

UNIVERSITY OF TORONTO



3 1761 00995490 0

HANDBOUND  
AT THE



UNIVERSITY OF  
TORONTO PRESS







Digitized by the Internet Archive  
in 2007 with funding from  
Microsoft Corporation







60

8786

1

Boucher.













"Connoisseur" Extra Number

# BOUCHER

The Man, His Times, His Art, and His Significance  
1703 1770

by

Haldane Macfall



LONDON

Printed by

THE CONNOISSEUR

CARLETON HOUSE, E.C.

1996



"Connoisseur" Extra Number.

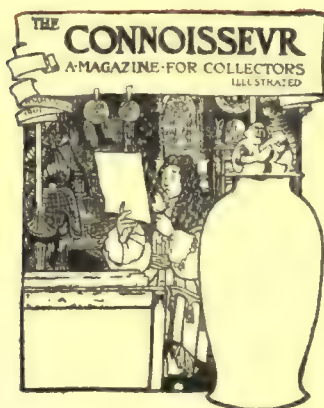


# BOUCHER

The Man, His Times, His Art, and His Significance  
1703 1770

by

Haldane Macfall



LONDON :

PUBLISHED BY

**THE CONNOISSEUR**

CARMELITE HOUSE, E.C.

1908





**The Cranford Press**

GEO. PULMAN AND SONS, LTD.  
LONDON AND WEALDSTONE.

## CONTENTS.

	PAGE.
List of Illustrations     "     "     "     "     "     "     "	8
Authorities on François Boucher     "     "     "     "     "     "	10
François Boucher—A Biographical Sketch     "     "     "     "     "	13
Illustrations     "     "     "     "     "     "     "	81
Record of principal Pictures and Drawings sold by auction (with sale prices) from 1745 to 1908     "     "     "     "     "	145

## LIST OF ILLUSTRATIONS.

	PAGE
Pastoral Subject. <i>Louvre</i> . . . . .	12
Portrait of a Young Woman . . . . .	19
The Rape of Europa. <i>Louvre</i> . . . . .	26
The Nest. <i>Louvre</i> . . . . .	31
The Source. <i>From the Engraving by Demarteau</i> . . . . .	37
Bergère aux Fleurs. <i>Louvre</i> . . . . .	43
Diana leaving the Bath. <i>Louvre</i> . . . . .	50
Domestic Scene. <i>Louvre</i> . . . . .	55
Rinaldo and Armida. <i>Louvre</i> . . . . .	61
Mme. de Pompadour. <i>From a Coloured Plate by Franz Hanfstaengl</i> . . . . .	68
Le Désir de Plaire . . . . .	74
A Bacchante. <i>Attributed to Boucher</i> . . . . .	81
Portrait of Boucher. <i>From the Engraving by Carmona, after Roslin</i> . . . . .	82
Mme. de Pompadour. <i>Victoria and Albert Museum</i> . . . . .	83
Mme. de Pompadour. <i>Wallace Collection</i> . . . . .	84
The Toilet of Venus. <i>Louvre</i> . . . . .	85
Venus disarming Cupid. <i>Louvre</i> . . . . .	86
Le Coucher de Vénus. <i>Chartres Museum</i> . . . . .	87
The Rising of Venus. <i>Chartres Museum</i> . . . . .	88
Love, the Bird-catcher. <i>Collection of Mr. Alfred de Rothschild</i> . . . . .	89
Love, the Vintager. <i>Collection of Mr. Alfred de Rothschild</i> . . . . .	90
Pastoral Subject. <i>Collection of Mr. Charles Wertheimer</i> . . . . .	91
Pastoral Subject. <i>Collection of Mr. Charles Wertheimer</i> . . . . .	92
La Bergère Ecoutée. <i>Mme. Besnard's Collection</i> . . . . .	93
Venus demanding Arms for Æneas from Vulcan. <i>Louvre</i> . . . . .	94
Birth and Triumph of Venus. <i>Collection of Mr. Alfred de Rothschild</i> . . . . .	95
The Toilet of Venus. <i>Collection of Mr. Alfred de Rothschild</i> . . . . .	96
The Muse of Painting. <i>Glasgow Gallery</i> . . . . .	97
Mme. de Pompadour. <i>Versailles</i> . . . . .	98
Bird-catchers (La Chasse). <i>From an Engraving by J. F. Beauvarlet</i> . . . . .	99
The Pretty Kitchen-maid (La Belle Cuisinière). <i>From an Engraving by P. Aveline</i> . . . . .	100
Cupid Captive. <i>Wallace Collection</i> . . . . .	100
Venus and Mars Surprised by Vulcan. <i>Wallace Collection</i> . . . . .	101
The Judgment of Paris. <i>Wallace Collection</i> . . . . .	101
Venus and Vulcan. <i>Wallace Collection</i> . . . . .	102
Cupids on Clouds. <i>From a Drawing in the British Museum</i> . . . . .	103
Sketch of a Cupid. <i>From a Drawing in the British Museum</i> . . . . .	104
The Little Flute Player. <i>Chartres Museum</i> . . . . .	105
Soap Bubbles . . . . .	106
Cupid, with Grapes. <i>From an Engraving by Demarteau</i> . . . . .	107
The Altar of Friendship. <i>From an Engraving by Demarteau</i> . . . . .	108
The Infant Christ and St. John. <i>In the Collection of Baron D'Erlanger</i> . . . . .	109
The Egg-Seller . . . . .	109
Callisto surprised by Love. <i>Wallace Collection</i> . . . . .	110
Cupids with Emblems of their Cult. <i>Victoria and Albert Museum</i> . . . . .	110
Design for a Fountain. <i>Victoria and Albert Museum</i> . . . . .	110
Child Study, in sanguine. <i>Mr. Romaine Walker's Collection</i> . . . . .	111
The Lady with the Fan. <i>Musée National, Stockholm</i> . . . . .	112
Diana Reposing. <i>Ch. Sedelmeyer Collection</i> . . . . .	113
Study of a Musician. <i>From a Drawing in the British Museum</i> . . . . .	113
Study of a Draped Female Figure. <i>From a Drawing in the British Museum</i> . . . . .	114
The Fortune-Teller. <i>Versailles</i> . . . . .	114



# LIST OF ILLUSTRATIONS—continued.

	PAGE
The Fisherman. <i>Versailles</i>	115
Venus Disarming Love. <i>Collection of Mr. Alfred de Rothschild</i>	116
The Three Graces. <i>Louvre</i>	117
A Pastoral. <i>Wallace Collection</i>	118
The Fortune-Teller; The Love Message; Love's Offering; Evening;	A Set of Four Decorative Panels, in the Collection of Sir Joseph B. Robinson, Bart.
Venus and Cupid. <i>Drawing in Crayon, heightened with white and sanguine</i>	120
Diana and a Nymph Reposing. <i>Ch. Sedelmeyer Collection</i>	121
Watermill at Charenton	122
Cupid Subject	122
The Sleeping Shepherdess. <i>Wallace Collection</i>	123
The Setting of the Sun. <i>Wallace Collection</i>	124
Neptune and Amyone. <i>Versailles</i>	125
Girl with a Dove. <i>Mr. G. Harland-Peck's Collection</i>	126
Fishing. <i>Ch. Sedelmeyer Collection</i>	126
Pastoral Life. <i>Kann Collection</i>	127
Pastoral. <i>Ch. Sedelmeyer Collection</i>	128
The Shepherd. <i>Ch. Sedelmeyer Collection</i>	129
Vulcan presenting Arms to Venus. <i>Louvre</i>	130
Bust of Young Girl. <i>Crayon drawing heightened with pastel, formerly in Beurdeley Collection</i>	131
Portrait of Alexandrine d'Etoilles. <i>Crayon drawing heightened with white, formerly in Beurdeley Collection</i>	131
The Birth of Bacchus. <i>Collection of M. le Baron Edmond de Rothschild</i>	132
Female Study. <i>From a drawing in the British Museum</i>	133
Pensent-ils à ce Mouton? <i>From the engraving by Madame Jourdan</i>	133
Chinese Fishers	134
Venus and Vulcan. <i>Versailles</i>	134
The Artist. <i>Collection of M. Léon Bonnat</i>	135
Psyche's Sisters. <i>Beauvais Tapestry after Boucher</i>	136
The Basket-Maker. <i>Beauvais Tapestry after Boucher</i>	136
Fishing. <i>Beauvais Tapestry after Boucher</i>	136
Boreas and Orithyia. <i>Boucher Tapestry</i>	137
Summer, or Rustic Pleasures. <i>Beauvais Tapestry after Boucher</i>	137
Psyche Abandoned. <i>Boucher Tapestry</i>	138
Le Magnifique. <i>From an engraving by De Larmessin</i>	138
La Marchande de Modes. <i>Musée National, Stockholm</i>	139
Landscape Sketch. <i>From a drawing in the British Museum</i>	140
Female Nude Study. <i>From a drawing in the British Museum</i>	140
Venus going to Bathe. <i>Mr. G. Harland-Peck's Collection</i>	141
The Rising of the Sun. <i>Wallace Collection</i>	141
Sketch of Two Cupids. <i>British Museum</i>	142
Design for a Beauvais Tapestry-panel. <i>Victoria and Albert Museum</i>	142
Peasant Girl and Children. <i>From a drawing in the British Museum</i>	143
Sketch of a Lady. <i>From a drawing in the British Museum</i>	143
The Artist. <i>Collection of M. le Baron Edmond de Rothschild</i>	144

## AUTHORITIES ON BOUCHER.

- FRANÇOIS BOUCHER, by André Michel, a sumptuous volume, beautifully illustrated, published by Piazza, of Paris, 1906, with an almost complete list of his works and engravers. The letterpress of this book, the best authority on Boucher so far, may be had in a cheap form without the list of works, in
- FRANÇOIS BOUCHER, by André Michel, in *Les Artistes Célèbres* series, 44 illustrations, 5 francs. 1886.
- FRANÇOIS BOUCHER, LEMOYNE ET NATOIRE, by Paul Mantz (Quantin, of Paris, 1880, large folio).
- FRANÇOIS BOUCHER, by Edmond and Jules de Goncourt, with four eaux-fortes by the authors—being the essay separately published and specially illustrated from
- ✓ L'ART AU XVIII<sup>e</sup> SIÈCLE, by Edmond and Jules de Goncourt, 3rd edition, in two quarto volumes, 1882.
- ✓ L'ŒUVRE DE BOUCHER, by Emile Wattier, Paris s. d.
- For contemporary writings and criticisms, details may be found in the :—*
- ARCHIVES NATIONALES (cartons et registres de la série O).
- MERCURE DE FRANCE, a contemporary periodical, years 1725-1770.
- ARCHIVES DE L'ART FRANÇAIS (1851-60).
- RÉFLEXIONS SUR QUELQUES CAUSES DE L'ÉTAT DE LA PEINTURE, by Lafont de Saint-Jenne (1747).
- LETTRE SUR L'EXPOSITION DES OUVRAGES DE PEINTURE, &c., DE L'ANNÉE, 1747, by the Abbé Leblanc.
- OBSERVATIONS SUR LES ARTS, &c., EXPOSÉS AU LOUVRE EN 1748, by Saint-Yves.
- OBSERVATIONS SUR LES OUVRAGES DE MM. DE L'ACADÉMIE ROYALE, &c., EXPOSÉS AU SALON DE 1753, by the Abbé Leblanc.
- CORRESPONDENCE LITTÉRAIRE of Grimm (edition Tourneux).
- SALONS DE 1759, 1761, 1763, 1765, 1767, 1769, by Diderot (edition Assézat-Tourneux).
- REVUE UNIVERSELLE DES ARTS (published by Paul Lacroix).
- NÉCROLOGE DES HOMMES CÉLÈBRES; ELOGE DE M. BOUCHER, PREMIER PEINTRE DU ROI (Paris, 1770).
- GALERIE FRANÇAISE OU PORTRAITS DES HOMMES ET FEMMES CÉLÈBRES QUI ONT PARU EN FRANCE (Paris, 1771).
- LES TROIS SIÈCLES DE LA PEINTURE EN FRANCE OU GALERIE DES PEINTRES FRANÇAIS DEPUIS FRANÇOIS 1<sup>er</sup> JUSQU'AU RÈGNE DE NAPOLEON, &c., &c. (Paris, 1808).
- ANNALES DE LA SOCIÉTÉ LIBRE DES BEAUX-ARTS (Du Rozoir, 1841-42).
- FRENCH PAINTERS OF THE XVIII. CENTURY, by Lady Dilke (1899).
- LES TROIS SIÈCLES DE LA PEINTURE EN FRANCE, by Gault de Saint Germain.
- WALLACE COLLECTION—Paintings at Hertford House, by A. G. Temple. 2 vols., 4to., 1902.
- ART JOURNAL (1901-6)—essays by Claude Phillips.
- ✓ LES PEINTRES DES FÊTES GALANTES, by Blanc (1854).
- BOURGES: SOCIÉTÉ DES ANTIQUAIRES; mémoires XXV., 162 (1902).
- GAZETTE DE BEAUX ARTS (3 s., xviii., 390), 1897.
- BURLINGTON MAGAZINE, vii., 233 (1905).
- L'ART, 3 s., iv., 493 (1904).
- ŒUVRE DE JEAN DAULLÉ (a portfolio of engravings). Dyce Collection at South Kensington.





PORTRAIT OF A YOUNG WOMAN (LOUVRE).



## FRANÇOIS BOUCHER.

1703

1790

### I.

THE simple phrasing of a baptismal certificate in the parish church of Saint-Jean-en-Grève was the first announcement to a formal world, little heeding of it, that, on the 29th day of September in the year of 1703, was born to Paris a man-child christened François Boucher; 'twas a written statement, penned in simple, blunt fashion, recording with bold sincerity the insignificancies of a career, but wholly lacking as to hint that the child was destined to add to the great city's long roll of fame. A gossip tongue or so wagged, no doubt. A Saturday child—therefore, as the old ladies' scandal has it, born to be something of a clever scamp. And he was nothing less.

Thus the significant thing, as often, lay in the midst of the old women's tattle.

At the making of the certificate, the father, Nicolas Boucher, writes himself down *maître peintre*, which is somewhat as though one said "foreman painter;" yet it is clear that he was of more solid substance, since, though the boy's mother appears simply as Elizabeth Lemesle—their modest home in the rue de la Verrerie—godfather François Prévost signs as witness, and, in the doing, owns to being *huissier aux requêtes du palais*—tipstaff to the palace of the King, as one gathers—and godmother Boullenois as being daughter to a *procureur au Châtelet de Paris*, which savours of some fussy little consequential law-officer about the police-court. However, the father would appear to have been an obscure, honest fellow, given to the trade of art in mediocre fashion enough, designing embroideries, covers for chairs, and the like—"an inferior designer, little favoured by fortune," runs the grim recorded verdict of his polished day.

The child was born into a Paris a-gossip with stirring events.

The star of the *Grand Monarque* was setting; Louis XIV. was nearing the end of his long lease of sovereignty. Europe was one vast armed camp. France was bleeding from catastrophe after catastrophe, suffering terrible carnage; her pride about to be lowered still further at every hand. The year of Boucher's birth saw the English admiral Rooke whip Chateau-Renaud off the high seas, destroying the French and Spanish fleets in Vigo bay, and carrying off in treasure from the captured galleons some seven millions of pieces-of-eight.

The child's first year saw the English troopers of the all-conquering Marlborough ride down the Frenchmen at Blenheim,

putting an end to the world's long dread of the Invincibility of the French arms—a day that made “Malbrook” a name of fear to every child throughout France.

The small toddling François’ awakening understanding heard of the horror-whispered losses of thirteen thousand Frenchmen on the bloody field of Ramillies; then of Oudenarde; then of Lille. To his six-year-old ears came the dread news of Malplaquet. His seventh year saw Paris essaying the holiday-mood, with bells a-ringing, for the birth of a great-grandson to the old king—a sickly child, that was to succeed him as Louis Quinze. Yet the coming of the little princeling brought the old king luck, for the following year saw the fall from power of Marlborough, which freed the last days of “France” from the terror of his name.

The boy Boucher, for he is now at sturdy twelve that cocks an ear to great events, would hear cackle as to the death of the king in his lonely old age—his son, the Dauphin with the “half-taste for the arts,” his grandson, and his grand-daughter all suddenly being cut off before him—would listen to the palace gossip, indeed, is not godfather François Prévost tipstaff there, gossip of the herald of the Court, appearing at the sickly great-grandson’s window with the black plume in his hat, to whisper low “The King is dead!” and reappearing immediately afterwards, with white plume in the hat, to cry aloud: “Long live the King!” For the five-year-old sat upon the throne of France as Louis XV.

The youth Boucher grew up to manhood in a France that lay under the Regency of the dissolute and brilliant Orleans. But high politics had little claim upon him; he had one sole ambition—to become an artist.

He was concerned with a far more engrossing event in this year of 1720 than the utter financial chaos of all France which was supreme when he reached this his seventeenth year. Nicolas Boucher, the father, seems to have been an obscure fellow enough; but, unlike mediocrity, to have realised his mediocrity; for, having himself given the lad his schooling with pencil and brush, the honest Nicolas had the astuteness to put his son to the studio of Lemoyne—(Le Moine, Lemoine)—(they spelt airily in those days) a painter of ceiling-pieces and the like—he who covered the ceilings at Versailles with goddesses in the grand manner, and astounding well—a true artist and a great one, and rapidly becoming famous.

✓ Lemoyne, at the height of his career, was a well-chosen, an ideal master for the promising youth. Founding his art upon that ✓ of Correggio and Veronese, Lemoyne had rid himself of slavish ✓ academic or senile tendencies of imitation of the great Italians, and sounded a marked French note, painting with all a Frenchman’s grace. And Boucher, with the astounding gift of rapidly acquiring what he desired to acquire from others, and of rejecting what did not interest him, absorbed direct and at once from Lemoyne’s already French utterance that basic grounding in the old masters that it would have taken him years of drudgery to get from the Italian models



✓ which were then the inevitable and only schooling—it would have taken him even more benumbing years to rid from his craftsmanship the cold foreign accent which had been already whittled away from the better part of the Italian genius by Lemoyne.

Boucher is said to have stated that he was but three months with Lemoyne, who “took scant interest in his pupils.” If so, ✓ he had marvellous gifts of assimilation; for, on the day he left Lemoyne’s studio, a youth of seventeen, he stepped out of it a finished artist, a sound and accomplished craftsman, fully equipped with all the trade-secrets and tricks of thumb of his master, and ✓ a facile copyist of his handling and manner and style. The testimony of Boucher, an unwontedly generous man in all things, might not seem above suspicion, were it not that he had prodigious application, untiring industry, a passionate love for his work, and a quick and alert mind. He was remarkably free from the hesitancies of the student—daring in experiment—eager in venturing.

Indeed, this young fellow of seventeen took down all that Lemoyne had built up and created, as at a gulp; and on the eve of manhood he so rivalled his master in accomplishment that, for some years after he left Lemoyne’s studio, it is dangerous to attribute pictures to the pupil except under the most searching and clear evidence.

✓ To the end of his days, Boucher held the art of Lemoyne in the highest esteem and reverence, never ceasing from lauding it. In long-after years, when Boucher was at the height of his fame, the owner of a picture by Lemoyne begged Boucher to complete it; only to be met with the solemn reproof: “To me such works are sacred vessels—I should dread to profane them by touching them.” At any rate, master and pupil parted with no grudge or ill-feeling on either side.

On leaving Lemoyne’s studio, Boucher went to live with Père Cars, the engraver, who engaged him to design drawings for the plates for his gravers—Père Cars allowing him his food, lodging, and sixty livres (double-florins) a month. Boucher accounted his fortune made. Lemoyne and the Cars were closely connected in their work—Laurent Cars, son of “Père Cars,” and an intimate friend of Boucher’s, it was who engraved the series of plates after Lemoyne. Lemoyne’s brilliant pupil, Boucher, would naturally be recommended to the Cars by the master who, astounded at the painting of a *Judgment of Susannah* by this youth of seventeen, burst into prophecy of his achieving greatness in the years to come.

## II.

THE cheery, gay young artist went at his work at Cars’ with all the enthusiasm of youth, and with that energy for work, as for pleasure, that sent him jiggling through life at fullest pitch all his days. He blithely threw off anything that was wanted; gave himself no small airs; bringing to whatsoever

he set his hand the same address and charm and invention. Tail-pieces to the printed page, frontispieces, vignettes, emblems, coats-of-arms, freemasons' diplomas, first-communion cards, initial letters—all were the same to him. Laurent Cars engraved an alphabet almost completely designed by him. Boucher made himself known also to the makers of books, and let no chance of working for them slip by—thus and otherwise, by every means within his reach, filling a lean purse that was as quickly emptied.

✓ The more important prints were soon given to Boucher to create, and several were signed with his name. Indeed his fertile brain, quick inspiration, and facile hand were given free range from an early start—and his decorative sense rapidly developed.

In the midst of this busy making of anything that came to his hand, the young fellow was taking part, between whiles, in the competitions for the Academy. He worked with what he could, how best he could, uncomplaining and cheery always.

About the last day of the last year of his teens, on the 29th of December, 1722, near by in another corner of this same Paris, happened a little, a strange, thing, that was to have a profound effect upon our youth, Boucher—still more upon the handsome twelve-year-old boy who sat upon the throne of France—nay, upon all France herself, from end to end of her. Yet it chanced in simple privacy enough; and no heralds proclaimed it in the streets of Paris. No bells were set ringing. There was born to a financial fellow of shady repute, one Poisson, a company-promoting rogue, a little girl-child whom they christened Jeanne-Antoinette Poisson. But, in the cradle of little Jeanne, good and evil fairies flinging a mixed largesse of qualities, her evil or fairy godmother stealthily hid, among the pretty little morsel's skirts, the diadem and sceptre of France—and no doubt set the impish ones a-laughing. But they that had the seeing eye of the prophet would have foretold that the girl-child was at no distant day to become a marchioness of France—and no ordinary one, but Marquise de Pompadour, that the world shall know in immortal fame of infamy as thief of a King's will and filcher of his sceptre, as of France's honour.

The youth knows nothing of the girl-child, no hint of this sudden thing flung into the coil of his destiny—cares less; nay, scarce takes much more interest in the boy-king of all France, little realising that one day they must all three come together; but is concerned the rather with the looking-glass and clean-shaving and the latest-cut of dandified coat and the style in coiffing of the hair, for which more interesting fashions he has the taste, if only with the lean art-student's leaner purse to gratify such dandyisms as are in him, or to follow the loose manner of morals that are in the vogue amongst the careless laughing folk of this rollicking Paris of the Regency in which he is springing up to man's estate—and to which, be it confessed, he is to take kindly enough.

✓ The youth Boucher was living the artist's life, concerned with nothing but art. What cared he for the King or the King for him? Yet for the twelve-year-old Louis of France the web of fate



was weaving patterns not without significance. For it was in the next year of 1723, that even the careless ears of our Boucher heard, where he stood on the edge of manhood, the boy-king declared to be of man's estate—his legal majority, as the lawyers have it, announced to all France—heard also, if as carelessly yet perchance looking up awhile from his colours and brushes and easel, for he is becoming a gossiping Parisian and the streets are full of it, of the sudden deaths of Orleans by stroke of apoplexy, and of his precious minister, the boon-companion of his wild devilments, the infamous Cardinal Dubois—he who had intrigued France into accepting the papal bull *Unigenitus* that is to make a hell of so many homes throughout this fair France; both dead as the result of their debaucheries.

Of a truth, this year of 1723 held a more tense thrill for the young artist than high or low politics. His dogged efforts to win recognition from the Academy were rewarded at last. Laugh he did at the ungainly title set him for subject. But he straightened his face; set himself to the business with a will; and his solemn effort to achieve the academic in paint with *Evilmerodach, fils et successeur de Nabuchodonosor, délivrant Joachim des chaînes dans lesquelles son père le retenait depuis longtemps* took the first prize—he won the envied bays of studentship, was carried shoulder high round the Louvre by his boisterous comrades, and deposited at his lodgings, an *élève couronné*.

The collectors forthwith began to notice the brilliant young fellow. Everyone has a good word for genial, unjealous, warm-hearted François Boucher, who is friend to all. Baron de Thiers orders works from him that hold their place “even in *his* fine collection.” But this hot enthusiastic young man needs no paying orders to make him work. He can rub along one way or another. But he paints from sheer joy in the doing, eager only to get the good thing done, and to display the skill of his hand's work for the glory of it. “His studio is his church.” He is a born giver—gives himself to his work, to his friends, to his pleasures, to all he does, with both hands. Gives the precious works, upon which he has lavished his whole strength, to his friends free-handedly when done. A worker in marble, one Dorbay, takes advantage of the generosity, furnishes his whole house with large pictures by Boucher—for nothing! A *Rape of Europa*, of this his Cars period, finds its way into so choice a collection as that of M. Wattelet.

Boucher has won the student's highest prize. He must move on to Fame. Nay, our François even counts fame cheaply enough, seizing eagerly at the occasion of the public street-exhibitions known as the *Exposition de la Jeunesse*, to make his work more widely known—hanging his pictures on the tapestries and carpets and such like, which, by order of the police, the citizens had to hang out to decorate their houses during the procession of the *Fête-Dieu* along the Place Dauphin and the Pont-Neuf.

However, these works of his youth hold but a very distant hint of that art which is to make the name of Boucher famous. These

religious pictures, engraved and published in the following year, reveal the young man's small interest in his subjects. As a fact, religious art never caught Boucher's fancy. His interest, in presence of it, flags.

It was in the year after Boucher entered the house of Père Cars that Watteau died—the eager life of the greatest living artist of France burnt out the afflicted feeble body. So it came that, some four years after, De Julienne, the dead man's friend, seeking to publish his *Œuvres d'Antoine Watteau*, walked into the engraving studio behind Père Cars' shop in the Rue Saint-Jacques, where Boucher was wont to spend much of his time with his friend Laurent; and thereby brought into young Boucher's career an influence that, wedded to his already sound training under Lemoyne, was to lead his achievement to its great goal. De Julienne engaged the young fellow to carry out some 125 of the engravings. The business brought Boucher rare delight. De Julienne gave him 24 livres a day, to the no small contentment of both. Boucher was a facile and prodigious worker; he joyed in this taste; and he learnt just those lessons from the master that were needed to an enhancement of his own art. Above all it had revealed to him that, when his position was secure, when the academic prizes were won, it was to France that a French artist must look for the foundations on which to build—Watteau revealed the spirit of France to him.

Thus, in such varied and many enterprises, turning his wits to embellish all that came to his hand, and in the study of nature and the laws of his art, Boucher spent four years as *élève couronné*. The time had come for him to complete his artistic education according to the ideas of the times, an impossible thing to the artist of his day without the Italian tour. He had to think of going to Rome. It was a part of the quaint paradox of the man, a part of the irony of his nature, that he waded through all the formalities only to triumph over them in order to reject them. It were as if he had set himself to prove that he could do the ordinary thing with consummate skill. His individuality and his genius overpowered all pedantry. To Rome, at twenty-five, therefore he decided to go. The Royal School of *élèves protégés* was not created until more than twenty years afterwards, when Boucher was at the summit of his great career. He certainly did not go at the King's expense. He as certainly did go to Rome—with Carle Van Loo and his two nephews François and Louis Van Loo—since, in June 1728 we find Wleughels, the director of the Academy at Rome, reporting his arrival there, "an unaffected youth and of marked merit," whom he has been able to "stuff into a little hole of a room *presque hors de la maison*"—a hospitality sometimes offered to young French and foreign artists.

Of Boucher's doings in Rome, during his stay—whether, as gossip says with much contradiction, his stay was of the shortest, or whether constant illness numbed his wontedly busy brain and hand for work of any kind—little is known. The eager imagination





THE RAPE OF EUROPA (LOUVRE).





is easily made idle by the overwhelming sense of a new place; and the treasures of Italy might well silence for awhile a man whose eyes had so much to feed upon. The spiteful, bitter, but otherwise ill-informed and ill-qualified Du Rozoir vowed, not without hint of gall, that Boucher understood nothing of, and cared less for, the masterpieces of the great Italians—that he voted Raphael “fade” (insipid), Carraccio “gloomy,” Michael Angelo “bossu” (contorted).

So far from being an object of derision such as the vile little pedantic mind of Du Rozoir would think him, if Boucher uttered such judgments he is to be admired; he showed an admirable courage and a sincerity far too rare even in such men as our own Reynolds. He displayed a quality that would largely account for his own high achievement—a downright and vigorous will to see for himself, to judge for himself, instead of servilely peering through the spectacles of others. Such judgment would save the world from oceans of cant and stupidity in high places. There is something vastly refreshing in finding a great artist ridding himself of all artistic and intellectual snobbery so—from the very start. To dare to state the faults of the great dead is not to deny them their mighty qualities. And when the frank truth is spoken, though it had been sacrilege to say it until a few years ago, Raphael is “fade” in many ways, his Madonnas do show insipid—Carraccio is gloomy—Michael Angelo is “bossu.” There’s no getting away from it. Yet there are mighty qualities in their masterpieces that Boucher perhaps felt more keenly than the snobbery-ridden Du Rozoir, if all were known. It does not follow that because an artist has no particular sympathy with an old master, or is uninfluenced by that master, that he denies him power. Were Velazquez or Frans Hals influenced by Michael Angelo or Raphael? Are they the lesser thereby? Are they not in some measure the greater?

It were idle to seek to trace his footsteps during these wander-years of twenty-five to twenty-eight—idle to wonder whether he stood before the Correggios at Parma or the masterpieces of Veronese at Venice. The art of Tiepolo we know he knew, and that he felt its appeal. A poor enough engraving by Jeaurat in 1734 after a picture by Boucher, *Paysanne des environs de Ferrare*, looks as if he had stayed his feet at Ferrara on the way to Venice. His picture of the *Temple of Concord and the road to the Vatican* proves that his brush was not as idle as gossip would have it at Rome.

There were two Italian painters who were at that time adjudged to be amongst the greatest masters of the past, with whom the critics of the day rarely lost a chance of comparing Boucher on his return from Rome—it is repeated time and time again—“the facility and grace of Albani” and “the beauty of arrangement and grouping and the large sense of chiaroscuro of Pietro da Cortona.” For, mark you, the leading critics, even Diderot whom we shall soon see bitterly assailing him—being indeed as honest a literary man as he was a wretched art-critic—thus hailed Boucher on his

return from Italy as a painter whose art was remarkable for "vigorous and virile beauty."

Certainly in *The Meeting of Rachel and Jacob*, the *Eliezer et Rebecca*, and *Jesuit Martyrs in Japan*, the fine engravings by Laurent Cars prove the staying of Boucher's feet before the big affairs of Pietro da Cortona, of Benedetto Castiglione, and of Giovanni Lanfranco. And the score of the like religious canvases which the catalogues of sales betray that he painted in Italy or immediately on his return from Italy were no doubt in the same manner. Indeed we shall see much of these influences even in the picture which he is soon to paint of the *Marriage of the Children of God with the Children of Men*, which marks the end of his Italian period and his entrance into his kingdom, where he set up Venus upon his altar and turned his back on sacred art.

Here, be it remembered, we see Boucher grimly setting aside his own taste, and doggedly making a prodigious and laborious effort, prolific in solemn attempts, to capture the conventional reputation and standing of the "serious painter."

Besides the by no means useless discipline of this solemn entertainment in the painting of religious themes, to which he addressed his gifts in Italy and on his return from Italy, he won to that repute of an Historical Painter then necessary to his worldly promotion; so that at twenty-eight, on the 24th of November 1731, he was nominated (*agréé*) to the Academy. He had now but to paint an "historical picture" to take his seat as an Academician.

Now, this date tallies with the end of a three years' study in Italy, when and where, it is likely enough, many of these religious subjects were painted, which, it may be, to-day hang under other names, unknown and little suspected, perhaps as well for Boucher's fame. Of a truth, the threadbare religious subject made small appeal to him, as to his generation turning their backs upon the orthodoxies. They at least gave the professors of art, with dandruff on collar, standards whereby to judge him against the past. They served their turn. The sad part of the business is not that Boucher painted them, but that the very critics who hailed this work with frantic eulogies assailed the master-work of his hands when he turned his great gifts to its creation.

### III.

ON the edge of his thirties, in the full vigour of early manhood, back in his beloved Paris, warmed by the atmosphere of the city that is all the world to a Parisian, amongst friends, thrilled by the pleasures and gaiety of the jiggling life about him, his fingers on the pulse of his age, having done his drudge-work and won his call to the Academy, he winked a shrewd eye at the gang of them and gave rein to the original genius that was in him.

He saw that however much his solemn make-believes, seen through the spectacles of the old Italian masters of a dead day,



might rouse the praise of bookish men or of solemn academicians or of the critic steeped in formal traditions or of the moralist-thinkers of the day, his public were not tumbling over each other to possess themselves of pictures from the old Testament, even when painted in the methods of the latest fashion. Boucher had no itch to preach to his age. He was a part of that age, concerned as little with the deeds of the past as with the threat of the future. He was, like all except such as were morosely inarticulate in the France of his day, enamoured of the gaiety of life. And having won to his goal, with a shrug at the taste of that tradition that had elected him to the Academy and forced upon him infinite travail in achieving the fantastic foreign thing, he straightway turned his back upon the Old Book which he had been dipping into, with a wry mouth the while, and betook himself to worship in the temple where the Graces stood upon a flower-decked altar. The Italians had set their mistresses upon the altar of their pious faith to paint the Mother of God; Boucher set a goddess upon his altar to be his mistress. The smug Madonna of the Italians gave place to a Frenchified Venus. In 1732, in his twenty-ninth year, he gave to the world his *Marriage of the Children of God with the Children of Men*, where Venus is the avowed object of his adoration. It caused a considerable stir; and added greatly to his reputation.

The *Venus commanding arms from Vulcan for Æneas*, the *Birth of Adonis*, and the *Death of Adonis*, of this same period, are strongly under the influence of Lemoyne still; but we have already in the Venus piece that rosy touch upon the flesh of the female figures which is a surer sign-manual of Boucher's than his written name.

The *Birth* and the *Death of Adonis*, in the neglect that fell upon Boucher's art during and after the scuffle and wild confusion of the French Revolution, lost their pedigree, and for long hung side by side in Paris under the name of Lemoyne, in spite of the engravings after them, until, on being cleaned of the dark dirt of the years, in 1860, Boucher's initials were found upon the fallen pitcher in the *Birth of Adonis*, and the engravings by Aubert and Scotin, and a catalogue of the time, convinced the doubters.

Unfortunately the Salon was closed from 1704 to 1737; the works of Boucher of this period are by consequence difficult to place. We know that from henceforth, devoting himself to the service of Venus, he painted more than once the incident of her interview with Vulcan.

Boucher came to her service rid of all prentice essayings in craftsmanship; he found in his subject a goddess to whom he could whole-heartedly devote great and rare powers of artistry. And, from the day he entered into her court, his sensitive genius and his pleasure-loving nature were a mirror in which he revealed to the world an exquisite appreciation of the beauty of woman. He painted the flesh of her dainty body with a radiant delight and a rare sense of form such as France had never before seen or uttered. He remains to-day the first painter of the subtle, delicate and

elusive thing that is femininity. He caught her allure and her fragrance and her charm as he caught the fragrance and charm of infants and flowers; he set the statement of these exquisite things upon canvas as they have never been uttered; and he achieved it with a will and a consummate skill which showed that his genius had found at last its true path for his wayfaring and adventure in life.

He took, without questioning, the subjects that were in the air, the dandified phrases and the sketchy classical allusions that were in men's mouths, and flung from superficial lips in the fashion of the day; but he dug up no ancient ruins to find the foundations of ancient lore, nor burnt the midnight oil in deep research amongst ancient thought; he employed conventional traditions to his own ends, giving expression through them to the ideas that held the eye of the times, breathing into the dead bones of the old gods and goddesses whom the solemn old Academicians were bringing forth still-born after infinite travail, the live spirit and light atmosphere of his own times which prevent one from mistaking them ever for anything but the statement of eighteenth-century France.

The verdict of his own generation was that Boucher was born sensitive to the spirit of his day, amiable, and pleasure-loving. And his life and career scarce refute the verdict. But these attributes are superficial gossip-talk of obvious things; and alone had not enabled him in any way to make his wide reputation. For, make no mistake about it, Boucher is one of the greatest decorative painters in all time. The whole of his life, from that early day of his childhood that his father put the pencil into his small hands, until that day when death filched it from his numb fingers, as he sat in the early hours of daylight at work upon his last masterpiece, he set himself with equal devotion to work and to play. And from the years when the eagerness of youth jiggered in his blood, and the man, and the instincts of man, took possession of him, until the end, when death took him, he worked often twelve hours a day, unsoured, and without losing his blitheness of heart, or exhausting his vivid imagination, or belabouring his inventiveness, or weakening the desires of his gadding spirit. Out of his dogged toil he made the pleasant means to satisfy the gratification of his tastes; the gratification of his tastes created in return the blithe subjects which are the foundation of his chief achievement. They fulfilled each other, his toil and his play—he made of his industry a vast pleasure, of his pleasure as vast an industry. Out of each the other was reborn; recreating the one the other. A man's art is the revelation of his soul's appetites, the confession of what he has felt most intensely, set his heart upon most keenly. And Boucher, in uttering himself, uttered his age. He loved his day, and was content to love it. He came to his workmanship with the swift skill and hand of the masters; and he played as he toiled, scarce knowing which was play and which toil, reckless of the eternities.

The story of his love affairs makes no romantic reading—commonplace ecstasies with nameless frail women, wherein neither







PASTORAL SUBJECT (LOUVRE)

the man's head nor heart were once greatly touched. But, whatever his frailties, it stands to his repute that no woman ever owed her fall to him. His weaknesses were the most human of all.

However, hard as he lived and played or rioted or worked, Boucher snatched a few moments from this his thirtieth year to get himself married. Marriage, it is true, did not turn Boucher to unmitigated faithfulness. His thirty years of manhood were taken with the charms of the pretty little seventeen-year-old Parisian, Marie-Jeanne Buseau; and he married her for love of her, certainly not for great possessions, on the 21st of April in 1733, at the church of Saint-Roch—worthy old father Nicolas Boucher stepping out of the mists of oblivion for a few brief minutes again to sign the register, and forthwith stepping back into the fog of eternal silence again.

The young couple settled down, for the next ten years, in the rue Saint-Thomas-du-Louvre, near the hotel (town-house) of the Longuevilles. Here Boucher, then, lived his thirties.

There is, in a private collection at Bordeaux, a pastel portrait of Madame Boucher, by the famous Latour—it was shown at the Salon which we are to see opening its doors again in 1737. A blonde beauty with blue eyes of an infinite tenderness, and a roguish smile. She wears a white satin dress, cut low, her neck daintily befrilled in the mode; she plays with a closed fan in pretty fingers that peep out of mittens of white lace. In 1761, when she was 45, Roslin painted the dainty creature whom even Diderot, the man of growls, confesses to be "always beautiful;" indeed the celebrated beauty is said to have been dowered with a dainty form withal, which was of greatest service to Boucher in his painting of goddesses—the indiscretion is more than gossip's whisper, for we find Boucher, on consulting his friend Bachaumont as to what subjects he shall choose for a series of pictures which he is commissioned to design in illustration of the fable of *Psyche*, receiving the advice: "Read and read again the *Psyche* of La Fontaine, and above all things study well Madame Boucher."

These *Psyche* pieces run much to the "altogether."

Boucher, from all gossip account—and the tattling tongue wagged more than a little profanely those days—did not for long study Madame Boucher only; but the lady consoled herself airily enough, and strife was avoided. It was an excuse for seeing her and being with her, that her lover, the Count de Tessin, Sweden's Ambassador to France, commissioned Boucher to do the illustrations for the fairy tale of *Acajou*, which, dull and insipid though they be, show the influence of Watteau. ✓

Faithful or frail, Boucher's pretty wife, like most artists' wives of her century; herself worked in his studio, copying in miniature several of the master's pictures; indeed the signature of Jeanne Boucher is known to us upon a fine etching.

Even marriage did not stay Boucher's hand from the feverish pursuit of his art. Two years were flown by since he had been nominated for the Academy; it was now time to present the



necessary "historic painting" before taking his seat. He decided, his marriage over, to take in this his thirtieth year the title of Academician with *Rinaldo and Armida*, now at the Louvre. This was just the "historic painter" style for a passport into the doors of the Academy. Diderot praised it. It was exactly this part of his necessities for Academic favour which, once secure in his seat, Boucher forthwith flung into his discarded bag of tricks and tossed out of his studio; and which, being forthwith vanished from his achievement, Diderot ever afterwards so bitterly craved and regretted. But even here the real Boucher stands revealed—cupids peep round draperies and curtains which have been filched from the Italians, and which drape the pompous would-be Ionic columns; nor did this blonde coquettish French Armida know any ancient tongue.

The *Sleeping Venus* (engraved by Aubert in 1735) is of this time, and redolent still of Lemoyne.

His election to the Academy, and the noising abroad of the enthusiastic praise poured forth upon the *Rinaldo and Armida*, brought Boucher's name prominently before the King; for, immediately in the following year, he received his first order from the Court whose painter he was to become. He was commanded to replace with gayer decorations the paintings in the chamber of the Queen, which had become blackened and made the apartment sombre and sad. Boucher set to work upon the four pretty grisailles, *Charity, Abundance, Fidelity and Prudence*, still to be seen.

With his tendency ever to cull the flowers only from everything that came into his vision, his quickness to see the general pleasing effect of a thing, and his vivid trick of evolving forms and seizing them flying, Boucher was the destined painter of a Court which had begun to find even the art of Oppenord "too severe"! and was adopting the rococo of Meissonnier.

But neither the honours of the Academy nor the favour of the King kept Boucher from the booksellers' shops. At the end of 1734 appeared his illustrations to the *Œuvres de Molière*, of which his thirty three plates, engraved by Laurent Cars, are excellent. Boucher dealt with Molière as freely as with the gods and goddesses of ancient mythology—everything is in the latest fashion, furniture, decoration, the people that tread the stage. The spirit is of his own graceful day, the pomp of Molière's years is flown. The elegance of Watteau is over all—indeed, some of the plates such as *Le Médecin malgré Lui* are very Watteau.

#### IV.

CHARDIN, with superb gifts of the first rank, and others with him, were about this time bringing the Homely into the vogue. Aveline's engraving of *La Belle Cuisinière* published a year or two after Boucher is firmly seated in the Academy, proves Boucher's essaying to be in the fashion. Such work showed him but moderately equipped for the detailed

precision and the accuracy of realism, wedded to the Dutch sense of interior atmosphere, requisite for painting still-life. Boucher always lacked a grip upon "character"—he did not concern himself with it. But even here we have that right sense of arrangement, of grouping, that made for style. Yet, already, the pots and pans take on a certain charm that was to develop the sneer about his very broomsticks looking as though they called for pompons and ribbons. He is more concerned with the accident of kissing in a kitchen than with the kitchen's normal habit. He cannot go into the scullery without dragging Venus in by the skirts. He has not the heart to show a kitchen-wench as honest house-drudge. He must give her the romance of an intrigue. Its pendant, *La Belle Villageoise* was engraved by Aveline in 1738.

Boucher, Royal Academician, put on no airs; he took up the graver of the copyist again for a *Book of studies after Bloemaert* issued in the June of 1735. However, these were but busy asides; he was not neglecting his easel. The Academy decided upon a display to test the achievement of its own members on the occasion of an election to its staff; and ordered that, on Saturday the 2nd of July of this 1735, each of the candidates should show a work done or finished during the year. Boucher did not fail to thrust himself into the ranks of the competitors, sending four little pictures of the *Four Seasons*, represented by little fauns and infants; and was elected, with Carle Van Loo and Natoire, to be deputy professor.

Boucher's brain was very productive. He designed the four celebrated satiric vignettes of Religion and the Virtues over views of Paris for the *Bréviaire de Paris* of 1736. He was working all the while steadily for the booksellers; one work succeeds another with facile rapidity.

But there appeared about this time two prints, *L'Amour Moissonneur* (Love, the Harvester) and *L'Amour Oiseleur* (Love, the Bird-snarer), finely engraved by Lépicié, from two paintings by Boucher in the Derbois collection, which mark an epoch in his career. Five years later (1741) Fessard engraved the other two, "*L'Amour Vendangeur*" (Love, the Vintager), and *L'Amour Nageur*" (Love, the Swimmer).

This was the first flight of that host of Cupids which flew into Boucher's studio and frolicked onto his canvases, and joined the following of Venus—peeping over clouds, over waves, round curtains; being brought forth, said a spiteful One of the Pen, with an abundance worthy of a "bastard Rubens."

Huquier published no less than six books of them: *Livres de groupes d'enfants* as *The Elements*, *The Seasons*, *Génies des Arts*. The *Four Elements* engraved by Daullé and dedicated to Count de Bruhl, are probably of this period. It must be confessed that, save perhaps for Lépicié, his engravers, fine as some of them were, often did scant justice to Boucher's painting of infants—for he painted their rounded limbs, their jolly fat gracefulness, their lusty life, their beautiful awkwardnesses, their vivacity, their naïve



surprise of life, their infant character, as they had never been painted before, and have never been painted since.

Huquier also publishes in this thirty-third year of the artist, an engraving of an upright *Pastoral* and of a *Shepherd and Shepherdess conversing*, with animals, and in a pleasant landscape, from paintings by Boucher, which were his first essays in the style that he created.

He met at Huquier's, and grew intimate with, Meissonnier the creator of Rococo, who in May of this year, 1736, stood godfather to Boucher's firstborn son.

Before the year was out, appeared his *Cries of Paris*, engraved by Ravenet and Le Bas. These "studies taken from the low classes," like his homely pieces of the life of the people, betray Boucher's limitations in the presence of realism. He here essayed to utter the truth of the everyday things that he saw; but he could not see the deeper significances of life—as always, his brush could not refrain from making elegance and dandified manners peep out from behind the milkmaid's skirts or the coal-heaver's fustian. His delicate and sensitive nose flinched from the gutter. Of the sordid and miserable accent of the life of the people, the weariness of the toil of the drudges, the dignity of their strenuous labour, he refused to know or hear a syllable or see a hint. From the tragic he turned away to the dance of life, to the flowers and the dandified make-believes. He looked down at the "low class" from his high window; and he drew the daintier morsels amongst them whilst they were young or picturesque, as he fancied they ought to be, whose musical street-cries came floating up to him on the blithe air of a fine morning.

But there was about to chance a more fateful thing for Boucher's future in this same 33rd year of his life.

A series of prints were announced in illustration of *Don Quixote* by several artists. Boucher led off with *Sancho pursued by the servants of the Duke*. This design of Boucher's was to have far-reaching results.

The Gobelins tapestry-factories had been occupied with *Don Quixote* since 1723; and the subject had rapidly become popular.

Boucher henceforth was to play an important part in the history of the world-famed French tapestry-looms.

Oudry had been called by letters patent of the 23rd of March, 1734, after the dismissal of Antoine Méron for embezzlement, to conduct the Beauvais factories, together with Bernier, an alderman of Paris, on a lease of twenty years. Oudry at once set himself to get good copyists at work upon the looms, and to furnish them with good designs, of which he composed a number himself. He now called Boucher to his aid, whose original and fresh style, colour, and arrangements, greatly increased the reputation and the product of the famous looms. Amongst the several large paintings that he now produced with astounding rapidity, was the celebrated *Bacchus and Ariadne* at the Royal Palace of Turin. He was also soon designing pieces of furniture and screens.



*Travail par Demartean sculpt.*

*4 Poir. chez Demartean graveur et l'engraveur du Roi, rue de la Peltrie, à la cloche N° 550. Du Port, boulevard de St. Xere*





These designs of Boucher's (whether they contain the decorative balance of a great painter that is subtly felt in fine pictorial design, or whether with the central motive vignetted off into fantastic framing of palms, draperies, and the like, more frankly decorative in intention) mark a great gulf between the taste and style of the sixteen and seventeen hundreds. Louis Quatorze caused his campaigns to be represented; all must be in the heroic strain—for Louis Quinze it was the Chase and Love and Pleasant Prospects. Boucher painted for this series the *Tiger Hunt* (engraved by Flippart), and the *Crocodile Hunt* (engraved by Molès), both for the "Little Apartments" that the King had had constructed in the roof of the Palace in which to rest sometimes after his return from hunting—those "Little Apartments" that were to become the scene of his orgies and intrigues, his favourite abiding place.

In 1737, Boucher probably painted for the Beauvais looms the *Fountain of Love* and *La Bonne Aventure*, upright pastorals that foreshadow his well-known pastoral style to come. But they do not seem to have gone to the Beauvais factories; and not until later to have served as the models at Gobelins. ✓

Huquier published at this time the *Jeux d'enfants*, which contained amongst other charming designs the *Balançoire*, some infants on a see-saw, that look as if they had been intended for tapestry also.

It was in the midst of these triumphs that news came to Boucher which gave him a profound shock. His old master Lemoyne, who had begun the ceilings at Versailles the previous year, broke down from incessant toil and prodigious overwork in order to fulfil engagements, and took his life with his own hands in June 1737.

The 7th of July saw three pictures by Boucher "*faites pour le Roy*;" and at the Salon which opened its doors on the 18th of August for the first time since Boucher's infancy, he had *four pictures of rural subjects*, and "two ovals, the *Four Seasons*, for the King."

This Salon of 1737 was an artistic event for all France, and a new thing for Boucher and his generation. Old Rigaud, near upon eighty, shuffling through the great rooms at the Louvre, might well blink at the distance travelled by French Art since the beginning of the century, as he held forth, we may be sure not without irony, to the younger Academicians concerning the last Salon of 1704, thirty-three years gone by. Blink he well might; for the Art he knew was vanished—he stood lost, stammering, bewildered in a new world. A new generation had been born, grown up, and was in possession. Taste was wholly changed. The grand manner, the severe mock-heroics, and the solemn pomposity that had built up the majesty of the France of Louis Quatorze were flown; and the Agreeable Elegance and the Pleasant Make-Believe of Louis Quinze reigned in their stead. The imposing reception-room had given place to the dainty boudoir. Light chatter, gay banter, quick wit, and the airy repartee had usurped the stilted splendours of a consequential age. France, fatigued with the strain of the eternal pose of the grand manner, freely unbent and sought relaxation in ✓



- ✓ an elaborate etiquette of joyousness and amusement. The making of love was more pleasant pastime than the making of war.  
 ✓ Gallantry and gaiety became the supreme objects for which to live—for which to die.

The grand manner and mock-heroic splendour of Louis Quatorze had not exactly made for truth in art—its severities had been the splendid lie of a stately strut. Literature and the arts had echoed the splendour of the lie; and with such solemnity and pomp as to give the lie something of majestic utterance. The man of the world, the hero, the very rogues (and the one had more than a little of the other) had lived in a stiffly brocaded, heavily bewigged, and ponderous etiquette. Speech wore formal tinsel. A sigh was calculated as though gowning in broideries. An oath a measured masterpiece. So the real blithe France had disguised herself in heavy stuffs—putting on the whalebone busks and hoops of a stilted dignity, posing in an atmosphere of the sublime. Europe, by consequence, vied in a make-believe majesty that became an artistic reality. Europe essayed to believe herself a gorgeous prig—and became one. Nay; did not France's ranked battalions, going into battle, almost quarrel with the enemy that he did not fire first, France saluting? It was all very wonderful.

Louis Quatorze, nicknamed "the great," being gone—France threw off her stiff whalebone corsets of pomposity from her; breathed freely again, and in the intoxication of being able to smile gracefully and laugh without loss of dignity and be prettily blithe and gay again, came near to flinging most of the rest of her apparel from her, and walking naked. As it was, she showed more than a demure ankle. But at least she became human—if naughtily human. Born in the pompous cradle of the *grand siècle* of Louis Quatorze, the young bloods of Louis Quinze could not wholly rid themselves of the grand manner; but they put priggdom from them to the best of their will, and strutted down their picturesque century breathing an air of easy elegance, set up a dainty pagan goddess for their worship, and became amiable and gracious—with charm as their aim, and love of frail women as the constant pursuit of their inconstant minds. . . . At once the stage saw the scene-shifters put on a new drama; the poets stained their fingers with rose-coloured inks; verse got a-tripping to a livelier measure; prose was uttered to a lighter rhythm; painting and sculpture blossoms into blitheness; the bloods burst into jocund frivolous song; the house and its furnishings showed more cosy splendours and took on more gracious lines. France became a coquette, seeking only pretty flower-strewn ways to tread, and giving herself to dalliance—her patch-box and her powder-puff and her fan a serious part of her unseriousness—her manhood's aim now to be a pretty fellow.  
*Vive le joli !*

V.

BOUCHER has arrived. He is in the vogue. The Court has taken him up. Also the collectors. He has in the three years from his election to the Academy to the opening of his first Salon, created a new and original style — the pastoral, the cupid-pieces, the Venus-pieces. He has created also a new style in tapestry. } ✓

Boucher's true province was that of a great decorative-painter; ✓ and he has come into his kingdom. We should judge his pictures as though they stood where he designed that they should hang—as part of a general scheme in a room—in the frames that he designed—and in their right surroundings. But just as the Italian masterpieces, torn from the churches for which they were painted, and placed in a modern dining-room, are but a precious curiosity, wholly out of place and all awry and uncomfortable, so Boucher also, though he suffers less thereby, does not show to fullest advantage in the raucous huddle of a public gallery. In the *Hotel de Soubise*, once the stately town mansion of the Prince of Soubise, now the *Musée des Archives Nationales*, you may at least see a few works as Boucher designed and framed and placed them.

This palace the Prince of Soubise had had built on the site of the old palace of the *Hotel de Guise*, a building raised to be worthy of his fortune and his rank, by Lemaire. Brunetti and Bofrand having the care of the interior decorations, commissioned the artists, Boucher, Parrocel, Natoire, Tremolières, Carle Van Loo and Restout, to paint important pieces for its adornment. Of the seven straightway painted by Boucher, as was his prompt energetic habit—for the larger the canvases required and the larger the number of them the more rapidly his eager wits bent themselves to the completing of them, five are still in position.

The superb *The Three Graces putting Love in Chains*, shown at the Salon of 1738, has unfortunately gone black—a rare mishap in Boucher's work—but, luckily, the Morny collection had a replica painted by Boucher the following year. The *Education of Love by Mercury*, an over-door, has something of academic coldness in it, and suffers from Boucher's habitual lack of "character" in the male. ✓✓ The *Pastoral* of the Bird-snarer and the Shepherdess, called *La Cage*, is a very beautiful over-door, in which Bird-snarer and Shepherdess have descended out of the Royal Palaces to play their parts. The *Pastoral* of the Shepherd placing a rose in the powdered hair of a Shepherdess by the foot of a fountain, has already great decorative qualities that place Boucher in the front rank of his age. ✓ The *Venus s'appuyant sur Cupidon pour entrer au bain en descendant de son char*, shown at the Salon of 1738, is a beautiful canvas which displays Boucher's art rid of all influences. The *Aurora and Cephalus* shown at the Salon of 1739, of which the Museum at Nancy has a variant, was found in an attic at the Soubise awaiting its placing in position.



Boucher seems, about this time, to have played with pastel, probably turned to it through his intimate friendship with La Tour, who showed, in this year of 1737, his portrait of Madame Boucher.

But none of these essayings in other methods ever drew him from his painting—he showed at the Salon of 1739 a picture 14 feet by 10 feet high of *Psyche led by Zephyr into the Palace of Love*, and shortly afterwards we find Parizean engraving *Psyche refusing divine honours*, designed for the looms at Beauvais. These large pictures for the Beauvais tapestries developed still further Boucher's innate sense of landscape, evident in his earliest work. His figures never over-ride his landscape; his landscape never overpowers his figures. The poise is exact and just. That he himself laid great stress upon landscape we see from his earnest and repeated counsels to his pupils, and in his constant deploring of the lack of the art in France. It is true that in landscape Boucher did not wholly get away from convention; but he came astoundingly nearer to nature than was the habit of his time. Indeed, for one frankly unconcerned with the rude realities of life, and given over to glossing her ruder moods, his landscape is marvellously true.

In 1740 he sent to the Salon his *Landscape with a Mill*. Landscapes, dated 1741 and 1745, prove his serious attitude to the subject. In 1741 his *Forest* and *The Mill* were hung at the Salon, at the display of which in 1742 appeared the *Hamlet of Issé*, an important canvas, which was afterwards to be enlarged for the Opera. He published his *Landscapes designed after nature*, engraved by Basan and Chedel; *Views in the neighbourhood of Beauvais* in 1744, and *Views in the neighbourhood of Charenton* in 1747, engraved by Le Bas—and *Views of Fronville* engraved by W. Ryland.

Yet, even in the presence of nature, seeking to set down the thing before him, his eyes ever select that which is of decorative effect. He sees only what he has come to see. He puts his mood into nature; does not seek to steal nature's mood from her and make her reveal herself to him.

The vogue for the lacquers and porcelain of China was in full career; and Boucher was never deaf to a vogue. For the catalogue of one of the principal merchants of Oriental wares, one Gersaint, a personal friend, Boucher designed a frontispiece, and in 1740 a pretty *A la Pagoda*. To get playing with a thing, for Boucher, easily meant launching himself into full career upon it. So we find in this same year, Huquier publishing a *Book of Six Plates, the Five Senses, representing divers Chinese pastimes, designed by F. Boucher*. These were the beginning of the tedious *chinoiseriès* on which he frittered away some of his precious years and wasted great gifts. He designed several more books which, unfortunately, were "favourably received by the public." At the Salon of 1742 he showed eight *Sketches of Chinese subjects, to be carried out at Beauvais in silk and wool*—the well-known pictures now at





BERGÈRE AUX FLEURS (LOUVRE).





Besançon. Three other *chinoiseries* as models for tapestries are also known.

Midst this outpouring of *chinoiseries*, book illustrations, tapestry designs, landscapes, models for the gilt bronze decorations of porcelain vases, sketches for sculptures, the designing of elaborate and beautiful frames for his pictures, schemes for the arrangement of the rooms in which they hung, and the like manifold activities, he managed to paint a masterpiece, the great picture of the goddess at whose shrine he laid the best offerings of his versatile genius—the *Birth of Venus*, sometimes called *Triumph of Galatea*," which the Swedish Ambassador, our worthy wife-hunter Count de Tessin, bought for 1000 livres at the Salon of 1740, and which now hangs at Stockholm.

The removal of the Cabinet des Médailles, from Versailles to Paris, brought work for the King's Library to the artists, Boucher having to paint four "panels"—*Epic Poetry* signed and dated 1741; *History*, 1742; and the *Eloquence* and *Astromony* shown at the Salon of 1746 before being set up in place. Boucher seems to have had to dun the Director-General of Buildings pretty hard for the money.

It was on the 15th of the April of this year, 1742, that, on the vacancy caused by the death of Martin, the Royal favour was marked by the grant of a pension of 400 livres to Boucher, with a promise of early favours to follow. Two years afterwards this pension was increased to 600 livres (dollars).

To the Salon of 1742 Boucher sent the exquisite canvas of *Diana leaving the bath with one of her companions*, now at the Louvre, and engraved by Hedouin, (not to be mistaken for the later, *Diana Returning from the Chase* engraved by Duflos)—a *Leda*, probably the picture at Stockholm—a *Landscape from the Fable of Frère Luce*—a *Landscape in the neighbourhood of Beauvais*—the eight *Chinoiseries* from the Beauvais looms now at Besançon—and, as we have seen, the landscape *the Hamlet of Issé*.

This *Hamlet of Issé* was to be enlarged for the Opera. French armies might war and be broken in war; Paris had to have her Opera—and Boucher was a Parisian of Parisians. This *Hameau d'Issé* shows him to be on the staff of the Opera as "decorator," to which office he did not disdain to return in after years when First Painter to the King. Boucher took his place at the Opera until July 1748, presiding in 1743 over the scenery and costumes of the ballet *Indes galantes*, in 1746 over those of *Persée* and in the ballet *Athys* wherein he had a huge success with his "fountains and jets of water and lighting and waterfalls, his columns and his rocks."

To this year belongs his painting of the *Vie champêtre* engraved by Elise Lépicié; and the *Country Fair* engraved by Cochin.



## VI.

BOUCHER is forty. He has entered into his kingdom. The ten years of his forties are to be one long triumph. He produces masterpiece after masterpiece. His art has caught the taste of the day. He is at the height of his powers. He had done great things before; he was to do many afterwards; but during these ten years he is to send forth vivid and glowing creations of sustained power and originality.

We have a picture of him as he was, in the flesh, at this time. The pastel portrait of him at the Louvre by Lundberg (that artist's election-piece on taking his seat at the Academy in this year), shows us a gay, somewhat dissipated devil-may-care dandy of a man, handsomely dressed, smiling out of his careless day.

In his art, in the gossip of him, there is a strange aloofness of the man from the high dramatic incidents of his day. His art breathes the spirit of the butterfly social life of the time only.

Old Cardinal Fleury dead, the French armies flung back from Austria—what remained of them—it was in this, our Boucher's fortieth year, that Louis Quinze, acting upon an impulse to be like his great-grandfather the Grand Monarque, became King by act. But he had small genius for the business. He was the plaything of his ministers, a set of vile, quarrelling, jealous and greedy rogues. He fell into the habit, henceforth, of ruling France from behind petticoats. Two sisters of the noble and historic house of de Nesle had yielded to his gadding desires, and it is whispered a third also. A fourth, the youngest, now became his mistress—and in this year he created her Duchess of Chateauroux. Shamed by the defeat of Dettingen, she roused him to martial ambition; and he placed himself at the head of the army—strutted it through Flanders as conqueror, when the small-pox fell upon him at Italy, and sent Chateauroux packing. He returned to France on his recovery, to be hailed as a Cæsar, and christened "Well-Beloved" by the populace of Paris, a few weeks before Chateauroux, reconciled to him, suddenly died.

So far, all this for Boucher, as for us, was little but scandal. Yet out of the whirl of things his fortune was ripening. Of the disastrous defeats at Prague and Dettingen we find no hint in Boucher's work of this year, but rather the indifference of the gay world of Paris to all else but Venus and jollity.

He moves into new and better quarters in the rue de Grenelle-Saint-Honoré, opposite to the rue des Deux-Ecus, where he lived for the next five years (until 1749). But his eyes were now steadily fixed upon a studio and apartments at the old Palace of the Louvre—though, spite of hard intriguing by his friends to get them for him, he failed in his attempts for some time, making in fact another move before he was enabled to reach his longed-for goal.

At the Salon of this year, he showed his upright oval canvas of *The Birth of Venus*, and its pendant *Venus leaving the Bath*; the *Muse Clio*, engraved by Daullé, and its pendant *Muse Melpomene*;

and three Landscapes. In this same year he painted and signed the beautiful Pastoral at the Louvre known as *The Sleeping Shepherdess*; and the other two famous Pastorals at the Louvre, *The Nest* and *The Shepherd and Shepherdesses*, are of this period. All three belong to his finest achievement.

Of the many paintings of Venus that were sent forth from Boucher's studio in these, his great years, it is not easy to give the entire list, for his prolific hand and brain were producing abundant and beautiful canvases of the first importance in her honour.

The growing taste amongst collectors for the homely realistic Art of the Dutch masters probably drew Boucher to their exquisite paintings of interiors; and, having signed the *Marriage of Love and Psyche* in 1744, he painted the *Déjeuner* which Lépicié's engraving has made well known, showing a family at breakfast in a well-to-do French room of the period. This was followed by a series of illustrations to *La Fontaine*, by the *Magnifique*, and by the *Calendrier des Viellards* and the *Amorous Courtesan*, both engraved by Larmessin.

The *Femme Couchée*, painted in 1745, shows the naughty character of Boucher's famous model, "la petite Morphil," far from treated with reticence—this girl, Murphy, of Irish extraction, was to figure in the life of the King and of the Pompadour in the years close at hand; and to become the jest of the town and the subject of ribald songs. She was sister to the Academy model, to whose reversion she was entitled.

To the Salon of this same year, Boucher sent "several studies under the same number." This was a new thing. Artists until this time had never attached any value to studies and sketches for their works. Success was instant and loud.

Towards the end of 1745, the Swedish ambassador, Count de Tessin, about to leave Paris, commissioned him to paint four pictures, to be finished by the March following—*Morning*, *Mid-day*, *Evening* and *Night*. Of these the *Morning*, painted in the following year (1746), and now at Stockholm where it is known as *The Toilet* (engraved by Gaillard as *La Marchande de Modes*) alone seems to have been carried out according to the scheme written down by the ambassador's secretary. The three other pictures were modified by Boucher, for we at least have the engravings by Petit after pictures of three half-lengths of women, entitled *Le Matin*, *Le Midi*, and *Le Soir*, of more or less similar ideas. We learn from the correspondence that it was Boucher's habit to be paid on delivery of each picture, and that for each of the original paintings for de Tessin he was to receive 600 livres.

In a document of the Director General of Buildings of the year 1745 is a "List of the Best Painters," in which Boucher is marked down for distinction as "an historic painter, living in the rue de Grenelle-Saint-Honoré, opposite the rue des Deux-Ecus, pupil of Lemoyne, excelling also in landscape, grotesques and ornaments in the manner of Watteau; and equally skilled in painting flowers, fruit, animals, architecture, and subjects of gallantry and fashion."



Yet consider awhile, wonderfully as his art in its subtle way suggests the spirit of his times, how strangely aloof it is from the vast doings of these days—as aloof from high politics as from the solemn realities. Think how in this year of 1745 France is racked with significancies !

Boucher hears—cannot surely help but hear—a strange, a mighty scandal, that is to mean vast things to all France, and not least of all to Boucher.

A young bride has been for some time the talk of the rich merchant class of Paris—that class that has steadily come to possess near upon all France. A remarkable young woman, her beauty, her lively wit, her brilliant talents are the gossip of the town. Her very name is charming—Madame Lenormant d'Etiolles—trips like song of nightingale upon the tongue. Who was she? Whence comes she? Well; we have been at her birth—it is our once Jeanne Poisson—Jane Fish. How the ribald songs of the Paris gutters, set to it by spiteful witty old Maurepas, are going to thrash that jest of Jane Fish to ribands! Daughter of a scandalous financial fellow who had fingered the commissariat monies in an ugly fashion to his own ends—who had indeed been banished for the nasty business, and was in truth in banishment when Jane popped into the world. At least he was husband to Jane's mother, herself no better than she should be—and the wags winked knowingly, jerking a thumb at the dandified fine fellow, Monsieur Lenormant de Tournehem, who had been the favoured one during the enforced travels of Monsieur Poisson. As a fact Lenormant de Tournehem takes astounding interest in the child, gives her good schooling, pays handsomely for the teaching of all the accomplishments by the greatest artists of the day from the Opera and the First Places. Poisson, the father, being returned, takes Lenormant de Tournehem to his arms. And Lenormant de Tournehem ends the pretty business by lifting Jane into the moneyed aristocracy and making his nephew, Lenormant d'Etiolles, marry the girl, giving a half of his wealth to the couple, and promise of the remainder. Consequential little Lenormant d'Etiolles is lord of Etiolles and other seignories. "Uncle" Lenormant de Tournehem even provides for the young couple handsome town-house and country-seat on the grand scale, where Madame gathers about her the most brilliant circle of wits and artists of the day, gay Boucher amongst the number, and biting Voltaire, and the rest. But Madame has had since childhood an absorbing silent ambition—she now confides it to her cynical mother and to "uncle" Lenormant de Tournehem. She has set her dogged will, learnt all her accomplishments, trained herself with elaborate cold-blooded cunning, to seduce the King of France. She is almost virtuous about it—swears she will wrong her d'Etiolles for no one but the King. After much intriguing, she catches the wandering eye of the King; at a great masked ball, the beauty who has plagued and interested the King all evening, unmasks at the King's bidding—drops a handkerchief—Louis Quinze picks it up; so that the whole





DIANA LEAVING THE BATH (LOUVRE).



Court murmurs: "The handkerchief has been thrown." A bitter Court intrigue is at once a-gog. But a few nights after, Madame Lenormant d'Etiolles is stealthily smuggled into the private apartments of the King. Rumour speaks. She comes again; but ends the night with sudden feigned terror—her husband has missed her, traced her—she dare not go back to certain death. The King is moved and lets her hide herself from henceforth in the secret apartments; to the beautiful creature, who thus so dramatically interests his bored day, he promises his protection, a lodging, her husband's banishment, and early acknowledgment of the high honour of titular and accepted mistress—before the whole Court in Easter week, says the pious Great One. Which pious decision was only put off by the sudden need for Louis to join the army and win the victory of Fontenoy, whence he returns to Paris a conqueror. On the 14th of September, Madame d'Etiolles is presented to the Court, proceeds to the Queen's apartments to pay her devoirs, and in her twenty-third year is raised to the great aristocracy of France as Marquise de Pompadour.

Boucher has now the Strong Friend at Court; gets soon another, for the Pompadour seizes an early chance to employ the King's favour to appoint "uncle" Lenormant de Tournehem to be Director General of Buildings, which office covered amongst many things the control of the royal art treasures.

That the Pompadour's influence affected Boucher's position at Court during the next two or three years it would be ridiculous to deny; but, as a fact, it is utterly ridiculous to attribute Boucher's position at Court to the friendship of the Pompadour, far less his rise in his art. He was painting for the Queen's Apartments at thirty-one, when Jane Poisson was a school-girl of twelve in a convent. Boucher was a prominent personality in the art-world before he met Lenormant de Tournehem, who introduced him into Madame d'Etiolles' circle—and few men entered that artistic circle who were not already men of position, Carle Van Loo, Cochin, Pigalle and the like. Madame d'Etiolles had loved to surround herself with the artists and the wits and the philosophic set—but she preferred entities whose names carried weight. And we must remember that her position was for two or three years far from secure—indeed was never secure—she had to win it day by day. The religious set about the Queen were shocked—that the King should choose as mistress one who was a friend of freethinkers like Voltaire, and not from his own church! The nobility were shocked—that the King should stoop to choose a mistress from any class but their own, the old noblesse of France! The Royal Family sulked at the humiliation—"the choice of one so low-born detracts from the honour of the King's adultery!" It is a strange France.

Boucher painted the two remaining pictures for the Cabinet des Medailles in 1746, *Astronomy* and *Eloquence*, also "four pictures" for the grand Cabinet of the Dauphin, which were "placed



elsewhere"! His *Toilet of Venus* (engraved by Duflos) now at Stockholm, was his contribution to his goddess.

To the Salon of 1747 he sent his *Thèse allégorique*, dedicated to the Dauphin; and two *Pastorals*, one of which, *Pensent-ils aux raisins?* (engraved by Le Bas), is to-day at Stockholm. This year also saw his two pictures painted for the bedroom of the King at the chateau of Marly, *Venus demanding arms from Vulcan for Æneas* now at the Louvre; and the *Apotheosis of Æneas* now vanished.

Now, though Michel's searching and accurate pen be silent as to the influences at work as to the ordering of these pictures for the King's private apartments at Marly, it is likely enough that the Pompadour directed the commission. At any rate, this his forty-fourth year finds Boucher working for the warring camps of the Dauphin and the King's mistress. The Court party, about the Queen and Dauphin, fought the Pompadour day and night for possession of the King, with a venom and an ever-watchful intrigue that never slackened, led by Maurepas, the King's minister, and one of the most astute and unscrupulous minds in this unscrupulous century.

After this, Boucher rarely does work for the Queen's or Dauphin's party.

In this year he gives his strength to that *Rape of Europa*, engraved by Duflos, that was painted for a competition arranged by the Academy at the order of Lenormant de Tournehem in the name of the King, in which chosen Academicians were to paint pictures six feet by four feet high, subject and style to be in the individual manner of each artist—six prizes of 100 pieces of silver and a gold medal to be awarded by the artists themselves in secret vote. Boucher displayed his amiable nature and his wonted kindly sympathy for all with whom he came in contact his life long by proposing with Natoire and Dumont that they should all so arrange as to share the prizes equally and thus avoid any sense of soreness which must inevitably be aroused in the losers; a decision eagerly approved by the artists and which led to the comically pathetic bewilderment of Lenormant de Tournehem. On the 7th of October, Boucher sold this *Rape of Europa* for 1500 livres—the highest price he had yet known.

Another *Rape of Europa*, which had been painted in the year of his *Birth of Adonis*, and engraved by Aveline, was bought by Lord Hertford. A third version was engraved by Pelletier, and they all three differed considerably.

This *Rape of Europa* was not without detractors. The *Mercure*, always friendly to Boucher, sounded the loud peal of praise; but even some of his friendly critics began to demur to his "abuse of rose-tints"; and there were sly digs, even in verse, at his love of robbing Venus of all attire. Diderot was turning upon him for triviality; for Diderot and the new philosophy were devoting their attention to the whole foundations upon which France rested; art and letters amongst all other social activities—and they were

finding that these things were not very good. They began to demand of art "grandeur and morality in its subjects"; they were soon to ask of it "the statement of a great maxim, a lesson for the spectator." Boucher's allies began to use "buts." In the previous year, Lafont de Saint-Yenne had censured, and with justice, the cold and characterless features of the figures in *Astronomy* and *Eloquence*; and Boucher's friends, particularly the abbé Leblanc, who thought they could with justice sneer away the stupid criticisms about Boucher's children being "for the most part upside down and violent without necessity and without beauty," were hard put to it to show Boucher's sense of "character." Boucher himself, for all his modesty and the praise of his friends, was sensitive to printed attacks; and in the midst of almost unanimous praise he set aside his rule of silence under criticism by designing the frontispiece to his friend Leblanc's brochure in which he drew Ignorance, Envy and Hate in counsel, and an ass braying opinions.

The *Venus and the Graces Bathing* and the *Venus and Vulcan* (engraved by Daullé) in the Galerie La Caze, were of this year. It is significant that the year of 1748, from which he pours forth the finest of his Venus-pieces, saw the Pompadour come to supreme power; and that it is during her remaining years that Boucher reaches to highest achievement.

The Pompadour seemed to bring the King luck. Marshal Saxe moved on from victory to victory. The French dream of Empire in India looked assured, when, in October, 1748, the nations, exhausted by war, came to terms of peace at Aix-la-Chapelle.

Peace was no sooner signed than Louis Quinze relapsed into his wonted habit of dandified indolence and boredom. He laid aside his duties as the lord of a great people, gave himself up to shameless riot, and allowed the Pompadour to usurp his magnificence and to rule over the land. For the next sixteen years she was the most powerful person at Court, the greatest force in the State—making and unmaking ministers, disposing, like a sovereign, of office, honours, titles, pensions. Louis squandered upon her person seventy-two millions of the public monies as they now value it. All affairs of state were discussed and arranged under her guidance; ministers, ambassadors, generals, transacted their business in her stately boudoirs; the whole patronage of the sovereign was dispensed by her pretty hands; the prizes of the church, of the army, of the magistracy, could be obtained solely through her favour and good-will. She was possessed of an extraordinary combination of talents, rare accomplishments, and astounding taste. And it was in the exercise of the indulgence of her better qualities that destiny brought Boucher the friendship and genuine admiration of this marvellous woman. She became not only his patron but his pupil, though her engravings after his designs are scarce of the foremost rank of accomplishment. And the best of them, the frontispiece to *Rodogune*, required Cochin's retouching hand upon the plate.



But this, her sovereignty over the King, easy and light in outward seeming, was a haggard-eyed nightmare to the woman who had so craved for it, before she knew the ghastly struggle that it meant. The Pompadour knew no moment's rest from the day she won to the King's bed. She had to fight her enemies, who stood round about the King, secret and open alike, for possession of her lord, day and night, as if for very life—and she fought. She won by consummate skill, some throws of luck, and unending courage. Yet from each day's victories, she soon knew that she must know no hour's rest. The Court party fought her for power. Maurepas, who had made Chateauroux's life a burden to her, brought all his unscrupulous wit, all his mimicry, all his vile jibes and unchivalrous cynicism and hatred to bear against the Pompadour from the day she came into the King's life—all those gifts that so tickled the cynic humour of the King. He had made himself a necessity to the King; and he never slept away a chance of injuring her. He knew no mercy, no nobility, no pity, no scruple. He made her the hated object of the people; with his own hand wrote the witty and foul verses and epigrams that were flung about the streets of Paris. But she had an enemy more subtle and insidious than any at the Court, whether in the King's apartments or the Queen's or on the backstairs; she had a task far heavier than these bitter courtiers and ministers ever gave her, and they were without scruple or honour—hour by hour she had to dispute the King with the King's Boredom.

One of her first moves was her celebrated theatre in the private apartments. It was set up in the Cabinet des Medailles. The first play was by Voltaire—*L'Enfant Prodigue*. Here the greatest in the land vied with each other to play the smallest parts—marchionesses of the old noblesse were content if they might but carry a banner—the Prince of Hesse was one of the dancers—the Prince de Dombes was proud to play the bassoon in the orchestra—the Duc de Chartres joined the company with difficulty. A great noble promised the Pompadour's maid a command in the army for one of her kin if she would get him the part of the police-officer in *Tartuffe*!

Her power so greatly increased that she took open command of the King's will. She dared, and succeeded in getting Maurepas banished—though she did not reckon on Maurepas passing on his hatred to his friend the crafty d'Argenson. Henceforth she used the kingly "We." A single armchair told all to remain standing in the favourite's presence. She gets her father created Lord of Marigny, her brother Marquis de Vandières—he whom the king called "little brother" and liked well.

She amasses a private fortune and castles and estates undreamed of by any other mistress. Into them she pours art-treasures. These things cost the nation thirty-six millions of money.

She created the porcelain factories of Sèvres, which robbed Dresden of a great part of her position, and brought a large







DOMESTIC SCENE (LOUVRE).

industry and revenue to France. She watched over the Gobelins looms. She founded the great military school of Saint-Cyr.

In the midst of work that would have broken many statesmen, in the midst of deadly intrigues, she kept complete control of the art production of the land.

Boucher left the Opera as its "decorator" in 1748, to go to this theatre of the Pompadour's—and did not return to it until sixteen years later when death took "the King's morsel."

He painted for her the decorations for the Little Apartments and for Bellevue which he decorated in the Chinese style.

In her hectic desire to keep the King from being bored—the King "*qui s'ennuyait*" — she stooped to the very deeps; stooped to drag down even the art of Boucher. She went to her favourite artist and begged him to employ his art's skill in the painting of a number of pictures in questionable taste to tickle the jaded desires of Boredom. And here let us speak in honest judgment of this business. It was an ugly habit in the France of the century, as it had been in Italy of the Renaissance, this commissioning of the lewd picture for the "secret collections" of the amateurs. These pictures painted by Boucher for "the special usage of the King, *qui s'ennuyait*," which the ill-fated Louis the Sixteenth on succeeding to the throne so indignantly ordered to be made away with as "*toutes ces indécences*"—so slyly taken away and hidden amongst his own belongings by de Maupeon to whom the order was given—and bought for the celebrated Wallace collection at the Restoration—these pictures, it may be, have been responsible for the wide idea that Boucher painted ever with immoral intent. As a matter of fact, except in these exercises, he painted woman with the frank honest healthy vision of a healthy man, just as he painted flowers and infants.

To the Salon of 1748 Boucher sent a gouache sketch of a *Venus upon the Waters*; the Pastoral of the *Shepherd showing a Shepherdess how to play the flute*; and a little square picture of the *Nativity*. Fessard engraved a *Nativity* by Boucher in 1761 as the *Lumière du Monde*—and Huquier earlier, in 1756, another *Nativité*, a charming design. It is significant that Fessard's is from a picture "belonging to Madame de Pompadour!" Perhaps even from her chapel!

Even the friendly critics were now mixing "buts" with their praise—this time not only over a Venus but upon a religious subject. Carping is in the air. There is comparison with—Albani! Boucher's heroines are "charming mistresses," those of the Italians had "more of modesty." The writers must make the Italians "moral" at all costs—even Raphael's young mistresses must be accounted modest and moral! Boucher must rid his palette of the rose-tint—should "consult Rubens." Well, Rubens was free enough with his reds in his flesh-tints, when all's said. . . . Why should Boucher paint like Rubens? or Rubens like Boucher. . . . Asses brayed even in the witty eighteenth century.



The *Nativity*, however, restored Boucher to the good graces of the scribblers a whit. Orders were now pouring in.

This year he painted for the King the easel-pictures from the *Fêtes Vénitienes* and the *Fêtes de Thalie*, the enlargements from which he retouched with his own hand, and from which two tapestries were to be executed for Muette.

By a rule of the previous year, a scale of fees had been set up, as regards pictures designed for tapestries. The "originals in little," by the Academicians, and the enlarged copies (*grandes copies*) wrought by their own hand or so much worked upon by them as to be avowed by them as theirs, were to be paid for together, according to size :

Large size, 22 to 18 feet, original and copy—6,000 livres ;

Medium size, 17 to 13 feet, original and copy—5,000 livres ;

Small size, 12 to 9 feet, original and copy—4,000 livres.

The large copies were to serve as the model for the weavers ; and the easel picture was at first to remain under the eye of the "*tapissier en chef*," who would thus always have before him the general effect of the piece to be woven.

Coyzel wrote, urging forward some pieces for the Queen of Poland this year, but Boucher seems to have lagged over them. He received also an order for several pictures from the Chancellor or Grand Seal, with, as subjects, the attributes of one of the gods. He painted *Two Nymphs of Diana returning from the Chase*, for the dining-room of the King at Fontainebleau ; and two large allegoric compositions. Of his Venus-pieces, the two *Toilets of Venus* were of this time.

In 1749, Boucher had an order for two pictures—*Vertumnus and Pomona* to represent Earth, with a "pleasing landscape" or with trees loaded with flowers and fruit ; and *Arion on a Dolphin*, to represent Water, with tritons, nereids, and other sea-gods—being two of four pictures to represent *The Four Elements*, the others to be done later. Also a picture for the King of *Apollon et Issé*, and three pictures for the "appartement" at Choisy, *Love caressing his Mother*, *Venus disarming her Son*, and *Venus looking at Love Sleeping*. Lenormant de Tournehem writes in February of this year of orders for five pictures by Boucher and Oudry of flowers and foliage with birds, for the Queen's apartments ; and of some landscapes and country subjects for over-doors by Boucher. The *Toilet of Venus* and *Graces chaining Love*, at the Louvre, are signed and dated 1749 ; these were obviously once over-doors. And he showed still another *Toilet of Venus*, dated 1749, at the Salon this year.

Boucher was now so firmly established, that in 1750 he moved into a new house in the rue Richelieu, near the Palais Royal. He was disappointed at not receiving the studio and apartments at the Louvre for which he ever craved ; but he was allowed to use a studio in the King's library, under the Cabinet des Medailles, opening upon the inner court.

Boucher was by this time making money so easily that he began to indulge his fancy for curiosities and pictures in considerable purchases.

At the Salon of 1750 appeared his *Adoration of the Shepherds*, painted for the Pompadour's private chapel at Bellevue. If Boucher must paint religious pictures at all, it at least seems fitting that his should have been the signature upon the altar-piece where the Pompadour prayed and the abbé Bernis chanted the mass! Boucher had already painted for the Pompadour at Bellevue two over-doors, the *Vues chinoises* for her blue and gold boudoir, and the series of *Attributes of Agriculture*, framed in garlands carved by de Verberck, for the famous gallery.

He showed also four pastorals: *Lovers surprised in the corn*, (engraved by Gaillard), *Shepherdess sleeping* (engraved by Beauvais), and a repetition of *Shepherd teaching his Shepherdess how to play the flute* (engraved by Gaillard as the *Agréable Leçon*.)

At Tours is the *Apollo with a Shepherdess* (1750), originally painted for the château of Chanteloup, in which we see the portraits of M. de Stainville and his young wife in disguise. This name of Stainville is about to stand supreme in France.

The friendly critics amidst their praise complain of the heads of Boucher's women being more coquette than noble—and a more solemn fellow, shaking a serious wig, warns that "to work for money is by consequence to spoil his talents." Whilst even the faithful *Mercure*, bursting into jesting poetry, lets fly the neat shaft that the shepherdess with her pompons and her falbalas looks as if she had come from the Opera, and would be off again thereto.

These strictures, in spite of Cochin's counter-attack on the critics, fretted Boucher; and he sent nothing to the next year's Salon of 1751. But he was painting as untiringly as ever. Indeed, he was at the height of his powers, and his rich vein of fancy never yielded more charming results. From these full years date some of his happiest works. A colour-print by Bonnet in 1769, bearing also Boucher's signature and the date of 1751, shows the Pompadour *en jardinière*. In the *Réunion des Génies des Art* (1751) at Angers, his hand shows all its cunning of composition and harmony amidst the intricacy and abundance of the forms in the complex design. The *Latona at Delos* originally shown as *Evanouissement d'Amphitrite*, was of this time, and displays his most exquisite gifts of colour. He was pouring out Venus-pieces of the first rank, many of them engraved by Gaillard, Michel, Le Vasseur, Janinet, Basan, Courtois, and others; innumerable Cupids flew out of his studio; and Bonnet and Demarteau were reproducing in *facsimile* a large number of drawings of Venus and Cupids and heads and sketches which were eagerly bought.

In this his forty-eighth year, Boucher's art is in its most luminous stage—his atmosphere clear and limpid, his yellows golden, his whites satinlike and silvery, his pearly tones exquisite and subtle, his pale yellows clear as amber, his pale blues tender



and beautiful, his painting of the flesh-tones upon the nude bodies of his goddesses unsurpassed by mortal hands.

The beauty of it all, alas, was not to last much longer.

Troublous days were setting in for Louis, for Paris, for the people of France. Louis got foul of his parliaments.

Lenormant de Tournehem died suddenly on the 19th of November 1751; the Pompadour promptly had appointed in his place her brother Abel Poisson de Vandières, as Director General of Buildings, Houses, Castles, Parks, Gardens, Arts and Factories of the King, at the age of twenty-five. A shy handsome youth, a gentleman and an honourable fellow, against whom his sister had but the one complaint, that he was devoid of brazenness! He brought to his office an exquisite taste, a loyal nature, and remarkable abilities. No man did more for the advancement of art in his day than the Pompadour's "little brother."

Boucher had little reason to complain of the long days of neglect and misunderstanding that are the lot of many artists. The Pompadour's brother was Boucher's friend. Boucher had not long to wait for proof of it. De Troy, the director of the Academy of France at Rome, died there on the 24th of January, 1752, leaving a pension of a thousand livres a year a-begging; the young Director General of Buildings went straightway to the King and secured the pension for Boucher in this his forty-ninth year.

But of far greater value to artists than royal pensions—which were only too often far in arrears—was a studio with its apartments at the Louvre. For years Boucher backed by his friends, had moved every lever at Court to procure them. The Pompadour's "little brother" again came to his aid, shortly after procuring him his pension, securing him also on the death of Coypel, the studio and apartments rendered vacant by the death of the First Painter.

This studio, with its apartments, at the Louvre, had gone with the office of First Painter to the King. But poor Coypel had seen little of his pension, which had been cut down to a tenth of its old value; and the old painter had been reduced, for some months before his death, to pathetic appeals for the bettering of his low estate, and had with difficulty at last got 3000 livres.

The title of First Painter to the King, with its pension, was allowed to lapse for some years; but Boucher was eager only for the studio and lodgings, of which he took possession in September 1752, bringing his family and belongings from the rue Richelieu, and vacating his studio beneath the Cabinet des Medailles. Here, in the old palace of the Louvre, he had his home for the rest of his days. The rooms and studio were in such shocking state of neglect that he had to ask for them to be put in repair before he could take possession. It is quaintly significant of the state of the King's Exchequer that the Pompadour's brother wrote a friendly note to Boucher in reply—in which he warns him not to press the King just at present for repairs, as he may turn round at this stage and say that what was good enough for his First Painter should be good enough for Boucher! Boucher wisely





RINALDO AND ARMIDA (LOUVRE).



took the hint, had the repairs done, and afterwards recovered the money.

The decoration of Fontainebleau was going on apace. A new wing was being built to the palace for the use of the King, under the Pompadour's guidance; and, when it was finished, the more important decoration of the Council Chamber was confided to Boucher. He had already painted for the Dining Room the *Two Nymphs of Diana returning from the Chase*. In 1753 he was at work without cease upon the ceiling and the principal picture. Soon the last stroke of the brush was given to them; and the *Soleil qui commence son cours et chasse la Nuit* was in position; and the four *Seasons represented by infants* were shown at the Salon.

He sent to the Salon the same year the two well-known pictures painted for the Pompadour, and now at the Wallace; *Sunrise* and *Sunset* which were to be designed in tapestry at the Gobelins looms by Cozette and Audran. They created the greatest enthusiasm; and the poetasters burst into verse over the "modern Correggio." But Grimm, "the friend of the philosophers" held to his wonted severity, attacking "this painter of fans," finding his colour "detestable," his pictures damned by comparison with his neighbour Van Loo, his rose-tints "exasperating," his design "bad," his Apollo "nothing but a puppet," and "the two pictures of the lowest rank at the Salon." Boucher himself always had a strange and particular affection for these two pictures; "they were of the number of his own paintings with which he was most satisfied"!

Artists have strange affections for their children. ✓

Two *Pastorals* at this same Salon, painted for the Pompadour, for Bellevue; two over-doors for the Castle of Muette; the decorations at the theatre at Saint-Laurent do not complete the list of this his fiftieth year's industry; the engravers were haunting his studio seeking works to reproduce—easel pictures, heads, studies, landscapes—and he worked for them all, Chedel, Duflos, and others. And as though for a rest, he designs four models for statues for the Pompadour's castle of Creçy—a *Gardener*, a *Butter-Churner*, a *Milkmaid*.

He was fulfilling the while, most conscientiously, his duties as Academician and professor. Indeed, he was ever a favourite of the students and artists. He had his own pupils whom he was ever ready to help, and in whose success he found the keenest pleasure. Of the winners of the "first prize at the Academy," La Traverse, Mélinde, Deshayes, Brenet, and Fragonard were from his studio.

In June he is a member of a royal commission sent to choose from the Marquis de Crillon's collection the pictures worthy to be added to the King's; in September he is called, with the same colleagues, to examine into the state of the pictures by Rubens at the palace of the Luxembourg which had been attacked by "gray," and to report on the secret process of Madame Godefroy and



Monsieur Colin for removing the "gray" without displacing them and without damage.

To keep his head cool amid such a mass of work, of duties, and of cares, it was necessary to be up and bustling. It was about this time that Reynolds, passing through Paris, went to visit Boucher, and found him at work upon a huge canvas for which he was using "neither sketch nor models of any kind. On expressing my surprise, he replied that he had considered the model as necessary during his youth, until he had completed his study of art; but that he had not used one for a long time past." He was rushing his work, relying on his memory, ceasing to be, of a truth, a sad truth, a student of the life, becoming the maker of a convention. As astute Michel has it, when he painted the *Painter in his Studio*, now at the Galerie La Caze, he shows a large number of studies and sketches beside the easel. In *The Painter*, engraved by Marie Igonet in May, 1752, the book of studies is gone; he is seated before his canvas in his dressing-gown and calico cap, hard at work, amidst an amusing confusion—his wife looks over his shoulder, a child in her arms, whilst two little boys play on the floor, one grinds some colours whilst the other tells fortunes by cards. It is his own indictment.

He soon had no time even to give his pictures the minimum amount of work necessary for them, to say nothing of studying nature or life. His vision begins to hesitate, his hand to falter. The *Pastoral* at the Louvre dated 1753 (No. 27) is already heavy and without fire. It is but chance, yet here is the disquieting symptom. He has topped the hill—it is the moment of his decline. He must descend the other side.

Boucher begins to grow old.

Louis Quinze and Louis-Quinze-France also.

The quarrel between priests and parliaments is now at its bitterest. Louis banishes parliaments and establishes a Royal Chamber. The writing on the wall does not make for ease of mind to Louis, nor his France. Atop of all comes an ugly scuffle on the American frontiers of New England—one May morning an English force under a young English major, a dogged fellow of the name of Washington from down Virginia way, cut to pieces a French command—the resulting attack and defeat and surrender of Washington did not make for peace. This threat of war with England calls for money; and the Pompadour has not money-making ways. In Paris the people are ablaze with anger, not against the King's enemies, but against the King. A peace is patched between King and people—the parliament is recalled—enters Paris in triumph, grimly enough on the day that, to the Dauphin, is born a second son, who is to succeed as Louis XVI.

A backstairs intrigue almost dislodges the Pompadour. D'Argenson with the Pompadour's treacherous cousin Madame d'Estrades, throw the beautiful and youthful Madame de Choiseul-Romanet, not unwilling, into the King's way to lure his fancy from the Pompadour. The King writes her a letter. The girl consults

her kinsman the Comte de Stainville, of the Maurepas faction, a bitter enemy to the Pompadour. De Stainville, wounded that a kinswoman should be offered to his King, goes to the Pompadour, exposes the plot, becomes her ally, and soon her guide in affairs of state.

The Pompadour never forgot this peril. She saw the hint of her personal attractions beginning to wane upon the King. She decided to keep her supremacy by forestalling a rival. She had stooped before, and in stooping had not shrunk from making Boucher stoop. She now stooped to the basest shift of all. She supplied the King with mistresses of the lowest class, who should never come into intellectual rivalry with herself, nor be the prop to his will and to his ease that she was. The first of these was Boucher's model, the little Murphy—*la petite Morphil* of the songs. For her she started a little house near the palace for the King's pleasure; which system developed, as scandal has it, into the beautiful retreat of her notorious pavilion in the Parc-aux-cerfs near Versailles, which she made into a seraglio of beautiful young women, thus securing herself against the danger of unknown and secret rivals. That the French Court, already a severe tax upon public opinion, should become an outrage upon public decency, troubled her as little as it disturbed the ease of her lord. Public contempt grew, and exaggeration. From henceforth the little "Well-Beloved" lost its reality in satirical use, and took on a comic meaning.

## VII.

IN 1754 the Pompadour's amiable "little brother," Boucher's good friend Abel Poisson de Vandières, was created Marquis de Marigny; Boucher lost nothing thereby.

Boucher now yielded himself utterly to his vogue.

His pastorals and shepherd-pieces; his pastels; his drawings in red chalk, and in black chalk enhanced with white or touched with pastel, were at once seized upon by eager engravers and had an immense sale amongst the general public.

Now, we have the testimony of his own day that he refused to take advantage of his ever-increasing reputation in order to raise the price of his work. His fortune grew rapidly; he therefore had to do more work. He poured out his brain's ideas. He spent freely of his means, embellishing his lodging at the Louvre, and buying celadon cups and handsome porcelain, Indian boxes, precious stones, rubies, agates, onyx, emeralds, cat's eyes, crystals, fragments of beautiful stones, calcedony, jasper, coral, birds, insects, butterflies—anything that fired his colour-sense. He has been blamed for this as a man of trivial tastes; nothing could better prove his desire to keep his eye for colour quick. He collected also pictures and etchings. To lay too much stress on his choice were stupid. He would buy what he could get—few of us can make an exclusive collection of the supreme examples of



our taste. Even so, we find him famous for his collection of Rembrandt's etchings—yet these were days when Rembrandt had no great vogue, and the greatest artists feared to set him and Velazquez and Hals beside Michael Angelo and Raphael—and Pietro da Cortona and Albani! the great Dutchman being indeed pronounced somewhat vulgar! Boucher's liking for Tiepolo is obvious. Nor do fourteen drawings and a sketch by Rubens, nor pictures by Jordaens, by Teniers, and by Van Goyen prove him of the trivial leanings that were the constant sneer against the dead man—to say nothing of his engravings after Gainsborough.

The engravers of Boucher were as much pushed as the master—naturally the quality of this engraving did not always maintain the highest level. Boucher protested; his protest got into print. It led to the great breach with Duflos. In the March of 1755 appeared in the *Mercur*e an announcement that a set of prints recently issued by Duflos, as being after pictures by Boucher, had been engraved from furtive drawings made in the master's studio by the least capable and least advanced of Boucher's pupils, and given without his knowledge to the engraver who put the prints on sale, without the leave of the painter who refuses to recognise or acknowledge them. In May, Duflos replied tartly with an ugly thrust that must have gone home to Boucher: "Every man has his mania; that of M. Boucher is to avoid being engraved; occupied with works that please him, time flies; he has not always time to do new work; his pictures in private houses are not seen by everybody; if he received an order from the country, a few strokes of the pencil, some deft touches, added here or taken away there, make a new picture, and give the painter time to breathe; the engraver loses, also the public—but the *Academician* gains."

The trick of thumb is there; but facile habit has taken the place of inspiration.

From henceforth he signs more rarely and at longer intervals, only such charming pieces as the *Mill* (1755). But the feverish haste that had taken possession of him left him less and less leisure to joy in his works; and his eyesight began to fail. His flesh-tints deepen to a strong reddish hue; he is not ignorant of the reproach; he fears it must be something to do with his eyesight, for he only sees as an earthy colour what people cry out to be bright vermilion.

Again, in working for the tapestry-weavers he had to force the colour, as models for the looms were pitched in higher key.

Oudry had introduced Boucher to the Beauvais factories, and to the Gobelins, whither he sent several works for the King—Neilson executing there his design in 1750 of *Love Lighting his Torch at the Fire of the Sun*. In this year of 1755 Oudry died. Marigny at once persuaded the King to grant the directorship of the Gobelins to Boucher; who, in the same year received 1,000 livres in special recognition of the care he had given to the





MADAME DE POMPADOUR  
(From a Coloured Plate by Fran. Hautstangh)



factory. Boucher was to receive 2,000 livres a year, which were but irregularly paid, and that only after long delays.

The last year of Oudry's direction had been disturbed by strife with the tapestry-weavers. Boucher's appointment was hailed with delight. A few months after his appointment, he set to work upon seven pieces for the King's apartment at Compiègne, which Marigny had persuaded the King to commission from Boucher in November, in order to revive the manufacture which the constant repetition of stale designs had made to fall into dulness; he had pointed out at the same time the significant fact that the success of the Beauvais looms had been largely due to Boucher's art. Boucher was wisely given the choice of subjects, and his fertile mind had not to go on a long journey through the clouds; the story of the galantries of the gods, of Jupiter and Venus, had always had a lively fascination for him. These *Amours des Dieux* were placed in medallions bordered in gold, suspended like pictures to a garland of flowers, and set upon a rose ground, framed in a large darker band of rose, itself surrounded by a gold border.

At the Salon of 1755 Boucher was again a defaulter. "We suspect," said his good ally the *Mercure*, "that the little furtive scribblers are the secret cause."

Meantime church and parliament had broken out into open war again. Louis had need of parliament's support—hostilities at sea with the English made war inevitable. Support came from the most unlikely place. Maria Theresa, the astute Empress of Austria, that had been for two hundred years the implacable enemy of France, wrote, with her own hand, the famous letter which addressed the Pompadour as "Ma Cousine," and won the close alliance of the May-day Treaty of Versailles in 1756. A treacherous clerk betrayed the secret to Frederic of Prussia's spies—and he seized Leipzig and Dresden and set astir the mighty Seven Years' War. Paris was in a state close upon revolt, when poor foolish Damiens, reckless of his own life, stabbed the King with a pen-knife as Louis stepped into his carriage at Versailles.

In 1756 Boucher painted the famous Rothschild *Portrait of Madame de Pompadour*. He had painted for her the two well-known pictures the *Muse Erato* and the *Muse Clio* (engraved by Daullé), in both of which she is said to figure as the Muse. Indeed this was not the first time that Boucher paid the "tribute of immortality" to his benefactress—nor the last.

This celebrated portrait caused high commotion. Here the Pompadour poses as artist—at her feet are portfolios, rolls of music, a crayon-holder with a red chalk in it, and a graving tool; but she is also the *femme d'Etat*, the Woman of Affairs—on the rosewood bureau beside her, where she sits upon the chaise-longue, is the pen in the inkpot, a ministerial portfolio, a forgotten, neglected flower. Roslin is said to have put in the lace upon the robe for Boucher.

Boucher painted the Pompadour in another fine portrait wherein she poses as artist—standing in an orange silk dress before an easel.



At the Sireuil sale was described a pastel portrait of the Marquise, three-quarter face, coiffed, and with the throat half-uncovered.

At the National Library in Paris, amongst a portfolio of plates engraved after Boucher, is an aquatint *Madame la Marquise de Pompadour, morte en 1764*, signed by Boucher and engraved by Watson—a bust-portrait in which she is shown with throat bare, a drapery floating round her shoulders, pearls in the hair, which is dressed very close and short, the nose strong, the lips full and sensual. This is the canvas, of all that Boucher painted, which looks as if it were a true likeness.

At Versailles is another bust-portrait, much like this, a full face, and with bare neck, flowers in her right hand, which is drawn back to the left shoulder, where the end of a bluish green drapery, broken with yellow, is held by a blue ribbon which passes over the uncovered breast; in the powdered hair are set blue and yellow flowers; the cheeks are painted and rouged.

It has been said, that it was not the face that interested Boucher most in a man or a woman, above all in a woman; that he had not any of the great qualities out of which great portrait-painters are born. A neat saying brushes aside the truth easily enough. Boucher, as a fact, painted but few portraits, but of such as he painted, more than one, the small "blue Pompadour" seated on a couch (at Edinburgh), the celebrated and exquisite Pompadour in a garden (at the Wallace) and the little portrait in white dress seated in a garden (in South Kensington) prove that, when he set his will to it, he cannot be ignored amongst the most brilliant masters. His portrait of the *Infant Orléans Egalité* stands out as one of the greatest of child-portraits.

Of other well-known portraits from his hand, are the *Portrait of a Child* painted in 1749; the *Maréchal de Lowendal*, (engraved by Larmessin); *Marie Leczinska*; *Madame Favart*, coiffed with rose-garlanded ribbons and forget-me-nots; the Nattier-like canvas in the Galerie La Caze; the nude picture of *Mademoiselle X\*\*\* en habit d'été*; and the pastel heads for the *Cabinet des Beautés*.

At the Salon of 1757, Boucher showed the Rothschild portrait of *Madame de Pompadour*, which he had finished the year before. The friends of the artist and his sitter went into ecstasies over it; but the critics were not so pleasant—the grumbling Grimm declared it "detestable in its colour and so overlaid with detail and ornament, pompons and all kinds of fanfreluches, that it made the eyes ache in the head of anyone of good taste,"—which Grimm presumably thought that *he* was and Boucher was not.

Boucher also showed a large *Venus demanding arms for Æneas* now at the Louvre (No. 708), a design for the Gobelins looms; the *Forges de Lemnos*, also for these looms; and two *Infant Subjects* for the weavers.

Boucher had long turned his back on religious subjects; but he was now again brought back to them, as once or twice before, by the Pompadour, who desired an altar-piece for her private chapel at Bellevue! So it came about that in the same year he turned

from his illustrations to the *Decameron* (engraved by Flipart and Lemire) to paint the *Repose in Egypt*, now at the Hermitage, St. Petersburg; and in the following year (1758) the *Infant Saviour with the Kneeling Baptist*.

To the Salon of 1759, at fifty-six, he sent a *Madonna* (according to the *Mercure*, a *Nativity* according to Diderot), which created a new feeling amongst the critics. This was the year that Diderot wrote his first "Salon"—he had not yet declared war against Boucher—and compares the *Madonna* with the work of another, to Boucher's great advantage. In spite of "the false colouring, the bed with the ridiculous canopy," he could live with this picture—"you may find fault with it, but you cannot ignore it."

In truth, when Boucher took the time to it, he still knew how to create the good thing. The *St. John Preaching* at the church of Saint Louis at Versailles, and the sketch of the *Trois Grâces portant l'Amour* in the Gallery La Caze, dated 1759, are charming in freshness of colour and in style. This clearly is the year also of the female nude study, back view, so exquisitely etched by de Goncourt.

He was steadily at work at this time upon his paintings *Amours des Dieux* for the Gobelins looms—in 1759 and 1760 appeared the engravings by Gaillard of the *Jupiter and Calisto* and the *Jupiter and Leda*.

In the midst of disasters the Pompadour persuaded the King to send for De Stainville, from the embassy at Vienna, and to make him his prime minister. She had at last found a man who was loyal to his word. De Stainville was created Duc de Choiseul in December, 1758. Choiseul had as ally, one of the most astute and subtlest minds in eighteenth-century France—his sister Beatrice, the famous Duchesse de Grammont. The King had at last by his side a born leader of men. Choiseul gave back the King his dignity. He and his great sister came near to saving France. Choiseul became the Public Opinion of the nation. He founded his strength on parliament and the philosophers. He became a national hero. He could do no wrong. Choiseul came to power in 1758, and stemmed for awhile the tide of disaster to France.

The Parliament men took courage. Philosophy, with one of its men in power, spoke out with no uncertain voice. All France was listening.

Boucher was frankly bewildered by affairs.

He painted in 1761 the *Génies des Arts* for the Gobelins looms. He showed at the Salon of this his fifty-eighth year, some *Pastorals*, and some *Landscapes*. Diderot attacked him bitterly—deploring that such talents and great gifts as were his should be so debauched in order to win the applause of little men. Yet even Diderot has to confess to the imagination, effect, magic, facility.

But in spite of spurts of the old magic, Boucher was rapidly approaching his premature decay. He had burnt the candle at both ends, with a vengeance.



We have the picture of the man, already old, in the fine portrait painted by Roslin, the Swede, and shown at the Salon of this very year—now hanging at Versailles. Roslin has caught him in one of those moments not given up to pleasure, not fired with work. Sad; old age creeping over the shrewd kindly features; the eye is dulled, the fire gone out of it; already the crow's-feet are printed there; there is world-weariness in his attitude as he looks out upon us over his shoulder, his right elbow over the chair-back; feebleness has come upon him; but—the hand, the long strong sensitive hand, keeps firmly in its slender nervous fingers the crayon holder with its red chalk! It was to be held in those fingers to the last hour.

In 1762, with a faltering, weary hand, Boucher painted the *Vénus receiving the Beauty Prize* and *Love Disarmed*. But sickness was fallen upon him; and from henceforth was to leave him but rare intervals of respite. On the 3rd of July his colleagues of the Academy officially charged Deshayes, his son-in-law, to convey to him the sorrow of his comrades at his illness.

He showed at the Salon of 1763 *The Sleep of the Infant Jesus*; a small landscape, and the pastoral *Berger endormi sur les genoux de sa bergère*. Diderot burst forth into rank abuse. Boucher was nothing more than a man corrupted by praise, and made giddy by his talent—the ruin of all students—it was his fault, and his alone, that they were all wearying the world with garlanded infants, and painting their chubby, rosy, &c.—the rest is rather after-dinner conversation, even for Diderot.

Boucher took no notice of these attacks; but he could not wholly ignore the change that was taking place in public taste. The ideas of the philosophers were penetrating public opinion. The Man of Feeling had arisen and was walking abroad.

They were beginning in fact to speak of the great antique days—of the simplicity of Greece. Leroy, the pupil of Blondel, had published in 1758 his *Ruins of the most beautiful monuments of Greece*; the writings of Winckelmann were becoming known to the French public; in 1766 a miserable translation was published of his *History of Ancient Art*. Gabriel was giving at the same time the telling example of an intelligent return to simple and harmonious lines, that were soon, in their turn, to be overdone by too ardent and narrow disciples; Vien was also heading towards the coming reaction. Fickle fashion was about to turn her back upon Dresden shepherds and shepherdesses and leafy groves; and to take up her abode awhile with heroes, and amongst picturesque ruins.

Boucher, bewildered by her vagaries, vainly endeavoured to adapt himself to France's new intellectual and artistic mistress—do we not find him raising in the background of his *Moineau apprivoisé* the columns of a temple and a pyramid which in some puzzled mood he considered to be the monuments of the ancients? Whatever virtue lay in the new thought and







*F. Boucher pinx.  
Goussier del. sculpit.*

LE DÉSIR DE PLAIRE.

the new movement. Boucher's own part in this movement was  
parent, nobler, and truer than this life permitted him to play.

Boucher realised that there was a tiny sliver of the old world  
generosity and keen foresight for the welfare of others. He went  
to Vien in 1764 his young mistress who had been a friend of Boucher's  
as Jacques Louis David.

Meanwhile Chaise's mastery was over the French court and  
be cleansed from within. At present almost the only source of the  
blotting out of the turbulent, bitter, of the French, who  
dominant amongst her oligarchy, holding the great majority of the  
they had governed for three reigns, and as if the secret were almost  
as vast as it was secret. Their weakness, their selfishness, and  
quarrels with, the parliaments, and their getting out of the  
tyranny, had roused the bitter hatred of the aristocracy and of the  
people throughout the land. Chaise was their bitter enemy.  
He decided to blot them out, root and branch. The parties were  
closed up his ranks. Chaise was victorious.

In 1764 Boucher painted for the Louvre some of the  
*Neptune at Argo*, *Perseus and Andromeda*, and *Jason*.  
*Cephalus*. The larger number of these pictures painted for the  
Gobelins during his directorship are at the Louvre or the  
amongst them the *Argonauts and Sybil*, and the *Jason and Medea*  
the Louvre.

In the October of this year, Cochin, in his capacity of  
suggest the painters and subjects for the decorations of the  
at the Castle of Choisy, replied that the subjects of the  
four, led him to propose the *Elements*, but, he added, "I cannot  
*that furnish but a very small number of subjects for the  
be continuous.*" The course of the French Revolution  
the destruction of the human race has been the subject of many  
is it not reasonable to show some traces of the human race  
of humanity, which the great philosophers have so often  
their peoples?" Diderot has pronounced some of the most  
philosophers, and the Man of Feeling.

Under the sway of these superstitious, the subjects of the  
*Augustus shutting the gates of the Temple of Liberty*, and the *Liberty to his Prisoners*. The subject of *Perseus and Andromeda*  
of *Marcus Aurelius*. The pictures selected were *Charles V. and*  
Vien, Boucher, and Boucher's son, Jean Boucher. And Cochin,  
who had planned this grand scheme of aiding his son's friend,  
adds of Boucher that "he has agreed for a long while to have  
at last a chance to paint an historical picture." There is  
something pathetic in the efforts of Boucher, distressed and  
troubled in his soul, to paint a picture that he could never make  
from his *Nymphs* or his *Argonauts*. Boucher's pictures were  
surprises, and other pictures of his were not, just as easily as any  
other, could paint "the most beautiful picture" for the French king.  
This official effort to support the "French king" was successful. In  
September, 1766, Boucher had to report to the king that the king





LE DESIR DE PLAIRE.

the new movement, Boucher's own pure French landscapes were purer, nobler, and truer than this vile pseudo-classical clap-trap. ✓

Boucher realised that there *was* a new thought, and with wonted generosity and keen foresight for the welfare of others, he sent to Vien in 1764 his young kinsman who was to become illustrious as Jacques-Louis David.

Meantime Choiseul's masterly mind saw that France must first be cleansed from within. At peace abroad, Choiseul turned to the blotting out of the turbulent order of the Jesuits, who, dominant amongst her clergy, holding the ear of royalty whom they had governed for three reigns, had an influence upon affairs as vast as it was secret. Their vindictive acts against, and quarrels with, the parliaments, and their galling and oppressive tyranny, had roused the bitter hatred of the magistracy and of the people throughout the land. Choiseul was their bitterest enemy. He decided to blot them out, root and branch. The popular party closed up its ranks. Choiseul waited, lynx-eyed.

In 1764 Boucher painted for the Gobelins looms the *Amours de Neptune et Amymone*—*Vertumnus and Pomona*—and *Aurora and Cephalus*. The larger number of these pictures painted for the Gobelins during his directorship are at the Louvre or the Trianon ; amongst them the "*Amynthus and Sylvia*" and the "*But*" are at the Louvre.

In the October of this year, Cochin, at Marigny's request to suggest the painters and subjects for the decoration of the gallery at the Castle of Choisy, replied that the number of pictures being four, led him to propose the *Four Seasons* or the *Four Elements*, but, he added, "*I consider that these are hackneyed subjects that furnish but commonplace ideas to men of abundant genius.*" And he continues : "The deeds of warriors, who have for object but the destruction of the human race, have been so much celebrated, is it not reasonable to show sometimes the generous deeds, full of humanity, which the great kings have done for the welfare of their peoples?" Diderot has triumphed indeed! Diderot and the philosophers, and the Man of Feeling.

Under the sway of these suggestions, the subjects chosen were *Augustus shutting the gates of the Temple of Janus*, *Titus giving Liberty to his Prisoners*, *The justice of Trajan*, and *The Charity of Marcus Aurelius*. The painters selected were Carle Van Loo, Vien, Boucher, and Boucher's son-in-law Deshayes. And Cochin, who had planned this gentle means of aiding his old friend, adds of Boucher that "he has desired for a long while to have at last a chance to paint an historical picture." There is something pathetic in this glimpse of Boucher, disturbed and troubled in his soul, eager to prove that he could turn aside from his *Nymphes au bain*, *Attentions dangereuses*, *Baigneuses surprises*, and other frivolous gallantries, and, just as easily as any other, could paint "an historical picture" for the Serious Ones! This official effort to capture the "Great Art" was still-born. In September, 1766, Marigny had to report to the King that the four



pictures for Choisy, showing the deeds of generosity and humanity of divers princes had not been crowned with success; and begged to displace them and send them to the Gobelin factories, ordering in their stead four pictures by Boucher, "whose brush, guided by the Graces, appears more fitted to decorate so agreeable a place of sojourn." These pictures were never painted by the old master's hand. The guidance of the Graces was at an end. Boucher fell ill. It fell to Pierre to paint them.

And the Pompadour?

Choiseul bent on destroying the Jesuits, got his chance in a strange fashion—and he took it in as strange fashion. An attempt by the Jesuits to end the Pompadour's scandalous relations with the King was the trivial thing—the match that started the explosion. With all his skill of statecraft, Choiseul leaped to his weapon. In secret concert with the King's powerful favourite, he decided to hurl them down. The chance soon came. Louis, egged on to it by his astute minister and vindictive mistress, abolished the Society from out all France, secularised its members, and seized its property.

The Pompadour lived but a short while to glory in her triumph. Worn out by her superhuman activities; assailed by debts that threatened her wide-grasping hands which spent even before she gathered in, she had to borrow 70,000 livres to pay her way when she fell ill with a cough that racked her emaciated body. Her last hour found her transacting affairs of state. She died on the 15th of April, 1764, in her forty-second year, keeping her ascendancy over the King's will, and the supreme power in France, to her last moment. And Louis? Weary of his servitude, he had but a heartless epigram to cast after the body of the dead woman, as it passed in funeral procession to its last resting-place.

Whatever posterity may have to say of this cold-blooded, calculating, grasping woman, who crushed down every nice instinct of womanhood in order to become a king's mistress; who knew no scruple in keeping the King's favour; who was without mercy, without pardon, without remorse; bitter and adamant in revenge; who turned a deaf ear to the cries from the Bastille; whose heart knew no friend but self; who made of statecraft a vulgar traffic, playing the part of kingship like a tradeswoman; it must be allowed that at least for Art she did great and splendid service. She was no formal patron of Art. She loved it. What heart she had was in it. She not only encouraged and brought out the best achievement of her age; she did Art an even more handsome service—she insisted on artists painting their age and not the dead past. Again and again she insisted upon it. And Art blossomed like a garden throughout France.

She created the outer habit of France. She created the room, the Salon, the arts and crafts of her age—the fashions, the handicraft, the furniture, the carriage, the chairs, the fans, china, tapestries; the whole domain of the cultured man's habitation and its ornament were dictated by and were subject to her. She mothered it all.



## VIII.

THE death of the Pompadour robbed Boucher of a powerful friend and protector; but it did not lose him his position with the Court. Her brother Marigny was faithfully attached to him. At the death of Carle Van Loo, Boucher's life-long friend, the post of First Painter to the King became vacant; Marigny immediately secured it for Boucher, who thus came into this honour in his sixty-second year. ✓

Marigny, in writing his congratulations to Boucher, in which he charmingly announces that the honour must be the more flattering to the painter since the King has consulted the public wish, pointed out that it meant the loss of the directorship of the Gobelins factories, which was not compatible with the high office he now held; but he added that the King desired to continue the pension of 1,200 livres which he already enjoyed, as also the entire appointments and fees attached to the position.

There had been serious intention of appointing Boucher to the Ecole des Elèves Protégés, for which, as Cochin said, he had the valuable merit of making himself liked and of inspiring the love of work and enthusiasm for art. Boucher was indeed very popular always in the studios owing to his kindliness, his eagerness to render service, his readiness to encourage the youngsters, or to console them. When the riot took place in 1767, provoked by the decision of the Academicians in awarding the Prix de Rome, the students ranged on either side down the place du Louvre to insult the academicians, hailed the old master, Boucher, with loud and repeated applause. . . . . When one came to him for advice, he did not play the Pontiff, but, scorning the charlatanry of big words, chose rather to enlighten the youth by example than by laying down rules—putting himself out in order to make things clear to a young artist. "I do not know how to show you but with a brush in my hand," he would say . . . . . However, the fear that Boucher was not a sufficiently orthodox master for youth—a fear aggravated by the attacks made upon him by the new criticism—prevailed; and Michel Van Loo, asking for the succession to his uncle, was given the office, as gossip had it, largely on Boucher's advice. Indeed Boucher's well-known contempt of too great servitude to the old masters was widely known. ✓

A serious illness, followed by a long and weary convalescence, prevented his painting anything to the Salon of 1765, when he had keenly desired, this year above all others, to be well represented. Not to limit himself to *sujets galants*, which seemed to irritate the new criticism, he asked M. Bergeret de Grandcourt to lend him during the Salon two pictures from his collection, the *Jupiter in the shape of Diana surprising Calisto* and the *Angelica and Medor*. He added eight pastorals.

Diderot gave himself up to outrageous violence: "I do not know what to say of this man. Degradation of taste, of colour, of composition, of character, follow upon deprivation of morals. } ✓

What can there be in the imagination of a man who passes his life with loose women of the lowest class? . . . . I say that this man does not truly know what grace is; I say that he has never known truth; I say that the ideas of delicacy, honesty, innocence, simplicity, are to him almost strangers; I say that he has not seen a scrap of nature, far less that which interests my soul and yours. All his compositions make hideous confusion to the eyes. He is the most mortal enemy of silence that I know. . . . . When he paints infants he groups them well . . . . *In all this numberless family you will not find one employed in a real act of life, studying his lesson, reading, writing, stripping hemp!*"

Poor unfortunate infants! Is philosophy to bring you this for prize? Diderot's soul, and mine, and thine—are they to be more thrilled and uplifted by seeing infants *at work* than at play? Are even little infants to cease from *jollity*, and learn to labour? Poor Boucher blundered much, sinned much, played overmuch, had his faults, large and small. But Diderot and ye philosophers, had ye none? Is the good you did, to be wholly blotted out by your blunders? Did you plumb the future so absolutely *rightly*, when all's said? Larger you saw life, in many ways, than the corrupt age you condemned; but flawless not at all, any of you? And when you sat down and wrote such blatant trash for art-criticism as this, you stooped low enough—lower in truth and rightness and justice and honesty perhaps even than he whom you charged with lacking these things. He at least felt and knew what was art, so far as she revealed herself to him. You did not even know what Art was!

Yet were your aims high, even though your acts grossly unjust, nay malevolent. Poor Boucher did not understand you—nor you him. That was all. He was an artist. He painted his generation and the spirit of that generation as far as he saw it or knew it—or could see it or know it. He was not untrue to it. The pity of it was that his generation and his age were untrue. The whimsy of it was that you, who most condemned that generation, set up also false gods and fantastic falsenesses in art, debauching your nation's vision of reality with foreign and alien things that had no part in its life—were indeed as untrue to that life as the worst thing that Boucher drew. Blame Boucher as ye may, are not his landscapes more France than the vile classic ruins and false sentimentality painted by your "moralist" folk who followed after him? with their preposterous Greek temples set in the fair prospect of France, and their dull and empty daubs.

It never struck Boucher that his infants ought to be at school—never dawned upon him that they should have been budding philosophers instead of laughing and being glad to be alive—he had no thought to train them as Men of Feeling. He had no joy in setting them to toil, even to the picking of hemp. He had no faintest desire to make them "teach a lesson to the spectator." He was but a healthy man, delighted at the wondrous miracle that they should Be.







A BACCHANTE  
*Attributed to Boucher*

Boucher continued to paint, as he had always painted—except that he painted not so well. *Education of the Virgin*, in 1766, *The Virgin with the Infant Christ in her arms*, in pastel, *Venus and Love*, in 1765, now at Berlin; *Venus rising from the water*, in 1766; *Venus Awakening*, *Love begging Venus to return to him his arms*, engraved by Bonnet; *Fishing*, in 1764; *Fishing Villager*, engraved by Gaillard; *Beloved Bird*, engraved by Flipart; *Elle mord à la grappe*, *De trois choses en ferez-vous une?* landscapes for the Dauphin; whilst Demarteau was producing in facsimile-engraving, with astounding skill, his *Character Heads* and *Académies*. Boucher had gone back to the Opera after the death of the Pompadour; and painted there the *Castor and Pollux*, in 1764, the *Theseus*, in 1765, the *Sylvia*, in 1766, and the *Tithonus and Aurora*, in 1768.

But he was growing old. The wreath of roses was wilting on a grey head. The features were going pale. The hand alone kept something of its one-time cunning and its vigour.

Boucher went to Holland, in 1766, with his friend Randon du Boisset, the Receiver General. To the Salon of 1767 he sent nothing.

Diderot attacked him for his absences as hotly as for his contributions—sneered at him, the First Painter to the King, for not having the progress of Art more at heart! “It is at the very moment,” cries he, robbed of his bone to gnaw, “of obtaining the title that you give the first blow to one of our most useful institutions; and that, too, for fear of hearing hard truths.”

Ah, Diderot! what hath philosophy done for thee? A little breeding had done so much more. But thou hast near spent thy last petty spite upon a gentle fellow. He is going to his grave. But he will give thee one more chance to show thy nakedness.

In 1768, four years after the death of the Pompadour, the patient, neglected Queen, amiable dull Maria, followed her to the grave. The King's grief and contrition and vows to amend his life came over-late, and lasted little longer than the drying of the floods of tears over the body of his dead consort. A year later, he was become the creature of the woman Jeanne, natural child of one Anne Béquus of Vaucouleurs—a pretty, kindly, childish, vulgar creature of the gutters, some twenty-six years old, who, reborn under a forged birth-certificate as Anne de Vaubernier, and being married by the King's orders to the Count du Barry, a nobleman of the court, appeared at Versailles thenceforth as the better-known and immortally frail Countess du Barry. But neither the remonstrances of Choiseul with the King against this new degradation of the throne of France, nor his unconcealed scorn and disgust of the upstart countess, nor the dangerous enemy he made for himself thereby, signified greatly now to François Boucher, First Painter to the King.

Boucher was failing.

The Salon of 1769 was his last. He sent the *Caravane de Bohémiens*, painted in the style of Benedetto. Diderot dipped his pen in vulgar ink with huge glee, “The old athlete cannot die without showing himself once more in the arena,” he cried



soon after, and unashamed. But praise was now become a rare commodity—criticism more severe. Boucher lacks correctness—eyes are too large—noses too small—expression is monotonous.

Boucher signed this year *Wisdom and Justice*; the *Young Mother sleeping beside her Child* in the Duc d'Aumale's collection; and the *Presentation at the Temple* at the Louvre, a study in grey oils on paper—a process of which he was very fond.

Boucher had for some time gone about like a shadow of himself.

His son, Juste-Nathan Boucher, had been a great disappointment to him. He seems to have been a dull dog. He had taken to architecture instead of painting, lest his father's glory overshadow him. Sorrow laid a heavy hand on the old painter. His favourite pupils, Baudoin and Deshayes had married his daughters. Baudoin had died a few years before; Deshayes was now taken. The light of "The Glory of Paris" was going out.

At five o'clock on the morning of the 30th of May of 1770, amidst his treasures, seated at his easel before a picture of Venus, the brush fallen out of his hand, they found Boucher dead.

Even Grimm unbent, and owned that Boucher's death was a very great loss to French Art, though Diderot threw jibes at his coffin.

They buried him on the 31st of May at St. Germain-l'Auxerrois.

## IX.

BOUCHER won every heart. The "Glory of Paris" was without spite; void of envy, or pomposity, or undue pride, or petty conceit. Treading under foot all jealousy; hating chicanery; bluntly disdainful of all pose; incapable of hypocrisy; contemptuous of all pretence—he lived his day in debonair fashion, working like one possessed, playing like a wild thing. He knew few regrets. He shrank from attack, bewildered that others could do to him what he was too gracious to do to them—surprised, since he detested to see others attacked. Affectionate, a good ally, a loyal comrade, unselfish, generous, a man who never lost a friend or feared an enemy; one who set aside all private gain to heal a wound, or save another from an humiliation; who hated strife, and did his all to promote good-fellowship and make a pleasant path to the way-faring of others—he died regretted even by his self-appointed opponents. Incapable of revenge; to become his enemy was simply to be blotted from his notice. A loveable good fellow who shrank from giving a wound. A wit who used no venom in his rapier-play of repartee. A humorist who ever kept back the jest that held a sting. He never stabbed a reputation nor deserted a friend. He was ever ready to leave his prolific and enriching toil to help a baffled comrade or encourage a struggling youngster. He made money but to spend it. He gave freely and whole-heartedly and of what he had. Boucher had but one serious weakness, the most human sin of man—the love of women. And,



even in this, his worst enemies admitted that no woman ever owed her downfall to him. He lived his playtime with light women. Mighty names come down to us, revered by us and set upon an idol's pedestal, of which we cannot say so much.

Boucher died a few months before that Christmas Eve that saw Choiseul driven from power by the du Barry, or rather by the knaves who used the vulgar but kindly girl as their tool—four years before the small-pox took the King—four years during which this same du Barry, with her precious trio, d'Aiguillon, Maupeou, and Terray, sent the members of Parliament into banishment—years that sent France rushing with laughter and riot to her doom, whilst the apathetic Louis shrugged his royal shoulders at all warnings of catastrophe, which, to give him credit, he was scarce witless or blind enough not to foresee; nay, even admitted in his constantly affirmed cynical creed that “things, as they were, would last as long as he, and that he that came after him must shift for himself”—shrugged his no longer well-beloved shoulders, as the Pompadour had done, repeating her cynical saying of “*après nous le déluge*.”—which fatuous jape the whole Court, with servile originality, echoed as its jesting catchword.

“After us the Deluge,” indeed!

They were a folk most wondrous full of epigram—tossing off the spontaneous repartee in nicely chiselled phrase as lightly as a broken promise. But this one sticks like a burr upon the wisdom of the world.

Wit and ruthless fatuity were the order of the day. Most fatuous of them all was Terray—he who tinkered with finance, yielding at last, as crown to his many infamies, the scandalous “*Pacte de Famille*,” a company to produce artificial immensity of rise in the price of corn by buying up the grain of France, exporting it, and bringing it back again for sale at vast profit—with Louis of France as considerable shareholder. Indeed, when aristocracy stoops to brokerage, it out-brokers the brokers. Had not the owners of the land the right to do what they would with their own? Small wonder that the Well-Beloved became the Highly-Detested of the groaning people—he and his privileged class!

Yet Louis spoke unwitting prophecy. The guillotine was not for him. Four years after his First Painter to the King was laid in the grave, the small-pox took his majesty's distempered body, “already a mass of corruption,” that was hastily thrust into a coffin and hurried without pomp or circumstance or honours to St. Denis and buried amongst the bones of the ancient Kings of his race, unattended by the Court, and amidst the contempt and curses of his people.

The scandalous levity and ruthless vindictiveness of the privileged class of the day had near done their work. A proud and gallant and a noble people touched bottom in humiliation. The race began to see that if it should hope to rid itself of its ancient impeding robes of state, even in rags, it must wholly cast its garment from it, even though it bared its soul naked to the elements. It girded up its

strength to do the ugly business, though it should fling away its life in the doing. The French have ever been famed for their courage and their logic. The pens of the wits and thinkers did the rest. Amongst a people wholly scandalised and punished by the corruption and social disorder of their governors, the "new opinions" made astounding and alarming progress. The "intellectuals" were all on the side of the people—Montesquieu, Voltaire, Diderot, Rousseau, d'Alembert, Helvetius, Condillac, the abbé Raynal—with wit, sarcasm, invective, argument; with stirring of passions; with appeals to self-respect and dignity and honour and the innate love of freedom of the strong man; with appeals to common-sense, to the guiding laws and craving for liberty of man's being, to the rights of separate individual existence, they sent their wit and wisdom into the uttermost corners of France through the printing-press. They sneered away false aristocracy, false religion. They wrought to overthrow the old order; brought it into contempt; and slew it. And, with it, Boucher's art, like much that was gracious and good and beautiful in the evil thing, went down also, and was overwhelmed for a while.

For awhile only. For, just as out of the blood and terror of the Revolution a real and live France arose, phoenix-wise, and, in being born, whilst putting off the vilenesses of the body out of which she was born, took on also the gracious and winsome habits that place her amongst the most fascinating peoples of the ages; so Boucher is coming into his kingdom again—the most gracious of painters that the world has ever known.

When Boucher passed away, the generation of which he was the limner was near come to its violent end. The greatest of his pupils, Honoré Fragonard, was destined to live through the supreme agony of all that had inspired his master. Poor bewildered Fragonard is to see the rosy carnivals and the pretty dreams of gallantry give way to the bloody realities and fierce tempest of the mighty romance of the French Revolution—see the garrets of the old curiosity-shops receive the despised canvases of his beloved master—the Romans of David put to rout the shepherds and shepherdesses in silk and satin and velvet.

The old palace of the princes of Soubise knows its lords no longer. It is now the museum of the national archives. Several canvases by Boucher still hang over the doors where he set them. Two Pastorals look down upon the room where Marie Antoinette's last letter may be read; in the room where Love listens to the lessons of Mercury, are the arrests of the revolutionary tribunal, the requisitions of Fouquier-Tinville for the escort of those condemned to death, the judgment committing twenty-two Girondin deputies to the guillotine which is signed with the name of David, decrees on which appears the name of Bonaparte.

In the France of Louis Quinze, feudalism had arrived at its extreme point of civilisation. It had achieved its ideal of social life in all its outer refinement, in all its outer grace, in all its most exquisite delicacy. Its rude realities were buried in an elegant



corruption. Manners had created a polished society that lived its life in a formal and dandified etiquette which forbade the mention of any rude facts of life—the indecencies became almost a virtue in the subtlety of their statement. A solecism the only sin. Only the coarsely done or roughly stated reality was the unforgivable act. An honest sentiment was a banality—a foolish sentimentality. The obvious a vulgar crudity. So this century, seen at a glance and in its outward seeming, was full of gaiety and light airs and balmy breezes; jocund with a polished jocundity, that stepped it sedately to the measure of a gavotte, laughing gaily, setting aside all serious cares, essaying to banish under light raillery a load of discouragement, of wretchedness, of unrest, of doubt, of languour, of a biting melancholy that surges up through the eternal game of wit. The heart is shrivelled to feed the glittering brain—and a shrivelled heart being a grizzly thing, smother it in flowers. Under the skipping feet the ground sounds hollow; and none dares to dig where that hollowness is, lest he find nothing but nothingness.

The richer we are, the more intellectually subtle, lacking the great heart, the more hollow and void is this nothingness. The old noblesse found it in the seventeen-hundreds as the great plutocracy are finding it to-day.

Boucher's art holds the significance of his age in astounding fashion. Nothing could more closely define the vast gulf that lay between the outworn, weary, and decaying aristocracy of France allied with a reactionary, narrow, and selfish church, and wedded to an unscrupulous wealth-seeking plutocracy on the one hand, and the real France of dogged self-respecting toil, supported and championed by intellect and sincerity on the other. Of the travail and bitter suffering of the real France of Boucher's day there is no shadow of a hint. We have but the gracious and picturesque side of the old romantic Feudal France in decay—a make-believe France playing at being feudal, seizing the privileges, shirking the duties of feudalism—that lordly France that had lost all but its traditions and its perquisites and the simple courage that she has never lost, tried as it was to be by fire in the awful years of the Terror, close at hand. The fantastic honour that saw dishonour in cheating at cards and whipped out the sword to punish the accusation, but never hesitated to cheat a woman. Yet it had its handsome side, even in its sinnings. Throughout all these years, of the men in power, two alone were but accused, and that in vilest slander, of stooping to the secret and foul villainy of the Italians of the Renaissance—Maurepas of poisoning the Chateauroux; Choiseul of poisoning the Dauphin. But with all their faults, the sinners of the age of Louis Quinze were rakes, not assassins. Caylus summed up his generation in his witty acquittal of Maurepas when, with contempt, he said that "he was even more incapable of crime than of virtue." They had something of the gentleman even in their cups; something of romance even in their sins; something of vile weakness rather than of crime even in the sorry acts wherein they stooped so low as to smile and shrug upon the dishonouring of their womenkind.



The atmosphere in which they passed their dandified day is set upon Boucher's canvases—and they died with a smile, as though they walked to death in the pleasant prospect of one of Boucher's Pastorals. They detested a scene, picked their steps past the sordid things of life that wore rags, and turned their backs upon all violent passions, whether honest angers or shrewish violences. They allowed nothing gross to come between them and their "nobility." Against all their paltry life and their shameless follies, it stands ever to their honour that if they did not know how to live, they at least knew how to die. They could look down with contempt at *canaille* like the du Barry shrieking and tearing at her prison-bars, and flinging to the jailors the names of those that tried to screen her, in the hopes of saving her own life. They wiped out something of the ghastly blot upon the splendid escutcheon of their race the day they arose from the foul litter of their prisons during the Terror, and, in answer to the coarse summons of the uncouth roll-call of their rude jailors, stepped out with a smile upon their lips to go to their doom as though they strutted into one of Boucher's pleasant landscapes, unshrinking, unafraid, without a whimper, reckless of everything except the loss of their fantastic honour.





PORTRAIT OF BOUCHER.  
From the Engraving by Carmona, after Roslin.





MME. DE POMPADOUR (*Victoria and Albert Museum*).

*Photo. Mansell & Co.*





MME. DE POMPADOUR (*Wallace Collection.*)

*Photo. Mansell & Co.*



Photo. Mansell & Co.

THE TOILET OF VENUS (Louvre.)





VENUS DISARMING CUPID (Louvre)

Photo. Lévy





LE COUCHER DE VÉNUS (*Chartres Museum*)

*Photo. Lévy*



THE RISING OF VENUS (*Chartres Museum*)

*Photo. Lévy*



LOVE, THE BIRD-CATCHER

*(Collection of Mr. Alfred de Rothschild)*





LOVE, THE VINTAGER  
(Collection of Mr. Alfred de Rothschild)



PASTORAL SUBJECT  
(Collection of Mr. Charles Wertheimer)





PASTORAL SUBJECT  
(Collection of Mr. Charles Wertheimer)





LA BERGÈRE ECOUTÉE  
(*Mme. Besnard's Collection*)



VENUS DEMANDING ARMS FOR AENEAS FROM VULCAN (*Louvre*)





BIRTH AND TRIUMPH OF VENUS  
(Collection of Mr. Alfred de Rothschild)





THE TOILET OF VENUS  
(Collection of Mr. Alfred de Rothschild)



THE MUSE OF PAINTING (*Glasgow Gallery*)

*Photo. Hanfstaengl*



MME. DE POMPADOUR (*Versailles*)

*Photo. Neurdeen*





BIRDCATCHERS (*La Chasse*) From an engraving by J. F. Beauvarlet  
In the possession of Messrs. Maggs Brothers



THE PRETTY KITCHEN MAID (*La Belle Cuisinière*)

*From an Engraving by P. Aveline  
In the possession of Messrs. Maggs Brothers*





CUPID CAPTIVE (Wallace Collection)  
 Photo. Mansell & Co.



VENUS AND MARS SURPRISED BY VULCAN  
 (Wallace Collection) Photo. Mansell & Co.





THE JUDGMENT OF PARIS (*Wallace Collection*)  
*Photo. Mansell & Co.*



VENUS AND VULCAN (*Wallace Collection*)  
*Photo. Mansell & Co.*



CUPIDS ON CLOUDS

*(From a Drawing in the British Museum)*



SKETCH OF A CUPID

*(From a Drawing in the British Museum)*





THE LITTLE FLUTE PLAYER (*Chartres Museum*)

*Photo. Lévy*



SOAP BUBBLES (£1,420 at Comte de Bryas Sale, 1905)





*Wm. Deryn*

CUPID, WITH GRAPES From an Engraving by Demarteau  
In the possession of Messrs. Maggs Brothers.





THE ALTAR OF FRIENDSHIP *From an Engraving by Demarteau  
In the possession of Messrs Maggs Brothers.*



THE INFANT CHRIST AND ST. JOHN  
(In the Collection of Baron d'Erlanger)





THE EGG-SELLER (of 1,025 at *Lelong Sale* in 1903)



CALISTO SURPRISED BY LOVE (*Wallace Collection*)  
*Photo. Mansell & Co.*





CUPIDS WITH EMBLEMS OF THEIR CULT (Victoria and Albert Museum)



DESIGN FOR A FOUNTAIN  
(Victoria and Albert Museum)



CHILD STUDY in Sanguine  
(Mr. Romaine Walker's Collection)



THE LADY WITH THE FAN  
(Musée National, Stockholm)



DIANA REPOSING  
(Ch. Sedlmeyer Collection)





STUDY OF A MUSICIAN  
(From a Drawing in the British Museum)



STUDY OF A DRAPED FEMALE FIGURE  
(From a Drawing in the British Museum)



Photo. Neudceen

THE FORTUNE-TELLER (Versailles)





THE FISHERMAN (Versailles)

Photo. Neudeen





VENUS DISARMING JOVE  
*(Collection of Mr. Alfred de Rothschild)*



THE THREE GRACES (Louvre)

*Photo. Neurdeen*

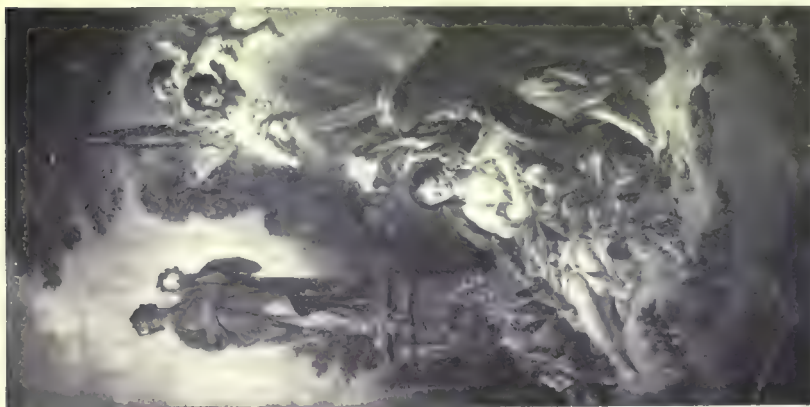




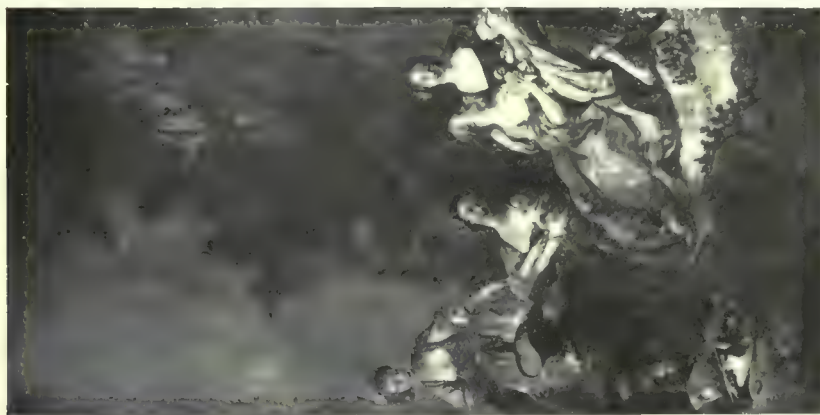
A PASTORAL (Wallace Collection)

*Photo. Mansell & Co.*

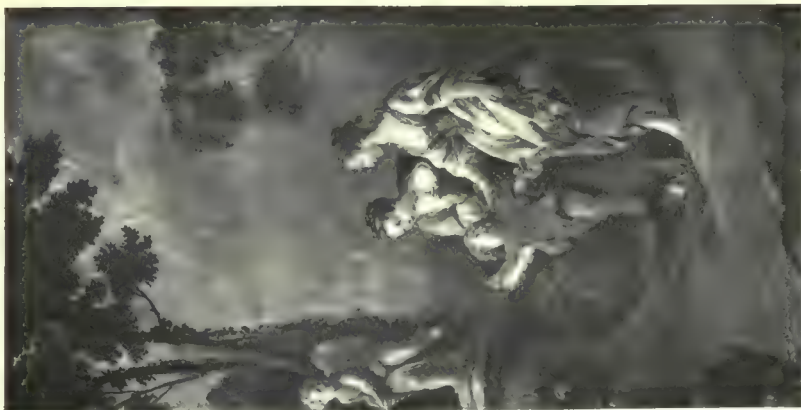




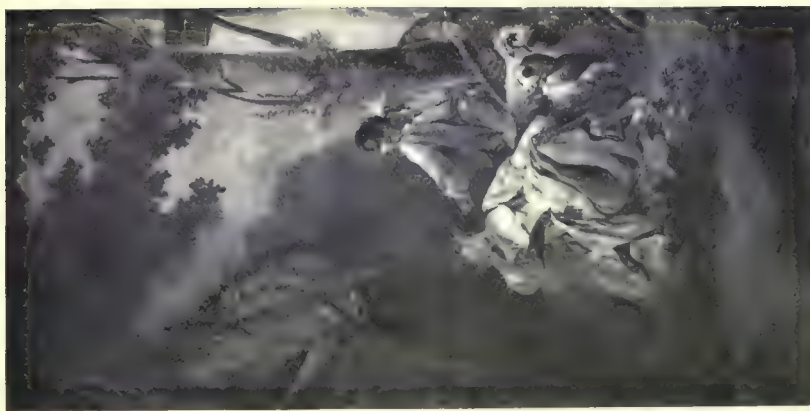
THE FORTUNE-TELLER



THE LOVE MESSAGE



LOVE'S OFFERING



EVENING

*A set of Four Decorative Paints in the Collection of Sir Joseph B. Robinson, Bart. Sold at Christie's in 1903 for 22,300 gu. (Vale Collection).*



VENUS AND CUPID *Drawing in Crayon, heightened with White and Sanguine*  
(f. 161 at Beurdely Sale in 1905)





DIANA AND A NYMPH REPOSING (Ch. Sedelmeyer Collection)





WATERMILL AT CHARENTON

(£1000 at Lelong Sale, 1903)



CUPID SUBJECT



THE SLEEPING SHEPHERDESS (Wallace Collection)

Photo. Mansell & Co.





THE SETTING OF THE SUN (*Wallace Collection*)

*Photo. Mansell & Co.*





NEPTUNE AND AMPHITRITE (*Versailles*)

*Photo. Mansell & Co.*



GIRL WITH A DOVE (*Mr. G. Harland-Peck's Collection*)



FISHING (*Ch. Sedelmeyer Collection*)





PASTORAL LIFE Messrs. Durrer Bros. (from Kunu Collection)





PASTORAL  
(Ch. Sedelmeyer Collection)



THE SHEPHERD  
(Ch. Sedelmeyer Collection)



VULCAN PRESENTING ARMS TO VENUS (*Louvre*)

*Photo. Lévy*





BUST OF YOUNG GIRL.  
(Crayon Drawing heightened with Pastel  
formerly in Baudouin Collection)



PORTRAIT OF ALEXANDRINE D'HOULLES  
(Crayon Drawing heightened with White  
formerly in Baudouin Collection)



THE BIRTH OF BACCHUS  
(Collection of M. le Baron Edmond de Rothschild)





FEMALE STUDY  
(From a Drawing in the British Museum)



PENSIVUS A CE. MOUTON  
From the Engraving by Madame Jourdan after Francois Boncher  
In the possession of Mr. F. B. Daniell.





CHINESE FISHERS (1900 at La Long Sablé, 1903)



VENUS AND VULCAN (*Versailles*)



THE ARTIST  
(Collection of M. Leon Bonnat)





PSYCHE'S SISTERS *Beauvais Tapestry after Boucher* (£12,000 at Cronier Sale, 1905)



THE BASKET-MAKER *Beauvais Tapestry after Boucher*  
(£4,200 at Cronier Sale in 1905)



FISHING *Beauvais Tapestry after Boucher*  
(£4,080 at Cronier Sale in 1905)





BOREAS AND ORITHYIA *Boucher Tapestry* (£3,600 at Lelong Sale in 1903)



SUMMER, OR RUSTIC PLEASURES *Beauvais Tapestry after Boucher*  
(£5,000 at Cronier Sale, 1905)





PSYCHE ABANDONED *Boucher Tapestry*  
 17,3240. at Cromer Sale, for 50



LE MAGNIFIQUE *From an Engraving by De Larressin*  
*In the possession of Messrs. Maggs Brothers*



LA MARCHANDE DE MODES  
(Musée National, Stockholm)





LANDSCAPE SKETCH

*From a Drawing in the British Museum*

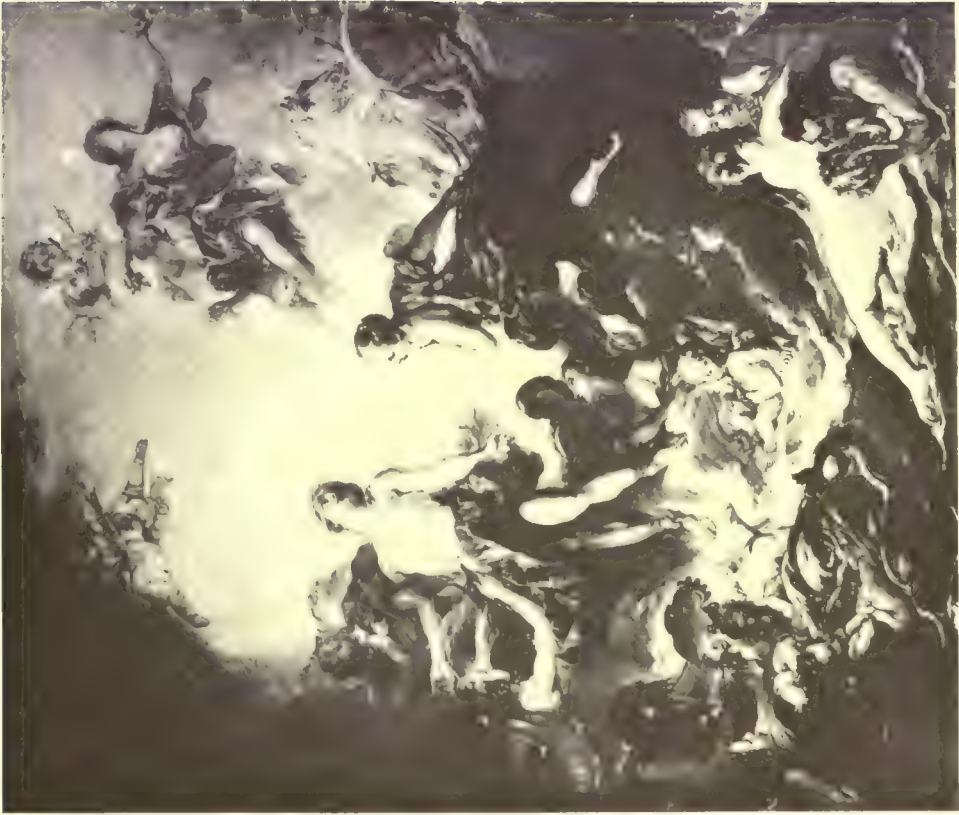


FEMALE NUDE STUDY

*From a Drawing in the British Museum*



VENUS GOING TO BATHE  
(*Mr. G. Harland-Peck's Collection*)



THE RISING OF THE SUN  
*Wallace Collection*

*Photo, Mansell & Co.*



SKETCH OF TWO CUPIDS (*British Museum*)



DESIGN FOR A BEAUVAIS TAPESTRY PANEL  
(*Victoria and Albert Museum*)





SKETCH OF A LADY  
*From a Drawing in the British Museum*



PEASANT GIRL AND CHILDREN  
*From a Drawing in the British Museum*



THE ARTIST

(Collection of M. le Baron Edmond de Rothschild)

# A Record of the Principal Pictures and Drawings by François Boucher Sold by Auction in England and on the Continent from 1745 to 1908. By W. G. Menzies.

## PAINTINGS.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1745.	Venus asleep, with Cupid in the foreground ... ..	oil ... ..	—	De la Roque ...	—	0 4 0
1748.	Landscape, with ruins and figures ... ..	„ ... ..	—	Angran de Fontpertuis ...	—	8 0 0
1759.	The Departure of Jacob ... ..	„ ... ..	20 × 16	Comte de Vence	—	8 17 6
„	Shepherds at a Fountain ... ..	„ ... ..	26 × 22	„ „	—	7 17 6
1762.	Landscape, a bridge surmounted by a dove-cot, with river and Fisherman ... ..	„ ... ..	—	Gaillard de Gagny	Engraved by Chedel, under the title of "La Colombier" ... ..	3 17 6
1764.	The Birth, and Death of Adonis ... ..	„ ... ..	—	Lalive de Jully...	pair ... ..	40 16 6
„	The Sacrifice of Gideon	„ ... ..	19 × 12½	„ „	—	30 0 0
1766.	The Rise of Apollo ... ..	„ ... ..	—	Mme de Pompadour ... ..	The God is ready to mount his chariot surrounded by naides, one of whom presents her lyre ... .. The God descends from his chariot to meet Tethys ... .. pair ... ..	392 0 0
„	The Retirement of Apollo... ..	„ ... ..	—	„ „		
„	The Nativity ... ..	„ ... ..	64 × 47	„ „		
					Engraved by Fessard under the title of "La Lumière du Monde" ... ..	28 17 6
1767.	Noah in the Ark with the animals.... ..	„ ... ..	—	Julienne... ..	pair ... ..	47 12 0
	Noah offering a Sacrifice at the setting out from the Ark.					
„	Cassandra before the statue of Minerva ... ..	„ ... ..	16 × 21	„ ... ..	—	10 10 0
„	A woman holding a book in her left hand	„ ... ..	—	„ ... ..	—	8 0 0
„	Bust of a Beautiful Woman, holding a basket of flowers ... ..	„ ... ..	three quarter length	„ ... ..	—	9 0 0
1769.	The Nativity ... ..	grisaille ... ..	—	Cayeux ... ..	Sketch on panel ... ..	1 6 6
„	Landscape, with figures and animals ... ..	oil ... ..	—	„ ... ..	—	12 0 0
„	An Inn ... ..	„ ... ..	—	„ ... ..	panel ... ..	1 13 6
1770.	Rural Amusements Pastoral Music.	„ ... ..	oval	—	pair ... ..	56 0 0



PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1771.	Two winged children one holding a bunch of roses which the other waters ...	oil ...	—	Boucher ...	—	6 8 0
"	The Adoration of the Shepherds ...	see remarks ...	16 × 16	" ...	Grisaille a l'huile, in imitation of a wash drawing in bistre, heightened with white	11 0 0
"	The Adoration of the Kings ...	grisaille a l'huile	18 × 15	" ...	On paper ...	14 0 0
"	The Presentation at the Temple ...	oil ...	13 × 18	" ...	—	11 10 0
"	The Rape of Orithia by Boreas ...	grisaille ...	13 × 10	" ...	Painted on paper ...	7 4 0
"	Pygmalion in love with his Statue ...	oil ...	13 × 8	" ...	—	6 16 0
1772.	Landscape from the Door of a Cottage ...	" ...	18 × 24	Lauragais ...	A man looks at three bathers, one has her legs in the water, and is bending to seize a goose ...	36 0 0 14 0 0
1773.	Cattle market, with numerous figures ...	" ...	19 × 16	Lempereur ...	—	3 10 0
"	Children Blowing Soap Bubbles ...	" ...	21 × 44	" ...	—	19 4 0
"	The Birth of Venus ...	" ...	11½ × 14½	Jacqmin ...	—	28 0 0
"	Landscapes ...	" ...	—	" ...	pair ...	50 0 0
1774.	Pastoral, Shepherd playing a flute seated beside a Shepherdess	" ...	—	Comte du Barry	—	47 4 0
1775.	A Dutch Inn sur- rounded by rocks before which is a horse and carriage ...	" ...	13½ × 17½	De Grammont ...	Three figure com- position ...	28 0 0
1776.	Woman in a chemise seated on a bed caress- ing a cat ...	" ...	—	Sorbet ...	A young girl is look- ing at her and a man is looking through a curtain ...	49 4 0
"	Rebecca receiving the presents from Abra- ham's servants ...	" ...	—	Blondel de Gagny	Twelve figures ...	50 0 0
1777.	Two women at their Toilet ...	" ...	19½ × 15 oval	Randon de Bois- set ...	pair ...	47 4 0
"	Pastoral ...	" ...	—	" ...	—	48 0 0
"	A Fable ...	" ...	—	" ...	—	—
"	Gardens of Caprarole Falls of Sextus The Small Cascade of Tivoli Small Ruined Colon- nade ...	" ...	all 7 × 4	" ...	—	216 0 0
"	View of the Villa Farnese View of a Mill near Rome	" ...	—	" ...	—	—
"	Landscape ...	" ...	9 × 13½	" ...	In the centre a river crossed by a wooden bridge, a young girl looks at her reflection in the water ...	27 5 0 30 8 0
"	A Woman Meditating	" ...	—	" ...	—	32 0 0
"	The Nativity ...	" ...	9 × 12½	" ...	—	10 10 0
"	The Nativity ...	grisaille ...	—	" ...	Study for above ...	—
"	Syrinx pursued by the God Pan takes refuge in the arms of Ledon Alpheus pursuing Are- thusa who takes refuge in the arms of Diana	oil ...	9½ circular	" ...	pair ...	64 10 0
"	Hercules and Omphale	" ...	13½ × 10½	" ...	—	153 10 0
"	The Sacrifice of Gideon	" ...	47 × 31	Prince de Conti	—	80 10 0

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1777.	Diana and Endymion	oil ...	17 $\frac{1}{2}$ × 22 $\frac{1}{2}$	Prince de Conti	—	30 0 0
"	Landscape, with figures, cattle and poultry ...	" ...	—	" " ...	—	28 16 0
"	Landscape, with a bather... ..	" ...	—	" " ...	—	13 4 0
"	Group of women sleeping ... ..	" ...	—	" " ...	Cupid is looking at them through a curtain ...	5 10 0
"	Diana Caressing one of her Nymphs ... ..	" ...	—	" " ...	—	78 10 0
1778.	A Woman Meditating	" ...	—	Mme. de Cossé...	—	24 0 0
"	Hercules and Omphale	" ...	9 $\frac{1}{2}$ × 10 $\frac{1}{2}$	Paris, Nov. 30th	—	18 0 0
"	Lady taking a cup of Chocolate ... ..	" ...	—	" " ...	—	2 14 0
"	Rebecca receiving presents from Abraham's servants ... ..	" ...	—	Le Brun... ..	—	49 12 0
"	Landscape, with river	" ...	—	Silvestre... ..	—	7 13 6
"	Young Shepherdess, standing, holding a rose, her knee on an open cage, a Shepherd hands her a flower ...	" ...	—	—	—	20 16 0
"	Shepherds at a Fountain ... ..	" ...	—	Bourlat de Montredor ... ..	—	34 16 0
"	The Departure of Jacob ... ..	" ...	8 × 6 $\frac{1}{2}$	Nogaret ... ..	—	6 17 6
1779.	Interior of a Farm ...	" ...	13 $\frac{1}{2}$ × 18	Trouart ... ..	Copy of a picture by Wouvermans... ..	28 0 0
1780.	Venus demanding Arms from Vulcan ... ..	" ...	43 × 32	Chardin ... ..	—	16 16 0
"	The Repose of Venus. The goddess sleeps on a bed, with cupid asleep near her ...	" ...	—	Proult ... ..	—	48 8 0
"	A Shepherd sleeping near a Shepherdess who decorates him with flowers ... ..	" ...	—	Marquis de Chamgrand ... ..	Engraved by Aliamet under the title of "La bergère prévoyante"	26 0 0
"	Jupiter takes the shape of Diana to surprise Calisto ... ..	" ...	oval	Le Roy ... ..	Landscape ... ..	52 5 0
1781.	Cupid persuading Venus to give up her girdle to secure the Golden Apple ...	" ...	—	Sireuil ... ..	pair ... ..	9 5 6
"	The Judgment of Paris	" ...	—	" ... ..	Three figure composition	1 0 0
"	The Old Man's Calendar ... ..	grisaille ...	—	Marquis de Ménars ...	The Goddess is surrounded by gambolling Cupids ... ..	23 10 0
1782.	The Toilet of Venus...	oil ...	—	" ... ..	—	24 0 0
"	A Young Woman nude, reposing on a bed ...	" ...	—	" ... ..	Subject represented by a nude woman, surprised ... ..	9 12 0
"	The River Scamandre	" ...	—	" ... ..	—	32 0 0
"	Pastoral Landscape ...	" ...	—	" ... ..	—	24 5 0
"	Venus at the Bath ...	" ...	—	" ... ..	She holds her son in her arms ... ..	29 4 0
"	Venus disarming Cupid	" ...	—	" ... ..	Venus is on a cloud and Cupid begs for the return of his arms ...	19 5 0
"	Two Young Girls seated on the grass attaching a letter to the neck of a pigeon ... ..	" ...	—	" ... ..	—	56 0 0
"	The Seasons ... ..	" ...	—	" ... ..	set of four ... ..	27 5 0
1783.	The Repose of Venus and Cupid ... ..	" ...	28 $\frac{1}{2}$ × 20 $\frac{1}{2}$	Blondel d' Azincourt ... ..	Cupid, while Venus sleeps, plays with the pigeons of her chariot. Landscape ... ..	27 5 0

**PICTURES AND DRAWINGS SOLD BY AUCTION—continued.**

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1783.	The Repose of Diana after the Chase ...	oil ...	26 × 20	Blondel d' Azin-	companion to the pre-	
"	Pretty Peasant and Child ...	" ...	—	court ...	ceding... ..	16 6 6
"	Young Shepherdess and Child ...	" ...	22 × 15	" "	Landscape in back-	
"	A Luncheon ...	" ...	23 × 30	" "	ground. Sketches.	10 10 0
"	A Country Ball ...	" ...	"	" "	Pair ... ..	12 15 0
"	Cupid surrounded by roses ...	" ...	20 × 24	" "	pair ... ..	8 16 0
"	Children sleeping and playing with grapes...	" ...	oval	" "	"	
"	Landscape ...	" ...	—	" "	pastoral subject with figures... ..	16 0 0
"	Sketch ...	grisaille ...	48 × 40	" "	with over twenty figures	5 5 0
"	Landscape ...	oil ...	—	Montullé ...	pastoral with figures ...	16 0 0
1784.	Two Nymphs leaving the Bath surprised by a Satyr ...	" ...	—	De Billy...	—	26 0 0
"	Young Woman nude, reposing on a bed ...	" ...	9 × 10 $\frac{3}{4}$	" ...	—	28 0 0
"	Two Women at their Toilet ...	" ...	oval	"	"	
1785.	Two Naiades surprised by a Faun ...	oil ...	19 × 15	Dubois ...	pair ... ..	28 0 0
1786.	Syrinx pursued by the God Pan takes refuge in the arms of Ledon	" ...	—	Godefroy ...	—	26 8 0
"	Alpheus pursuing Arethusa, who takes refuge in arms of Diana ...	" ...	circular	"	"	
1787.	Hercules and Omphale	" ...	9 × 6	Aubert ...	pair ... ..	30 0 0
"	The Seasons ...	" ...	"	Vandreuil ...	—	36 0 0
"	The Painter's Studio...	" ...	—	Beaujon ...	set of four ... ..	36 10 0
"	Interior of a Garden...	" ...	—	Collet ...	panel ... ..	10 10 0
"	A Cottage ...	" ...	—	" ...	pair ... ..	20 0 0
"	Mountainous Landscape	" ...	30 × 36	" ...	—	1 11 6
"	Landscape with Cottage and Figures ...	" ...	25 × 30	" ...	—	4 2 6
"	The Toilet of Venus ...	" ...	40 × 30	Boullongne ...	—	18 8 0
1789.	The Graces Binding Love ...	" ...	—	Parizeau...	—	31 0 0
1790.	Jupiter and Calypso ...	" ...	oval	Marin ...	pair ... ..	16 10 0
"	Bacchus and Ariadne	" ...	"	"	"	
"	Shepherdess Embraced by her Lover...	" ...	oval	—	pair ... ..	16 0 0
"	Shepherd seated by a Shepherdess, to whom he presents a bird	" ...	"	"	"	
1791.	The Triumph of Venus and Neptune...	grisaille ...	—	Le Brun...	—	2 0 0
"	Rebecca receiving the presents of Eliezer ...	oil ...	—	" ...	—	49 12 0
1793.	Two Shepherdesses ...	" ...	—	Choiseul-Praslin	—	12 17 6
1802.	The Wooden Bridge ...	" ...	—	De Laujac ...	—	0 10 0
"	Virgin and Child ...	" ...	—	" "	—	0 4 6
1808.	Eliezer offering Jewellery to Rebecca on behalf of Abraham.	" ...	26 × 27	St. Aubin ...	}	2 10 0
"	The Pilgrims of Emmaus ...	sketch ...	—	" ...		
1809.	Rebecca receiving presents from Abraham's Servant ...	" ...	15 × 13 $\frac{1}{2}$	Le Rouge ...	12 figures ... ..	49 12 0
1810.	Joseph presenting his Family to Pharaoh ...	" ...	21 × 27	Prévost ...	—	0 6 6
1817.	Venus on a cloud with Cupid...	" ...	—	Simon ...	—	0 6 0
1822.	The Little Wooden Bridge...	oil ...	—	St. Victor ...	—	0 10 0
"	Landscape ...	" ...	—	" ...	—	0 17 6
"	The Flageolet Player...	" ...	—	" ...	—	1 12 6



PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price.
						£ s. d.
1822.	Virgin and Child ...	oil ...	—	St. Victor ...	—	23 0 0
1827.	The Surprised Lovers...	" ...	—	Paris, Dec. 26 ...	—	20 16 0
1828.	An Artist at his Easel painting a Landscape	" ...	12½ × 16	Le Moyne ...	—	48 16 0
1833.	Nude children playing with a Goat ...	" ...	9½ × 10½	—	pair ...	5 12 0
	Children playing with Birds.	" ...	—	—	—	—
1836.	A woman, a child, and an old man ...	" ...	—	De Brusle ...	—	8 16 0
"	Portrait of the Comte de Provence ...	" ...	—	" ...	full length ...	6 8 0
1838.	Two Young Girls surprised by a Shepherd	" ...	—	Périer ...	—	31 4 0
1839.	Two young men making music to a young girl in a garden ...	" ...	—	Paris, March 2nd	—	21 5 0
1841.	Two Bacchantes asleep in an Arbour...	" ...	—	Paris, Decr. 16...	—	60 0 0
1842.	Two young men making music to a young girl in a garden ...	" ...	—	Harcourt ...	—	28 17 6
1843.	The Birth of Bacchus	" ...	—	Férier ...	pair ...	112 16 0
	The Rape of Europa...	" ...	—	" ...	—	—
	The Triumph of Galatea	" ...	—	" ...	—	11 8 0
1844.	The Dove-Cot...	" ...	—	Baron d'Ivry ...	—	324 0 0
"	The Fête of the Shepherds and the Laundresses ...	" ...	—	" ...	—	3200 0 0
1845.	The Return to the Farm	" ...	—	Vasserot...	—	32 8 0
"	Bathers...	" ...	18½ × 26	Meffre ...	—	53 12 0
"	Eliezer and Rebecca ...	" ...	—	" ...	—	11 0 0
"	Terpsichore seated on a Cloud ...	" ...	—	Gypierre ...	Semi-nude, holding a drum; a Cupid brings her garlands of flowers	31 10 0
"	Euterpe...	" ...	—	" ...	—	4 17 6
"	Nude woman asleep ...	" ...	—	" ...	—	11 12 0
"	The Nymph Syrinx pursued by the God Pan, takes refuge among the roses ...	" ...	—	" ...	—	36 0 0
1846.	The Toilet of Venus ...	" ...	—	Stevens ...	pair ...	5 5 0
"	Venus and Cupid ...	" ...	—	—	—	—
"	Cupids on Clouds, two quarreling over a Dove ...	" ...	—	Brunet-Denon ...	—	18 8 0
"	Diana at the Bath, surprised by Actæon ...	sketch ...	—	Saint ...	—	8 13 6
"	Landscape, a Foot-bridge across a river	oil ...	—	" ...	—	7 5 0
1847.	Shepherdesses seated, weaving floral crowns, near them a Shepherd plays a flute ...	" ...	—	Rossi ...	—	58 13 0
1850.	The Toilet of Venus ...	" ...	—	Paris, Jany. 18th	—	20 16 0
"	Nymphs bathing ...	" ...	23½ × 29½	Schweling ...	—	42 0 0
"	Young woman raising her veil with her right hand ...	" ...	30 × 24½	Thielens: Brussels	—	2 0 0
1851.	Diana ...	" ...	—	Narbonne ...	—	126 0 0
"	Diana leaving the Bath	" ...	—	" ...	—	144 0 0
"	The Love of Venus and Vulcan ...	" ...	—	Prousteau ...	Set of four mythological subjects ...	424 0 0
"	Venus and Cupids	" ...	—	—	—	—
"	Mars and Venus	" ...	—	—	—	—
"	Judgment of Paris	" ...	—	—	—	—
"	Diana and Calisto	" ...	oval	" ...	pair ...	130 0 0
"	Venus and Adonis	" ...	—	—	—	—
"	The Watermill	" ...	—	" ...	Picturesque landscape	132 0 0
1852.	Four pictures ...	" ...	—	Duc de Richelieu	—	620 0 0
"	Pastoral Scenes	" ...	—	—	Two large subjects ...	504 0 0

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price.		
						£	s.	d.
1852.	Four over-doors ...	oil ...	—	—	—	216	0	0
1853.	The Nymph Syrinx, pursued by the God Pan, takes refuge among the roses ...	" ...	—	Vente G. de M.	—	48	0	0
"	Terpsichore seated on clouds receives garlands of flowers from Cupid ...	" ...	—	" " ...	—	40	10	0
"	Diana and Endymion ...	" ...	—	" " ...	—	36	0	0
"	Diana looking at Endymion ...	" ...	—	Duglère ...	—	5	0	0
1854.	The Four Seasons ...	" ...	32½ × 66	Gentil de Chavagnac ...	Pastoral scenes with figures ...	408	0	0
"	Jupiter and Calisto Cephalus and Procris	" ...	—	" " ...	pair ...	113	0	0
1855.	Daphne and Chlœe ...	" ...	—	Devize ...	—	10	8	0
"	The Rising of Apollo ...	" ...	118 × 58	Baron Comailles	pair ...	808	0	0
"	The Return of Apollo	" ...	—	Barroilhet ...	ceiling ...	120	0	0
1856.	The Triumph of Venus	" ...	—	Paris, Feb. 19 ...	—	120	0	0
"	Jupiter and Calisto ...	" ...	—	d'Armagnac ...	—	120	0	0
1857.	Jupiter and Calisto ...	" ...	—	Paris, Mar. 20 ...	pair ...	268	0	0
"	The Picnic ...	" ...	—					
"	The Alfresco Dance	" ...	—					
"	Springtime; and Autumn ...	" ...	36 × 50	Patureau ...	pair, in the form of medallions ...	580	0	0
1858.	The Mill at Charenton	" ...	—	Febvre ...	pair ...	28	0	0
"	Le Petit Trianon	" ...	—					
"	Beauty intoxicating	" ...	—	Pillot ...	—	30	0	0
"	Love ...	" ...	—	" ...	—	28	16	0
"	Four overdoors ...	" ...	—					
"	Cupids Gathering	" ...	—	Ferol ...	—	36	5	0
"	Grapes ...	" ...	—					
"	Marquise de Pompadour, in yellow silk dress ...	" ...	—	Véron ...	—	84	0	0
1859.	Two Cupids sleeping; and Companion ...	" ...	—	Deverre ...	—	12	5	0
"	Shepherdess Sleeping	" ...	—	" ...	pair ...	44	12	0
"	Confidences	" ...	—					
"	Swiss Milkmaid ...	" ...	9 × 7	St. Marc	—	3	10	0
"	Cupids ...	" ...	—	Rattier ...	pair ...	32	0	0
1860.	— ...	" ...	—	Culling Eardley, London ...	Two large pictures painted for Louis XV. in 1748 ...	1250	0	0
"	Leda and the Swan ...	" ...	—	Dhane de Steenhuyse ...	—	120	0	0
"	Pastoral ...	" ...	—	Lord Seymour ...	—	320	0	0
"	Village Courtship ...	" ...	oval	" ...	—	164	0	0
"	Mme. de Pompadour ...	" ...	—	Richard ...	—	20	0	0
"	Music ...	" ...	30 × 37½	Barroilhet ...	—	11	12	0
"	The Pretty Sleeper ...	" ...	18 × 24	" ...	—	24	0	0
1861.	The Young Shepherdess ...	" ...	—	Montbrun ...	pair ...	62	10	0
"	The Young Shepherd	" ...	—					
"	Country Scene ...	" ...	—	Dubois ...	—	42	0	0
"	Venus and Cupid in a chariot on clouds ...	" ...	44½ × 36½	Rhone ...	—	102	0	0
"	Large Landscape with Ruins ...	" ...	—					
"	Mme. de Pompadour ...	" ...	—					
"	Portrait of a young Girl ...	" ...	—					
1862.	The Gallant Shepherd	" ...	—	Duc de Villars ...	—	9	5	0
"	The Fishermen	" ...	—	" ...	—	34	0	0
"	Venus disarming Cupid	" ...	—	Earl Pembroke...	The goddess is seated on clouds and Cupid with hands together begs for the return of his quiver ...	160	10	0
"	Mme. du Barri	" ...	—	" ...	—	32	0	0
"	Pastoral Scene...	" ...	—	" ...	—	208	0	0

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1862.	Young woman dressing a young man...	oil ...	—	Bonvoisin ...	Subject from La Fon- taine's Fables ...	11 12 0
"	Head of Christ Crowned with Thorns	" ...	—	" ...	—	2 1 0
"	Cupids and Chimeres...	" ...	—	" ...	overdoor ...	2 5 0
1863.	Pastoral ...	" ...	—	Souty ...	—	36 5 0
"	Pastoral Landscape ...	" ...	—	" ...	—	34 10 0
"	Two Lovers ...	" ...	—	" ...	—	4 10 0
"	Four Pastoral Sub- jects ...	" ...	—	" ...	—	26 10 0
"	Bathers ...	" ...	—	Meffre ...	—	53 12 0
"	The Judgment of Paris	" ...	—	Voisin ...	—	26 0 0
"	Four overdoors ...	" ...	—	" ...	—	28 16 0
"	Four overdoors ...	" ...	—	" ...	—	29 5 0
"	Love and Youth ...	" ...	21½ × 18½	Gilkinet ...	—	62 0 0
"	Cupids playing with a dove ...	" ...	—	Soret ...	—	10 10 0
"	Marie Leczinska ...	" ...	—	Morland London	—	233 5 0
"	Six miniatures...	" ...	—	—	—	40 8 0
"	Nymph sleeping ...	" ...	—	—	—	20 0 0
"	The Happy Parrot ...	" ...	—	—	—	96 0 0
"	Group of Lovers ...	" ...	—	—	—	6 10 0
1864.	The Little Fishermen	" ...	—	Marquis de St. Cloud ...	—	16 16 0
"	Birds—Nesting ...	" ...	—	" "	—	13 5 0
"	Springtime ...	" ...	—	" "	—	21 5 0
"	The Adoration of the Shepherds ...	" ...	73 × 54	Paris, March 24.	—	600 0 0
1865.	Portrait of Mme de Pompadour in the Artists' Studio ...	" ...	—	Alexandre Dumas	—	56 0 0
"	A Scene from the opera "The Puritans" ...	" ...	25½ × 13½	Comte de Pour- tales ...	—	10 0 0
"	An Artist at his easel, painting a landscape	" ...	—	Tondu ...	—	280 0 0
"	The Little Messenger	" ...	—	" "	—	140 16 0
"	Cupid engraving an escutcheon ...	" ...	—	" ...	—	5 12 0
"	Cupid and the Graces	" ...	55½ × 72	Duc de Morny ...	—	760 0 0
1866.	Diana leaving her Bath	" ...	—	Cuyck ...	—	144 0 0
1867.	Portrait of Louis Philippe - Joseph Egalite at the age of two years ...	" ...	35½ × 28½	Laperlier ...	—	62 10 0
"	The Marriage of Cupid and Psyche ...	" ...	37½ × 52	" ...	—	420 0 0
"	The Genius of Child- hood ...	" ...	16½ × 13½	" ...	—	47 5 0
"	The Genius of Youth	" ...	16½ × 13½	" ...	—	50 0 0
1868.	The Studio of the Painter ...	" ...	15½ × 13½	Khalil-Bey ...	—	560 0 0
"	The Bathers ...	" ...	18 × 25½	" ...	—	58 0 0
"	Mlle B. ...	" ...	oval	" ...	—	39 0 0
"	Fishing ...	" ...	oval	Horsin-Déon ...	—	50 10 0
"	The Boatman ...	" ...	30½ × 24 oval	" "	—	88 16 0
"	The Awakening ...	" ...	28 × 27½	Comte de C ...	—	12 0 0
"	Four Overdoors ...	" ...	34 × 30	" "	—	4 16 0
"	Marquise de Pompadour	" ...	43½ × 40	" "	—	1120 0 0
"	The Birth of Adonis ...	" ...	84½ × 104½	Henry Didier ...	Full length Portrait ...	164 0 0
"	The Death of Adonis	" ...	—	" "	—	—
"	The Little Shepherds	" ...	14 × 11½	" "	—	52 16 0
"	Flowers and Fruit ...	" ...	50 × 34	" "	—	200 0 0
"	Cupids holding Doves	" ...	18 × 36½	" "	—	29 5 0
"	The Painter and his Family ...	" ...	13½ × 10	December 5th ...	—	32 16 0
"	The Poet ...	" ...	13½ × 10	" "	—	18 5 0
"	The Statuary ...	" ...	13½ × 10	" "	—	27 4 0
"	Cupid's Geometry	" ...	—	" "	—	16 10 0
"	The Bridge ...	" ...	22½ × 17½ oval	" "	—	19 12 0



PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks	Price.
						£. s. d.
1868.	Pan pursuing Syrinx...		20 × 24		—	22 10 0
"	Cupid the Painter ...	oil	—	Delamarre ...	pair	31 0 0
"	Cupid the Historian ...					
1870.	Music ... ..	"	40½ × 51½	Maillet ...	pair	364 0 0
"	Painting ... ..	"				
"	The Toilet of Venus ...	"	50½ × 58½	San Donato ...	—	920 0 0
"	Venus and Cupid ...	"	48 × 52	" ... ..	—	408 0 0
"	The Springtime of Love	"	44 × 47½	" ... ..	—	324 0 0
"	The Autumn of Love...	"	44 × 47½	" ... ..	—	336 0 0
"	Bacchante in Frenzy...	"	69½ × 34½	" ... ..	—	480 0 0
"	Nymph gathering Flowers ... ..	"	69½ × 34½	" ... ..	—	244 0 0
"	Young Girl supplicating Love ... ..	"	70 × 32	" ... ..	—	2000 0 0
"	Painting ... ..	"	28½ × 22½ oval	" ... ..	—	200 0 0
"	Sculpture ... ..	"	28½ × 22½ oval	" ... ..	—	220 0 0
"	Poetry ... ..	"	28½ × 22½ oval	" ... ..	—	280 0 0
"	Music ... ..	"	28½ × 22½ oval	" ... ..	—	264 0 0
"	Venus on the Water ...	"	25½ × 38½	Marquis du Blaisel	—	40 15 0
"	Venus asleep ... ..	"	42 × 36½	" " ...	—	240 0 0
1871.	A young girl reclining at the foot of a tree hold- ing a letter in her hand	"	—	Otto Mundler ...	A young Shepherd peeps from behind a tree and watches her reading	240 0 0
"	Fishing—A girl and boy fishing ... ..	"	—	" " ...	—	80 16 0
1872.	Love's Confidences ...	"	—	Montesquiou- Fezensac	—	326 0 0
"	Pastoral Subjects ...	"	10 × 28	" " ...	Four panels ... ..	1088 0 0
"	Jupiter and Calisto ...	"	—	Canot ... ..	—	68 0 0
"	Venus and Cupid ...	"	54 × 66	Pereire ... ..	—	504 0 0
"	The Favourite Sheep, or The Messenger ...	"	32½ × 29½	" ... ..	—	360 0 0
"	Rosebuds and Bird ...	"	36 × 28½	" ... ..	—	360 0 0
"	Portrait of a child in a Pierrot's costume ...	"	—	Cope, London ...	—	913 0 0
1873.	Musical Rivalry ...	"	—	Harcourt ...	—	28 17 6
"	Cupids ... ..	"	36½ × 34	March 15. ...	—	80 0 0
"	The Young Mother ...	"	13½ × 9½	" ... ..	—	48 5 0
"	Jupiter and Calisto ...	"	64 × 56	Baron de Forest	—	380 0 0
"	The Little Milkmaid ...	"	16 × 12	" " ...	—	152 0 0
"	Clytie transformed into a Sunflower ... ..	"	—	M. D. de L. ...	—	30 5 0
"	Arion ... ..	"	45½ × 52½	Marquis de la Rochebousseau	—	232 0 0
"	Pastoral ... ..	"	15½ × 11½	" " ...	—	80 16 0
"	Pastoral ... ..	"	—	" " ...	—	192 0 0
"	Venus asleep ... ..	"	—	Marquis du Blaisel	—	248 0 0
1874.	Shepherds and Villagers in a landscape ...	"	—	Didot ... ..	—	1 5 0
"	Groups of children, in floral borders ...	"	—	Alexander Barker, London ...	Set of 8 panels ... ..	6350 0 0
1875.	The Rustic Kitchen ...	"	23½ × 20	Guichardot ...	—	12 0 0
"	The Virgin and Joseph looking at the Infant Jesus sleeping ...		oval 8 in. diam.	" ... ..	on copper	0 13 6
"	Cupids shooting arrows	oil	—	Baron Thibou ...	pair	584 0 0
"	Cupids sleeping ...					
"	Three Cupids playing on clouds ... ..	"	—	" " ...	—	164 0 0
"	Mythological Subjects	"	—	" " ...	—	80 0 0
1876.	The Awakening ...	"	32½ × 52	Marcille ...	—	284 0 0
"	Psyche ... ..	"	17½ × 21½	" ... ..	pair	440 0 0
"	The Concert	"	—			
"	Diana and Venus ...	"	35½ × 27½	" ... ..	—	28 10 0
1877.	The Little Bird- Catchers ... ..	"	38 × 60	Mme. Brooks ...	—	60 0 0

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price.
						£ s. d.
1877.	The Band ... ..	oil ... ..	32 $\frac{1}{2}$ x 48	Mme. Brooks ...	Set of three Chinese subjects ... ..	268 0 0
	Fishing ... ..	" ... ..	39 $\frac{1}{2}$ x 28			
	The Cup of Tea ... ..	" ... ..	37 $\frac{1}{2}$ x 26			
"	Cupids ... ..	" ... ..	—	D'Imecourt ...	—	84 0 0
"	The Masque ... ..	" ... ..	—	Munro, London	—	115 15 0
"	Little Peasant Feeding Chickens ... ..	" ... ..	—	Oct. 11 ... ..	—	23 10 0
1878.	Woman Sleeping ... ..	" ... ..	—	" ... ..	—	120 0 0
"	The Departure for Market ... ..	" ... ..	—	" ... ..	—	25 5 0
	Young Girl carrying fruit ... ..	" ... ..	—	Baron D. ...	—	52 10 0
1880.	The Masque ... ..	" ... ..	—	Lionel Lawson, London	—	157 10 0
1881.	Venus Sleeping ... ..	" ... ..	—	Wilson ... ..	—	74 0 0
	Jupiter and Calisto ... ..	" ... ..	oval	Beurnonville ...	—	800 0 0
"	The Haberdasher ... ..	" ... ..	—	" ... ..	—	296 0 0
"	The Charming Villager ... ..	" ... ..	28 $\frac{1}{2}$ x 23 $\frac{1}{2}$	" ... ..	—	130 0 0
"	Head of a Cherubin ... ..	" ... ..	8 $\frac{1}{2}$ x 7 $\frac{1}{2}$	" ... ..	—	24 0 0
"	Young Girl reading ... ..	" ... ..	24 x 20	" ... ..	—	76 0 0
"	Young Woman ... ..	" ... ..	14 $\frac{1}{2}$ x 12 oval	" ... ..	Half figure ... ..	24 0 0
"	Nymphs and Cupids ... ..	" ... ..	51 $\frac{1}{2}$ x 37 $\frac{1}{2}$	" ... ..	—	80 0 0
"	Mme. de Pompadour ... ..	" ... ..	30 $\frac{1}{2}$ x 24 $\frac{1}{2}$	" ... ..	—	122 0 0
"	Love's Offering ... ..	" ... ..	32 $\frac{1}{2}$ x 24	" ... ..	Sketch ... ..	152 0 0
"	Cupids Drawing ... ..	" ... ..	14 $\frac{1}{2}$ x 20 $\frac{1}{2}$	" ... ..	—	48 0 0
"	Interior ... ..	grisaille	10 x 8	" ... ..	Sketch ... ..	18 8 0
"	The Stream ... ..	oil ... ..	24 $\frac{1}{2}$ x 20	Double ... ..	—	200 0 0
"	The Mill ... ..	" ... ..	24 $\frac{1}{2}$ x 20	" ... ..	Companion to above	160 16 0
1882.	Expectation ... ..	" ... ..	—	Moreau-Chaslon	—	140 0 0
"	The Toilet of Venus ... ..	" ... ..	50 $\frac{1}{2}$ x 58 $\frac{1}{2}$	Febvre ... ..	—	860 0 0
"	The Laundresses ... ..	" ... ..	19 $\frac{1}{2}$ x 23 $\frac{1}{2}$	—	—	166 0 0
"	The Band ... ..	" ... ..	43 $\frac{1}{2}$ x 56	—	—	284 0 0
"	The Wedding Fan of Marie Leczinska, wife of Louis XV. ... ..	" ... ..	—	Walker d'Uffington ... ..	—	75 0 0
"	The Toilet of Venus ... ..	" ... ..	—	Bojano ... ..	—	26 0 0
"	Springtime, and the Companion ... ..	" ... ..	—	" ... ..	—	37 10 0
"	Autumn ... ..	" ... ..	—	" ... ..	—	35 10 0
1883	Bacchus and Cupid ... ..	" ... ..	22 x 18 $\frac{1}{2}$	Aguado ... ..	—	60 0 0
"	Nymphs and Satyrs ... ..	" ... ..	—	" ... ..	—	48 16 0
"	The See-Saw ... ..	" ... ..	32 x 58 $\frac{1}{2}$	Beurdeley ... ..	pair of overdoors ... ..	580 0 0
"	The Game of Leap-Frog ... ..	" ... ..	—	—	—	—
"	The Reading Lesson ... ..	" ... ..	9 x 7	Beurnonville ...	—	104 0 0
"	The River Scamandre ... ..	" ... ..	oval	" ... ..	—	64 0 0
"	The Drudge ... ..	" ... ..	24 x 20	—	—	—
"	Blindman's Buff ... ..	" ... ..	16 x 12 $\frac{1}{2}$	—	—	21 10 0
"	The Return from the Fields ... ..	" ... ..	—	Bécherel ... ..	—	28 0 0
"	The Village Kitchen ... ..	" ... ..	—	" ... ..	pair ... ..	29 5 0
"	Nymphs in a Landscape ... ..	" ... ..	—	Dec. 15 ... ..	—	120 0 0
"	Vertumnus and Pomona ... ..	" ... ..	—	Girardin ... ..	—	160 0 0
"	Vertumnus and Pomona ... ..	" ... ..	64 $\frac{1}{2}$ x 68 $\frac{1}{2}$	—	—	—
"	Vertumnus and Pomona ... ..	" ... ..	—	Doat ... ..	—	160 0 0
"	The Villagers ... ..	" ... ..	—	Borniche ... ..	—	28 10 0
"	Young Shepherdess holding a basket on her head ... ..	" ... ..	—	" ... ..	—	13 10 0
1884.	The Shepherds' Fête ... ..	" ... ..	96 x 94	Baron d'Ivry ...	—	1600 0 0
"	The Laundresses ... ..	" ... ..	96 x 94	" ... ..	—	1600 0 0
"	The Dove-cot ... ..	" ... ..	18 x 26	" ... ..	—	164 0 0
"	Venus sleeping ... ..	" ... ..	33 $\frac{1}{2}$ x 33 $\frac{1}{2}$	Beurnonville ...	—	40 0 0
"	The Garden ... ..	" ... ..	—	March 27th ...	—	20 0 0
1885.	Mme de Chateauroux, as a shepherdess ... ..	" ... ..	—	Comte Sapia de Lencia ... ..	—	28 16 0
"	Portrait of the Marquise de Pompadour, as Venus ... ..	" ... ..	42 $\frac{1}{2}$ x 34	La Béraudière ...	—	5320 0 0

PICTURES AND DRAWINGS SOLD BY AUCTION—*continued.*

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price.
						£ s. d.
1885.	Portrait of Louis XV.	oil ...	—	Burat ...	—	6 0 0
"	Cupids ...	" ...	—	" ...	—	400 0 0
1887.	The Fountain of Love	" ...	90 x 56	Pittet ...	—	48 0 0
"	The Rape of Europa	" ...	—	Baron R. Portalis	—	36 16 0
"	Young girl reclining	" ...	—	" ...	—	20 5 0
"	The Grape Gatherers	" ...	28½ x 24	Salverte ...	—	48 0 0
"	Young girl sleeping	" ...	—	" ...	—	204 0 0
"	La Gimblette	" ...	—	" ...	Pair ...	80 0 0
"	The Spoiled Child	" ...	—	" ...	—	192 0 0
"	The Surprise	" ...	—	" ...	—	80 0 0
"	Naiades surprised by a Faun	" ...	38 x 30½	Sennegon ...	—	40 16 0
"	The Gatherer of Flowers	" ...	40 x 31	Lord Lonsdale, London	—	1050 0 0
"	Mme de Pompadour	" ...	78 x 62	" ...	Blue silk dress ...	10395 0 0
"	The Triumph of Aphrodite	" ...	98 x 100	" ...	—	630 0 0
1888.	Allegorical subject representing Circe with Diana seated on a cloud	" ...	18½ x 20½	Marquis d'Houdan Secretan	—	8 5 0
1889.	Venus asleep	" ...	—	Rothan ...	—	340 0 0
1890.	The Band	" ...	—	" ...	—	980 0 0
"	Painting	" ...	—	" ...	—	980 0 0
"	The Mill	" ...	—	" ...	—	484 10 0
"	The Odalisque	" ...	—	" ...	—	300 0 0
"	The Avaricious Woman	" ...	—	" ...	—	132 0 0
"	Sunrise	" ...	—	" ...	—	188 0 0
"	The Sweet Perfume	" ...	—	" ...	—	156 0 0
"	The Muse of History	" ...	—	London, June 22	—	294 0 0
"	Pastoral	" ...	36½ x 29½	Crabbe ...	—	600 0 0
1891.	Woody Landscapes	" ...	20 x 23½	Montbrison ...	—	28 16 0
"	A Muse	" ...	—	—	—	240 0 0
"	The Fishermen	" ...	—	London, Mar. 14	—	351 0 0
"	The Rape of Europa	" ...	—	Philippe Georges d'Ay ...	—	328 0 0
1892.	The Education of Achilles	" ...	—	Audouin ...	Allegory ...	80 0 0
"	The Little Reapers	" ...	—	—	—	200 0 0
"	The Little Shepherdess	" ...	—	—	Pair ...	144 0 0
"	The Little Gardener	" ...	—	—	—	82 10 0
"	The Little Gardener	" ...	—	—	—	50 0 0
"	Little Shepherd leaning against a tree	" ...	—	—	—	364 0 0
"	The Toilet of Venus	" ...	—	Daupias ...	—	324 0 0
"	The Band	" ...	—	" ...	—	70 0 0
"	Portrait of a Woman	" ...	—	" ...	—	30 0 0
"	Young girl standing	" ...	—	March 28th ...	—	4 10 0
"	Cupid among Clouds	" ...	—	" ...	—	861 0 0
"	The Muse Erato, with Cupid	" ...	—	Magniac, London	—	1000 0 0
"	Studio Interior	" ...	—	Hulot ...	—	120 0 0
"	Group of Children representing Sculpture	" ...	—	—	—	92 0 0
"	Allegory representing painting	" ...	—	—	—	480 0 0
1893.	Bathsheba	" ...	60½ x 46	May 6th ...	—	699 0 0
"	Gipsy Encampment	" ...	—	Denain ...	pair ...	324 0 0
"	The Birth of Adonis	" ...	26 x 32	—	pair ...	244 0 0
"	The Death of Adonis	" ...	38½ x 36	—	—	28 0 0
"	The Muse of Eloquence	" ...	—	Court, Marseilles	—	5 10 0
"	The Band	" ...	—	June 16th ...	—	104 0 0
1894.	Nymph Surprised	" ...	—	Emile Barre ...	—	5 10 0
"	Woman lying on a bed reading	" ...	6 x 8	Mar. 15th ...	—	4 5 0
"	The Judgment of Paris	grisaille ...	52½ x 76½	Mar. 16th ...	sketch ...	40 0 0
"	Samson and Delilah	oil ...	21½ x 26	Lefèvre, Amiens	sketch ...	6 16 0
"	Biblical Subject	grisaille ...	—	London ...	—	1099 0 0
"	Young woman at her toilet	oil ...	27½ x 22	—	—	—
1895.	Ruth and Boaz	grisaille ...	14 x 17½	—	—	—
"	Cupids by a Fountain	oil ...	—	—	—	—



PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1895.	Decorative Panels ...	oil ...	—	London, July 13	—	336 0 0
	Louis xv. ...	" ...	—	Kam Edouard ...	—	552 0 0
1896.	Mme. de Pompadour, seated ...	" ...	—	London, June 6...	Small whole length ...	220 15 0
1897.	The Surprise ...	" ...	—	Montesquiou- Fenzensac ...	—	64 0 0
"	The Tête-a-tête ...	" ...	—	" " ...	—	140 0 0
"	The Young Bohemians ...	" ...	—	" " ...	—	39 5 0
"	The Departure for Market ...	" ...	—	" " ...	—	70 0 0
"	Study of a Nude Woman standing ...	" ...	—	" " ...	—	98 0 0
"	The Spinstress... ..	" ...	—	" " ...	—	30 0 0
"	The Repose ... ..	" ...	—	" " ...	—	58 0 0
"	Jupiter and Juno ...	" ...	12½ × 14	E. Densy ...	sketch for ceiling ...	12 0 0
1898.	Cupid as a Birdcatcher ...	" ...	41½ × 47½	May 7th... ..	—	448 0 0
"	The Environs of Beau- vais ... ..	" ...	24 × 32	May 17th ...	—	78 10 0
1899.	Cupid as a Birdcatcher ...	" ...	34 × 36½	Tabourier ...	—	204 0 0
"	Pastoral, Girl, Musician and Dog ... ..	" ...	26 × 20½	Broadwood and Lord Seigh, London ...	—	1167 10 0
"	Portrait of Alexandrine LeNormand d'Etoilles ...	" ...	21½ × 18	Muhlbacher ...	—	3400 0 0
"	Diana and two Nymphs in a Landscape ...	" ...	28½ × 38½	Langen, Munich	—	50 0 0
"	Bust Portrait of a Woman ... ..	" ...	22½ × 18½	" " ...	—	250 0 0
"	Cupids Playing ... ..	" ...	32½ × 37½ oval	Stein ... ..	—	820 0 0
"	Overdoor ... ..	" ...	—	Baron de Reuter, London ...	—	152 0 0
"	Lady on a Terrace ...	" ...	—	William Eden, London ...	—	52 0 0
1900.	Flora ... ..	" ...	32½ × 49½	Debrousse ...	—	320 0 0
"	The Four Seasons ...	" ...	—	Grignon Dumoulin	—	188 0 0
"	Marie Leczinska ...	" ...	—	Morland ...	—	220 0 0
"	The Market of Love ...	" ...	—	Spain ... ..	—	189 0 0
"	Two overdoors ... ..	" ...	—	Marquis of Head- fort ... ..	—	1600 0 0
1901.	The Mill, the environs of Beauvais ... ..	" ...	17½ × 23½	J. Lassalle ...	—	406 0 0
"	Judgment of Paris ...	" ...	—	London, July 13	—	504 0 0
1902.	The Triumph of Venus ...	" ...	—	Guidi Museum, Rome ... ..	—	940 0 0
"	The Departure of Cleopatra ... ..	" ...	21 × 34	London, April 28	—	115 10 0
"	Portrait of a young Girl ...	" ...	36 × 28	M. Miallet ...	—	448 0 0
1903.	Galatea, in a shell carriage drawn by Dolphins ... ..	" ...	—	Berlin, Feb. 14	—	75 0 0
"	A Woody River Scene ...	" ...	23 × 28	Page Turner ...	{ Signed and dated 1762. Purchased in 1868 for £110 ... .. Realised 110gs. at the Novar Sale 1878, and 150gs. at the Posno Sale 1880 ... ..	861 0 0
"	A Wood Stream ... ..	" ...	20 × 28	" " ...		798 0 0
"	A Girl with a Mask ...	" ...	28 × 22½	John White ...		
"	A Mill at Charenton ...	" ...	48 × 60	Madam Lelong...		37 16 0
"	Chinese Fishers ... ..	" ...	14½ × 20½	" " ...	—	1000 0 0
"	Cupids and Infant Bacchanals ... ..	" ...	33 × 53 oval	London, April 28	Set of 4 overdoors ...	52 10 0
"	The Egg Merchant ...	" ...	42 ... 33½	Lelong ... ..	—	1025 0 0
"	Familiar Scenes ... ..	" ...	—	" " ...	pair ... ..	420 0 0
"	Fishing Boats ... ..	" ...	—	" " ...	—	202 0 0
"	Diana Reposing ... ..	" ...	29 × 38	Vaile ... ..	Signed and dated 1748	3150 0 0
"	The Triumph of Am- phitrite ... ..	" ...	39 × 56 oval	" " ...	—	357 0 0
"	The Fortune Teller ...	" ...	124 × 72½	{ Vaile ... ..	—	23415 0 0
"	The Love Message ...	—	123 × 73½			
"	Love's Offering ... ..	—	120 × 72			
"	Evening ... ..	—	124 × 71½			
"	Cherubs Sporting ...	" ...	25 × 19	London, July 13	pair ... ..	110 5 0

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price.
						£ s. d.
1903.	Venus, seated on Clouds	oil ...	21½ × 17½ oval	London, July 11	Signed and dated 1762	504 0 0
"	Diana and Cupid	" ...	21 × 17½	London, Nov. 28	pair ...	63 0 0
"	The Infant Bacchus and Cupid	" ...	" ...	" ...	" ...	" ...
1904.	A Bacchante	" ...	30 × 37½	Hayne ...	—	220 10 0
"	The Bird Cage	" ...	—	Marne ...	—	2728 0 0
"	The Little Bird-Nester	" ...	—	Paris, May 26	—	86 0 0
"	The Mill	" ...	—	T. Thurlow	—	115 10 0
"	Woody Landscape	" ...	28 × 35½	Ridgway...	Set of 4 panels ...	14000 0 0
"	The Seasons	" ...	—	Paris, Dec. 16	Catalogued as by Boucher	40 0 0
"	Head of a Peasant Girl	" ...	—	Paris, Feb. 6	—	860 0 0
1905.	The Soap Bubbles	" ...	—	Paris, March 21	—	200 0 0
"	Cupid Drawing	" ...	—	" ...	—	" ...
"	Lovers, Love's Messengers, and a Floral Offering	" ...	—	London, March 25	Set of three ...	39 18 0
"	Group of Lovers	" ...	—	Paris, May 12	—	96 0 0
"	The Fisherman	" ...	—	Paris, June 26	—	284 0 0
"	Nymphs and Cupids	" ...	—	Paris, June 29	—	228 0 0
"	The Toilet of Venus	" ...	39 × 43	London, June 17	—	141 15 0
"	Shepherd and Shepherdess	" ...	29 × 35	London, July 8...	—	787 10 0
"	Sleeping Nymph and Satyr	" ...	30 × 38	" April "	—	94 10 0
1906.	Venus and Cupid	" ...	—	Paris, April 25	—	120 0 0
"	Shepherd and Shepherdess	" ...	15½ × 14	London, March 3	—	37 16 0
"	Musical Cupids	" ...	—	Paris, March 30	—	820 0 0
"	Cupids Playing	" ...	—	Paris, April 30	—	708 0 0
"	Cupids Playing	" ...	—	" "	—	680 0 0
"	Birth of Bacchus	" ...	—	Paris, May 4	—	74 0 0
"	Cupid with Flowers	" ...	—	Paris, May 16	—	312 0 0
"	Young girl with two children	" ...	—	" "	—	88 0 0
"	Allegory of Hymen	" ...	—	" "	—	148 0 0
"	Madame de Pompadour	" ...	23½ × 17½	Quilter ...	panel ...	325 10 0
"	Nymphs and Cupids	" ...	27 × 54	London, July 2	pair ...	60 18 0
"	Shepherd and Shepherdess	" ...	48 × 70	London, Dec. 1	—	136 10 0
"	Charity...	" ...	28 × 38	London, Dec. 20	—	78 15 0
"	Fruit Girl and her Lover	" ...	43 in. circle	London, Feb. 16	—	58 16 0
1907.	Venus and Cupid	" ...	18 × 22½	—	—	32 11 0
"	Solitude	" ...	—	Sedelmeyer	—	4480 0 0
"	The Sleeping Beauty	" ...	—	" ...	—	" ...
"	Cupid pursued	" ...	—	" ...	—	" ...
"	Cupid Captured	" ...	—	" ...	—	" ...
"	Pastoral	" ...	—	" ...	—	960 0 0
"	Bacchante Sleeping	" ...	—	" ...	—	560 0 0
"	The Pretty Fishergirl	" ...	—	" ...	—	1040 0 0
"	Fisherman	" ...	—	" ...	—	202 0 0
"	The Watermill	" ...	—	" ...	—	80 0 0
"	Landscape	" ...	—	" ...	—	120 0 0
"	The Message	" ...	—	Paris, April 16	—	648 0 0
"	Pastoral	" ...	—	" ...	—	" ...
"	Jupiter, Calisto and Cupids	" ...	32½ × 40	London, April 13	—	33 12 0
"	Landscape, The environs of Beauvais	" ...	—	Paris, May 13	—	200 0 0
"	Coteaux de la Marne...	" ...	—	Paris, May 24	—	60 5 0
"	The Ferryman...	" ...	—	" "	—	38 0 0
"	The Haymaker	" ...	—	" "	—	36 10 0
"	A Shepherdess, seated on a landscape with a child and a lamb, listening to a young shepherd who is playing a flute	" ...	32 × 27 oval	London, May 31	—	189 0 0
"	Young Shepherdess	" ...	—	Sedelmeyer	—	132 0 0
"	A Bacchante, with Cupid and an infant Bacchanal	" ...	34 × 45	London, June 14	—	63 0 0

**PICTURES AND DRAWINGS SOLD BY AUCTION—continued.**

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price.
						£ s. d.
1908.	Ariadne and Bacchus...	oil ...	—	Paris, March 18	—	84 0 0
"	Bacchantes Sleeping ...	" ...	—	" April 8 ...	—	80 0 0
"	Mercury Educating	" ...	—	"	—	350 0 0
"	Cupid ...	grisaille ...	—	" " ...	—	96 0 0
"	Pastoral ...	oil ...	—	" " ...	—	304 0 0

**BOUCHER SCHOOL.**

1902.	Pour la Plus Belle ...	oil ...	—	Paul Baudry ...	—	176 0 0
1903.	Boys Playing, Dancing, and Sporting...	" ...	43 × 58 oval	London, Nov. 28	set of four overdoors ...	94 10 0
1905.	Game of Love...	" ...	—	Paris, June 20 ...	pair ...	160 0 0
"	Landscape ...	" ...	—	Paris, Feb. 27 ...	—	42 0 0
"	The Toilet of Venus ...	" ...	—	Paris, March 21	—	62 0 0
"	The Rustic Bridge ...	" ...	—	" " ...	—	44 0 0
"	The Angling Party ...	" ...	—	Paris, March 24	—	100 0 0
"	Nymphs Bathing ...	" ...	63 × 63	London, May 8...	pair ...	31 10 0
"	Cupid and Psyche	" ...	—	Paris, March 26	—	58 0 0
1906.	The Little Hunters ...	" ...	—	London, Mch 17	set of four ...	105 0 0
"	Pastoral Scenes ...	" ...	50 × 34	London, May 26	—	22 1 0
"	Lovers ...	" ...	28 × 35	Sedelmeyer ...	—	92 0 0
1907.	Venus and Love ...	" ...	—	Muhlbacher ...	—	76 0 0
"	The Fisherman ...	" ...	—	Sedelmeyer ...	set of four ...	932 0 0
"	The Seasons ...	" ...	—	Paris, April 16 ...	—	236 0 0
"	Spring ...	" ...	—			
"	Pastoral Scenes with Lovers, Sheep and Goats ...	" ...	15½ × 31	London, May 31	a pair, overdoors ...	39 18 0
"	Cupids ...	" ...	18½ × 40	London, April 13	overdoor ...	37 16 0



# DRAWINGS, WATERCOLOURS, PASTELS, AND GOUACHES.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1744.	Two Pastels ... ..	—	14 × 11	Quentin de	—	4 4 0
1756.	Venus drawing a heart pierced with arrows...	in three crayons mixed with pastel ...	—	Lorangère Dec. 15 ... ..	—	2 5 0
1760.	An old woman and two young girls, one of whom holds a rabbit in her arms ... ..	in three crayons	15 × 12	St. Moys... ..	—	2 10 0
1763.	Female life study ...	p.	—	Baboult ... ..	Engraved under the title of "Trait Dan- gereux" ... ..	1 12 6
1766.	Bust of a young man...	p.	—	d'Argenville ...	—	0 12 0
"	Head of a woman ...	p.	—	" ... ..	—	0 7 6
1767.	Two architectural pieces	pen, coloured	11 × 7	Julienne ... ..	—	0 16 0
"	Two similar drawings	—	15 × 11 oval	" ... ..	—	1 13 6
"	Bust of a young girl holding basket of flowers... ..	p.	14 × 13½	" ... ..	—	8 16 0
"	A flower girl ... ..	pen, with bistre wash ...	—	" ... ..	—	4 0 0
"	Venus at the bath with Cupid (Diane decouv- rant la grosse de Calisto) ... ..	pen, with bistre wash ...	9 × 7	" ... ..	two ... ..	5 15 0
"	Landscapes, with figures and animals ... ..	pen, and san- guine ...	—	" ... ..	two ... ..	1 12 0
"	Landscape with Dove- cot ... ..	blk. and wte. ch. ... ..	12 × 18½	" ... ..	—	4 0 0
1768.	The Repose in Egypt...	pencil ... ..	—	Mariette ... ..	—	3 0 0
1769.	Two male life studies...	sanguine and charcoal ...	—	Cayeux ... ..	—	0 12 0
"	The Nativity ... ..	g.	—	" ... ..	Engraved by Fessard under the title of "La Lumière du Monde"	1 5 0
"	Four heads from life ...	s.	—	" ... ..	—	0 12 0
"	Six studies of heads: } six drawings in s and three crayon drawings }	—	—	" ... ..	—	0 10 6
"	Nine heads, two coats- of-arms, etc. ... ..	pen ... ..	—	" ... ..	—	0 7 6
"	Five heads, a grotesque and a child ... ..	—	—	" ... ..	—	0 6 6
"	Group of two children and two children ...	blk. ch. ... one in s. and one in three crayons	—	" ... ..	—	0 15 0
"	Three groups of child- ren ... ..	s.	—	" ... ..	—	0 6 6
"	A Humorous Concert	col. ch. ...	—	" ... ..	—	0 8 6
"	Three female studies...	—	—	" ... ..	—	—
"	Venus on the water ...	—	—	" ... ..	—	—
"	A woman ... ..	s. } p. }	—	" ... ..	—	0 8 6
"	Venus on her bed ...	three crayons	—	" ... ..	—	0 12 6
"	Five compositions ...	pen and bistre	—	" ... ..	—	2 0 0
"	Study ... ..	blk. ch. ...	—	" ... ..	—	1 0 0
"	and two	pencil	—	" ... ..	—	—
"	Landscape with figures	blk. ch. ...	—	" ... ..	—	1 12 0
"	Two children with wings	—	—	" ... ..	—	0 10 0

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1769.	Juno commanding Æolus to destroy Æneas's Fleet ...	pen and bistre	—	Cayeux ...	—	1 0 0
"	Woman, half figure ...	three crayons	—	" ...	—	0 7 6
"	Child seated ...	blk. ch. ...	—	" ...	—	0 12 6
"	Woman reclining ...	stump, in three crayons ...	—	" ...	—	0 12 6
1771.	Portrait in a medallion, held by fame and supported by children	s.	—	Lebrun Fils ...	—	1 1 6
"	Birth of Adonis ...	—	—	" ...	—	11 10 0
"	Apollo and Daphne ...	b.	—	" ...	—	1 8 6
"	The Visitation of the Virgin... ..	blk. and wte. ch. ...	—	" ...	—	1 4 0
"	The Repose in Egypt	pen and bistre	—	" ...	—	1 15 0
"	Amphitrite seated on a Dolphin ...	blk. and wte. ch. ...	—	" ...	—	1 11 6
"	Two Heads ...	—	—	—	—	—
"	Study of a woman seated holding a sheep	s.	—	Dec. 16 ...	—	0 10 0
"	Seven studies	—	—	—	—	—
"	Female Life Study ...	—	19 x 26	Dec. 16 ...	—	0 11 6
"	Composition ...	—	—	" ...	unfinished sketch ...	0 12 0
"	Pastoral subject ...	—	—	" 19 ...	—	0 15 0
"	Hope and Religion ...	—	—	" ...	pair ...	0 11 0
"	Parnassus ...	—	—	" ...	—	0 11 6
"	Temple Interiors ...	—	—	" ...	four ...	0 10 0
"	Venus nude, standing looking at two turtle- doves ...	three crayons mixed with pastel ...	—	Boucher... ..	—	5 15 0
"	The Unbelieving Thomas ...	blk. and wte. ch.	10½ x 16½	" ...	composition of twelve figures... ..	8 0 0
"	The Adoration of the Shepherds ...	pen and wte. ch.	9 x 11	" ...	—	8 0 0
"	Pastoral ...	pen and bistre	—	—	—	1 0 0
"	Study of a woman standing ...	blk. and wte. ch. on blue paper	—	—	—	0 5 6
"	The Game of Blind- man's Buff ...	g.	13½ x 19½	Huquier... ..	—	12 0 0
"	Two drawings of Tombs ...	pen and chinese white ...	—	" ...	—	0 12 6
"	Soldiers in a field ...	—	8 x 11	" ...	—	1 0 0
"	Interior of a room with woman seated feeding a child ...	s.	10 x 7	" ...	—	3 17 6
"	Two Fable Subjects and Three Pastorals	sanguine and ch.	—	" ...	—	0 10 0
"	The Cries of Paris ...	s.	—	" ...	eighteen ...	1 0 0
"	Twenty studies of Foreign figures ...	—	—	" ...	—	2 0 0
"	Two large Chinese subjects ...	s.	—	" ...	—	0 15 0
"	Ten Chinese subjects...	—	—	" ...	—	0 5 0
"	Twelve " ...	—	—	" ...	—	0 7 6
"	The Little Flower Girl	—	—	" ...	—	0 10 6
"	Eight drawings of vases and cartouches ...	—	—	" ...	—	0 15 0
1773.	Two academy studies and two drawings ...	—	—	Lempereur ...	—	0 5 0
"	The Announcement of the Birth of the Saviour to the Shep- herds by the Angels...	—	—	" ...	—	6 0 0
"	A Fountain ...	blk. ch. heigh- tened with white or chi- nese paper...	—	" ...	—	1 0 0
"	Venus at her Toilet ...	bistre heigh- tened with white	—	" ...	—	1 5 0
"	Three women and a child, one makes soup and the others air clothes ...	pen and wash...	—	" ...	—	2 10 0

PICTURES AND DRAWINGS SOLD BY AUCTION—*continued.*

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1773.	Landscape ... ..	on grey paper heightened with white...	—	Lempereur ...	—	2 5 0
"	Head of a woman ...	p.	—	" ...	—	1 0 0
"	Rape of Europa ...	pen and wash...	—	" ...	—	2 0 0
"	Scene from the Tragedy " Mahomet II " ...	pencil on vellum ...	—	" ...	—	0 16 0
"	The Beheading of St. John the Baptist. ...	—	—	" ...	—	0 12 0
"	The Pilgrimage to Emmaus ...					
"	Amphion on a Dolphin accompanied by Tritons and Naiades; and the figure of a woman ...					
"	Four fan compositions including the Rape of Europa ...	—	—	" ...	two ...	0 10 6
"	Compositions and stud- ies, including one of Moses ...	—	—	" ...	—	0 15 0
"	Four drawings, one a Title page and another Group of children ...	—	—	" ...	four ...	0 8 0
"	Two Pastorals and two others ...	—	—	" ...	—	2 0 0
"	Three Compositions and three studies ...	—	—	" ...	—	0 7 6
"	The lord and his vizier	pencil on vellum ...	—	" ...	—	0 8 0
"	The Audience of the Lord ...	—	—	" ...	two ...	1 0 0
"	The Slave Merchant ...					
"	The Mute ...					
"	A Janissaries Camp ...	—	—	" ...	four ...	1 0 0
"	A Sultana Reading ...					
"	A Sultana Bathing ...					
"	The Cadi gives Audience ...	—	—	" ...	three ...	0 12 6
"	A Sultana and the Cap- tain of the Janissaries	—	—	" ...	—	1 0 0
"	The Muphti and Chidou- Bachi ...	pencil ...	—	" ...	two ...	0 16 0
"	The Boftangi ...					
"	The Capigi-Bachi ...					
"	Numerous Heads ...	blk. and wte. ch. on grey paper ...	—	" ...	—	0 12 6
"	Landscape ...	on blue paper	—	" ...	—	0 15 0
"	The Mills of Charenton	—	—	" ...	two ...	2 0 0
"	Landscape - Gentilly near Paris ...	—	—	" ...	—	2 7 6
"	Landscape - Gentilly near Paris with Fisherman ...	—	—	" ...	—	0 16 0
"	Landscapes ...	on blue paper	—	" ...	two ...	1 4 0
"	Suggestion for the dec- oration of an opera, and another ...	—	—	" ...	—	1 0 0
"	Three Drawings ...	one blk. ch. and two pencil ...	—	" ...	—	0 8 0
"	Two Drawings... ..	one blk. ch. the other on blue paper ...	—	" ...	—	0 8 0
"	Three Little Land- scapes... ..	—	—	" ...	—	0 7 6
"	Three Little Land- scapes ...	—	—	" ...	—	0 10 6
"	Three Little Land- scapes ...	one on blue paper	—	" ...	—	1 0 0



PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1773.	Pastoral Landscapes ...	blue paper ...	—	Lempereur ...	two ...	0 17 6
"	View of Cachant near Paris and a study of a woman ...	blk. ch. on wte. paper ...	—	" ...	—	0 7 6
"	Nine different drawings	—	—	" ...	—	0 7 6
"	Psyche refusing Divine Honours ...	pen and bistre	—	Jacqmin ...	—	12 0 0
1776.	Two Architectural pieces with figures ...	coloured ...	—	Neyman ...	—	0 15 0
"	The Flower Seller ...	coloured ...	—	Blondel de Gagny	—	7 5 0
"	The Repose in Egypt...	pencil and bistre	—	Mariette ...	—	3 3 0
"	The Virgin and Child with Saints ...	pen and bistre	—	" ...	—	1 10 0
"	Religion, figure on a cloud ...	b.	—	" ...	—	10 6
"	Victory and Fame ...	blk. ch. ...	—	" ...	—	2 0 0
"	Portrait, supported by two Cupids ...	b.	—	" ...	—	2 18 0
"	Threesheets of Children groups ...	s.	—	" ...	—	0 12 6
"	Venus and Æneas ...	sanguine and blk. ch. ...	—	" ...	three ...	4 0 0
"	Four studies for foun- tains, ceilings, etc. ...	pen and bistre	—	" ...	—	2 0 0
"	The Lord's Supper. Landscape ...	pen ... blk. and wte. ch.	— )	" ...	—	1 10 0
"	Three classical sketches	—	—	" ...	—	—
"	Twenty-six Vignettes for the History of France ...	pen ...	—	" ...	—	3 0 0
1777.	A Woman reclining ...	in 3 colours ...	—	Prince de Conti...	—	1 3 6
"	Two Cupids on Clouds	sanguine and white ...	—	" ...	—	2 7 6
"	Fountain, composed of two women, holding a shell... ..	pen and bistre	—	" ...	—	0 7 6
"	Two Landscapes, in one a Fisherman in his boat, in the other an artist with children	blk. ch. on white paper	17 x 12	La Tour d'Aigues	—	5 0 0
"	Samson betrayed ...	grisaille on grey paper ...	13 x 10	" ...	—	1 15 0
"	Adoration of the Shep- herds ...	pen and blk. ch.	6½ x 9	Randon de Boisset	—	8 0 0
"	Sacrifice to Venus ...	bistre wash ...	13 x 17	" ...	—	12 0 0
"	Angelica and Medora...	pen and wash	7 x 11	" ...	—	5 5 0
"	Cephalus and Procris	b.	7 x 9	" ...	—	4 16 0
"	Diana bathing...	ink and bistre	8 x 11	" ...	nine figures ...	10 0 0
"	Two Peasants ...	blk. and wte. ch.	13 x 9	" ...	—	10 0 0
"	Diana and Calisto ...	blk. ch. ...	8 x 12	" ...	—	10 17 6
"	Diana bathing with Nymphs ...	blk. ch. on white paper	7 x 10	" ...	—	8 0 0
"	Peasant and a young Girl, and a Laundress	s.	11 x 7	" ...	two ...	8 0 0
"	Woman and Two Children ...	p.	—	" ...	two ...	6 10 0
"	A Woman with a Child in her arms.	—	—	" ...	—	—
"	Interior with a Woman holding a frying-pan, and another with a Child, drying linen...	pen and bistre	12½ x 8½	" ...	two ...	8 5 0
"	Cupid teaching three Girls ...	blk. and wte. ch.	13 x 3	" ...	—	3 12 0
"	Woman reclining with Cupid asleep...	blk. and wte. ch. washed	8 x 11	" ...	two ...	9 10 0
"	Woman reclining with two Children.	with pastel...	9 x 14	" ...	two ...	10 0 0
"	Two Women ...	—	—	" ...	—	—
"	Two Women reclining.	—	—	" ...	—	—

PICTURES AND DRAWINGS SOLD BY AUCTION—*continued.*

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1777.	Two Naiades and two children ...	bistre and white	10 × 7	Randon de Boisset	—	10 8 0
"	Young Girl with Rabbit	blk. ch. and				
	The Old Miser.	pastel ...	12 × 9	" " pair	... ..	4 15 0
"	Scènes galantes ...	pen and bistre	—	" " pair	... ..	18 0 0
"	Venus and Cupid ...	p.	14 × 3	" " pair	... ..	13 0 0
"	The Three Graces and Cupid ...	blk. ch. and				
		pastel ...	13 × 10	" " ...	—	16 10 0
"	Venus and Cupid ...	blk. and wte. ch.	11 × 6	" " ...	—	6 8 0
"	Young woman playing with a Bird ...	—	9 × 6	" " two	... ..	16 16 0
"	Woman holding a basket of flowers					
"	A Naiade and Venus with doves ...	blk. ch. and				
		pastel ...	8 × 11	" " ...	—	10 5 0
"	Seven Cupids playing with a bow ...	blk. ch. ...	10 × 30	" " ...	—	2 17 6
"	Three children ...	—	4 × 13	" " ...	—	2 17 6
"	The Three Graces ...	—	—	" " ...	—	2 5 0
"	Young Girl with basket of flowers on her head	blk. ch. and				
		pastel ...	11 × 8	" " ...	—	7 10 0
"	A Barn, figures ...	—	11 × 15	" " ...	—	0 5 0
"	Landscape, cottage and mill ...	—	11 × 8	" " ...	—	1 12 6
"	Landscape, farm and figures... ..	ink and wash...	9 × 7	" " ...	—	3 15 0
"	Peasant holding a basket of flowers, near her is a dog ...	—	16 × 13	" " ...	—	12 0 0
"	Little Boy holding a stick ...	—	11 × 7	" " pair	... ..	8 0 0
"	Little Girl holding a basket of flowers					
"	Woman seated, with cat and dog ...	—	oval ...	" " two	... ..	9 10 6
"	Danaë and the Shower of Gold					
"	Woman holding a Donkey ...	p.	14½ × 10	" " pair	... ..	25 0 0
"	Woman unloading a Donkey					
"	Tobit and the Angel ...	blk. ch. ...	10 × 15	" " ...	—	3 17 6
"	Head of a Woman ...	blk. ch. ...	11 × 8	" " ...	—	1 0 0
"	Head of the Virgin ...	red ch. ...	—	" " ...	—	1 10 0
"	Child ...	blk. ...	11 × 8	" " half figure	... ..	1 4 0
"	Landscapes: Cottages and figures ...	one heightened with wte. the other blk. ch.	—	" " ...	—	4 16 0
"	A Laundress ...	pen ...	—	" " pair	... ..	2 17 6
"	A School ...	pen ...	—	" " two	... ..	6 10 0
"	A Woman carrying a child in a basket					
"	Five Drawings... ..	b.	—	" " ...	—	8 16 0
"	Five Drawings... ..	blk. ch. and charcoal ...	—	" " ...	—	8 10 0
"	Woman seated holding a basket of fruit ...	blk. and wte. chalk ...	—	" " pair	... ..	4 17 6
"	A Fisherman	—	—	" " pair	... ..	5 0 0
"	Woman standing ...	—	—	" " pair	... ..	4 16 0
"	Woman seated	—	—	" " pair	... ..	4 16 0
"	Two Women ...	—	—	" " pair	... ..	4 16 0
"	Two Women and three Cupids					
"	Woman standing ...	blk. ch. ...	—	" " two	... ..	2 5 0
"	Woman and her child in a kitchen					
"	Woman reclining ...	—	—	" " pair	... ..	5 17 6
"	Venus sleeping	—	—	" " pair	... ..	9 10 0
"	Three Naiades...	—	—	" " pair	... ..	9 10 0

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1777.	Venus and Cupid					
	Bacchante sleeping ... }	—	—	Randon de Boisset	—	4 4 0
	Four studies of Heads					
	Cottage with woman					
	and three children ...	charcoal ...	—	" " ...	—	5 15 0
	Landscapes: Buildings					
	river, and figures ...	charcoal ...	—	" " ... two	... ..	2 18 6
	Landscapes: Figures					
	and animals ...	—	—	" " ... two	... ..	2 18 6
	Landscape, Figures and					
	Miller's house ...	three crayons...	—	" " ...	—	3 4 0
	Shepherd wheeling a					
	Girl in a Barrow ...	pen and bistre	—	" " ...	—	18 0 0
1778.	Peasant with Basket of					
	Flowers ...	—	16 × 13	Lerouge ...	—	12 0 0
1779.	Samson surprised by	grisaille a l'huile		Marquis de Cal-		
	the Philistines ...	on paper ...	—	vière d'Avignon	—	0 17 0
	Study of a Woman ...	three crayons				
		grey paper...	—	" " ...	—	1 0 0
	Interior of a country					
	house ...	blk. ch. ...	—	" " ...	—	0 5 0
	Two Heads, Man and					
	Woman, study for a	sanguine pen				
	fountain ...	and wash ...	—	d'Argenville ...		0 7 6
	Child's bust; Woman					
	with three Children...	s.	—	" " ...		0 15 0
	Joseph sold by his	pen and bistre				
	brothers ...	wash ...	9 × 13	Trouart ...		6 12 6
1781.	Young man giving					
	Birds to a Girl ...	pen and bistre	7½ × 9½	Sireuil ...		7 4 0
	Les Guetteuses ...	blk. ch. and				
		white ...	14 × 9½	" " ...		36 12 0
	Young Girl carrying a					
	Basket in which is					
	a Child ...	ch. and pastel	13 × 10	" " ...		19 5 0
	Mme. de Pompadour...	p.	14 × 12	" " ...		8 0 0
	Young Girl holding a	blk. ch. and				
	Rabbit ...	pastel on blue				
		paper ...	12 × 9	" " ...		5 5 0
	Young Girl with Cat	round blk. ch.				
	on her knees ...	and pastel on				
	Danaë receiving the	wte. paper...	10½ in.	" " ... two	... ..	7 12 0
	Shower of Gold		diam.			
	Young Girl making a	blk. ch. and				
	school of little boys...	pastel blue				
	Young Boy making a	paper ...	10½ × 7½	" " ... pair	... ..	26 0 0
	school of little girls					
	Young Girl, nude, re-	blk. ch. and				
	clining on a bed ...	pastel on blue				
	The Adoration of the	paper ...	27 × 38	" " ...	—	3 13 6
	Shepherds ...	blk. and wte. ch.	6½ × 9	" " ...	—	16 0 0
	The Three Graces,					
	bathing ...	blk. ch. on blue				
		paper ...	40 × 24	" " ...	—	4 0 0
	Landscape ...	pen and bistre				
		wash, blue				
		paper ...	7 × 9	" " ...	—	7 5 0
	Landscape ...	blk. and wte.				
		crayon, blue				
		paper ...	13 × 9	" " ...	—	3 16 0
	Woman reclining on	sanguine on				
	drapery ...	grey paper...	7½ × 4	" " ...	—	3 12 0
	Nude Woman, lying on	in colours on				
	her back ...	grey paper...	—	" " ...	—	4 16 0
		ch. and wte.				
1782.	Two Turtle-doves, and	crayon, on				
	woman leaving a Bath	grey paper...	—	Lancret ...	—	1 12 0
	Head of a Woman, hair					
	tied with ribbon ...	p.	15 × 12	Menars de Marigny	—	4 16 6
	Portrait of Woman					
	surrounded by a floral					
	garland ...	p.	13 × 9½	" " ...	—	6 0 0
	Similar subject ...	—	13 × 9½	" " ...	—	5 13 6



PICTURES AND DRAWINGS SOLD BY AUCTION--continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1783.	Ten figures with animals ...	pen and sanguine wash...	—	Dazincourt ...	—	1 12 0
"	The Education of Cupid ...	blk. ch., wte. paper ...	oval	" ...	—	3 4 0
"	The Flower Girl ...	blk. ch. and pastel on wte. paper ...	—	" ...	—	6 17 6
"	The Repose of Venus ...	blk. and wte. ch. ...	—	" ...	—	5 15 0
"	Bust of a woman with flowers in hair ...	p. ...	16 × 13	" ...	—	2 8 0
"	Another, similar ...	p. ...	16 × 13	" ...	—	2 12 6
"	Woman lying on a bed ...	three crayons and pastel ...	—	" ...	—	2 18 0
"	Figure of a Woman holding a medallion ...	three crayons and pastel ...	—	" ...	—	3 0 0
"	Nymph tied to a tree and corrected by Cupid ...	blk. and wte. ch. on grey paper ...	—	" ...	—	1 4 0
"	Young Shepherdess, seated, holding a medallion ...	crayon and pastel, on grey paper ...	—	" ...	—	2 0 0
"	Woman holding drapery ...	blk. and wte. ch. ...	—	" ...	—	0 16 0
"	Young Shepherdess in bright costume ...	blk. chalk and sanguine ...	—	" ...	—	1 10 0
"	Five Children ...	three crayons ...	—	" ...	—	0 8 0
"	Peasant Study... ..	blk. ch. on wte. paper ...	—	" ... pair	... ..	1 1 6
"	Woman in Chinese costume ...	blk. ch. on note paper ...	—	" ... pair	... ..	1 5 0
"	Diana and Endymion... ..	blk. ch. on note paper ...	—	" ... pair	... ..	5 12 0
"	Shepherd surprising a woman bathing ...	—	—	" ...	... ..	2 12 6
"	Two Nymphs bathing, in a Landscape ...	—	—	" ...	... ..	4 1 6
"	Shepherd surprising a Shepherdess bathing ...	—	—	" ...	... ..	1 10 0
"	Venus seated holding an arrow ...	crayon and pastel ...	—	" ...	... ..	2 15 0
"	Two female studies, similar... ..	—	—	" ...	... ..	2 8 0
"	Ten busts of young girls in various positions, similar... ..	—	—	" ...	... ..	2 4 6
"	Studies of Naiades and Tritons ...	sanguine on grey paper ...	—	" ...	... ..	5 5 0
"	Woman, seen from the back ...	crayons ...	—	" ...	... ..	4 16 0
"	Bather and two Cupids ...	—	—	" ...	... ..	2 15 0
"	Figure of a Woman ...	sanguine on grey paper ...	—	" ...	... ..	2 8 0
"	Landscapes, river views and figures ...	—	—	" ...	twelve ... ..	2 4 6
"	Landscapes and pastoral subjects ...	—	—	" ...	numerous small sketches	2 4 6
"	Peasant, back view ...	blk. and wte. ch. and pastel on blue paper...	—	" ...	—	5 5 0
"	Laundress, holding a basket of linen ...	crayons on blue paper ...	—	" ...	—	4 16 0
"	Two Landscapes ...	ch. on wte. paper ...	—	" ...	—	0 4 0
"	Two Women and Cupid A column surmounted by a vase and a medallion ...	blk. and wte. ch. on blue paper ...	—	" ...	—	0 12 0

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price.
						£ s. d.
1783.	Three Landscapes ...	—	—	Dazincourt ...	—	0 8 6
"	Child Studies ...	ch. on wte. paper	—	" ...	—	1 18 6
"	Studies of Babies ...	blk. and wte. ch.	—	" ... two	...	0 18 6
"	Head of an Old Woman	—	—	" ...	—	1 7 6
"	Studies of Peasants ...	—	—	" ...	—	2 5 0
"	Bust of the Virgin ...	crayon and pastel	—	" ...	—	
"	Studies of draped female seated figures ...	blk. ch. on blue paper	—	" ...	—	1 0 0
"	An Interior ...	ch. ...	—	" ... pair	...	2 8 0
"	A Kitchen ...	—	—	" ...	—	
"	Venus reclining with Cupid ...	blk. ch. ...	—	" ...	—	1 15 0
"	Pastoral subject ...	ch. ...	—	" ... pair	...	0 15 0
"	An interior.	—	—	" ...	—	
"	Country scenes ...	—	—	" ... pair	...	6 16 0
"	Nymphs reposing after the chase ...	blk. ch. on wte. paper	—	" ...	—	
"	A Shepherdess sleeping and her flock.	—	—	" ... pair	...	4 16 0
"	Two similar subjects ...	—	—	" ...	—	1 5 6
"	Peasant carrying a child in a basket ...	—	—	" ... pair	...	2 8 0
"	Three studies of heads ...	p. ...	—	" ...	—	0 12 0
"	Three drawings ...	—	—	" ...	—	0 7 6
"	Two children, pressing grapes... ...	3 crayons on grey paper...	—	" ...	—	0 8 0
"	Three studies of hands and a composition ...	on paper ...	—	" ...	—	0 7 6
"	Venus seated with Cupid	blk. ch. on wte. paper	—	" ...	—	1 0 0
"	Shepherdess leaving the bath, landscape ...	blk. ch. on wte. paper	—	" ...	—	1 19 0
"	Female studies, and two studies of heads	c. ...	—	" ...	—	0 8 0
"	Venus and the Graces in a landscape ...	blk. ch. ...	—	" ...	—	1 19 0
"	Two Women's heads...	crayon and wte.	—	" ...	—	0 5 0
"	Group of Soldiers ...	in ink on one leaf ...	—	" ... pair	...	5 15 0
"	Two Heads of Women	crayon and pastel ...	—	" ...	—	0 12 0
"	Study of Women reclining, view from the back ...	blk. and wte. ch. and pastel	—	" ...	—	1 5 0
"	Three Cupids ...	—	—	" ...	—	0 5 0
"	Head of Woman	—	—	" ...	—	6 0 0
"	Figure of a Woman ...	ch. and pastel	—	" ...	—	
"	Landscape, with Mill and washerwomen ...	—	—	" ...	—	1 10 0
"	Young Villagers ...	—	—	" ... six	...	1 19 0
"	Landscape ...	blk. ch. on grey paper	—	" ...	—	0 12 6
"	Hut and bridge on a river, with figures ...	blk. ch. on wte. paper	—	" ...	—	3 17 6
"	Two studies of heads on one leaf ...	s. ...	—	" ...	—	0 8 6
"	Groups of Children ...	blk. and wte. ch.	—	" ... pair	...	0 12 6
"	Child studies ...	—	—	" ... seventeen	...	0 15 0
"	Landscape with animals	—	—	" ...	—	
1784.	The Flower Girl ...	coloured ...	—	Leroy de Senneville ...	—	
1785.	Three Drawings ...	wash and wte. ch. on blue paper	—	Nourri ...	one a " Halt during the Chase" ...	4 5 0
"	Landscape with figures	see remarks ...	—	" ...	Three, one blk. and wte. ch., and the others blk. ch. ...	3 3 0
						0 10 0

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1785.	Eight studies ...	pen and bistre	—	Nourri ...	One a study for the	
"	Twelve landscape studies ...	blk. ch. on wte. paper ...	—	" ...	"Massacre of the Innocents" ... Views of Charenton and elsewhere ...	0 5 0
1787.	Mythological subject...	pen and wash...	8 × 13	Collet ...	—	0 8 6
"	The Virgin ...	"	11 × 8	" ...	half figure ...	0 5 0
"	An Interior, with two women and a child ...	bistre wash ...	12½ × 8½	Lambert and Duporail ...	—	2 12 0
1789.	Joseph sold by his Brothers ...	pen and bistre	9 × 13	Feby. 15	—	1 13 6
1791.	Interior with two women	—	12 × 8	Le Brun ...	—	1 5 6
"	The Adoration of the Shepherds ...	bistre and wte.	18½ × 14	" ...	—	8 0 0
"	The Triumph of Venus and Neptune...	grisaille ...	18 × 33	" ...	Composition of 25 figures	1 18 6
1797.	A Woman seated, a Landscape and two others ...	blk. ch. on blue paper ...	—	Wouters, Brussels	—	0 10 0
"	Young Villager reposing leaning on a Vase	blk. ch. ...	—	—	—	0 8 6
1799.	The Reconciliation of Esau and Jacob ...	pen and bistre	—	Basan père ...	six ...	2 0 0
"	Jesus making Peace with His Disciples	gouache ...	oval	" ...	—	1 4 0
"	Venus and Cupids ...	crayons and pastel ...	14 × 10½	" ...	—	1 4 0
"	Eight Studies ...	crayons ...	—	" ...	—	0 11 6
1803.	Young Villager leaning on a Vase ...	blk. ch. ...	—	April 18 ...	—	0 8 6
1810.	Thirty-one Drawings...	—	—	Rigal ...	Including Moses receiving the Tables of the Law, Pastorals, Landscapes, Heads and Studies ...	0 8 6
1811.	Moses receiving the Tables of the Law ...	—	—	Silvester...	Twenty drawings and studies ...	0 8 6
1814.	The Angel disappearing before Manné and Elyma, and 14 drawings ...	—	—	Bruun-Neergaard	—	1 12 6
"	Young Boy ...	p.	6 × 9	" ...	half figure ...	1 1 0
1818.	Two young Girls one holding a Rabbit under her arm ...	crayon slightly coloured with pencil ...	6 × 4½	Saint-Moys ...	—	2 10 6
1823.	Two Nude Angels ...	sanguine ...	4½ × 3½	Grunling, Vienna	—	0 8 6
"	History and the Arts...	bistre and wte. ch. ...	—	" ...	—	0 4 0
1834.	Young Woman giving soup to a Child ...	pen and bistre	—	Lagoy ...	—	0 12 6
1839.	Brother Philip's Geese	gouache ...	—	Bruzard ...	for a Fan ...	10 16 0
1841.	Young Girl with her head leaning against a pillow ...	p.	—	Baron Roger ...	—	2 10 0
"	Mme de Pompadour ...	p.	—	" ...	—	2 8 6
1842.	Young Girl with roses in her hair ...	crayon ...	11½ × 8½	Villeneuve ...	—	1 0 6
"	Study of a Nude Woman ...	crayons ...	—	" ...	—	1 12 6
"	Landscape, Farmyard	blk. ch. ...	13½ × 20½	" ...	—	0 10 6
1845.	Young Woman standing in a Park...	p.	—	Cypierre...	—	10 10 0
1848.	Sleeping Shepherdess surprised by a Shepherd ...	ch. ...	—	Saint ...	—	0 12 6
"	Young Girl smelling a Flower ...	ch. ...	—	" ...	—	6 8 0
"	Studies of Women ...	blk. ch. on blue and grey paper	—	" ...	four ...	2 0 0
"	Young Girl Dancing ...	ch. ...	—	" ...	pair ...	18 0 0
"	Young Peasant Dancing	—	—	—	—	—



PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1851.	Young Girl Crowned with Roses ... ..	crayons ...	—	Van Os. ... ..	—	4 12 6
"	Young Girl Dancing ...	crayons on col- oured paper	—	" ... ..	—	8 0 0
1855.	The Three Graces ...	blk. and wte. crayon ...	—	Norblin ... ..	—	2 0 0
"	Cupid ... ..	blk. and wte. crayon ...	—	" ... ..	—	10 0 0
"	Head of a Young Girl Crowned with Roses	pastel on blue paper ...	—	Vanden Zande...	—	0 11 6
1856.	Bust of a Young Girl...	crayons ...	—	Greverah ...	—	4 0 0
"	Nymphs surprised by a Satyr ... ..	—	—	Dec. 15 ... ..	Engraved by Marte- nasie under the title of "Pan et Syrinx" ...	0 16 6
"	Venus looking at two Doves ... ..	crayon and pastel ...	—	" ... ..	—	2 5 0
"	Girl playing with a Cat	p. ...	—	" ... ..	—	11 12 0
1857.	Vertumnus and Pomona	in two crayons	—	Richard ... ..	—	6 0 0
"	Five Drawings and Pastels ... ..	—	—	" ... ..	—	18 0 0
"	Nine Drawings for the "Metamorphosis of Ovid" ... ..	—	—	Thibaudeau ...	—	52 12 6
"	The Birth of Bacchus	chalk on white paper ...	—	" ... ..	—	7 0 0
"	Diana and Actæon ...	in two chalks on blue paper	—	" ... ..	—	13 4 0
"	Vertumnus and Pomona	in two chalks on blue paper	—	" ... ..	—	6 0 0
"	Twenty-seven drawings	—	—	Marcille ... ..	—	29 15 0
"	Three Nymphs on clouds ... ..	in three chalks	—	Nov. 30 ... ..	—	0 8 6
"	Venus and two Cupids on clouds ... ..	s. ...	—	" ... ..	—	0 2 0
1858.	The Three Graces, and Cupid ... ..	s. ...	—	Norblin ... ..	—	8 5 0
"	A Cupid ... ..	coloured and crayon ...	—	" ... ..	—	7 12 0
"	Two Groups of Cupids attaching Garlands of Flowers to an Altar...	in three chalks	—	Mouriau ... ..	—	4 0 0
"	Young Woman, nude, lying on her right side	s. ...	—	" ... ..	—	0 16 0
"	Pastoral subject ...	pen and light wash ...	—	Kaëman ... ..	—	0 8 6
"	Landscape with animals	red chalk ...	—	" ... ..	—	0 1 6
"	Study of a Man ...	reddish violet chalk ...	—	" ... ..	—	0 3 6
"	Frontispiece of a Book	red wash heigh- tened with white ...	—	" ... ..	—	0 10 6
"	Three Nymphs, on clouds... ..	in three chalks	—	" ... ..	—	0 13 6
1859.	Young Girl playing with a Cat ... ..	p. ...	—	Feb. 21 ... ..	—	11 12 0
"	Summer ... ..	blk. ch. ...	—	" ... ..	—	0 3 6
"	Cupid stung by a Bee...	" " ...	—	" ... ..	—	0 3 0
"	A Wooden Bridge ...	pen ... ..	—	" ... ..	—	0 1 6
"	A Nymph seated ...	s. ...	—	" ... ..	—	0 3 6
"	Pastoral ... ..	s. ...	—	" ... ..	—	0 4 0
"	Landscape with figures	—	—	" ... ..	sketch ... ..	0 1 6
"	Head of a Sleeping Girl ... ..	in two chalks...	—	" ... ..	—	0 1 0
"	Young Girl Sewing ...	pencil ... ..	—	" ... ..	—	0 5 6
"	Two studies ... ..	—	—	" ... ..	on one mount ...	0 2 0
"	Two studies ... ..	—	—	" ... ..	" " ... ..	0 7 6
"	Pastoral ... ..	—	—	" ... ..	for a fan... ..	1 5 0
"	Study ... ..	—	—	" ... ..	" screen ... ..	2 0 0
"	Study ... ..	—	—	" ... ..	" " ... ..	2 5 0
"	Study of a Young Man, clothed in satin ...	—	—	" ... ..	—	7 4 0
"	Allegorical Composition	—	—	" ... ..	—	1 1 6
"	Country Dance ...	—	—	" ... ..	—	3 4 0

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks	Price. £ s. d.
1859.	Young Woman seated in a chair ... ..	—	—	Feb. 21 ... ..	—	0 15 0
"	Young Girl holding flowers in a basket ...	—	—	" ... ..	—	0 4 0
"	Young Lady in a silk robe ... ..	—	—	" ... ..	—	1 4 0
"	Venus whipped by Cupid ... ..	—	—	" ... ..	—	3 16 6
"	Shepherd surprising a Shepherdess ... ..	—	—	David ... ..	—	9 5 6
"	Head of an Old Man ...	in three cra- yons, with the shadows washed in ...	—	Kaſeman ... ..	—	0 8 6
"	Adoration of the Shep- herds ... ..	pen and bistre	—	" ... ..	—	0 6 6
"	Frontispiece to a Book	red wash heigh- tened with white ...	—	" ... ..	—	0 8 0
"	Young Girl playing with a Dove ... ..	three chalks ...	—	" ... ..	—	0 1 6
"	Group of Children ...	blk. ch. relieved with wte. ...	—	" ... ..	—	0 3 0
"	Study ... ..	red ch. ...	—	" ... ..	—	0 1 6
"	The Butter Churners...	pen and bistre	—	" ... ..	a pair and another ...	1 17 6
"	Laundresses Chatting	—	—	—	—	—
"	Young Girl guarding her Sheep ... ..	—	—	—	—	2 5 0
"	The Butter Churner ...	—	—	—	—	2 0 0
"	Study of a Young Man	—	—	—	—	7 5 0
"	Country Dance ...	—	—	—	—	3 4 0
1860.	Cupid ... ..	coloured in three chalks	—	Norblin ... ..	—	7 17 6
"	Three Cupids support- ing an Escutcheon, which bears the por- trait of a woman ...	pencil ... ..	—	" ... ..	—	1 17 6
"	Bust of a Girl, back view	blk. and wte. ch.	12½ x 9½	Denesle ... ..	—	0 16 0
"	Allegory for the Dau- phin ... ..	pen, bistre and sanguine ...	—	Walferdin ... ..	—	7 5 0
"	Nude Woman, reclining surrounded by roses	coloured chalks	—	" ... ..	—	5 15 0
"	Child reclining holding grapes... ..	chalks... ..	—	May 21 ... ..	—	3 12 6
1861.	Study for the awaken- ing ... ..	blk. and wte. ch. on grey paper ...	—	Lajarriette ... ..	—	0 3 0
"	Nude Woman sleeping	blk. ch. on bluish paper	—	" ... ..	—	1 5 0
"	Nude Woman reclining holding a Rose ...	blk. ch. heigh- tened with wte. on grey paper ...	—	" ... ..	—	0 16 0
"	The Reverie ... ..	p. ...	—	—	—	7 0 0
"	Venus and Cupid ...	p. ...	—	—	—	6 5 0
"	Fan subject ... ..	—	—	Van Os ... ..	—	2 8 6
"	Three Cupids support- ing an Escutcheon, which bears the por- trait of a woman ...	pencil ... ..	—	May 29 ... ..	—	0 13 6
"	Woman seated, holding a Basket ... ..	s. ...	—	" ... ..	pair on one sheet ...	0 5 0
"	Study of a Dress	—	—	—	—	—
"	Young Girl holding a Basket... ..	blk. and wte. ch.	—	" ... ..	—	0 3 0
"	Interior with three Women, playing musi- cal instruments ...	blk. ch. slightly heightened with wte. ...	—	" ... ..	—	0 9 0
"	Screen designs ...	pencil ...	—	May 21 ... ..	two ... ..	0 16 0
"	Large landscape with cottages ... ..	water colour ...	—	" ... ..	—	0 16 0
1862.	Landscape with figures	gouache ...	—	E. Blanc... ..	—	8 5 0

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1862.	Virgin and Child with Angels ... ..	—	—	Bonvoisin ...	Miniature on ivory ...	8 0 0
1863.	Heads of Girls and Boys.	blk. ch. ...	—	April 16 ...	two ... ..	1 4 0
	Young Girl holding flowers on her knee					
"	The Aga of Janissaries	pencil ...	—	" ...	pair ... ..	0 10 0
	The Sultana.					
"	Woman reclining ...	blk. ch. ...	—	" ...	sketch on paper ...	0 2 0
"	Portrait of a Woman...	chalks ...	—	Evans Lombe ...	—	18 16 0
"	Young girl smelling a rose ... ..	p. ...	—	Soret ...	—	19 4 0
"	Studies of Children's heads ... ..	blk. ch. ...	—	—	—	0 2 0
1864.	Two drawings...	—	—	Lhermitte ...	—	3 4 0
"	Venus and Cupid ...	blk. and wte. ch. on blue paper ...	—	Andréossy ...	—	1 0 0
"	Nymphs bathing ...	blk. ch. ...	—	" ...	—	2 14 6
"	Young Girl in tasteful costume ... ..	s. ...	—	" ...	—	0 5 6
"	Group of Children ...	—	—	" ...	—	0 5 0
"	Young Girl surprised by a faun... ..	blk. ch. ...	—	May 10 ...	—	0 17 6
1865.	Three nude Women with Cupids ... ..	s. ...	—	Desperet ...	—	4 16 0
"	Cupids on clouds ...	in three chalks	—	" ...	—	2 1 0
"	Diana ... ..	—	—	" ...	—	0 7 6
"	Reclining Nymph sur- prised by Satyr ...	blk. and wte. ch. on blue paper ...	—	" ...	—	0 4 0
"	Head of a Young Girl	in three chalks	—	" ...	—	0 4 0
"	Head of a Young Girl	in three chalks	—	" ...	—	0 10 0
"	A Gardener, with a Shepherd and flock in middle distance ...	blk. ch. ...	—	" ...	—	1 1 0
"	Shepherdess with basket on head ... ..	blk. ch. ...	—	" ...	—	2 10 0
"	Nude Man seated ...	sanguine and wte.	—	" ...	—	0 4 0
"	Head of a Child ...	blk. & wte. ch. ...	}	"	"	0 5 6
"	Head of a Girl, and	...				
"	Young Shepherd and Shepherdess... ..	s. ...				
"	Four Children's heads on one sheet, and three nude female studies on the same...	s. ...	—	" ...	—	0 5 6
"	Two Busts of peasants	in two chalks...	—	" ...	after Watteau ...	0 5 6
"	Two drawings ...	blk. and wte. ch. ...	—	April 16 ...	—	0 1 6
"	Woman on a bas relief	blk. and wte. ch. on reddish paper ...	—	Gamberlyn ...	—	0 3 6
"	A Mother and two Children ... ..	s. ...	—	" ...	—	0 1 0
1869.	Spring and Autumn ...	—	—	Foureau ...	pair ... ..	10 0 0
"	Soldiers halting in a ruin ... ..	pen and bistre	—	Comte de Pour- tales ... ..	—	1 12 0
"	Drawing ... ..	s. ...	—	Demidoff ...	—	12 16 0
"	Reclining nude Woman surrounded with roses	coloured chalks	—	Walferding ...	—	5 15 0
"	Allegory for the Dauphin, Cupids supporting medallions ... ..	pen, bistre and sanguine ...	—	" ...	—	7 5 0
1875.	Two Girls seated, at their side a Shepherd and his flock ... ..	pen, bistre and wte. ... ..	—	Guichardot ...	—	7 0 0
"	Portrait of a Poet sup- ported by two Nymphs on a column ... ..	blk. and wte. ch. ... ..	—	" ...	—	2 0 0



PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1875.	Young Mother giving soup to her Child ...	pen and bistre	—	Guichardot ...	—	1 0 0
"	The Nativity ...	blk. and wte. ch. ...	—	" ...	—	1 17 6
"	The Nativity ...	pen and bistre	—	" ...	—	1 1 6
"	The Flagellation ...	pen ...	—	" ...	—	0 12 6
"	Landscape with Cot- tages ...	in various cray- ons ...	—	" ...	—	1 11 6
"	Rustic Interior ...	red crayons ...	—	" ...	—	0 17 6
"	Cupids ...	pen	—	" ...	—	
"	Shepherd and Shep- herdess reposing					
"	Studies of head and hand					
"	The Shepherd's Repast	blk. ch. ...	—	" ...	—	1 18 6
1876.	Aurora ...	bistre, crayon and white ...	octagonal 18½ × 16	Marcille ...	—	12 5 0
"	Two Cupids ...	—	17½ × 15½	" ...	—	24 8 0
1877.	The Three Graces ...	—	—	Feb. 28 ...	—	31 0 0
"	Mars and Venus ...	—	—	" ...	—	16 8 0
"	The Virgin and Child	p.	—	" ...	—	7 15 0
"	Innocence ...	p.	16½ × 11½	Brooks ...	—	44 0 0
"	Allegorical composition	pen and wash	—	Behague ..	for frontispiece of a book	1 12 6
1880.	Subject entitled— "Contes de La Fon- taine" ...	sanguine and bistre ...	9½ × 12	Maherault ...	—	82 8 0
"	Head of a young Girl with a Fichu tied under her chin ...	—	13½ × 9½	" ...	full size ...	30 0 0
"	Angel's Head ...	—	—	" ...	—	7 12 0
"	Young Shepherd with bunch of grapes ...	—	—	" ...	—	6 0 0
"	Young Woman seated	s.	15 × 10½	" ...	—	8 4 0
"	Venus reclining holding a Dove ...	ch. and san- guine with wte. ...	13½ × 16½	" ...	—	5 12 6
"	Profile Head of a Woman ...	blk. ch. with wte. on tinted paper ...	8½ × 6	" ...	—	4 8 0
"	Young Woman standing	s.	—	" ...	—	24 0 0
"	Rustic Interior ...	pen and sepia	—	" ...	—	36 16 0
1882.	Cupids Playing ...	ch. ...	—	Jean Gigoux ...	for overdoor ...	10 0 0
"	Moses presented to Pharaoh's Daughter	blk. ch. ...	—	" ...	—	7 5 0
"	Cupids on the prow of a Ship... ..	blk. and wte. ch. and san- guine ...	—	" ...	—	8 0 0
"	A Cottage with brood of chickens ...	ch. ...	—	" ...	—	2 12 6
"	Landscape with build- ings ...	s.	—	" ...	—	5 12 0
"	Entrance to a Village with Shepherd ...	ch. ...	—	" ...	—	2 8 0
"	Pastoral ...	line on blue paper ...	—	" ...	—	2 8 6
"	Child on a Wooden Bench... ..	blk. and wte. ch. on brown paper ...	—	" ...	—	3 4 0
"	Bust of a young Woman	ch. ...	—	" ...	pair ...	
"	A Shepherdess					
"	Head of a Man ...	blk. and wte. ch. ...	—	" ...	—	6 16 0
"	Two Heads of Cupids	sanguine ...	—	" ...	—	
"	Group of Cupids for a Screen ...	blk. and wte. ch. on blue paper ...	—	" ...	—	

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1882.	Cupids carrying a Car- touche and using the bow ... ..	line and chalk	—	Jean Gigoux ...	—	1 5 0
"	Shepherd seated ...	blk. and wte. ch. on blue paper ...	—	" ... ..	—	2 10 0
"	Head of a young Shepherdess ...	blk. ch. ...	—	" ... ..	—	0 12 6
"	Cupids playing with goats ... ..	blk. ch. ...	—	" ... ..	—	0 12 6
"	Young Girl reclining ...	in three crayons	9½ × 13½	Marmontel ...	—	36 0 0
"	Young Girl, beaten by Cupid ... ..	three crayons	13½ × 13½	" ... ..	—	30 16 0
"	Young woman reclining	three crayons	13½ × 18	" ... ..	—	18 8 0
"	The Nativity ... ..	blk. ch. ...	7½ × 5½	" ... ..	—	6 10 0
"	Young Girl, bust ...	three crayons	8½ × 6½	" ... ..	—	15 10 0
"	Fountain design ...	ch. ...	14 × 8½	" ... ..	—	44 16 0
"	Young Girl's head ...	ch. ...	4 × 6	" ... ..	—	20 16 0
"	Young Woman's head	—	6½ × 8	" ... ..	—	26 12 6
"	Young Woman's bust...	ch. ...	13½ × 9½	" ... ..	—	19 12 0
"	Love the Conqueror ...	sepia ... ..	8½ × 10½	" ... ..	—	15 15 0
"	The Dance ... ..	—	13½ × 8½	" ... ..	—	46 0 0
"	The Young Artists ...	—	5½ × 10½	" ... ..	—	16 0 0
"	Washerwomen, in a Landscape ... ..	—	8½ × 10½	" ... ..	—	3 12 0
1883.	Neptune calming the tempest, which Æolus had let loose against the Fleet of Æneas ...	blk. and wte. ch. and bistre	22 × 15½	Béraudière ...	—	24 16 0
"	The Reader ... ..	pen and wash	10½ × 8	" ... ..	—	8 16 0
"	The Picnic ... ..	blk ch. and wte.	10½ × 34	" ... ..	—	35 10 0
"	Three Girls with Cupid	blk. ch. ...	9½ × 8	" ... ..	—	2 10 0
"	The Return from the Fields ... ..	s. ...	—	" ... ..	—	4 5 0
"	Bust of Young Woman	in three chalks	9½ × 7½	" ... ..	—	2 0 0
"	Travelling Bohemians	blk. ch. grey paper ...	—	" ... ..	—	3 4 0
"	Sketching ... ..	—	—	Daran ... ..	—	4 0 0
"	The Pancake ... ..	—	—	Derenaucourt ...	—	32 16 0
"	Nymph and Cupid ...	s. ...	17½ × 13½	Schwiter ...	—	16 0 0
"	Bust of a Young Girl...	blk. and wte. ch. grey paper	12½ × 9½	" ... ..	—	18 0 0
"	Nymph reclining ...	ch. ...	8½ × 14½	" ... ..	—	32 16 0
"	Nymph sleeping ...	s. ...	8½ × 14½	" ... ..	—	60 12 0
1884.	Head of a Boy ...	blk. and wte. ch. and sanguine ...	—	Baron d'Ivry ...	—	15 12 0
"	Bust of a Girl ... ..	blk. and blue chalk and sanguine ...	7½ × 5½	" " ...	—	156 0 0
"	Bacchante ... ..	blk. and blue chalk and sanguine ...	10 × 7½	" " ...	—	40 0 0
"	The Bath of Diana ...	pen and sepia	7½ × 12½	" " ...	—	35 5 0
"	Allegorical Piece ...	pen and sepia	9½ × 12½	" " ...	—	15 12 0
"	Summer and Autumn	blk. ch. ...	8½ × 11½	" " ...	pair ... ..	31 5 0
"	The Painter ... ..	—	—	May 21st ...	—	21 5 0
"	Head of a Woman ...	—	—	" ... ..	—	9 15 0
"	Three Villagers ...	blk. ch. ...	—	Beurnonville ...	—	29 12 0
"	Young Shepherdess followed by two Shep- herds with their flocks	—	—	" " ...	—	14 5 0
1885.	The Sleeping Shepherdess ... ..	gouache ...	10½ × 12½ oval	Béraudière ...	—	11 12 0
1886.	The Rape of Europa ...	blk. and wte. ch. on blue paper	12 × 8	Richard Lion ...	—	34 10 0
"	Mme. de Pompadour...	—	12½ × 8½	" ... ..	—	122 0 0
"	The Picnic ... ..	blk. ch. ...	10½ × 18	" " ...	—	28 0 0
"	Return from the Fields	blk. ch. ...	9½ × 7½	" " ...	pair ... ..	66 0 0
"	The Toilet	—	—	—	—	—

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ = d.
1886.	Gipsy standing holding right hand of a child	s.	8 × 6	Richard Lion ...	—	14 0 0
"	Girl's Portrait...	in three chalks	12½ × 9½	" " ...	—	21 5 0
"	Rocky Landscape with River ...	sanguine and bistre ...	8½ × 6	" " ...	—	14 10 0
"	Maternal Cares ...	ch. ...	—	" " ...	—	20 16 0
"	Rustic Landscape ...	s.	14½ × 10½	" " ...	—	7 5 0
1887.	The Rape of Europa ...	—	12 × 8	Portalis ...	—	20 5 0
"	Young Girl ...	coloured ch. and pastel ...	11½ × 17½	" " ...	—	104 0 0
"	Mythological Figure...	blk. ch. ...	—	Muhlbacher ...	—	8 8 0
"	Maternal Cares ...	ch. ...	—	" " ...	pair ...	19 4 0
"	The Elder Sister	—	—	" " ...	—	8 16 0
"	The Artist's Dream ...	s.	—	" " ...	—	11 4 0
1888.	The Shepherdesses ...	gouache ...	9½ × 11½	Roth " ...	—	100 0 0
1889.	Young Girl reclining playing with Doves...	chalks and pastel ...	—	—	—	22 8 0
"	Young Girl's Bust ...	—	—	Ayerst ...	—	32 0 0
1891.	Young Girl's Bust ...	ch. ...	13½ × 9½	Dodé ...	—	21 0 0
"	Young Girl reclining...	ch. ...	13½ × 18	" " ...	—	72 0 0
1892.	Daphne and Chloe ...	—	12½ × 14	A. Dumas ...	—	20 0 0
"	Sleep ...	s.	6 × 8½	" " ...	—	80 0 0
"	Venus nude, reclining...	chalk tinted ...	—	" " ...	—	70 0 0
1893.	A Muse...	s.	11½ × 12½	Denain ...	—	112 16 0
"	Cupid and a Rose ...	sanguine and pastel ...	—	" " ...	—	8 0 0
"	Cupid ...	s.	16 × 18½	May 13 ...	—	8 5 0
1894.	Venus and Cupid ...	blk. ch. ...	—	Emile Barre ...	carved oak frame ...	1 2 0
"	Bathers ...	w. ...	—	M. Dinelli ...	—	2 0 0
"	Slaves bearing Trophies	blk. ch. ...	8½ × 7½	O. du Sartel ...	—	16 0 0
"	Cupids on clouds ...	blk. ch. ...	—	" " ...	Louis XVI. carved and gilt frame ...	8 0 0
"	Rodogune, Act V. Scene IV. ...	wash and ink...	8½ × 5½	" " ...	—	1 7 5
"	Shepherdess reposing	blk. and wte. ch.	—	Feb. 28 ...	—	4 12 6
"	Two Young Girls ...	chalk and pastel	8½ × 8	April 28 ...	—	4 0 0
"	Allegorical Composition	ch. ...	14 × 10½	June 16 ...	{ sketch for a portrait of Mme. de Pompadour }	0 17 5
"	The Little Reapers ...	—	—	General Mellinet ...	—	2 17 5
"	Young Woman's Head	p.	—	" " ...	—	4 7 6
"	Young Woman's Head	ch. ...	—	Henri Baudot ...	—	2 1 0
"	Naiades...	pen ...	—	" " ...	studies ...	49 5 0
"	The Little Farmer ...	—	2 × 4½	H. Garnier ...	pair ...	2 7 6
"	The Little Fisherman	—	—	" " ...	—	4 12 0
1895.	The Bathers ...	s.	—	Cousin ...	—	9 0 0
"	The Education of Cupid	—	—	" " ...	—	2 2 6
"	Two Young Girls ...	ch. and pastel...	—	G. Hoche ...	—	2 2 0
"	Study ...	s.	—	Nov. 26 ...	—	—
"	Study of Cupid ...	red and wte. ch.	16 × 10	Galichon ...	—	—
"	Les Fourberies de Scapin ...	pencil ...	—	Mar. 30 ...	on parchment ...	3 1 0
"	Landscapes ...	gouaches ...	—	" " ...	pair ...	20 0 0
"	The Little Farmer ...	—	2 × 4½	H. Garnier ...	pair ...	45 4 0
"	The Little Fisherman.	—	—	" " ...	—	1 12 5
"	Venus reclining ...	—	—	Paul Mantz ...	—	2 0 0
1896.	Allegory ...	—	—	Furby, Marseille	—	14 5 0
"	Bust of a young girl ...	coloured chalks	—	Destailleur ...	—	—
"	Soldier standing, chat- ting with a Woman, lying on the ground holding a Child ...	blk. ch. ...	—	" " ...	—	3 12 0
"	Cupids playing with a goat ...	ch. ...	—	" " ...	—	2 8 0
"	Oval Cartouche sup- ported by six Cupids on clouds ...	c.	17½ × 22½	" " ...	—	20 0 0
"	Fame and Truth ...	pen ...	—	" " ...	with a medallion portrait of a man between ...	5 12 5
"	Justice and other figures	pen, on rose paper ...	—	" " ...	overdoor... ...	6 4 0
1897.	Nude Woman, back view	in three chalks and pastel, yellow paper	14½ × 13½	DeGoncourt ...	—	740 0 0
"	Nude Woman, back view	ch., grey paper	14½ × 8½	" " ...	—	124 0 0



PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price.
						£ s. d.
1897.	Nude Woman, full face	ch., grey paper	14 × 7½	DeGoncourt	...	24 16 6
"	Nude Woman, reclining back view ... ..	yellow paper heightened with blue pastel ...	11½ × 14 16½ × 11½	"	...	240 0 0 44 0 0
"	Adoration of the Shep- herds ... ..	—	—	"	... sketch on paper	...
"	Bath of Venus, with Cupids and swan ...	ch.	8½ × 7½	"	...	116 0 0
"	Girl in Spanish dress...	three chalks on yellow paper	13½ × 9½	"	...	404 0 0
"	Girl seated ... ..	ch.	13½ × 9½	"	...	5 0 0
"	Shepherdess bathing...	ch. on yellow paper ...	10½ × 9½	"	...	34 6 6
"	The Gardener ... ..	pastel and chalk, blue paper...	10½ × 12	"	...	17 6 6
"	Pastoral, Shepherdess with goat and sheep	w.	6½ × 8½	"	...	24 0 0
"	Vase and Cupids, land- scape background ...	ch. yellow paper	10½ × 7½	"	...	34 16 6
"	The Footbridge, with two Children, one of whom is fishing ...	blk. ch. ...	12½ × 9½	"	...	28 16 6
"	Farmyard with figures	pen, bistre and sanguine ...	11½ × 8½	"	...	80 0 0
"	Washerwoman ... ..	ch. grey paper	11½ × 12½	"	...	28 0 0
"	Head of a Young Girl	blk. ch. ...	—	Bouillon	...	8 16 6
"	Shepherdess sleeping...	p.	—	May 28 ...	...	12 0 0
"	Shepherd Fishing ...	blk. and wte. ch. }	—	Dec. 13 ...	...	1 12 6
"	Nude study of a Man...	s.	—	...	...	...
"	Young Woman, front view, holding a veil...	ch.	—	"	...	2 0 0
"	Girl with rose at her bosom ... ..	p.	—	De Montesquiou- Fezensac	...	40 16 6
"	The Monkey Parade ...	gouache	—	"	...	16 0 0
1898.	Shepherd and shep- herdess ... ..	—	9½ × 12	Decloux	...	152 0 0
"	Pastoral ... ..	—	—	"	... companion to above	106 0 0
"	The Wheelbarrow ...	—	6½ × 8	"	...	50 16 6
"	Three Cupids ... ..	—	8 × 11½	"	...	136 8 0
"	Philamint, and Agnes	s.	11½ × 7½	"	... pair	204 0 0
"	Julie ... ..	s.	10½ × 6½	"	... pair	124 0 0
"	Cleante ... ..	—	—	"	...	...
"	Philant ... ..	s.	13½ × 7½	"	...	74 0 0
"	Four pencil drawing for the Moliere of 1734	—	7½ × 5½	"	...	120 0 0
"	Cupid on a Cloud ...	s.	7½ × 9½	"	...	24 0 0
"	Adoration of the Shep- herds ... ..	pen ...	6½ × 6½	"	...	16 0 0
"	Medallion supported by Lions and Cupids ...	blk. ch. ...	8½ × 10½	—	—	18 6
"	Bust of a young Girl...	in two chalks...	—	—	—	16 6
"	Two Draped Female Studies ... ..	blk. ch. ...	12 × 13½	—	—	6 16 6
"	Rape of a Nymph ...	blk. ch. ...	—	—	ceiling...	0 8 6
"	Infant Bacchanals ...	wash and ink...	—	—	—	0 8 6
"	Study, Woman and Cupid ... ..	blk. ch. grey paper ...	10½ × 13½	—	—	14 8 6
"	Girl seated on a bed, with a soubrette behind a curtain ...	ch. ...	16 × 10	—	—	10 17 6
"	Cartouche surrounded by Cupids, &c. ...	pen and wash	—	Feb. 7 ...	...	12 16 6
"	Cartouche decorated with religious emblems	—	—	—	—	...
"	Two Girls ... ..	chalk and pastel	—	"	...	8 0 0
"	Venus reclining ...	—	11½ × 17½	Marmontel	...	120 0 0
"	Head of a Girl ... ..	three chalks ...	10 × 5½	"	...	15 8 6
"	Bather ... ..	coloured paper ch. and pastel	11½ × 13½	J. de Bryas	...	592 0 0
"	Venus and Cupids ...	gouache ...	11½ × 8½ oval	"	...	20 0 0

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price.
						£ s. d.
1898.	View near Charenton	.. ..	13½ × 16½	J. de Bryas	—	84 0 0
"	The Pancakes ...	pen and bistre	8½ × 7½	"	—	120 0 0
"	Girl's Head ...	—	—	C. Soyeux	—	7 0 0
"	Pastoral Love ...	—	—	"	—	8 8 6
"	Pastoral Love ...	—	—	"	—	6 4 0
"	Nymph Awakening ...	—	—	Apl. 20	—	40 0 0
"	Portrait of a Lady ...	—	28½ × 24	May 3	—	6 4 0
"	Peasant and Child ...	ch. ...	12 × 8	Marquis de Chen- nevières	—	60 0 0
"	Reposing Nymph ...	blk. and wte. ch.	11½ × 16½	"	—	40 0 0
"	The Mother ...	blk. ch.	12 × 8	"	—	32 0 0
"	Woman reclining ...	blk. ch.	12 × 8	"	—	7 8 6
"	Group of Persons by a Fountain ...	—	11½ × 13½	"	—	10 16 6
"	The Young Musician ...	s	—	"	—	13 12 6
"	Psyche and sleeping Cupid ...	—	12 × 9½ oval	"	—	56 16 6
"	Cupids on Clouds ...	—	11½ × 8½	"	—	29 8 6
"	The Water Mill ...	blk. ch.	9½ × 15½	"	—	24 0 0
"	The Fountain ...	blk. ch.	8 × 10½	"	—	28 0 0
"	Adoration of the Shep- herds ...	—	9½ × 11½	"	—	64 0 0
"	The Last Supper ...	—	8½ × 13½	"	—	14 16 6
"	Chinese Children play- ing ...	—	8 × 6	"	—	24 16 6
"	The Dinner ...	—	8½ × 9½	"	—	50 0 0
"	Triton ...	—	—	"	—	4 0 0
"	Farm Interior ...	—	—	"	—	16 0 0
"	Historical Subject ...	—	—	"	—	3 4 0
"	Girl Sleeping ...	p.	16 × 12½	F. Eudel	—	44 4 0
"	Study of Peasant ...	blk. and wte. ch.	—	G. Mallet	—	12 8 6
"	Nymph and Cupids ...	"	12½ × 10	"	—	28 16 6
"	Spring: an allegory ...	—	—	May	—	5 4 0
"	Sleeping Venus and Cupids ...	—	—	"	—	7 0 0
"	The Toilet ...	—	—	"	—	2 13 0
"	Two Children ...	—	—	"	—	10 0 0
"	Children's Heads ...	—	—	"	—	2 8 6
"	Head of Young Woman Venus and Cupid ...	—	16½ × 13½	Tabourier	—	94 0 0
"	Head of Young Woman	in three chalks	16 × 12	"	—	142 0 0
"	Woman at a Fountain	wash ...	8½ × 5½	"	—	8 0 0
"	Young Girl Sleeping	—	16 × 12	"	—	42 0 0
"	Virgin and Angels ...	—	—	November 19th	—	4 8 6
"	The Harvesters' Siesta	pen and wash	—	"	—	12 4 0
1899.	Head of Girl ...	in three chalks	—	March 6th	—	106 0 0
"	Woman carrying Child	coloured chalks	—	"	—	68 4 0
"	Portrait of a Girl ...	in three chalks	—	"	—	42 0 0
"	The Young Shepherdess	s.	—	"	—	48 0 0
"	The Little Farmer ...	—	—	"	—	60 8 6
"	Vertumnus and Pomona	three chalks ...	—	" 19th	—	52 0 0
"	Cupids on the prow of a boat ...	—	—	" 20th	—	9 12 6
"	Bust of a Young Woman	—	7½ × 6	"	—	100 0 0
"	The Old Man's Calendar	—	11½ × 13½	"	—	11 16 0
"	Three Angels' Heads...	—	11½ × 7½	"	—	8 8 6
"	The Farmer Resting ...	—	8½ × 6½	"	—	12 8 6
"	Head of Sleeping Girl	—	7½ × 6	"	—	7 0 0
"	Nude Male Study ...	blk. ch.	—	Mene	—	21 0 0
"	The Toilet ...	s.	14½ × 10½	April 17th	—	27 4 0
"	Girl's Head ...	s.	—	"	—	8 4 0
"	Vertumnus and Pomona	three chalks ...	8½ × 13½	"	—	52 0 0
"	Landscape with rivulets	—	—	"	—	6 0 0
"	The Dinner ...	s.	—	"	—	10 0 0
"	Children with Doves...	—	—	H. Michel Levy	—	16 12 6
"	Head of Girl ...	—	—	Lebrun ...	sketch ...	4 0 0
"	Little Girl with Cat ...	p.	15½ × 12½	G. Muhlbacher...	—	508 0 0
"	Rodogune ...	—	8 × 5½	"	—	120 0 0
"	Madame Favart as Gardener ...	—	10½ × 8½	"	—	24 0 0
"	The Little Sampllette...	—	10½ × 12	"	—	31 4 0

PICTURES AND DRAWINGS SOLD BY AUCTION—continued.

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1899.	The Return to the Farm, night ...	—	—	May 23 ...	—	9 8 6
"	Diana & Nymphs bathing	—	—	" ...	—	12 8 6
"	Shepherd playing Flute	—	—	" ...	—	6 0 0
"	Head of Young Woman	—	7½ × 5½	" ...	—	17 0 0
"	Venus and Cupid ...	—	—	" ...	—	5 0 0
"	Pastoral Scenes ...	—	47½ × 36	June 6th ...	pair ...	26 0 0
"	" " " " " "	—	47½ × 36	" " " " " "	" " " " " "	30 8 6
"	Mythological Subject...	—	—	G. Deloye ...	—	52 0 0
"	Rape of Dejanera ...	—	—	" " " " " "	sketch ...	24 16 6
"	The Departure of Esther... ..	—	—	" " " " " "	sketch ...	22 16 6
"	Nymphs and Cupids ...	—	—	" " " " " "	—	6 0 0
"	Lady on a Terrace ...	—	—	Sir W. Eden, London ...	—	52 0 0
"	Nude Woman ... ..	—	—	Nov. 23 ...	—	18 0 6
"	Shepherd and two children ... ..	—	—	de la Rochemore	—	4 0 0
"	Shepherdess seated ...	—	6½ × 8½	Calando ...	—	13 4 0
"	The Return from the Market ... ..	—	—	—	—	8 0 0
"	St. Peter and Paul healing the Blind ...	—	10½ × 7½	—	—	12 0 0
"	The Return of Tobias	—	14½ × 10	—	—	29 4 0
"	Nude Woman Sleeping	—	—	—	—	20 0 0
1900.	Rape of Dejanera ...	—	11½ × 15	Feb. 26 ...	—	24 0 0
"	Six Oriental Heads ...	—	—	" " " " " "	—	4 16 6
"	Fisherman on the banks of the Seine ...	—	13½ × 18	B. de Fulde ...	—	36 16 6
"	Male Study ... ..	—	—	March 19 ...	—	5 12 6
"	The Fountain ... ..	—	26 × 26½	" 31 ...	—	28 16 6
"	Young Peasant Woman and Child ... ..	blk. ch. ...	—	Fraissinet ...	—	5 4 0
"	The Cupid's Suicide ...	—	24½ × 40½	April 28 ...	—	28 16 6
"	Joseph sold by his Brothers ... ..	—	—	Defer-Dumesnil	—	36 0 0
"	An Angel ... ..	—	—	" " " " " "	—	10 0 0
"	Danæ receiving the Shower of Gold ...	—	12 × 18½	Guyot de Ville-neuve ...	—	680 0 0
"	Woman Reclining, back view ... ..	—	—	June 14 ...	—	7 12 0
"	The Nativity ... ..	—	—	" 27 ...	—	10 16 0
"	Woman seated, draped	—	—	Charcot ...	—	9 5 0
"	Nude Man Reclining...	—	14½ × 18½	Dec. 17 ...	—	8 0 0
"	Study of a Woman ...	—	—	" " " " " "	—	16 0 0
"	Cottage with Mill ...	—	11½ × 16	" " " " " "	—	10 12 6
"	The Flower Girl ...	coloured ...	—	Herzog ...	—	6 8 0
1903.	Apollo and Daphne ...	red chalk ...	—	Paris, Feb. 23 ...	—	24 10 0
"	Venus with Cupids and Doves ... ..	—	14 × 12 oval	Page Turner ...	—	26 5 0
"	Venus and Cupid ...	crayon... ..	—	Paris, May 9 ...	—	100 0 0
"	A Group of Cupids ...	—	—	Paris, Dec. 15 ...	—	56 0 0
1904.	Heads of Children ...	p. ...	—	Marne ...	—	260 0 0
"	The Predication ...	blk. and wte. ch.	—	Paris, May 26 ...	—	52 0 0
"	Young Woman ... ..	s. ...	—	" " " " " "	—	160 0 0
"	Pastoral ... ..	blk. and wte. ch.	—	" " " " " "	—	68 0 0
"	Young Chinese Girl ...	w. and pastel...	—	" " " " " "	—	112 0 0
"	Young Chinese Girl ...	w. and pastel...	—	" " " " " "	—	74 0 0
"	Nymph and Cupid ...	crayon ...	—	Paris, Dec. 16 ...	two ...	204 0 0
1905.	The Reader ... ..	—	—	Paris, Feb. 19 ...	—	40 0 0
"	Pastoral ... ..	—	—	" " " " " "	—	32 15 0
"	A Bather ... ..	—	—	M. Beurdeley ...	—	84 0 0
"	Pastoral ... ..	—	—	" " " " " "	—	80 0 0
"	Flora and Zephyr ...	—	—	" " " " " "	—	66 0 0
"	Portrait of Alexandrine de Etioilles ... ..	—	12½ × 7½	" " " " " "	—	60 0 0
"	Venus and Adonis ...	—	—	" " " " " "	—	464 0 0
"	Bust of a Young Girl...	—	7½ × 6	" " " " " "	—	68 0 0
"	The Assumption ...	—	—	" " " " " "	—	42 0 0
"	Bath of Danæ ... ..	—	—	" " " " " "	—	49 0 0
"	Hercules and Antæus...	—	—	" " " " " "	—	48 0 0
"	The Adoration of the Shepherds ... ..	—	—	" " " " " "	—	60 0 0



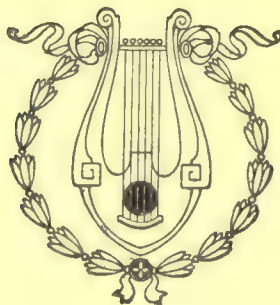
PICTURES AND DRAWINGS SOLD BY AUCTION—*continued.*

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price.
						£ s. d.
1905.	The Well ... ..	—	—	M. Beurdeley ...	—	124 0 0
"	Shepherdess seated ...	ch.	—	Paris, Dec. 13 ...	—	108 0 0
"	Quos Ego ... ..	ch.	—	" " ...	—	56 10 0
1906.	Venus ... ..	ch.	14 × 10½	Bowyer " ...	—	105 0 0
"	Nude woman sleeping	—	—	Paris, Mch. 29 ...	—	104 0 0
"	Nymph and Cupid ...	—	—	" " ...	—	226 0 0
"	Venus sleeping ...	—	—	" " ...	—	164 0 0
"	The Young Flower Girl	ch.	—	" May 16 ...	—	80 0 0
"	The departure for	—	—	" " ...	—	80 0 0
"	Market ... ..	—	—	" May 4 ...	—	86 0 0
"	Ladies and Children ...	—	—	" " ...	—	120 0 0
"	Ladies and Children ...	—	—	" " ...	—	29 8 0
"	Blindman's Buff ...	p.	19 × 15	London, May 7...	—	240 0 0
1907.	Cupid on a cloud ...	—	—	Muhlbacher ...	—	25 4 0
"	Cupids ... ..	red ch.	14 × 17½	London, May 27	—	82 0 0
"	Young girl ... ..	—	—	Sedelmeyer ...	—	408 0 0
"	La Bergère au Cœur ...	crayon...	—	Paris, Nov. 25 ...	—	

ABBREVIATIONS.

p.—pastel. blk. and wte. ch.—black and white chalk. s.—sanguine. g.—grisaille. col. ch.—coloured chalk.  
ch.—chalk. b.—bistre. w.—watercolour.

NOTE :—A certain section of this list is based on the list of Boucher sale prices in Dr. Mireur's "Dictionnaire des Ventes d'art."—W.G.M.



# DEBENHAM & FREEBODY

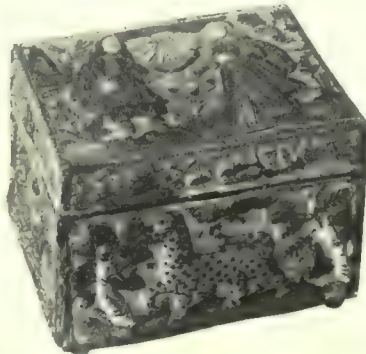


STUART EMBROIDERED PICTURE IN FINE COLOURING.  
FRAMED. SIZE 11 IN. BY 9 IN.



AN EMBROIDERED PICTURE, VERY FINE STITCHING  
AND GOOD COLOURING. FRAMED. SIZE 15 IN. BY 17 IN.

have for sale in their  
Antique Show Rooms a col-  
lection of rare embroideries  
and curios, which includes  
many fine Stuart Caskets  
and Framed Pictures now



STUART CASKET IN FINE BEADS  
SIZE 6 1/2 IN. BY 5 IN. 1 1/2 IN. DEEP

so difficult to obtain; also  
Sicilian and other laces from  
the convents of Italy and  
Spain, which can easily be  
adapted for domestic pur-  
poses



STUART EMBROIDERED BOX WITH FALL FRONT  
AND DRAWERS  
SIZE 10 IN. BY 11 IN. 6 1/2 IN. DEEP



STUART EMBROIDERED BOX WITH DRAWERS  
SIZE 14 IN. BY 10 IN. 8 IN. DEEP

## WIGMORE STREET, LONDON, W.

# C. STEVEN

has always on view an interesting selection of

**Prints • •**  
**Pottery • •**  
**Porcelain**

Also a number of Curios, of interest to  
Collectors and others, at low prices

• • •

**27, King St., Cheapside,**  
**LONDON, E.C.**

Good Stock of Old Portraits, &c., for Extra Illustrating

**REPAIRING OLD CHINA, &c., A SPECIALITY**

## **"The Connoisseur" Magazine** **Genealogical & Heraldic Department**

♦♦♦

### **Special Notice**

**R**EADERS of THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of

**"The Connoisseur" Magazine,**  
**95, Temple Chambers, Temple Avenue, E.C.**

### **BRONZE BOWL, ABOUT 2,000 YEARS OLD.**

Found on the site of the Prehistoric Lake Village,  
at Gofley, near Glastonbury. [Reg. No. 333891.]

Dealers  
in  
Antiques.



Jewellers,  
Silversmiths,  
&c., &c.

COPIES IN SILVER AND BRONZE CAN BE OBTAINED OF  
**FRANKLIN, HARE, & GOODLAND, Ltd.,**  
**PARADE, TAUNTON,**

Who are, by exclusive permission of the Glastonbury Antiquarian Society  
THE SOLE AUTHORIZED MAKERS.

## **Old** **Sheffield Plate**

Third and Enlarged Edition :: By W. Sissons

**The First & Best Guide for Collectors**

**Post Free 2/8**

**From W. SISSONS**  
**77, St. Mary's Road, SHEFFIELD**

## **Important Notice to** **Private Collectors.**

THE **"Connoisseur" Register** is kept exclusively for private individuals desirous of selling or purchasing works of art and curios.

The advertisements appear under a number, and replies are received at THE CONNOISSEUR Office, and then forwarded to the advertiser. The charge is only 2d. per word, and there is no minimum.

For further particulars see page iv. of each issue, or write to the Advertisement Manager of THE CONNOISSEUR, 95, Temple Chambers, E.C.



# MAPLE

& CO

---

LONDON

BUENOS AIRES

PARIS

---



EXAMPLE OF A DINING ROOM BY MAPLE IN THE SERIES OF FURNISHED  
ROOMS ON EXHIBITION AT TOTTENHAM COURT ROAD, LONDON

DECORATIVE SCHEMES & ESTIMATES FREE  
ENGLISH & FRENCH CATALOGUES ON APPLICATION

---

THE LARGEST FURNISHING  
ESTABLISHMENT in the WORLD

**D. GIBSON,**  
Antique Furniture Dealer,  
**2, Castle Terrace,**  
(Opposite  
Caledonian Station) **Edinburgh.**



Chippendale and Sheraton Sideboards,  
Grandfather Clocks, Chippendale Bureaus,  
Corner Cupboards, etc., etc.  
**BRASS - PEWTER - OLD CHINA**

**R. MORRISON,**  
*Antiquarian Repository,*  
**130<sup>B</sup>, NETHERGATE, DUNDEE.**

" " " DEALER IN " " "

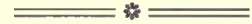
Antiques and Art Objects, Furniture, Armour,  
China, Silver, Jewellery, Patch and Snuff Boxes.

**WANTED: Collection of Old Postage Stamps.**

**RARE COLLECTION OF SPLENDID OLD FURNITURE**  
— IN OAK, CHIPPENDALE, ETC. —

*All Sorts of ANTIQUE ARTICLES BOUGHT.*

**ROBERT SCOTT**  
**19, Albert Square, DUNDEE**



**HIGH-CLASS PICTURES**  
**ORIGINAL :: ETCHINGS**

BY  
REMBRANDT :: MÉRYON :: WHISTLER  
SEYMOUR HADEN :: D. Y. CAMERON  
ETC.

**Antique Furniture - China - Ivories**

<b>EXPERTS</b> in Restoring, Relining, and Varnishing Oil Paintings.	<b>Estd. 1881</b>	<b>EXPERTS</b> in Restoring and Repairing valuable China and Glass.
Engravings, Prints, &c., Restored, Cleaned, Mounted and Framed. Old Frames Restored and Re-gilt.	<b>L A M B E R T</b>	Also for Adapting and Mounting NEEDLEWORK for Screens, Pictures, Trays, &c.

**THE WELLINGTON GALLERY,**  
**100, KNIGHTSBRIDGE, S.W.**

Antique China. Fine Old  
English Cut and Engraved  
Glass.  
Bronzes. Old Brass.  
Ivories. Curios.  
Fine Old Modern  
Prints. Engravings.

PICTURES of every  
description **ON SALE.**  
Also **MOUNTED** and  
**FRAMED** in any style.  
Best Workmanship.  
Reasonable Charges.

## VOLUMES OF "THE CONNOISSEUR."

A Bound Copy of "The Connoisseur" is a most delightful Gift Book, and is a source of pleasure for all time, as the articles are written to interest as well as instruct.

The four qualities of Binding are as follows:—

		Vols. I. to IV.	Vols. V. to XXI.
No. 1. Etruscan Red, Art Canvas	. . . .	11/6	7/6
No. 2. Gold Panelled Lambskin	. . . .	16/6	12/6
No. 3. Real Royal Niger Leather	. . . .	25/-	21/-
No. 4. Full Morocco	. . . .	27/6	23/6

The Prices of the first Four Volumes are as shown owing to the first Sixteen Numbers having been raised to 2/- each.

To be obtained through all Booksellers or Newsagents, or from the Publishers,

**"The Connoisseur," 26, Bouverie St., Fleet St., E.C.**

## DECORATIVE INTERIORS

To produce a perfect effect a room should be decorated and furnished in one style. Warings are pre-eminent in this Period Work because their Studio is unequalled, both in intimate knowledge of the styles and in the practical application of those styles to modern conditions of convenience and comfort.



Owners of town and country houses requiring complete or partial refurnishing can obtain from Warings schemes and estimates without incurring any liability. They may be sure of getting a distinctive and charming result at a most reasonable outlay.

# WARINGS

*DECORATORS TO THE KING*

London Liverpool Paris  
Madrid Montreal



# OLIVER BAKER, Stratford-on-Avon.



Old Chippendale Settee

## Old English Furniture

PEWTER POTTERY  
BRASS IRON-WORK, &c., &c.

## GEORGE NEILSON, Holyrood Square, EDINBURGH.

ALL KINDS OF

**ANTIQUÉ FURNITURE** Chairs and Sideboards  
of the Best Periods and  
in its Original Condition. Styles in great variety.

DRAWINGS SENT, —

On Hand—Mason's Ironstone Dinner Service, 225 pieces.

OLD ENGRAVINGS AND PAINTINGS  
FRAMED AND RESTORED . . . . .

**Ernest Alden** 39, KING'S ROAD,  
SLOANE SQUARE, S.W.

Correct Framing of French & English Prints a speciality  
Buyer of Prints and Engravings. Telephone, 1419 Victoria.

**DANIEL EGAN,**  
26, LOWER ORMOND QUAY, DUBLIN.  
FRAME MAKER & GILDER TO THE  
NATIONAL GALLERY OF IRELAND.

Modern and Antique Frames for Pictures and Looking Glasses. Oil  
Paintings cleaned, lined, and restored. Prints cleaned and bleached. A large  
Collection of Old Furniture, Paintings, Coloured Prints, and Drawings.

**SCARCE MODERN ARTISTS' PROOFS,  
ETCHINGS and MEZZOTINTS.**

WRITE FOR CATALOGUE.

**MATTHEWS & BROOKE, Market St., BRADFORD.**



## M. J. DAVIS, 32 & 34, Long Millgate (POET'S CORNER). MANCHESTER.

Good selections of old Oak  
and Chippendale Furniture  
always on hand.

High-Class early Pottery and  
China and spiral stem Wine  
Glasses a speciality.

N.B.—The Trade supplied.

## 'ANTIBLUME'

A BOON TO PICTURE DEALER AND RESTORER.

This Medium prevents mastic varnish  
from repeated Blooming and saves  
— endless worry and expense. —

10 oz. BOTTLE (with instructions) 5/-

## T. ROWLANDS

PRACTICAL PICTURE RESTORER  
AND RELINER TO THE TRADE

75, OXFORD STREET, MANCHESTER

## FREDERIC WROE,

— DEALER IN —

Works of Fine Art, Engravings, Etchings, Colour Prints, &c.

PAINTINGS and DRAWINGS  
by Eminent Modern Artists.

38, South King Street, Cross Street, MANCHESTER.

## FRED TODD,

ANTIQUÉ CHINA,  
FURNITURE, &c.,  
Bought and Sold.

**Decorator.**

Brogden St. & Buxton Place, ULVERSTON.

## SIMMONS & WATERS

— Book and Print Dealers —

10, Spencer Street, LEAMINGTON SPA

BOOKS AND PRINTS BOUGHT CATALOGUES GRATIS

## E. HARRISON,

47, Duke Street, Manchester Square, W.

(CLOSE TO WALLACE COLLECTION.)

WANTED.—Genuine Old Hunting, Racing,  
and Coaching Paintings and Engravings.

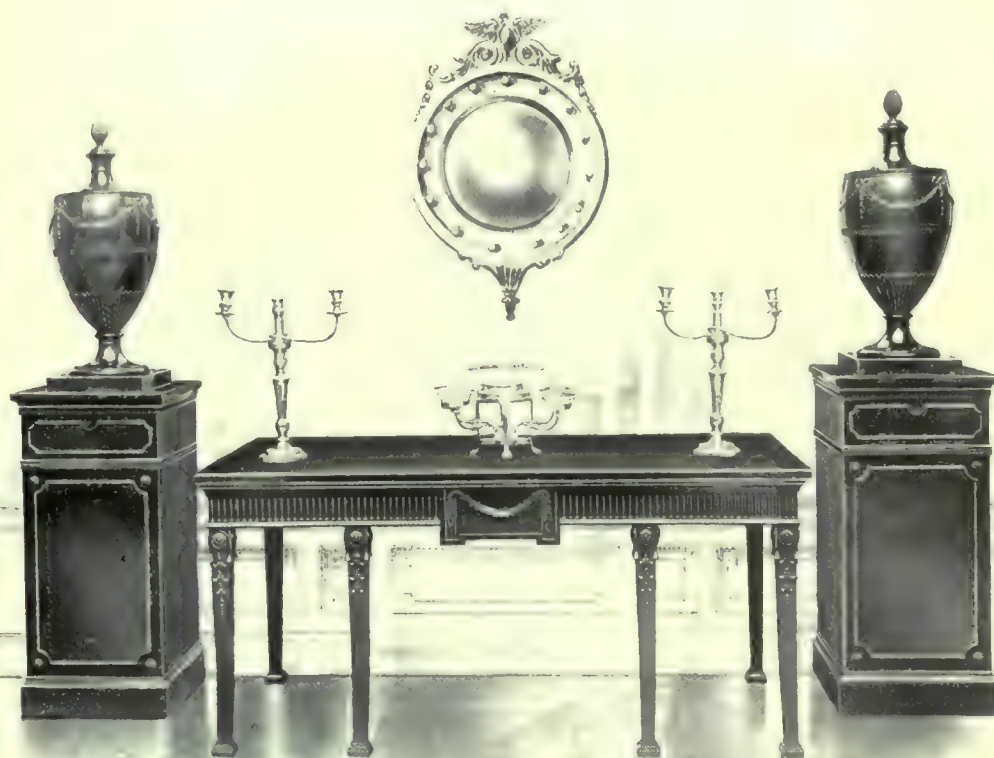
# The LARGEST STOCK of GENUINE ANTIQUES IN LONDON

Telephones—GERRARD 4152  
4153

Telegrams—  
"REQUIRABLE, LONDON."

"ART TREASURES," a Guide to the Collector of Genuine Antiques.

92 pp., finely illustrated, post free 1/- in stamps.



A specimen Antique "Adam" Pedestal Sideboard complete with Urns. An exceptional piece.

# GILL & REIGATE

73 to 85, OXFORD STREET, LONDON, W.





Replica of Ancient Roman Cup, original (in gold), found in the Island of Gothland  
Height 5 ins., diameter 5 ins. **£5 5 0**

# GOULDING & CO.

George Street, Plymouth

**ART SILVERSMITHS**

**ART JEWELLERS ::**

**GEM SPECIALISTS**



**Old Furniture, China, Sheffield Plate, Curios**  
AT VERY LOW PRICES STATE REQUIREMENTS

*Special—Fine Old Enamel Cornucopia*

**Thos. BAKER, Esplanade, WEYMOUTH**

## REAL LACE HOUSE



**J. PINTNER**

*Real Lace  
Manufacturer*

(Scottish Exhibition,  
Stand 204)

Crochet Work a Speciality

**122<sup>A</sup> George St.  
EDINBURGH**

Point de  
Duchesse  
Collar

## Extra Numbers of "THE CONNOISSEUR."

Published at FIVE SHILLINGS NET. Bound, SEVEN and SIXPENCE.  
Postage 6d. extra on each Number.

### George Morland

(Biographical Essay) by J. T. HERBERT BAILY

### John Downman

(Life and Works) by G. C. WILLIAMSON, Litt.D.

### Francesco Bartolozzi, R.A.

(Biographical Essay) by J. T. HERBERT BAILY

Each of these beautiful Books contains  
about 100 illustrations of the artist's works,  
including many full-page plates in colour.

No similar works for the price have previously been published.  
To be obtained from all Booksellers, or the Publishers:

*"THE CONNOISSEUR," Carmelite House, E.C.*



158-162  
OXFORD ST.  
W.

MANCHESTER

PARIS

BY APPOINTMENT



BIARRITZ

JOHANNESBURG

NICE

2  
QUEEN VICTORIA  
ST., E.C.

## Sheffield Plate at "Sheffield House."



Examples of Fine Old Sheffield Plate Models now in Stock.

# MAPPIN & WEBB

MAPPIN BROS, INCORPORATED.

Write for C1 Booklet, post free.

220  
REGENT ST.  
W.

THE  
ROYAL WORKS  
SHEFFIELD

# ARTHUR HALLIDAY, Hatchlands Road, REDHILL.



View of one of the Galleries

Art  
Furniture  
Maker  
to H.M.  
The King.



Dealer in  
Antique  
Furniture  
and China.

## G. O. HUGHES.

Will COLLECTORS, CONNOISSEURS, and OTHERS requiring fine pieces of FURNITURE, PLATE, CHINA, and other antiques send their wants to G. O. HUGHES, as he has special facilities for obtaining these goods. Prices are strictly moderate.

:: :: ALSO BUYER OF ABOVE GOODS. :: ::

**Special.**—OFFERS WANTED for following pictures: J. Crome, "Landscape"; C. F. Buckley, "Landscape"; T. Creswick, "Coast Scene, with Figures"; Holland, "Venetian Scene"; J. Both, "Landscape, with Figures and Cattle."

*2a, The Pantiles, Tunbridge Wells.*

## THE CRAVEN ART GALLERY

(RUSSELL STANTON, Proprietor)

*Expert Picture Restoring*

NOW ON VIEW—

A Portrait Group of Sir Walter Scott and Family,  
attributed to SIR THOS. LAWRENCE.

23, Craven Street, Strand, W.C.

## A. L. L.

(ART, LIFE, and LITERATURE).

FOR PARTICULARS OF

Picture Exhibitions and Literary & Debating Circles,

APPLY:

Little Salon,

Gallery Van Brakel,

36, Albemarle St., W.

For above and vacant dates for Exhibitions,  
address Director, in full.

## WM. T. WHITE,

Dealer in Antique Furniture

38-46, Lady Lawson Street,

**EDINBURGH.**





No. 2670.

Blue, Violet, or Green Morocco Dressing Case, for a Lady,  
fitted all plain Sterling Silver, only 18 Guineas.

# J. C. VICKERY

*Their Majesties'*

SILVERSMITH, JEWELLER AND  
DRESSING CASE MANUFACTURER

179, 181, & 183, Regent St.,  
LONDON, W.



A FITTED DRESSING CASE OR SUIT CASE

IS

AN IDEAL WEDDING GIFT



J. C. VICKERY has a splendid selection  
at all prices, from £10 to £150, and invites  
the favour of a visit of inspection, or  
kind enquiries by post.

Novelties in all Departments.

## DORRINGTON & DAVYS,



Genuine Chippendale Chairs, 9 Small and 1 Arm.

Gold and  
Silversmiths.

ANTIQUE  
DEALERS.

10 & 11, CATHEDRAL LANE, TRURO.

## I. C. FUZZEY LTD.

20 to 24, Mill Street,  
and Bodge . . . GUERNSEY

WE hold a GREAT VARIETY of  
Chippendale, Sheraton, Queen Anne,  
Elizabethan, Old English Carved Oak,  
French Carved Oak, Old China, &c.

I. C. FUZZEY Limited, GUERNSEY





# J. Spratt,

The Noted Fine Art & Curiosity Dealer,  
22, MAGDALEN ST., and  
LONDON INN SQUARE,  
EXETER.

\*\*\*

Antique Furniture, Old China,  
Paintings and Curios, &c., bought  
and sold.

\*\*\*

INSPECTION INVITED.

\*\*\*

2,500 PICTURES TO  
SELECT FROM.

\*\*\*

*Catalogues and Valuations arranged.*



Stettin Castle. Panel 26 x 24. Price 250 Guineas. J. M. W. Turner 1821.

ESTABLISHED 1835.

For Genuine Old Pottery try  
**THE OLD CHINA SHOP,**  
— JOHN MAGGS, —  
Church Street, FALMOUTH.

## Genuine Antique Furniture

LARGE STOCK AT MODERATE PRICES.

— Photos and Catalogues on application. —

Specialist in Restoring Old Furniture and Oak Fitments.  
C. ANGELL, 8, Abbey Churchyard, BATH.

**W. J. M'COY & SONS, LTD.,**  
Dealers in Antiques,  
**SMITHFIELD - - BELFAST.**  
Established 1860.

**J. FRANKS,** ST. NEOTS, Hunts.;  
and BEDFORD.

A Special Show of Antique Furniture, Pictures,  
Glass, China, and Sheffield Plated Goods.  
Many interesting goods for Collectors.

The Trade Supplied. Address: ST. NEOTS & BEDFORD



**WM. BOWDEN,**  
16, Bitton St., Teignmouth,  
Dealer in HIGH-CLASS PAINTINGS,  
DRAWINGS, and PRINTS.

**Mr. ALF JONES, Artist,**  
28, HENRIETTA STREET, BATH.  
**EXPERT IN PICTURES.**

Specialist in Restoring Old Paintings.  
Pictures Restored at Clients' own houses at moderate  
charges. Excellent Testimonials.

VALUATIONS MADE FOR PROBATE, INSURANCE, &c.

## Write at once for a Profusely Illustrated Catalogue of Pictures

To Messrs. FROST & REED, 47, Duke Street, London, S.W.; 8, Clare Street, Bristol; and 47, Queen's Road, Clifton, the well-known publishers of high-class ETCHINGS and ENGRAVINGS, which may be obtained from any PRINTSELLER throughout Britain (or direct from Frost & Reed), who will be pleased to forward, post free, their latest ILLUSTRATED CATALOGUE, containing more than **190** notable pictures, on receipt of P.O. for 1/- (which will be refunded if a purchase be made).

Established 1808.

## LAWRENCE & THOMPSON

(ESTABLISHED ABOUT 1830),

Dealers in Antique Furniture, China, Glass, &c.,

Enquiries Solicited.

TAUNTON.



Six and two Arm Chairs in fair condition. £20 0 0

## ANTIQUE FURNITURE, CHINA, SILVER AND WORKS OF ART



William and Mary Arm Chair in original needlework.

**W. F. GREENWOOD & SONS, Ltd.,**  
23 & 24, STONEGATE, YORK.

BRANCH:

10, Royal Parade, HARROGATE.

Established 1829.

# GEO. PULMAN & SONS, LTD.



## Art & Mercantile **PRINTERS**

and Manufacturing Stationers  
**THE CRANFORD PRESS**



24, 25, 26, 27, Thayer St., London, W., & Wealdstone, Middx.

All the "Connoisseur" Extra Numbers: "Lady Hamilton," "George Morland,"  
"Francesco Bartolozzi," "John Downman," and "Boucher" were printed at  
**THE CRANFORD PRESS**

### **The** **"Connoisseur"** **Plates**

*FOR DECORATION OF THE HOME.*

**O**WING to the frequent demand, by Subscribers, for loose copies of the Plates issued with *The Connoisseur*, the Editor has prepared a list of those that have appeared, and of which copies can be obtained at 6d. each, or 4/6 per doz. Special terms to the Trade for not less than 100. For List see Advertisement Page L. in the April Number.



*Applications to be sent to—*

**THE "PLATE DEPARTMENT,"**  
— 95, Temple Chambers, London, E.C. —

### **The** **"Connoisseur"** **Magazine**

Is Published on the First of  
each Month by Otto Limited, at  
26, Bouverie St., Fleet St., E.C.

*Subscriptions:* Inland, **16/-**; Foreign, **17/-**;  
to Canada, **14/-** per annum. Published by  
Gordon & Gotch, in Australia and New Zealand;  
by The Central News Agency in South Africa;  
by Wheeler & Co., in Bombay and Calcutta;  
by the International News Co., in U.S.A.;  
and by Saarbach's News Exchange, Mainz, Paris, and Milan, in Europe.





PORTRAIT BY SIR PETER LELY.  
LADY WHITMORE. (Offer Wanted.)

THE ...

TELEPHONE 297

## Tunbridge Wells Art Gallery

42, CALVERLEY ROAD

— Works by —

F. WHEATLY, A. CUYP, CRESWICK, D. COX,  
C. LANDSEER, PANINI, G. MORLAND,  
COOPER, MILLAIS, S. BOUGH,  
J. STARK, and others.

Offers are wanted for the following

### IMPORTANT GALLERY PICTURES

Liberality and Modesty .. ..	Guido Rheni
The Nativity .. ..	Degrebber
Death of Edward III. ....	C. Landseer
Industry .. ..	Mercier
The Immaculate Conception ..	Murillo

For further partic'ars apply to J. News, Proprietor.

ONE MAN SHOWS ARRANGED to suit ARTISTS.

Galleries acknowledged to be the best for the exhibition  
of pictures in Kent.

PICTURES TAKEN ON EXHIBITION and SALE.

A very small commission only charged.

Note Address :-

**J. NEWS,**

Fine Art and Antique Dealer,

**42, Calverley Rd., TUNBRIDGE WELLS**

And 28, High Street—late A. Smithers

## WALTER PRATT

House Decorator &  
General Contractor,

8, BARTLETT STREET,  
and 35, GAY STREET,

**BATH.**

Estimates Free in  
Town and Country,



Nat. Telephone, 421.

### W.A. PENNINGTON

Dealer in

ANTIQUE FURNITURE

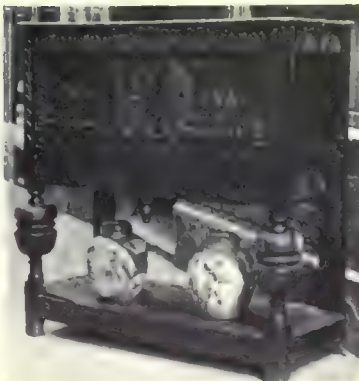
OLD CHINA

AND CURIOS.

College Court

(Nr. Cathedral),

**GLOUCESTER.**



Elizabethan Carved Oak Court Cupboard.



BY VIEWING HIS SEVEN SHOW-ROOMS IN 6-YEAR OLD STANNS CHURCHYARD, FULL OF ADRETT GOODS

# **A List of the Principal Subjects dealt with in "The Connoisseur"**

---

## **Magazine, giving the number of the Magazine in which the Articles**

---

## **have appeared from the commencement to August, 1908, Nos. 1 to 84**

---

*All the numbers can be obtained from any Bookseller or Newsagent, or the Publishers, 26, Bouverie Street, E.C., with the exception of Nos. 41, 48, 49, 52, and 56, which are at present out of print.*

### **ARCHITECTURE**

45, 47.

### **ARMOUR**

12, 16, 30, 31, 35, 42, 80, 81.

### **AUTOGRAPHS**

83.

### **BOOK PLATES**

8, 10, 53, 59.

### **BOOKS**

5, 12, 13, 15, 16, 23, 24, 52, 55, 64, 68,  
76, 82, 84.

### **BRASS AND BRONZE**

17, 32, 35, 68, 70, 75, 76.

### **COINS AND MEDALS**

2, 5, 8, 25, 27, 38.

### **ENGRAVINGS, PRINTS, ETCHINGS**

1, 5, 9, 17, 20, 26, 27, 30, 38, 39, 41, 43,  
48, 49, 52, 56, 59, 62, 63, 66, 68, 74, 75,  
76, 77, 78, 79, 80, 82, 83.

### **FANS**

2, 25, 51, 70.

### **FURNITURE**

9, 13, 17, 23, 24, 25, 26, 27, 28, 29, 33,  
34, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45,  
46, 47, 48, 49, 50, 51, 52, 53, 55, 56, 57,  
64, 65, 66, 68, 72, 77, 81, 83, 84.

### **GLASS**

4, 7, 16, 37, 57, 72.

### **GOLD, SILVER, AND PLATED WORK**

1, 4, 8, 12, 14, 15, 19, 21, 22, 24, 26, 27,  
31, 33, 35, 40, 43, 45, 50, 51, 54, 55, 58,  
61, 62, 65, 67, 69, 71, 74, 75, 76, 77, 78,  
81.

### **HERALDIC**

22.

### **IRON AND METAL WORK**

9, 26, 28, 31, 49, 54, 60, 64, 69, 75, 76,  
82.

### **IVORY**

19, 34, 83.

### **JEWELLERY**

1, 13, 15, 16, 17, 18, 20, 64, 75, 80.

### **LACE, EMBROIDERY, AND NEEDLEWORK**

1, 3, 4, 6, 7, 21, 22, 23, 28, 29, 36, 41,  
42, 43, 47, 48, 50, 51, 52, 53, 55, 56, 57,  
58, 59, 61, 63, 65, 66, 67, 69, 74, 79, 80,  
82.

### **MINIATURES**

2, 19, 39, 52, 57, 64, 65, 67, 69, 70, 71,  
72, 78.

### **MUSICAL INSTRUMENTS**

2, 10, 32, 33, 39, 50, 76.

### **PAINTERS AND PAINTINGS**

1, 4, 5, 6, 10, 11, 13, 14, 16, 17, 20, 21,  
22, 23, 24, 25, 26, 27, 29, 30, 31, 32, 33,  
34, 35, 36, 37, 38, 39, 40, 42, 44, 45, 48,  
49, 53, 54, 57, 58, 59, 60, 61, 62, 63, 64,  
65, 66, 67, 68, 69, 71, 74, 75, 76, 77, 80,  
81, 82, 83, 84.

### **PEWTER**

15, 18, 20, 22, 23, 35, 52.

### **POTTERY, PORCELAIN, AND CHINA**

1, 2, 3, 4, 6, 8, 11, 12, 13, 14, 15, 18,  
19, 20, 21, 23, 24, 25, 26, 28, 29, 30, 31,  
32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 43,  
44, 45, 50, 51, 52, 55, 57, 59, 60, 61, 62,  
63, 64, 65, 67, 68, 69, 70, 73, 75, 76, 77,  
78, 79, 80, 82, 83, 84.

### **SCULPTURE AND WOOD CARVING**

13, 22, 27, 31, 42, 52, 56, 62, 82.

### **TAPESTRY**

9, 16, 17, 19, 27, 28, 73.

# PRESENTATION PLATE to Annual Subscribers of "The Connoisseur Magazine"

Annual Subscribers to THE CONNOISSEUR MAGAZINE for twelve months from September or October, 1908, will receive as a Presentation Plate a **Photogravure Reproduction of this Picture**

Lady Harriet Clive, by Sir Thos. Lawrence, R.A.



The Annual Subscription is 12/-, and the Magazine can be obtained from ALL BOOKSELLERS and NEWSAGENTS.

The Bookseller's Receipt must be forwarded to the SUBSCRIPTION DEPARTMENT, 26, BOUVERIE STREET, E.C., with the full name and address, when the Plate will be sent.

Subscribers will kindly NOT FORWARD SUBSCRIPTION RECEIPTS UNTIL THE 1st DECEMBER, 1908, when the Plates will be sent out according to priority of application.

The Plates can only be given to Annual Subscribers who pay their subscriptions to any Bookseller, or at any Bookstall, or to the Publishers. When the subscription is paid to a Bookseller a receipt should be obtained and forwarded to the Publishers, "The Connoisseur," 26, Bouverie Street, E.C.

Subscribers for the ready bound volumes will also receive the Plate.

The Subscription Price for the United Kingdom, including postage, is 16/-





**STONER & EVANS,** fine Art Galleries,

3, KING STREET, ST. JAMES' SQUARE, LONDON, S.W.

TELEGRAMS: TALOFA, LONDON

TELEPHONE: 6658 GERRARD

*Speciality :*

CHOICEST  
EXAMPLES  
OF OLD  
ENGLISH  
PORCELAIN  
& POTTERY



Collections  
arranged, valued,  
or purchased

1

2

1

1. A Pair of Old Höchst Vases and Covers  
2. An Old Dresden Vase and Cover, painted with a portrait in a panel of Augustus Rex—on reverse side, the arms of Count Bruhl

# PHOTOGRAPHS

from all the  
Picture Galleries



SPECIAL TERMS ALLOWED TO  
SCHOOLS, LIBRARIES, &c.

THE LARGEST COLLECTION  
OF PERMANENT AND  
ORDINARY PHOTOGRAPHS  
FROM PICTURES, FRESCOES,  
AND STATUES, AT HOME  
OR ABROAD, ANCIENT  
AND MODERN

Catalogue—"Choice Photographs of Choice Pictures," post free 1/-

Many of the Pictures by Boucher illustrated in this Number can be obtained from

**W. A. MANSELL & Co.,**  
405, Oxford Street, London, W.

















PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET

---

UNIVERSITY OF TORONTO LIBRARY

---

ND  
553  
B7M2

Macfall, Haldane  
Boucher



