noble Pastoral*, in February 1892.<sup>35</sup> Later, Arabella acquired four Gobelins tapestries from *The Seasons* and *The Elements* series after Claude Audran III (1658–1734) for the drawing room of her New York residence on Fifth Avenue at Fifty-seventh Street.<sup>36</sup>

A prescient collector in this regard, Arabella Huntington succeeded in finding some of the best-preserved examples of Boucher tapestries on the market. Under her influence Henry Huntington (1850–1927), her future husband, purchased in 1909 a complete set of five *Noble Pastoral* tapestries (cat. 121, fig. 110), an extensive suite of seat furniture with tapestry upholstery covers (cat. 123), and a tapestry-woven overdoor panel mounted as a fire screen (cat. 120), all after designs by Boucher, for his new home in San Marino. At a price of \$577,000, the set of tapestries was his first major purchase from Duveen.<sup>37</sup> The acquisition (fig. 113) gave him particular satisfaction, and he wrote to a friend at the time, “I don't want you to miss seeing five tapestries I have at my new home. I have never seen anything that I like quite so well.”<sup>38</sup> Huntington's own role in the long dispersal of Boucher tapestries could not have been lost upon him, as his personal library contained not only copies of the Goncourts' *L'Art du XVIIIe siècle* but also Gautier's *Omphale, Histoire Rococo*.<sup>39</sup> Eleven years later, both Henry and Arabella took pleasure in the acquisition of four more Boucher tapestries, from the *Italian Village Scenes* series (cat. 119), for the same residence. Arabella's passion for eighteenth-century French weavings after Boucher



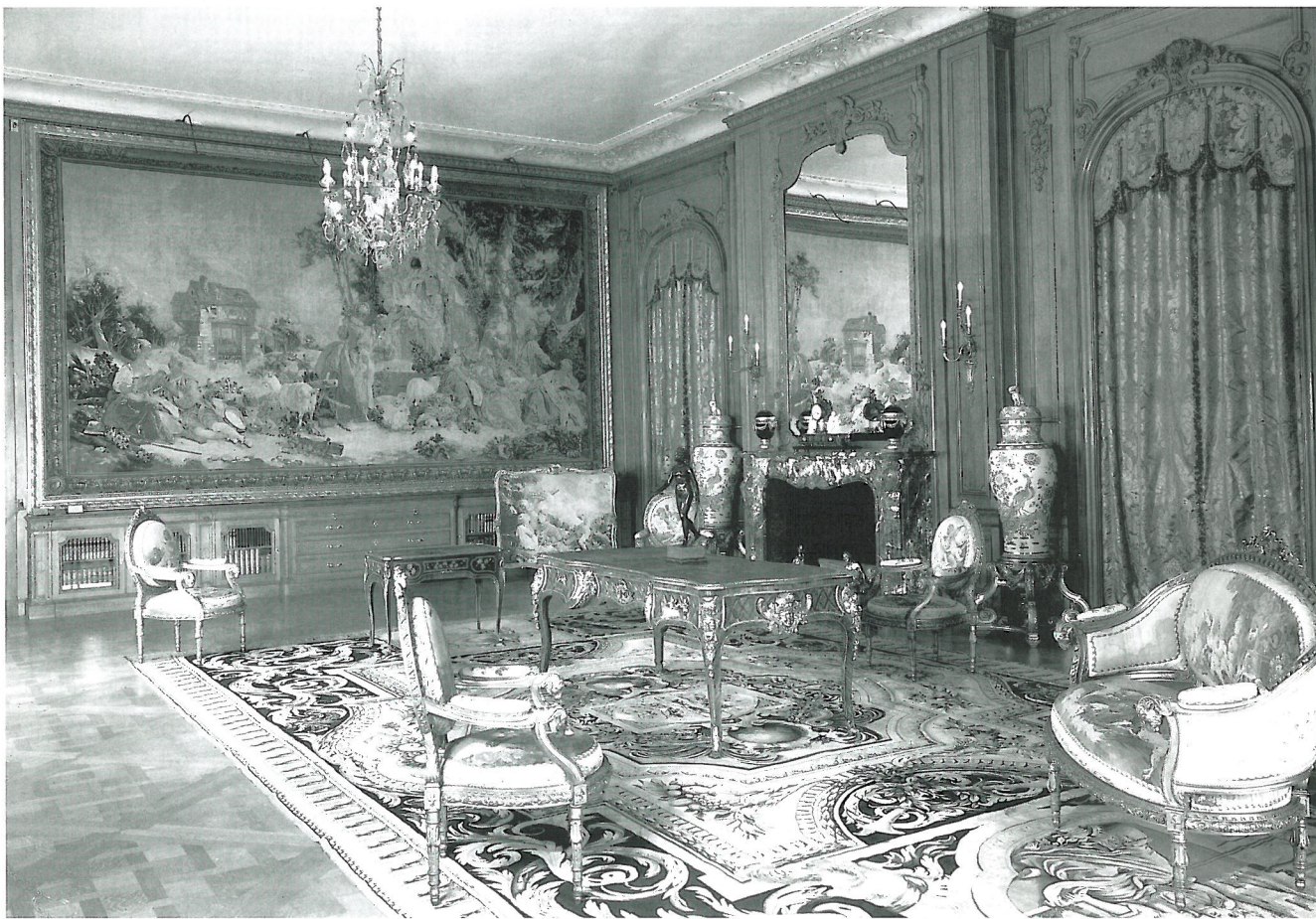


Fig. 113 The Library, The Huntington residence, San Marino, photographed c. 1928, with *The Fountain of Love* from the tapestry series *The Noble Pastoral* woven at the Beauvais manufactory, c. 1757–1760, and the suite of seat furniture with tapestry upholstery covers woven at the Gobelins manufactory, c. 1779, after designs by François Boucher and Jean-Baptiste Oudry. San Marino, The Huntington Library, Art Collections, and Botanical Gardens.

was expressed in her portrait painted in 1924 by Oswald Birley (1880–1952), for which she chose to be seated on one of the armchairs upholstered with the Boucher Gobelins tapestry covers bought in 1909 (see fig. 7, p. 5).<sup>40</sup>

Henry and Arabella Huntington's twelve-year span of tapestry purchases coincided with a period when prices and sale margins grew dramatically. As competition for the weavings reached a frenzied pitch, French and English owners of Boucher tapestries were encouraged to consign their property to auctioneers and dealers. Duveen Brothers were particularly responsible for the inflated prices. In February 1912, for example, five tapestries from Boucher's *Story of Psyche* series in the Hertford/Wallace Parisian collection were valued at a modest 500,000 francs, before passing to the dealer Jacques Seligmann in 1914 and on to an American buyer.<sup>41</sup> This figure was exceeded exponentially by Duveen's sale of a single *Psyche* for \$200,000 to another American, Edward G. Tuck (1842–1938), at about the same time.<sup>42</sup>

Though relatively dormant during the First World War, this niche art market had resumed its earlier frantic pace by 1921. Highly publicized Paris auctions continued to include Boucher tapestries through 1938, but decades of active sales eventually diminished French holdings of these objects. Because relatively few had entered the French royal collections in the eighteenth century, even fewer survived into the twentieth century in either the Mobilier national or in the Musée du Louvre in Paris. As American collectors and tapestry scholars began to recognize the abundance of weavings in the United States, the concomitant dearth in France became poignantly obvious.<sup>43</sup> In an effort to mitigate this expatriation, Tuck (a former Parisian neighbor of Arabella Huntington's), donated his art collection, including the exceptional example from Boucher's *Psyche* series, to the city of Paris in 1930, for display in the Musée du Petit Palais.<sup>44</sup>

With the increasing paucity of available weavings still in good condition and fresh in color, international sales declined after the death of Joseph Duveen and the onset of the Second World War.



Since the 1940s, the market in Boucher tapestries has been comparatively slow as many of the privately held examples left their domestic settings and, donated by their twentieth-century owners, entered the permanent collections of American museums. In the United States the Huntington Art Gallery is the only house surviving from the turn of the twentieth century that still retains its grand interior, which was designed and built to display Boucher tapestries in context with other eighteenth-century French furniture and decorative arts. In its turn, the San

Marino house, gardens, and collections have since influenced successive generations of collectors. Despite Parisian precedents, it was held as the primary model when, in 1952, Mitchell Samuels (1880–1959), the founder of the New York art and antiques firm of French and Company, advised Marjorie Merriweather Post (1887–1973) on opening her residence, Hillwood in Washington, D.C., with its three Boucher Beauvais tapestries, to the public, “. . . the best models for individual museums are in this country. Of course, the Huntington ranks number one.”<sup>45</sup>

## NOTES

1 Letter, March 10, 1754, from three heads of the rival Gobelins manufactory workshops to their supervisor at the Bâtiments du roi (the king's buildings department): “la manufacture des Beauvais ne s'est soutenue depuis près de 20 ans que par les tableaux gratuits que luy a fait le Sr Boucher. . . . Que ces ouvrages soient bien ou mal, le particulier peu connaisseur donnera toujours la préférence à la nouveauté et se contentera des sujets traités de la composition et du goust du dit Sieur. Boucher” (as quoted and translated by Laing 1986, 191).

2 Edith A. Standen, “Boucher as a Tapestry Designer,” *ibid.*, 325–44.

3 Badin 1909, 60–62.

4 For instance, Boucher earned between 600 and 800 *livres* for each of the overdoors he supplied to the French crown in 1747–1748, though these canvases were, admittedly, smaller in size than the five *Psyche* tapestries that had been woven after Boucher in 1745–1747 for King Frederick I of Sweden at the price of 8,835 *livres* for the set; see Hedley 2004, 105, 201 nn.30, 31; and John Böttiger, *Svenska Statens Samling af Våfda Tapeter, Historik och Beskrifvande Förteckning* (Stockholm: Frölén & Comp [Carl Suneson], 1898), 2:121–26. Furthermore, the French Ministry of Foreign Affairs assigned an equal or higher value to the weavings than the fee Boucher had been paid for their design. In 1754–1755, for example, the Beauvais manufactory paid the artist 560 *livres* per *aune* (a unit of linear measure) for the *Noble Pastoral* cartoons (for a total 12,300 *livres*), which was exactly equivalent to the value assigned in 1757 to an equal length of the woven tapestry. A set of five *Noble Pastoral* tapestries, together with enough tapestry upholstery covers for one settee and six chairs, was listed at 13,551 *livres*; Badin 1909, 84.

5 In 1728, a contract modification changed the provision to eight large cartoons every three years, for a total of 28 *aunes* or about 109 linear feet; Jean Coural and Chantal Gastinel-Coural, *Beauvais, Manufacture Nationale de Tapisserie* (Paris, Centre National des Arts Plastiques, 1992), 36–37.

6 In 1751, Bergeret's three-piece tapestry set was valued at 2,500 *livres* but Boucher's ten small sketches for the series were sold for 270 *livres* in 1786; Candace J. Adelson, *European Tapestry in the Minneapolis Institute of Arts* (Minneapolis: Minneapolis Institute of Arts, 1994), 322–42; and Laing 1986, 202–207.

7 AN, O<sup>1</sup> 3345, fol. 1811, no. 251, records Louis XV's set of *Noble Pastoral* tapestries. On the tapestries proposed for the château de la Muette, see Fénaile 1907, 174; and Laing 1986, 240–44.

8 The crown's command stipulated that the annual expenditure was not to exceed 20,000 *livres* in value and that, because it was a preferred customer, its cost per measure of woven tapestry was to be 500 *livres*. Oudry soon realized that, given the difficulty of weaving Boucher's complex designs, the factory's profit on this agreement was considerably less than that generated by private sales. Nevertheless, the government contract accounted for half the factory's production between 1759 and 1779. In 1779, the crown's cost was renegotiated to 575 *livres* per measure, still less than the retail rate of 650 *livres*; Coural and Gastinel-Coural, *Beauvais*, 43–51.

9 On the repeal of the French export duty, see *ibid.*, 47n.14.

10 Laing 1986, 206–207; and Adelson, *European Tapestry*, 333.

11 Until then, with the one exception of Boucher's *Venus at Vulcan's Forge* painted in 1757 for the Gobelins series called *The Loves of the Gods*, the Boucher Gobelins weavings were commissioned privately and woven exclusively for Louis XV's mistress, the marquise de Pompadour, and her brother, the marquis de Marigny (1727–1781), director of the Bâtiments du roi; see Laing 1986, 272–76; and Jean Vittet, “Commandes et achats de madame de Pompadour aux Gobelins et à la Savonnerie,” in Salmon 2002, 366–79.

12 The Gobelins factory charged English customers 300 *livres* per measure of tapestry, 70 *livres* more than the crown paid for its orders; Fénaile 1907, 266–72, 280–84, 292–93.

13 Boucher tapestry sets survive still in the Royal Palace, Stockholm; the Amalienborg

Palace, Copenhagen; the Kunstgewerbemuseum, Berlin; the Palazzo Reale, Turin; the Palazzo del Quirinale, Rome; the Austrian National Collection, Vienna; and at Osterly Park, Newby Hall, Weston Park, and Welbeck Abbey, England.

14 *Diderot & l'Art de Boucher à David, Les Salons: 1759–1781*, exh. cat. (Paris: Hôtel de la Monnaie, 1984), 136–43; and Hedley 2004, 148–52.

15 Fénaile 1907, 222–23, 299–300; and Badin 1909, 96.

16 Fénaile 1907, 208–13, 222.

17 Jean Charles Davillier, *La Vente du mobilier du château de Versailles pendant la Terreur* (Paris: Auguste Aubry, 1877), 25, no. 2,379.

18 Such as M. Constantin and the marquis de Cypierre (1784–1845), whose sales do not list any tapestries. *Catalogue des dessins, gouaches et aquarelles des écoles d'Italie, des Pays-Bas, et de France, busts en marbre, bas-reliefs en ivoire et terre-cuite, composant le cabinet de feu M. Constantin*, Paris, March 3, 1817; and *Catalogue de Tableaux, Pastels et Dessins, principalement de l'École Française du 18<sup>e</sup> siècle, Gravures, Meubles et Objets de Curiosité Composant la Collection de Feu M. de Cypierre*, Paris, March 10, 1845.

19 *Notice des Tableaux, Tapisseries, Objets d'Art et d'Ameublement, Livres Français et Anglais, etc., Après le décès de M. le duc de Stacpoole*, Paris, March 1, 1852. Based on the dimensions printed therein, the two Beauvais tapestries listed in an unnumbered section as “*La triomphe de Bacchus et Fête à Bacchus*” might refer to two of Boucher's subjects, *Arrianne et Bacchus* and *Bacchus changé en raisin*, designed for that manufactory's *Loves of the Gods* series. Beauvais manufactory registers record that Trudaine did commission at least three other subjects from the series, which were woven between 1753 and 1755; MN, B-166 1746–53, fols. 254–261; see also Adelson, *European Tapestry*, 349, no. IX. (This order is distinctly separate from the 1752–1757 commission of Théodore de Trudaine.) On the Trudaine/Stacpoole paintings and their provenance, see John Ingamells, *The Wallace Collection: Catalogue of Pictures, vol 3, French*



before 1815 (London: Wallace Collection, 1989), 61-63, 81-82, 273-74, 277-79, 282-83.

20 *Catalogue des Objets d'Art, Tableaux Anciens, Livres, composant la Collection [Léopold] Double*, Paris, May 30, 1881, vi, which provides a general description of collecting preferences around 1848. Indeed, no tapestries appear at all in the precise descriptions of the fine and decorative arts belonging to the passionate collectors and dealers in the evocative novel *Cousin Pons*, published in 1847 by Honoré de Balzac (1799-1850).

21 Francis Haskell, *Rediscoveries in Art: Some Aspects of Taste, Fashion and Collecting in England and France* (London: Phaidon Press, 1976), 57-64; and "Anatole Demidoff and the Wallace Collection," in *Anatole Demidoff, Prince of San Donato (1812-70)*, exh. cat. (London: Wallace Collection, 1994), 9-31; and Nello Forti Grazzini, *Il Patrimonio artistico del Quirinale: Gli arazzi* (Rome: Editoriale Lavoro; Milan: Electa, 1994), 2:492, 513. On the 4th Marquess of Hertford, from 1843 a collector of works of art by and after Boucher, see Hedley 2004, 168-73.

22 See Michael Hall, *Waddesdon Manor: The Heritage of a Rothschild House* (New York: Harry N. Abrams, 2002), 143-47.

23 Edmond and Jules de Goncourt, *Boucher: Étude* (Lyon: Imprimerie de Louis Perrin, 1862), 22-23, one of the twelve fascicles of *L'Art du XVIIIe siècle*, which were published between 1859 and 1875.

24 See André Baleens, "The Montana Senator Who Loved France," in *The Salon Doré* (Washington, D.C.: Corcoran Gallery of Art, 1998), 97-98.

25 *Notice Historique sur les Manufactures Nationales de Tapisseries des Gobelins et de Tapis de la Savonnerie* (Paris: La Manufacture des Gobelins, n.d., after May 25, 1871) viii, x, 58.

26 *Catalogue des Objets d'Art... Double*, xv-xvi. For an elevation of baron Double's *salon des tapisseries* in his residence on the rue Louis-le-Grand, see Bruno Pons, *French Period Rooms, 1650-1800, Rebuilt in England, France, and the Americas* (Dijon: Éditions Fatou, 1995), 81-83.

27 Alastair Laing, "Le Goût pour Boucher en Grande-Bretagne au XVIIIe Siècle," in *Boucher et les Peintres du Nord*, exh. cat. (Dijon: Musée Magnin, 2004), 9-13.

28 See Elizabeth Conran et al., *The Bowes Museum* (London: Bowes Museum, 1992), 13-14, for a description of the effect the events of the Franco-Prussian War had in disrupting the acquisition activity of John (1811-1885) and Josephine (1826-1874) Bowes, the founders of

the Bowes Museum in County Durham, England, and keeping them away from Paris.

29 Charissa Bremer-David, "French & Company and American Collections of Tapestries, 1907-1959," in *Studies in the Decorative Arts* (Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture) 12, no. 1 (autumn-winter 2004): 38-68.

30 For an image of one of the five tapestries in situ, see *The Costly Antique and Modern Furnishings, Interior Decorations, and Embellishments, New York City Palatial Mansion [W. K. Vanderbilt, Senior]*, American Art Association, New York, October 17-19, 1921, lot 231.

31 Quotation from the painter Jacques-Emile Blanche (1861-1942), as a visitor to Waddesdon Manor, the country house of Baron Ferdinand de Rothschild and Lady Alice de Rothschild, as cited by Hall, *Waddesdon Manor*, 193, 313. On *The Setting of the Sun* and *The Rising of the Sun*, see Hedley 2004, 105-15.

32 Maurice Vaucaire, "Les Tapisseries de Beauvais sur les Cartoons de F. Boucher," *Les Arts* 7 (August 1902): 10-15; "Tapisseries de Beauvais sur les Cartoons de François Boucher, La Noble Pastorale," *Les Arts* 18 (June 1903): 13-18; "Les Tapisseries des Gobelins sur les Cartoons de F. Boucher," *Les Arts* 22 (October 1903): 2-6.

33 Fénaille 1907; and Badin 1909.

34 Shelley M. Bennett, "The Formation of Henry E. Huntington's Collection of British Paintings," in Robyn Asleson and Shelley Bennett, *British Paintings at the Huntington* (San Marino, Calif.: Huntington Library, 2001), 6-7, 13nn.41, 42.

35 Selena A. Spurgeon, *Henry Edwards Huntington, His Life and His Collections* (San Marino, Calif.: Huntington Library, 2002), 62; Isabelle Hyman, "The Huntington Mansion in New York: Economics of Architecture and Decoration in the 1890s," *Syracuse University Library Associates Courier* 25, no. 2 (fall 1990): 11-12; letter, Joseph Duveen to Henry E. Huntington, "190 -" (probably 1909), Duveen Invoice Scrapbook, 1B, in the Huntington Art Collections; and GRI DBA, Series I Business Records 1876-1964, New York Ledger, 1891-1901, box 3. Another American tastemaker, William A. Clark (1839-1925), followed eight years later with the purchase, from Jules Lowengard in Paris, of three Boucher Beauvais tapestries; *The William A. Clark Collection: Treasures of a Copper King*, exh. cat. (Billings, Mont.: Yellowstone Art Center, 1989), 25. *Psyche's Arrival* is now in the Corcoran Gallery of Art, Washington, D.C., inv. no. 26.259.

36 Robert R. Wark, "Arabella Huntington

and the Beginnings of the Art Collection," *The Huntington Library Quarterly* 32, no. 4 (August 1969): 309-31, fig. 6. These, along with tapestry upholstered seat furniture showing scenes from La Fontaine's *Fables*, were given after her death by her son Archer M. Huntington to the California Palace of the Legion of Honor in San Francisco, where they remain (acc. nos. 1926.77-80, 1926.89-90, 1926.101-102); see Anna Gray Bennett, *Five Centuries of Tapestry from The Fine Arts Museums of San Francisco* (San Francisco: Fine Arts Museums, 1992), 244-53, 280-83.

37 Bennett, "Henry E. Huntington's Collection," 4, where the author converts the amount into the modern equivalent value of \$8,500,000.

38 As quoted in James Thorpe, *Henry Edwards Huntington: A Brief Biography* (San Marino, Calif.: Huntington Library, 1996), 22.

39 *French Books, Duplicates and Selections from the Library of Henry E. Huntington of New York City*, Anderson Galleries, New York, November 21-22, 1916, lots 317, 332.

40 The Huntington Art Gallery, San Marino, acc. no. 24.14; Robyn Asleson, in Bennett, *British Paintings*, 32-37.

41 The amount was equivalent to about \$96,525 at that time. For the Marquess of Hertford's Boucher tapestries, see Hughes 1996, 3:1531, 3:1537, 3:1560. The set is now in the Philadelphia Museum of Art, acc. nos. 39-41-30a-d and 57-121-1; Kathryn B. Hiesinger, "The Sources of François Boucher's *Psyche* Tapestries," *Bulletin Philadelphia Museum of Art* 72, no. 314 (November 1976): 7-23.

42 Letter, May 18, 1915 (GRI DBA, box 520, folder 6).

43 George Leland Hunter, "America's Beauvais-Boucher Tapestries," *International Studio* (November 1926): 21-28; and Madeleine Jarry, "The Wealth of Boucher Tapestries in American Museums," *The Magazine Antiques* (August 1972): 222-31.

44 Musée du Petit Palais, Paris, *Catalogue de la collection Tuck* (Paris: Impression des presses universitaires, 1931).

45 Letter, August 1, 1952, cited by Frederick J. Fisher, "Marjorie Merriweather Post: Collector with a Passion for Beauty," in *A Taste for Splendor: Russian Imperial and European Treasures from the Hillwood Museum*, exh. cat. (Alexandria, Va.: Art Service International, 1998), 31, 37.



crowned crane Fp §2 1814, no. 180. They formed part of the contents of the artist's studio acquired by Louis XVI in 1784 and deposited at Sèvres.

8 MNS IV.50 D §11 1873, no. 2<sup>5</sup> (monkeys model) and IV.48 D §11 1873, no. 2<sup>3</sup> (hounds and stag model). Each model measures about 14<sup>7</sup>/<sub>8</sub> by 5 in. (37.5 × 12.5 cm); see Bremer-David, *French Tapestries*, 158; and *L'atelier de Desportes, Dessins et esquisses conservés par la Manufacture nationale de Sèvres*, exh. cat. (Paris: Musée du Louvre, 1982–1983), 114. The leopards model is in the Metropolitan Museum of Art, New York, acc. no. 07.225.287, gift of J. Pierpont Morgan, 1906, measuring 13<sup>5</sup>/<sub>8</sub> by 6<sup>1</sup>/<sub>4</sub> in. (34.6 × 15.9 cm); see Katharine Baetjer, *European Paintings in the Metropolitan Museum of Art, by Artists Born Before 1865: A Summary Catalogue* (New York: Metropolitan Museum of Art, 1995), 390.

9 For the receipt at the Garde-Meuble and the distribution of these screen panels to the royal apartments, see Pierre Verlet, "Les paravents de Savonnerie pendant la première moitié du XVIII<sup>e</sup> siècle," *L'Information d'Histoire et d'Art* 12 (1967), 116n.31.

10 Verlet 1982, 306, 336.

11 Ibid., 467n.22.

12 One six-fold screen was valued then at 2,000 livres; Jean Charles Davillier, *La vente du mobilier du château de Versailles pendant la Terreur* (Paris: Auguste Aubry, 1877), 14. For those panels in the factory warehouse, see AN, O<sup>2</sup> 450–4, piece 22; and Verlet 1982, 306, 336, 467n.15.

13 Verlet 1982, 460n. 112, 467n.20.

14 Swedish Royal Collection, inv. nos. 321–23, 327–29, and 331–36; John Böttiger, *Svenska Statens Samling af Väfda Tapeter III Tapetsamlingen under 1800-Talet* (Stockholm: Fröleen & Comp [Carl Suneson], 1898), 74–75; and Verlet 1982, 305–306, 336, 340, and Appendix B, 500, 504–505, 509.

15 A.N., O<sup>1</sup> 2036, fols. 97–98; Jean Vittet, "Commandes et achats de madame de Pompadour aux Gobelins et à la Savonnerie," in Salmon 2002, 374–77, 379n. 55; see also Perrin (Paris: Galerie Perrin, 2004), 32–44.

## 119

### Five tapestries from *Les Fêtes Italiennes* (*The Italian Village Scenes*)

- L'Opérateur* combined with *La Curiosité* (*The Charlatan* combined with *The Magic Lantern*)
- La Bohémienne* (*The Fortune Teller*)
- Le Chasseur* combined with *Les Filles aux Raisins* (*The Hunter* combined with *The Girls with Grapes*)
- La Pêcheuse* (*The Fisherman*)
- La Collation* (*The Collation*)<sup>1</sup>

Beauvais Manufactory, commissioned by JEAN-BAPTISTE OUDRY (1686–1755; entrepreneur or co-director of the manufactory, 1734–1755) and woven under the direction of OUDRY and NICOLAS BESNIER (d. 1754; co-director of the manufactory, 1734–1753) or under the direction of ANDRE CHARLEMAGNE CHARRON (director, 1754–1780), after cartoons by FRANÇOIS BOUCHER (1703–1770)

c. 1738–1754

Wool and silk; modern linen support straps, dust bands, and linings

a. 109 × 193<sup>1</sup>/<sub>2</sub> in. (276.7 × 491.4 cm); b. 107<sup>1</sup>/<sub>4</sub> × 83<sup>3</sup>/<sub>4</sub> in. (272.3 × 212.7 cm); c. 110 × 86<sup>3</sup>/<sub>4</sub> in. (279.3 × 220.3 cm); d. 108<sup>1</sup>/<sub>8</sub> × 81 in. (274.5 × 205.7 cm); e. 108<sup>1</sup>/<sub>4</sub> × 85<sup>5</sup>/<sub>8</sub> in. (274.8 × 217.4 cm)

a. 27.127 *The Charlatan* and *The Magic Lantern*; b. 20.7 *The Fortune Teller*; c. 20.8 *The Hunter and The Girls with Grapes*; d. 20.6 *The Fisherman*; e. 20.5 *The Collation*

Woven Signatures and Inscriptions: a. BOVCHER in narrative field; b–d. None; e. OUDRY in the lower left corner of the guard (fig. 115) and with a fleur-de-lys followed by A • C • C • BEAUVAIS • in the lower right corner of the guard, now hidden by the subsequently applied border (fig. 116). A paper tag bearing the inscription in ink "28396" is attached by a string to this tapestry; it refers to a Duveen Brothers stock number for another tapestry.<sup>2</sup>



Fig. 115 Detail of cat. 119e, showing Oudry's woven signature, now hidden by the application of a border.



Fig. 116 Detail of cat. 119e, showing the woven signature of the Beauvais manufactory, now hidden by the application of a border.

#### PROVENANCE

*The Fortune Teller* 20.7, *The Fisherman* 20.6, and *The Collation* 20.5: three tapestries probably from a set of six woven with simple blue guards April 6, 1754–September 28, 1754, for "M. Cochin" (probably Charles-Nicolas Cochin fils, 1715–1790);<sup>3</sup> reputedly given by Franz-Joseph I, Emperor of Austria (1830–1916) to Johann Nepomuk Franz von Harrach (d. 1909); to his son, Otto von Harrach (d. 1935), probably Palais Harrach, Vienna.<sup>4</sup>

*The Hunter / The Girls with Grapes* 20.8: possibly one from a set woven with decorative borders and outer blue guards, 1738–1753;<sup>5</sup> F. F. Utheman, Saint Petersburg, by 1908.<sup>6</sup> These four acq. by Duveen Brothers, Paris, and sent to New York in 1919;<sup>7</sup> acq. by Henry E. Huntington by March 3, 1920, with custom-fitted giltwood frames and shipped March 30, 1920 to





Cat. 119a

San Marino;<sup>8</sup> installed in the upper hall of the San Marino residence by April 22, 1926.

*The Charlatan / The Magic Lantern* 20.127: possibly woven September 20, 1738–March 28, 1740, and delivered as one of four tapestries to Monsieur Roulier;<sup>9</sup> Sir Anthony Nathan de Rothschild, Bart. (1810–1876), probably acq. c. 1840–1850 and installed at Aston Clinton; to his daughters Lady Battersea (1843–1931) and the Right Honorable Mrs. Eliot York (1844–1926); their sale, Christie's, London, June 13, 1923, lot 89, as one of four tapestries without borders and catalogued with an erroneous width dimension;<sup>10</sup> bt. Edward Jonas, Paris, through the agent E. Smith; bt. Duveen Brothers, London and New York, December 9, 1926, stock number 28670, and shortly thereafter applied with woven borders and a giltwood frame; acq. by Henry E. Huntington for The Arabella D. Huntington Memorial Collection, 1927<sup>11</sup>

#### TECHNICAL NOTES

The tapestries are woven of cream-colored wool warp in Z spin, S ply (3) and polychrome wool and silk weft in various spin and ply. Warp ranges between 20 to 24 yarns per inch and weft as high as 136 wool yarns per inch in figurative details. Each of the tapestries is constructed of a narrative panel, all but one having remnants of an original blue guard at edges. Separate borders have been subsequently applied over narrative panel edges. The border edges are folded under and covered by new blue guard

added during a 1987 conservation treatment. The applied elements are skillfully joined to visually “complete” tapestries, and each tapestry has a linen dust band and lining at the reverse view. Tapestry borders are variously extended, overlapped at corners and, at the upper and lower borders of *The Charlatan*, made of cleverly joined sections. Three of the smaller tapestries have similar evidence of previous mounts as lines of gray discoloration and tack holes extending across the narrative panel just below upper borders and above lower borders. An insert containing the lower form of an infant viewing the “magic lantern” appears at the center field of *The Charlatan*, and a vertical seam at length of entire narrative panel joins two separated sections of *The Hunter*.

SS

The commission of the first of six highly successful tapestry series, *The Italian Village Scenes*, from François Boucher can be credited to Jean-Baptiste Oudry who, in July 1734, had been promoted from his position as painter and drawing instructor within the Beauvais manufactory to co-director, a position he shared with Nicolas Besnier. Boucher had just been accepted into the Académie royale in January of that year but he was, as yet, not engaged in royal commissions. Oudry, under pressure to provide the manufactory with twenty-eight French *aunes* (or





Cat. 119b

about 109 linear feet) of cartoons per year, recognized in the artist the potential for composing pleasing and idyllic tapestry designs.

The subjects of this first commission fell within the popular imagery of *bambochades* ("gallant or country scenes, fairs, smoke dens, and other cheerful subjects").<sup>12</sup> Evidently, Oudry understood that the clientele of the manufactory did not want heroic battle scenes, biblical tales, or monumental history weavings for their private residences. He intuitively recognized that tapestries, by the force of their presence and size, could portray an illusion of scenic vistas extending beyond the confines

of these domestic interiors. The designs he commissioned from Boucher offered vignettes into wooded glades filled with sunlight that evoked languid afternoons in a countryside dotted with antique ruins, suggestive of the perennial summertime of the Italian peninsula.<sup>13</sup>

Boucher introduced his own inventiveness to create a signature form of pastoral, blending the tradition of Dutch seventeenth-century genre painting, his own familiarity with the works of Antoine Watteau (1684–1721), which he had engraved as a young man, and reminiscences of his sojourn in Italy, from 1728 to about 1731. In subject matter *The Charlatan / The*





Cat. 119c

*Magic Lantern* shows the influence of the renderings, by Karel du Jardin (1626–1678), of wayside comic and musical performances on simple wooden platforms, and the palm-reading gypsy of *The Fortune Teller* echoes the slouch-backed peasants of Abraham Bloemaert (1566–1651).<sup>14</sup> While employed as an engraver, Boucher gained an intimate knowledge of Watteau, that “model and inventor” of the *fête galante*, and he derived landscape details and groupings, poses, and costumes for several figures from the master.<sup>15</sup> For example, one of Watteau’s landscapes from 1726–1728 inspired an early chalk study by

Boucher, portions of which became background details for *The Hunter / The Girls with Grapes*.<sup>16</sup> Furthermore, Watteau’s portrayal of Mezzetin, a character from the Italian *commedia dell’arte*, was the archetype for Boucher’s violinist in *Music*, one subject of the *Italian Village Scenes* not represented in the Huntington series (see fig. 130, p. 343). But the numerous stone ruins, broken entablatures, Corinthian columns, arched aqueducts, fountains, sculptures of Bacchus, herms of Pan, and classical urns emerging from under a dense growth of vegetation and pine trees all referenced—as did the title itself—the Italian countryside.





Cat. 119d

Boucher drew upon his Italian studies for some features. The circular temple, in particular, visible above the red awning of the stage in taller versions of *The Charlatan / The Magic Lantern*, echoed the ancient circular temple sketched in the chalk drawing called the *Capriccio View of Tivoli* that bears the inscription *Fr. Boucher / F. Roma 1730*.<sup>17</sup>

In addition, *The Italian Village Scenes* owed a debt to Boucher's contemporaries. The subjects he chose had been explored before by fellow academicians. For example, Jean-Baptiste Pater (1695–1736) and François Octavien (1682–1740)

depicted fairs like those at Bezons and the *fêtes* at Saint-Cloud. François Lemoyne (1688–1737), Nicolas Lancret (1690–1745), and Jean-François de Troy (1679–1752) portrayed picnics after the hunt. But surely, the greatest influence on the choice of scenes must have been exerted by Oudry himself. From 1720 to 1723, Oudry included several of the subjects in a cycle of arabesque wall panels he painted for the château de Voire, the country seat of Louis Fagon (1680–1744), the *intendant des finances* (finance administrator).<sup>18</sup> And just at the time of Boucher's first Beauvais commission, Oudry was designing another suite of tapestries,





Cat. 119e

*The Hunts of the King*, for the royal Gobelins manufactory. Reverberations of this significant project can be seen in *The Hunter*, Boucher's version of the rest after the hunt, in which the hounds, game, and horses reflect the style of the king's preferred animal painter.<sup>19</sup>

The settings of *The Italian Village Scenes* were implausibly idyllic, with fashionably dressed members of society seated outdoors, playing music, drinking cool refreshments, tending sheep, and fishing. They encountered not only peasants selling freshly picked fruit but also fortune-telling gypsies as well as charlatans

and their unsuspecting rustic customers. Distinctions between wealth and poverty were clearly made by contrasting stylish costumes and ragged garments. These engagements between elegant men and women and the local inhabitants of the countryside echoed contemporary amateur theatricals and masquerades in which privileged guests mixed with actors in costume and peasant dress.<sup>20</sup> Understood against this backdrop of theater, Boucher's scenes should be perceived as scripted. Their stage-set characteristics were reinforced by their placement in the owner's salon, nailed within the decorative paneling above the chair rail.



With Boucher's protagonists at eye level, the occupants of the room, surrounded by several weavings displayed on the walls, were immersed in Boucher's scenery and, in turn, transformed into participants of the *fête*.<sup>21</sup>

According to surviving Beauvais pay registers, the manufactory wove no fewer than thirty-four sets of *Italian Village Scenes* between 1736 and 1762, for a total of about 126 individual hangings.<sup>22</sup> The first commission was the three-piece set woven between December 1736 and October 1738 for the duc de Rohan, prince de Soubise (1669–1749), with elaborate armorial borders that cost more than seventy-two *livres* per vertical length.<sup>23</sup> Subsequent customers ranged from Frederick I, King of Sweden (1676–1751) to “Madame Croizat” (possibly Marie-Marguerite Legendre, d. 1742, widow of Antoine Crozat [1655–1738], or the wife of one of Antoine Crozat's three sons) and Madame Geoffrin (1699–1777) but not, apparently, to Louis XV (1710–1774) or the Maison du roi (the king's household). One purchaser, “M. Cochin,” may have been Charles-Nicolas Cochin fils (1715–90), who produced in 1740 the engraving *The Country Fair* indirectly after Boucher's preliminary composition for *The Charlatan*.<sup>24</sup>

Standen published two exhaustive studies on the series in which she identified related preparatory drawings, established the chronology of Boucher's designs, and listed known sets and individual examples.<sup>25</sup> Beauvais manufactory records state that four of the scenes were designed by 1736 and that tapestries had been woven after them by 1739.<sup>26</sup> These were *The Charlatan / The Magic Lantern*, *The Hunter / The Girls with Grapes*, *The Fortune Teller*, and *The Fishermid*. It was not until a few years later that Boucher provided four more designs to complete the series.<sup>27</sup> Taking into account the subject and style, Joulie dated the execution of these later cartoons to 1737–1738, when Boucher was working on the commission for the king's private apartments at Fontainebleau.<sup>28</sup> Before 1746, tapestries had been woven after the new designs: *The Collation*, *The Gardener*, *Dance*, and *Music*. The last subject would be more appropriately called *The Concert* (and indeed it was sometimes subsequently titled *The Country Concert*), as the scene comprised eight figures including a singer and three musicians playing the flute, violin, and viol.<sup>29</sup> This scene is not to be confused with the music-making trio sometimes added to the far right of *The Charlatan / The Magic Lantern* as in 27.127. Some of the designs were very wide when woven in their entirety but, when requested by the patron, select figural groupings were sometimes produced as individual hangings. The factory's confusion over the titles of these separate, narrow weavings misled Badin into inflating the actual number of Boucher's designs to fourteen.

Laing has recently summarized the discovery and identification of several early compositional drawings for the *Italian Village Scenes*.<sup>30</sup> They give insight into the development of three subjects, *The Charlatan*, already conceived in conjunction with *The Magic Lantern*,<sup>31</sup> *The Fortune Teller*,<sup>32</sup> and *The Fishermid*.<sup>33</sup> Other studies survive, in particular, a chalk drawing on

blue paper for the reclining lute player sometimes seen at the far right of *The Charlatan / The Magic Lantern*.<sup>34</sup> It seems that most of the painted cartoon bands for *The Italian Village Scenes* were either dispersed or damaged beyond use before September 1793, as the eight subjects were not listed in the transfer of factory property in that year.<sup>35</sup> But perhaps the lone mention of a *Vendor of Fish and Fruit* under the heading “Paintings by Boucher” in an 1820 inventory signaled the survival of at least one band from *The Fishermid*.<sup>36</sup> Two oil-on-canvas paintings for *The Fishermid* and *The Fortune Teller* that Ananoff called *modèles de tapisserie* (models for tapestry) have recently appeared on the art market, and Joulie noted a cartoon fragment for *The Charlatan / The Magic Lantern* in the Musée de Picardie, Amiens.<sup>37</sup> Model fragments for *The Dance* are also known.<sup>38</sup>

The five *Italian Village Scenes* hangings in The Huntington are an assembled set, brought together in the first quarter of the twentieth century from at least three different sources. As such, it is difficult to establish their individual places in the chronology of the factory's eighteenth-century production. The complexity of identification is compounded by the fact that many sets of the *Italian Village Scenes* were woven with the same simple, plain blue wool guards. Furthermore, the factory price and pay registers are not very descriptive about the appearance and variety of the decorative borders. The eighteenth-century provenances provided for these tapestries are therefore tentative, deduced from a review of the sequence of production and composition of sets, their dimensions, borders, and woven signatures in combination with dealers' records and the evidence of the alterations.

CBD

#### NOTES

1 The titles and the sequence of subjects are as recorded in the registers of the Beauvais manufactory (MN, B-164 1736–42) and by Badin 1909, 60. An exception, however, is the title of the fourth subject, which appeared first as *Poissons* and then as *La Pêche* before being consistently called *La Pêcheuse*.

2 This tapestry was *The Toilet of Psyche*, a Beauvais weaving also after François Boucher, sold from the collection of the duc de Grammont, Galerie Georges Petit, Paris, May 22, 1925, no. 73, and acquired by Duveen Brothers, Paris, stock number 28396.

3 MN, B-167 1753–59, fols. 57–65. *The Fortune Teller* was called *The Shepherdess* in this register on fol. 63 but, given the descriptions of the cartoon bands that composed the scene and the dimensions of weaving ( $2^{15}/_{16}$  Flemish aunes wide [80 $^{3}/_{8}$  in. / 204.1 cm]), there is little doubt that the two titles referred to the same subject. The other hangings in the set were *The Hunter*, *The Gardener*, and *The Young Innkeeper*.

4 “Three of which come from the Collection of Count Harrach, Vienna, who it is said, received them from the Emperor Francis-Joseph” (information provided by Duveen Brothers to Henry E. Huntington, Huntington curatorial file). The dealer mistakenly stated that *The Fishermid* rather than *The Hunter / The Girls with Grapes* came from the F. F. Utheman collection. In subsequent publications, both Maurice Block and Robert Wark repeated this error of provenance. For the Harrach family tree and an account of the restoration of Palais Harrach,



see the publication *Palais Harrach: Geschichte, Revitalisierung und Restaurierung des Hauses an der Freyung in Wien* (Linz: Universitätsverlag R. Trauner, 1995).

5 Given the known versions with traceable provenances, it is likely that this tapestry was one of ten examples woven with a border and valued at more than thirty-four *livres* per vertical length between 1738 and 1753; MN, B-164 through B-166.

6 Alexandre Benois, "La Collection de Mr. Utheman à St. Petersburg," *Starye Gody* (April 1908), pl. opposite 196. The tapestry had, at that time, a border of the same design as presently, but the hanging was wider and taller. No *Italian Village Scenes* appear among the tapestry lots in the auction of the F. F. Utheman collection, sold (as Uthemann) Kunsthaus Lempertz, Cologne, November 18, 1965.

7 New York Stock, number 27351 (referencing the three tapestries) and number 27378 (referencing only *The Hunter / The Girls with Grapes*); GRI DBA, box 13. Perhaps at this time, the three Harrach tapestries were provided with new borders as Joel Duveen had done for the set of eight *Italian Village Scenes* tapestries he purchased in 1898 from the château de Gatellier. Standen records that the Gatellier tapestries received borders woven at Aubusson under the direction of Georges Pluyette (see fig. 111, p. 287); Edith Appleton Standen, *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art* (New York: Metropolitan Museum of Art, 1985), 2:507-33.

8 Sales Book, GRI DBA, box 165, folder 4.

9 MN, B-164 1736-42, fols. 106, 109-11. This set of four tapestries was woven with decorative borders, valued at more than thirty-seven *livres* per vertical length, and outer blue guards. The other hangings were *The Fishermid*, *The Fortune Teller*, and *The Hunter*. All four were woven to the height of  $5\frac{2}{16}$  Flemish *aunes* (about  $140\frac{3}{8}$  in. / 356.2 cm). *The Charlatan / The Magic Lantern* measured  $7\frac{1}{16}$  Flemish *aunes* in width (about  $193\frac{3}{8}$  in. / 490.8 cm).

10 At an unknown point, the borders were cut from all four hangings and they were shortened. This was noted upon a visual examination conducted by the staff of Duveen Brothers, June 8, 1923: "Have been cut down top and bottom thus losing greatly in height" (GRI DBA, box 507, folder 1: Rothschild File 1911-1954, 268).

11 Duveen Brothers, letter to Maurice Block, former curator of the Huntington Art Collections, January 18, 1933: "The tapestry you refer to, known as the 'Peep Show,' purchased in 1927, came from the Collection of Sir Anthony de Rothschild, Bart., Aston Clinton, Aylesbury" (Huntington curatorial file).

12 Jacques Lacombe, *Dictionnaire portatif des beaux-arts* (Paris, 1752), quoted by Colin B. Bailey, "Surveying Genre in Eighteenth Century French Painting," in *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting*, exh. cat. (Ottawa: National Gallery of Canada, 2003), 2.

13 For the reasons that this type of imagery so poignantly appealed to the tastes of the wealthy customers of the manufactory, see Thomas E. Crow, *Painters and Public Life in Eighteenth-Century Paris* (New Haven, Conn.: Yale University Press, 1985), 65-74.

14 For a discussion of these Northern influences and precedents, see Regina Shoolman Slatkin, "The Fêtes Italiennes: Their Place in Boucher's Oeuvre," *Metropolitan Museum Journal* 12 (1978): 130-39; and Laing 1986, 56-72.

15 "Les deux seuls Peintres qui donnoient dans les goût des Modes & des Sujets galants, dont Watteau était l'inventeur & le modèle" (Edme-François Gersaint, *Catalogue raisonné des diverses curiosités du Cabinet de feu M. Quentin de Lorangère* [Paris, March 2, 1744], 197).

16 Alastair Laing, *The Drawings of François Boucher*, exh. cat. (New York: Frick Collection, 2003), 220-21.

17 The Rijksmuseum, Amsterdam, acc. no. RPT 1953.191; reproduced in *ibid.*, 25, fig. 13.

18 Nine of the panels have been recently acquired by the Musée du Louvre, Paris, acc. nos. 2002-19-27.

19 For a discussion of the possible alternative compositions by Boucher that Oudry rejected, see Laing, *Drawings*, 72-75.

20 Bailey, "Surveying Genre," 2-39.

21 Three surviving late nineteenth-century photographic room views show the effect of an original 1760s installation of eight *Italian Village Scenes* tapestries in the now-dismantled salon of the château de Gatellier, Saint-Denis-de-Cabanne, Loire (see fig. 111, p. 287); see also Badin 1909, pl. opposite 36; and Edith A. Standen, "Fêtes Italiennes: Beauvais Tapestries after Boucher in the Metropolitan Museum of Art," *Metropolitan Museum Journal* 12 (1978): 122, figs. 25, 26.

22 MN, B-164 through B-170. For a summary of the commissions, see Badin 1909, 60.

23 MN, B-164 1736-42, fols. 7-10, 12-15, 18-20. All three pieces, each bearing the duke's arms and motto, survive. A very wide hanging combining *The Charlatan / The Magic Lantern* with *The Hunter / The Girls with Grapes* is in the Philadelphia Museum of Art, acc. no. 1929-57-1, and *The Fortune Teller* and *The Fishermid* are in the collection of the prince de Ligne, Beloeil, Belgium.

24 Richard Balzer, *Peepshows: A Visual History* (New York: Harry N. Abrams, 1998), 134.

25 Standen, "Fêtes Italiennes," 107-30; and *ibid.*, *Post-Medieval Tapestries*, 2:507-33. Note also the sale of a four-piece borderless set of *Italian Village Scenes* at the Hôtel George V, Paris, June 23, 1988, no. 129A-D; *Music*—also called *The Country Concert*—formerly with Duveen Brothers in 1902 sold Christie's, London, December 9, 1993, lot 380; two narrow hangings showing *The Gardener* and a trio of musicians sold from the J. Paul Getty Museum, Christie's, New York, October 30, 1996, lots 322, 323; and *The Fishermid* offered for sale, Christie's, London, November 11, 2004, lot 100. A section from the right side of *Music* is in a Canadian private collection. It has an elaborate border designed as a blue and gold frame with shell motifs in the cardinal points.

26 "The designs in four paintings of the *Italian Village Scenes* painted by Mr. Boucher and delivered to Mr. Oudry measuring, with the borders, fourteen linear [Flemish] *aunes*" (*Inventaire de la Manufacture de Beauvais en 1754*, published by Roger-Armand Weigert in "La Manufacture Royale de Tapisseries de Beauvais en 1754," *Bulletin de la Société de l'Histoire de l'Art Français* [1933]: 226-42).

27 "A second set of *Italian Village Scenes*, painted by Mr. Boucher by order of Mr. Fagon, and delivered to Mr. Oudry measuring, with the borders, fourteen linear [Flemish] *aunes de cours*," (*ibid.*, 232).

28 Françoise Joulie, "Boucher, Bloemaert et Watteau: La création d'un monde," in *François Boucher hier et aujourd'hui*, exh. cat. (Paris: Musée du Louvre, 2003), 56.

29 See the example sold *Property from the Estate of Lillian Rojzman Berkman, Including Property from the Rojzman Foundation*, Sotheby's, New York, January 28, 2005, lot 702. Three of the eight figures, the flutist, viol player, and singer, were also woven, in reduced scale, as tapestry panels for fire screens (*écrans*). One example was illustrated in Badin 1909, opposite viii. Another is conserved in the Galleria Communale, Palazzo Bianco, Genoa.

30 Laing, *Drawings*, 28-29, 70-75, 80-81.

31 Musée du Louvre, Paris, Département des Arts graphiques, acc. no. REC 142.

32 Rosenberg & Stiebel, Ltd., New York.

33 Collection of Alastair Laing, London.

34 The J. Paul Getty Museum, Los Angeles, acc. no. 83.GB.359.

35 "Etat des Tableaux Remis A la Nation par M. de Menou, le 4 frimaire an 2," in Badin 1909, 90-91.

36 "Modèles Existant en 1820 portés sur l'Inventaire," in *ibid.*, 105.