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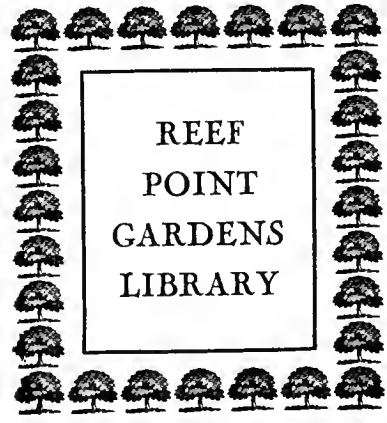
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FRENCH PAINTERS
OF THE XVIII CENTURY
LADY DILKE

LANDSCAPE
ARCHITECTURE

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FRENCH PAINTERS

of the XVIIIth Century





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L'EMBARQUEMENT POUR CYTHÈRE. BY WATTEAU.
(*Altes Schloss, Berlin.*)

FRENCH PAINTERS

of the XVIIIth Century

By LADY DILKE

AUTHOR OF "THE RENAISSANCE IN FRANCE," "CLAUDE LORRAIN, SA VIE ET
SES ŒUVRES," "ART IN THE MODERN STATE, OR THE
AGE OF LOUIS XIV.," ETC.



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1899

LANDSCAPE
ARCHITECTURE

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PREFACE

I HAVE tried to put into this volume, and others now in course of preparation, something of that which I myself wanted to find when I began to look at the art of France in the eighteenth century. I could get no work giving general information, or even suggesting where one might look for it. On the other hand, there were various magnificently illustrated biographies and costly monographs. There were, in the first place, those which we owe to the pioneer labours of the late Marquis de Chennevières and the two de Goncourts; the admirable volume on Boucher, by M. Paul Mantz; the Fragonard of M. de Portalis, not to mention M. Charles Blanc's "Peintres de l'Ecole Française"—a work less firmly conceived than gracefully written—or the innumerable little studies, more or less excellent, which have appeared in series, such as that edited by M. Paul Leroi and M. Eugène Muntz, the distinguished historian of the Renaissance. Sculptors, if we except "La Sculpture française au Louvre," by M. Gonse, have received less attention: as for decorators, they have rarely enjoyed the honours, which have fallen to Pineau, of separate consideration, and any facts concerning them must be sought out in a dozen different "collections." Architects are an even more difficult matter; handbooks contain vague comprehensive statements, and references to Blondel's great work on "L'Architecture Française" usually result in the discovery that the buildings which appear to be the most typical in character no longer exist, or exist like the Hôtel de Toulouse or the Hôtel de Noailles, in a state of complete metamorphosis.

This is why I have spent several years in finding out what I

Preface.

wanted to know, and since everyone cannot have at hand the necessary books, or even command the leisure to consult them, it has seemed to me that there was room for an "ouvrage d'ensemble" more detailed in character than that volume on "Art in the Modern State," in which I have previously attempted to connect the Renaissance in France with the eighteenth century. It is of such a work that the present volume is an instalment.

It is true that the subject is so vast that the attempt to treat it in this fashion may be likened to the child's effort to "put the sea in yonder hole;" yet it may be possible to sketch at least some general lines, group the most remarkable works and the most illustrious workers. Moreover, those who may glance through this volume, or the others, on the Sculptors, Architects, Engravers, and makers of beautiful furniture, by which I hope to follow it up, will certainly find where they may look for further information should they want it.

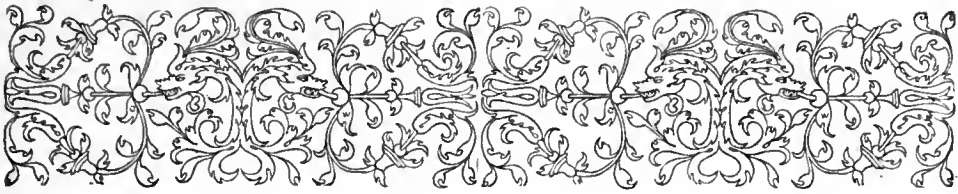
It must not, however, be supposed that I have devoted myself to the task of mere compilation. I have described nothing, I have criticised nothing that I have not seen for myself; and whilst I willingly acknowledge my debt to my predecessors I must confess that I have not invariably found them safe guides.

In the work of preparing the illustrations I have met with so much generosity on the part of the owners of some of the finest collections, that it seems invidious to single out any for special mention; yet, whilst offering my thanks to all, and to the directors of the various museums who have facilitated my use of the treasures in their care, I wish especially to mention, in England, Mme. la Marquise de Lavalette, the Countess of Yarborough, Lord Wantage, Sir Charles Tennant, Mr. Alfred de Rothschild, and in Paris, Mme. la Viscomtesse de Courval, Mme. Jahan, Baron Edmond de Rothschild, M. Léon Bonnat, and M. Jacques Doucet. I am also most grateful to Count Seckendorf who obtained for me photographs of works by Lancret and Chardin in the Prussian Royal Collections, to the distinguished amateur, M. Gustave Dreyfus, for his help in arranging the reproduction of works in Paris, and to my friends and colleagues on the staff of the "Gazette des Beaux Arts" for many and valuable services.

EMILIA F. S. DILKE.



FRAGMENT OF A "RONDE D'AMOURS." BY BOUCHER.
(*Plafond, Fontainebleau.*)



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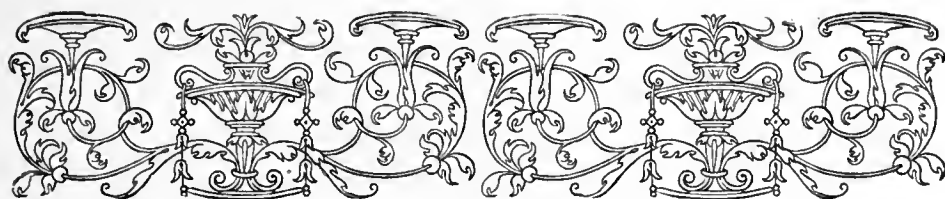
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(*Royal Museum, Berlin.*)



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ABBREVIATIONS.

G. B. A. = Gazette des Beaux Arts.
Mém. ins. = *Mémoires ins.*

ERRATA.

- Page vii. Contents. Chapter II. Line 3 from bottom.
For "Salon de la Paix" *read* "Salon d'Hercule."
- Page xiii. *For* "Nicolas-Charles Silvestre, etc.," *read*
"Louis de Silvestre."
- On block facing page 36 *read* "De Troy, has been at-
tributed to Carl van Loo."
- Page 38, line 17 from top. Insert after "through" the
words "as well as his fine work."
- Page 122, note 1. *For* "Mère et sa Fille" *read* "La
Toilette."

Page 123. The publication in the *Gazette des Arts* (29th July and 10th August, 1899),
by M. Marc Furcy-Renaud, of "Chardin et la Direction générale des Bâtiments
du Roy," furnishes additional information as to the low prices paid to Chardin,
and the tardy justice secured for him by Cochin in respect to his works for Choisy
and Bellevue, as well as further details as to Mme. Chardin's situation after her
husband's death.

Page 155, note 5. *For* "E. F. Gruyer" *read* "F. A. Gruyer."

Page 164. The words "portrait of Jacques-Charles Dutilliere" to be omitted. They
were retained, by an oversight, when the reference to other works by Perronneau
in the collection of M. Jacques Doucet was transferred to another page.

Page 167. *For* "Louis-Français" *read* "Louis-François."

ABBREVIATIONS.

G. B. A.	=	Gazette des Beaux Arts.
Mém. inéd.	=	Mémoires inédits pr. servir à l'hist. des membres de A. R., &c., &c.
N. A.	=	Nouvelles archives de l'Art français.
A. de l'A. fr.	=	Archives de l'Art français.
P. V.	=	Procès-verbaux de l'Acad. Royale.
D'A.	=	d'Argenville, "Vies des plus fameux Peintres."
C. L.	=	Correspondance littéraire de Grimm et Diderot.
C. de G.	=	Catalogue, Œuvre de Watteau, Edmond de Goncourt.
Mém.	=	Mémoires.
A.	=	Agréé.
R.	=	Reçu.
Musée Condé	=	La Peinture à Chantilly. Ecole Française. F. A. Gruyer.
B. M.	=	Print Room, British Museum.
In. gén.	=	Inventaire général des richesses de la France.
Mon. réal.	=	Monuments religieux.
Mon. civ.	=	Monuments civils.
Ex.	=	Exhibited.
Engd.	=	Engraved.
lt.	=	livres tournois.

ADDITIONS AND CORRECTIONS.

Pages 63, 67 note, 87, 90 note. For "Mme. Edouard André" read "Mme. Edmond André."

Page 72. In the title to the illustration for "Le Récompense" read "La Récompense."

Page 90, note 3. For "Assemblée dans un parc" read "Assemblée dans un parc."

Page 94. For "Bal sous un Colonnade" read "Bal sous une Collonnade."

Page 98, line 19 from top. Whilst going to press I learn that "The Bathers," by Pater, at Hertford House, has been cleaned since my notes were made.

Page 113, last line. For Sep. 27, 1725, read Sep. 25, 1728.

Page 119. On this page a reference to the valuable notes on "Les Commandes Officielles des tableaux," by M. Engerrand, in the Chron. des Arts (4th April and 2nd May, 1898), should have completed note 3.

Page 125. The publication in the Chron. des Arts (29th July and 10th August, 1899), by M. Marc Furcy-Renaud, of "Chardin et la Direction générale des Bâtiments du Roy," furnishes additional information as to the low prices paid to Chardin, and the tardy justice secured for him by Cochin in respect to his works for Choisy and Bellevue, as well as further details as to Mme. Chardin's situation after her husband's death.

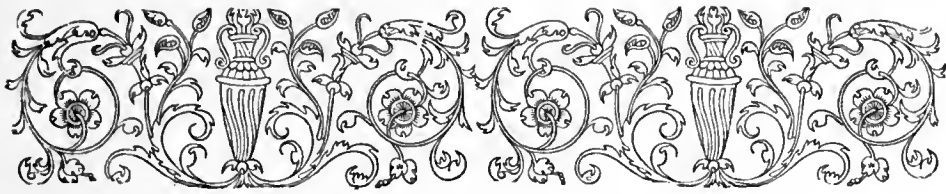
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LE PEINTRE. BY BOUCHER.
(Collection of M. le Baron Edmond de Rothschild.)



FRENCH PAINTERS

CHAPTER I

THE STORY OF THE ROYAL ACADEMY

A DISTINGUISHED French amateur once said to me, "L'art du dix-huitième passionne les jeunes, pour celui qui a vécu cela manque de profondeur." A harsh saying, which, like most harsh sayings, is not wholly devoid of truth. For the message brought to us by this charming art is always of physical pleasure ; of those joys of the senses which found their most graceful and most complete expression in the adorable mirage of the "Fête galante."

The Story
of the
Royal
Academy.

The ideal of life which was thus embodied offers as sharp a contrast to the ideal of the "Grand Siècle" as that type of noble pomp presents to the aspirations which moulded the Renaissance, and these three succeeding centuries shaped for themselves in the national art of France a visible image of their desires and ambitions such as we can find in that of no other country.

In that great day of renewal, which we call the Renaissance, France, as I have elsewhere attempted to show, passionately proclaimed her delight in that world of art and letters which was revealed by the Italian campaigns of her kings ; but the impulses which began, with the movement of the Reformation, to trouble the secret springs of life, assumed an essentially democratic character, at war with the dominant forces of the national development. On their destruction, arose the stupendous court which drew the proudest in France to the foot of the throne. In the great web of the central administration the arts were taken captive and illustrated their dependence under the magnificent direction of le Brun. When the brilliant reaction in favour of freer modes of life set in under

the Regency, it was, necessarily, leavened by the egotism bred in the tyranny of the Grand Monarque, but the arts, in France, responded to this call after a fashion that still gives unrivalled brilliance to the annals of the century.

Now the marvels of the French Renaissance, the portraits of the Clouet, the enamels of Limoges, the stained windows of St. Gervais and Vincennes, the sculptured tombs of St. Denis, the châteaux of Touraine, the illustrated books of Paris, of Rouen and of Lyons, say little to us of personal luxury and much of the love of beautiful things. The arts of France in the days of the Regency, and in the reigns of Louis XV. and Louis XVI. speak to us of a personal luxury to which things beautiful were as servants.

Yet, dissimilar as they are in character, the art of the Renaissance and the art of the eighteenth century have one claim in common to our respect and interest, a claim to which the art of the "Grand Siècle" cannot pretend. The glories of the reign of Louis XIV. were the product of a system, which having assigned to each group of workers their proper function in the State, bid the artist make not things beautiful, of which he should have joy in the making, and others in the possessing, but that which should present an imposing show befitting the service of the king, and so, if we turn now to those days, it is to study the great centralising system, which was the cradle of all modern administration, rather than to admire the academic excellence of le Brun and his assistants.¹ The men who succeeded them and who revolted from their rule, like the men of the Renaissance, wrought those things that they and their fellows loved and desired, and, working with delight, they still delight us. Nay more, they show us the very hearts of men.

That is the one vital fact which can alone inspire us with deep interest in any work of men's hands. That is why we can now love the frail glories which neo-classicists, such as David, destroyed with revolutionary zeal, believing them unworthy of a place in the treasure house of a "free" nation. That is why this art, which the dead of the eighteenth century have left to us, is justly dear in our eyes. It is a genuine manifestation of human energy, and therefore, in spite of its frivolity, its love of lightness, its often childish fictions, it is to be held sacred.

The absolute dependence on the State in which the Academies found themselves at the close of the seventeenth century deprived them of that natural spring of energy and resource to which their origin and development had been due. Enervated by the magnifi-

¹ See "Art in the Modern State, or the Age of Louis XIV.," by the present writer.

cent tutelage of le Brun, the impetus of which was communicated to his successors, the Royal Academy of Painting and Sculpture was utterly unable to react against the depressing conditions of the closing years of the reign of Louis XIV. Indication of money difficulties is given as early as March, 1702, on the 4th of which month we find that the payment of the salaries of officials is thrown on the funds of the Academy, two quarters of 1701 being yet due from the Crown.¹ The Salon dropped into abeyance, and though men such as the sculptors Girardon and Coysevox, the painters de Troy, Boulogne, Rigaud and Largillière, took their turns regularly in the work of teaching, yet the chronicles of the Academy during the early years of the eighteenth century show no sign of those widening interests and changes² which enliven its proceedings in later years, and which indicate a sense of responsibility deepening under the pressure of the coming revolution.

As we turn over the pages in which equal record is kept of every detail, trivial or important, which may concern the daily life of the Society, we find that the incessant round of visits of etiquette and compliment which le Brun had inaugurated was performed as regularly as if Versailles had been still in building. In July, 1714, Coyzel was elected Director, and at once the Academicians proceed to Marly to present him to the duc d'Antin, then at the head of the Board of Works.³ Having been politely congratulated by d'Antin on their choice, they rush off to catch the king on his way to mass, and find him—prompted by d'Antin—graciously approving. The appetite for visits of this type was not satisfied with the obligations of yearly ceremonies and official presentations, every possible occasion was seized as a pretext for paying court. Whether Cardinal Dubois becomes prime minister, or d'Antin gets the order of the Saint-Esprit, the excuse is equally good for full dress and decorations.⁴

The only noticeable facts are the fulfilment by the administration of its often deferred promise to enable the Academy to open their Life School without charge,⁵ and the vigorous decision, taken in the same year, not to receive women, in future, as “académiciennes.”⁶ Yet, in spite of this fixed determination, we find, a few years later, that Rosalba Carriera made good her claims “sans neantmoins tirer

¹ See also “L'Académie de France à Rome. 1666-1792.”—G. B. A. 1869.

² P.V. May 25th, 1765; January 28th, 1769; August 3rd, 1771; November 8th, 1777.

³ P.V. July, 1714.

⁴ P.V. September 3rd, 1722; February 5th, 1724.

⁵ P.V. August 28th, 1706.

⁶ P.V. September 25th, 1706. Strong feeling on this point is shown on the election of Marguerite Havermans (January 31st, 1722); she is described as “peintresse de fleurs, ou se donnant pour telle.”

à consequence," and, with this proviso, exceptions continued to be made.¹ Of Vien's wife, Mlle. Reboul, who presented, on July 30th, 1757, various objects of natural history "peints à la miniature," it is declared, that the Academy "l'a reçue et reçoit académicienne afin de jouir des honneurs, privilèges et prérogatives attribués à cette poste."² The terrible Mme. Therbouche, who arrived from Berlin, and of whom Diderot has given a graphic account in his notes on the Salon of 1767, was also welcomed without any guarding clause ;³ next followed Anne Vallayer,⁴ concerning whom Bachaumont writes that the Academy of Painting and Sculpture—less exclusive than the other academies—now and again gives the example, rare it is true, but encouraging to the fair sex, of the admission of women "dans son sein." "On the 28th of last July," he continues, "Mlle. Vallayer, aged about twenty-two or twenty-three, was presented to that body and by it accepted and received the same day : her works being paintings in the style of flowers, fruits, bas-reliefs and animals."⁵ To Anne Vallayer succeeded, in the same year, Mlle. Roslin, the wife of the distinguished Swedish painter of that name,⁶ but these two incursions of women, rapidly following on one another, were evidently regarded as dangerous, and the Academy took occasion to record, that though they liked to encourage women by admitting a few, yet such admissions, being in some sort foreign to their constitution, ought not to be multiplied, and thenceforth it was resolved never to admit more than four.

Difficulties of another order arose, in connection with this question, when Mme. Vigée le Brun claimed recognition, for her husband, le Brun, was a picture dealer. The odium which attaches to the dealing in works of art, especially in the eyes of those who produce them, was just as strong then as now. Desene, a humble Marseilles artist, had actually been excluded from the Academy for

¹ P.V. October 6th, 1720. Sixty years later (April 28th, 1781,) her diploma work was lent to Mme. de Sabran.

² Mme. Vien is treated with much severity by Diderot in his Salon of 1767.

³ P.V. February 28th, 1767. Wille speaks of her in his Memoirs, September 7th, 1766, and October 31st, 1767. Her diploma work is in the Louvre, No. 576. See also Diderot. Salon 1767. C. L., vol. ii., p. 256, *et seq.*

⁴ P.V. July 28th, 1770. See also the Memoirs of Wille.

⁵ Bachaumont, August 25th, 1770. She became the wife of a certain Sieur Coster. Works by her are to be found in the Louvre and in various provincial museums, as at Nancy.

⁶ P.V. September 28th, 1770. Mlle. Roslin, in her maiden name, Susanne Giroux, was a portrait painter in pastel. She died early, and on September 13th, 1772, Wille writes "j'allay voir M. Roslin, peintre du roy et chevalier de l'ordre de Vasa, pour lui faire mes compliments de condoléance sur la mort de sa femme." A portrait by her of Dumont le Romain figured at the Exposition des Pastellistes Français in 1885.



ALEXANDRE ROSLIN. BY HIMSELF.
(In the Academy of Arts, Stockholm.)

no greater crime than that his children had exhibited their father's two pictures of the Plague at Marseilles for money.¹ In 1777, a stringent clause was incorporated in the statutes to which d'Angiviller himself appealed three years later, calling on the Academy to put it in force against a certain Martin, whom they had accepted but whom he had heard to be a mere "marchand de tableaux."² In this case, it was noted that, the Academy finding no sufficient proof of "picture-dealing," "n'a rien statué contre M. Martin," but it was quite impossible to overlook the compromising husband of Mme. Vigée le Brun. The Queen was therefore persuaded to intervene, and d'Angiviller, to please her, got a dispensation from the King in virtue of which—on the same day as that on which "Madame Guyard, femme de M. Guyard, peintre de portraits," was *agrée et reçue*—the wife of the picture-dealer also became a Royal Academician.³

By a similar exercise of the royal prerogative, Protestants were, from time to time, received into the ranks. The Regent, of course, took a lenient view of heresy. We are told of the Stockholm enameller, Boit, who became painter to the King of England, that the Regent, "étant informé de son mérite," ordered his reception "quoique de la religion réformée." Boit's case was cited as a precedent for the admission of Lundberg,⁴ the pastellist, also of Stockholm, on the 28th January, 1741, and Orry wrote again from Fontainebleau (3 May, 1742), to direct the reception of Schmidt, the celebrated line engraver, Wille's fellow-pupil, who is to come in "à titre d'étranger quoique de la religion prétendue réformée."⁵ The same reason is again given in the case of Roslin, the Lutheran portrait painter from Malmoë,⁶ and in that of Rouquet, the famous enameller.⁷

As long as the members of the Academy made no demands on the public purse, Orry was content to leave them to their own devices. He had been elected Protector in the place of Cardinal Fleury in 1743, but his conception of the duties of the Board of Works was by no means a liberal one, and did not include that of "encouraging the Fine Arts." If matters were not quite as bad as in the earlier years of the century, when Poerson wrote to d'Antin from Rome, "J'ay soutenu l'académie dans des tems difficiles et

¹ P.V. October 30th, 1723.

² P.V. November 4th and 25th, 1780.

³ P.V. May 31st, 1783. See on this subject, "Les femmes artistes à l'Académie Royale de Peinture et de Sculpture." (Octave Fidière.)

⁴ P.V. December 6th, 1740.

⁵ P.V. May 5th, 1742. See the Memoirs of Wille.

⁶ P.V. July 28th, and November 24th, 1753, and December 23rd, 1754.

⁷ P.V. February 1st, and December 31st, 1742, and March 22nd, 1766.

The Story of the Royal Academy. malheureux . . . ayant esté souvent sans argent du Roy,"¹ the financial situation was always one of more or less embarrassment. The advent of Mme. de Pompadour brought about a revolution :

"Fu sempre l'oro a quelle Donne amico
Che poco han cara la lor honestade,"

and the lady's love of luxury declared war on Orry's economical habits, so that in a short time the unequal contest ended in his dismissal, and the Board of Works fell under the direction of the old *fermier général*, Charles-François-Paul Lenormant de Tournehem, the reputed father of the favourite, until such time as her brother Abel Poisson—who had blossomed into the Marquis de Vandières—should be of fitting age to fill the post. Tournehem's energetic and practical administration was marked by a sound sense of business.² He established a tariff for portraits of royalties, according to which all Academicians were to be paid alike,³ at the same time starting a scheme for direct commissions from the Crown, and ordering ten officials of the Academy each to choose a subject for a picture of specified size, whilst their brethren were told off to decorate the new apartments at Versailles.⁴ The modesty of the sum to be paid for the picture—1,500 fr.—was atoned for by the magnificence of the blue morocco portfolio in which the order for the money was enclosed ;—a delicate attention greatly appreciated, says the chronicler, by all concerned.⁵ Small details, such as these, seem to have had a charm for Tournehem, who was not above presiding in person at meetings in which the Academicians discussed the purchase of new book-cases, or the arrangements to be made for carrying out a Dictionary of Costume, to be compiled by Freret, and illustrated by Carême.⁶

The King, on the death of Orry, was proclaimed Protector,⁷ and the Academy, in obedience to the general movement of the century, was brought more closely in contact with the lay world. It had become fashionable with some to profess a taste for the arts, just as

¹ "L'Acad. de France à Rome d'après les lettres de ses directeurs" (1666-1792). G. B. A. 1869, pp. 62, 68, *et seq.*

² M. Courajod's Introduction to the "Livre-Journal de Lazare Duvaux" contains an excellent account of de Tournehem's dealings with the Academy and the Arts.

³ A.N.O.¹ 1922 (1746) p. 156.

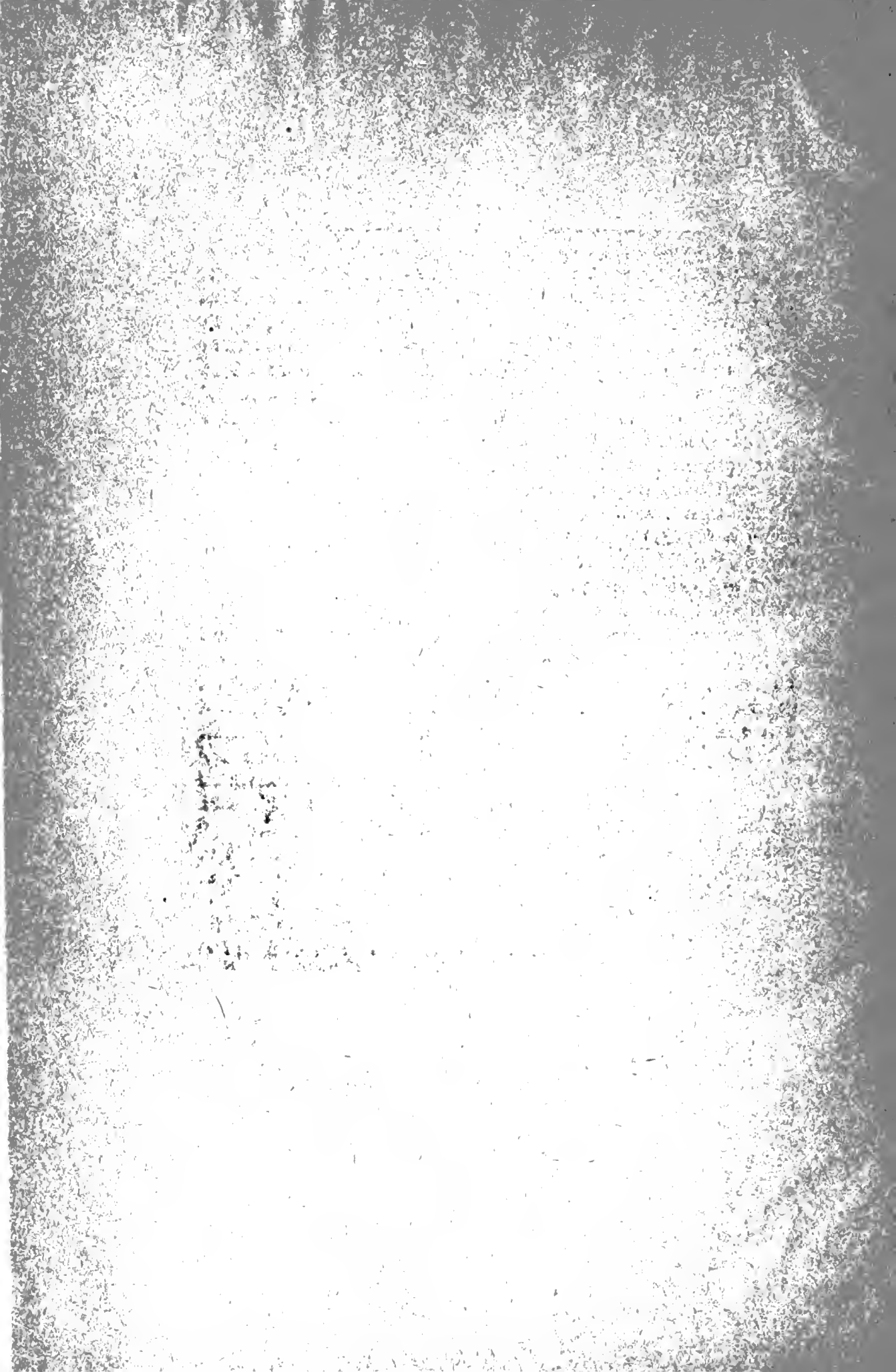
⁴ P.V. January 28th, 1747.

⁵ P.V. October 7th, 1747.

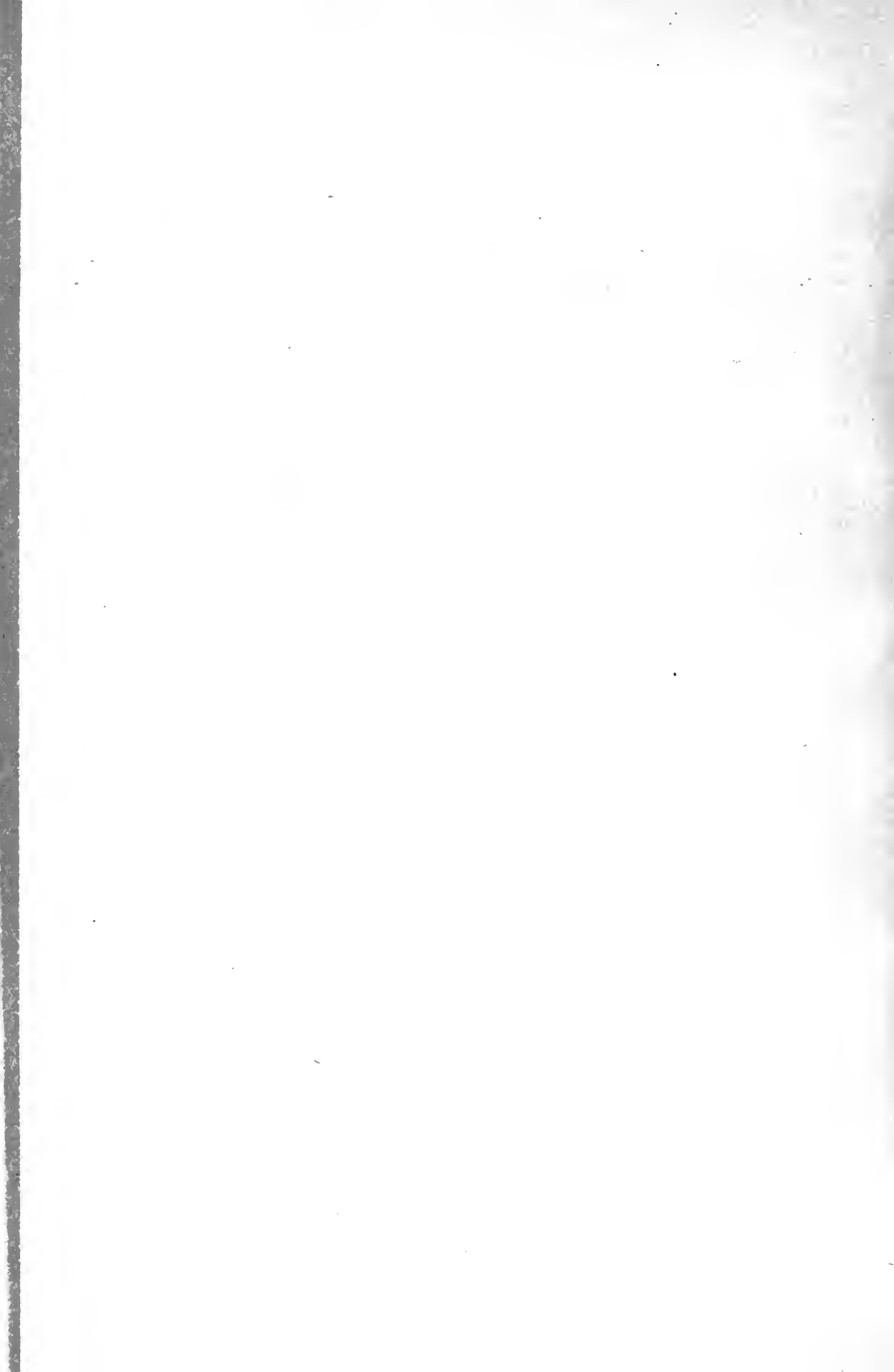
⁶ P.V. July 1st, 1747. *Ibid.*, May 27th, 1747. Freret was Secretary to the Académie des Inscriptions, 1743-49. Carême, an artist of much talent, was expelled the Academy for disgraceful conduct. P.V. November 28th, and December 16th, 1778.

⁷ P.V. December 2nd, 1747.

PORTRAIT OF MADAME DE POMPADOUR. BY BOUCHER.
(Jones Bequest, South Kensington Museum.)







others turned curiously to the works of the Economists or the Encyclopædists. Amongst the first eight free associates created to satisfy this want, we find the name of M. Baschi,¹ the husband of Mme. de Pompadour's sister-in-law, who had been summoned by Tournehem, to keep house at the *Sur-intendance*. Caylus, under whose auspices a considerable impulse was given to the study of archæology, was also placed on the list, and in after years we find Watelet, Gougenot, and Mariette qualifying as free associates for the more honourable post of Honorary Amateurs,² and even Turgot³ did not disdain the title. When, indeed, the king himself, at Tournehem's instigation, had accepted the title of Protector, the edifice had been crowned by a social distinction which encouraged the adhesion of those lesser personages, whom a much needed royal gift of chairs and tables shortly after enabled the Academy to receive as its guests.⁴ As soon as the new furniture had arrived, the new "Constitution" was officially recognised and the distinguished amateurs began to enjoy their honours.⁵ No attempt, however, was made to gratify the desire, already growing amongst artists, for larger liberties. Rather one may say that the aristocratic character of the Academy was enhanced by this drawing closer of ties to the court and to those whom the court delighted to honour. Their very existence was bound up with that system of privilege and caste which the nation was rousing itself to overthrow, and they took occasion, in the regulations and statutes promulgated under d'Angiviller's direction in 1777, to proclaim afresh the exclusively pre-eminent position accorded to their society.⁶

D'Angiviller himself fostered their social claims by entertaining the official body from time to time in a style of royal magnificence. "Madame la comtesse d'Angiviller," writes Wille, "femme de M. le comte d'Angiviller, notre directeur-général, m'ayant fait l'honneur de m'inviter a diner, je me rendis en son hôtel avec d'autres officiers de notre Academie également invités, et là nous fûmes reçu le plus honnêtement du monde par Madame la comtesse qui a infiniment d'esprit."⁷ Nous étions, si je ne me trompe, au moins trente six à trente-huit à table. Le repas étoit d'une magnificence extraordinaire, servi dans une argenterie immense et des plus superbes . . . Mme. la comtesse fit les

¹ *Ibid.*, August 26th, 1747.

³ *Ibid.*, May 5th, 1781.

⁶ P.V. January 30th, 1751.

² *Ibid.*, October 31st, 1767.

⁴ P.V. March 21st, 1750.

⁵ P.V. September 2nd, 1777.

⁷ Deseine says of d'Angiviller, "Son épouse, femme très-respectable, s'étoit en quelque sorte emparée du gouvernement de son mari, pour favoriser ceux qu'elle affectionnait, et leur faire obtenir des grâces souvent aux dépens de la justice." "Notices historiques sur les Anciennes Académies, etc. Deseine, Paris, 1814."

honneurs de la table de la manière la plus gracieuse, ayant soin d'un chacun et parlant avec bonté à tous ceux qui y'étoient. Bref nous fûmes tous, comme il me parut, des plus contents; du moins je l'étois singulièrement en mon particulier."¹

The "Salon" too, had gradually become a great social event. Tournehem is said to have been the first to arrange that it should take place annually.² This course was, however, suggested by Orry,—after the great success of the famous Salon of 1737,—to Coustou, who was then Director,³ and in June of the following year, Coustou announced that "la dernière exposition aiant extrêmement réussi, cela avoit déterminé le Roi à ordonner qu'il s'en feroit une pareille cette année dans le même Sallon à commencer le 18 Août et continuer jusqu'au 1 Septre."⁴ On the 30th of August he brought another command from Orry to the effect that "l'intention du Roy étoit qu'il y eut tous les ans une exposition de tableaux dans le grand Sallon."⁵ A question as to the fitness of the Grand Salon, now called the "Salon Carré," for this purpose had been previously raised, and the Academicians had begged hard to be allowed to use a part of the Great Gallery instead, but the only concession which they were able to obtain was the permission—some years later—to use the "Grand Escalier" as a public entry on "le jour de la St. Louis."⁶ The Academicians alleged that the popularity of the exhibitions had then so greatly increased, that on the opening day the crowd became "si tumultueuse pour voir ce lieu consacré à la Peinture et a la Sculpture, qu'indépendamment des insolences qui se commettent dans notre escalier par rapport aux Dames, il est rare qu'il n'y ait toujours quelques particuliers de blessé."⁷

The great innovation in the arrangements for the Salon, which originated with Tournehem, was the establishment of a regular hanging Committee. The old system had been to nominate some one person who was wholly responsible for the work. Thus we

¹ Mém. September 13th, 1787.

² Courajod. "Introduction au Livre-Journal de Lazare Duvaux," p. cli.

³ P. V. August 1st, 1737.

⁴ P. V. June 21st, 1738.

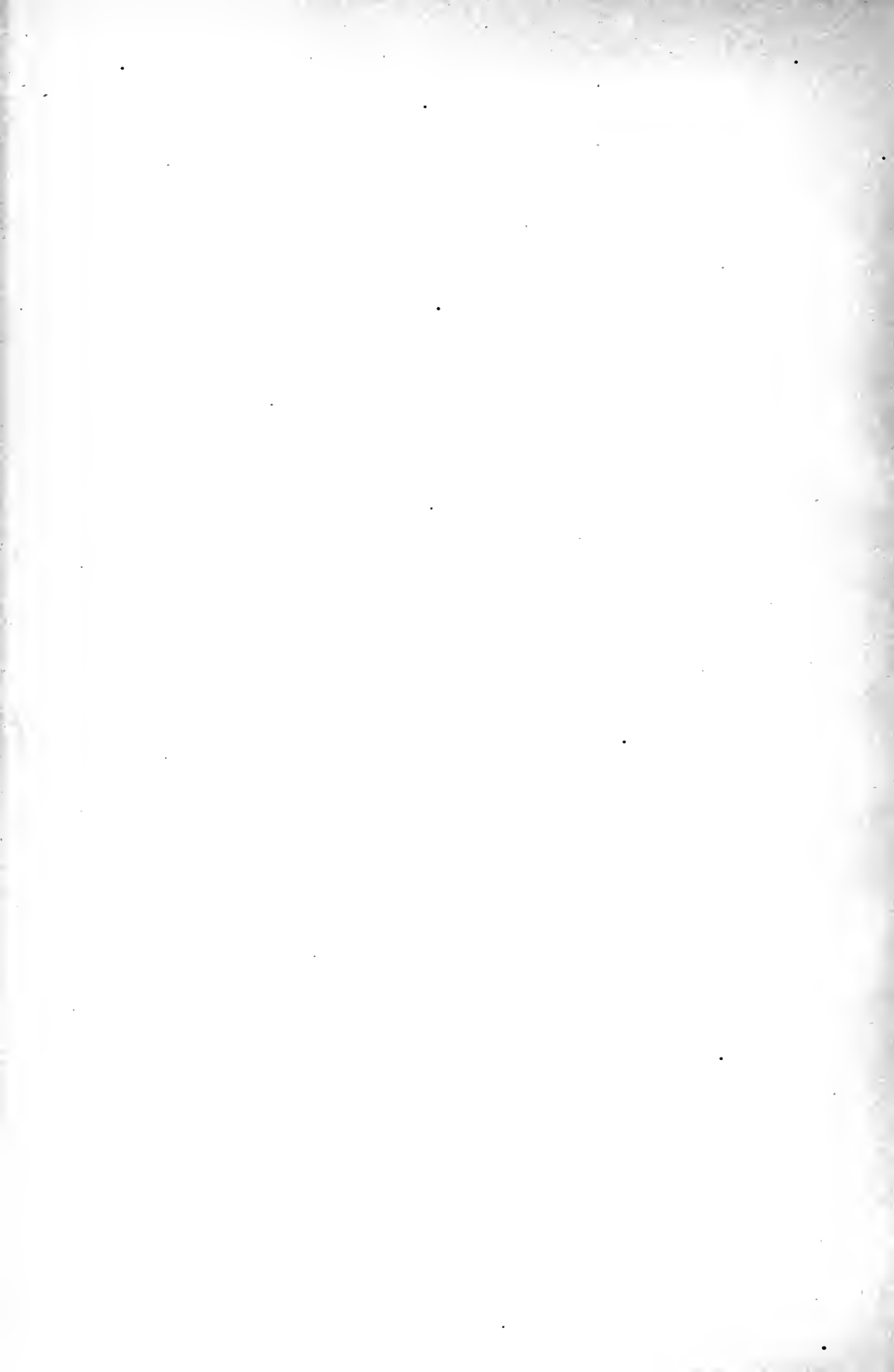
⁵ P. V. August 30th, 1738. This Salon in the Louvre, first granted for the purpose in 1737, continued to receive the annual exhibitions up till the days of the Revolution. (Guiffrey, "Les Expositions du XVIII. Siècle," p. xvii.)

⁶ P. V. June 4th, 1746.

⁷ P. V. *ibid.* In 1765 Wille notes, on August 31st., that "le concours du public pour voir le Salon est extraordinaire." This was the year in which he exhibited his engravings of "Les Musiciens Ambulants," and Greuze his portraits of Wille and of Caffieri.



LE CONCERT DE FAMILLE. BY PORTAIL.
(Collection of M. Jacques Doucet.)



find Stiemart—who died and was replaced by Portail¹ whilst in the exercise of his functions—nominated with full powers “pour prévenir toute discussions.”² Officers and Academicians were alike referred to this official, and his instructions were simply to hang the pictures sent in according to the rank of their authors, as far as the interests of “décoration” would admit.³

Tournehem elaborated a plan according to which the Committee was composed of all the chief officers of the Academy⁴ and twelve representatives of the whole body who were elected to serve with them.⁵ This arrangement was fruitful in quarrels, and, a few years later, we find Oudry writing letters to Chardin, as to the hanging of two of his pictures, so insulting, that the indignant Committee take down his canvases and forbid him the “Assemblées” of the Academy.⁶

The liveliest account which we have of an opening day, is to be found in the pages of Bachaumont, under the date of September 26th, 1763. “Yesterday,” he writes “the opening of the Salon took place with as great a crush as possible. . . The gathering this year continues to give a good idea of the French School, the only one now in Europe. It appears that the public has crowded most eagerly round M. Van Loo’s picture representing ‘The Three Graces chained in flowers by Love.’ The colouring is most brilliant, the painting is ‘fat.’ The figures are considered a little Flemish, one would have liked them better somewhat slighter. ‘The chastity of Joseph’ by M. Deshayes attracts much attention. The marines of M. Vernet, his ‘Four Hours of the Day’ and all his pictures in general, are much sought after by amateurs. ‘Filial Piety’ by M. Greuze is looked on with the greatest admiration. To conclude; the marble ‘Prometheus’ of M. Adam and ‘Pygmalion’ by M. Falconnet carry off all suffrages in their division.”

In earlier days, Tournehem had remarked that it would be enough for the honour of the French school, that the number of

¹ Portail (Jacques-André). R. 1746, as “flower-painter.” He was “garde des plans et des tableaux du roi.” (A. de l’A. fr., vol. i., p. 257, and p. 386. See also “Correspondance de Natoire,” vol. ii.) His drawings are now much in request. The finest is in the collection of M. Jacques Doucet, but several of some importance were lately sold at the Vente Mühlbacher.

² P. V. July 27th, and August 19th, 1741.

³ Notes relatives au décorateur du Salon de 1776. (Guiffrey, “Expositions du XVIII. Siècle.”)

⁴ Le Directeur, Anciens Recteurs et adjoints à Recteurs. P. V. August 3rd, 1748.

⁵ These were on the first occasion:—Le Clerc, Van Loo, Boucher, Natoire, de Vermondt, Oudry, Bouchardon, professeurs. Pigalle, Nattier, Slodtz, adjoints à professeurs. Massé et Chardin, conseillers.

⁶ See also Pierre’s report to d’Angiviller on Caffieri’s conduct. (Guiffrey, p. 55.)

works exhibited should be reduced to fifty. A sentiment which, since that date, has been frequently echoed by others.¹ The right to exhibit, which had at first been regarded as an irksome obligation, came to be upheld as an exclusive privilege. With great difficulty, against the persistent opposition of the Royal Academicians, the Academy of St. Luke succeeded in holding seven exhibitions, but was then forced to close its doors,² and when an attempt was made by Alexandre Lenoir to replace them at the Wauxhall des Champs Élysées,³ by a permanent establishment, at which young artists should exhibit,⁴ they at once interfered and the proposed Wauxhall or Coliseum was ruthlessly condemned by d'Angiviller in May 1777.⁵

Not satisfied with having secured to themselves a monopoly of the exhibitions, the Academy now aspired to be exempt from criticism. It was, they held, intolerable that their works should be subject to the audacious and irreverent judgments of the press. On more than one occasion, there seems to have been a general outcry against the feebleness of the show. "The Salon this year," writes Bachaumont on September 24th, 1769, "has suffered much criticism and deserves it; but the most cruel, the most fair and the most plain-spoken, is that which a joker has put about under the following title, 'Lettres sur les peintures, gravures et sculptures qui ont été exposées cette année au Louvre, par M. Raphaël, peintre de l'Académie de St. Luc, entrepreneur général des enseignes de la ville, faubourgs et banlieue de Paris, à M. Jerome son ami rapeur de tabac et raboteur.'⁶ There is no doubt that gentlemen of the Academy—usually very touchy about any criticism—will be terribly upset by this." Contrary to expectation, the sale of the pamphlets was unchecked. Perhaps it was thought well to rouse the Society from its somnolent condition. If so, the desired effect was obtained. The pamphlet, ascribed in town variously to Diderot, de Voisenon, d'Alembert, Marmontel and the cte. de Lauraguais, wrought the Academicians to fury. They put up Sedaine, their secretary, to reply in the character of "Jérôme rapeur de tabac," but the answer was really written by Cochin the engraver,⁷ and they stirred up Marigny—then their Director—to

¹ A. N. O' 1922. (1746) f^o. 156.

² "Expositions du XVIII. Siècle" and "Expositions de l'Académie de St. Luc." (Guiffrey.)

³ Bachaumont, September 7th and 13th, 1769.

⁴ "Expositions du XVIII. Siècle," p. 34, 35.

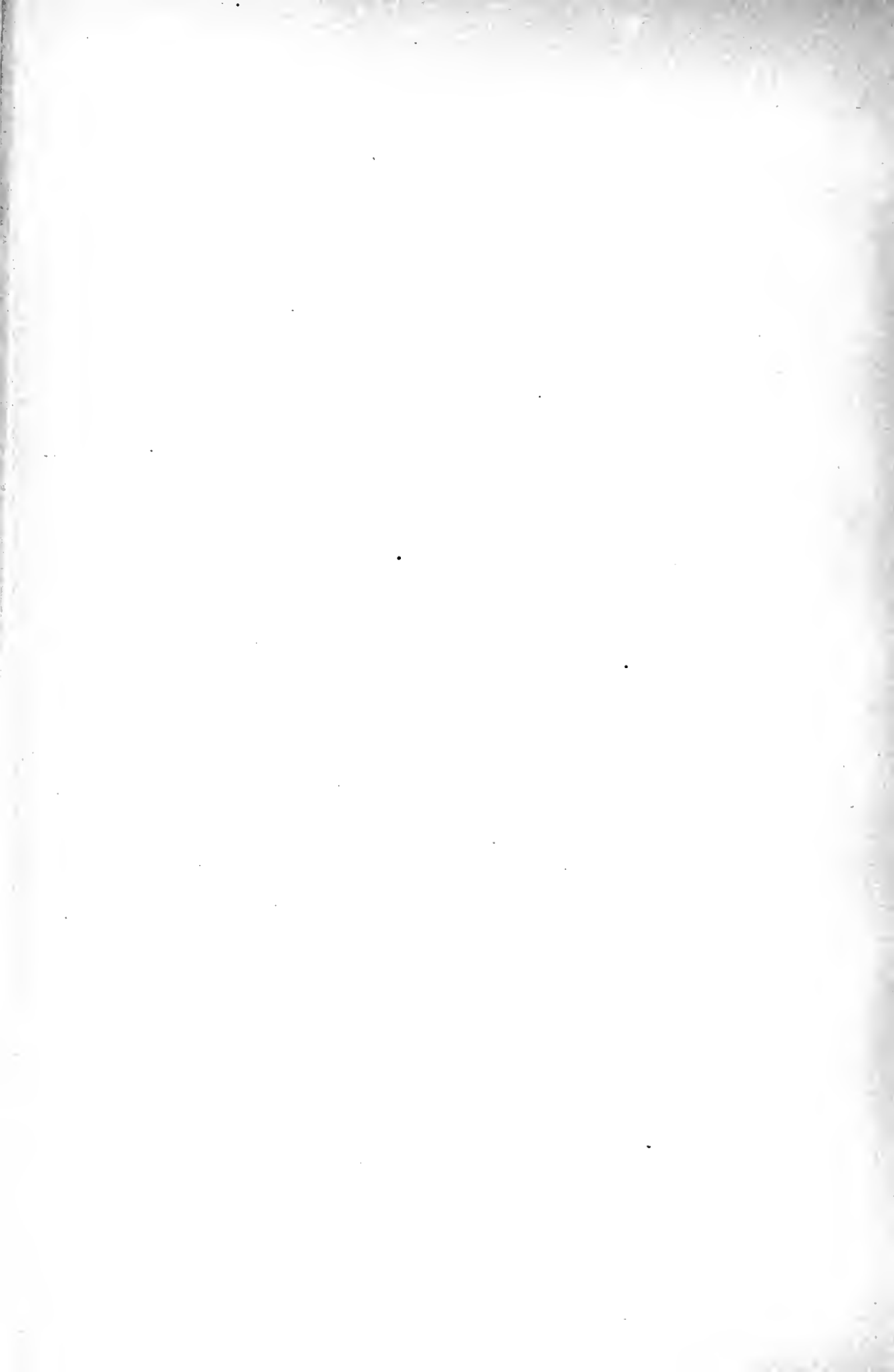
⁵ Arrêt du Parlement, August 30th, 1777. See also for the "Salon de Correspondance," a sort of Exchange and Mart started by Pahin de la Blancherie. Bellier de la Chavignerie, "Salon de la Correspondance," p. 16.

⁶ Mém. Wille. March 8th, 1770.

⁷ Bachaumont, November 10th, 1769.



LE MARQUIS DE MARIGNY. BY TOCQUÉ.
(Musée de Versailles.)



intervene with such effect, that the police stopped the sale till omissions had been made which spoil the point of Raphaël's wit. The next great sensation was caused by the distribution, in 1783, of libellous couplets on the women Academicians, "les dames Guyard, Coster, et Vigée le Brun." In a letter written by Mme. Guyard, whose pretty portrait of the Countess de Flahault and her son was seen at the Guildhall in 1898, she says, "On doit s'attendre à être déchiré sur son talent . . . les tableaux sont là . . . s'ils sont bons; ils plaident leur cause; qui peut plaider celle des mœurs des femmes; le public saisi (*sic*) avec avidité tout ce qui est contre elles." Her pathetic appeal was not without effect. "Le nommé Cousin distributeur de ces couplets" was promptly arrested, but he obstinately refused to give up the name of the author, of whom Mme. Guyard says "je crains trop qu'il me touche de bien près."¹

A striking proof of the increased popularity of the Salon is given by the check put on the Dauphin's extraordinary practice of transporting all the more interesting works, whether statues or paintings, at the close of the exhibition, to Versailles, so as to save himself the exertion of visiting them in Paris. It was not until 1765, that Marigny got courage enough to induce the prince to forego this ruinous amusement.² Thenceforth, he must be supposed to have followed the example of other royal personages who usually paid private visits to the exhibition before the opening date. Madame Elizabeth and Madame la comtesse d'Artois thus disturb the equanimity of Pierre, who, on the 28th August, 1783, is much troubled at having to do the honours to the three Princesses, in the absence of M. d'Angiviller.³ A private view then as now was eagerly sought for, and special permissions were demanded on the most various pretexts in order to obtain entrance before the general public. Frequent applications were also made for the extension of the right of exhibition to the authors of works of art other than paintings, engravings and sculpture, but they were always received unfavourably. Even when the duc d'Aumont solicited for Gouthière the honour of showing two porphyry tables, the mounts of which

¹ Guiffrey, "Expositions, etc.," pp. 55-61. Her portrait of Pajou, which was her diploma work, was her best. Her oil paintings, as, for example, "The Countess de Flahault and her son," (Collection de M^{me}. la M^{ise}. de Lavalette) have much of the prettiness of work by Madame Vigée le Brun, but her portraits in pastel have more character. M. Roger de Portalis, writing of the Exposition des Pastellistes Français, says, "Mme. Guyard, né Labille des Vertus, est une de celles qui s'y sont fait une belle place par leur remarquable exécution." (G. B. A., 1885.)

² Guiffrey, "Expositions, etc.," pp. 28, 29.

³ *Ibid.*, p. 54.

had been chased by him in great perfection,¹ he was met by the declaration that "le Sallon doit être uniquement réservé pour les ouvrages des Membres de l'Académie."

The exclusive privilege of holding exhibitions was not the only point in dispute between the Royal Academy and the Academy of St. Luc. Courses of teaching for young students had been opened by the *maîtrise* which, as Cochin bitterly complains in a letter seen by M. Guiffrey,² were utterly wanting in the Academy. They were supported by no mean artists, and encouraged by the protection of the marquis de Voyer, son of the marquis d'Argenson, Minister of War, who had actually granted them the use of a room, in the Arsenal, for three of their exhibitions;³ a matter of great importance to them, as the common fund, from which they maintained the classes, was derived only in part from admission fees, and depended largely on the takings at their doors. To stop the exhibitions meant therefore a complete check to the teaching work of the *maîtrise*. Nevertheless, the Academy did not disarm. They deliberately repulsed any seceders from the *maîtrise* who ventured to knock at their gates. It needed the actual exercise of official pressure, as in the case of a certain "Sieur Porlier, peintre dans le genre de fêtes galantes," before the Academicians could bring themselves to receive the hated *maître*.⁴

On this wise, by the middle of the century, the Academy had established that monopoly of the arts for which all along it had fought in the name of the dignity of the Crown. This monopoly was now destined, by the disgust it excited in outsiders, to bring about the destruction of the body by which it was maintained. Occasionally, they had used this power in defence of just liberties,⁵ but usually the attitude of the Academy was, as in other lands and other times, that of a body engaged in narrowing down the common freedom of the profession which it represented, whilst enlarging the privileges which gave to itself social dignity and influence. The officials fought not only for empty titles of honour,⁶ but for substantial advantages, such as the exemption of their pupils, not only

¹ "Catalogue-Vente du Duc d'Aumont," No. 318 : "Deux tables achetées pour la Reine, 23,999*l.* 19*s.*" See also Guiffrey "Expositions," etc., p. 33.

² "Expositions de l'Académie de St. Luc," p. 7.

³ Those of 1752, 1753 and 1756. In 1762 and 1764 the *maîtres* took refuge in the Hôtel d'Alègre, and their final gathering was held in the Hôtel Jabach, rue Neuve St. Maury. See for the Exhibition of October, 1762, C. L., vol. 3, p. 119.

⁴ P. V. September 30th, 1752.

⁵ In the case of the "Eventailistes." P. V. April 26th, 1760, and January, 1765. See also the case of the "enlumineurs" June 3rd, 1786.

⁶ P. V. August 5th, 1769, and November 10th, 1770.



L'INTELLIGENCE. BY CARLE VAN LOO.
(Collection of M. Léon Bonnat.)



from serving in the "Milice," but also from contribution to the "achat des miliciens,"¹ a privilege which—though not unknown in the present day—was held to be only less odious than that exemption from taxation which de Tocqueville has justly described as the most odious of all.²

They could not even tolerate the establishment of that "Ecole Royale des Elèves Protégés" which had been planned to remedy the shortcomings of their own system. It had long been the practice to grant a small allowance to students who—like Jean Duvivier for example—were supposed to show great promise, but whose poverty was a bar to their career.³ These "élèves" were, however, too frequently selected by favour, and favour too often determined the choice of those sent on to Rome;⁴ in any case, the Academy classes, overflowing with an increasing number of students, were insufficient for the training of those on whom it was proposed to confer the highest rewards. These were the evils which the scheme, drafted by Coypel, was intended to rectify.⁵ The school, which started in a house on the Place du Vieux Louvre, began to do good service when Carle Van Loo succeeded Dumont le Romain as Governor (April 5th, 1749). Van Loo, at the zenith of his reputation, threw himself into the work with an energy fully repaid by the zeal and attainments of his scholars.⁶

Their successes aroused the jealousy of the Academy. The spirit which had prompted the establishment of academic schools in earlier days, like outposts from Paris all over France,⁷ which had planned the "Ecole des Arts" and encouraged the "Ecoles gratuites de Dessin"⁸ was giving way before theories incompatible with the strict discipline required by the highest training. In spite of the powerful protection of Marigny and the self-sacrificing devotion of Carle Van Loo and his pupils, the "Ecole Royale" was doomed. It lost ground when Michel Van Loo succeeded his

¹ P. V. February 23rd, 1742; February 25th, 1769; April 29th, 1775, and March 27th, 1783.

² "L'An. Rég.," p. 157 and p. 219.

³ Courajod. "Hist. de l'Enseignement des Arts du Dessin au XVIII. Siècle. Ecole Royale des Elèves Protégés," pp. 8-11.

⁴ See "l'Académie de France à Rome" (1666-1792). G. B. A., 1869.

⁵ P. V. June, 1748, for Coypel's letter of June 4th. See also Courajod, "l'Hist. de l'Enseignement, etc.," p. 13.

⁶ *Ibid.*, pp. 32, 37, 38.

⁷ Montpellier, Reims, Beauvais, Toulouse, Marseilles, Lyons, Poitiers, Bayonne, etc., etc. P.V. August 30th, 1738; January 27th, 1748; November 29th, 1749; September 5th, 1750; November 24th, 1753; January 29th, 1757; June 27th, 1772; May 30th, 1779.

⁸ Bachaumont, September 2nd, 1765, and February 2nd and 17th, 1769.

The Story of the Royal Academy. uncle in 1765.¹ Pierre "le prince des sots" was then in power as *premier peintre*; he was in touch with all the conceited amateurs who were bent on the "liberation of the arts" and contrived, when the school passed under Vien, to reduce the number of the students, and transfer to the coffers of the Academy most of the savings thus effected by the State.²

The story of this unfortunate school reminds us how impossible it was that the Members of the Academy should escape the influences which the presence at their meetings of opulent millionaires and busy amateurs brought amongst them. The current ideas of the day—all tending to the rejection of every form of authority—the special pleading in favour of a "return to nature," which involved escape from all the restraints of tradition, found ready acceptance with the least accomplished artists, whilst men like Pierre, with pretensions to birth, were led in the same direction by their desire to take the line on which they could best identify themselves with men of fashion.

It must, indeed, be admitted that the benefits of the Board of Works, with its elaborate system of commissions, allowances, salaries, and grants of lodgings in the Louvre, were accompanied by restrictions often vexatious in character. As has been said of the government of the day, and its treatment of the unfortunate peasants, "C'est moins encore au mal qu'on faisait à ces malheureux qu'au bien qu'on les empêchait de se faire à eux-mêmes que l'oppression se montrait,"³ and when we find that an Academician could not leave the country, or undertake any work abroad, without special permission from the Crown, we realize that his exceptional advantages were subject to exceptional exactions. In its turn, the Academy tyrannized over everyone within its reach, till even the liberties of models were closely restricted.⁴ All these things worked together to produce, within the corporation itself, an irritation which ripened to revolt in 1789, and raged with violence thence onwards till the doors were closed in 1793.

Never had the Academy, to outward seeming, been more powerful than after its triumph over the "Ecole Royale" in 1764, when its members succeeded in obtaining the use of the coveted

¹ Courajod, *Hist.*, etc., pp. 62, 63.

² "Lettre de Marigny à Pierre," avril 20th, 1771. *Ibid.*, p. 103. The school was finally extinguished during Necker's term of office in 1790. It had become a cheap boarding house for favoured lads.

³ De Tocqueville, p. 226.

⁴ If they were wanted to sit for the "Prix," or for a "Concours," or by a mere Academician, they could not excuse themselves on account of other engagements, such as those in "petites écoles particulières." P.V. February 24th, 1789.

“Galerie d’Apollon,”¹ and induced the Board of Works to erect studios for the “*élèves protégés*”—whom they had dislodged—in the back yard of their old home on the Place du Vieux Louvre. The condition attached to this concession, that of opening in the additional space a second class for the life-model, was readily complied with; for throughout all changes the Life-School, with its model, who wore the royal livery,² continued to be the chief boast, if it were also the constant difficulty of the Academy. The King of Denmark, “*saluant tout le monde,*” after being conducted through the rooms, is introduced, as a final treat, to the “*École du Modèle,*”³ and the same honour had been previously shown to his excellency “*l’Ambassadeur Turque.*” The establishment of the second school was, however, accompanied by new regulations, and a strict injunction to the acting professor to remain in his class the whole time. Increased surveillance had been rendered necessary by frequent complaints as to the presence of pupils who were not prepared to profit by the advantages of this class;⁴ but other disorders crept in, and in 1790 a determined stand had to be made in order to prevent competitors for the Grand Prix introducing female models into their *loges*.

At this date, the ferment of the Revolution had begun to work. The Academy had, indeed, taken the earliest opportunity of hailing the opening of the “*Etats Généraux.*” Catalogues of the Salon were solemnly presented to the Assembly on the 28th August, 1789. “*Les Académies,*” said the messenger, “*n’étant pas nées lors de la dernière tenue des Etats Généraux, les Arts n’avoient pas pu jouir de l’heureux occasion d’offrir leurs hommages à l’auguste Assemblée des Représentants de la Nation. M. le Directeur a pensé qu’il etait de la décence et du devoir de l’Académie de porter à l’Assemblée Nationale les livrets en presens, tel qu’on le fait à toute la Cour.*”⁵

This entry, on the Procès-Verbaux of the Company, precedes the first trace of that disturbance within the Academy which reflected the agitations of public opinion. On the 15th September, 1789, Wille notes that Mme. Pajou has written to Mme. Wille: “*La croyant apparemment en vie*” (she died in 1785), asking her

¹ P.V. December 1st, 1764. They at once imposed, as diploma work, the task of painting compartments of this ceiling: Fragonard and Durameau, P.V. May 31st, 1766; Taraval, June 28th, 1766; Greuze, January 9th, 1779, were thus employed.

² P.V. December 1st, 1714.

³ P.V. November 6th, 1768; March 31st, 1742. Amongst other distinguished visitors we find the “Margrave de Baden et Caroline Margrave de Baden, née Princesse de Hesse,” who signed the register on August 31st, 1771.

⁴ This had been a difficulty from the first. P.V. November 24th, 1714.

⁵ P.V. August 28th, 1789.

to send her jewels to the "don patriotique, and on the 22nd of the same month he sent his own offering of twelve silver and twelve gold ducats, but, on the 23rd, a letter was forwarded to d'Angiviller repudiating, in the name of the corporation, all participation in a certain print which had just appeared under the title of "Vœu des Artistes." The whole body was now divided between the fear of offending officials on whose favour they had learnt to depend, and the instincts which drew them to the revolutionary movement. They called and then adjourned a meeting, "projeté relativement à la contribution patriotique," and soon after came the first hint of the struggle which wrecked the whole constitution, for "la classe de Messieurs les Académiciens"—which, it should be remembered, included every artist who satisfied by his diploma work the official examination—demanded the reform of the statutes.¹

The year 1790 opened quietly, during a momentary truce, but on the 30th January the engraver Miger² presented the conclusions arrived at as to the desired reforms, and it appeared that the malcontent Academicians had already formed themselves into a society of which David was president and Miger secretary. This roused the susceptibilities of the official body, and they refused to treat.³ Vien, however, attempted a "plan de pacification" by means of a mixed committee,⁴ when suddenly came the uprising of the *agrées*, or associates, who demanded for themselves all the rights that were to be accorded to Academicians. "Je me rendis," writes Wille (6th March, 1790), "à l'Académie . . . une députation de M.M. les agrées demanda audience . . . M. Robin à leur tête⁵ qui eut la permission de lire un Mémoire au nom de tous. Ce Mémoire me parut avoir de bons raisonnements." The view taken of these demands by Wille shows how rapidly the malcontents, inspired by a passionate belief in abstract theories which they were resolved to put in practice, were making converts to their cause. The strength and weakness of the revolution are seen reflected in the disputes of this small and close corporation. We find the same love for general theories, the same contempt for actual facts, the same taste for everything new in institutions, the same desire to remake all at once the whole constitution in accordance with the rules of logic and on a complete plan.⁶

¹ P.V. December 12th, 1789.

² See Bellier de Chavignerie, "Biographie et Catalogue de l'Œuvre du graveur Miger."

³ P.V. February 5th, 1790.

⁴ P.V. February 27th, 1790.

⁵ J. B. Claude Robin, ag. 1772. He painted the ceiling of the Theatre of Bordeaux. Perronneau, the pastel painter, bequeathed his wife to him. See article by Maurice Tourneux on Jean-Baptiste Perronneau. G. B. A., 1896, p. 306.

⁶ De Tocqueville "L'Ancien Régime," p. 247.

An Academy now grew up, within the Academy, which proceeded to act as if it represented the whole of that august body, for the malcontents, who were in a minority on the mixed Committee, whenever they found themselves in force at special meetings seized the opportunity to pass any resolutions which they dared not bring before the official body.¹ In this way, they sent a deputation to the National Assembly, which was instantly disavowed when reported in the "Journal de Paris," by the Secretary of the Academy,² but the "soi-disant députation de l'Académie," at the head of which David had figured, were furious, and the breach widened.³

The mixed Committee, however, continued to meet, but their discussions only gave rise to violent altercations;⁴ Mme. Guyard, Moreau le jeune, and Miger⁵ especially distinguishing themselves. Vien found his position untenable⁶ and retired, in spite of a strong appeal from Moreau le jeune, who spoke with so much respect for Vien, that the latter offered him his hand and "they kissed again with tears." After so touching an incident it is sad that Wille should have to record, "cependant M. Vien prit congé de nous."⁷

The withdrawal of Vien might have been foreseen, for on the very day after he had been solemnly invited to return, the Academicians had again approached the "Assemblée Nationale" petitioning for a share in "les encouragements accordés aux Arts par la Nation."⁸ This step was, of course, unknown to the officials, who now also learnt that the associates had been called by the Academicians to attend all future meetings, and given "voix délibérative dans tous les cas."⁹ The Director and his supporters then set forth the reasons which made it impossible for them to act any longer with the Academicians. Mme. Guyard's tongue must have been trying,¹⁰ for they begin by protesting that it is not fitting that "des femmes viennent s'immiscer dans un travail qui leur est étranger." Nine academicians joined the twenty-four officials in this protest and in the suggestion that each body should work apart, and submit the

¹ P. V. March 27th, April 10th, June 5th and 17th, 1790.

² P. V. July 3rd, 1790. Wille writes: "Il me fut impossible de me rendre à notre assemblée." His absence was probably due to prudence.

³ P. V. July 31st, 1790.

⁴ Wille, *Mém.*, pp. 264, 265, and September 6th, 1790.

⁵ See lettre à M. Vien, "Biographie du graveur Miger," p. 52.

⁶ P. V. September, 1790.

⁷ Wille, *Mém.*, September 26th, 1790.

⁸ P. V. September 25th, 1790.

⁹ Wille, September 23rd, 1790.

¹⁰ She fought hard for the rights of women academicians, insisting (September 26th) that their numbers and privileges should be increased. The speeches as to whether they should or should not be Councillors remind one of a debate in the House of Commons on a Local Government Bill.

results of their deliberations on the necessary reforms "à qui il appartient d'en juger."

On the 28th September the distracted Academy met once more "par convocation générale." Ordinary business passed without comment, but when the address sent to the National Assembly on September 20th by the malcontent Academicians and the reply to it, which they had received, were laid on the table, Vien at once declined to enter them on the books. After a turbulent scene, he left the chair, but the meeting continued to sit, and the secretary, Renou, was forced to record its proceedings.¹

The same evening, Vien sent for Renou to his lodgings in the Louvre, and entered a dignified repudiation of responsibility for these proceedings, which was met by equally strong protests against the "assemblées partielles" held in the rooms of the Academy.² The "progressive" party—strong in the secret support of David, who prudently put forward Pajou as his instrument—now constituted themselves "purement et simplement en Académie Royale," and further decorated themselves with the title, "Académie Centrale;"³ but their meetings were not harmonious, for Wille admits that "il y a constamment propositions, disputes, réclamations."⁴ Yet, oddly enough, the two contending parties met as usual on all ordinary occasions and transacted current business, as if no divisions disturbed the peaceful order of Academic routine.

"J'allay," writes the old engraver in his invaluable diary, "à notre assemblée Académique où tous ceux qui s'étoient séparés de nous se trouvèrent. Il s'y passa peu de chose, mais nous nous fîmes force politesses."⁵ And again on the 31st December he returned to "notre Académie Académique y faire des embrassades, car c'est là la principale occupation à la fin de l'année." This was the day very properly chosen, by the revolting members, for an attempt at reconciliation. They had boldly dispatched their statutes to the "Comité de la Constitution" of the "Assemblée Nationale" at the end of November,⁶ but however sure they might be of the approval and support of this body they could not but be very doubtful as to the kind of reception that they were likely to get from d'Angiviller before whom they would certainly come in due course. It was clearly desirable, under these circumstances, to make more friends, if possible, in the official body. Mme. Guyard, in days of happier

¹ P. V. September 25th, 1790.

² P. V. October 2nd, 1790.

³ They afterwards added "Gravure et Architecture." Wille, *Mém.*, November 25th, 1790.

⁴ Wille, *Mém.*, October 2nd, November 15th, 1790.

⁵ *Ibid.*, October 30th, 1790.

⁶ P. V. November 29th, 1790.

union, had painted a portrait of Vien, in the character of "restaurateur du bon goût de la peinture," this had been engraved by Miger, who announced in a pathetic speech, the offering which he desired to make to the Academy of several proofs of this interesting portrait. Vien was so touched, we are told, that he could only reply, "par une émotion." Pajou, Barbier, and Moreau followed suit, and the Academy, with a generosity, possibly foreseen by Miger, bought the plate which he had engraved, paying for it on the estimation of Wille, Miger's friend and ally.¹

The Story
of the
Royal
Academy.

Miger was, indeed, the only person who made anything by this little scene. Vien was intractable and d'Angiviller declined to have anything to do with the statutes and articles drawn up by the Academicians.² His letter to Vien on the subject seems, to a certain extent, to have been accepted as final, for though we are told by Wille, as usual, "qu'il y eut quelques disputes," we do not find any further mention of "Assemblées délibérantes" in his journal. The officials had their great day early in the following month, when Vien, after demanding that d'Angiviller's letter—repudiating the work of those represented by Pajou—be read a second time, proceeded to read the statutes approved and signed by the official forty and one, concerning which the Academy declared "qu'elle regarde ce travail comme seul émané d'elle."³

To the last, although conscious that their position was being steadily undermined, and that the "progressive" party were actively working against them out of doors, the Academy persisted in acting with dignified formality. They gave elaborate advice on the invitation of the "Comité des pensions," as to the terms of a competition for the statue of Rousseau,⁴ in a "convocation générale" which had been solemnly sanctioned by d'Angiviller on the 16th April, 1791. In July of the same year they were again consulted by the "Comité des Monnoies" as to the desirability of a competition for the vacant post of "graveur général des monnoies," which was accorded to Dupré, and it is interesting to note that though the Academy and the "Comité" felt themselves obliged to declare that public opinion was always a safe guide, yet, in this case they decided not to appeal to it, giving as a reason that it was "of slow formation and the process usually accompanied by many mistakes."

In spite, however, of the determination to adhere to their regular routine, the general excitement prevented steady work. It soon became doubtful whether it would be possible to open the

¹ P. V. January 8th, 1791.

² P. V. February 26th, 1791.

³ P. V. March 5th, 1791.

⁴ Decreed by the National Assembly on December 21st, 1790.

Salon. A circular sent to all those entitled to exhibit,¹ received so little response that the matter ended in the collection of works which had already been before the public, and, although the schools were supposed to go on as usual and meetings had been held at which a more liberal education for the students had been advocated,² breaks in their daily course were of frequent occurrence, for besides the usual holidays we find, now and again, entries such as "les écoles vaqueront le jour de la Fête de la Fédération," or "Il n'y aura point d'école le lundy, jour de la translation de Voltaire à St. Gèneviève." No wonder that the students, at last, sent in a deputation "à l'effet de travailler les jours de fête."³

The revolutionary party, after their apparent defeat, devoted their energies to the work of bringing such outside pressure to bear on the Society as might insure the final triumph of their views. The result of this course of action was apparent in the decree of the National Assembly of the 16th December, which embodied a considerable portion of their programme. The first article, which allotted a sum to be yearly devoted to the Arts of Painting, Sculpture, and Engraving,⁴ implied that recognition of an equal status for engravers, which had been the means by which the support of Wille, Miger and others of their profession had been obtained. Commissions, it was enacted, should no longer be a matter of royal favour. They were to be distributed amongst artists distinguishing themselves at the yearly Salons, by a committee, containing, it is true, some members of the Academy, but composed, as to the remainder, of twenty non-academicians to be chosen by the exhibitors themselves, two members of the Academy of Sciences, and two of that of "Belles Lettres." Finally, it was agreed that to put an end to any distinctions between members of the Academy, the associates should all be "appelés à ce jugement."⁵

This law, which was temporarily suspended, about a month after its enactment,⁶ encouraged the attacks of the non-officials and outsiders on the constitution of the Royal Academy. The artists who were non-academicians carried their protests once more to the

¹ P.V. March 28th, 1791.

² By the Academicians. See Wille, October 1st, 1791.

³ P.V. November 3rd, 1791.

⁴ £70,000 to historical painting and sculpture; £30,000 to genre painting and engraving in line and of gems and medals; £10,000 to be applied in the current year to the continuation of Joseph Vernet's "Ports de France." P.V. September 3rd, 1791.

⁵ P.V. September 3rd and December 21st, 1791.

⁶ On October 19th; see "Decret du décembre 3." P.V. December 21st, 1791.

National Assembly; the academicians, in their turn, decided to follow suit. Their address was received, Vien said, "with transport," and it was decided to call a great special meeting to inform even associates of this success. On the 8th November they all met, as Wille says, to reunite the broken bonds of their old good fellowship,¹ but no sooner had they come together than irreconcilable division of opinion appeared. Disputes broke out afresh and ran to a great height of violence, and the resolution in favour of printing the address was finally only carried by the casting vote of Vien himself.²

This triumph of the officials, such as it was, was the last. On the 24th December Vien, in obedience to a letter from Cahier—then Minister of the Interior—called all the members and associates of the Academy together to hear the decree of December 7th, which enacted that "all the exhibitors were to meet to name forty jurors from amongst themselves, 'au scrutin de liste.'" To these, were to be added five "outsiders" to be named by the "Directoire du département;" and by a popular jury, thus constituted, the whole republic of the arts was to be governed, for by them the painters, sculptors, architects, and engravers who desired encouragement were to be selected.³

There was nothing left but to endure the strict application of the principles of liberty and equality which were destined to destroy the close fraternity that had had its origin in common sacrifices for the "bien des Arts." It was useless any longer to fight against fate. In February, 1793, the malcontent Academicians, accompanied by a horde of unqualified artists, invaded the Academy, shouting, "La voilà, donc, enfin renversée cette bastille académique,"⁴ and the proof of this complete overthrow is given when on April 28th David was informed by the secretary that it was his turn to profess during the month of May. To this communication David curtly replied "Je fus autrefois de l'Académie. David, Député de la Convention Nationale."⁵

After this, all the "Salles de l'Académie" were demanded by the Minister of the Interior for the use of the "Commune des Arts."⁶ Vainly the Academy protested that their treasures were their own, that their rooms were wanted for schools; in vain they

¹ Mém., November 8th, 1771.

² P.V. November 8th and December 21st, 1791.

³ Article 2. See P.V. December 24th, 1791.

⁴ Deseine, "Not. Historique," p. 64.

⁵ A. de l'A. fr., vol. i., p. 192.

⁶ P.V. July 6th and July 13th, 1793.

The Story of the Royal Academy. offered the "Galerie d'Apollon" which they had themselves decorated. Their premises were in the hands of their enemies, they could not lodge their models,¹ nor pay the expenses of their schools since the circulation of "assignats à face royale" was prohibited. Their story ends with an entry in their register "en marge du verso du folio 119," under the date of the 8th August, 1793, "à cette époque," we read, "l'Académie a été supprimée par Decret de l'Assemblée Nationale."

There is no commentary on these last days, only the bare statement of the facts. So absolute is the reserve maintained that it is with something like surprise that we find a guarded note in Vien's handwriting which occurs on a letter received by him in May, 1792, from La Porte, the Intendant of the Civil List, concerning the Royal Commissions to be given in view of the next Salon. At the end of August, writes Vien, "all this was arranged at the end of May . . . and put off, like other matters . . . the day of the 10th of August supervened and has swept everything regarding it away."²

All men now hastened to make away with those distinctions to obtain which they had previously descended to every sort of baseness and intrigue. With many it seemed, as in the case of Wille, that there entered into this emotional revival something of that passionate aspiration after simpler and nobler life, which dictated to the disciples of Savonarola the sacrifice of things beautifully alluring to the senses. The dull old German, on the fatal 21st January, 1793, coolly enters in his diary that he is not feeling very well and therefore had not gone out, but had watched, from his windows, the battalions of the different sections, passing on their way to the "place de la révolution (cy-devant Louis XV.) où Louis XVI. fut exécuté avant midy." The man who saw this and every other act of the great tragedy, with never a word of comment, is as eager as any to divest himself of his now despised honours. He tells how he has placed on the *bureau* of the "Commune des Arts," the letters patent of his membership of the Academy of the Arts and Sciences of Rouen, as well as those of the Academy "cy-devant Royale" of Painting at Paris, and adds how he, at the same time, promised to send in all those which he had received from foreign bodies.³ Unable to attend in person, he despatches Choffard—the marvellous engraver of the vignettes to the "Fermiers-généraux" edition of the "Contes de la Fontaine"

¹ P.V. August 3rd, 1793.

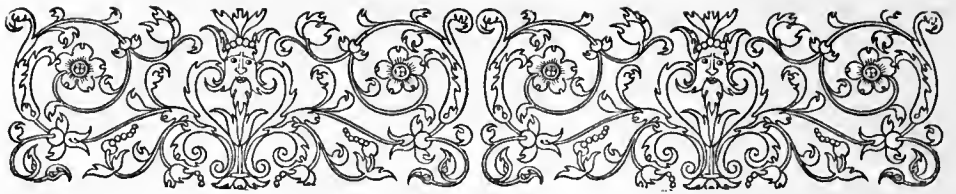
² Guiffrey "Expositions du XVIII. Siècle," p. 132.

³ Wille, *Mém.*, August 7th and 9th, 1793.

—to bear to the Commune the patents conferred on him by the Imperial Academies of Augsbourg and Vienna; his nomination as engraver to the King of Denmark, and his patent from the Academy of Berlin, in order that they, like the two previously destroyed, may be “anéanties.”

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Thus, if possible, the very name of that famous institution which had been built up by the self-sacrifice and devotion of French artists, which, for a hundred and fifty years had been the glory of French art, was to be erased from French annals. Those who owed their very existence to her cares compassed her destruction, and the lawless “Commune des Arts” rose triumphant on the ruins of “all academies.”



CHAPTER II

THE GREAT DECORATIVE PAINTERS— LE MOINE AND DE TROY

The Great
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LAMENTABLE is the picture drawn by Haillet du Couronne of the sufferings of French painters during the opening years of the century. "If we except M. Lemoyne," he says, "M. de Troy and a few portrait painters, all the rest lived in poverty. No commissions from private people, rarely any church orders, and the price of those for Notre-Dame only 400 francs a piece.¹ There was not even any means of attracting public attention. The Salon had been discontinued, and only re-opened its doors, in 1737, out of deference to express orders, which had to be repeated two years later, in peremptory terms, in order to insure obedience.² Everybody was weary of academic art, weary of that "historical" painting the claims of which were imposed by a venerable tradition, but the rank which the French School had taken in Europe under the generalship of le Brun, had given it supreme authority, and the precepts of Versailles were still accepted as law. In England, at a far later date—in spite of the witness borne by Reynolds and Gainsborough—it was held that to adopt any branch of art other than the historical, was to choose an inferior path. In social life, the historical painter always took rank far above his fellows.

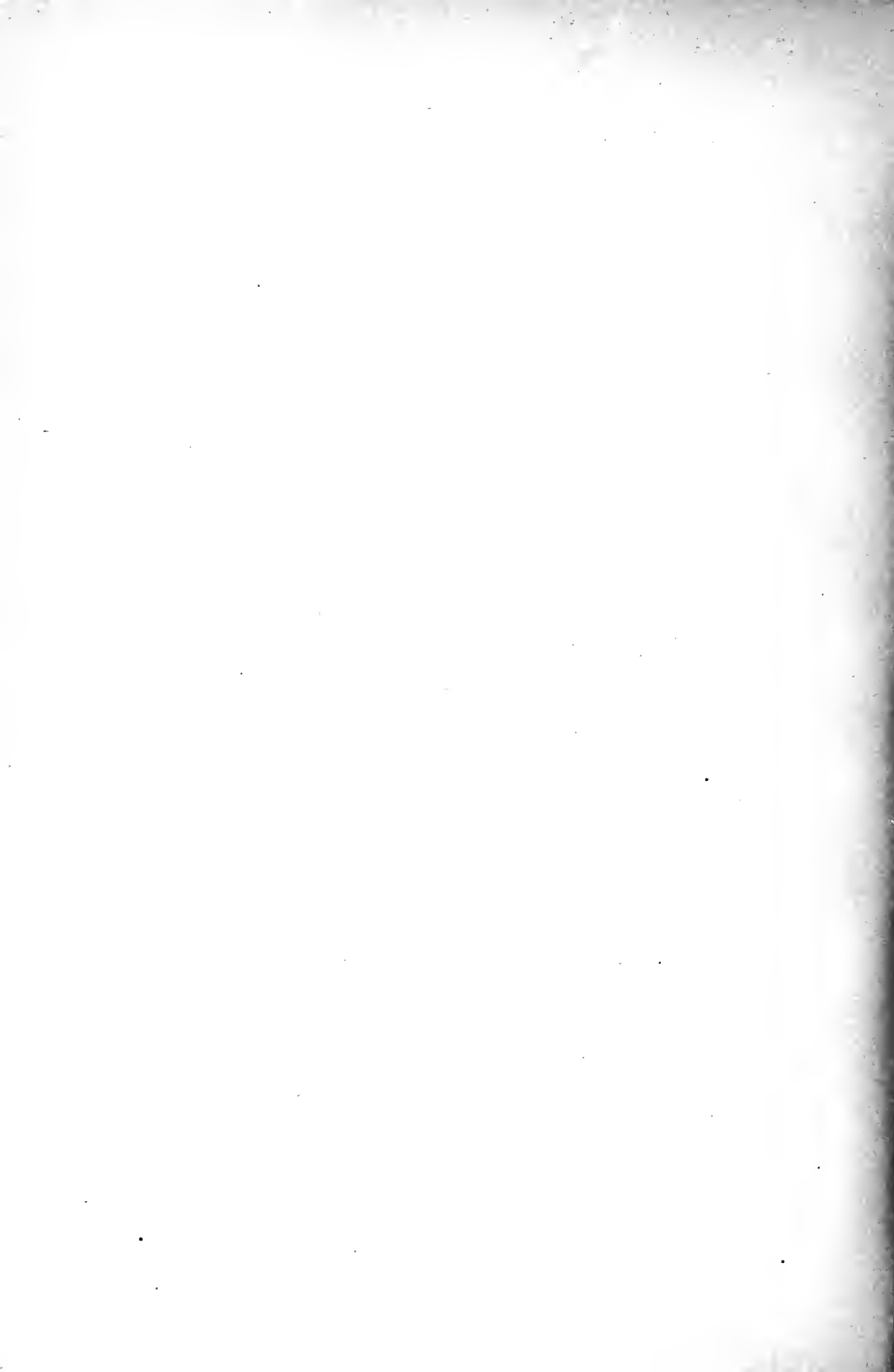
In France, this feeling was so strong that the picture-dealer, Gersaint—who ought have known better—asserts that it was to

¹ *Eloge de Chardin*, *Mém. ined.*, vol. ii., p. 429. The "Mais" of Notre-Dame are mostly in the Louvre. They have been catalogued by Gueffier—"Description Hist. des Curiosités de Paris," 1763. See also N. A. de l'A. fr. 1880, and "Cabinet des Singularitez., Florent le Comte, vol. i., p. 79.

² P. V. July 27th, 1737, and May 30th, 1739.



HERCULE ET OMPHALE. BY LE MOINE.
(Musée du Louvre.)



have been wished that the first studies of Watteau had been “dans le genre historique,” for then, he adds, “il est à présumer qu’il serait devenu un des plus grands peintres de la France.”¹ D’Argenville echoes the same sentiment, and says “C’est peut-être une perte pour le public que Watteau, entraîné par l’esprit extraordinaire de Gillot, son premier maître, ait imité sa manière et n’ait pas traité l’histoire dont il paroissoit fort capable.”² Even Gillot—from whom Watteau is said to have derived his taste for the grotesque—persisted in painting a “Christ qui va être attaché à la Croix” as his diploma work, although amongst those on which he was “agréé” is “Don Quichotte à la Veille de ses Armes.” The great Rigaud, too, who owed his reputation to the successes which he won, without exception, by portraiture—was received “sur le talent de l’histoire . . . sur la promesse qu’il fait de fournir incessamment un tableau de ce dernier genre.”

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Fifty years later, Greuze, “agréé” immediately after his great success with “l’Aveugle Trompé” (1755), indignantly declined to be received as a “peintre d’un genre particulier.” After fourteen years’ consideration, he presented the Academy with that unfortunate composition, “Sévère et Caracalla,” now in the Louvre, which, so far from vindicating his claims as an historical painter, incurred the biting criticisms of his partial friend Diderot and brought down on him the formal censure of the Academy. “Monsieur,” said the Director, “l’Académie vous a reçu, mais c’est comme peintre de genre. Elle a eu égard à vos anciennes productions, qui sont excellentes, et elle a fermé les yeux sur celle-ci, qui n’est digne ni d’elle ni de vous.”³

This incident—by which Greuze felt himself so humiliated that he never again exhibited at the Salon until the Revolution had thrown open its doors to all (1804)—shows the persistence of a sentiment—pervading the brilliant flippancy of Diderot’s sarcasms and animating the dry report of the proceedings of the Academy—a sentiment of the inferiority of work such as that produced by Greuze, no matter how good, to that of the so-called historical painter. French painters have always balanced their shortcomings in the quality of colour—the special means of expression in painting—by the quality of composition. This has always been the vital principle of the French School, as it was the vital principle of the Roman School, and this power and knowledge of what may be

¹ A. B. C. Dario, Mariette, Ed. 1859, p. 134.

² “Vies des Peintres,” vol. iv., p. 407.

³ P. V. July 23rd, 1769. See also “Lettre à Mlle. Voland.” Œuvres de Diderot. ed. 1841, vol. ii., p. 170.

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called the "stageing" of the subject, justifies and explains the tendency of the school, in the main, towards historical work. The original feature of the situation, in the eighteenth century, was, that in spite of the persistent prejudice in favour of Academic work, in spite of the contempt for "genre," the attractiveness of the aspect of current life was such that the number of painters of "genre" and of small pictures increased so steadily that, in 1789, d'Angiviller met a proposed reduction in the annual number of royal commissions by the objection that the pictures executed for the Crown were almost the only historical paintings sent to the Salon. Without them, as he said, there would have been nothing but easel pictures.¹

In vain might Haillet de Couronne protest against the decay of painting; in vain Academicians pretended to look down with contempt on the painters of men and manners, the revolution in the world of art which originated with Watteau was irresistible. It was in harmony with the social revolution which declared itself at the death of the great King. The revolt against the pressure of a system the social forms of which were irksome to a pleasure loving generation inevitably gained ground. Ease and liberty were the aspirations of the hour, and the brilliant art of Watteau, with its splendid protest against the restraints and conventions of academic work, was welcome to eyes weary of old and well-worn formulas. Men asked for all that could give an impression of gaiety to the senses, for light and air, for movement and bright harmonies of colour, for pure whites laid so as to heighten the beauty of the fair woman, who now, as in the days of Venice, saw her hour of triumph. If there were no other indication of the source whence the artists of the eighteenth century drew the chief of their inspiration, this treatment of white and the blonde delicacy of their flesh tints, would suffice to betray them. They might visit Italy and delight, like Coypel and le Moine, in the "freshness and graces" of Guido and Carlo Maratti, or turn with de Troy to the "beautiful works" of Luca Giordano and Solimena,² but they soon deserted the Italian mannerists to follow in the footsteps of Watteau and tread the gallery of the Luxembourg, where Rubens had set a glorious pattern which, long neglected, was, as it were, rediscovered by the men of the eighteenth century.

The influence of Antoine Coypel,³ first painter to the King,

¹ Guiffrey, *Expns. XVIII. Siècle*, p. 125. See also Thoré, *Salon*, 1844, p. 4.

² D'Argenville, "*Vies des Peintres*," vol. iv., p. 111.

³ 1661-1722. R. 1681. Director of the Academy, July 7th, 1714. First painter to the King, 1716. P. V. January 10th, and July 4th, 1722, and N. A. de l'A. fr. 1880, 1881, pp. 202, 203.

and Director of the Royal Academy (1714), must be reckoned on the side of tradition. It was opposed by Jean-François de Troy and François le Moine. Coypel, standing nearly thirty years nearer to the days of le Brun than his younger rivals, had come early into contact with Jouvenet, whose remarkable force of expression and powerful effects of light and shade¹ he has striven to emulate in the "Gloire" of the chapel at Versailles. Unfortunately, in attempting to rival the strength of his model he has only shown his own weakness. In his hands any attempt at the heroic becomes a mere joke. "Il frappait fort au lieu de frapper juste." Beloved of the Regent, who as a young man, is reported to have persuaded him to give up a projected establishment in England,² Coypel executed in the Great Gallery of the Palais Royal (1705) and in a house looking into the gardens (1708), afterwards occupied by cardinal Dubois, his principal works of decoration.³ His success at the Palais Royal—where he had followed the example set by Mignard, and introduced into his picture of Olympus portraits of the favourite ladies of the Court—seems to have induced the duc d'Antin to give him employment at Versailles,⁴ where his work shows a certain aptitude for voluptuous expression and a practised skill in the arrangement of his composition, which carries off much of that theatricality and exaggeration of action and expression which is insufferable in his easel pictures, such as "Susanne accusée par les Viellards" or "Esther en Présence d'Assuérus," which are amongst the more favourable specimens of his talent now preserved in the Louvre. Coypel's best pupil was his son Charles Antoine,⁵ of whom in 1723, the year after his father's death, the duc d'Antin ordered, for his own use, the well-known

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¹ "Les Vendeurs chassés du Temple" (Musée de Lyon) is a fine example of Jouvenet's virile and learned art.

² D'Argenville, "Vies des Peintres," vol. iv., p. 341. "Vies des Premiers Peintres," vol. ii., pp. 22 and 24.

³ D'Argenville, "Vies," etc., vol. iv., p. 342, and "Vies des Premiers Peintres," vol. ii., p. 24. This "Salon de la Chancellerie des ducs d'Orléans" was rehanded under Louis XVI. and restored when Sandoz established in it his "Magasin de Bronzes." De Champeaux, "L'Art décoratif dans le Vieux Paris," Thirteenth Article, G. B. A., 1893. It is now occupied by the society called "Réunion des Arts décoratifs."

⁴ "Vies des Premiers Peintres," vol. ii., p. 26.

⁵ 1694-1752. R. 1715. Painter to the King and Director of the Royal Academy, 1747, (see "Documents nouveaux sur les Coypel." N. A. de l'A., 1877, also N. A., 1874 and 1875. I do not know where the originals of his amusing "L'Art d'Aimer," engraved by Lépicié in 1730, or of his beautiful portrait of a woman known as "Mlle. de . . . en habit de Bal," engraved by Surugue in 1746, are now to be found. Lépicié has also brilliantly recorded a vulgar specimen of Coypel's talent in "Jeux d'Enfants," a composition in which children, with various suggestions more or less indecent, are engaged in dressing up in the fine clothes of their elders.

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series of illustrations of Don Quixote, which were executed at the Gobelins, and bought in 1727 by Louis XV. from the Duke. The cartoons are now at Compiègne, and appear to have owed a considerable debt to those by whom they have been brilliantly interpreted—whether in tapestry or by engraving.¹ Antoine Coypel himself has left us nothing half so popular. He passed away without having exercised the slightest influence on his contemporaries, having in fact shown by his treatment of the "Gloire" in the vault of the chapel at Versailles, that, like his successor, Louis de Boullogne, he either did not, or would not understand that the great problem of the century was to be "la décoration claire."

It was reserved for François le Moine² to make the first attempt in this direction on a large scale. The rivalry which arose between him and Jean-François de Troy is a striking feature of the early years of the eighteenth century, and it is worth attention, if only on account of its influence on the development of the French school of painting at a critical moment. Le Moine, eight years younger than de Troy, had passed through the schools of the Academy with Lancret, and his sympathies were to a certain extent with the tendencies then developing amongst his own pupils. Yet, in his chief work, the decoration of the Salon de la Paix, he remained content with conventional types, even whilst he gave evidence by his scale of colour that he clearly saw the line of that re-action which was about to declare itself against the school of le Brun. Unlike Coypel and those who, with Louis de Boullogne and Jouvenet's nephew, Jean Restout, had "plus travaillé pour les églises que pour les cabinets," le Moine made no pretence to great seriousness of purpose. His celebrated early work, "Tancrede rendant les Armes à Clorinde" (1724),³ is a graceful fantasy in a golden key still retaining much of that attraction on which his admirers were never tired of insisting. "No one," writes d'Argenville, "ever came up to him for the freshness of his brush and the lightness of his touch."⁴

His first essay in decorative work on a large scale was the ceiling of the choir of St. Thomas d'Aquin (once the "maison de noviciat des Jacobins"). He began this in 1723, before his six

¹ Müntz, "Tapisserie," p. 312, and Gerspach, "Gobelins," p. 42. They served not only for the Gobelins, but were also used at Beauvais. A magnificent specimen wreathed in flowers on a ground of lemon yellow, was lately in the hands of a dealer in Paris.

² 1688-1737. R. 1718. First painter to the King, 1736.

³ Musée de Besançon, No. 326.

⁴ "Vies des Peintres," vol. iv., p. 436.

months' visit to Italy,¹ and finished it after his return in 1724. The subject is the Ascension. At the base are the bereaved apostles; far above rises the figure of the Saviour, and interspersed in the clouds are groups of cherubs and angels. The movement is full of life and lightness, the colour may once have been pretty and "taking" in quality, but is now deteriorated by the smoke which has reached it from the candles of the altar, so that it no longer contrasts with the architectural framework which supports the emblems of the four evangelists on either side. Le Moine
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Prudent in conduct and of unsleeping ambition, le Moine was hard pressed by Jean-François de Troy,² a man of greater natural gifts than himself, who was supported by Coypel, and of whom no less a man than Rigaud had said, that if his capacity for work had equalled his genius the art of painting had never known a greater illustration. He came of a good stock, being the son of that François de Troy³ whose portraits were not to be despised even if they did not deserve the unqualified admiration of Mariette, who asserted that he had seen some "dignes d'entrer en parallèle avec les ouvrages des plus fameux de Van Dyck et du Titien." The close friend of Rigaud and Largillière, François de Troy had no sympathy with the irregularities which marked the career of his brilliant son, and which, now and again, reduced him to strange expedients, such as those which enlivened his adventures in Italy.⁴ It was in vain that his father cut off his supplies, the son lived on in Pisa, at the cost of an "honnête gentilhomme," who ministered to all his needs, whether for study or pleasure, whilst de Troy made love to the Signora Joanna, the young wife of an old judge, "qui le laissoit paisiblement jouir d'un bien auquel l'age l'avoit contraint de renoncer."⁵ After de Troy's return to Paris, "ami des amis du plaisir, de quelque état qu'ils fussent;" reputed "un beau joueur;" even in the house of Samuel Bernard,⁶ he used his opportunities to

¹ Mariette, A. B. C. Dario and d'Argenville, vol. iv., p. 419. He painted two pictures in Italy, one of which, "Femme au bain," is in the Hermitage; the other, "Hercule et Omphale," is in the Galerie La Caze, Louvre. See also "In. gén. Mon. rel.," Paris, vol. i., p. 245.

² 1680-1752. R. July 28th, 1708; Adj. à Professeur, July 24th, 1716; Professeur, December 30th, 1719; Directeur de l'Académie de France à Rome, 1738; Prince de l'Académie de St. Luc.

³ 1645-1730.

⁴ De Troy was unsuccessful in the competition for the Grand Prix, and was sent to Italy at his father's expense.

⁵ "Mém. inéd. des Membres de l'Acad. Roy.," vol. ii., p. 257. "Il était âgé de vingt-sept ans lorsqu'il revint d'Italie à Paris. Il y avait fait un long séjour et s'y était fort réjoui; deux choses qui déplurent fort à son père." (Mariette.)

⁶ In 1728, de Troy decorated an apartment in the hôtel of Samuel Bernard.

set on foot intrigues against le Moine and to trick himself, under pretence of drawing-lessons, into a rich marriage with Mlle. Trouit-Deslandes, a girl of half his age: "la jeune Deslandes se trouva heureuse d'épouser un homme qui avoit le double de son âge, dont elle faisoit la fortune et qui ne lui présageoit pas une fidélité bien exacte. Elle fut néanmoins assez heureuse, les premières années, et maîtresse paisible pendant les dernières."

Anxious to make money,¹ in order to provide for his lavish expenditure in dress and entertainment, de Troy was attracted by the vogue then enjoyed by the painters of "Fêtes galantes," and, inspired by the popularity of Lancret, he began to paint a series of small pictures in imitation of his style which not unfrequently show also a very close likeness to his execution. One of the best examples of this class is the famous "Déjeuner d'huitres,"² at Chantilly, which he executed for the king, and which justifies by its firm handling and strong character Mariette's shrewd remark that de Troy worked with greater conscience on trifles than he displayed in the treatment of vast compositions. The "Conversation Galante," at Sans Souci,³ in which he has depicted a gay group of smart men and women pretending to flirt on the steps of a terrace, shows, like the "Déjeuner d'huitres," and the "Halte de Chasse" at Hertford House,⁴ a master's hand in the treatment of scenes of every-day life, skilled, but unsoftened by the sentiment or the artificial grace with which some of the imitators of Watteau succeeded in investing their work. Another, and a fine example of the same class, is furnished by "La Surprise," the subject of which is the separation of an amorous couple at the warning of the maid who keeps watch for them. When this canvas came into the Museum of South Kensington it bore, on the left-hand corner, the obviously false signature of Watteau, which disappeared at the touch of a sponge and a little spirit, whilst the signature of its real author and the date "1723"⁵ was to be read plainly printed on the stones of the fountain. The subject recalls the saying of one of his biographers, the Chevalier de Valory: "l'habitude de vivre avec des femmes décentes, quoique sensibles, influait sur ses tableaux," and its execution reminds us that the same critic has said that "l'imitation juste de la nature étoit

¹ Mém. inéd., vol. ii., p. 262.

² No. CX. Musée Condé.

³ This work has been reproduced by Braun, and is engraved as "Die Liebeserklärung" (pp. 58-59) in Dr. Seidel's "Friedrich der grosse und die französischen Malerei seiner Zeit." It is signed and dated "de Troy, 1731."

⁴ No. 455 Beth. Green. Probably the "Déjeuné de Chasse." Ex. Salon, 1737. At the same Salon de Troy exhibited the "Toilette" and "Deshabillé de Bal," well known by the engravings of Beauvarlet.

⁵ Here is a facsimile of the signature: "I. DE TROY 1723."



LA SURPRISE. BY DE TROY.
(*Jones Bequest. South Kensington Museum.*)

son talent particulier." The linen, the stuffs, the broideries are all handled with the precision that shows, no less than the delicacy of the flesh-painting and the expressive character of the heads and hands of the two principal personages, the "fond d'étude" which de Troy really possessed. A double interest attaches to this picture because it was painted immediately after the execution by de Troy of his vigorous composition of the "Plague at Marseilles,"¹ well known by the admirable engraving of it made by Thomassin in 1727. This work, which de Troy produced in 1722—the very year in which the death of Antoine Coypel threw open the coveted post of first painter—showed le Moine that his rival, who was apt to proclaim Rubens and Veronese his masters,² could, on occasion, profit by their teaching, for the energy and dignity displayed by de Troy in this considerable work—with which may be coupled his "Premier chapitre du Saint Esprit"—justifies the liberal praise of Rigaud, and, better than his father's portraits, deserves to be placed "en parallèle" with Van Dyck. The execution by le Moine of the plafond of the choir of St. Thomas d'Aquin was the reply to this challenge, and the struggle for mastery between the two men began.

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The Royal Concours of 1727, whether suggested by the friends of le Moine, or by the partisans of de Troy, had the result of placing them in direct antagonism. It was, it is said, expected that le Moine would triumph, and triumph after a fashion so decided as to leave no doubt on the public mind that he alone could be worthy heir of the honours which at Coypel's death had been conferred on the aged Louis de Boullogne. The competition was therefore to be decisive, and so great was the popularity enjoyed by le Moine, that it, no doubt, would have been so, had not de Troy exerted his talent for intrigue,³ "Le faveur vînt à son secours and lui fit (malgré la médiocrité de son tableau) partager le prix avec François le Moine."⁴

In the Museum at Nancy, not far from le Moine's "Contenance de Scipion," there now hangs the rival "Repos de Diane"

¹ Musée de Marseille, see "Le Château Borely," by Léon Lagrange, "G. B. A., 1860," pp. 157-158. This article is illustrated with an etching of the "Pest," by Flameng, but it does not render the character of the composition as well as the engraving by Thomassin.

² Caffieri, "Supplément à la vie," etc., etc. Mém. inéd., vol. ii., p. 281.

³ De Troy painted in this year his "Suzanne au bain" and "Bethsabé au bain" (Hermitage. Engd. Laurent Cars). These he repeated in 1742, at Rome, for La Live de Jully, for whom he executed at the same time "Loth et ses filles." As "Loth et ses filles" is also at the Hermitage, it is probable that the two other works came from the same collection, in which case they must be the repetitions painted at Rome.

⁴ D'Argenville, "Vies des Peintres," vol. iv., p. 367; and Mém. inéd., vol. ii., p. 264 and p. 411.

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by Jean-François de Troy, and as we now look at these two works it seems difficult to realise all the bitterness of the war that raged about their respective merits. The de Troy shows great prettiness of colour, but the drawing is slovenly, and, on the whole, it is an uninteresting performance; whereas, the work of le Moine—who was said to have none of the celerity of his rival—strikes one as slight but amusing, in virtue of a certain attractive freedom of touch, coupled with the dawn of that “*rayon rose*” with which he endowed his followers. The explanation of the height to which feeling ran on both sides can only be found, as has been suggested,¹ in the fact that this “*concours*,” the apparent object of which was “to revive the arts,” was secretly contrived to justify the appointment of le Moine as *premier peintre* by giving him an opportunity of showing his superiority over his fellows.

If this were so, the scheme was in a measure defeated by the influence of de Troy’s alliances, for, although le Moine eventually obtained the coveted distinction,² the division of the prize, on the occasion of this Royal *Concours*, not only cut at the root of le Moine’s ambition to follow in the footsteps and attain the supremacy of le Brun, but gave renewed vigour to the attacks made on him by the hostile faction in the Academy—attacks to which de Troy was no stranger. The whole Academy was troubled to such a point that the members began to ask themselves whether the works of the unsuccessful competitors, Cazes and Noël Coypel, had not been the most really deserving of the prize. De Troy’s position became more and more precarious. At last, relying on his wonderful sleight of hand, he resorted to an expedient by which he incurred the just resentment of all his colleagues—underbidding them in order to get commissions for the Gobelins,³ “*Cela fit beaucoup crier*,” remarks Mariette, “*mais M. de Troy n’alla pas moins son train*.” The series of his “*Story of Esther*” were in hand at the Gobelins shortly after 1737,⁴ and in the following year we find a proof, if any were wanted, of Mariette’s statement in a

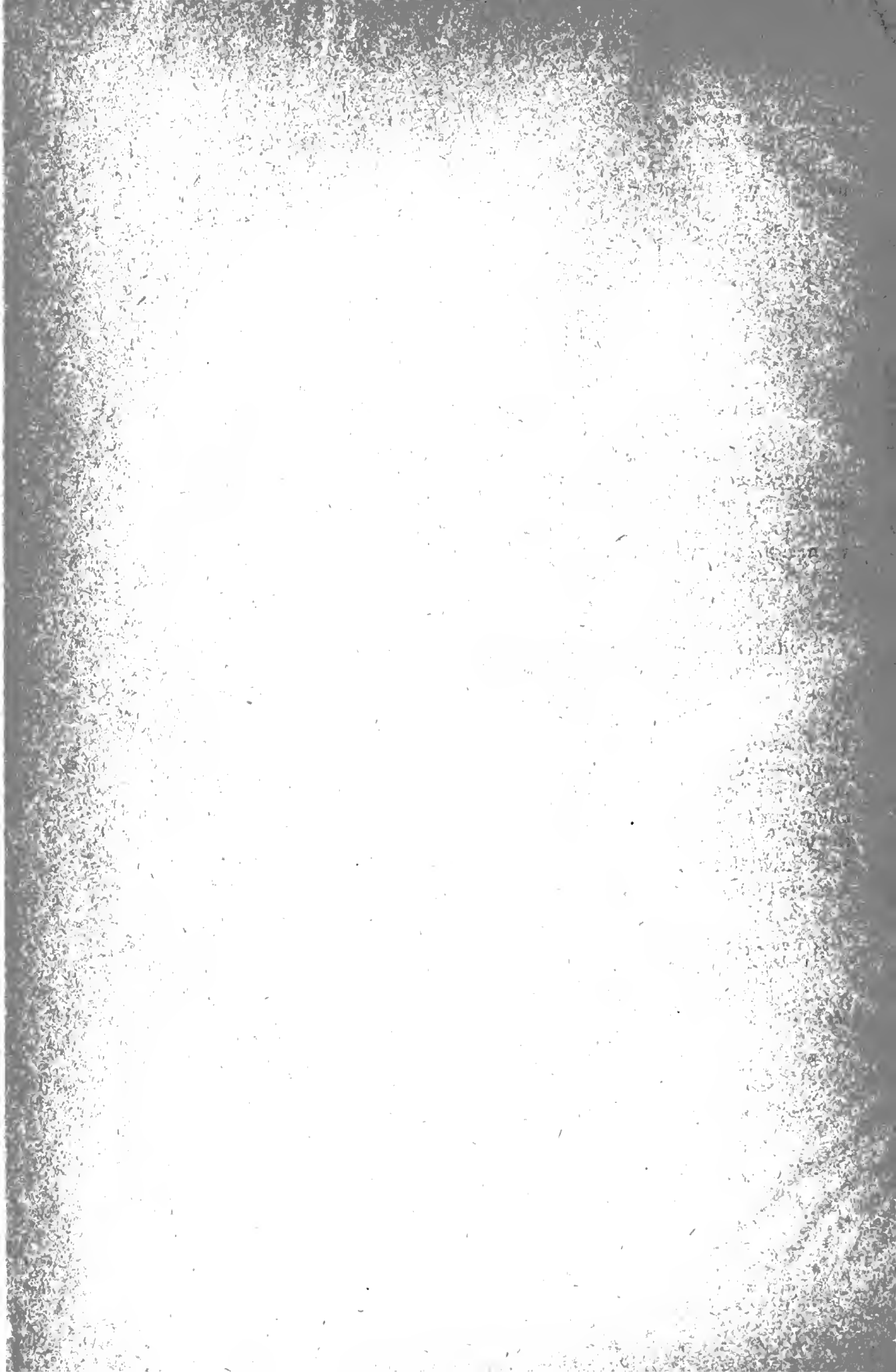
¹ *Mém. inéd.*, vol. ii., p. 264.

² His immense work in the Salon de la Paix was uncovered September 26th, 1736. It was then that the King rewarded le Moine by naming him *premier peintre* in place of Louis de Boullogne, who had died in 1733.

³ In the “*Classement des modèles des Gobelins*” fait par le jury des Arts et Manufactures en 1794, we find the four subjects from the “*Story of Esther*,” and the five from the “*Story of Jason and Medea*,” all by de Troy, rejected “*sous le rapport de l’art*.” Gerspach, “*Manufacture Nat. des Gobelins*,” p. 256. The Cartoons for the Esther series figured at the Salons of 1737, 1738, 1740 and 1742. Those for the series of Jason and Medea were all exhibited in 1748.

⁴ Letter of Oudry, May 2nd, 1748. Lacordaire, “*Notice historique*,” etc., 3rd edition, 1855, p. 79.

LE DÉJEUNER D'HUITRES. BY DE TROY.
(Musée Condé, Chantilly.)







letter written to Orry by Charles Coypel. "Que ne m'est il possible, Monseigneur," he writes, "de vous faire des remerciements de l'ordonnance que je viens de recevoir pour le tableau de la destruction du palais d'Armide ? . . . j'aurois beau vous dire tout le mal que je pense de mes ouvrages, je ne vous persuaderois jamais qu'une ordonnance de 2,000l. pu estre regardée, comme un payement avantageux d'un tableau de 19 pieds de long qui est l'ouvrage d'une année."¹ The price of such work had been fixed at 3,000l., but after de Troy's offer to take 2,000l. not all the credit which Charles Coypel enjoyed, both with Orry and his successor de Tournehem, was sufficient to re-establish "à un taux convenable le prix des modèles pour la manufacture des Gobelins."

Le Moine
and
de Troy.

Meanwhile, le Moine had carried out his "Assomption de la Vierge," in the "Chapelle de la Vierge" at St. Sulpice² (1730), and six years later achieved the great success of his life by the "Apothéose d'Hercule;" the renowned performance which he himself, in the space of four years, carried through in the "Salon de la Paix" at Versailles.

If we would now be fair to this remarkable work, and realize the effect which it produced in its original state, we must recall the terms in which men spoke of it when first revealed to an admiring Court. "All the figures were in movement," they said; "the sky was of the softest blue, the atmosphere deceptively airy, and the flesh of a purity that suggested rather the clear tints of fresco than the grosser medium of oil."³ Le Moine had embodied the ideal of the hour. Not a word is said of the decorative fitness of the composition. Le Brun and his scholars, although they had revelled in effects of illusive painting, had at least taken as the necessary point of departure for their decorative designs the architectural framework by which they had been enclosed; to do this had been with them an article of faith. All such trammels were now to be thrown aside. To effects of full relief all other considerations were to be sacrificed. Even Largillière had been heard to boast, "Je ferai, quand je voudrai, passer votre vue à travers le mur"⁴—a pleasantry in his mouth, but one which represented the chief ambitions of those now to be charged with great works of decoration.

¹ Lacordaire, "Notice Historique," 1853, p. 89.

² This work was restored by Callet in 1763. Pierced by a shell during the siege of Paris, it was again restored by Charles and Théodore Maillot, with the aid of le Moine's *esquisse* then preserved in the *presbytère*. This *esquisse* has since been lost, together with fifteen other works given to the church in 1811. (See "In. gén. Mon. rel.," vol. i., pp. 263, 269, 270, and 273.)

³ D'Argenville, "Vies des Peintres," vol. iv., p. 423.

⁴ *Mém. inéd.*, vol. ii., p. 300.

The achievement of certain novel effects of stage decoration, coupled with an amusing touch and attractive colour, gave to le Moine's great work, which, in spite of the cruelties of restoration and neglect, is still a great work, the reputation of being the masterpiece of painting in France during the reign of Louis XV. Accustomed to the monotonous tones and heavy handling of le Brun, the general feeling of the Court was expressed by cardinal Fleury, who exclaimed, on entering the great "Salon" for the first time after its decoration by le Moine, "J'ai toujours pensé que ce morceau là gâteroit tout Versailles."¹ Nor could M. de Julienne find a nobler gift for the King than the "esquisse du plafond," now in the Louvre.²

It was suggested by le Moine's contemporaries that the choice of key and colour was determined by his liking for the work of the Venetian, Sebastian Ricci—received by the Royal Academy in 1718—and by the influence of Pellegrini who, in 1720, painted the "Plafond de la Banque" (now the Bibliothèque Nationale),³ which has long since disappeared. This is possible, but we have to reckon with his visit to Venice, with evident reminiscences of Veronese, and also, perhaps, with influences which he found nearer home. He invented, it is said, "le rayon rose,"⁴ to which, indeed, his pupil Boucher gave a brilliance which makes his master's work look pale and gray. On the stairs of Hertford House, where we have four noted examples of le Moine hanging with seven works by Boucher, two of which are of great excellence, this effect of grayness in the colour of le Moine is striking; yet the characteristic of his "rayon rose," if seen under less trying circumstances, is that it is not rose, but rather an interchange of pink with blue, as if his fancy had been caught by the azure and rose-red shot silks with which Watteau loved to play, and which we find repeated so frequently, only in a poorer harmony, in the work of le Moine's early comrade, Nicolas Lancret. That which le Moine's public loved, perhaps even better than his colour, was the deceitful air of ease and apparent absence of effort which gave charm to his touch, and the unrestrained facility of his composition, which atoned for that lax drawing with which even his admiring contemporaries reproached him. His group of "Junon, Iris, et

¹ D'Argenville, "Vies de Peintres," vol. iv., p. 421.

² See "Extrait du Catalogue du Vente, etc.," *Mém. Wille*, April 2nd, 1767.

³ See Lépicier, "Additions, Vies des Premiers Peintres," also Mariette, A. B. C. Dario. The Regent bought that half of the Palais Mazarin which, on the death of the cardinal, became the hôtel de Nevers, in order to establish the "Bank" in it, but after the fall of Law he made use of the building for the Bib. Nat.

⁴ See Paul Mantz's admirable study, "Boucher."

Flore" (Louvre), his "Contenance de Scipion" (Nancy), and his coquettish "Hercule et Omphale,"¹ show these characteristics accompanied by that pretty surface modelling—noticeable in the bust of Omphale—which rarely fails to please us in his drawings,² and which, in spite of the injuries of time or the untender mercies of cleaning and restoration, still attracts us in his great decorative works.

Le Moine
and
de Troy.

The "Apothéose d'Hercule," passionately admired for a day, was soon forgotten. The "Salle de la belle Cheminée" vanished before Mme. de Pompadour's theatre; the "Galerie d'Ulysse" at Fontainebleau, where le Moine walked with Mariette "témoin des éloges sans fin qu'il croyait devoir donner à un ouvrage le mieux exécuté, selon lui, que nous eussions," was ruthlessly swept away.³ The work of le Moine himself was left to perish of neglect, and within a few years of its completion Mariette laments the forlorn and tarnished state of the "beau plafond peint par Le Moyne dans le Sallon d'Hercule."

The younger Coypel, in replying to de Caylus, when he read his life of le Moine at the sitting of the Academy on July 6th, 1748, attributed the suicide of the unfortunate painter, which had taken place in the year following the completion of his chief work, to that unmeasured and disappointed ambition, "qui dans tous nos émules nous offre des sujets de haine."⁴ The circumstances preceding his death were painful enough to need no such commentary. Frightfully overworked by his labours on the "Salon d'Hercule," broken hearted by the loss of his wife, the sister of his colleague Stiémart, le Moine was further disturbed through the death of his powerful protector, the duc d'Antin, and his mind became gradually troubled by the delusions of imaginary persecution. The anxiety of his friends, who began to plan how they might best place him under restraint, precipitated the final catastrophe. François Berger, the "ex-receveur-général des finances du Dauphiné," who had been in various ways of service to le Moine, carrying him to Italy and pushing his claims to public recognition and employment,⁵ made an appointment with him for the morning of the 4th June, ostensibly that they might take a day in the country together. Le Moine possibly suspected the real reason of the engagement, for, when Berger came, he found his friend shut in

¹ In the Galerie La Caze.

² Such as the pastel head of a young girl crowned with flowers, B.M.

³ See note in the work of Zanotti on the paintings of Niccolo, in fol., p. 17, *apud* Poisson, "Anciennes Ecoles de Peinture en France," also A. B. C. Dario, *Supplément*, p. 331.

⁴ See also "Vies des Premiers Peintres," vol. ii., p. 139.

⁵ *Mém. inéd.*, vol. ii., p. 264, and "Vies des Premiers Peintres," vol. ii., p. 115.

his bedroom, and, hearing him breathe with difficulty, he knocked on the door, crying, "Ouvrez-moi, mon cher M. Lemoyne, vous vous trouvez mal." At last, le Moine opened his door and "lui déposant," continues Berger, "a été effrayé de lui voir le visage et sa chemise couverts de sang, tout chancelant et tomber dans ce moment à la renverse sur le côté gauche, nu tête et ayant sa culotte et ses bas noirs." Le Moine was dead, having given himself no less than five wounds with his sword, and Berger closes his story by adding, "qu'il ne peut attribuer le renversement d'esprit dud. défunt, qu'aux derniers grands ouvrages qu'il a faits, auxquels il a employé l'espace d'environ cinq années."¹

Joseph Dugit, one of le Moine's pupils—all of whom he, it was said, purposely chose very young, lest their capacity should give rise to any statements derogatory to his credit²—now deposed that although his master had for some time shown signs of trouble, being constantly shaken by "les mêmes frayeurs," yet nothing led those about him to suppose that the end was near. The night before his death de Caylus was with him and watched him put the finishing touches to the composition of "Le Temps découvre la Vérité,"³ which had been long on his easel. "Je n'ai point oublié," he says, "la complaisance avec laquelle il me la montra . . . assurément il ne paroit aucune aliénation d'esprit dans cette ouvrage; il est même un de ses plus beaux ouvrages de cabinet."⁴ That same evening le Moine, knowing probably that the dark hour was upon him, had begged the company of his little relative, Marie-Geneviève Lefranc, and for the moment the presence of this girl of sixteen dispelled his terrors. He rose on the following morning at seven o'clock, visited the studio at nine, gave his pupils their "leçons ordinaires," and coming down again, breakfasted with his little companion; Dugit, who was both servant and pupil, bringing them bread and wine and water. The girl herself reported that, before shutting himself into his bedroom, as he left the table, he took her gaily by the hand, saying, "Allons, dansons!"

Le Moine's work was then done. He had held the coveted post of first painter barely ten months,⁵ but the part which he had to play was accomplished when the doors of the famous "Salon d'Hercule" were thrown open to the admiring Court. There,

¹ Scellé, etc., June 4th, 1737, vol. iv., 2 série, N. A. de l'A. fr. 1877, pp. 184-198.

² "Vies des Premiers Peintres," vol. ii., p. 112.

³ Wallace Colln. Ex. Beth. Green, 1872, No. 403. Engd. by Laurent Cars. In the same collection we find the "Perseus and Andromeda," also engraved by Cars.

⁴ "Vies des Premiers Peintres," vol. ii., pp. 116, 117.

⁵ P.V. October 2nd, 1736, June 4th, 1737.



LA CONVERSATION GALANTE. BY CARL VAN LOO.
(*At Sans Souci.*)

borrowing from the palette of Watteau those brilliant combinations of clear tints, which were invented by the painter of "Fêtes galantes," and daring to transfer to "la grande peinture, les éléments de la peinture de genre," le Moine applied those principles of "la décoration claire," which were to be further developed by his brilliant pupil Boucher and transmitted by him with redoubled impetus to Fragonard. Le Moine closes, as that sound critic, M. Mantz, has noted,¹ the period of Boullogne's pupils, but he opens the door to Boucher, to all those "qui ont fait de la peinture d'éventail," to the true representatives of the eighteenth century.

Le Moine
and
de Troy.

De Troy may have imagined that his own triumph was now secure. If so, the illusion was short-lived. The famous Salon, which opened in August, 1737,² just two months after the death of le Moine, showed the extent and power of the new forces at work in the world of art—forces against which it was idle to contend, the forces of the future. Hopeless of obtaining the predominant position which alone would have satisfied his sense of his own value; set free, by the death of his aged mother, from one great tie which bound him to Paris, he accepted, without hesitation, the offer made to him, on Wleughels's death, of the post of Director of the School of France at Rome, and disappeared from the scene.³

The very names which figure in the entries on the register of the Academy during the two months preceding that memorable August, indicate the rapid change from old to new. On the 1st of June, Lépicié,⁴ then newly elected secretary, made his "début" by reading an account of le Moine's plafond in the "Salon de marbre," on the same day la Tour, the famous pastellist, appeared, and was bidden to execute as his diploma work portraits of le Moine and Restout. On the 28th, la Tour again presented himself, and on this occasion was desired to substitute a portrait of Jean-Baptiste van Loo for that of the unfortunate le Moine, who had meantime died by his own hand. His post as professor was filled up on the 6th July by his celebrated pupil Boucher, whilst another pupil, Natoire, succeeded on the same day to a similar place, vacated by the promotion of Charles-Antoine Coypel as "ancien professeur." Then come the directions—given to le Moine's brother-in-law,

¹ Mantz, *Galerie La Caze*, G. B. A., 1870.

² De Troy exhibited at this Salon not only his "Evanouissement d'Esther," but also three genre pictures—"Un deshabillé de bal," "Une petite liseuse," and "Une toilette de bal."

³ P.V. January 25th, 1738. See also "Vien," Aubert. G. B. A., 1867, pp. 189, 283, 291.

⁴ "Secrétaire" and "Historiographe de l'Académie," May 4th, 1737.

Stiémart—for the decoration of the Salon which was to be opened on the 18th August.

At this famous Salon of 1737, the first which had been held since 1704, “la nouveauté apparut triomphante”—the gifted young Trémollière,¹ who died before he could complete “les quatre ages pour estre exécutés en tapisserie”—a commission which the public voice had extorted from the Crown;² Boucher; Natoire; Carle van Loo, with whom Boucher made his journey to Italy;³ la Tour;⁴ all made their mark that year. Boucher, an artist of extraordinary versatility, ultimately came very near to the realization of his master, le Moine’s unfulfilled ambition, and, if he had not the same powers, filled as prominent a position under Louis XV. as his great predecessor, le Brun, had occupied during the reign of Louis XIV. He did not care, says Mariette, to acknowledge that he had been a pupil of le Moine. The time which he had passed with him had, indeed, been short; but the influence of le Moine, and the influence of a greater than le Moine, is visible in every line that Boucher drew. His “Vénus commandant des armes à Vulcain” (Louvre), dated 1732—the year after his reception by the Academy—is a work inspired, as are also “La Naissance” and “La Mort d’Adonis,” by the master whom he chose to repudiate,⁵ and we may infer from the air and bearing of the twelve figures of “Les Cris de Paris” (le Bas and Ravenet, 1737), and from the works executed by Boucher for the hôtel de Soubise at about the same date, that the series of engravings, after Watteau, which he carried out at the instance of M. de Julienne, had a considerable share in his artistic education.

For some years after the death of le Moine the struggle for his succession was indecisive. Natoire,⁶ as his eldest pupil—having also that good opinion of himself which enabled him to pass through life pleasantly—thought himself entitled to fill the place left vacant after de Troy had been got out of the way by his appointment to the School of France at Rome. He was a formidable rival to Boucher and Carle van Loo, and, as a student, had raised hopes of a brilliant future, being chosen by Vleughels, Watteau’s friend, to

¹ 1703-1739. He was a pupil of the elder Van Loo. See *Mém. inéd.*, vol. ii., p. 442.

² Mariette, A. B. C. Dario.

³ 1705-1765. Dandré-Bardon. “Vie de Carle Vanloo.”

⁴ 1704-1788.

⁵ Exhibited on the Boulevard des Italiens in 1860. Both works were executed previously to 1737, as the “*Mercur*” of April in that year announces the sale of engravings after them by Scotin and Aubert. Both were in the cabinet of La Live de Jully. See Mantz. “Boucher,” p. 67.

⁶ 1700-1777, R. 1734; Director of the School of France at Rome, 1751.



LA NAISSANCE ET TRIOMPHE DE VÉNUS. BY BOUCHER.
(*Musée National, Stockholm.*)

work with Jeurat and Delobel on the "dessus de porte" of the Palazzo Mancini, then in the occupation of the French School.¹ There was certainly some delay as to his reception by the Academy, after Natoire's return to Paris, which goes to show that his too facile brush had not continued to satisfy the exigencies of the elder men, and the rather slovenly character of his diploma work, "Vénus demandant des armes à Vulcain,"² the subject of which had already been treated by Boucher, though not in so clear a key, justifies to some extent their hesitation. His remarkable powers as a decorator, on the other hand, soon made themselves felt, and he was already at work on the "Salon ovale" of the hôtel de Soubise when Boffrand, who had previously called Restout and Trémollière to his aid, decided to employ Boucher also.³ Stimulated by his rival, Natoire seems here to have done his best work.⁴ His series of the "Story of Psyche" (1736, 1737, 1739) are still to be seen in the Salon for which they were painted, and which has now become the reading room of the Archives Nationales. No other works from his hand enjoy this singular privilege. The four "dessus de porte" executed for Marly—which are mentioned by d'Argenville as in the apartment of Mme. Adélaïde in 1762—have been dispersed, one only, "Le repos de Diane," signed "Natoire, 1743," having found its way to the Petit Trianon. Three other panels, still preserved in the Bibliothèque Nationale, which formed, together with works by van Loo and Boucher, part of the decorations of the "Cabinet des médailles," were torn from their framework, during the reconstruction conducted by M. Labrousse, under the Second Empire.⁵ They all showed the wonderful instinct of the born decorator, the quality which makes us forget everything,

Le Moine
and
de Troy.

¹ See Correspondence of Vleughels with d'Antin: "Etat de pensionnaires," etc. G. B. A., 1867, p. 184.

² No. 379, Louvre.

³ The general decorative harmony attained at this date when the work of different artists is brought together is remarkable. In the Cathedral of Besançon four scenes from the Passion by Natoire and de Troy are placed right and left of "The Resurrection," by Carle Vanloo, and the whole comes well together.

⁴ M. Clément de Ris notes "Bacchus and Ariadne" (Hermitage), by Natoire, as having "éclat, charme, facilité, précision de dessin." The last a quality not always to be found in Boucher's work. The "Story of Psyche" has been prettily etched by Gaujean in M. Paul Mantz's work on "Boucher."

⁵ Labrousse destroyed the "Cabinet" thrown, by Robert de Cotte, across the rue de l'Arcade Colbert. He was persuaded to retain the paintings and four "dessus de porte," by Boucher, with their mouldings—"l'Histoire," "l'Eloquence," "l'Astronomie." (Engraved by Mongin in "Boucher," by Paul Mantz, and in colour by Thornley.) These have now been put together in a room on the ground floor by M. Pascal. The rest of the decorations were bought by Baron James de Rothschild. The "Rampe d'escalier" is now at Hertford House. See Champeaux, G. B. A., 1893.

when we stand in the Salon Ovale, except the art with which the painter has allied his work with the structural intentions of the architect, and the delicacy of every tint which gives a seductive charm to the general harmony.

In spite of this great gift, Natoire gradually dropped into the second place. His drawing, often slovenly and slight,¹ as sketches from his hand will show, never improved, his colour became weaker and yet weaker in tone. Still, year after year, he continued to exhibit his so-called classical compositions, destined for the Gobelins or for Beauvais, where a set of tapestries from his designs, representing subjects from "Don Quixote," were carried out from his compositions for Dufort, the "fermier-général."² As long, indeed, as the post of "premier-peintre" remained vacant—and an impecunious government seemed in no hurry to fill it—Natoire appears to have believed that all was not lost. In 1745 he made a final and ambitious but disastrous attempt to assert himself, painting a vast St. Etienne, for St. Germain-des-Près (Musée de Rennes), and a yet vaster canvas, still hanging on the staircase of the Bishop's palace at Orleans, concerning which it has been said, that in striving to be great Natoire has shown us how little he was.

Suddenly, in 1747, Charles-Antoine Coypel, first painter to the Duke of Orleans, was appointed "premier peintre du roi." His father, who had been succeeded as first painter to the King by Louis de Boullogne, had, in like manner, previously held a similar post in the Regent's household. The promotion of the son, who enjoyed great favour with the Queen, now upset everyone's calculations. Jean-François de Troy, le Moine's old rival, had even proposed to throw up his post at Rome, deluded by the expectation that, if his resignation were accepted, he would certainly be indemnified by a lodging in the Louvre, and the coveted appointment of "premier peintre" now conferred on Coypel. His hopes having been thus destroyed, de Troy now proceeded, by his own folly, to provoke the ill-will of Marigny, who, as marquis de Vandières, visited Rome during his directorate (1750), with his companions Soufflot, Cochin, and the Abbé le Blanc.³

De Troy was no longer shielded by the wife of whom it was said that she knew how to palliate her husband's indiscretions, and "lui conserver toujours cette dignité si essentielle à la place qu'il

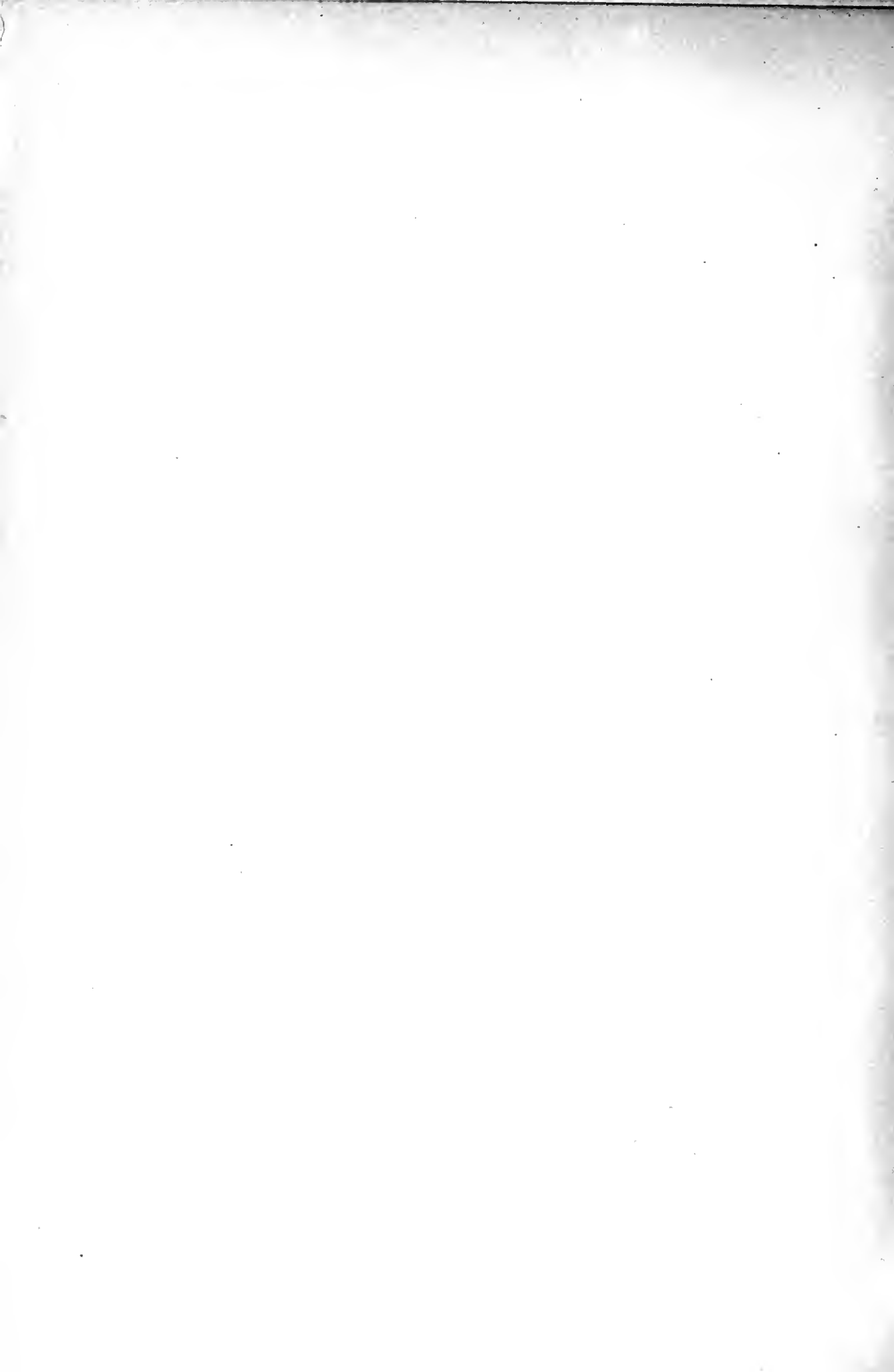
¹ See sketches in Print Room, B. M., and at the Louvre and Stockholm.

² *Mém. inéd.*, vol. ii., p. 376. M. Mantz supposes that these were not worked out, and adds that Natoire's designs from "Don Quixote" are now at Compiègne, where are also those by C. A. Coypel.

³ Mariette, A. B. C. Dario.



LES TROIS GRACES. BY NATORRE.
(Musée du Louvre.)



occupoit." Gossip avers that the young de Vandières showed his admiration for a person in whom de Troy himself was interested, and that de Troy resented it with all the heat of his seventy years of age. The all-powerful nephew of madame de Pompadour at once decided that de Troy—whose mal-administration had become a scandal¹—should receive that permission to return to Paris which he had already solicited without any real desire to receive it.² Too late, de Troy endeavoured to retrieve his position ; his resignation afforded both the occasion for his own humiliation and a good opportunity for getting rid of Natoire, who started for Rome (September, 1751) whilst de Troy yet lingered on irresolute. "Plus M. de Troy," says Caffieri, who was an eye witness, "avoit de raison de surmonter sa passion, plus elle devint violente en lui ; il reçut la nouvelle qu'on avoit nommé à sa place et qu'il falloit revenir en France, lors qu'il n'étoit plus capable de faire aucun effort pour la vaincre."³ Natoire arrived in November, 1751, and on the 21st of the next month writes to his friend Antoine Duchesne, *prevôt des bâtimens du roi*, "je vous diray sepandant que M. de Troy ait absolument occupé de son départ ; il a pansé laisser partir M. l'ambassadeur sans partir luy meme ; helas il et beau à son age daitre retenu par des beaux yeux, voila un bonne hogure pour les Directeurs de voir que lair leurs est si favorable dans ce pays sy."⁴

Le Moine
and
de Troy.

M. le duc de Nivernais, the ambassador of France at Rome, had himself, at this time, requested leave to return to Paris. A frigate had been sent off for him from Marseilles, and de Troy received permission to join the ambassador's suite. Day by day and hour by hour Caffieri recounts the torments endured by the old man, who rejoices when the frigate is delayed on its way by a series of unknown accidents, and trembles when the fatal news of its safe arrival reaches him as he sits, at the play, with his mistress. Eight days of anguish are next to be counted, till the Wednesday fixed for departure is near. On the Tuesday evening, de Troy complains of a cold, but gives orders that he shall be called early, so as to hear mass before he leaves. On the following morning he is at death's door. To the duc de Nivernais, who would have reassured him, he replied, "qu'il sentoit son mal et qu'il ne reverroit jamais sa

¹ Mariette, and see the report of Abel Poisson to de Tournehem, 1750. "Lettres de Mme. de Pompadour," 1878.

² "Pendant qu'il faisoit tant d'instance à la cour pour revenir en France, il forma quelque liaison avec une dame romaine, jeune et pleine d'agrément." (Caffieri, *Mém. inéd.*, vol. ii., p. 285).

³ *Mém. inéd.*, vol. ii., p. 285.

⁴ "Charles Natoire. Correspondance etc., communiquée par M. Duchesne aîné, et annotée par M. Paul Mantz. Archives de l'Art Français," vol. ii., p. 266.

patrie." Five days later (January 24th, 1752) he was dead. "Voilà," says Natoire, "l'état de la vie qui donne matière à des lugubre reflection. Ainsy la plus part des choses brillantes ont toujours a côté la masse dombre, frase de peinture."

What shall we add, after Natoire's comments, by way of fitting epitaph? Let us remember that we owe to de Troy one of the finest pages of French art; let us remember that whilst endowing him magnificently as a painter, nature had been less kindly to him as a man, and thus it came to pass "qu'on doit attribuer les inégalités qui se rencontrent dans ses productions bien plus au genre de vie qu'il menoit qu'a l'instabilité de son talent."

If we put a specimen of le Moine at his best—say his "Louis XV. donnant la paix à l'Europe"¹—face to face with de Troy's great composition, "La Peste à Marseille," executed when his courage and his hopes were at the highest, we shall see how much fuller de Troy's work is of promise of renewal, how much nearer he comes to the essential truths of nature and art. The rolling sweep of this fine composition—answered by the movement of the clouds above, and relieved with an amazing simplicity against the sullen range of empty houses along the quays—is dominated and interpreted by the mounted horseman (de Rose) in the centre—for he rides as the very embodiment of life in this great pageant of death. The simple gesture—not in the least theatrical—of this central figure seems pregnant with that glorious human energy which dares the terrors of the invisible. In weaker hands such a subject would have sunk to the depths of horror; in those of de Troy it rises in grandeur till the whole dread scene is rendered beautiful. It speaks not of yesterday only, but of to-day and of the forever, whereas the work of le Moine—with all its brilliance, with all its undoubted skill—does not rise in spirit above that which is proper to an allegorical vignette by Cochin. In face of these two works, one cannot help asking oneself whether the development of the whole school of painting in the eighteenth century, at least as regards great works of decoration, might not have taken on a more virile character had de Troy—faithful to the claims of his magnificent powers—succeeded in seizing the place to which they entitled him?

Natoire had completed, before his departure for Rome, the decorations of the chapel of the Enfants Trouvés, said to have been his most important work, and he left powerful friends behind him, on whose influence he probably counted to secure his return at a

¹ Brilliantly engraved by Laurent Cars.



VÉNUS ET VULCAIN. BY NATAIRE.
(Musée du Louvre.)



favourable opportunity.¹ It was supposed that he would put an end to the disorders existing in the School, which had been so notoriously ill directed that, on the report of de Troy's death, Mariette wrote, "Il est fâcheux que M. de Troy soit mort, c'est un habile artiste de moins, et l'on n'en a jamais de trop. Mais pour le bien de l'Académie c'est ce qui pouvait arriver de plus avantageux." Natoire, however, in his turn, contented himself with turning out vast quantities of insipid work, for which he always found purchasers, whilst his pupils flourished under a system of wholesome neglect, "il n'y avait pas un volume dans la maison," says Lagrenée l'Ainé, when describing, in 1780, the state of things under Natoire's rule.² On one occasion only does he appear to have been roused to activity, and in the Bibliothèque Nationale we may still find the "Mémoire d'un Sieur Mouton, élève de l'Académie de France à Rome, contre le Sieur Natoire, directeur de cette Ecole, sur une contrainte exercée par ce directeur envers plusieurs élèves pour leur faire faire des confessions et soumissions et en rapporter des billets, 1768."³ Mouton belied his name, he not only "refused to say his prayers," but ended by obtaining a judgment in his favour against Natoire, who was condemned by the Châtelet to pay him an indemnity of 20,000*l.* Thereafter, Natoire exercised his authority more soberly, retiring eventually to Castel Gandolfo, where he died—having long outlived himself—in 1777. He really is most important historically as having been the master of Vien,⁴ the forerunner of the pseudo-classicists, who in his turn trained their great representative, Louis David, and he passes out of sight when, giving way before Coypel, he started for Italy, leaving the field to van Loo and Boucher.

¹ See "Correspondance de Natoire A. de l'A.," vol. ii., p. 247, and N. A. de l'A., 1876, p. 377, for "Enquête de noblesse," February 21st, 1755. *Ibid.*, 1880-81, p. 322.

² "Lecoy de la Marche, L'Acad. de France à Rome, G. B. A.," 1867, p. 331.

³ Colln. Joly de Fleury, 5,208.

⁴ 1716-1809. Joseph-Marie Vien, a protégé of Caylus, when he returned from Rome in 1754, disgusted the Academy by his turn for archæology and a "correct" style. Much of his work, as for example, "L'Enlèvement de Proserpine" (No. 223, Musée de Grenoble), has remarkable school quality. To this, Diderot refers, in 1767, when he says of him "sans contredit le premier peintre de l'École pour le technique s'entend" ("Etat actuel" etc., etc.). Boucher protected him, and seems at a later date to have converted him successfully to the reigning taste, for the two canvases (Nos. 5 and 6), exhibited by Vien at the Salon of 1773, "Les progrès de l'amour dans le cœur des jeunes filles" had a scandalous success, which procured them a place on the walls of the principal Salon of Madame Dubarry's Pavillon de Louveciennes. Vien was further rewarded by the appointment as Director of the School of France at Rome, whither he went in 1775, taking David amongst his pupils.



CHAPTER III.

THE GREAT DECORATIVE PAINTERS : BOUCHER AND FRAGONARD.

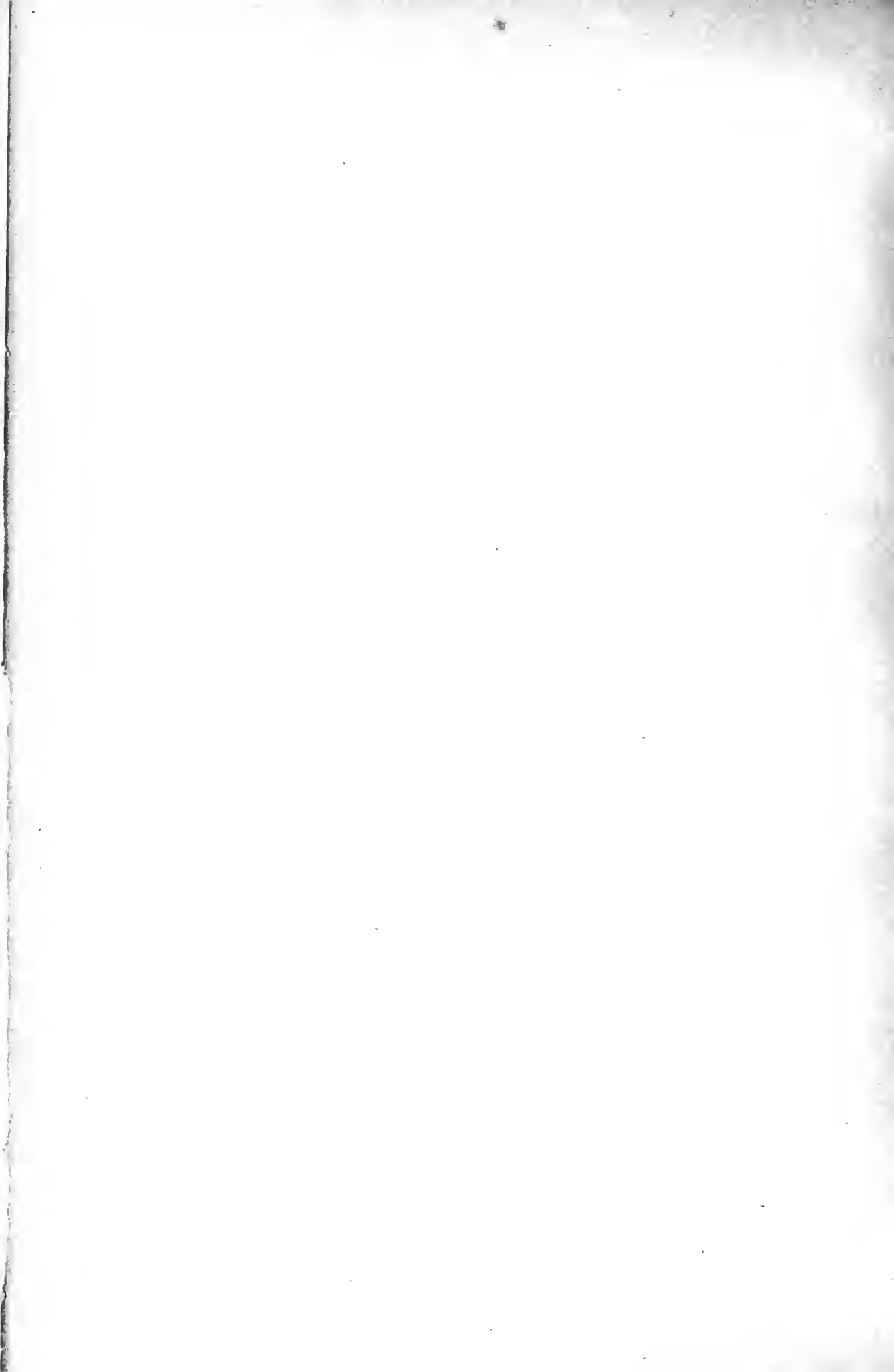
The Great
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ative
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THE official recognition of a model academician, such as Charles-Antoine Coypel, even if procured by favour, was a success for the party of tradition, and its significance does not seem to have been lost on Carle van Loo, who, at about this date, became more and more regular in his attendance at the sittings of the Academy. There, he still found men of the old school, whose names take us back to the days of the Grand Monarque—Rigaud, Coustou, and Largillière (that triumphant portrait-painter of middle-aged beauty)—were constantly present, exercising immense influence over the councils of their colleagues. Rigaud, prior to 1738, had been one of the most punctilious in the discharge of academic functions, and, in that year, he became Director, Chancellor, and Rector of the Society; if he were ill his place was filled by Coustou, the sculptor of the “chevaux de Marly,” who had been his predecessor in these offices. Amongst the more active men by whom he was surrounded were Cazes, who became his successor, but who is chiefly remembered as Chardin’s master; and Jean Restout,¹ the pupil and nephew of Jean Jouvenet, who also filled every academic post of honour. Under the rule of this powerful group it was necessary

¹ 1692-1768. R. 1720. His works, nearly all of vast size—altarpieces, ceilings, designs for the Gobelins—were engraved by men in credit with the official world, Cochin, Tardieu, Drevet, J. Audran, Levasseur, etc. His “Triumph of Bacchus and Ariadne” (Neues Palais, Potsdam) is a masterpiece, full of life and spirit, wearing an air of spontaneity rare in so learned an achievement. It was painted for Frederick the Great at the same time as the “Iphigenia” of Carle van Loo. See Grimm, “Correspondance Littéraire,” October 1st, 1757.



BÉBÉ DANS UNE CHAISE D'ENFANT. BY RESTOUT LE JEUNE.
(*Musée National, Stockholm.*)



that men like van Loo and Boucher, however great might be their popular favour, should consolidate their position in the Academy, if they would make good their claim to the place filled by Charles-Antoine Coypel. Both had been appointed to professorships in 1737; both were, as the registers of the Academy show, irreproachably assiduous in the discharge of their duties. Gradually, however, Boucher's irregularities and love of pleasure threw into relief the more solid qualities of his rival, who, like his elder brother, Jean-Baptiste,¹ showed both in his character and work traces of the Dutch blood which they inherited from their grandfather, of whom Felibien writes as "le hollandais Vanlo."² The early training which Carle van Loo³ had received at Rome, under Benedetto Luti and the sculptor Le Gros, was completed at Paris, for he accompanied his brother, Jean-Baptiste, when he was called thither by the prince de Carignan. Carle was, in fact, twenty years younger than Jean-Baptiste, and was brought up by him with his sons. From this training, the younger artist derived singular advantages. Not only was Jean-Baptiste a painter of excellent skill, as his "Endymion"⁴ now in the Louvre still testifies, but his methods of instruction were found worthy in the eyes of the comte de Caylus,⁵ and his generosity towards his pupils has been recorded by Chardin.⁶ Carle was swiftly acclimatized in the hotbed of Paris. At a date when the elder brother, through loss of fortune by the "system," or from want of work, as Mariette has it, was forced to try his luck in London,⁷ Carle, having returned with Boucher from a triumphant journey in Italy,⁸ had not only been received by the Academy, but held the post of assistant professor⁹ in virtue of which he took his absent brother's place, and posed the model during his month of September.

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and
Fragonard.

From this date the career of Carle van Loo was one of uninterrupted success. By his remarkable facility and fire he distinguished himself from the other members of his family, and, whilst cultivating close relations with his brothers of the Academy and maintaining his pretensions as an exponent of "high art,"

¹ 1684-1737. See "MS. of Nicolas Pio communicated by M. Eugène Müntz to the N. A. de l'A.," vol. 1874, p. 191.

² Jakob van Loo, born at Lecluse, Flanders. 1614-1670.

³ 1705-1765. R. 1735.

⁴ Engraved by Levasseur.

⁵ Mém. inéd., vol. ii., p. 443.

⁶ *Ibid.*, vol. ii., p. 432.

⁷ P. V. January 30th, 1736; November 10th and 24th, 1742; and N. A. de l'A., 1878, p. 26.

⁸ P. V. August 28th and October 30th, 1734.

⁹ P. V. July 7th, 1736, and January 1st, 1739.

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by works such as his altarpiece "La Resurrection de Jésus Christ," in the Cathedral of Besançon, he so skilfully caught the popular taste, that he seemed to direct it. He, and not Boucher, was ultimately rendered responsible for the extravagances committed by their followers, and "vanloter," in the days of the pseudo-classic reaction, was the synonym for careless drawing and riotous colour—a reproach which is better deserved by painting such as his brother Amedée has left us in the "Pleasure Barge" and "Picnic," in the Altes Schloss at Potsdam, than by the work of Carle. Occasionally Carle van Loo painted with admirable "verve," as in the "Ivresse de Silène,"¹ which hangs in the gallery of Nancy, not far from the replica of Boucher's famous "Aurore et Céphale." The spirit and jollity of the rendering vivify the hackneyed theme. Some passages, such as the flesh of the child, with lovely chestnut hair, in front of the rollicking tipsy group, are given not only with great skill but with a charm that implies the temperament of a born painter. On the whole, though, it is by works such as his "Halte de Chasse"² (Louvre)—painted for the private apartments of Fontainebleau in the noteworthy year 1737—that Carle van Loo will be best remembered, rather than by the classical subjects, such as the "Iphigenia" of the Neues Palais at Potsdam, in which he strives awkwardly to reach a high-pitched correction, or by the religious themes in which his sentiment degenerates into affectation. His famous and ambitious "M^{lle}. Clairon as Medea"³ is an imposing but intensely stagey performance, fine in parts only, such as the body of the dead child and the head of the principal figure. His "Apollon et Marsyas,"⁴ "Enée portant son père Anchise,"⁵ and "Mariage de la Vierge," all three of which may be seen in the Louvre, have little of the originality and charm which distinguish the "Halte de Chasse," which was, nevertheless, cited in the catalogue, drawn up on the 17th prarial, an. II. (June 5th, 1794), as a picture not worth preserving. It shows us, at least—as does the "Lecture" and "Conversation Espagnole" engraved by Beauvarlet—that had he not thought it wiser to cultivate his reputation as a "serious" painter, we might have had, in Carle van Loo, a brilliant if not poetic interpreter of the life of his own day.⁶ Court portraits,

¹ Engraved by Lempereur.

² Engraved by E. Hédouin. Another work of the same character, "Halte d'Officiers," was engraved by Ravenet, but I do not know whether it now exists.

³ Neues Palais, Potsdam.

⁴ Engraved by Miger.

⁵ Engraved by N. Dupuis.

⁶ Under the date November 15th, 1754, we find in the "Correspondance Littéraire" of Grimm and Diderot the following: "Tableau nouveau. M. Carle



UNE HALTE DE CHASSE. BY CARLE VAN LOO.
(*Musée du Louvre.*)

if we may judge from his *prim Marie Leczinska*¹ (1747)—the head of which was put in from La Tour's pastel—were certainly not his strong point.² The dryness and formality of the work is possibly due to the uneasy conditions under which it was produced, but it was a success with the Court, and when Coypel died in 1752, the name of Carle van Loo was in everyone's mouth as that of his probable successor. "Je m'imagine," writes Natoire to Duchesne, *Prevôt des Bâtiments*, from his exile in Rome, "Je m'imagine entendre tous les discours de Boucher and ceux de van Loo. Les voilà tous deux dans une belle expectative."³ This "belle expectative" was destined to be of some duration, for as the post of first painter carried with it an allowance of 600*l.* a year, the impecunious administration were in no hurry to fill it. "Je crois," comments Natoire, again writing to Duchesne, "que l'architecte (Gabriel) ne ce soussierai pas que l'on remplit cette poste de premier," and, in spite of Court favour, ten years were allowed to elapse before Carle van Loo obtained the coveted distinction,⁴ which he only enjoyed for three. On July 15th, 1765, he died suddenly of apoplexy at the "Ecole des Elèves protégés,"⁵ which, as we have seen, he had for some time directed with considerable success.⁶ Grimm, who makes entry of his death, says that van Loo had been at the *Comédie Italienne* on the previous night, and adds that the Academy has thus lost, within six months, its two greatest lights, van Loo and Deshayes; a statement which he hastens to qualify by saying, "Personne n'a mieux prouvé que Carle vanloo combien le génie est différent de l'esprit. On ne peut lui disputer

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Vanloo a fait pour le cabinet de Madame Geoffrin, un tableau qui a réuni les suffrages de tous les connoisseurs, et qui est regardé comme le meilleur ouvrage que nous ayons du pinceau de ce peintre. Ce tableau ordonné par Madame Geoffrin et exécuté sous ses yeux, représente une Comtesse flamande, veuve, qui tient un papier de musique et qui chante. Derrière son fauteuil on voit la soubrette qui tient le bras gauche de sa mère (*sic*) dans les siens. Devant la comtesse vous voyez son amant qui arrive. . . . Dessin, coloris, composition, tout concourt à faire de ce tableau un morceau admirable."

¹ Engraved by Larmessin and Lalauze.

² At the Salon of 1759. Diderot says of van Loo's portrait of *M^{me}. de Pompadour*: "un autre de *M^{me}. de Pompadour*, plus droit et plus froid! Un visage précieux, une bouche pincée, de petites mains d'un enfant de treize ans, un grand panier en éventail, une robe de satin à fleurs. . . . Ce portrait a sept pieds et demi de hauteur sur cinq pieds et demi de large."—*C. L.*, vol. ii., p. 352-353.

³ Letters to Antoine Duchesne, July 5th, 1752, *A. de l'A.*, vol. ii., p. 279.

⁴ When he thanked the King and Royal Family on his appointment as *premier peintre*, "Van Loo," said the Dauphin, "il y a longtemps que vous l'êtes."

⁵ P. V. July 27th, 1765. He was succeeded by Michel van Loo, who, in turn, was succeeded by Vien. P. V. April 27th, 1771. See Mariette, and also Dandrè-Bardon, "Notice sur les van Loo," Paris, 1765.

⁶ See Chapter I., p. 13.

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un grand talent ; mais il était d'ailleurs fort bête, et c'était pitié de l'entendre parler peinture."¹ The highest honours had, as usual, been bestowed on him when he was no longer capable of discharging their obligations ; for although van Loo made an admirable master, his powers of production had long failed him, and Wille, in his curious Memoirs, dismisses the event of his death with the curt mention :—" 17 Juillet, 1765, j'allais à l'enterrement de M. Carle van Loo."

Boucher had meanwhile, in spite of official prejudice, attained an exceptionally brilliant position, and, long before the death of Carle van Loo left him in undisputed possession of the field, he had practically established a supremacy such as no other artist had enjoyed since the days of le Brun. It must, however, be admitted that at the moment when Boucher reached the height of power and received the official consecration of his position as *premier peintre*,² he, too, was completely worked out. The double life which he had early begun to lead, exhausting himself alternately by his devotion to pleasure and to work, had destroyed the precision and taste which he had once devoted to the rendering even of the humblest objects, such as the accessories of his "Belle Cusinière," the engraving of which by Le Bas was published in 1735. His "Aurore et Céphale"—of which the Musée de Nancy boasts a brilliant variation—his "Naissance de Vénus,"³ and "Diane sortant du bain,"⁴ are typical works of Boucher at his best. The "Aurora"—exhibited at the Salon of 1739⁵—was one of four "dessus de porte" painted for the hôtel de Soubise ; the three others—amongst which was the "Vénus descendant de son char," in which the beautiful body of the goddess becomes the centre of light—had appeared at the

¹ "Carle Vanloo ne savait faire que des beaux tableaux : il ne savait ni lire ni écrire ainsi il ne se mêlait d'aucune détail de sa place : il en avait les honneurs et le titre, et Cochin, Secrétaire perpétuel de l'Académie de Peinture, en exerçait les fonctions. Boucher, successeur de Vanloo, infirme et caduc, laissa les choses sur le même pied ; mais le roi vint de nommer son premier peintre M. Pierre, premier peintre de M. le duc d'Orléans et celui-ci se trouve fort en état d'exercer, sans le secours de M. Cochin, toutes les fonctions attachées à sa place."—C. L., June 15th, 1770.

² P.V. Aug. 23rd, 1765. He was elected Director by the Academy on the same day. C.L., vol. iv., p. 348.

³ Engraved by E. Hédouin. A variation was engraved by Daullé as "Naissance et Triomphe de Vénus."

⁴ No. 24, Louvre.

⁵ Engraved by Monziès. See Paul Mantz, "Boucher." In 1739 Boucher painted "La Pêche du Crocodile," which was engraved in 1773 by P. P. Moles "des Académies de St. Ferdinand et St. Charles." He dedicates the engraving "à la Real Junta Particular y Consulado de Comercio, Fabricas y Agricultura de Principado de Cataluña," whose pensioner he had been in Paris. The work itself seems to have been the companion to "La Chasse au Tigre," engraved by Flipart.



LA MARCHANDE DE MODES. BY BOUCHER.
(*Musée National, Stockholm.*)



Salon of the previous year. The "Naissance de Vénus," now at Stockholm, was bought at the Salon of 1740, by the comte de Tessin,¹ ambassador to the King of Sweden, who became the purchaser in 1741 of the graceful "Léda et le Cygne,"² which also hangs in the Swedish National Gallery. Tessin was in close relations with Oudry³ and his name is connected, by contemporary gossip, with that of Mme. Boucher, for it has been suggested that Tessin instructed Boucher to prepare illustrations to his now forgotten romance "Faunillane," as a means of approach to the pretty wife.⁴ To Stockholm, also, we must look for other excellent works from Boucher's hand,⁵ for there, too, is one of the "Quatre heures du jour," the "Marchande de modes," dated "F. Boucher, 1746,"⁶ of which there is a small version at Hertford House.⁷ In the same year Boucher also executed "La toilette de Vénus," which, after adorning a doorway in the Royal Palace, has found a place in the same gallery together with the smaller and less important "Vénus et les Graces au bain," which had previously served a similar purpose. "Pense-t-il aux raisins," the sixth of this remarkable series, bought by Tessin on his own account or on that of the Queen Louise-Ulrique was engraved by Boucher. It is a pretty thing, but resembles many another tiresome and conventional "Pastoral," such as those in the Louvre, and looks commonplace in contrast to the brilliant "Naissance de Vénus," or to the "Léda," the pearl-like quality and purity of the flesh, in this example, having a rare charm.

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nard.

¹ For "le fameux comte de Tessin" see de Chennevières, G. B. A., 1888. His letters to the Prince Royal of Sweden were translated into French. See C. L., Nov. 15th, 1755.

² Engraved by Ryland.

³ There are eight canvases by Oudry in the National Museum at Stockholm, all either ordered by Tessin for himself or for the King. Amongst them are one or two subjects from his illustrations to La Fontaine's Fables.

⁴ A. de l'A. fr., vol. vi., p. 62. These cuts, given by Tessin to Duclos, reappeared in "Acajou et Zirphile," 1744. They are only noteworthy because Boucher did so little work of this class. They were preceded by "Livre d'Études d'après les dessins de Blomart;" "Images du Bréviaire de Paris;" "Quatre Recueils de Pastorales;" "Les Cris de Paris." Boucher also drew the frontispieces for the "Mém. de l'Académie de Chirurgie;" for the Abbé Le Blanc's "Lettres sur l'Exposition des Ouvrages de Peinture;" (1747), and Desormeaux's "Hist. de la Maison de Bourbon," etc., etc.

⁵ See Clément de Ris, "Étude sur le Musée de Stockholm," G. B. A., 1874.

⁶ Engraved by Gaillard. We find a similar subject in "Scène de Boudoir. Devant un poêle, une jeune dame assise est occupée à attacher l'une de ses jarretières. Sur le plancher à ses pieds un chat joue avec un peloton. A droite une femme de chambre." Signed "F. Boucher, 1742." Formerly in the collection of Tessin, this work now belongs to Baron Ed. Cederström (Lofsta). A landscape signed "Boucher, 1744," also once in the hands of Tessin, belongs to M. Feron. See "Collns. privées de la Suède. Olof Granberg," Stockholm, 1886, pp. 141 and 274.

⁷ No. 422, Cat. Beth. Green.

Paris has, however, retained in the "Diane sortant du Bain," one of the finest of Boucher's works, a painting, which not only attracts by a brilliance and freshness such as distinguish the "Vénus se préparant pour le jugement de Paris," and "Repos de Vénus," in the collection of baron Edmond de Rothschild,¹ but which is executed with unusual solidity and strength.² We are reminded by it of that letter written by his agent Berck, to the comte de Tessin, when he bargained with Boucher on behalf of the Queen, for the "Quatre heures du jour." "Le prix," says Berck, "reste un secret à cause . . . du coutume, 600lt. pour ces grandeur quand il y a du fini."³ It is clear from this, that, in 1745, Boucher had established the system of two prices and two methods, the one free, rapid, adapted to the production of a certain class of designs, or for spontaneous studies such as that of the wonderful baby, in a bonnet as blue as its eyes (in the collection of M. Jacques Doucet) on the back of which he has written "fait en deux heures;" the other, such as that of the "Le Réveil" or "Vénus et l'Amour," formerly in the collection of M. Eudoxe Marcille, which, although executed as a "dessus de porte," was finished with as much precision as if it had been intended for close examination.⁴ In like manner M. Mantz speaks of the celebrated "Femme couchée sur le ventre,"⁵ as carried out upon an under preparation which is solid

¹ These works were inherited by him, as well as two "Pastorals" from his father. In the same collection we find the panels of the Salon of the comtesse de Marcilly (see p. 59) and "Le Peintre," an early work by Boucher, engraved 1752 by Marie-Madeleine Igonet. To the kindness of their owner, and his librarian, M. Silvy, I owe my information concerning them.

² I am inclined to group with these the "Réveil" (Collection of M^{me}. Jahan), and, as only somewhat less excellent, the "Diane et Caliste" (Wallace Collection, Beth. Green., No. 390), for which M. Jacques Doucet has the preparatory study.

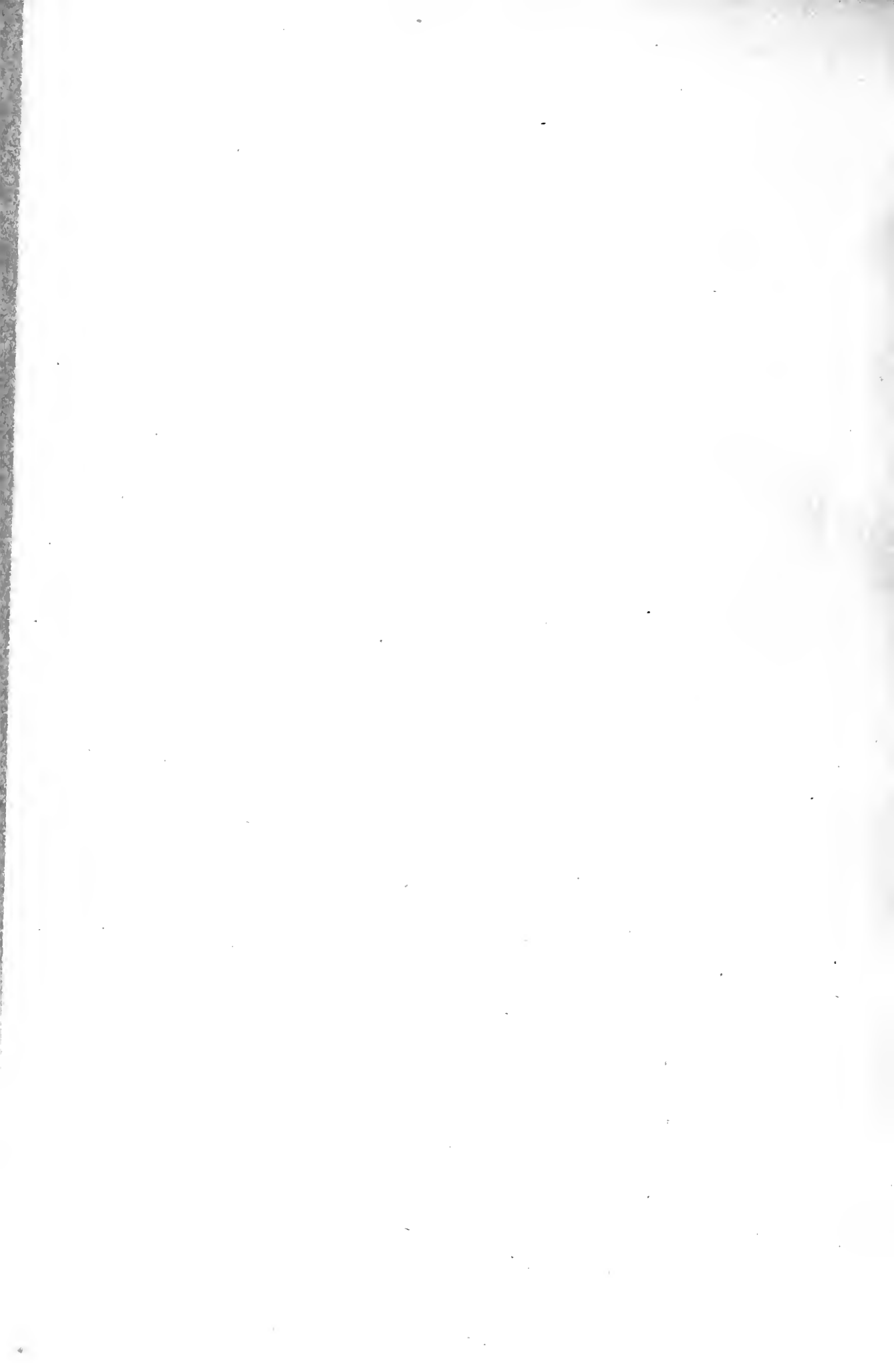
³ Letter of 24 Oct., 1745, published by M. de Chennevières. "Portraits inédits d'Artistes Français."

⁴ Now belonging to his daughter, madame Jahan. See also Duplessis, "Collections Marcille," G. B. A., 1876. The "Venus, Mercury, and Love," in the Neues Palais, Potsdam, is of this character.

⁵ See Paul Mantz's "Boucher," p. 99 *et seq.*, for the various versions of this work, and for the reproduction by Monziès of that in the Rothan collection. Boucher constantly repeated the subject, of which he has left many drawings. One of these, lithographed by Le Roux as "Le Couché," reappears in the engraving, by Demarteau, of a drawing "du portefeuille de M. de Nera." In this drawing, the principal figure has a companion, and lies amongst the rushes on the edge of a river, resting her left arm on a vase. Demarteau, also, reproduced in red the same figure turned from left to right and accompanied by a Love. The position of the arms in this version, which bears the inscription, "Boucher fecit, 1761," is slightly changed. This print is dedicated to M. Bergeret. The lines of this figure, though not marred by the heaviness of form which often detracts from the grace of Boucher's work, are far from showing the rare and supple elegance of the model who served him for his Venus Triumphant, in the "Naissance de Vénus" at Stockholm. At the very zenith of his force Boucher

VÉBUS SE PRÉPARANT POUR LE JUGEMENT DE PARIS. BY BOUCHER.
(Collection of M. le baron Edmond de Rothschild.)





from one end to the other, and his small portrait of Mme. de Pompadour on her Chaise-longue (Scottish National Gallery) is equally remarkable for the beauty of its solid workmanship and high finish.¹

Boucher
and
Fragonard.

At the turning point of his career, Boucher, the one man who completely embodied the tastes and aspirations of his day, who, with a more exacting public, might have aimed high, slipped into hasty and summary methods. In Lundberg's portrait² of him, made when he was about forty-five, we see lines which tell of premature exhaustion and decay, but so great an artist could not wholly go wrong, if he became the "typical representative of the decadence of art," he was at least of the true race!

The marvellous fertility of his imagination, seconded by an equal facility of execution, enabled him to produce a mass of work as great as if he had led the laborious and concentrated existence of Charles le Brun. No one ever attacked a greater variety of styles; his drawings—often extremely good—are to be met with in every important collection;³ innumerable were Boucher's easel pictures, his mural decorations, his designs for tapestries at Beauvais or the Gobelins, his scene-paintings for Versailles⁴ and for the Opera, where he was indispensable⁵ after Servandoni had been carried off to the Tuileries—religious themes, also, were equally familiar to his pencil. "N'a-t-il pas été un temps où il était pris de la fureur de faire des Vierges? Eh bien! qu'était-ce que ses Vierges? de gentilles petites caillettes. Et ses anges? de petits satyrs libertins."⁶ "Boucher," says Bachaumont, "a tous les talents qu'un peintre peut avoir." He goes on to cite, "beaucoup de grands tableaux extrême-

seems to have been fortunate in the services of a sitter whose beautiful limbs, and still more beautiful body, remind us of the type treated by Ingres in his "Odalisque." A fine drawing, in red chalk, of this woman, seen from the back, twisting like a snake, is in the Print Room of the British Museum. She is easily recognisable in several of Boucher's designs, dating, like his "Léda," about 1740.

¹ This work was, I should say, painted in 1758 as a study for the great full-length portrait.

² Admirably etched by Lalauze in Mantz's "Boucher."

³ Berlin, Vienna (Albertina), Stockholm, Louvre, Print Room, B. M. Fitzwilliam, and in private collections such as those of M. Léon Bonnat and M. Jacques Doucet, and many other amateurs.

⁴ 1748.

⁵ In 1742 he exhibited "Le Hameau d'Issy," and pastoral studies for this purpose. In 1746, the "Mercure," notes five *décor*s for the "Perseus"; in 1748, others for the "Atys"; in 1766, he worked on the "ballet de Sylvie." See Mantz, "Boucher," pp. 101, 102, 150. Sketches by him (some of which have been reproduced by M. Paul Mantz), are still to be found in the archives of the library of the New Opera. In *gén. Mon. Civ.*, vol. i., pp. 34, 35, 36, 37.

⁶ Diderot, *Salon*, 1765.

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ment riches, d'après lesquels on a exécuté d'excellentes tapisseries à Beauvais," concerning which he adds, however, that "these works are not much finished, they are, indeed, dashed off at once, but that is good enough for tapestries."¹

Oudry had called Boucher to his aid when he took over the direction of the manufactory at Beauvais in 1734.² At the Salon of 1739, he exhibited "Psyché conduite par les Zéphirs," a design to be executed at Beauvais, and to that of 1742 he contributed no less than eight "sujets Chinois" with the same purpose. "Par les sujets intéressants qu'il fournit," says Louis Gougenot, "Boucher accrut considérablement la réputation et le produit de cette manufacture,"³ but he did more than this; he not only gave a new impulse to the manufacture in his own day, so that "those who formerly sent for tapestry hangings to Brussels, dropped this practice;" he imposed his designs on future generations, and the triumph of Beauvais, at the last International Exhibition, was won by a modern reproduction of his graceful subject, "La Balançoire," a charming if somewhat vulgar rendering of Watteau's delightful "Escarpolette."⁴ Of the amount of his work for the Gobelins, where Boucher succeeded Oudry as Inspector in 1753, we get some idea when we find that over fifty of his designs were rejected, "sous le rapport d'art" by the jury "des arts et des manufactures," on which sat Prud'hon, Vincent, and others of the leading men in 1794.⁵ Amongst these were "Vénus aux forges de Vulcain," "Neptune et Amyone," "Aurore et Céphale," "Vertumne et Pomone," "Psyché et l'Amour," and last, not least, the three pastorals, of which the "Balançoire" was one. "Le Lever" and "Le Coucher du Soleil";⁶ (Hertford House) vast compositions, the exuberance and spirit of which recall the immense "Réunion des arts"⁷ of the Musée d'Angers—were also designed for the Gobelins,

¹ Notes, Appendix, Wille.

² Arrêt du Conseil et lettres patentes du Mars 13, 1734. *Mém. inéd.*, vol. ii., p. 374.

³ *Ibid.*, p. 375.

⁴ Engraved by Crépy fils.

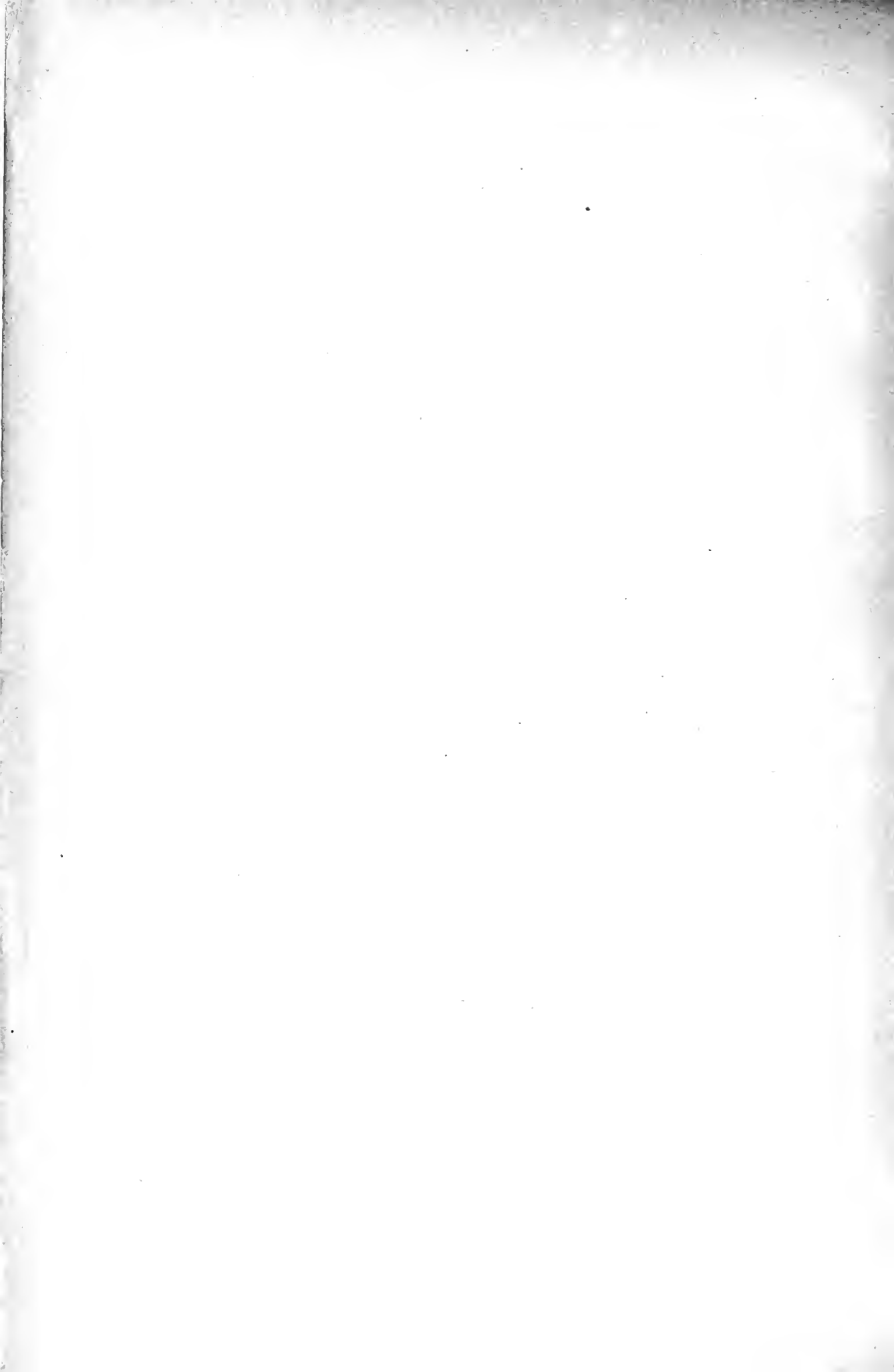
⁵ Gerspach, p. 265, *et seq.*

⁶ These appeared at the Salon of 1753, at which Boucher also exhibited the "Four Seasons," for the Salle du Conseil, Fontainebleau. Another work of the same class is "The Water Mill," also in the Wallace collection, No. 454, Beth. Green. In this collection we find several of Boucher's pretty, though artificial, pastorals: "The Shepherd's Pipe," "The Shepherdess's Toilet," "Autumn Pleasure," ("Les délices d'Automne,") which was brilliantly engraved by Daullé, and was one of the "Four Seasons" painted by Boucher for Mme. de Pompadour, "The Sleeping Shepherdess," etc., etc. (See Nos. 387, 388, 390, 392, 396, 408, 485, Catalogue Beth. Green). I do not know whether the "Vénus tenant un tambourin," exhibited by Sir Richard Wallace in Paris (1888) has been transferred to London.

⁷ Salon, 1751.



LE PEINTRE. BY BOUCHER.
(Collection of M. Léon Bonnat.)



though they do not appear to have been employed for that manufactory, since they were produced at the end of Oudry's rule, and, on their exhibition at the Salon of 1753, were bought by Mme. de Pompadour. Boucher
and
Fragonard.

Her patronage of Boucher had begun with her reign. He had worked for the Queen as early as 1734, when she re-decorated her private rooms at Versailles, and replaced the paintings of Gilbert de Sève by "camaieux,"¹ but he does not appear to have regularly received Royal commissions until after he was employed—as has been suggested through the influence of the favourite—on the "Cabinet des Médailles." Two *dessus de porte* for this room were exhibited in 1746,² and in the same year Boucher successfully applied for the lodgings in the Louvre vacated by the death of Guillaume Coustou³ *le père*. If these signs of favour were not due to the grace of Mme. de Pompadour, she certainly had something to say to his work at Marly, for which château he executed in 1747, the year in which Charles-Antoine Coypel was named *premier peintre*, "Les Forges de Vulcain" as a *dessus de porte* for the King's bedchamber.⁴ "Vénus et Vulcain" figure also amongst the four *dessus de porte* ordered probably about the same time, and still to be seen at the Petit Trianon; and in 1748, when Lassurance was busy with her château of Bellevue, Boucher was foremost amongst the artists employed on the work of decoration,⁵ but the "Vierge coquette et anges libertins," of the altarpiece in the chapel—a Nativity⁶ which was intrusted to him—show only, as does other work of a similar character,⁷ how unfit his talent was for a

¹ Reg. des bâtiments, 1735.

² These were "L'Eloquence" and "L'Astronomie," which have been engraved in colour, together with their two companions, "L'Histoire," and "La Poésie épique," by Thornley.

³ Guillaume Coustou must have occupied lodgings of some importance, which, if Boucher succeeded to him, were divided, for we find a "Brevet de logement aux galeries du Louvre pour l'abbé Nollet . . . en place du Sieur Coustou père," Mars 22, 1745, and another "sur la place du Louvre" is granted June 6th, 1746, to Guillaume Coustou fils "en place de son père." (See N. A. de l'A. fr., v., 1873, p. 90.)

⁴ Probably the work now in the Galerie La Caze (Louvre) No. 164. See Mantz, p. 112.

⁵ "La Muse Erato," exhibited by Sir R. Wallace at the "Ecole des Beaux Arts, 1888," was painted by Boucher for Mme. de Pompadour, engraved with its companion "Clio" by Daullé, and also by Ardail. G. B. A., 1890. As they do not figure in the catalogue of the sale of Marigny, it is conjectured that they may have been left in some château as *dessus de porte*.

⁶ Ex. Salon, 1759. C. L., vol. ii., p. 361. A sketch of this subject was exhibited (1888) by M. de Goncourt.

⁷ "Prédication de Saint Jean," in a chapel of the parish church of St. Louis, Versailles. "Assomption de la Vierge" (Musée de Vienne), "Repos de la Sainte Famille," (Hermitage).

subject requiring gravity or style.¹ As M. de Goncourt has happily phrased it, “la vulgarité élégante est la signature de Boucher ;” but his defects contributed to his enormous success. Seeing the character of the services which were now and again required of his pencil by the woman who then ruled France, it was no disadvantage to him “qu’il n’avait pas vû les Graces en bon lieu.” His close familiarity with the stage made his help invaluable in connection with the scenes and costumes required for the “Théâtre des petits appartements” during the years in which the marquise relied on her fine voice and dramatic talent to amuse the King. “Le Ballet de Boucher” (St. Petersburg) is, it is said, a reminiscence of this exercise of his powers as a stage adviser and *costumier* to the marquise, for it is supposed to represent a scene in “L’Opérateur Chinois,” a ballet-pantomime, by Dehesse, in which Mme. de Pompadour played a prominent part,² and a sketch for the background of which Boucher here seems to have turned to account.

Indispensable to the favourite in her capacity of patroness of the arts, designing not only her furniture, but her fans;³ guiding her hand when the caprice of the moment prompted her to try her chance with the etching needle, Boucher secured for himself by this familiarity the support of Marigny and the certainty of Royal commissions of the first importance. Overwhelmed with work, he dropped more and more into the habit of relying on his marvellous memory and astonishing sureness of hand. In 1752 Sir Joshua Reynolds⁴ has recorded that he saw him working without model or scheme on a large composition, and thenceforth, in the fever of incessant production, it became his habit to design and work without reference to nature. The change did not escape his critics. “Boucher,” writes Grimm, “a peint à son retour d’Italie, quelques tableaux, qui sont d’une vérité, d’un coloris et d’un caractère tout à fait admirables ; aujourd’hui . . . c’est devenu un peintre d’éventail.”⁵ Yet Boucher was by nature so richly endowed, that he never seems to have lost the power of self-recovery. There is decorative painting of his, at this very date, such as the graceful “Muse Erato”⁶ and the “Apollon et Nymphe” of the Musée de Tours (1750) carried out with all the sobriety and grace of his best manner ; a few years later, 1757, he produced (as a “modèle

¹ Exhibited before sale at the hôtel Drouot, about 1877.

² December 14th, 1748.

³ See the list of the drawings for tapestries, etc., reproduced by Braun. Cat. général, Musées de l’Europe.

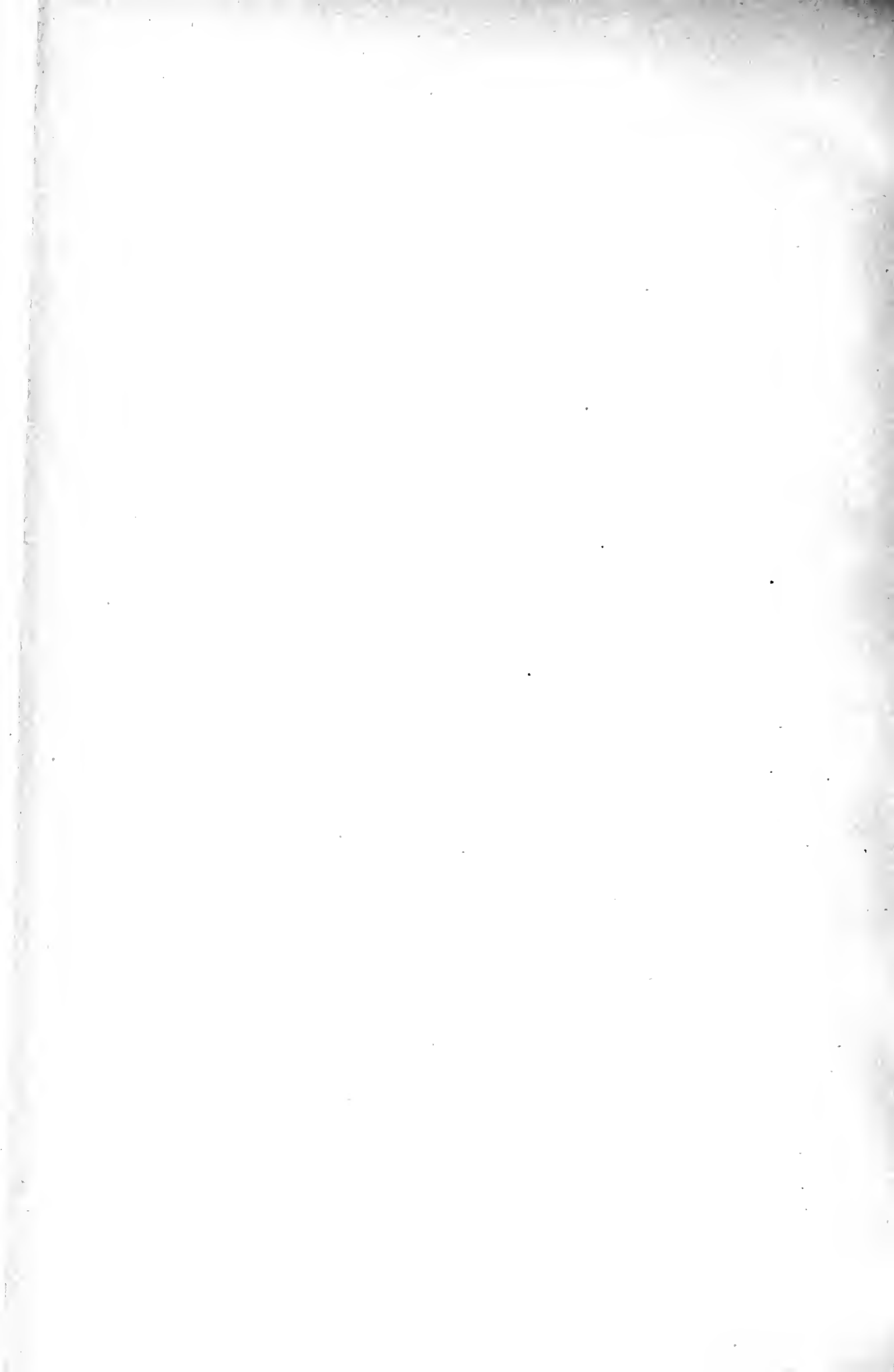
⁴ It is not without interest that we find, in the Print Room of the British Museum, a study by Boucher which was once in Sir Joshua’s collection.

⁵ Grimm, C. L., July 1st, 1758.

⁶ See p. 53, Note 5.



LA FEMME À L'ÉVENTAIL. BY BOUCHER.
(National Museum, Stockholm.)



de tapisserie" for the Gobelins) that very inferior work, "Vulcain Boucher
présentant à Vénus des armes pour Enée" (Louvre), and at the and
same date painted two fine portraits of Mme. de Pompadour—"La Frago-
marquise au jardin,"¹ and "La marquise sur sa Chaise-Longue." nard.
Nor must we forget that at a period which affords painful evidence
of decaying power, Boucher gave us the incomparable "Fille au
Manchon," of the Galerie La Caze.

If the "Fille au Manchon" is the best of Boucher's "portraits
intimes," that of the "Marquise sur sa Chaise longue" is the chief
official portrait that he painted. Two versions of this work, which
figures in St. Aubin's little drawing of the Salon of 1757, are now
in existence. The better, and I think the earlier, of the two,
signed "Boucher," was exhibited by the late baron Ferdinand de
Rothschild at the "Old Masters," in 1896,² the other, which is
signed and dated 1758, belongs to M. Adolphe de Rothschild, to
whom it passed from the collection Didier. Neither appears to me
to show Boucher's brilliant brush at its brilliant best, but both have
certainly come from his easel, and the larger part of that twice lent
to the Royal Academy from his hand. It is this last, which, in all
likelihood, attracted, at the Salon of 1757, the unfriendly notice of
Grimm, who compares it with the pastel by La Tour, exhibited
two years earlier. That, he says, was much criticised, but this by
Boucher, is "bien autrement mauvais . . . surchargé de fan-
freluches."³ Grimm must have been so ill-disposed by the general
style of Boucher's work that he was blind to the merits of a portrait
which, in some respects, is no inconsiderable performance. The
remarkable force of character, which enabled this woman to hold
out so long in the difficulties of her extraordinary position, is written
with a firm hand in the structure and forms of the head and face,
and the gorgeous dress and accessories are handled with a freedom
which does not exclude an appropriate stateliness of treatment, and
which gives dignity to the decorative magnificence of the general
effect. In curious contrast with this portrait, is the small full
length of the "Marquise au jardin." The immense pretensions
of the official portrait have disappeared; white gowned and with
white lace at her throat, she sits under the blue sky against a

¹ This work of small size, the figure in which is of remarkably sound execution, is in the Jones bequest, S. K. M. A replica is in the collection of baron Alphonse de Rothschild.

² It had been previously exhibited in 1876, when the property of the Earl of Lonsdale. I do not know when the work came into the hands of Lord Lonsdale, but it appears to me to be the same portrait as that which was in the collection of M. Duclos, Paris, in 1865, when it was reproduced by M. Charles Blanc in his "Ecole Française."

³ C. L., October 15th, 1757.

background—probably put in by a scholar—of green trees ; a book lies open under her right hand on her knees, while her left arm rests upon others at her side. In another portrait of a somewhat similar character at Hertford House,¹ we meet the favourite again out of doors. From the dark background—in the depths of which we trace the leaves of an orange tree, and the grey stone of the spiral column against which the marquise leans—the lavish laces and dull rose hues of the dress tell softly, the flesh tints are very pure, and the figure interests by a natural air in spite of the elaborate formality of the toilet, which is almost as stately and decorative as that of the “Marquise sur sa Chaise longue.”

Boucher was, indeed, above all a decorator. With but few exceptions, even his easel pictures may be regarded as simply preparations, projects in colour, *esquisses*, but, even when we look at his decorative work, we are inclined to judge him in the words in which Cochin admirably criticised Tiepolo—an artist whom Boucher in certain respects resembles. “Tiepolo,” he says, “est plein de génie surtout pour les plafonds . . . sa manière a quelque-chose de petit and un peu sec surtout à cause du clair excessif qu’il aime dans ses tableaux, ce qui fait paraître les ombres dures. . . . Il emploie volontiers les couleurs les plus vives et les plus claires. Ces peintres sont fort agréables, c’est dommage que la nature qui est fort belle ne soit pas à beaucoup près aussi belle que leurs tableaux.”²

In a like strain, Diderot wrote of Boucher himself, that he loved “everything but truth” (Salon, 1761). Two years later (Salon, 1763) he complained that Boucher, spoiled by praise, had lost style, lost colour, lost composition, and added that his influence was fatal to the young. In 1765, he returned to the charge, with bitter energy, saying, “la dégradation du goût, de la couleur, de la composition, des caractères, de l’expression, du dessin, a suivi, pas à pas, la dégradation des mœurs. . . . Eh, bien ! mon ami, c’est au moment où Boucher cesse d’être un artiste qu’il est nommé premier peintre du roi.” The influence of Mme. de Pompadour had survived her death (1764). Boucher’s position was as sure as before, strong in his appointment as the successor of Carle van Loo, Director of the Royal Academy,³ he continued his ceaseless activity, furnishing at every succeeding Salon fresh food for Diderot’s in-

¹ I learn from Mr. Murray Scott that this portrait came from the Vente Didier in 1868. It fetched over 25,000 fr. at that sale.

² Letter written probably from Italy, 1749-51. Fonds Egerton, B.M. See A. de l’A., vol. i., p. 175.

³ P. V. August 23rd, 1765. A letter of Bertin to Marigny of September 27th, 1765. A. de l’A. fr., vol. i., p. 252.



MME. DE POMPADOUR. BY BOUCHER.
(*National Gallery of Scotland.*)



temperate sarcasms. "J'allois oublier celui-là," he writes in 1767, "A peine laissera-t-il un nom et il eut été le premier de tous s'il eut voulu." Boucher
and
Fragonard.

When Boucher died, at the age of sixty-seven,¹ Diderot remorsefully declares, "J'ai dit trop de mal de Boucher, je me retracte," but popular opinion was already forming against his art, and Bachaumont only sums up the estimate generally prevailing, when he says, "En général, cet artiste a joui d'une réputation précocce et portée beaucoup audelà de ce qu'il méritoit. Il avait un pinceau facile, agréable, spirituel, et peut-être trop fin pour les détails champêtres auxquels il s'était consacré. Toutes ses bergères ressemblaient à celles de Fontenelle et avaient plus de coquetterie que de naturel."² Bachaumont did not foresee that, precisely because Boucher exactly reflects the artificial tone and temper of his day, his reputation and value would be reaffirmed by an after age. If he were "canaille," so was the society of his day; if he had manner, not style, the same may be said of the men and women with whom he lived. It is not the proper function of an artist to create his own surroundings: if he attempts to do so, it must cost him isolation from the quickest life of his time, and involves a heavy drain on his own forces. The man who embodies in his art the tendencies of an epoch, whatever may be his shortcomings, needs must be "some one," and, as was said by David—destined to found the school by which his uncle was held in detestation—"N'est pas Boucher qui veut."

Turning back once more to the vivid pages of Diderot we find, amongst the harsh and painful sayings concerning Boucher, which, at the last, he declared himself ready to retract, a passage of such admirable criticism, that I here transcribe it, since it is as sane and true a judgment of the Boucher we see to-day, as it was of the brilliant *peintre du roi* at the date at which it was written. "Il est fait," writes Diderot, "pour tourner la tête à deux sortes de personnes, les gens du monde et les artistes. Son élégance, sa mignardise, sa galanterie romanesque, sa coquetterie, sa facilité, sa variété, son éclat, ses carnations fardées, sa débauche, doivent captiver les petits-mâîtres, les petites femmes, les jeunes gens, les gens du monde, la

¹ He died in the Louvre, May 30th, 1770. P. V. June 2nd, 1770. "Il avait depuis longtemps l'air d'un spectre, et toutes les infirmités inévitables d'une vie consumée dans le travail, et le dérèglement des plaisirs."—C. L., June 15th, 1770, vol. vi., p. 481.

² The same comparison was made by Descamps. See letter to Bernardin de St. Pierre, "Boucher, célèbre par son génie, a donné dans un autre excès, Fontenelle étoit son guide." A. de l'A. fr., vol. i., p. 308.

The Great Decorative Painters. foule de ceux qui sont étrangers au vrai goût, à la vérité, aux idées justes, à la sévérité de l'art. . . . Les artistes qui voient jusqu'à quel point cet homme a surmonté les difficultés de la peinture et pour qui c'est tout que ce mérite, qui n'est guère bien connu que d'eux, fléchissent le genou devant lui."¹ These lines are as true to-day as when they were written. In certain directions, Boucher exhibited the skill of a great master, but he gradually became a prey to the frivolity and luxury of the easy life he loved.

Of his interior, we get a glimpse from the journal of Wille, who, on April 22nd, 1771, writes: "I took my wife and my son Frederic to see the collections of the late M. Boucher, of which the sale began, with the pictures, on the 18th. . . . The rest of his curiosities, being still in place, merit the greatest attention on account of their choice and variety; my wife and Frederic were amazed on seeing the china, minerals, precious stones, lacquer, armour, instruments . . . got together during a long course of years, with as much taste as cost, by this famous and graceful painter." It is impossible to picture the austere David working amidst the magnificences of this studio which had fostered the talents of men such as Boucher's sons-in-law,² Baudouin³ and Deshayes.⁴

The most important work by Deshayes now remaining is the vast plafond of "Le Triomphe de Vénus," executed by him in the salon of the house of M. de Tourolle in the old rue d'Orléans. It was transferred by M. Menier to his hôtel in the Parc Monceaux in 1871.⁵ Venus and Love, enwreathed by garlands of flowers, are there to be seen, respectfully contemplated by the three Graces, who recline on their right; the blue heavens, or *ciel vague*, as it was then termed, form the background, and the whole work has either been much repainted or was originally lacking in the spirit and energy with which his admirers credited him, and with which his "Erigone vaincue"—if we may judge from the engraving of the subject by l'Evesque—was inspired. The few drawings by him which I have examined, as, for instance, in the Louvre, are loose and sketchy, so that it is difficult for us to understand how so great hopes had come to be entertained regarding his future. As for David, Boucher himself, after a short trial, sent his nephew away to Vien, feeling, probably, the latent force of that reaction which was about

¹ Salon, 1765. See also C. L., June 15th, 1770.

² Boucher had two daughters, one born 1735; the other, to whom Oudry was godfather, in 1740.

³ 1723-1769. R. 1763. See chap. v.

⁴ 1729-1765. R. 1759. Mariette says he died "aux environs de 45 ans."

⁵ See de Champeaux, "L'Art décoratif dans le Vieux Paris."

to set in against his own art and the taste and temper of his day. In the surroundings which communicated to Deshayes—"le seul," says Diderot, "qui auroit pu nous consoler de la perte de Carle van Loo"—the "manière libertine," criticised by Mariette, and which inspired Baudouin with the licentious suggestiveness of his "Coucher de la Mariée"¹ and his "Modèle honnête,"² David found himself a stranger: they were, however, less foreign to the natural dispositions of Boucher's most distinguished pupil, the celebrated Fragonard, who, like his master, atoned for any lack of thoroughness by an unrivalled facility and brilliancy of expression. "Il est disciple," says Mariette in 1761, "du Sieur Boucher. Je lui souhaite un aussi bon pinceau que celui de son maître. Je doute qu'il l'ait jamais."

Boucher
and
Frago-
nard.

The genius of Fragonard had developed during the years in which discipline, inasmuch as it concerned all the more gifted men of the school, had been growing slack. Boucher, we may do well to remember, had had that severe schooling which, though it may seem to make a dull man duller, is a pure advantage to one who has sufficient temperament to react against it. His admirable instinct for decoration was seconded by the soundness of his learning. The "Salle du Conseil" at Fontainebleau; the Salon formerly in the hôtel of the comtesse de Marcilly; the Salon painted for madame de Pompadour at Crécy, and the curious Salon Demarteau, are examples of equal excellence in great variety of treatment. If, as has been said, the decoration of the "Salle du Conseil" was inspired by an earlier work of Lancret's, this cannot be asserted of the Salon transferred by baron Edmond de Rothschild from the hôtel of the comtesse de Marcilly to his own house in the Faubourg St. Honoré. Here, we find four large paintings of mythological subjects, one of which is a variation on the well-known theme "Vénus demande à Vulcain des armes pour Enée,"³ whilst on one of the two smaller panels which form the *dessus de porte* Boucher has introduced, as a companion to "Vénus couronnée par les amours," the inappropriate slumbers of "Un Berger endormi." The eight panels painted for Crécy are of a totally different character, and are a typical specimen of the changes which marked the middle of the century. They are now in the possession of M. Kann, and were executed, I find from an entry in the Livre-Journal of Lazare-

¹ C. L., 15th June, 1770. See also Diderot, Salon, 1767.

² Both these *gouaches*, in a much damaged state, are now in the collection of M. Groult.

³ The other subjects are: "Borée enlevant Chloris," "Junon demande à Eole de déchaîner la fureur des vents pour briser les vaisseaux des Troyens;" and "La naissance de Bacchus." These titles are suggested by M. Silvy.

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ative
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Duvaux, in 1751.¹ The mouldings, on which Guibert, Vernet's brother-in-law, was employed, were a mere framework, but pattern and colour are lavish of their resources. The medallions, two to each panel, in which children's sports are represented as figuring the arts and sciences, are separated by small blue cameo landscapes, and the mouldings of the frames are of bluish-gray, against which wreaths of little, coloured flowers give an effect of bright broken hues.² The dominant note of a tender bluish haze gives a personal accent to the whole, though the scheme of the decoration, which consists of centre medallions, treated like miniature pictures and set on a groundwork of arabesque, is the same as that employed for the boudoir or the cabinet from the days of Jean Berain. A certain novelty is presented by the combination of "camaieux" with passages of strong colour, but in this respect Lancret shows an earlier example when he painted for de Boullogne the "Intendant des ordres du Roi," a small room on an upper floor of the hôtel (No. 23, Place Vendôme) previously occupied by Law. Boucher himself, as M. de Champeaux notes, had found a model in this work of Lancret's when he decorated the "Salle de Conseil" at Fontainebleau. Unfortunately, the work—in which Lancret had combined "Fêtes galantes," depicted in the full gaiety of colour, with much arabesque ornament and cameos on a gold ground—has recently been disturbed, and we can only find consolation for these adverse fates in the reflection that the greater portion of the decorations are at least faithfully preserved in the "Musée des Arts décoratifs."³

Monochrome was again employed by Boucher, as a relief from colour, on a greater scale and with much effect in the famous Salon Demarteau, which, transferred by the son from his father's house at the Enseigne de la Cloche, rue de la Pelleterie, to his own home in the rue du Cloître St. Benoît, now forms part of the collections of M. Groult. It was, perhaps, a graceful exaggeration on the part of the de Goncourt to say that this Salon, painted by Boucher as a kindly token of regard for the old engraver who interpreted his drawings so skilfully, showed the visitor "l'intérieur élégant d'un artiste du siècle passé." The little room was probably the "Salon frais," or what we now know as the "Salon d'été," of the

¹ No. 919, October 4th, 1751. "Mme. la Marq. de Pompadour. Porté à Crécy . . . frais de voyage pour M. Boucher et Guesnon ramené M. Lagarde payé, 236lt."

² They remained in place till the château was pulled down in 1880, and were then, I learn from their present owner, bought by Lord Pembroke, from whom they passed through Mr. Barker to M. Kann.

³ Some portions were reserved or bought back by their owner, M. Cheireu.



LA NAISSANCE DE BACCHUS. BY BOUCHER.
(Collection of M. le Baron Edmond de Rothschild.)



house. A light trellis formed the framework of the doors, windows and mirror, which was the only ornament of the room, and so far we are reminded of the engravings in Roufo's curious book on the arts of the "menuisier et treillageur,"¹ but this trellis, in the Salon Demarteau, is accompanied by four great panels, the subjects of which transport us to the garden or the field. The poultry yard is here, here too are white swans, tranquilly imaged in the water, here, also, comes the cat, watching by the well for a chance to make prey of some of the marvellous birds who flaunt their colours in the masses of summer foliage. This part of the work is, however, somewhat hard and dry of execution; it was, one would say, intrusted by Boucher to his pupils, but in the interpanels, in which statuettes of children, admirably modelled, figure as tutelary loves, the master himself paints with the grace and spirit which never forsook him.²

Boucher
and
Frago-
nard.

This treatment, by the painter alone, of the whole decoration of a Salon is not usual. The practice was rather to combine with painting various works of relief, if only in the ornament of the cornice and the openings of the walls, and Boucher has evidently relied upon the statuettes in their niches to give the necessary variety to the eye. Twenty years later, when Jean-Honoré Fragonard painted and arranged the no less famous Salon of the Maison Malvilain at Grasse, the fashion of the day suggested a different expedient. He spaced his paintings not by the interpanels of subject in monochrome which had been used with such excellent effect by the painter of the days of Louis XV., but by shafts, as it were, of white, which he patterned with upspringing wreaths of natural flowers. He thus got the same sense of support, and gave the same impression of perpendicular lines, which the wood-carvers of the same date obtained by the ascending spirals of foliage which they employed, as in the "Garderobe de Louis XVI," and the boudoir of Marie-Antoinette at the Petit Trianon, to space their principal panels of decoration.

In Fragonard³ Boucher found his true heir, and the representative, in some respects even more distinguished than himself, of tendencies to which he gave a complete and final expression. "Ami de la joie et ennemi de la gêne et de la contrainte, il ne travailla jamais que de l'inspiration," he worked, or quitted his work

¹ M. de Champeaux has noted a decoration of this class as still existing in the house formerly belonging to Madame de Boufflers in the Allée des Tilleuls (No. 12), Auteuil.

² Two have been reproduced, G. B. A., 1890.

³ 1732-1806. Agréé, 1765.

for amusement, with equal readiness and zest, making up for lack of study by his marvellous readiness and gift. He is said to have handled the brush before he could draw a line, and his natural tendencies were confirmed by premature success. In 1752, before he had yet been admitted to the Academy course, he carried off the Grand Prix de Peinture.¹ The teaching of the schools of Paris and of Rome for awhile diverted his bent, and in 1763, the year in which van Loo obtained a great success at the Salon with his "Trois Graces enchainées de fleurs par l'Amour," we find Fragonard, having returned from Italy (after executing a study of love in the clouds with the title of "Le Maître du Monde,")² busy with a classical subject, "Le grand prêtre Corésus s'immolant pour sauver Callirhoë."³ "J'allois," writes Wille, on March 30th, 1765, "à l'assemblée de l'Académie Royale. M. Frago ou Fragonard y fut agréé avec applaudissements. Il avoit exposé aux yeux de la Compagnie un très grand tableau d'histoire, qui étoit très beau." This work, for which Fragonard in vain solicited payment from Marigny, was given by the King to the Gobelins to be reproduced in tapestry. It was a serious effort in the "grand style" for which Fragonard was fitted neither by his tastes nor his acquirements, and it was noted at the Salon that after "les premières exclamations le public a semblé se refroidir."⁴

Disgusted by this deception, Fragonard turned to the public of rich amateurs, and thenceforth for thirty years delighted the gay world with his favourite subjects: "L'Heure du Berger,"⁵ "L'Amour-Folie,"⁶ "La Fuite à dessein,"⁷ "La Chemise enlevée,"⁸ "Le Verrou,"⁹ "Le Serment d'Amour."¹⁰ Works such as these, Fragonard varied now and again by portrait painting, finding his models, in his earlier years at least, chiefly amongst the heroes and heroines of the stage. Half-length portraits of a singer and an

¹ P. V. August 26th, 1752.

² See Collection Walferdin, G. B. A., 1880.

³ A sketch for this work is to be found in the Musée d'Angers, No. 43. By a slip of the pen M. de Portalis has described it as exhibited at the Salon of 1769. It should be 1765, and the references to it by Diderot occur in his famous letter of that year to Grimm. See Œuv., vol. x., ed. 1876. There is also a replica at Madrid, Musée St. Ferdinand. (See de Portalis.)

⁴ Diderot, Œuv., vol. x., ed. 1876.

⁵ Galerie La Caze.

⁶ Collection of M. Groult.

⁷ Collection of baron A. de Rothschild, Vienna. See G. B. A., 1876 and 1880. Engraved also by Macret and Couché.

⁸ Musée du Louvre. Engraved by Guersant. Lithographed by Barathier.

⁹ I do not know where the picture is; the composition is familiar through the engraving by Blot, and baron Edmond de Rothschild has a fine sepia drawing for it.

¹⁰ Collection of baron Gustave de Rothschild. There is a fine repetition in the Musée de Tours, and M. Groult has a sketch of the same subject. Engraved by Mathieu.

LA TRIOMPHE DE VÉNUS. BY FRAGONARD.
(Musée de Besançon.)





actor, probably *dessus de porte* like the four similar subjects in the Louvre, are to be noted in the collection of M. Alphonse de Rothschild. All these works may be described, like the "Têtes de Viellards" in the collections of Mme. Edouard André and M. Groult, as more or less in the manner of Tiepolo, who, amongst other masters of the seventeenth century had a special attraction for Fragonard; but in his famous life-size painting of the celebrated dancer, "la Guimard," "la plus élégante," says Grimm, "et la plus exigue de toutes nos nymphes," we get a totally different style of execution which reminds one somewhat of the work of Boucher thirty years before. There is something of the thin paint and even surface of the famous "Naissance de Vénus" in Fragonard's rendering of the fascinations of this triumphant Goddess of the Dance, and the work charms us by the delicate freshness of the varied hues of rose and blue which, relieved on a background of pearly grays, are veiled in clouds of white. The surface of the work, which has the evenness of lacquer, naturally suggests that the portrait was a part of the decoration of the "Salon de Terpsichore" in the magnificent hôtel in the Chaussée d'Antin, which the dancer owed to the prodigalities of the prince de Soubise. "He kept her," says Bachaumont, "in the most incredible luxury. The house of the celebrated Deschamps, her furniture, her carriages, do not approach the sumptuousness of the modern Terpsichore."¹ Not only Marshal Soubise but M. de la Borde, "valet de chambre du roi," contributed to keep up the luxury of her establishment; and when she gave "theatrical entertainments" M. de Carmontelle prepared the "Proverbes dramatiques" which were to be represented, whilst de la Borde set them to music. The portrait in M. Groult's collection was the chief ornament of the "Salon" in which these plays took place.² The tonality and execution are not without a certain relation to that of two doors, painted also by him for a boudoir probably in the same hôtel, and now in the possession of M. Jacques Doucet.³ On these most beautiful doors are medallions, "Le Café," and "Le Concert," miniature pictures, which present a surface as even as

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¹ See the account of curious *fêtes* given under her auspices in C. L., Mars, 1776, et Août, 1780. The hôtel, built by Ledoux, was destroyed when the New Opera was built. See de Champeaux, G. B. A., 1895, p. 195.

² The ceiling of this room, left unfinished by Fragonard, who quarrelled with La Guimard, was completed by David.

³ M. de Portalis ascribed to Fragonard a boudoir now in the South Kensington Museum, which he supposed to have been executed by him for the financier Bergeret. This account is erroneous in every particular. The Salon was carried out for the marquise de Serilly by Jean-Siméon Rousseau de la Rottière. (See the present writer, "Boudoir de la marquise de Serilly," G. B. A., 1898.)

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that of the portrait in M. Groult's collection. The arabesques by which they are enframed and connected seem inspired by reminiscence of work which the painter had admired but a few years earlier in Italy. They lie like a brown gold tracery on the green ground, a beautiful enough green in itself, which reminds us in a lighter key of the favourite hue of the celebrated *vernis martin*: this is, moreover, just the hue which should give value to the shadows in the full-length portrait of the famous dancer which was enframed above the chimney-piece of the Salon.¹ The portrait was accompanied by vases, tripods, garlands, arabesques and medallions, alive with the games of loves, and nymphs, and satyrs, which figured on panels of the same hue, relieved by the shade of cream colour, then popular under the name of "jonquille." In the colour of the doors belonging to M. Doucet we get the exact tonality by which Fragonard's portrait of "la Guimard" was accompanied.² No doubt also but that the system of execution has had much to say to the admirable preservation of M. Groult's most interesting portrait, although, at the same time, it has deprived it of some of its attractions as a painting. The light and brilliant key in which it is executed we find again in the two fine panels, "La Main chaude," and "Le Cheval fondu,"³ now in the possession of the comte Pillet-Will, and in these also we get an execution which is not without likeness to that of the portrait of Mlle. Guimard.

Fragonard's work presents examples of great variety of method. Sometimes he painted very rapidly, making studies—as in the head and shoulders of the old bearded model in M. Groult's collection, to which I have before referred—with a broad, free brush, which contrasts not only with the execution of the "Mlle. Guimard," but is totally unlike other specimens of his finished work. In the charming small portrait of the same dancer, now in the possession of M. Jacques Doucet, the execution, though smooth, is stronger, more solid and more full of colour than is that of M. Groult's dancing figure, but it is equally removed from the character of other important studies. The head looks out from the oval frame with an air of unusual suavity, the hair has a touch of powder, the white and gray draperies round the shoulders and the grays of the background are skilfully handled, as in M. Groult's full-length, in order to give that exquisite value to the flesh which is one of Fragonard's chief means of charm.

¹ This Salon, or some part of it, now belongs to Mme. Abel Laurent. (See de Portalis, "Fragonard," p. 89.)

² See de Champeaux, "L'Art décoratif, etc.," G. B. A., 1895, p. 195.

³ Both engraved by Veyrassat. (See de Portalis, "Fragonard.")



LE SACRIFICE AU MINOTAURE. BY FRAGONARD.
(Collection of M. Jacques Doucet.)

His relations to the lady in question are said to have ended in a quarrel, the impression of which on Fragonard was so lively that he avenged himself by transforming the features of his representation of the Goddess of the Dance into those of a menacing fury, and by writing, it has been said, on the back of the portrait "la plus méchante araignée qui fut jamais."¹ So much bitterness has suggested, as a prelude, a little love. It may have been, but in this connection we may remember that the year 1770, in which Fragonard was working for "la Guimard," was that following his marriage with Marie-Anne Gérard. He was then the man of the day, and in the course of the same year we find payments made to him by Drouais—who was to the Dubarry what Boucher had been to her predecessor the Pompadour—for four *dessus de porte*, which had been executed by Fragonard for the château of Louveciennes, the subjects of which were: "Les Graces," "L'Amour qui embrasse l'Univers," "Vénus et l'Amour," and "La Nuit."² The rapidity and facility of his execution specially fitted him for the production of this class of decoration, in which his gifts of grace and distinction are always evident, however slight the character of his performance. Nothing can be lighter than his touch in "Amours endormis" and "Amours joueurs," *dessus de porte* at Hertford House; superficial work, yet each is a "grande et belle omelette d'enfants." Superficial, Fragonard was always. "Il a fait un très beau tableau. En fera-t-il un second. Je n'en sais rien," writes Diderot, in his "Etat actuel de l'Ecole Française" (1767), and this doubt, in so far as it regards Fragonard's incapacity for the thorough execution of any great work, was justified by his subsequent career. His "Triomphe de Vénus" (Besançon) shows at once his strength and his weakness. It is drawn with a distinction that Boucher rarely, if ever, reached; the colour recalls the rich variety of Watteau, and the delicacy and harmony of the whole effect has a peculiarly seductive charm. Before this "Triomphe de Vénus;" before the "Baigneuses," loosely as they are drawn, or the "Bacchante endormie,"³ or that most lovely work "Fontaine d'Amour"—from which Prud'hon may have sought a moment's inspiration,⁴ even

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¹ We find in the correspondence of Grimm and Diderot a passage on which perhaps this story is founded. The writer says: "J'ai toujours tendrement aimé Mademoiselle Guimard, et . . . il faut qu'elle soit aimable, car elle a beaucoup d'amis, quoiqu'ils disent que son excessive maigreur la fasse ressembler à une araignée." Mars 15, 1768, vol. v., p. 384.

² M. de Portalis has been unable to trace these works.

³ Galerie La Caze, etched by Wallet, Nos. 194 and 195.

⁴ See Galichon; San Donato Collection: G. B. A., 1870. Now at Hertford House. Engraved by Regnault.

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as "La Leçon de Musique"¹ may have afforded a suggestion to Delacroix and the Romantic school—we realise how great were Fragonard's gifts as a painter, whilst at the same time we are tempted to reproach him with their unconscientious use. Careless as to the precise rendering of form, he possessed the secret of conferring life and grace and style on his slightest creations.

Nor was the compass of his art restricted within narrow limits. The beautiful "Foire de St. Cloud," which hangs in the dining-room of the Banque de France, and of which a still more beautiful rendering, on a small scale, of the right-hand portion, is in the possession of M. Léopold Goldschmidt, shows genuine feeling for the charm of colour and movement in the open air. The very dust raised by the stir of the crowd glints gold beneath the trees as if in actual sunlight. The truth of this instinct for the beauty of nature tells in every record of Fragonard's visits to Italy.² Many of the drawings made by him when he first went to Rome—looking at Baroccio, Solimena, Tiepolo, and Pietro da Cortona—were engraved by the Abbé de St. Non, who had accompanied him and Hubert Robert on their journey. Amongst the most remarkable is that "Vue prise dans les jardins de la Villa d'Este," which Mariette, no very friendly critic of the "disciple du sieur Boucher," thought worthy of mention. Again, when Fragonard left France for Italy with his wife in 1773, on the invitation of M. Bergeret,³ the sketches which he then executed, and which are preserved at Besançon, bear witness to the taste by which his choice of subject was always guided.

The just turn of his natural instincts had no doubt been fostered by the teaching and influence of Chardin, to whom Boucher himself had sent his pupil. Thus it is that we can praise the feeling for a certain class of landscape displayed in his "Gardens at Fontainebleau;"⁴ the simplicity and directness of purpose which distinguish the treatment of the mother and children who form the central group of "L'Heureuse Mère,"⁵—a little work which is equally

¹ Musée de Louvre.

² See drawings in the Louvre, at Besançon (those of 1773), at the Print Room of the British Museum, and Exn. "École des Beaux Arts," 1879. The Print Room of the British Museum can show one large drawing at least of remarkable character. It is in red chalk, and depicts the wooded banks of a river. A man on horseback, to left, drives cattle and sheep into a pool. It is inscribed "Honoré Fragonard fecit et pinxit."

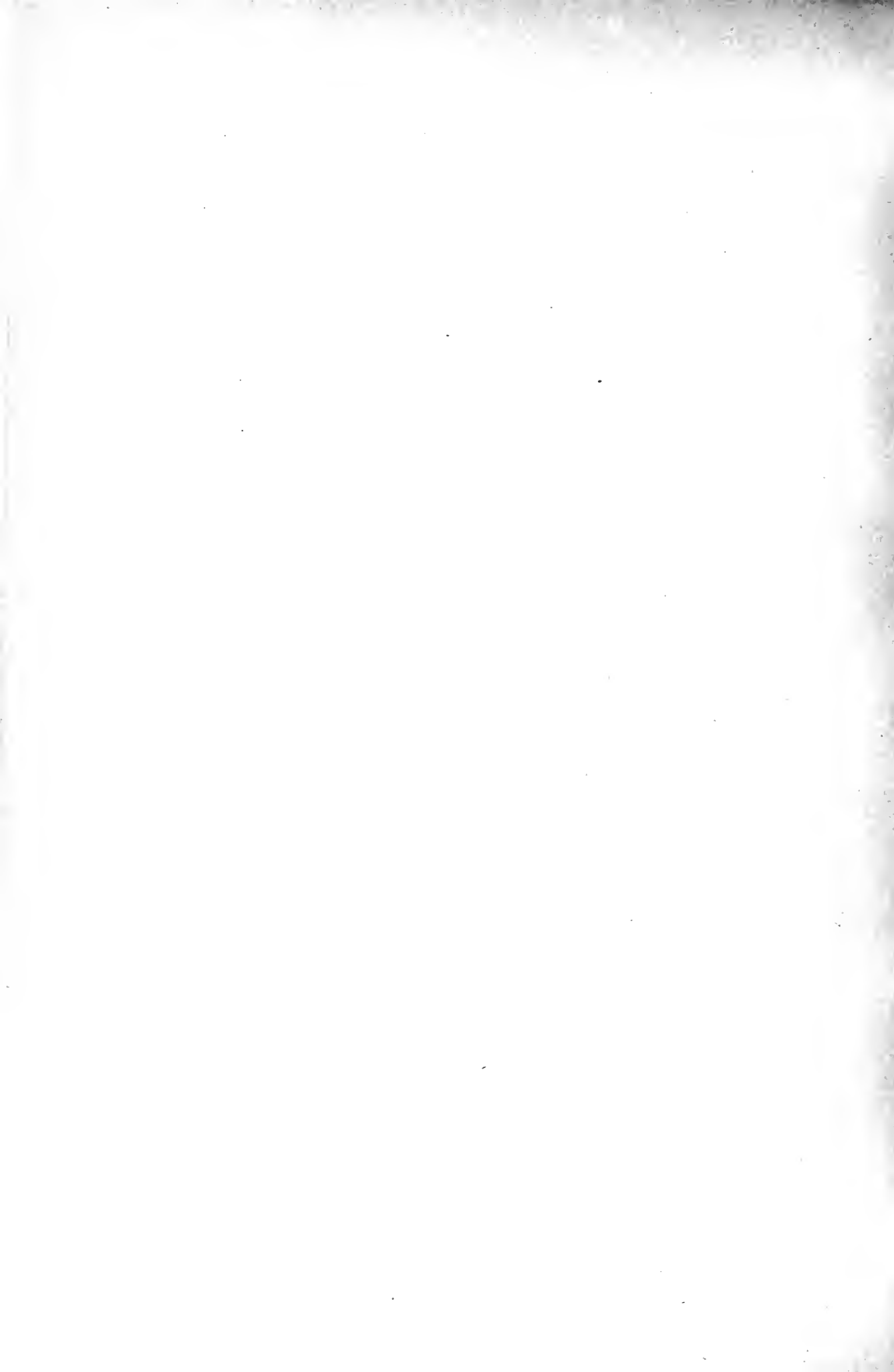
³ The two beautiful sepia drawings, "Le Concours" and "Le Récompense," in the possession of madame Jahan, are supposed to represent scenes of family life in the house of Bergeret, with whom Fragonard and his wife afterwards quarrelled. See de Portalis, "Honoré Fragonard," pp. 183 *et seq.*

⁴ Wallace Collection, No. 481, Bethnal Green.

⁵ This fine work, at present in the possession of Messrs. Agnew, is, I think, identical in subject with one seen by me in 1894, in the collection of M. Jacques



LA FOIRE DE ST. CLOUD. BY FRAGONARD.
(Collection of M. Leopold Goldschmidt.)



superb in colour and pure and luminous in quality—from similar subjects in the hands of Greuze, or admire the sincerity which reaches a note of pure passion in “Le Verrou,” painted for the financier, de la Reynière, afterwards marquis de Veri. Financiers were, as a matter of course, amongst the chief patrons of Fragonard. Now and again, like de la Reynière and de Grammont, they bid his amiable pencil depict for them scenes of a devotional character—“L’Adoration des Bergers,” or “La Visitation de la Vierge,” but more often we find it employed on subjects such as “Le Lever des Ouvrières;”¹ “Le Coucher des Ouvrières,”² “Le Peintre et son Modèle,”³ or “Les Hasards heureux de l’Escarpolette,”⁴ in which the license taken is saved from being offensive by an air of fantastic unreality.

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The subject was, we are told by Collé, first proposed to Doyen :

“Croirait-on,” me disait Doyen, “que peu de jours après l’exposition au Salon de mon tableau de St. Geneviève des Ardents, un homme de la Cour⁵ m’a envoyé chercher pour m’en commander un dans le genre que je vais vous dire. Ce seigneur était à sa petite maison avec sa maîtresse lorsque je me présentai à lui pour savoir ce qu’il me voulait. Il m’accablait d’abord de politesses et d’éloges, et finit par m’avouer qu’il se mourrait d’envie d’avoir de ma façon, le tableau dont il allait me tracer l’idée. ‘Je désirerais,’ continua-t-il, ‘que vous peignissiez Madame (en me montrant sa maîtresse) sur une escarpolette qu’un évêque mettrait en branle. Vous me placerez, moi, que je sois à portée de voir les jambes de cette belle enfant.’ . . . J’avoue,” me dit Doyen, “que cette proposition à laquelle je n’aurais jamais dû m’attendre, vu la nature du tableau d’où il partait pour me la faire, me confondit et me pétrifia d’abord. Je me remis pourtant assez pour lui dire presque sur le champ : ‘Ah ! Monsieur, il faut ajouter au fond de l’idée de votre tableau, en faisant voler en l’air les pantoufles de Madame et que des amours les retiennent.’—Mais comme j’étais bien éloigné de vouloir traiter un pareil sujet, si opposé au genre dans lequel je travaille, j’ai adressé ce seigneur à M. Fagonat qui l’a entrepris et fait actuellement cet ouvrage singulier.”⁶

Doyen’s immense canvas, which we may still behold without much pleasure at St. Roch, was exhibited at the Salon of 1767, and we are thus enabled to fix the date of the execution of Fragonard’s lively picture as not later than 1768. Within the next few years the character of his execution underwent a great change. As he

Doucet. My notes record the same brilliant quality in the flesh, and the same magnificent red worn by the the man holding down a sheep in the foreground.

¹ Exhibited at Paris in 1889.

² Collection of M. Groult, reproduced in de Portalis, “Fragonard.”

³ This work, sometimes called “Le Début du Modèle,” is in the collection of Madame Edouard André, where we also find Fragonard’s “Projets de Mariage.” The first has been reproduced in de Portalis, “Fragonard.”

⁴ Wallace Collection, formerly in the possession of M. de Morny. A good repetition belongs to M. Edmond de Rothschild. Engraved by de Launay.

⁵ Le baron de St. Julien, for whom Fragonard painted also “La Main Chaude” and “Le Cheval Fondu.” See de Portalis.

⁶ Collé, “Journal et Mémoires” (1748-72).

never exhibited after 1767, it is extremely difficult to classify his work, but I am inclined to group together the subjects in which we get his most seductive flesh painting, such as "l'Heureuse Mère,"¹ "L'Enfant blond,"² "Le Sacrifice au Minotaure,"³ "La Maitresse d'Ecole," and "Le jeune Ecolier,"⁴ as of a date later than that of his second journey to Italy, and, of course, the delightful children who amuse us in scenes such as "Dîtes-donc, s'il vous plait,"⁵ if, as tradition has it, the sitter were the painter's son Alexandre, must all have been painted after the year 1780.

Suddenly, 1789 brought Fragonard's brilliant career to a close, and after a brief period of activity, under the protection of his quondam fellow-pupil, the all-powerful David, during which he was nominated one of the "Conservateurs du Musée" by the Assemblée Nationale, we meet him at Grasse, the little manufacturing town on the slopes of the hills to the north of Cannes, repeating, in an old house, now known as the Maison Malvilain, his dear familiar themes. Fragonard had been born at Grasse in 1732; members of his family are still residing there, and in this old house, local tradition says that the painter spent the days of the Terror.

When he fled from Paris he bore with him, it is said, four works which he had begun in 1772 for Mme. Dubarry's Pavillon of Louveciennes,⁶ which he had decorated with the four *dessus de porte* already mentioned; these he adapted to the walls of the principal salon on the ground floor of the house he inhabited, and completed the series by the addition of a fifth subject. All five paintings, on February 8th, 1898, were sold at Cannes, for £50,000, by auction, and torn from the place where Fragonard had fixed them. When I saw them some years ago they were still in position, and I noted that they were executed on canvas stretched on wooden frames which covered the space between the dado and the ceiling, and should evidently have been enframed by woodwork carrying up the wainscot beneath them, but the paintings themselves were never completely finished, and probably the return of Fragonard to Paris put an abrupt end to the undertaking. "Here, for once," I, then,

¹ In the possession of Messrs. Agnew.

² Collection of Mme. la vicomtesse de Courval. Etched by Janzinski for de Portalis' "Fragonard."

³ Collection of M. Jacques Doucet.

⁴ Collection Wallace, Ex. Beth. Green, Nos. 445, 491.

⁵ Collection of the comte Pillet-Will. Engraved by de Launay.

⁶ Probably about 1770. The construction of the Pavillon, begun by Ledoux in 1770, was completed in 1772. M. R. de Portalis suggests that these paintings were rejected by Madame Dubarry as too decent, and replaced by more suggestive work by Vien and others. See Note 4, p. 43.



L'HEUREUSE MÈRE. BY FRAGONARD.
(*In the possession of Messrs. Agneta.*)

wrote, "he grouped, in connection, the pretty trifling episodes in which he delighted." The large canvas, which fills the wall to the right on entering, is "La Vierge et l'Amour," and so begins the series. "La Vierge," weary of wandering alone, rests and dreams at the foot of a column standing in a cleared space within the shadows of a little wood. The column supports a globe and thither flies Love, with wings fluttering and uplifted arm and hand, which seems to beckon from afar the lover pictured by the girl's fancies. In the panel on the left, "La Surprise de l'Amour," the lover appears and finds her seated in her garden, but she checks his approach, turning away her head as in fear, whilst he pauses kneeling against the edge of the little fence that separates them. The next panel shows another incident in the story, "L'Offrande de la Rose." The girl thinks herself alone with her little sister, when suddenly, half concealed by geranium masses such as blossom only in the South, her lover appears; surprised she flies, and he propitiates her anger with a rose. In "La Lettre d'Amour," the pretty boy and girl couple read the letter together, she perched on a low pedestal, whilst he holds her close embraced. Overhead, leafy branches wave across the blue sky, and the girl's pink parasol, hung up out of the way, shows like a large fantastic flower from out the luxuriant creepers which wind about the feet of a marble statue on the right. In the fifth panel, we reach the conclusion, "La Couronne de l'Amour" is here bestowed upon the lover by his mistress. She holds it above his head; he kneels to receive it, while in the shadow sits a third figure, a youth with sketch-book and pencil ready to immortalize the happiness of his friend.

Fragonard was, I think, nowhere seen to the same advantage as in that silent room, which retained the carpet, the consoles, the tapestried chairs, couches, and tabourets of his day, the furniture of which seemed, in short, to be just as it was when he painted his little Comedy of Love. The geraniums, the roses, the purple hollyhocks, which he employed on the smaller panels dividing his main subjects, allied themselves with the flowers and knotted ribbons of the carpet, and the fanciful garlands and festoons which adorned furniture that did not look as if it had been meant for use. There was just that touch of theatrical unreality in the surroundings which was in keeping with the style of Fragonard's own work—the style which it has in common with all French work of the same date. The paintings of Fragonard and his fellows, the paintings of Boucher, the Russian sketches of le Prince,¹ the *gouaches*

¹ 1733-1781. He was received on a "Baptême selon le rite Grec." P. V. August 23rd, 1766. See "Hédou," Jean le Prince et son Œuvre. 1879.

of Baudouin, all reflect with an intimacy to which there is perhaps no parallel, the manners and tone of their day. The style of Court fashions and customs, highly artificial even in the affectation of nature and simplicity, the temper of society, purely sensual in spite of pretensions to sentiment, gave birth to innumerable fictions which took their place in the commerce of ordinary life. Eternal youth, perpetual pleasure, and all the wanton graces, their insincere airs masked by a voluptuous charm, came into seeming—a bright deceitful vision which cheated and allured all eyes.

Boy and girl lovers, always smiling, always toying, “who all in one, one pleasing note do sing,” create their own world. Shining in silk of many hues, they flutter, like birds of brilliant plumage, beneath the feathery branches which discreetly veil their pretty painted lips and cheeks from the radiant sun which lights their cloudless sky. The hours float by in waves of laughter, and the scent of flowers which breathe of endless summer fills the air. Existence, in the gardens of Fragonard, is pleasure; its penalties and pains are ignored just as sickness and sorrow were then ignored in actual life.

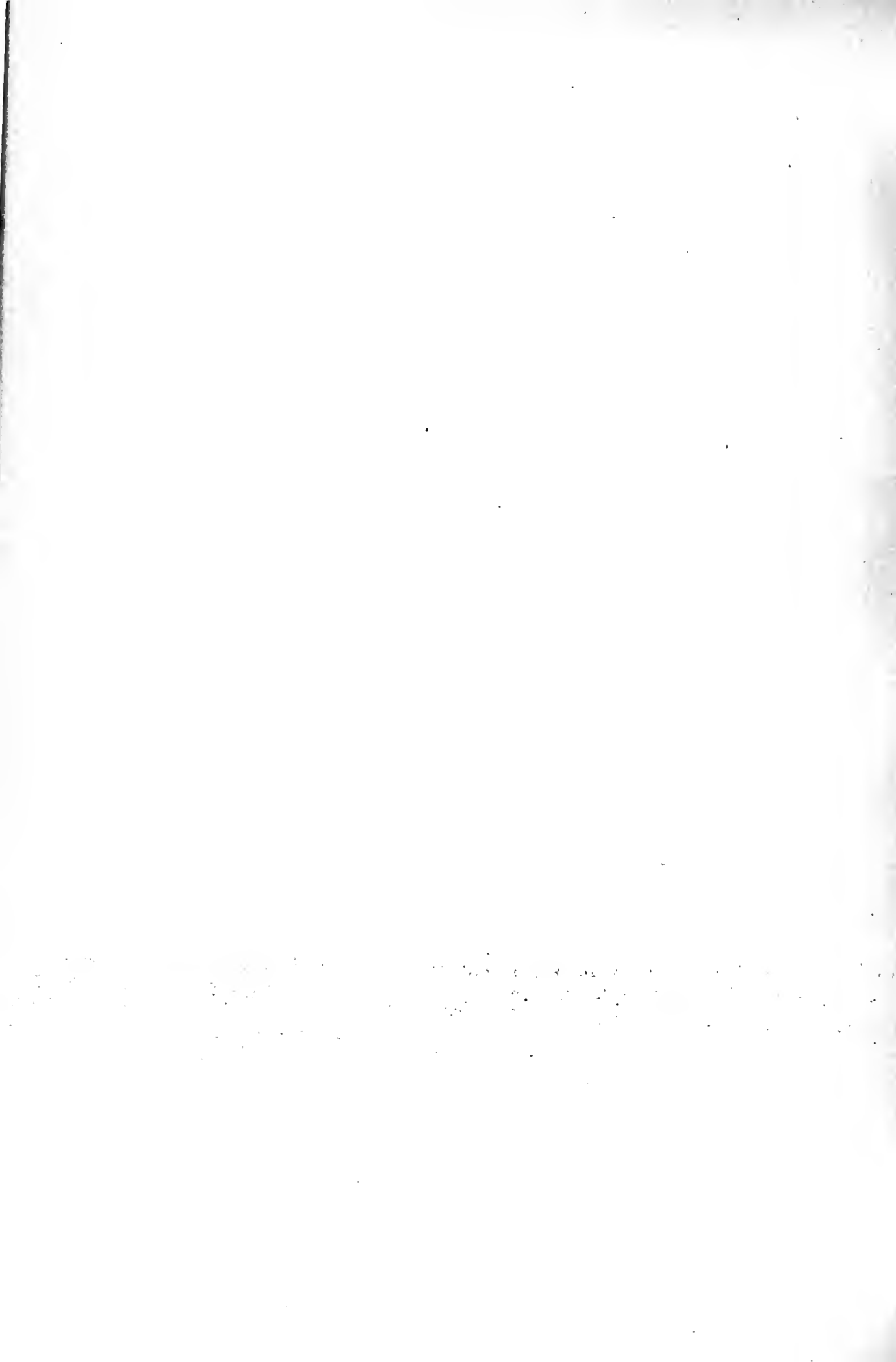
These decorations¹ were his last important work; they breathe the same spirit of amorous gaiety as had rendered his talent delightful to the Paris of his youth, but his career was closed. He returned to Paris only to find the reign of Pleasure over and the Loves and Graces fled. There was no place for such as Fragonard in the new order. David was in power—David, in whose mouth the names of Boucher and Watteau were equivalent terms of disparagement. Fragonard sank into obscurity, and on August 22nd, 1806, when David was working out his vast “Imperial Coronation,” having a church for his atelier, Fragonard died in his lodgings in the Louvre, forgotten and poor.

With Fragonard closes the line of the great decorative painters of the eighteenth century. Of him, as of Natoire and van Loo and Boucher, and all their fellows, it may be said that their work is sometimes as poor as at others it is superb in quality. Again and again we are amazed by the extraordinary discrepancies of style and execution displayed at the hand of the same man. Slack the brush may be to-day, and to-morrow you will have the finish of an enamel. Total absence of conscientiousness seems to be a characteristic of the whole school, and perhaps it is in a large measure due to their lack of conscience that we owe the charm of much that is best amongst the work they have left us. If they were inclined to do so, they could draw with absolute distinction, but if they were not

¹ Engraved by Desboutsins, and reproduced in de Portalis’ “Fragonard.”



LE CONCOURS. BY FRAGONARD.
(Collection of Madame Jahan.)



in the humour they made no attempt to cheat themselves; consequently whatever they did had the charm which draws us so strongly to them—the incalculable charm of spontaneity and life. Boucher, who has left as much slipshod work as anyone, has also left us drawings of the most exquisite precision, witness the two portraits, in red chalk, of a painter and his wife in M. Bonnat's collection. Fragonard, who seems never to have done anything but "sketch," found the finest point of a faithful pencil to delineate with tender care and delicacy his own features and those of his son, his wife, and her sister, his pupil Mlle. Gérard,¹ whilst his lovely drawing of his daughter Rosalie² is only a degree less searching.

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nard.

The MM. de Goncourt gave us a too slight, a too feminine Fragonard; slovenly and perfunctory the play of his pencil may sometimes be, but it is always suggestive. Not a trick of coquetry in dress or manner can escape it. Lively and exact in the appreciation of every pose and movement, of the intentional coyness of the turn of a head, or the wave of a hand, it is equally cunning in the choice of a meaning breast-knot, and in all those devices of the toilet which are intended to create "a sweet disorder in the dress, kindling in cloathes a wantonnesse." The licence of such revelations had long worn every disguise that could be borrowed from the wardrobe of Olympus. The famous store which had served the turn of two centuries was now exhausted; love and the graces lent their most secret charms to the pleasures of the hour.

Since colour, too, is one of the most delightful things that can be set before the eye, colour having for its keynote the lovely tints of beautiful flesh, was wrought to the perfection of sensual charm. He who has true feeling for flesh lacks little it has been said, for all else is as nothing in comparison. Now and again these men, as, for example, Fragonard, have passages which rival the magic of Rubens, and betray the actual physical delight they had in painting them. Each one as he took up his brushes seems to have said "Comme cela va m'amuser, et vous aussi!" Yet the palette they employed seems far from varied. Boucher invariably played with the same rather common pink and azure hues, which had been handled by le Moine with greater virility, floating off his sparkling passages of local colour into hazy greens and grays, so that one is quite surprised to come across such a powerful scheme—gray and gold and white, relieved by fine reds—as meets the eye in his "Vénus et l'Amour," or "Le Réveil," now belonging to Mme. Jahan.

¹ Collection of M. Grout.

² Once in the de Goncourt collection, and reproduced in "L'Art au XVIII. Siècle."

Fragonard improves on this, but he has recourse nearly always to the same scheme, in the centre, white or pale pink (yellow very rarely) with cold reflections, which depend on neighbouring tones of violet strongly contrasted against a deep red, often very beautiful in tone, which is obtained directly in a single painting, the local colour put in positively in the shadows and driven thinly over the lights. Two charming "esquisses" (Musée de Besançon), "Jeune couple à la fenêtre" and "Jeune mère," are just flesh tints of silvery purity run thinly over a brown preparation. The three leading tones, masses of pink, violet and red, Fragonard throws out as a rule on a background of green trees and pale sky, rubbed in with the utmost rapidity, and then proceeds to sprinkle them, as it were, with their own hues, putting touches of pink on violet, of violet on pink, and flinging right and left variegated shades, as in the flowers which sparkle and gleam from neighbouring thickets in the wall paintings now removed from Grasse. Blue, on which Boucher, his master, so largely depended, Fragonard rarely employs. He has substituted it for his favourite violet, with the same intention of heightening the effect of his central mass of rose and white, in the "Hasards heureux de l'Escarpolette," but in the strange theatrical green moonlight of the scene, violet would have given a false note. In the use of positive colour, Fragonard had, in common with others of the same school, a fine perception of the value of *la tache* and a strong feeling for what is called pattern in colour. All pattern being made up of an interchange of figures detached on a blank space, the skill and taste shown in shaping and distributing these figures determine the character of the design; a good design may be simple or elaborate, but it must be well spaced, that is, a certain effective balance must be maintained between the figures and the ground on which they are placed. A Japanese workman can lay a single spray of chrysanthemum in such a way as to make it fill to the eye an empty field of ten times its magnitude, simply by his exact sense of the conditions under which effective balance can be obtained. "La tache" in colour, fulfils precisely that office which an isolated ornament may perform in pattern; it is a detached mass of hue not directly united to the tints which surround it, and it was one of Fragonard's merits that he knew how to employ it without getting out of harmony with the rest of his work. "Il a de jolies taches qui ne détonnent pas." The pink parasol, wide open against the surrounding foliage in "La Lettre d'Amour," is an instance in point, but his work abounds in examples equally telling.

Nor in other respects are Fragonard and his contemporaries less skilled in the requirements of decorative art. Whether they



LE RÉCOMPENSE. BY FRAGONARD.
(Collection of Madame Jahan.)



ornament a fan, or paint the walls of a state drawing-room, however slack hand and eye may be in other virtues, in readiness and distinctness of decorative purpose they are unfailing.

Boucher
and
Fragonard.

Truth, either to individual nature, such as was practised by the great Dutch school, or truth to the eternal truths of life, which, handled by those to whom the heroic secrets of great style are known, can wound no modest soul—truth in either wise was as impossible to the artists of the latter half of the eighteenth century as to the manners which they limned. Everywhere reigns conventional good breeding; nothing gross is suffered to appear, but nothing less modest than the eighteenth century world can well be conceived. To its representation the artists of the day brought an exquisite tact, a happy licence in selecting situations of light comedy, an attractive piquancy in characterizing gesture and expression, a grace of arrangement, moreover, often really admirable, although, as might be expected, slightly theatrical in effect. Their compositions never give the impression of having cost a painful thought; the flowing lines are grouped with a facility born of quick powers of observation, polished by incessant use, and laid with the fluent ease which comes of long practice.

Yet, just as there never was a day in which art and life were more conventional, so there never was a time when conventions had a greater influence on character and conduct. “*On sût être jeune, jusque dans ses vieux jours,*” is a phrase frequently used by those who knew the men and women of that day. The constant effort to appear free from all that could vex and oppress the spirit, gave men a mastery in concealing the effects of pain, either on mind or body, which was, in its measure, heroic, and which enabled them to cheat themselves and others, often to the last, with the semblance of that gaiety and youth in whose imperishable charm their philosophy would have had them believe. Fragonard, their last representative, “*ami de la joie, ennemi de la contrainte,*” embraced with ardour the creed of his day. “*Il savait exprimer la vie avec grace,*” and when we enter that world in which his creations played so distinguished a part, far removed as it is from that of nature and of truth, we are still in a real world for the conventions of which it was made up, were an essential part of the lives of those amongst whom he lived and worked.



CHAPTER IV.

THE PAINTERS OF FÊTES GALANTES—WATTEAU, PATER, LANCRET.

The
Painters
of Fêtes
Galantes.

LIBERTIN d'esprit et sage de mœurs," Watteau¹ enchants us with visions of a world peopled only by the sparkling images of pleasure. By lawn and field, youth and love make holiday in a world of golden air, which knows no shadow save the menace of the uncertain morrow.

"Quant' è bella giovinezza
Che si fugge tutta via
Chi vuol esser lieto sia,
Di doman non'cè certezza."

Every line of Watteau's work shows this joy in life, and that is the tragic touch which heightens its fugitive beauty. On the one hand, the most brilliant and vivid art the world has ever seen; on the other, a vain struggle with disease and death. Haunted by that sense of failure which clings to high ambitions and spurred by fear of the night, impatient of restraint and ill to live with, he was yet most deeply loved by those in whom he trusted. When he died, his friends—Gersaint, de Julienne, de Caylus, and Mariette—recorded such details of his life as they could recollect, and the facts which they preserved for us are so well known, and of late years have been so admirably though differently handled by the two de Goncourts and by M. Paul Mantz—not to speak of lesser authorities—that it seems idle to recapitulate them.² Yet, in spite of

¹ 1684-1721. His "acte de baptême," was found by M. Arthur Dinaux in the registers of the parish church of St. Jacques de Valenciennes. "Notice," A. Dinaux, Valenciennes, 1834.

² The first three accounts will be found in the A. B. C. Dario of Mariette, ed. de Chennevières and Montaiglon. The fourth is printed in "L'Art du XVIII. Siècle," E. and J. de Goncourt.

the pious care of those who knew him, various romances were current as to Watteau's early days, until M. Cellier published the facts brought together by his researches at Valenciennes. Then, we learnt that Watteau's father was a well-to-do "maître-couvreur;" that Watteau himself served his full apprenticeship to the president of the Guild of St. Luke, J. A. Gerin, in his native town, and that it was not until the death of his master, in 1702, that he decided to seek his fortune in Paris. He was, at that date, a lad of eighteen, and his studies under Gerin—the painter of a "St. Giles healing the sick," which still hangs in the Hospital at Valenciennes¹—had prepared him for the tiresome exercises on which he was employed at the shop on the Pont Neuf, where he got work shortly after arriving in Paris. Food and shelter and 3lt. a week were the reward of the incessant repetition of a pattern St. Nicolas: "'Je sçavois,' me dit-il un jour," says Gersaint, "'mon St. Nicolas par cœur et je me passais d'original.'" To the last, Watteau would occasionally turn from his "fêtes galantes" to paint some sacred theme, but he now eagerly seized the first opportunity to quit the shop for sacred subjects and associated himself with Claude Gillot, exchanging "pattern saints" for the droll buffooneries of this master of grotesques.

His stay with Gillot was brief. On this point, M. de Julienne makes two incompatible statements, which have, nevertheless, remained unchallenged. If, as he tells us, Watteau joined Gillot shortly after Gillot was "agrée" by the Royal Academy in July, 1710,² he cannot possibly have competed, as he also says, for the "Grand Prix," whilst with Audran,³ to whom he went on leaving Gillot, because the competition in question came off in 1709. Caylus, it must be noted, not only makes Watteau's life with Gillot and Audran, but also his return to Valenciennes, precede his entry for the "Grand Prix" in 1709, but Caylus did not know Watteau as early or as intimately as de Julienne and Gersaint, who confirm each other. Perhaps we shall not be far wrong if we reckon that Watteau spent seven obscure years in Paris, doing inferior and ill-paid work, and that he came into contact with Gillot at the Academy, where he attended classes, since he was chosen as one of the "élèves" to compete for the "Grand Prix," which was, no doubt meritoriously, carried off by a certain Antoine Grison, Watteau himself obtaining only the second place. He was then twenty-five, and Gillot's influence over him may easily be exaggerated. It is obvious in "Le Départ des Comédiens

¹ See Paul Mantz, G.B.A., 1889. ² A. B. C. Dario, *ut supra*, p. 114.

³ *Ibid.*, p. 116.

Italiens,"¹ and there are occasional reminiscences of his style in Watteau's treatment of subjects, such as the "Singe Sculpteur,"² or the absurd "Chat Malade," engraved by Liotard, but he was not seriously affected by Gillot;³ nor was it from him that he received the impulse which finally set his fancy playing till the very spirit of romance took shape before him in the simplest events of daily life. The majestic force of the genius of Rubens, with which he was brought into contact by his work for Audran⁴ at the Luxembourg, evoked in Watteau a form of its own exuberance and showed him the golden channel of his dreams. It is, indeed, impossible to overrate the power which this gallery exercised over the French school during the century, nor the magic attraction which it had for those who loved the sensual pleasures of art.

Le Moine and de Troy, Boucher and Fragonard bowed before Rubens and Veronese; the great decorators were not alone in their homage. "It has pleased M. l'Abbé des Noiresterres," writes Watteau to M. de Julienne, "to send me that canvas of P. Rubens on which there are two angels' heads, and on the cloud beneath that woman's figure absorbed in contemplation. Nothing certainly could have made me happier, were I not persuaded that it is out of friendship to you and your nephew that M. de Noiresterres has deprived himself in my favour of so rare a painting. I have been unable to keep still since the moment at which I received it, and my eyes are never weary of turning towards the stand on which I have placed it as on a tabernacle."⁵

The eyes of men, in a later generation, sought the same shrine. "Greuze and I," says Wille, July 22nd, 1760, "have been in the Rubens gallery at the Luxembourg, which was opened on purpose for us. We got on a ladder to look close at the paintings executed by this great man, and examined his manner of painting and colouring his works."

The effect on Watteau of this mighty influence was not im-

¹ No. 70, Cat. de Goncourt.

² Musée d'Orléans. Engd. Chereau. In. gén. Mon. civ. Province, vol. i., p. 108.

³ A recent writer, the late Dr. Richard Dohme, was mistaken in supposing that no painting by Gillot has come down to us. M. Groult possesses a curious harlequinade, "Scène de la Comédie Italienne," by Gillot. Two screens in the collection of Mme. André show his ornamental style.

⁴ "Peintre d'ornement et Concierge," *i.e.*, Keeper, "du Luxembourg." See M. I., vol. ii., pp. 104, 226, 401. See also G. Brice, "Description de Paris," 1752, vol. iii., p. 404.

⁵ A. de l'A. fr., vol. ii., p. 212. Watteau sent in return a "Repos de la Sainte Famille," now, I believe, at the Hermitage. There is an engraving, by C. L. Wust, of a "Sainte Famille" by Watteau, in the collection of "M. le comte de Bruhl, premier ministre de sa majesté polonoise" (1739-1793).

mediately evident, for in the two little pictures which he painted for Audran, and which were, therefore, probably executed during his stay at the Luxembourg, we recognize the direct teaching not of Rubens but of Teniers. The engravings of "La Marmotte" and "La Fileuse,"¹ by Benoît Audran, show single figures relieved by sketchily indicated backgrounds which recall subjects somewhat similarly treated in the collection of drawings and studies published by de Julienne, and it is likely that such exercises were the prelude to the celebrated "Départ de Troupe," etched by Watteau and engraved by Thomassin as "La recrue allant joindre le Régiment," which is now in the collection of baron Edmond de Rothschild.² This was the first picture which Watteau had the luck to sell to the dealer Sirois, through the kind offices of his friend and fellow countryman Spoëde, then Rector of the Academy of St. Luke.³ It is said, that Audran criticised the work, and that Watteau left him in anger, but Watteau must soon have felt, as indeed Gersaint asserts, that as assistant to a decorator like Audran, he had not the free hand he wanted. And now comes the turning point in his career.

Watteau,
Pater,
Lancret.

From Valenciennes, whither he had gone on leaving Audran, Watteau sent up to Paris a second picture, "Halte de Troupe,"⁴ a companion to the first. Its sale—through Spoëde to Sirois—for more than three times the price paid for the "Départ de Troupe,"⁵ brought the painter back to Paris. He then presented himself again at the Academy, in order to solicit "la pension du roi," without which he could not afford to go to Rome, as he desired, "pour y étudier d'après les grands maîtres, surtout d'après les Vénitiens dont il aimait beaucoup le coloris et la composition," and, as a proof of his deserts, he sent in the two pictures which he had sold to Gersaint's father-in-law, M. de Sirois.

At this point, de la Fosse,⁶ one of the most distinguished pupils of Charles le Brun, comes on the scene. He had been one of the judges, in 1709, for the "Grand Prix," but judges are not always

¹ "La Fileuse" has disappeared, but "La Marmotte" is in the Hermitage. It has been ill lithographed by Dollet. Nos. 78 and 79 Cat. de Goncourt.

² No 2, Cat. de G. There is no doubt that this picture is the picture painted by Watteau, etched by him and engraved by Thomassin, but there are repetitions painted by a later hand from the engravings of this work and its companion, "Halte de Troupe," which passed in the Euing Collection to the Corporation Galleries, Glasgow. See Catalogue. Nos. 927, 928.

³ See his Scellé, 1757. N. A. de l'A. fr. 1884, p. 234. A portrait-caricature of "Bolureau doyen des maîtres peintres" (Engd. Guelard) by J. J. Spoëde, figures in the Musée d'Orléans. In. gén. Mon. civ. Province, vol i., p. 104.

⁴ Engraved by Cochin, No. 51, Cat. de G.

⁵ He received 60lt. for the first, and 200lt. for the second. See Gersaint.

⁶ 1636-1716. He was employed by Lord Montagu with Rousseau and Baptiste Monnoyer, to decorate Montagu House, now absorbed in the British Museum.

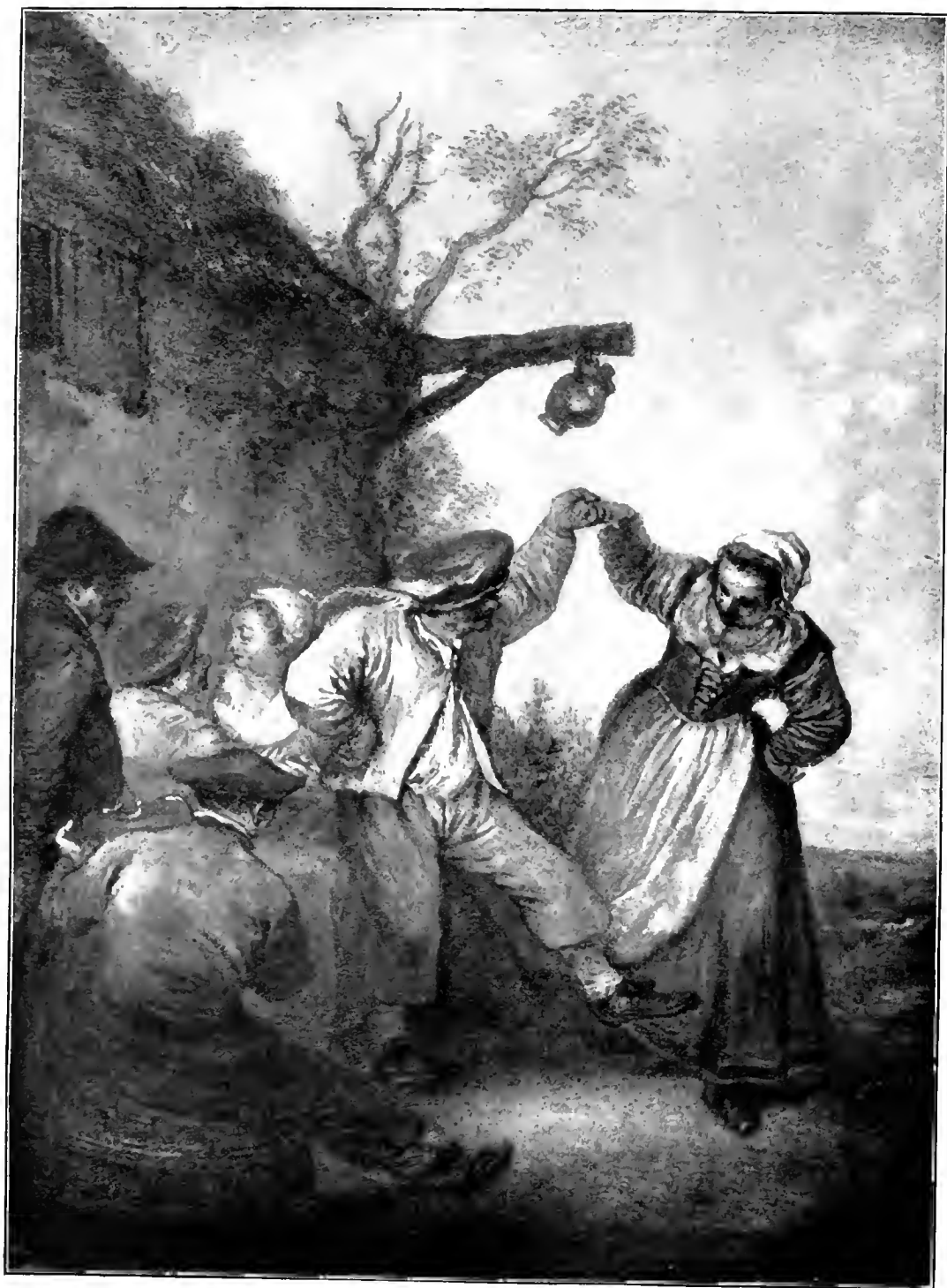
unanimous, and it is possible that he considered Watteau's work, marked "D," superior to that of Grison, labelled "C," for, even in his unsuccessful composition, Gersaint says "qu'on vit briller . . . les étincelles de ce beau feu qu'il fût paroître dans la suite." On this second occasion, he adds, that de la Fosse instantly recognised Watteau's ability, that he sent for him, heard his petition and replied, "Mon ami, vous ignorez vos talens et vous méfiez de vos forces ; croyez-moi vous en sçavez plus que nous ; nous vous trouvons capables d'honorer notre Académie, faites les démarches nécessaires nous vous regardons comme un des nôtres." A story which possibly requires modification, but there is no doubt that de la Fosse, at this time, came to Watteau's aid, facilitated his reception into the Academy and eventually procured him the very important support of Pierre Crozat.

A close intimacy existed between Pierre Crozat "le jeune" or "le pauvre"—as he was usually called to distinguish him from his archi-millionaire brother, of the Place Vendôme,—and the family of de la Fosse, whom he lodged in an apartment on the first floor of the hotel, built for him, by Cartaud, "rue et porte de Richelieu." After the death of de la Fosse, in 1716, his widow continued to occupy the same lodgings, and in 1724 Mathieu Marais notes that Crozat, who loved music "a chez lui une fille appelée d'Argenon, nièce de Lafosse, le peintre, qui chante très bien."¹ When, therefore, we find that "Les fatigues de la guerre" and "Les délassements de la guerre," two early paintings by Watteau, now in the Hermitage,² were both commissions from Crozat, we naturally connect the circumstance with the friendly influence of de la Fosse. He had, himself, recently completed the decoration of the ceiling of the great gallery in Crozat's house, for which he executed one of his most considerable compositions—"La Naissance de Minerve,"—and, on his designs, Watteau was employed by Crozat to paint four canvases for his dining-room with figures of the Four Seasons half-life size.³ Sketches by Watteau for "l'Automne" and "Le Printemps" were exhibited at the "Ecole des Beaux Arts," in 1879, and their owner, M. de Goncourt, maintained their originality, but the style of the subjects showed that, if not actually copied from, they were but "pastiche" of de la Fosse.

¹ Her portrait by Watteau exists amongst his drawings in the Louvre, No 1,334. See also Cat. de Goncourt, p. 29.

² Engraved by Scotin and by Crépy.

³ Engraved by du Bos and others, "L'Hiver," says M. Clément de Ris, in "Amateurs d'autrefois," was at Chenonceau in 1858, in a very bad state. Nos. 46, 47, 48, 49. Cat. de Goncourt.



LA VRAIE GAJETÉ. BY WATTEAU.
(Collection of Sir Charles Tennant.)

The two paintings of military subjects bought by Crozat, remind us again how extraordinarily dissimilar the style of Watteau's early work was from that which he invented, and the value of the "Départ de Troupe," as a document which fixes an exact point in Watteau's career, is incalculable. It has darkened sadly, the faces of only two figures are visible, but each is detached from the others by some dissimilarity of action, observed—as in the case of the man who stoops to settle his musket—with an exquisite fidelity which reveals the Watteau that is to be. The touch is full and firm, yet light, especially in the whites with which his brush has, as it were, written, in a running hand, the indications which vitalize the movement of the footsore group wearily following their mounted leader under a leaden sky. Engravings of various scenes of the same character by the younger Cochin and Moyreau, by Baron and by Dubosc, illustrate a very gradual development of power. There is a marked change in the proportions of the figures, which are, at first, immeasurably lengthy, and, as Dr. Dohme pointed out—in the paper which he devoted to the paintings by French artists exhibited at Berlin in 1883—the landscape backgrounds become fuller, the drawing—at first peculiarly defective in the heads and hands—improves, and motives appear, as in the "Escorte d'équipage"¹ engraved by Laurent Cars, with which we are familiar in his later work. The peasant scenes in the style of Teniers, which he also treated, and which must be referred to the same date, are, with one exception, known to us only in engravings. The landscape in the Neues Palais, at Potsdam, which, for a while, was labelled "Watteau"² has now been restored to its rightful owner, Pater, but the long lost work, "La vraie gaieté,"³ which belonged to M. Lehardy de Famars, a Valenciennes amateur, has recently reappeared in the collection of Sir Charles Tennant, and, as the earliest known painting by Watteau, possesses for us an extraordinary interest.

Watteau,
Pater,
Lancret.

Crozat's generous offer of "la table et un logement" was, it has been suggested, not made till after his return from Italy in 1715, when Watteau was over thirty years of age. This is, I think, most improbable, both Gersaint and Mariette write as if the admission to Crozat's house, and all its advantages, had followed immediately on Watteau's return to Paris from Valenciennes, when his success at the Royal Academy had drawn great attention to his work, but when he was still in need. His stay in the rue de

¹ No. 56, Cat. de Goncourt.

² A fine heliogravure of this work accompanies Dr. Dohme's article in the *Jahrbuch der Königlich Kunstsammlungen* 1883.

³ No. 184, Cat. de Goncourt.

Richelieu was, in any case, brief. It was ended by Watteau's natural love of liberty for work, and it had served its uses. He had become favourably known to all the "persons of importance" by whom Crozat was constantly surrounded, and his reputation had been consecrated by a commission from de Julienne, for whom he had painted "Les Jaloux"¹ which was amongst the works which he submitted when he presented himself to the Academy on the 30th of July, 1712.² Curiously enough, on the same day, arrangements were made for the supervision of the diploma work of his early master, Claude Gillot, a circumstance which led M. de Montaiglon to suppose that he and his whilom pupil were "agrées" together, whereas Gillot was, then, an associate of fully two years' standing.

With "Les Jaloux," should probably be taken two works to which Dr. Dohme assigned a transitional position, the "Colin-Maillard"³ engraved by Brion, which was also in de Julienne's collection, and the "Danse champêtre,"⁴ which was reproduced by Dupin. To these I should add, "Le Dénicheur de moineaux," of the Scottish National Gallery,⁵—engraved by Boucher, together with the arabesque by which the ornamental version of the subject was enframed. Although this most beautiful work has not the full strong tone proper to Watteau's early work and which distinguishes the "Hirten"⁶ in the Neues Palais, Potsdam, it belongs, like that subject, to a more mature period than the "Danse champêtre" and must be classed in the group of compositions which fall between the peasant scenes, imitated more or less from Teniers, and the "Fêtes galantes" in which his talent found its full freedom. That the peculiar quality of Watteau's genius was recognised by his brother artists at this date, is proved by the permission given to him, to choose the subject of his own diploma work for the Academy. The registers of the sitting, at which this grace was conferred, contain the usual formula "Il recevra de Monsieur Van Clève, Directeur, un sujet d'ouvrage, dont il représentera une esquisse," but these words are

¹ Engraved by Scotin. No. 142, Cat. de Goncourt.

² P.V. 30 July, 1712. 28 August 1717, Watteau was received on the same day as his friend Nicolas Vleughels.

³ No. 187, Cat. de Goncourt.

⁴ No. 185, Cat. de Goncourt. Reproduced in "Antoine Watteau, par G. d'Argenty," and wrongly described as in the "Musée Condé à Chantilly." It is not there, nor have I, as yet, been able to trace it.

⁵ No. 298. No. 270, Cat. de Goncourt. This work, which measures seven by nine inches, is the replica of the picture in de Julienne's collection which is catalogued No. 423, Vente Giroux, 1816.

⁶ Two very fine drawings, on the same sheet, for the central figure are preserved in the Print Room at Berlin, No. 2319. The work itself is a variation of "Plaisir pastoral" No. cxiv. Musée Condé. No. 154, Cat. de Goncourt.



LE DÉNICHEUR DE MOINEAUX. BY WATTEAU.
(National Gallery of Scotland.)



scratched out, and, in their place, we have "le sujet de son ouvrage de réception a esté laissé à sa volonté." Coypel and Barrois¹ were directed to see him at work. This indulgence on the part of the academicians was perhaps stimulated by the recollection of Watteau's ill-success in handling the Old Testament theme, "Abigail qui apporte des vivres à David," which had been given him in the competition for the "Grand Prix." They probably saw that it would not do to impose a composition in the "genre sérieux" on the brilliant painter of "Fêtes galantes," and it is as a "Feste galante," that we find "Le Pélerinage à l'isle de Cythère," the theme of Watteau's choice,² inscribed on the registers of the Academy on August 28th, 1717, the day on which, after repeated delays, he was received into that body.³

Watteau,
Pater,
Lancret.

The "Embarquement pour l'île de Cythère"—of which Watteau executed for de Julienne a larger version, full of more suggestive detail, now in the Royal Palace at Berlin—hangs in the Louvre. It has lost something of that famous quality which caused Leslie to say of a work in his own possession, that, "it was painted with gold and honey." Beautiful as it is, the present condition of "L'Embarquement pour l'île de Cythère" reminds us that Watteau, like Parrocel,⁴ "mettait beaucoup d'huile grasse à son pinceau, afin d'étendre plus facilement sa couleur: il faut avouer que beaucoup de ses tableaux périssent par là, de jour en jour, qu'ils ont totalement changé de couleur ou qu'ils deviennent très alés sans aucune ressource:⁵ mais aussi ceux qui se trouvent exempts de ces défauts sont admirables et se soutiendront toujours dans les plus grands cabinets." In Watteau's diploma work, there are indications of that early study of Rubens—which is proved by the sketches from the "Kermesse" in the His de la Salle collection⁶—from which he derived "un goust bien plus naturel et bien différent de celui qu'il avoit contracté chez Gillot"⁷ and, in later years—as we see from his letter, written probably about 1718, when he was living with Vleughels—his enthusiasm had not diminished.⁸ Of his admiration for Paul

¹ François Barrois, 1656-1726. R. 1700. A. de l'A., vol. i., pp. 374, 414, vol. ii., p. 358.

² Engraved by Tardieu. No. 128, Cat. de Goncourt. The work is in the Louvre, No. 649.

³ P.V. January 5th, 1714, and 1715, January 25th, 1716, and January 9th, 1717.

⁴ Mém. inéd., vol. ii., p. 410.

⁵ This is the case with the "Mariée de Village" (Sans Souci), which Dr. Dohme ranks with "L'Amour paisible" and "Leçon d'Amour" (Neues Palais), as illustrating the moment at which Watteau became himself, but I think the "Mariée" is earlier than the other two works—the proportions are abnormally long. It is No. 148, Cat. de Goncourt.

⁶ Louvre.

⁷ A. B. C. Dario, vol. vi., p. 116.

⁸ A. B. C. Dario, vol. vi., p. 118.

Veronese no less strong proof is given in the sketch after that master, which was once in the collection of M. Camille Marcille,¹ and by the delightful reminiscence which Watteau transfigured, after his own fashion, in "L'Amour désarmé."²

The Italian comedians, who returned to Paris by permission of the Regent in 1716, seem to have had an extraordinary fascination for Watteau. M. Mantz has suggested that Watteau frequented only "les frontières du théâtre." Mariette has said that the "Mezzetin" of the group reproduced in "Le Concert Italien" or "Gille et sa Famille" was really a portrait of Sirois,³ whose daughter, also, sat to Watteau for the lady in a "Retour de Chasse."⁴ Following this indication, M. Mantz proposed to regard many other sitters as friends of the painter attired in the fantastic costumes of which he possessed a store, and the suggestion has been carried further by M. Gaston Schefer, but he admits that his ingenious conjectures are conjectures only.⁵ It is, on the other hand, probable that Watteau found amongst these Italian people turns of speech and gesture more natural, more true to human instinct and emotion than could be furnished by the manners of those trained from their birth in a highly artificial society. His early models were the strolling players who passed through his native town; he had first reached Paris in the employ of a theatrical decorator, and hundreds of his sketches betray his especial delight in the Italian stage. Above all, his favourite subject "Le Mezzetin," is a striking figure. In the charming picture of the Musée Condé, a replica with variations of the same subject in the Hermitage, the dress of the actor shows Watteau's favourite harmonies, the rose-red of the tunic running with fairy-like play of tint between the slashes which show the underlining of palest blue, against which the white of the collar, cuffs and stockings tell with pearly brilliancy.⁶

The use of broken tones, as in this picture and its companion "L'Amante inquiète,"⁷ on silk of vivid yet delicate hues, marks some of the most characteristic works by Watteau. In the "Masquerade" belonging to Lord Northbrook,⁸ in the "Music

¹ G. B. A. 1896, p. 427.

² No. CXIII. Musée Condé, No. 33, Cat. de Goncourt.

³ No. 178, Cat. de Goncourt.

⁴ No. 18, *ibid.*

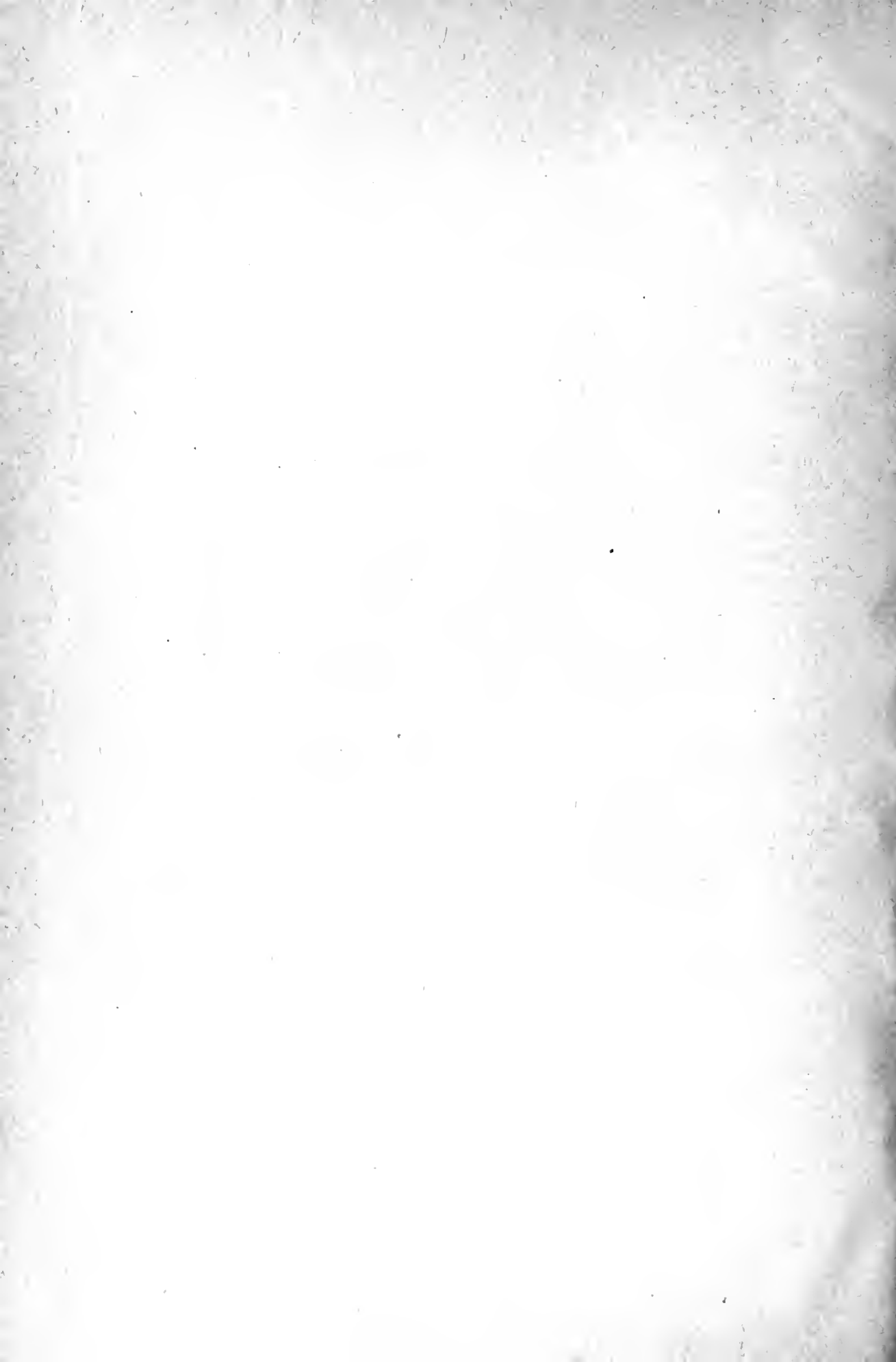
⁵ G. B. A. 1896.

⁶ No. 86, Cat. de Goncourt, and No. CXV. Musée Condé. Several studies for this figure are in the collection of M. Camille Groult, also in the Print Room, British Museum.

⁷ No. 81, Cat. de Goncourt, and CXVI. Musée Condé. Engraved by Aveline.

⁸ Ex. R.A. 1889, No. 94. My memory of this picture leads me to identify it with No. 75, Cat. de Goncourt, "Arlequin, Pierrot et Scapin," which M. de Goncourt says is in the Wallace Collection. I do not, however, remember it there.

LE DONNEUR DE SÉRÉNADES. BY WATTEAU.
(*Musée Condé, Chantilly.*)







Party" at Hertford House—the chief group of which is a free repetition of the half length composition "Pour nous prouver que cette belle" in the same collection¹—and in "La Sérénade Italienne"² there is painting of this type as admirable as that of the "Indifférent," or the even more beautiful "Finette," of the Galerie La Caze.³ It has been suggested that this rapid, apparently sketchy style of execution was abandoned by Watteau in 1717-1718, and the contrast presented by the handling of the "Embarquement pour l'île de Cythère" in the Louvre with that of the finished work, now at Berlin, is alleged in proof, but the greater solidity shown in the later version may suit the more complete and elaborate composition for which the earlier work had served but as a project, and the "plafond of Gersaint"⁴—which we know to have been executed in the last year of Watteau's life—exhibits the running and flexible brushwork which is to be associated, I think, with his wonderful faculty of improvisation rather than with the manner of any limited period in his career. The unfinished "Assemblée dans un parc"⁵ of the Berlin Museum, is also an example of Watteau's lightest vein of fancy and manner, whilst in "L'Amour au Théâtre Italien" and "L'Amour au Théâtre François"⁶ we find two most brilliant works of an opposite type in which depth and force of colour are sustained

Watteau,
Pater,
Lancret.

¹ Engraved by Surugue, 1719. No. 177, Cat. de Goncourt. There is a replica of the "Music Party" at Sans Souci.

² Collection of Mr. Alfred de Rothschild, No. 165, Cat. de Goncourt; Ex. R.A. 1889, No. 100.

³ Nos. 83 and 84.

⁴ No. 95 Cat. de Goncourt. I went to Berlin in the hope of seeing this work for myself, but the application made on my behalf by our Embassy was refused by the Director of the Collections in the Royal Palaces. I can therefore only repeat the statement made by Dr. Dohme, that some of the heads have suffered severely from "restoration." As regards the "Embarquement pour l'île de Cythère" I was told by a French friend, to whom it had been shown by a great personage, that it had been cleaned till nothing was left but the composition, and then buried under varnish. My friend, Mr. Claude Phillips, whose work on "Antoine Watteau" is well known, and who had succeeded where I failed in obtaining admission to the Palace, tells me that the "colour" has suffered so that the effect is crude, and the work, as a whole, in its present state conspicuously lacks the charm of the Louvre example. The "Enseigne de Gersaint," on the other hand, though it appeared far from intact, had preserved much of its freshness and beauty, and retained the balance of general tone in the bright, light key of which the "Embarquement" had been robbed. I may add that on this occasion only, did I find the slightest want of courtesy on the part of those in authority over foreign collections or museums.

⁵ No. 474B. Berlin Museum. No. 108, Cat. de Goncourt. The composition has some slight likeness to that of "Gesellige unterhaltung im freien," No. 781 in the Dresden Gallery. Engraved, as was its companion No. 782, "Liebes fest," by Champollion. These two compositions are arrangements of figures known to us in other pictures.

⁶ Nos. 468, and 470 Berlin Museum. Nos. 65, and 68 Cat. de Goncourt. Both engraved by Cochin.

by a masterly execution which has successfully stood the test of years.

The two central figures of the "Assemblée dans un parc" are introduced from Watteau's superb "Gamme d'Amour" which once formed part of the Lyne-Stephens collection. Sold at the death of Mrs. Lyne-Stephens in 1895, it is now in the possession of M. Julius Wernher, and once figured in the gallery of Mariette.¹ Although it has suffered somewhat in parts, this beautiful work, the composition of which is well known through the engraving by Le Bas, is nevertheless a rare example of the master at his surest and strongest. The wonderful red which flashes like the gleaming of jewels from the hair and breast knots worn by the lady, is supported by the duller crimson of her lover's cap and cloak and the rich purples and golden browns of her own dress, whilst pale pinks and blues and yellows play fitfully over these broader masses of colour, the hues worn by the secondary figures serving merely to break the uniformity of tint in the background. The painting of the flesh and the drawing of the hands show each touch running freely from the brush, yet defining every form with magical certainty of accent, and present the supreme attraction of Watteau's most spontaneous art. When this masterwork was exhibited in 1898 at the Guildhall, its thoroughness, solidity and completeness made the neighbouring canvas, "Scène de Jardin avec Pierrot,"—pearly and delicate as it was in general effect—look thin and empty.² The "Scène de Jardin," like the "Assemblée dans un parc," was indeed, as Mariette would have said, "une esquisse légère;" it had, unfortunately, also suffered from reckless cleaning, the colour having been removed in some places to the very ground, but some parts, such as the head and right hand, indeed one may say the greater portion of the figure of Pierrot, had remained intact, and showed the perfection of Watteau's enchanting touch.

Now this enchanting touch has one unfailing characteristic. Whether Watteau sketches rapidly, as in "La Troupe Italienne"—a work of fairy-like grace, in a state of admirable preservation, now in the collection of M. Edmond de Rothschild³—or treats his subject with the deliberate intention of perfection, as in "La Gamme d'Amour," we are invariably struck by the "coulées grasses de son

¹ No. 136, Cat. de Goncourt. Exhibited Guildhall, 1898, No. 59. It originally belonged to Mariette. See A.B.C. Dario.

² No. 67, Guildhall.

³ No. 71, Cat. de Goncourt. A second version of this subject, that engraved by Boucher, passed from Blenheim into the Wallace collection. I am under the impression that I have seen it at Hertford House, but I am told it is not now there. A poor copy, belonging to M. Wertheimer, was exhibited at the Guildhall, 1898, No. 58.



LA COLLATION. BY WATTEAU.
(*Royal Museum, Berlin.*)

pinceau." The way in which he models with the point of a full brush the forms of his subjects, is as noticeable in his earliest as in his latest work. You have this marked characteristic in "La vraie gaieté" and in "La Recrue allant joindre le Régiment" just as you have it in "Le Rendezvous de Chasse,"¹ which is one of the most important of the great group of Watteau's works at Hertford House, where we find also the famous "Amusements champêtres"² once in the gallery of Cardinal Fesch. Let us remember that "La vraie gaieté" and "La Recrue allant joindre le Régiment" are the earliest works by Watteau that we know, just as the "Rendezvous de Chasse," painted for M. de Julienne in 1721, is one of the latest, and observe that in both these, as in all the intermediate work, which represents the various stages of Watteau's marvellous talent, we find the same character of touch. It is present in all the most authentic examples that I can call to mind, in "Finette,"³ in the "Mezzetin" and "L'Amante inquiète" of Chantilly; in the "Plaisir Pastoral" of the same collection; in the ruined "Mariée de village" at Potsdam; in the better preserved "La Danse;" in the brilliant "Gille et sa Famille"⁴ and "Harlequin and Columbine"⁵ both at Hertford House, and—not to make my list too long—in the "Fêtes Vénitiennes" and "Le Nid" or "Dénicheur de Moineaux" of the Scottish National Gallery. Where this peculiarity is absent, I am always inclined to pause before accepting the most apparently authentic page, even if the quality and tone are worth appreciation, and, for this reason, I have hesitated to concur with those who have attributed to Watteau the "Duet," in Sir Francis Cook's collection, in which a man and woman are seen singing, the woman holding a sheet of music, on which the light falls from a candle in the man's hand.⁶ It is a fine study, but the flesh colour has been laid on thick and not very wet, then dragged from a square-tipped brush—a practice which I fail to identify with that exhibited in the candle-light piece "L'Amour au Théâtre-Italien" in the Prussian National Gallery, with which it has been compared.⁷ The execution of this noble work, which is certainly not lacking either in solidity or strength, shows practice absolutely the reverse of that exem-

¹ No. 164, Cat. de Gt. Ex. ; Bethnal Green, No. 446, and R. A. 1889, No. 102. Engd. by Aubert.

² De Goncourt, p. 171. Ex. Beth. Green, No. 402 ; R. A. 1889, No. 91.

³ No. 83, Cat. de Gt. Musée du Louvre. Etched by Rajon.

⁴ No. 178, Cat. de Gt. Ex. ; Beth. Green, No. 452, and R. A. 1889, No. 95.

⁵ No. 179, Cat. de Gt. Ex. ; R. A. 1889, No. 99.

⁶ Exhibited at the Guildhall, 1898, No. 53.

⁷ No. 470, Cat. of the Gallery, No. 69, Cat. de Gt. Engd., as also its companion "L'Amour au Théâtre-Français," No 468, by Cochin.

plified in the "Duet." The flesh-painting throughout has precisely that special character which is always typical of Watteau's work—the current stroke of the brush—the hands of "Gilles"—who for once has borrowed from the "Mezzetin" his mandoline—are written in with the same nervous accent which is present in every line of the "Gamme d'Amour," as in all genuine work by the master's hand, but of which there is no trace in the "Duet."

Amongst the more admirable triumphs of Watteau's art must also be mentioned two works but little known: the "Toilette du matin" in the collection of the Vicomtesse de Courval,¹ and the "Toilette" at Hertford House² which has never been engraved, but which is probably the work which once belonged to the Marquis Maison. There is no more beautiful piece of flesh-painting in the whole of Watteau's work than the body of the girl, to whom the maid presents her shift in the "Toilette," nor any figure more full of charm than that of the graceful, long-limbed woman to whom the kneeling servant offers the bowl of water and the sponge in "Toilette du matin." Both these subjects are very evidently portraits, and the Venus of "L'Amour désarmé," painted by Watteau "d'après l'invention de Paul Véronèse," presents the characteristics of another and no less delicately observed type. Here, we get one of Watteau's favourite models, of whom we have a study, in black and red chalk, as she sits to him, her needle-work thrown aside on her chair, which is preserved in the Print Room of the British Museum.³ This study has served, also—as adapted first in a drawing of the Albertine collection—for his celebrated "Diane au bain,"⁴ and we cannot but conjecture from the frequency with which the same model appears in everyday dress amongst his sketches and drawings, that she is none other than the handsome maid of whom d'Argenville says, that she habitually sat to him.⁵

A recent writer attributes to Watteau "le sens du gracieux, de l'indolent, de l'attenué"—this he had, but he had also the sense of virile strength and character, of health and beauty. The gracile elegance of such work as the screen in the possession of M. Groult, and which comes even more prettily in the engraving of "Crépy filius, chez Surugue," is not the constant form of Watteau's

¹ No. 94, Cat. de Gt.

² See pp. 93, 171 and 172, Cat. de Gt. No. 429, Cat. Bethnal Green, and R. A. 1889, No. 108.

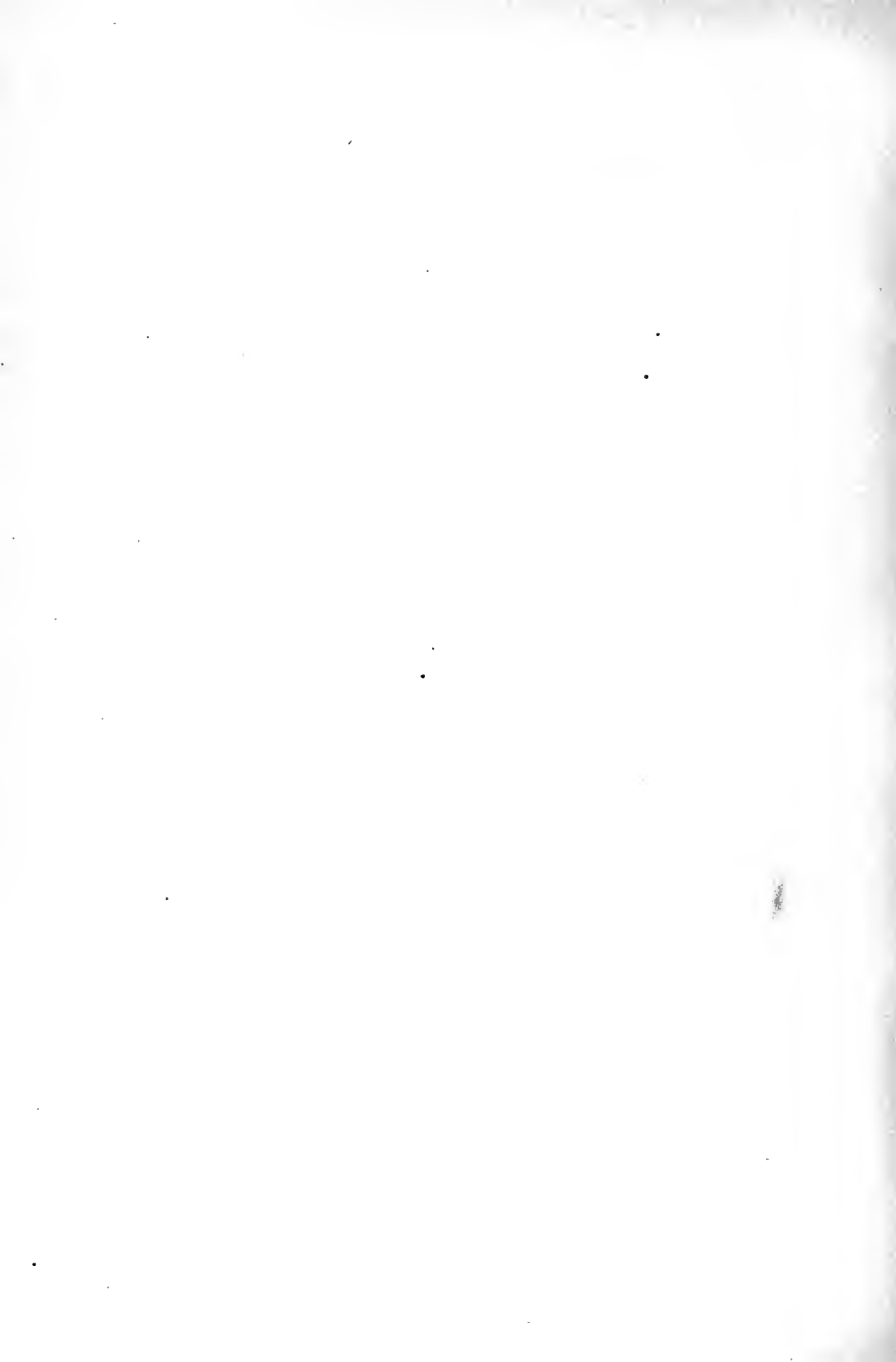
³ Reproduced p. 9 of d'Argenty's "Watteau." Nearly all the genuine drawings by Watteau in the Print Room of the British Museum have been reproduced in this work.

⁴ No. 36, Cat. de Gt. Sold to Mme. Nilsson, 11 mai, 1896, for 170,000 fr.

⁵ Vol. iv., p. 407.



GILLES. BY WATTEAU.
(Collection La Caze, Musée du Louvre.)



fancy.¹ His work varied very much, as the work of a man needs must vary who fights his way with uncertain strength. In large work he is, as one would expect, never at his splendid best. There is a want of breadth even in the treatment of the head of his life-size portrait of de Julienne² and, for this reason, I should be disinclined to accept the attribution to Watteau of the important portrait of a young noble in the Edouard André collection, in which I can detect no similar weakness. The head, too, of the famous "Grand Gilles" of the Galerie La Caze³ shows a certain lack of grasp, though in other respects this extraordinary work, in which Watteau has shown with how masterly a brush he could handle great masses of white in outdoor light, is a noble performance. The explosion of light from the centre of the picture upwards—a system which he has again employed in that lovely bit of character "L'Indifférent"⁴—has extraordinary force. The figure of the "Gilles" (much too youthful for a portrait, as was once supposed, of Biancolelli),⁵ suggests a certain nervous activity, a readiness for energetic movement even in repose, which specially characterises many of Watteau's favourite types, and above all distinguishes the band of Italian actors amongst whom he so frequently found his models. The quality is noticeable in several figures of "L'Amour au Théâtre-Italien," and in "Les Comédiens Italiens"⁶—still exquisitely fresh in colour though the surface is somewhat cracked—in which "le Mezzetin" forms the centre figure, we get the same impression of vitality and alertness.

But the "Comédiens Italiens," now in the collection of M. Groult, is a late work, painted in England for Doctor Mead, and the attenuated long-drawn type appears only in Watteau's earlier efforts; the "Vertumne et Pomone" engraved by Boucher,⁷ several of the "Figures de différents caractères"⁸ and those of "La

Watteau,
Pater,
Lancret.

¹ Nos. 309-314, Cat. de Goncourt.

² Colln. Groult. Watteau also painted himself, with de Julienne in a landscape, "jouant de la basse." "On a de ce tableau une fort belle estampe dû au burin de Tardieu père." Note, Mém. Wille.

³ Cat. de Goncourt, p. 76. Engraved for "L'Art" by Mlle. Rhodon.

⁴ No. 84, Cat. de Goncourt. There is a fine study for this figure in two chalks in M. Bonnat's collection.

⁵ See Cat. de Goncourt, p. 76. It is different from the head of the "Gille" in the "Comédiens Italiens" painted for Dr. Mead and now in the collection of M. Camille Groult.

⁶ No. 68, Cat. de Goncourt.

⁷ No. 41, Cat. de Goncourt. Mariette says this work served, for some time, as the signboard of a painter on the "pont Notre-Dame" before it entered M. de Julienne's collection. It has been freely copied by Antoine Pesne. He has made Pomona sit down, but otherwise the composition is the same. See P. Seidel, "Friedrich der grosse und die Französische Malerei seiner Zeit."

⁸ See No. 222, "Recueil de diff. caractères," etc.

Collation”¹ in the Prussian National Gallery share this peculiarity, but his eye was too just, his feeling for beauty too true to rest satisfied with proportions such as those which were, perhaps, imposed on him by M. Dieu, for whom he executed the droll “Louis XIV. metant le cordon bleu à Monsieur de Bourgogne.”² No one who is acquainted with the magnificent series of his drawings in the British Museum, in the Louvre, at Chantilly, or in the collections of well-known amateurs such as M. Bonnat,³ M. Groult and M. Jacques Doucet, can fail to be enthusiastic as to Watteau’s powers as a draughtsman. The value of these studies was all the greater since we learn from Caylus, that Watteau never made any projects or sketches, even of the slightest kind, for his paintings. He made all his drawings from life in a bound volume, so that he always had a great quantity of figures to choose from under his hand. These he consulted whenever he was about to paint, selecting such as suited his purpose and arranging them, generally, in reference to a landscape background which he had drawn or designed. The gardens of the Luxembourg—in which a few years later we hear of the Queen of Spain running wild and washing her clothes in the fountains⁴—were always less precisely kept than those of other royal palaces. They furnished Watteau with an infinite variety of subject and, whilst living with Crozat, he exchanged Les Porcherons—where Mariette says that he painted “L’Abreuvoir” and “Le Marais”⁵—for the magnificent gardens of Montmorency, which owed their beauty to Le Brun, their “ancien maître,”⁶ and which form the background of “La Perspective,”⁷ a painting executed by Watteau for Guesnon the “menuisier du roi,” and of many of his “Fêtes champêtres.” The frequency, too, with which Watteau has introduced into his work Sarrazin’s famous group of the two children feeding a goat with grapes, shows that the picturesque “Bosquet de Marly” had also attracted him.⁸

¹ No. 474a. No. 118, Cat. de Goncourt.

² No. 50, Cat. de Goncourt. This picture, given by Frederick the Great to his brother Prince Henry, is now lost. See P. Seidel, “Friedrich der grosse,” etc., p. 12.

³ Several of the finest from the collection of Miss James, sold 1891, passed into the hands of M. Bonnat.

⁴ “Journal de Mathieu Marais,” August 25th, 1727.

⁵ Nos. 194 and 195, Cat. de Goncourt.

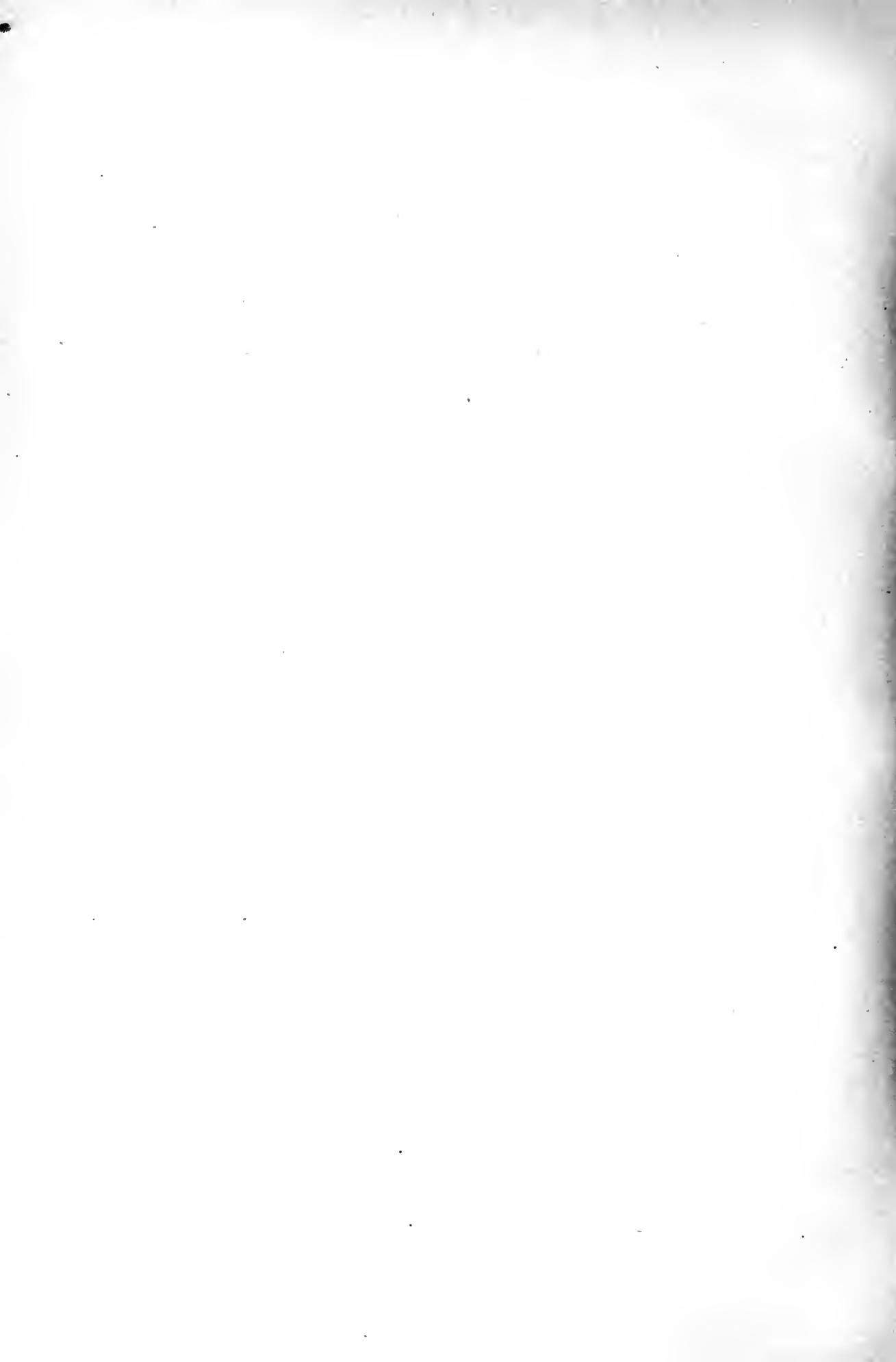
⁶ D’Argenville, Voy. pitt. The château, like Pierre Crozat’s house in the rue de Richelieu, was built by Cartaud.

⁷ No. 152, Cat. de Goncourt.

⁸ We find this group introduced with variations in “La Famille,” gr. Aveline, in “Amusements champêtres,” gr. B. Audran, in “Assemblée dans un parc” (No. 474, National Gallery, Berlin), and various other works. The group itself is now in the Jardin des Plantes.



STUDIES OF A NEGRO'S HEAD. BY WATTEAU.
(*National Museum, Stockholm.*)



Sketches of landscape, such as the beautiful "Coin de village" in M. Bonnat's collection, are by no means amongst the least valuable of Watteau's drawings. For the most part they are executed very simply in red chalk, they are "pensées à la sanguine"—often, indeed, very slight. "Je ne fais pas ce que je veux," he writes one May morning to M. de Julienne, "en ce que la pierre grise et la pierre de sanguine sont fort dures en ce moment,"¹ but it would be difficult to find a drawing in which his tools do not seem to have been as playthings in his hands. Three men are sketched by him in a drawing belonging to M. Groult, one listening, whilst two are playing the flute, and of these two we see, at a glance, that one can play and that the other cannot. A woman throws herself down to rest, in another drawing of the same collection,—we know from her movement, from the very pressure of the perfectly drawn hand, from the very outline of her skirts, where she is lying; she is lounging on the grass, and her figure will reappear in "L'Amour paisible."²

Watteau,
Pater,
Lancret.

Love, indeed, is always "paisible" as conceived by Watteau. Passion never seems to trouble his dreams of pleasure. M. Mantz—writing of "Finette" in the Galerie La Caze—has said, that "à une réalité choisie, cette peinture mêle quelque chose qui semble venu du pays des fées." This something, coming from the realms of fairyland, etherealizes the coquetries which enliven the "faire disport and courting dalliance" in which his gay dames and gallant cavaliers indulge, as they keep perpetual holiday beneath the shadows of the woods, on sun-lit lawns or flowery fields :

"Tout en chantant sur le mode mineur,
L'Amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire à leur bonheur,
Et leur chanson se mêle au clair de lune."

They may limit themselves to "La Conversation"³ or a "Concert"⁴ they may indulge in the "Plaisirs du bal" or of a "Fête champêtre"⁵

¹ May 3rd, 1721. See Mantz, G. B. A. 1890, p. 27.

² No. 102, Cat. de Goncourt. The work is at Berlin. It was painted for Dr. Mead, and engd. by Favannes. The same insight into gesture characterises "L'Occupation selon l'age" a work which otherwise has never inspired me with admiration. It was exhibited R. A. No. 258, 1871, and is now in the collection of baron Alphonse de Rothschild.

³ Collⁿ. Groult. This work seems to have escaped the notice of M. de Goncourt, who catalogues under this title another subject engraved by Liotard. See Cat. de Goncourt, No. 123.

⁴ Berlin, Hertford House, and Musée d'Angers.

⁵ Both in the Dulwich Gallery. See Cat. de Goncourt, No. 155. The "Fête champêtre" of the d'Arenberg gallery at Brussels is a repetition of the "Fête champêtre" at Madrid. See Léopold Mabileau, G. B. A. 1895.

dance in a "Garden Pavilion"¹ or risk the more active amusement of "Le Jeu de l'Escarpolette,"² their warmest caresses are met for children's eyes, rarely is there a suggestion of sentiment in which these little ones cannot share. Again and again we see them clinging to their young mother's knee, or listening to her voice.³ Sometimes their play is Watteau's only theme, as in the quaint group "Iris c'est de bonne heure avoir l'air à la danse" in the Neues Palais, Potsdam, or in "Heureux Age,"⁴ a work to which unusual interest is attached, as it is one of the two small pictures which he painted for the comtesse de Verrue, the famous "Dame de la Volupté." In the "Rendezvous de Chasse" and its companion, "Amusements Champêtres"⁵; in the beautiful unfinished "Assemblée dans un parc" of the Berlin Gallery;⁶ in the "Garden party in the Champs Elysées"⁷ and "La Gamme d'Amour,"⁸ groups occur such as the two children with the dog in the "Music Party,"⁹ whilst in "La Récréation Italienne,"¹⁰ now at Sans Souci; in "Les Pasteurs," at the Neues Palais, children figure prominently, and by their very presence give an air of innocence to the gaiety of the fantastic creatures whom Burger branded as "les courtisannes de Watteau."¹¹

The gaiety of Watteau's art resides, it must be confessed, not so much in the lively airs of his actors as in the sunlit brilliance of his colour, and this brilliancy, which rests on great purity rather than intensity of tone, is made up of a marvellous variety of uncertain

¹ "Tanz im Garten Halle," Neues Palais, Potsdam.

² Collⁿ. Mme. Edouard André. The two principal figures in this work are identical with those in the engraving of the same subject by "L. Crépy." A group of three figures on the right replaces in the picture the arabesque ornament of the engraving.

³ "La Leçon," "Pour nous prouver que cette belle," engraved by Surugue, 1719. Wallace Collection; No. 177, Cat. de Gt. This group is treated at full length in the "Music Party" of the same collection, of which there is a repetition at Potsdam. The engraving of the subject by Philip Mercier is dedicated to de Caylus.

⁴ No. 108, Cat. de Gt.; Ex. R.A. 1819, No. 86. Collection of Mr. Alfred de Rothschild. This work was sold together with "L'Assemblée galante" in 1737 on the death of the comtesse de Verrue.

⁵ No. 164 and p. 171, Cat. de Gt.; Ex. Beth. Gn., Nos. 402 and 446, and at R.A. 1889, Nos. 102 and 91.

⁶ A variation of this work is to be found in the "Assemblée dans un parc" of the Dresden Gallery (No. 781), which, with its companion, "Fête à l'Amour" (No. 782), has been engraved by Champollion.

⁷ Wallace Collⁿ. Ex. R.A. 1889, No. 93.

⁸ See p. 84.

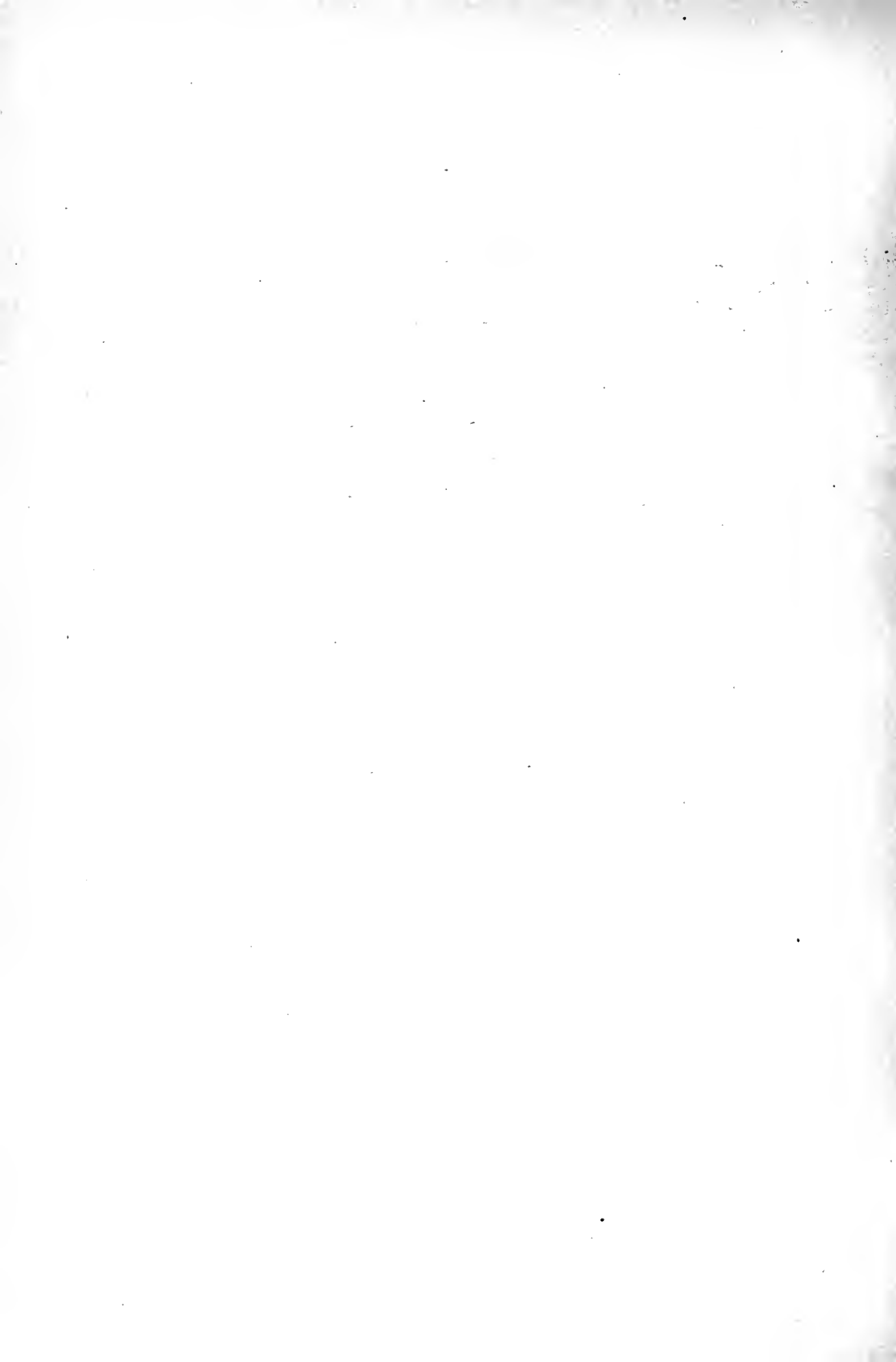
⁹ Ex. Beth. Gn., No. 377, and R.A. 1889, No. 97. See also p. 83.

¹⁰ No. 160, Cat. de Gt. Engraved in the "Recueil de Julienne" by Aveline. Dr. P. Seidel does not appear to have recognized this work. See p. 38 of his work referred to above.

¹¹ See also Paul Mantz, "l'Histoire d'Antoine Watteau," p. 95.



L'ASSEMBLÉE DANS UN PARC. By WATTEAU.
(Royal Museum, Berlin.)



hues. His central white is that of a pearl and, like a pearl, takes on reflections from every neighbouring tint.

Watteau,
Pater,
Lancret.

Going from room to room in the royal palaces of Potsdam, at the Neues Palais, at Sans Souci, at the Altes Schloss, where we find so many treasures which represent the inexhaustible wealth of Watteau's genius hanging in the company of other masterpieces of French art,¹ the eye carries away the impression of his special charm, as a great serenity of light diffused by an iridescence of delicate and changeful hues. It is true that the way in which paintings are treated at Berlin, too often reminds us that "Rien n'est sacré pour un sapeur," for canvases and panels appear to have been cleaned with martial ardour and varnished by a conscientious bootblack, but wherever any portion of the original work remains intact, this opalescent quality is conspicuous. Here, as elsewhere, when one meets the full strength of that perfect workman, Chardin, his masterly whites impose themselves by their forceful quality, but Chardin ranks apart—a reigning prince, but of another royal house. It is amongst the canvases of Lancret and of Pater, that one looks for some emulous show of rival loveliness, but Lancret, even in his charming "L'Oiseleur" at the Neues Palais, achieves—in comparison with Watteau—no more than a bright parti-coloured insistence, and Pater but rarely, as in his famous "Colin-Maillard" at the Altes Schloss, catches something of the elusive quality and sheen of his great master.

In spite of the intractable humour with which he is credited, Watteau was courted by men of worth and reputation. After his success at the Academy (1712) he was overwhelmed with visitors who left him no time to work, and was glad, says Gersaint, on that account, to take refuge with Crozat. Of his employment by the Regent, there is just a trace, shortly before his departure for London, in a receipt, for 260lt., given by "Antoine Vateau le 14 Aoust l'an 1719," on account of a picture "qui représente un jardin avec huit figures"² but his chief patrons were amateurs such as de Julienne, and "quelques amis qui connoissoient son sçavoir." The painter of "Fêtes galantes" knew neither the high living of men like de Troy, nor the licence of such as Boucher. Every line of the four letters written by him, which have been preserved, shows that, absolutely devoted to his art, Watteau had no thought of cultivating those

¹ For works by French artists now in Prussia, see also "Die Ausstellung älterer meister in Berliner Privatbesitz, 1883," Bode und Dohme.

² A. de l'A. fr., vol iv., p. 112. He also executed for the Regent a miniature work, "Les Singes peintres," now lost. See catalogue by Dubois de Saint-Gelais of the Palais Royal pictures.

“liaisons avec des gens riches” by which a certain class contrived to live in luxury. Not one of these letters bears a date other than that of the day of the week or month, but two were certainly written after his ill-fated journey to London, as he names in them both Mme. de Julienne, whose marriage took place 9 May, 1720. “Il demeurait,” says Mariette, “avec Vleughels dans la maison du neveu de M. le Brun sur les fossez de la Doctrine Chrétienne, lorsque des idées de fortune le faisait passer à Londres.” Thither he went to seek his fortune or his health, and thence he returned, in the summer of 1720, to die a lingering death. On Sept. 20th, 1719, Vleughels wrote, apparently by Watteau’s wish, to Rosalba Carriera. “Un excellent homme, M. Watteau, duquel vous aurez sans doute entendu parler a le plus grand désir de vous connaître et d’avoir un petit ouvrage de votre main, en échange il vous enverroit un des siens, ou s’il ne pouvoit l’équivalent. . . . C’est mon ami, il demeure avec moi, il me prie de vous présenter ses respects les plus humbles et désire une réponse favorable.” Rosalba came to Paris in April 1720, and from her diary we learn that Watteau had returned by August 21st in the same year when she enters “Vu M. Vateau et un anglois.” On Feb. 9th, 1721, she writes again “Dans la matinée je rendis-visite à M. Vateau.”¹ As Watteau established himself in Gersaint’s house for the first six months after he came back to Paris, the letters to his friend should probably find a place in the year 1718-19 when he was living either with Vleughels or with Gersaint’s father-in-law, the dealer, M. de Sirois. The letter opens cheerfully with “Mon ami Gersaint, Oui, comme tu le désires je me rendrai demain à diner avec Antoine de la Roque,² chez toi. Je compte aller à la messe à dix heures à St. Germain de Lauxerrois et assurément je seroi rendu chez toi à midi.” In the letter of Sept. (1720) he refers to the “Rendezvous de chasse”³ on which he was then at work, and from that of the third of May (1721) we learn that M. de Julienne had earned the writer’s gratitude by lending him “le grand tome premier de l’Ecrit de Leonardo de Vincy” and certain MSS. letters of Rubens, which he apologises for detaining, adding “cette douleur au côté gauche de la teste ne m’a laissé sommeiller depuis Mardi.”⁴

¹ “Diario da Rosalba Carriera,” Venezia, 1793. The portrait of her by Watteau was sold at the sale of M. la Live de Jully. See also No. 19, Cat. de Gt.

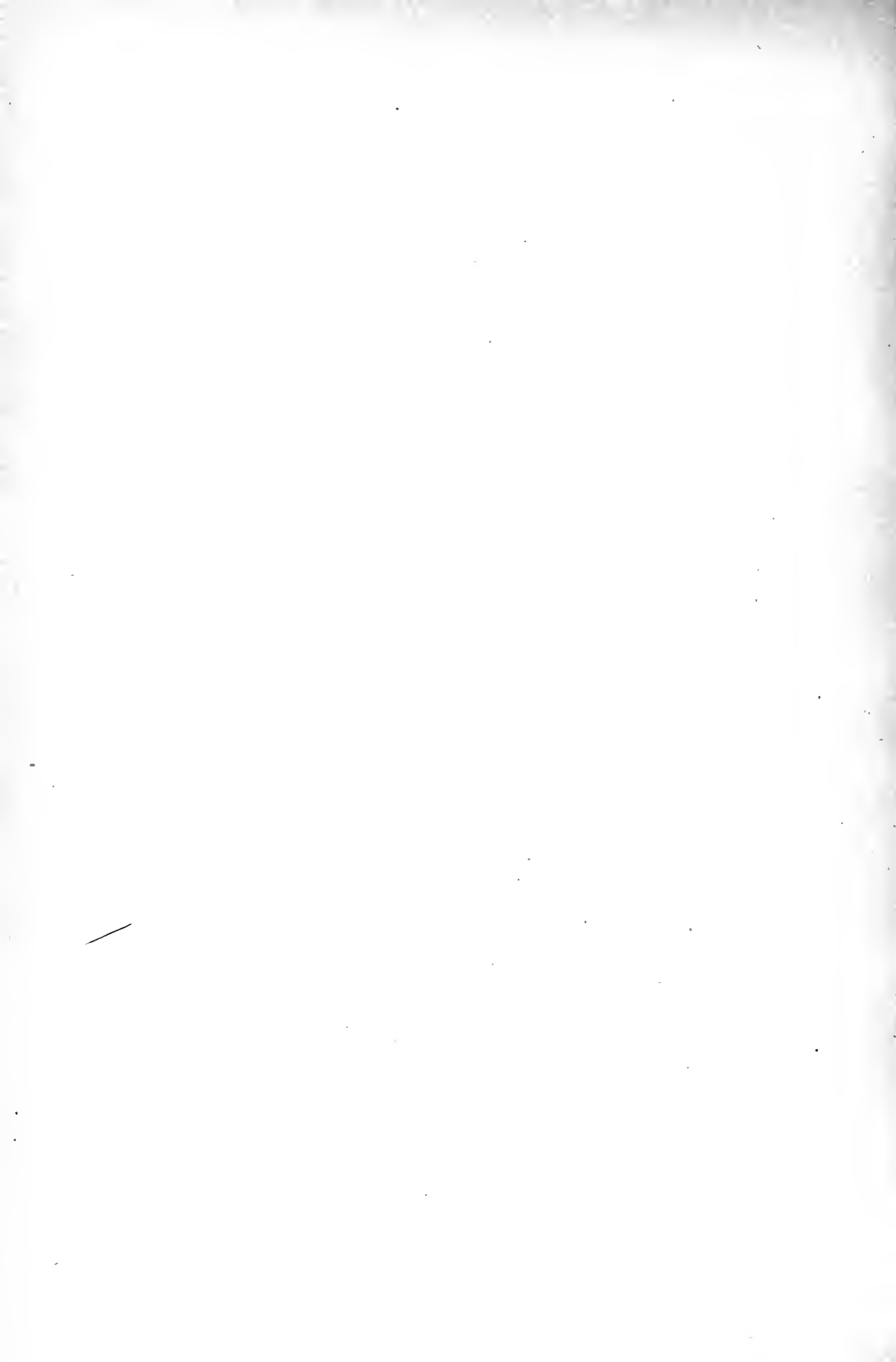
² Directeur de “la Mercure.” His portrait by Watteau (engraved by Lépicié) sold in 1850 at the sale of General Despinoy. See “Les Amateurs d’Autrefois,” Clément de Ris. See also No. 17, Cat. de Gt.

³ See p. 85.

⁴ A. de l’A. fr., t. 2, pp. 210, 211. De Julienne made a liberal use of his collections. Wille writes, 27 June, 1761: “j’allay voir M. de Julienne aux Gobelins. J’y



L'AMOUR AU THÉÂTRE FRANÇAIS. BY WATTEAU.
(*Royal Museum, Berlin.*)



This reference to his health does not appear to indicate anything worse than the chronic ailments from which Watteau had been all his life a sufferer. The date of the second letter (September) shows that it cannot have been written later than 1719, for in Sept. 1720 Watteau was in England—where Doctor Mead gave him, as we have seen, two commissions, and, it is said, induced George I. to buy the pictures now in Buckingham Palace, and bid his patient “work less and play more.”¹ Even if it had been possible for Watteau to have followed this advice, it came too late. Of one of the friends he made in England, we have a trace in the engraving by Philippe Mercier² of a sketch made by Watteau of himself and his family, of which a copy is preserved in the Print Room of the British Museum.

The detestable climate, “le mauvais air qui règne à Londres, à cause de la vapeur du charbon de terre dont on fait usage,” seems to have hastened the end. He returned from England “déjà attaqué si vivement de la maladie qu’on nomme dans ce pays là consommation, que depuis il n’a plus trainé qu’une vie languissante et qui insensiblement l’a conduit au tombeau.” The physical sufferings entailed by “une constitution foible” had been an unceasing cause of restlessness and irritability. Watteau had found Gillot insupportable, had suspected Audran, had withdrawn from Crozat’s hospitality to live with Vleughels, or in his little lodging in the house of M. de Sirois—the purchaser of his first picture—“il voulut vivre à sa fantaisie . . . et défendit absolument de découvrir sa demeure à ceux qui le demanderoient.” He had no sooner settled in lodgings, says de Caylus,—who had learnt to know him under Crozat’s roof—than he took a dislike to them. He changed hundreds of times . . . The places in which he stopped the most were certain rooms which I had in different parts of

menay MM. le Capitaine et Ustori voir son magnifique Cabinet. Je fus fort content car outre le bon accueil . . . il me preta un tableau de Gerard Dow.”

¹ Mr. F. G. Stephens says that “these paintings, and probably one or two others, are all the Watteaus that we hear of in this country, till the great English collections were formed late in the last century. Watteaus were in such low esteem in this country, that they fetched trivial prices. So late as 1856, not one of the five sold at the Rogers’ sale realized more than 185 guineas, and the charming “Lady in a Red Dress,” although it had been engraved, fetched only £147.” This statement evidently requires some modification, since in 1744, count v. Rottenburg tells Frederick the Great that Watteaus fetch a higher price than Lancrets or Paters, and that his works are already rare having, almost all, gone to England, where “on en fait un cas infini.” Dr. P. Seidel, p. 6.

² No 15, Cat. de Gt. Mercier lived in London, but was born in Berlin, and was a pupil of Antoine Pesne. Horace Walpole says he painted somewhat like Watteau, and M. Mantz has suggested that many so-called Watteaus in English collections are by him and I have no doubt, from my own experience, that this is so.

Paris, which we used for painting and drawing from the life.¹ In these rooms, solely dedicated to art, freed from all outside claims, we tasted, he and I with a common friend (M. Henin), the pure joy of youth joined to the fever of the imagination, "l'une et l'autre unies sans cesse aux charmes de la peinture. Je puis dire," he concludes, "que ce Watteau si sombre, si atrabiliare, si timide et si caustique parfois, n'étoit plus alors que le Watteau de ses tableaux, c'est à dire l'auteur qu'ils font imaginer—agréable, tendre et peut-être un peu berger."²

It is of this Watteau, the painter of the lovely "Leçon d'amour,"³ of the magnificent "Amusements champêtres,"⁴ and of "Les Plaisirs du Bal,"⁵ so frequently copied by Pater, that one fain would think; yet, side by side with de Caylus' charming sketch, there rises before us, that other vision of the man whose sad eyes and mouth, pitifully drawn, give a painful character to most portraits of Watteau. The drawing in the Musée Condé,⁶ which was engraved by Boucher at the head of the first volume of the "Recueil," published by M. de Julienne, shows the face rather fuller and younger than in either of the portraits in the Groult collection, but the same depressing lines, which may have been stirred from time to time in moments of animation, drag the corners of the lips and eyes. The small full-length—in which we see him seated in a garden with his violoncello between his knees—is, perhaps, the happiest memorial of him which remains to us, and it is in a perfect state of preservation.⁷ The small and slight sketch of his head, by himself, also in oils, shows stronger signs of character; we divine the capricious and irritable temper, the keen wits and passionate instincts constantly betrayed by the failing body; we see how it was that he was always ill content with himself, and why he was

¹ There is a sketch by Watteau, in the Print Room of the British Museum, of a man in a dressing-gown seated at an etching-table, which may record a scene of this life in common.

² Caylus. De Goncourt, "L'Art du XVIII Siècle," 2nd ed., vol. i., p. 48. M. Mantz took exception (G. B. A. 1890, p. 168) to the statement made by Caylus that he and Henin prepared work for Watteau, which he touched up. It does not, though, seem unlikely, when we remember his feverish impatience and his liking for coloured studies of work he admired.

³ Neues Palais, Potsdam. No. 144, Cat. de Gt. ⁴ See pp. 85 and 90.

⁵ Or "Bal sous un Colonnade," No. 210, Dulwich Gallery. No. 155, Cat. de Goncourt. There is some doubt as to whether this work is not a copy by Pater. There are several repetitions, of which one is at Blenheim Palace.

⁶ No. 12, Cat. de Gt. De Julienne was faithful to the memory of Watteau. Dec. 31, 1739, the register of the Academy has the following entry, "M. de Julienne élu amateur fait présent de l'œuvre de Watteau . . . quatre beaux volumes reliés en maroquin contenant une suite de toutes les estampes gravées d'après Watteau, Académicien."

⁷ Possibly by Lancret.





L'ENSEIGNE GERSAINT.
(Altes Schloss,



By WATTEAU.
Berlin.)

reckless as to the materials he used and the way in which he employed them. Eight days sufficed for Gersaint's famous "plajond," or signboard, which Watteau painted on his return to Paris from England "pour se dégourdir les doigts."

Watteau,
Pater,
Lancret.

"L'on sçait," remarks Gersaint, "la réussite qu'eut ce morceau ; le tout étoit fait d'après nature ; les groupes si bien entendus, qu'il attiroit les yeux des passants, et même les plus habiles peintres vinrent à plusieurs fois pour l'admirer. Ce fut le travail de huit journées, encore n'y travailloit-il que les matins, sa santé délicate, ou pour mieux dire sa foiblesse, ne lui permettant pas de s'occuper plus longtemps." For a vivid picture of the way in which the work was done we have to thank de Caylus, who confirms Gersaint's statement that in order to hasten his result, Watteau was addicted to too "fat" painting. This method required sound preparations, but Watteau hardly ever made any. He was in the habit, instead, when he took up a picture, already begun, of rubbing it over with his "huile grasse" before repainting. The momentary advantage thus obtained, in the end, injured his work, and its ill effects were increased by a slovenliness in practice which of necessity has prevented his colours from standing. Rarely did he clean his palette and often it was left unset for days. His pot of oil, of which he made so much use, was full of dirt and dust, mixed with all sorts of colours which dropped from the brushes which he dipped in it. If the effect obtained satisfied him, well and good ; if not, his work was destroyed as hastily as it had been produced. No considerations of profit sufficed to stay his hand, though his indifference to money was somewhat affected, says de Caylus, by his stay in London, where he tells us that Watteau, though a Frenchman, "fut assés accueilli et ne laissa pas de faire ses affaires du coté de l'utile," but during his earlier years he carried this indifference to such a point that his only answer to the friends who remonstrated with him on his imprudence was, "Le pis aller n'est-ce-pas, l'hôpital ? On n'y refuse personne."

In spite of this careless destruction of all that did not please him—and even, if the fancy took him, of things which he admitted to be good—the mass of work which he left behind him, at the close of his brief span of thirty-seven years, was great.¹ To the last, "quoique ses infirmités continuelles ne luy laissassent pas un

¹ This amount is swelled by the skill of numerous imitators and copyists. At Berlin and Potsdam, as in many English collections, much exists which has no title to bear his name, and I do not think that we are within an appreciable distance of deciding the share of Jacques Mercier and others in works now attributed to Watteau. See note 3, p. 93.

moment d'intervalle, il travailla néanmoins de tems en tems." When the summer drew on, Watteau, in restless misery, removed from Paris to the lodging at Nogent which his friend the Abbé Harenger had obtained for him in the house of M. Le Febvre, "intendant des menus." Here, he lingered awhile, then died, in Gersaint's arms, on July 18th, 1721. "Nous avons perdu ce pauvre Watteau," writes Crozat to Rosalba (11 Août, 1721) "qui a fini ses jours, le pinceau à la main."¹ To the last he worked; to the last he was tormented by the desire of change, and was planning how he might return once again to his native Valenciennes, believing that there he might recover. The four "best friends" to whom he left his drawings:—Gersaint, de Julienne, the Abbé Harenger and M. Henin—buried him and paid his debts, sending his little fortune (9,000lt.) to the family at Valenciennes.

Tradition has dwelt persistently in telling Watteau's story on the peculiarities of a character troubled by constant pain which had rendered him "incommode"—ill to live with. Yet no man was ever more devoted to another than Gersaint was to Watteau. It is to Gersaint, of whom Watteau has left us a curious small miniature portrait,² that we owe the account of those relations to Pater, which are not merely interesting in point of fact, but throw light on the sincerity and beauty of Watteau's nature. He told Gersaint that he thought he had been unfair to Pater,³ who, being like himself a native of Valenciennes, had been sent to him as a pupil by his father,⁴ in the hope that he would give him special help and protection. He, however, had driven him away instead of encouraging him. In making this confession to Gersaint, Watteau did not spare himself, even adding, "qu'il l'avoit redouté." In order, therefore, to make reparation before death, Watteau sent for Pater, then a young man of five-and-twenty, to Nogent, set him to work before him and "lui abandonna les derniers jours de sa vie."

Gersaint further tells us that Pater always freely acknowledged his debt to Watteau, saying that he owed all he knew to "ce peu de tems qu'il avoit mis à profit" but whether he was worth the sacrifice may be doubted. Except in the sense of character and variety which distinguishes the heads of his personages⁵ he shows

¹ The "Mercure" of Fev., 1721, announces that "M. Watteau, Natier et un autre, sont chargés de desiner pour M. Crozat le jeune les tableaux du Roi et du Régent," but the work was indefinitely delayed and the prospectus only reappeared in 1728.

² Colln. Groult.

³ 1696-1736. R. Dec. 31st, 1728.

⁴ A portrait of Antoine Pater, father of J. B. Pater, is ascribed to Watteau in the Musée de Valenciennes.

⁵ See drawings in the Louvre; at the Museums of Grenoble and Angers (Sketch for "Baigieuses"), and Print Room, British Museum.

none of that vivacity of temperament which distinguished his great master, and Watteau's teaching must necessarily have been ill-assimilated by one of so opposite a disposition. That rapidity of execution by which Watteau strove not only to keep pace with the liveliness of his impressions, but to force, as it were, the hand of time, lends a singular charm to his painting whenever it has retained its early beauty. It has the charm of work done without the sense of responsibility, a charm which we often get in sketches and drawings, but which deserts the finished labour of most men.

Watteau,
Pater,
Lancret.

Pater had no such natural readiness and grace; his methods were mechanical. Even in his own day he was accused "de ne pas savoir mettre une figure ensemble, et d'avoir un pinceau pesant." Nor does the contrast between master and pupil stop here. Careful of the future, even as Watteau was careless, Pater spent his whole life in earning and hoarding. Never resting in his haste to get rich, he denied himself necessaries, taking pleasure only in counting that gold the acquisition of which is said to have cost him his life, and Mariette, who judges him with extreme harshness, adds, by way of epitaph, in recording his premature death, "Je n'ai rien vu de si misérable que lui."¹

Even now, looking at Pater with a fairer mind, we are still forced to admit that his early works, done under the direct inspiration of Watteau, were his best. At Sans Souci, his "Soldats en marche,"² which recalls the subject of his "Soldiers halting,"³ at Hertford House, and which is undoubtedly superior to its companion "Soldats devant la taverne," not only shows forcible tone and lively drawing, but has something of the merit of similar early work by his master. The "Landscape" by him, which was at one time ascribed to Watteau,⁴ is also executed with a scrupulous method which contrasts with his handling at a later date. Eager, we are told, to make money, Pater's execution, as the years go on, becomes more and more superficial. He draws, rather than models his heads, runs his local colour over monochrome preparations, relies on conventional landscape of pale greys touched in gold, dresses his figures with a pretty taste, mostly in white and lilac and pink, and

¹ See also "La mort de J. B. Pater." Foucart. Paris, 1891. The "Scellé" of his effects confirms to some extent the statement of Mariette. N. A. 1883, p. 328.

² Dr. Dohme ranks with this work "Ländliche Tanz" and "Der Fischer."

³ Beth. Green, No. 438. There is an etching, "Halte de Régiment," amongst Pater's work (Print Room, B. M.) which resembles "Les Plaisirs du Camp," engraved by Lalauze.

⁴ In the Neues Palais, Potsdam. Attributed by Dr. Dohme (Jahrbuch der K. P. Kunstsammlungen 1883, p. 230) to Watteau, it has now been properly restored to Pater, whose name it originally bore. Seidel, pp. 50, 51.

enhances the miniature elegance of their heads by the complexion of a waxen doll. In his diploma work, the "Fête champêtre" of the Louvre (1728); in the four examples of the Galerie La Caze; in the famous "Pleasure Barge;"¹ in his remarkable "Ladies Bathing;"² in the "Court and Village Festivals"³ of the Wallace collection we find a certain elegance in the figures which distinguishes his work from that of Lancret, who, in wit as well as in learning, was perhaps his superior. In proof of this we may confront his coarse, slovenly and not very amusing illustrations to Scarron's "Roman Comique"⁴ with his celebrated "Fête champêtre," the largest picture that he ever painted,⁵ and which, together with twenty-two other works also by him, figures in the list of the Prussian Royal collections at Berlin.

The "Ladies Bathing," which has just been named, is in the National Gallery of Scotland, and bears, if I remember rightly, a considerable resemblance to "The Bath,"⁶ a variation of the same subject now at Hertford House. The work at Hertford House has, unfortunately, like the version by Lancret of a similar subject,⁷ darkened much, though the flesh painting is still very pretty. It is a subject which Pater has constantly repeated, sometimes reproducing portions almost exactly, as for example the central group, which reappears in the "Baigneuses dans un parc," bought by Count Tessin, which is now in the National Gallery at Stockholm.⁸ Sometimes he slightly varies the composition or adds some new feature, such as the awning stretched amongst the trees of the repetition at the Neues Palais, Potsdam,⁹ into which he has also introduced figures from the "Bain rustique,"¹⁰ and again, in a more important canvas, the "Badende Mädchen," also hanging in this palace, the same composition, freely modified and in some parts transposed, reappears. This version has not, however, the strength

¹ Collection of Mr. Alfred de Rothschild. Ex. R. A., 1896, No. 77.

² Scottish National Gallery, No. 366.

³ Nos. 376 and 424, Beth. Green.

⁴ Fourteen of these are in the Neues Palais, Potsdam.

⁵ In the Neues Palais, Potsdam. It is signed and dated "Pater 1753."

⁶ Beth. Gn., No. 430.

⁷ Beth. Gn., No. 450, and R. A., 1889, No. 104.

⁸ His "Jeune dame allant se coucher," and its companion, "Jeune dame se levant," are also in Sweden. See p. 85 "Collections privées de la Suède." Olof Granberg. Stockholm, 1880.

⁹ "Das Bad," reproduced in "Friedrich der Grosse und die Französische Malerei seiner Zeit." P. Seidel.

¹⁰ See the print by Cardon. The freedom with which Pater makes use of this composition justifies the query, Is not the painting in the d'Areberg collection, engraved by Ant. Cardon as "après le tableau d'Antoine Watteau," really by Pater?



LADIES BATHING. BY PATER.
(*National Gallery of Scotland.*)

and depth of tone which distinguishes that excellent example of Pater's earlier manner, the picture in the Edinburgh gallery; the magnificent dresses of the attendant cavaliers and the costumes of the women about to disrobe give remarkable beauty and value to the flesh of the bathers, who disport themselves in the great circular basin of water which fills the foreground. In the midst is a sculptured fountain backed by a semicircular colonnade in partial shadow, beneath which are various figures. Here, close to the fountain, stands conspicuous a lady, accompanied by a man, and her pale pinkish draperies spread the pearl-like tones of the flesh of the single undraped central figure resting against the marble of the fountain before joining her companions in the water. Some are on their way to the opposite bank, where two fair dames look on, whilst one who has bravely crossed is received by her maid and wrapped in a dull red cloak, the tone of which is repeated in the cape of a man who, his dog at his side, stands looking on, with a companion woman, in the dark shadows to the left.

Watteau,
Pater,
Lancret.

Another excellent illustration of Pater's art at its best occurs in "Le Désir de Plaire" in the collection of the marquise de Lavalette,¹ the composition of which is known to us all through the engraving by Surugue. The central group—that of the little lady and her attendants at the toilette table—is almost identical with that of "La Toilette" in the Louvre, but in the "Désir de Plaire" the painter has introduced additional figures, and has opened a large doorway, behind the priest who enters, thanks to a venal handmaiden, through which a pleasant glimpse is given of the garden beyond. Not only is the treatment but also the execution of "Le Désir de Plaire" more amusing than usual with Pater. The colour is almost rich, and the scarlet striped gown of the maid, who warms linen at the fire in the near foreground, is a really good bit of sound and vigorous painting. Pater is too often satisfied with that arrangement of pink and white helped by a little lilac which distinguishes the beautiful "Fête champêtre" in the same collection,² and the "Fête champêtre" of the South Kensington Museum.

None of these undoubtedly authentic works by Pater show, as far as I can see, any such resemblance to his master's hand as could deceive a practised eye³ after a close inspection, and this brings to mind the question which often occurs to students of Watteau's art—How many of the innumerable canvases grouped under his great

¹ Exhibited, Guildhall, 1898, No. 75.

² Guildhall, 1898, No. 71.

³ It is nevertheless a fact that a pair of small works by Lancret, up till a recent date, have interchanged names with a pair by Pater in the Dresden Gallery. (See Nos. 785, 786, 787, and 788, Cat. "Dresdener Gallerie.")

name should be ascribed to his friend Philippe Mercier, the painter of "L'Escamoteur" in the Galerie du Louvre? a work which, until M. de Goncourt called attention to the print with "Mercier pinxit" beneath the engraving, was attributed confidently to Watteau himself.¹ It is far less easy to determine the share of Mercier than that of other followers who, like Pater and Lancret, have mannerisms which stamp their work more or less plainly. "L'Escamoteur" could not have been Pater, but for a long while passed, almost unquestioned, as an early Watteau.²

Mariette asserts that Pater never could put two figures together, and the occurrence of frequent repetitions of the same arrangement in subjects such as "Le Bain" and "La Toilette" explains his criticism. Not only did Pater frequently copy work by Watteau, such as the "Plaisirs du Bal," or "Bal sous un Colonnade," at Dulwich, but he helped himself without scruple, as in the "Fête champêtre" at Buckingham Palace, and in his "Baigneuses," to fragments of Watteau's inventions. In the "Fête champêtre" at Potsdam, signed and dated "Pater 1733," which is in many respects his chief work, and into which he has introduced dozens of little figures, we instantly recognize the influence of his model in the principal couple of dancers, and in the seated figure of the white lady in the centre who might be the "accordée de village" in whose honour the fête is held. If, however, Pater had no originality, he had an observant eye for the significance of gesture and countenance, and his colour sometimes has a pretty quality all his own. A canvas at the Neues Palais on which he has depicted a fat blonde in lilac surrounded by her lovers,³ "Le Bain à la maison,"⁴ and "Le Sultan dans son Harem,"⁵ at Sans Souci, and, in a higher degree, "Le Colin-Maillard" in the Music Room of the Altes Schloss,⁶ all show the delicate gray effects which give a pleasant value, sometimes, to this painter's work. The "Colin-Maillard," concerning which the Prussians preserve a fantastic legend, is one of Pater's prettiest efforts, and the execution, although sketchy, is so light and full of spirit that it makes the panels by Lancret which are on either side in the same room, look hard by comparison. In the principal performers, a girl wearing white and lilac-pink, and a lad, in a brown-gold suit and red stockings, who—prompted by

¹ Engraved for "l'Art" by Mlle. Rhodon.

² See Note 3 p. 93, and Note 1 p. 96.

³ Reproduced by Dr. P. Seidel as "Gesellschaft an der Parkmauer."

⁴ Engd. Surugue.

⁵ This work, once in the possession of M^{me}. de Pompadour, was acquired by Prince Henry of Prussia. Reproduced, Seidel, p. 12.

⁶ There is a version of this subject at Hertford House. Ex. Beth. Gn., No. 437.



FÊTE CHAMPÊTRE. BY PATER.
(Collection of Mme. la Marquise de Lavallette.)



the little Love at his elbow—is about to embrace her, we are to see, they say, portraits of Mme. de Pompadour and Louis XV. However this may be, the inspiration is a happy one. Pater has never touched anything with more grace and charm.

Watteau,
Pater,
Lancret.

Looking from this *chef-d'œuvre* of Pater's art to the works by Lancret¹—"The Swing,"² which, having been added to above and transferred to copper, is let into the wall of the Music-Room as a companion to the "Dance near a Fountain"³—one is struck by his heavier hand, though the best specimens of his skill, so many of which have found their way to Potsdam, have qualities which justify his claims to an honourable place in M. de Julienne's great collection. Although he shows the influence of Watteau, his work is not lacking in personal character; he observes attitude and gesture keenly, and arranges his subject, especially when of small dimensions, with much tact. Unlike Watteau, he had remained for several years with Claude Gillot, but he belonged to a well-to-do family in Paris,⁴ and there were no greater difficulties in his way than such as arose from his early apprenticeship to an engraver, whose lessons were speedily abandoned for those of d'Ulin, a now forgotten professor of the Royal Academy. As a student he distinguished himself by rioting, and was, in company with le Moine and Roettiers, one of the celebrated medallists of that name, temporarily expelled on the 28th September, 1708, for "insultes dans l'école." D'Ulin, at a later date, was quitted for Gillot, and this indication leads us to put the date of Lancret's acquaintance with Watteau, who was six years his elder, at about the time of Watteau's return from Valenciennes, when he competed unsuccessfully for the "Grand Prix." This incident was repeated, two years later, in Lancret's own life; nor was he "agrée" by the Academy until 1718,⁵ when he brought in "plusieurs tableaux sur un talent particulier."

Then, Lancret produced the two famous works to which Mariette refers when he says, "Twenty-four years ago he (Lancret) made his mark with two pictures, a 'Ball,' and a 'Dance in a Wood,' two pictures which have belonged to M. de Julienne and the Prince de Carignan;⁶ and I recollect that, having been ex-

¹ 1690-1743. Received, 1719. Conseiller, 24 March, 1735.

² A fine repetition of this work, with slight variations, is in the collection of M^{me}. la M^{is}e. de Lavalette, and was exhibited at the Guildhall, 1898, No. 78.

³ This work, as well as "The Swing," have been reproduced by Dr. Seidel.

⁴ For two hundred years the family had been in "la cordonnerie."

⁵ P. V. February 26th, 1718.

⁶ The patron of van Loo. It is worth recalling in this connection that both the "Moulinet" and "Société dans un Pavillon," in the Altes Schloss, Potsdam (tea-room) came from this collection, having been bought at the sale of the Prince de

hibited at the Place Dauphine a day in Ascension week, they brought him enthusiastic praise." The sentence seems to have been written shortly after Lancret's death, and, if so, "twenty years ago" would give us the year 1718, which preceded his reception as an Academician, "sur une fête galante."¹ The coolness which then began between Lancret and Watteau is ascribed to the jealousy of the elder painter, who may quite possibly have felt that the younger was imitating him offensively, when he found that the pictures exhibited at the Place Dauphine passed as his own, and that these same works were to enter the collection of his own especial friend and admirer, M. de Julienne. Watteau's own confession of weakness, in respect of Pater, has inclined the world to credit the story that Lancret's success ended their friendship, whereas a man may well be irritated when those who are supposed to know better attribute to him the work of one of his imitators.

No one will, now, judge Lancret as harshly as Mariette, who says, "tout ce qu'il a fait montre seulement le praticien;" yet neither for originality nor temperament can he be compared to Watteau. Rarely does he give us work as fresh and genial in sentiment as his "Montreur de lanterne magique,"² or the admirable "Family group taking tea," in the collection of Lord Wantage; for the most part there is too much method and too little feeling. The sweet gravity with which Watteau depicts even the comic appearance of a Pierrot reminds us that his pencil was not that of an habitual jester; that more than once, as in the "Sainte Vierge" (Stockholm),³ or the "Sainte Famille" of M. de Julienne's collection,⁴ he treated sacred subjects; and that the last canvas on his easel was the "Christ en Croix," which disappeared from the church at Nogent during the Revolution.⁵ Lancret, on the other hand, an intelligent if not a genial painter, seems to have found himself in his element when rendering the humours and revels of the Regency. We find the duc d'Antin commissioning him to

Carignan, by Count Rothenburg for Frederick the Great, March 30th, 1744. Rothenburg writes in a letter of that date to the King, "the Prince paid 10,000lt. for them to Lancret, and I got them for 3,000lt." Seidel, p. 6.

¹ P.V. March 24th, 1719.

² Potsdam. This was his last work, painted in 1743 (D'A. vol. iv., p. 439).

³ M. Dussieux mentions this work as in the National Gallery at Stockholm, but it is not there, nor could I learn anything concerning it.

⁴ In the Hermitage. See also p. 19, "Tombeau de Watteau," 1865. The engraving of this subject, by C. L. Wust (then in the collection of "M. le Comte de Bruhl, premier ministre de sa majesté polonoise") shows formless draperies and conventional types, though the child is admirably drawn. "La proposition embarrassante" was in the same collection when engraved by Keyl.

⁵ See de Caylus and "Tombeau, etc."

LE DÉJEUNER DE JAMBON. BY LANCRET.
(*Musée Condé, Chantilly.*)





depict the accident that befell some illustrious ladies, between Provins and Montereau, when Marie Leczinska was on her way in 1725, to meet the King at Fontainebleau. On that occasion, a royal coach got hopelessly fixed in the mud, and the six ladies who were in it, amongst whom were the duchesses de Tallard, de Bethune, and d'Epéron, all "en grand habit et coiffées," had to take up their places in a waggon on some straw. "Il faut," writes the duke, "représenter les six dames le plus grotesquement qu'on pourra et dans le goust qu'on porte les veaux au marché et l'équipage le plus dépénailé que faire se pourra. Il faut une autre dame sur un cheval de charette, harnaché comme ils le sont ordinairement, bien maigre et bien harassé et une autre en travers, sur un autre cheval de charette comme un sac, et que le panier relève, de façon qu'on voit jusques à la jarretière, le tout accompagné de quelques cavaliers culbutez dans les crottes et de galopins qui éclairent avec des brandons de paille."¹ D'Antin, who had but recently entered on his functions as "sur-intendant des bâtimens," was, it is clear, not on the side of those who wished to revive the formal decorums of the old Court.

Watteau,
Pater,
Lancret.

How cleverly Lancret would have carried out these instructions we see from his celebrated "Convives dans la joie" or "Déjeûner au jambon" (Musée Condé), a picture which—like the "Chasse au Tigre" now at Fontainebleau—once hung at Versailles in one of the "petits cabinets" of the "petits appartemens" of Louis XV., where it was accompanied by de Troy's equally well known "Déjeûner aux huîtres," now also at Chantilly.² M. le duc d'Aumale used to say that he remembered hearing, from the King, his father, the names of the feasters in Lancret's brilliant picture, which is signed and dated 1735, but these he had forgotten, nor are they likely to be recalled by the likeness of the "convives" to known portraits, for their individuality is not marked as plainly as their common jollity.³ In the National Gallery, Lancret is represented by "The Four Ages," cited by d'Argenville amongst his more important works,⁴ and in the Louvre we find one of his sets of "The Four Seasons," and four examples in the Galerie La Caze, amongst which is "Les Acteurs de la Comédie Italienne"—a work in which he seems to challenge comparison with the various

¹ A. de l'A. fr., vol. i., p. 301.

² See Catalogue, etc., Peinture Française à Chantilly. At the *Musée*, Orleans, No. 210, we find a life-size "Déjeûner au Jambon" attributed to Lancret.

³ It is supposed that Lancret owed these commissions to the success of the Salon decorated by him in the house (No. 23 Place Vendôme) of de Boullogne, "intendant des Menus plaisirs." This Salon has recently been stripped of its decorations. See p. 60.

⁴ D'A. vol. iv., p. 440. Engd. Desplaces & Larmessin fils.

renderings of the same subject by Watteau, but here again we get that sameness of expression and character, which remind us of the "Jeu des Quatre Coins" and the "Menuet" at Besançon, the sole attraction of which is to be found in butterfly colours, relieved against a pretty landscape background. M. Clément de Ris tells us that the five subjects by Lancret at the Hermitage¹ are all better than those which the Louvre can offer, but the examples at the Hermitage must, in their turn, give way to the twenty-six specimens of the master which figure in the Prussian Royal collections, and which include works of capital importance and varied character, such as the "Bal champêtre," signed "Lancret 1739"²; "La Réunion galante en plein air," "Le Montreur de lanterne magique," "L'Oiseleur," "Le moulinet," and "Les agréments de la Campagne," which, although it is one of Lancret's best known compositions, having been engraved by Joullain (Bocher, 3), I found still bearing the name of Watteau at Sans Souci, the confusion possibly having arisen from the fact that a very different composition by Watteau was engraved as "Les agrément de l'été" by Joulin.³

"La plupart de mes tableaux," writes Frederic the Great to Wilhelmina, "sont de Watteau, ou de Lancret, tous deux peintres français de l'école de Brabant." Those who bought for the King served him well. Single specimens of great excellence—such as the "Fête champêtre" belonging to the duc d'Artemberg at Brussels,⁴ and reckoned by d'Argenville as one of Lancret's chief works—are to be found in many private galleries, but it is at Berlin and Potsdam that we must seek not only for capital examples of Watteau's art, but for the finest group of Lancret's work, not excepting even the famous series of nine in the Wallace collection, though some of these nine—notably the "Camargo dansant," the "Actrice," a fine portrait, in good condition, engraved by Schmidt as "La belle Grecque,"⁵ and the two "Groupes de masques"—are works of unusual interest and character.

The "Camargo avec son danseur,"⁶ is a subject which Lancret was frequently called on to repeat. This celebrated lady, who we are told "osa la première faire raccourcir les jupes,"⁷ greets us at Nantes, at the Hermitage and at the Neues Palais, where we find

¹ One of these is, he says, a replica of the "Baigneuses" of the Musée d'Angers, which shows also "Repas de Noces" and "Danse de noces" by the same painter.

² Exhibited Salon, 1740.

³ No. 100, Cat. de Gt.

⁴ This work is a repetition of another at Madrid. See L. Mabillean, G. B. A., 1895.

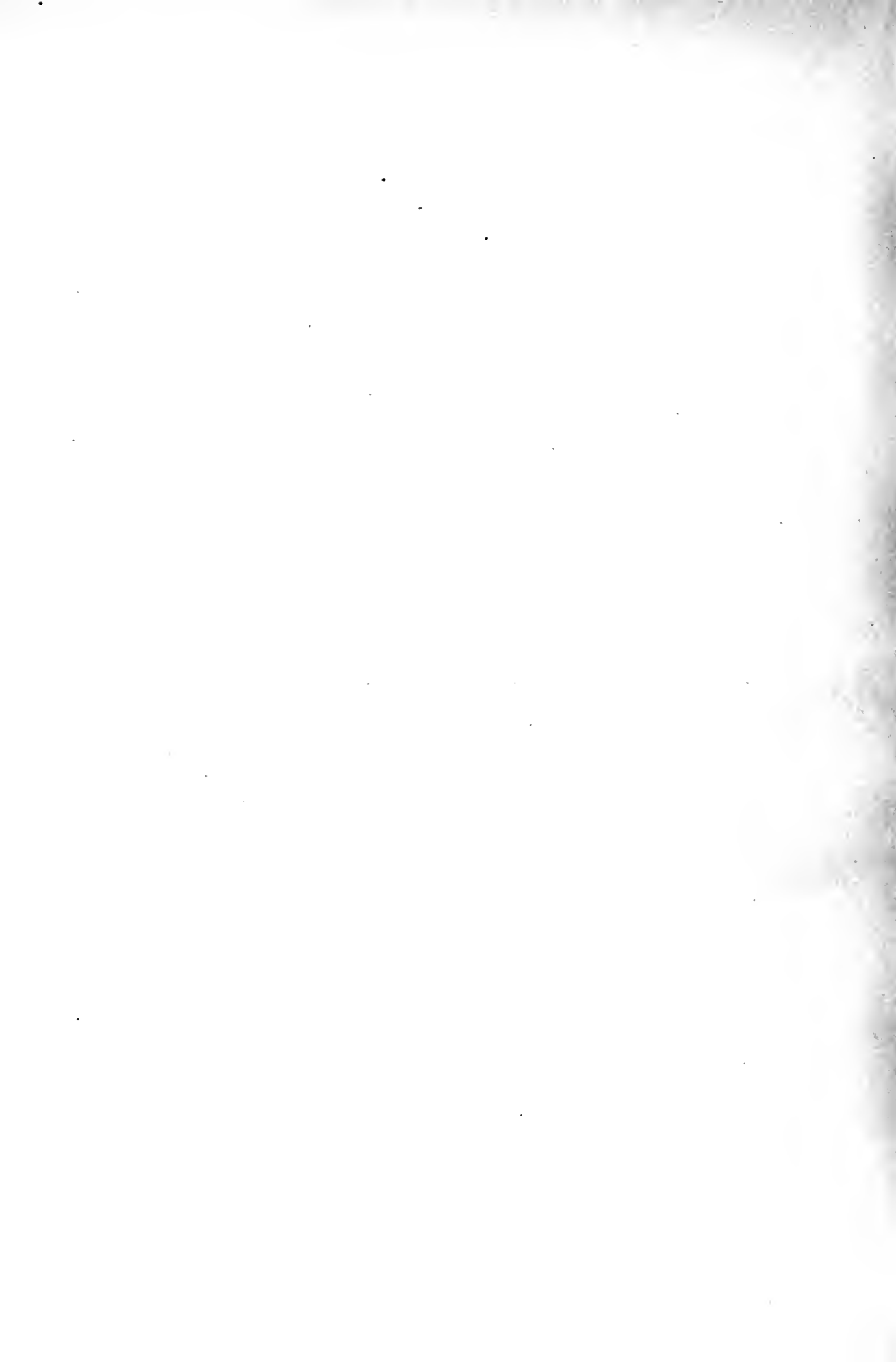
⁵ Ex. Beth. Green, No. 462; Ex. R. A., 1889, No. 124. There is a repetition of an inferior character in the collection of the vicomtesse de Courval.

⁶ Ex. R. A. 1889, No. 101. Beth. Green, 433. See d'A. v. 4, p. 440.

⁷ See Corres. litt., 15 mai, 1770.



LE COLIN-MAILLARD. BY LANCRET.
(*Musée National, Stockholm.*)



yet another version of her "danse à cabrioles," the figures in which, admirably framed in foliage, are drawn with great spirit. At the Neues Palais, too, we find the "Halte de Chasse" and the "Réunion galante en plein air," where the white cloth is spread and the courtly feasters grouped about it with a tact which recalls Lancret's treatment of his "Convives dans la joie." The "Halte de Chasse," although it is not a bad example of Lancret's art—for the figures have a character which he too often loses by his uncertain drawing—is yet inferior to the famous "Bal champêtre," ranked by d'Argenville amongst the painter's chief works. It is certainly one of the best and most interesting now at Potsdam. Amongst the numerous figures Lancret has introduced his own portrait; and Dr. Dohme, who made a skilful attempt to class these works chronologically, selects the "Bal champêtre" (1739), as a fine example of the best time, relegating the popular "L'Oiseleur," together with "La Réunion galante" to that third and last group in which we find the heads getting too small and the colour too chalky. This is obviously the case with "L'Oiseleur," where we see two young girls, who—well beribboned and accompanied by toy sheep—in-spect, with a pretty affectation of curiosity, the contents of the cage held by an equally beribboned bird-catcher, and present an absurdly pleasing vision of an eighteenth century Arcadia. Of its class, however, it is scarcely so good an example as the "Pastoral" in the Berlin Museum, of which a repeat, or a copy with slight variation, in a very bad state, is to be found at Sans Souci.

Watteau,
Pater,
Lancret.

Lancret is seen to better effect in the "Divertissement dans un pavillon," and the "Moulinet,"¹ earlier works at the "Altes Schloss," where, also we find in the Music-room, on either side of Pater's "Colin-Maillard," "Une Fête auprès d'une Fontaine," and "L'Escarpolette." The background of the "Divertissement" appears in many of Lancret's works, as for example in the clever "Colin-Maillard" of the gallery at Stockholm, which was obtained, together with its companion "L'Escarpolette,"² from the gallery of Louise-Ulrique, the Queen-Dowager, who had also acquired from the collections of Count Tessin so many works by Chardin. A third work by Lancret, also purchased in 1741, is "L'Attache du Patin," the figures of which are identical with two of the three in "L'Hiver,"³—one of the set of the "Four Seasons," two of which were exhibited in 1742 and brilliantly engraved by de Larmessin in 1745.

¹ Both these pictures, especially the "Moulinet" appeared to me to have suffered, particularly in the heads, from the "restorer."

² Nos. 843 and 844, Nat. Museum, Stockholm.

³ In the collection of Mr. Alfred de Rothschild, Ex. R. A., 1889, No. 90. He

In "L'Attache du Patin," the figures are half life size, a circumstance not altogether friendly to the genius of Lancret, but the colour is striking in its combination if not in its quality. The black furs of the woman's collar, and her attendant's cape, detach the flesh tints sharply from the browns of gown and coat. As he kneels, his long deep blue waistcoat is exposed with great effect, and she, with disproportionately long legs and arms, which seem to stick out anywhere, contrives to show not only the blue lining of her dress, her scarlet petticoat and painfully thin white stockings, but also a white furbelow which, if in keeping with the lady's very low bodice, affords no suggestion of that comfortable warmth which the leafless trees and leaden sky of the background would seem to demand.

The rather unusual scale of this group reminds us of "La Comédie Italienne," a work in the possession of M. Groult, which is carried out in the same proportions. The centre figure is that of a woman splendidly dressed in rose pink and white. The treatment of the subject and the verse attached by Crépy fils to his engraving, suggests that the leading lady is receiving the homage of the rest of the "troupe:"

"Par une tendre chansonette
On exprime ses sentiments
Souvent la flute et la musette
Sont l'interprète des amants."

In this instance their music seems to have little charm, for whilst all her companions are vying in their efforts to please her, the object of so much attention remains coldly indifferent. The heaviness of Lancret's touch is to be felt in work of this size more sensibly than in his treatment of subjects on a smaller scale. A charming "Idylle" in Mme. André's collection has been attributed to him, but the handling, if we except other two works in the Louvre, is foreign to his usual practice. The figures, a Dresden china group of a man seated by a girl to whom he offers flowers which he has gathered in his hat, are painted into the landscape after a fashion not exactly usual with Lancret. There are, however, examples in his work, such as "La Cage," and the little

also possesses a version of "Spring" (1742) exhibited the same year, No. 84. This set of the "Seasons" (Bocher, No. 39) was Lancret's last finished work, "son dernier ouvrage" are the words which follow the entry of the engravings by Larmessin in the "livret du Salon" of 1745. It is, therefore, I think, clear that the "Seasons" in the Louvre (Nos. 310, 311, 312, 313) are those executed for La Muette and exhibited in 1738. Those, however, in the possession of Mr. Alfred de Rothschild differ in size from those exhibited in 1742.

picture of a woman seated beneath a tree, in which figures a man leaning against a wall, both of which are in the Galerie La Caze, which present similarities of treatment, and with these we may, also, mention parts of the "Bird-catcher" at Potsdam. A curious circumstance regarding the "Idylle" is to be found in a certain resemblance which the head of the man has with the best known portraits of Watteau, a resemblance which is sufficiently striking to at once suggest that we have here a record of some fleeting moment when life seemed bright in his eyes. The colour has a purity of tone and a freshness which recalls the beauty of "Le Violoncelliste," which, together with a supposed portrait of Louis XV. at the age of sixteen, in the not inappropriate costume of a "Pélerin pour Cythère," appeared at the "Exposition du XVIII. Siècle" in 1884. The distinct intention of portrait always greatly helps Lancret, for his work suffered loss of character through his enormous vogue. As a rule the personages of his Pastorals and "Divertissements" are mere lay figures, yet that he could see character and delineate it he has proved, not only in the oft repeated "Camargo," and in the well known portrait of an actress, to which reference has been made, in the Wallace collection,¹ but in many lesser works. His portrait of "Grandval," "inimitable dans le comique," is an amusing instance, for this work derives its chief interest from the clever characterisation of the self-consciousness of the comedian. "Grandval," says Grimm, "chargeait un peu dans les derniers temps," and the painter has contrived to convey the impression that his sitter is acting his pose, as he stands, in solitary state, over against a monument which has apparently been erected for that purpose in the middle of a park.²

Watteau,
Pater,
Lancret.

The *Fête galante* is not, I think, the class of subject in which Lancret's gifts show to advantage. We admire the skill which he shows in the distribution of the figures by which they are peopled, but this very skill betrays something intentional which contrasts with the instinctive grace of Watteau's compositions, and it is this something intentional which inclined me to attribute to Lancret two large canvases at Sans Souci, "Danse dans un Parc," and "Conversation dans un Parc," in which the visitor is bidden to behold the hand of Watteau. It is, indeed, Pater who usually helps himself to his master's compositions, and the central figure in the "Danse" has more than a reminiscence of the principal performer in the "Fêtes Vénitiennes," but the white and lilac and

¹ An inferior replica of this work is in the collection of the vicomtesse de Courval.

² Collection Groult. Exhibited in Paris, 1888. It figured at the Salon, 1742.

blue which relieve the trenchant black and red of his magnificent robes are peculiarly characteristic of Lancret, as, indeed, are also the white and rose, enframed by stronger and warmer hues, in the "Conversation." Of more decided character, more typically Lancret, is that other canvas, the "Déjeûner de Chasse" hanging also at Sans Souci, for, like the "Halte de Chasse" and the "Réunion galante" in the Neues Palais, this subject has permitted just enough reference to the actual circumstances of life to help the painter's lack of intention.

Lancret is not a painter of "fantasies." He must see the dancers of a "Bal champêtre;" the feasters at a supper, the hunting party resting in the wood. What he lacks in power of invention or initiative he supplies with a remarkable intelligence which enables him to assimilate successfully very different modes of work. Watteau's execution was too personal, too charged with facts observed from his own standpoint, to be imitated by one whose powers of vision belonged to a totally different order. Less original methods did not present the same difficulty, and Lancret appropriated them with ease. In 1898, at the exhibition of French pictures in the Guildhall, where one had the unusual advantage of comparing fine specimens of Watteau, of Lancret, and of Pater within the four walls of one small room, the variety of practice in which Lancret indulged was obvious. All the same, his work invariably contrasted not only with the swift indications given by Watteau's loaded brush, but with the timid fashion after which Pater draws rather than paints the features of his subjects, literally outlining them with fine hair strokes. Extraordinarily different too, are Lancret and Pater in their predilections as regards colour. Pater can be strong sometimes, as in the scarlet skirt with which he has enriched the dark corner of "Le Désir de Plaire," but in his "Fêtes champêtres," as in the "Colin-Maillard," at Potsdam—wherever in short he seeks gaiety of impression—he betrays a liking for pale and evanescent hues. Nowhere do you find him handling his work with the decision and dramatic energy displayed by Lancret in his "Nicaise,"¹ the heroine of La Fontaine, who teaches her lover "ce que vaut l'occasion," or reaching the scale of brilliant and lively colour which he has affected in "Les Deux Amis,"² who are so evidently undesirable companions of the little lady who engages their attentions. The rose-red of the costume

¹ No. 63, Guildhall, 1898. Four other illustrations of La Fontaine:—"Le Gascon puni;" "La Femme avare et le galant Escroc;" "Le Faucon;" and "Les Troqueurs," were exhibited by Lancret in 1738 and engraved by Larmessin.

² No. 55, Guildhall, 1898.



LA TASSE DE THÉ. BY LANCRET.
(Collection of Lord Hantage.)

worn by the standing gallant who in "Les Deux Amis" encourages the girl to receive the advances of his friend, is of a remarkable quality, examples of which are to be found in other works by Lancret. In that work from the collection of Lord Wantage, also exhibited at the Guildhall, which is really a group of family portraits, but which was absurdly entitled "The Garden Party," we find this hue repeated in the dress, lined with blue, which the mother, who is the central figure, turns up over her white skirts as she offers to her youngest girl a teaspoonful of tea from the blue and white cup which she holds in her left hand. The child, her white pinafore drawn over her yellow frock, has a delightfully roguish air, the little hands are full of expression; the interest of the group centres, indeed, wholly on the young mother and the little one; the elder sister, the father, the footman who serves, are as much accessories as the dog who sniffs among some admirably painted hollyhocks, or the charmingly designed background, with its fountain, vases, and blue sky.¹

Now the execution of this family group is totally different from the execution of "Nicaise." The heroine of this brilliant little picture, formerly in the collection of the baron de Beurnonville, and now belonging to Mr. Pierpont Morgan, is the bourgeoisie sister of the noble lady in the "Faucon" by Subleyras in the Louvre, and the smart little soubrette in blue and white striped silk, who forgets her basket of linen whilst the two friends trifle with her charms, belongs to the same family, all closely connected with the stage. All their faces wear the same appeal to the audience, but in each case Lancret has laboriously worked up the lights, aiming at a certain solidity of relief and trenchant accent of the forms which is by no means common in his work, and which suggests that when he was bidden to illustrate *La Fontaine*² he had looked at the treatment by Subleyras of the "Oies du frère Philippe" and "Le Faucon," and had taken some hints from that accomplished artist's skill. Of this well-defined manner there is not a trace in the family group belonging to Lord Wantage. The heads are modelled with a delicacy which, as it were, allows the carnations of the flesh to melt upon the canvas, the rendering of

¹ The figure of this little child recalls the babies of the "Montreur de Lanterne Magique," and reminds me that the "Toy Windmill," which bears the name of Watteau in the National Gallery of Scotland, should, I think, be attributed to Lancret. I thought to identify Lord Wantage's picture with "Une dame dans un jardin, prenant du café avec des enfans," exhibited by Lancret in 1742, but this work measured "about 4 ft. by 3½ ft.," and the dimensions of the work belonging to Lord Wantage are given as only "35 × 38."

² The series was admirably and brilliantly engraved by Larmessin.

the flowers is full of care and liking, even the circular sweeps of the foliage are less conventional than usual. The colour, perhaps, the full rose-pink, thrown out against blue and white and yellow, reminds us of identical schemes employed in some of the innumerable company of "Fêtes galantes," in which, as in the "Swing," he figures as a would-be imitator of Watteau, but that is all. The actual method is so curiously like the work of the younger de Troy—as, for example, in "Le Souper d'huitres" of the Musée Condé, and "The Alarm," of the Jones Bequest, South Kensington—that we have to remember the similar painting of Lancret's "Convives dans la joie" and the charming natural sentiment of "Le Montreur du lanterne magique" at Potsdam, before we can persuade ourselves that this work is really his. To depict the woman on her knees who encourages the little one to approach the wonders of the magic lantern, or the mother who coaxes her baby girl to taste her tea, to show us in either case the hesitation and excitement of these little creatures, the lively movement of their tiny hands and the delicacy of their childish forms, Lancret's brush can find an accent which is almost a caress.

Whilst work of this class engaged all eyes it was in vain for the elder academicians to continue to talk, like Cochin, of "ce faux goût des arts, qui ne recherche en eux qu'une gentillesse mesquine; des graces manières et peu naturelles, et qui néglige ou ignore le vrai mérite de l'art déployé dans toute sa force."¹ Men like Charles Parrocel, "un peintre d'une manière fière," had, says his biographer resentfully, "the mortification of being rarely employed, whilst Lancret was wholly unable to execute the commissions he received."² Within the Academy the men who represented "le genre sérieux" were losing ground, and Lancret, as long as he lived, was able to avenge the small esteem in which his work was held by Parrocel, and punish his critic by preventing his nomination for the post he seemed specially qualified to fill as professor of the Academy. So plausibly, too, did Lancret colour his opposition, that, as Cochin says, "ce désir ne peut être satisfait pendant la vie de ce dernier."

As a draughtsman, Charles Parrocel certainly could not afford to despise Lancret, whose drawings³ prove that, like Pater, he drew much better than he painted. The series which we have in the Print Room—amongst which are several important subjects—are alone sufficient to show that their author could seize the physiognomy of his sitters with great felicity, and could produce a

¹ M. I., vol. ii., p. 417.

² 1688-1752. M. I., vol. ii., p. 417.

³ Louvre; Print Room, British Museum.



LE MONTRÉUR DE LANTERNE-MAGIQUE. BY LANGRET.
(*Neues Palais, Potsdam.*)

charming effect with slight means. It is possible that his early work as an engraver hampered him in dealing with the brush, as even his best works do not prepare us for the singular beauty and ease of many of the drawings; something too in his paintings may be due to the desire to give an air of finish to work executed against time. This would naturally lead to the adoption of a laboured method, such as that of which much of Lancret's work gives evidence.

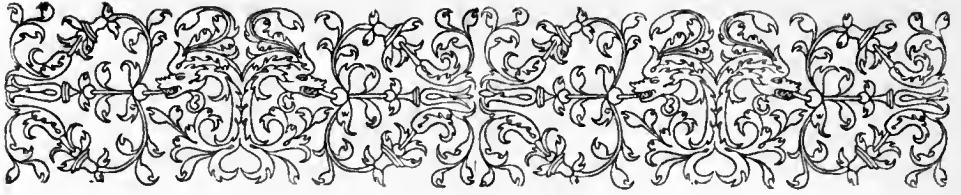
Watteau,
Pater,
Lancret.

In spite of having more to do than he could manage, Lancret does not appear to have amassed a fortune. His marriage, which did not take place till he had attained the age of fifty, seems to have been a love match, which he, dying in 1748, survived but four years.¹ The contract between himself and his bride, Marie-Bernarde-Hiacinte de Boursaut, contains a mutual donation "de tous leurs biens présents et à venir," and the furniture found, at her death in 1781, in her modest apartment on the second floor of a "maison à porte cochère," in the Rue de Limoges, shows traces of the opulence which she had enjoyed whilst Lancret was at the height of his reputation. It is interesting to find that to the last she had kept his pictures. In her bedroom hung not only "un grand tableau portrait représentant le dit Lancrey," but six other works: "peints sur toile dans leur différentes bordures," and her salon was decorated with no less than "dix-neuf tableaux sur toile représentant differents sujets" by the famous painter, "des petites modes françaises;"² even the passage to the kitchen boasts, "trois tableaux, un autre dans leur bordure dorée" (*sic*) also from his hand.

And thus, on Lancret's death, the "Fête galante" disappears, with its delightful open-air frivolities and its fragrant vision of perpetual youth and holiday. The meadows of the "Champs Elysées" vanish, and we are closeted with Baudouin and that troop of "little" masters who swarmed towards the end of the century, and whose art does not indeed always justify the popularity enjoyed by the trifling jests and petty schoolboy indecencies, which appear to furnish them with their favourite subjects.

¹ See "Contrat de mariage et Scellé après décès de la veuve," N. A., 1874, p. 330.

² Lancret is thus most aptly described. He had little or no gift for decorative work; the large folding screen by him, in the Jones Bequest at South Kensington, not only shows great poverty of invention in the arabesques and details which accompany the scenes depicted on the panels, but the forms chosen are such as might have figured in work done half a century earlier.



CHAPTER V

THE PAINTERS OF FAMILIAR SCENES— CHARDIN, BAUDOUIN, GREUZE

The
Painters
of
Familiar
Scenes.

THE blemish, or the charm, of eighteenth century art lies precisely in its modishness, in its close companionship to the fashions of the day, but this distinctive mark is missing from the work of Chardin.¹ The joys of good company, the pomps and vanities of worldly pleasure, do not attract him ; his spirit is drawn to the humilities of daily service, to the gentle cares of daily life. Sometimes, it is true, the men of an elder school would pause from their graver studies to open, as it were, but for an instant, the doors of their home. In this wise, Noël Coypel has shown himself at his easel, with his little daughter Madeleine-Suzanne, on her stool by his side,² and has rendered with delightful sentiment, the tender freshness of the child's face, but such an instance of proffered intimacy was then rare, and in the later days, when Chardin lived, such subjects tempted no man.

A certain sobriety and dignity, of which Noël Coypel had received the tradition from Vouet, are present in the work of his son Noël-Nicolas, who became the master of Chardin and to these influences, I think, Chardin owed much that distinguished him from the more representative men of his own generation. He is not so much an eighteenth century French artist, as a French artist of pure race and type. Though he treated subjects of the humblest and most unpretentious class, he brought to their rendering, not only deep feeling and a penetration which divined the innermost truths of the simplest forms of life, but a perfection of workmanship by which everything he handled was clothed with beauty. His

¹ 1699, 1779, *Agréé et récu*, September 25th, 1728. *Conseiller*, September 28th, 1743. *Trésorier*, Mars 22, 1752.

² *Musée de Besançon*, No. 108.

every touch is intelligent ; with a severely restricted palette he contrives to produce the most varied harmonies of colour, and, by an heroic reserve of force, endows his creations with an air of absolute freedom. Chardin,
Baudouin
and
Greuze.

His first years were difficult. His father's occupation as billiard-table maker to the king was the reverse of lucrative,¹ and when Chardin entered the studio of Cazes—though d'Argenville classes him as one of the greatest painters of his day—he found that his master was himself too poor to pay for a model ; he next had the good fortune to find work with Noël-Nicolas Coypel, and eventually was employed by Jean-Baptiste van Loo, another sound and skilful master, then engaged on the restoration of the gallery at Fontainebleau. Van Loo showed a generous appreciation of his assistant's talents. Not only did he pay Chardin 2000. instead of the 1000. which, with his keep, was the price agreed on for his services, but bought of him a painting of still life, in which a bronze bas-relief figured, that his assistant had exhibited on the Place Dauphine.²

At his father's wish, Chardin had been admitted into the Academy of St. Luke—composed, according to Grimm, “de tous les artistes qui n'ont pas assez de talent ni de réputation pour se faire recevoir à l'Académie royale ”³—but now, encouraged by van Loo, he determined to try his fortune with the Royal Academy. We all know the story of how he brought together ten small paintings, two of which, “Intérieur de cuisine,” and “Fruits sur une table ” (presented by Chardin as his diploma work), are now in the Louvre ;⁴ and how these works were placed in an anteroom through which the members passed to their place of meeting. Cazes, who does not seem to have recognized his pupil's hand, Louis de Boullogne and Largillière, took them to be “d'un bon peintre flamand,” and this appreciation of Chardin's style became the current phrase,⁵ though not the Flemish, but the Dutch school influenced Chardin most. As Dr. Dohme has suggested, he learnt much from Rembrandt, and probably more from Kalf, whose works he must have seen in the collection of Antoine de la Roque. There was no trace in his work of contemporary fashion, yet in spite of this, the beauty of his execution brought him a great public amazed by qualities of perfection the rarity of which his brother artists had been the first to acknowledge.

Agréé, and received the same day (27th September, 1725) on

¹ Mém. inéd., vol. ii., p. 438.

² Probably the work which figured at the Salon of 1737.

³ Correspondance littéraire, October 1st, 1762.

⁴ Nos. 96, 97.

⁵ See Notes in the Appendix to Wille's Mémoires.

the "talent des animaux et fruits" there still remains some doubt as to the date at which Chardin essayed to paint the familiar scenes by which he won his great popular reputation. Although he had made his first success with a "nombreuse Composition de figures," painted as the sign of a barber's shop,¹ it has been said that up to 1737² he entirely confined himself to inanimate objects and then was only urged to attempt figures by a remark of his friend, the portrait painter Aved, who parried a criticism from Chardin with "Tu t'imagines que cela est aussi aisé à peindre que des langues fourrées et des saucissons." Thereupon, Chardin at once painted the well known "Fille tirant de l'eau à une fontaine" which was engraved by Cochin as "La Fontaine," and exhibited, together with several other works of the same character, at the famous Salon of 1737.

This startling story has troubled all Chardin's later biographers. It is not only contradicted by the story of that "Signboard" to which we have just referred, but everyone must feel that the work of all true artists shows regular stages of development, and that it is improbable that Chardin should have resisted the temptation to paint the figure till twelve years after his reception by the Academy, when he was nearly forty years of age. Perhaps, instead of "vers 1737" we should read "vers 1727"; this would permit us—with reserve—to accept the anecdote as told by Haillet de Couronne, though the date which he gives can most certainly be proved to be incorrect. Mariette,³ who relates the same story, fixes not on "La Fontaine" but on the head of a "Youth blowing soap-bubbles," as Chardin's first essay "dans un nouveau genre." If this were so, the work served, probably, as the basis for the picture which, exhibited at the Salon of 1739 as "L'Amusement frivole d'un jeune homme faisant des bouteilles de savon," is now, together with its companion "représentant des tours de cartes," at the Hermitage. M. Jacques Doucet, is, however the fortunate possessor of the fine repetition of the "tours de Cartes" which Chardin exhibited in 1741 as "le fils de M. Le Noir s'amusant à faire des châteaux de cartes,"⁴ and also of a very beautiful original of the "Bouteilles de Savon," the execution of which is distinguished by the finest qualities of

¹ See Arch. de l'Art fr., vol. iii., p. 120. Lebas, writing to his ex-pupil Rehn, January 10th, 1746, asks him to mention "ce plafond de Chardin" to Tessin (letters communicated by baron Hochschild). He probably refers to this work. See also de Goncourt, vol. i., p. 67.

² Mém. inéd., vol. ii., p. 439.

³ His article on Chardin was written probably in 1748, as works exhibited by him in 1747 are referred to as at the "dernier Salon."

⁴ The son of M. Lenoir, the *négociant* who was present at Chardin's second marriage as "témoin" of the bride.

the master. The de Goncourt were also familiar with a version in the collection of M. Laperlier,¹ which they describe as marked by something more than the *rugosité* of which Diderot complained, and which they held to be of an early date, showing, indeed, the effort which they profess to detect in all work by Chardin not on a small scale. With it they couple, as similar in character, the study of a little girl in a white "fanchon," formerly in the collection of M. Guilmard. Both pictures are, say the authors of "L'Art au XVIII. Siècle," of the class produced by Chardin before he was in the full possession of his powers, but they reject the story told by Mariette and Haillet de Couronne, on the ground that there is a picture of a "Lady sealing a letter," an engraving from which shows that it was painted by Chardin in 1732.²

Chardin,
Baudouin
and
Greuze.

So far, so good. The date at which Chardin began to paint the figure is thus successfully put back at least half-a-dozen years, but, unfortunately, these brilliant writers—having before them an "esquisse" of the same subject, then in the collection of M. Peltier—proceeded to characterize the amorous elegance of the "Lady," and ingeniously suggest that Chardin, before he worked out his "veine bourgeoise" devoted his pencil to the production of works of a very different character—nothing is less certain!

I am most deeply sensible of all we owe to the industry and zeal of the two de Goncourts, who brought together, for the first time, an invaluable mass of information respecting Chardin's life and work, but now and then they seem to me to be a little too ready with hypotheses, a little too free with facts. I write in all humility, and with the fear of their Academy before my eyes, but the truth must be told. Having gone thus far, it next seemed to them necessary to establish a point at which Chardin should have entered into his true kingdom. For this purpose they fix upon "La Fontaine," the very picture named by Haillet de Couronne, and they then most eloquently describe the excellencies of a work which they had not seen, except in the later repetition then possessed by M. Eudoxe Marcille.³ "Tout son talent," they say, "un talent ferme et dégagé . . . en pleine possession de son cadre, de ses personnages, de son faire, nous le trouvons dans 'La Fontaine' que lui commandait le chevalier de Laroque et que gravait Cochin, nous le trouvons à tous les coins de cette éclatante petite toile."

¹ L'Art du XVIII Siècle. (Ed. 1880), vol. i., p. 75.

² It was engraved without a title by Fessard, and in 1883 by Eilers. See Jahrbuch der Königlich Preussischen Kunstsammlungen. It has also been reproduced by Braun.

³ Of this beautiful work I speak later. There are other repetitions, but this is the finest I know.

Alas! the poor picture ordered by de la Roque—of which we are told to admire the brush-work—"le travail de brosse"—is at Stockholm, and far from being "une éclatante petite toile," is in bad case. The MM. de Goncourt did not, I fancy, go to Stockholm, but I did, and I have often asked myself what Chardin would have said if he could have known what I endured :

"Multas per gentes, multa per æquora vectus,"

solely with the object of seeing with my own eyes his first version of "La Fontaine." It is painted not on canvas but on an oak panel, and has suffered cruelly—probably from exposure to the heat of a stove in the royal palace, from which it was transferred to the National Gallery; it is blistered, it is a wreck past restoration, but it is signed and dated, and one can clearly decipher the inscription in the left-hand corner, "Chardin 1733." This work, then, which shows the master in the full possession of his powers and in the plenitude of his "veine bourgeoise," was painted for de la Roque five years before it was exhibited in 1737, and actually belongs to precisely the same date as the amorous and elegant "Lady sealing a letter." For at the Salon of the following year (1738) Chardin exhibited "un tableau de quatre pieds en carré représentant une dame occupée à cacheter une lettre," which had previously figured amongst the sixteen works exhibited by him in 1734 at the Place Dauphine.¹ The picture in question, signed and dated "J. S. Chardin 1733," is now to be found, under the title of "Die Brief-Sieglerinn," in the Neues Palais at Potsdam, having been, as I learn from M. Silvy, re-discovered by him, in company with M. Thibaudeau and M. Danlos, some years ago, "derrière une armoire au Garde-meuble du Vieux Palais, Potsdam." Calino, were he writing this, would say that Chardin, who rarely dates, has done so on this occasion on purpose to confound the two de Goncourt.

The "Brief-Sieglerinn" is an extraordinarily interesting picture; and not the least of its interest arises from the fact that the execution is of the same character as that of the "Bouteilles de Savon" and "Les Tours de Cartes." In each, we get the same uncompromising mosaic, so to say, of colour. Chardin's brush work, except in certain examples to which I will afterwards refer, is, like his execution in pastel, full of intentional asperities. His pencil has none of the bloom that falls from the crayon of La Tour—his brush declines to soften the accents of his touch, but each was so absolutely right that they melt into a perfect harmony. This charac-

¹ "La plus grande toile représentait une Jeune Femme qui attend avec impatience qu'on lui donne de la lumière pour cacheter une lettre." See Salon, 1738.



LA DAME CACHETANT UNE LETTRE. BY CHARDIN.
(Neues Palais, Potsdam.)

teristic is as marked in the companion pictures, exhibited in 1739, as in the "Brief-Sieglerinn," executed probably four or five years earlier. All three belong to Chardin's early period, and show by what conscientious work on a large scale he strengthened himself for the execution of his familiar scenes. The "Brief-Sieglerinn," whilst it shows all the admirable qualities of Chardin's work on the unusual scale of life, is also distinguished by suggestions of opulence which contrast with the habitual simplicity of his favourite scenes. This last is, however, a point not to be exaggerated, for other sitters to Chardin (as the mother and child in "La Toilette du Matin"¹) wear costumes as rich as the sacque of black and white striped brocade which clothes the lady who, with her letter in one hand, her sealing wax in the other, leans forward in her chair, indifferent to the caress of the greyhound at her side, whilst her eyes are fixed on the candle inclined towards her across the table by a footman, whose golden-brown coat, with its collar of dark fur, tells above the deep red of the table cover and its Turkish border. The work has suffered here and there from re-touching, but the effect of the whole is undisturbed, and portions, such as the sculpturesque greyhound, are of great beauty. The simple truthfulness of gesture, the beautiful drawing and modelling of the lady's hands and arms, the masterly rendering of the half seen profile, lovely neck and soft hair crowned by a top-knot of lace, are all indications of the hand of Chardin at his strongest,—his colour and his brush are full. What changes the whole aspect of the work is the introduction into the background of a conventional red curtain, descending from nowhere and tied up with cords and bands in the prescribed academic style, the sort of thing, in fact, with which Ferdinand would have completed a portrait of Mme. de Maintenon. Put in without conviction, as by a formal imitator of Rigaud, this unlucky curtain imparts an air of unreality to a scene otherwise intensely real.

Chardin,
Baudouin
and
Greuze.

We turn from this picture to another in the same palace, and find "Un jeune Dessinateur taillant son Crayon,"² also a work of unusual size, executed in 1737, and exhibited at the same Salon of 1738, where it was probably bought, together with the "Dame cachetant une lettre," for the Crown Prince Frederick.³ In spite of the state of the background, which has been both repainted and

¹ See the "Maitresse d'Ecole," engraved by Lépicié and by Burford. Bocher, 34.

² Engraved in mezzotint, 1740, by Faber. This engraving has "Chardin pinx't. 1737," but I could find no date on the picture.

³ See R. Dohme. Die Ausstellung von Gemälden älterer Meister. Die Französische Schule. Jahrbücher der königlich Preussischen Kunstsammlungen, 1883.

cleaned, we receive at once a unique impression of breathing life. This boy in the cocked hat and white coat, of whose head there exists, I think, a study in the collection of M. Cheramy¹ is evidently a portrait. He is tired, he is bored, he is putting off work; the red strings of his blue portfolio hang untied over the edge of the table on which he rests his arms; otherwise, there is no touch of colour, the figure exists in pure light, and affords a striking example of that extraordinary charm, proper to Chardin, which does not lie in the grip which he gets of his subjects, and the precision with which he handles them—in these respects others are greater than he—but in his instinct for the quality of their environment, for that something which gives personality even to the ambient air. Two other works by Chardin, in the same palace, represent the more usual aspect of the master's talent. "La Ratisseuse" and its companion, the original "La Pourvoyeuse,"² which, as it is signed and dated "Chardin, 1738," must take precedence of the one in the Louvre dated by Chardin in 1739.³ Neither of these works is in a satisfactory condition, though portions of "La Ratisseuse," which, though not dated, is signed "Chardin," seem to have escaped the restorer. The general effect is hard, though the scheme of colour is very pretty. White touches and lovely pale indigo blues are heightened by the prevailing browns of the woman's skirt and jacket, a streak of scarlet under-petticoat carries the eye to a great yellow gourd in one corner, balanced by the dark earthenware bowl opposite, where the turnips roll from her hand into the glistening water, painted as none but Chardin could paint.

As regards this marvellous rendering of details, we are told that when Chardin first went to work for Noël-Nicholas Coypel his master directed him to paint in a gun for him in a "Portrait de chasse;" and that the minute care as to place, light, and position with which he determined the pictorial effect, that he wanted to get through this apparently trivial accessory, impressed Chardin forcibly with the importance, as well as the difficulty, of getting

¹ Said, I believe, to be a portrait of Sedaine.

² These are the two, I think, engraved by Lépicié in 1742. It is most probable that the "Pourvoyeuse" of Potsdam is the one exhibited with "La Ratisseuse," and not the one which Chardin sent to the Salon in the following year. There is a third "Pourvoyeuse" in the gallery Lichtenstein, on which I failed to read the date. It is given conjecturally by M. de Goncourt as 1735. This work is accompanied by a "Ratisseuse" signed and dated 1738. A fourth, with slight variations, is at Schleissheim, and is engraved in the second vol. of "Königliche Gallerie von München und Schleissheim."

³ Bought at the sale of M. Laperlier.

the smallest detail absolutely right.¹ The effort to reach the highest possible standard of perfect representation in the rendering of the humblest objects never flagged throughout Chardin's life, with the result that the smallest detail touched by his pencil has all the beauty of reality. "Il y a de Chardin," writes Diderot, Nov. 1st, 1759, "un Retour de Chasse ; des Pièces de gibier ; un Jeune Elève qui dessine, vû par le dos ; une Fille qui fait de la tapisserie ; deux petits tableaux de Fruits. C'est toujours la nature et la vérité ; vous prendriez les bouteilles par le goulot, si vous aviez soif : les pêches et les raisins éveillent l'appétit et appellent la main. M. Chardin est homme d'esprit, il entend la théorie de son art, il peint d'une manière qui lui est propre et ses tableaux seront un jour recherchés. Il a le faire aussi large dans ses petites figures que si elles avaient des coudées."² Eight years later, when Chardin exhibited his "dessus de porte" for Bellevue³ at the Salon of 1767,—together with "Les Attributs des Arts" a repetition "avec quelques changements de celui fait pour l'Impératrice des Russes"—Diderot exclaims, "On parlera de la Tour mais on verra Chardin," his work could not be overlooked. The public, dazzled by the flashy brilliance of fashionable colour, whilst admitting that he designed and drew admirably, might be inclined to reproach him with "un coloris quelquefois un peu gris," they were drawn to his work by the force of its perfect truth, in spite of themselves. "Eloignez vous, approchez vous, même illusion !"

Chardin,
Baudouin
and
Greuze.

Out of the most simple materials the great magician could evoke all the mystery and beauty of life. A roll of paper, an ink-stand, two pens, a plaster cast, just the right tone of gray for the background, and we have a masterpiece, such as the work belonging to M. Jacques Doucet, or, as in a more important example, "L'atelier de Lemoyne," belonging to M. Groult, the white rolls of paper, and the statuette of Pigalle's Mercury, which furnishes the keynote, are reinforced with books, portfolios, a vase, palette and brushes, and an order which seems to say that the painter to whom all these belonged was no insignificant personage.⁴ By some touch

¹ Mém. inéd., vol. ii., p. 420.

² C. L., vol. ii., p. 358.

³ "Les quatre attributs de Musique" are now in the collection of M^{me}. Jahan. They are, as M. de Chennevières has observed (G. B. A., 1888), finer examples than "La Musique et les Arts" of the Louvre. One of these, "La Musique Guerrière" has been engraved by H. Guérard (G. B. A., 1890). Two vast canvases of similar subjects, "Les Arts et les Sciences" belong to M^{me}. Edmond André.

⁴ M. de Goncourt says that M. Camille Marcille told him that his father had bought most of his collection of "Natures Mortes" by Chardin, amongst which were works as admirable as the "Œillets," now belonging to madame Jahan, for 12 to 20fr. apiece. Vol. i., p. 71.

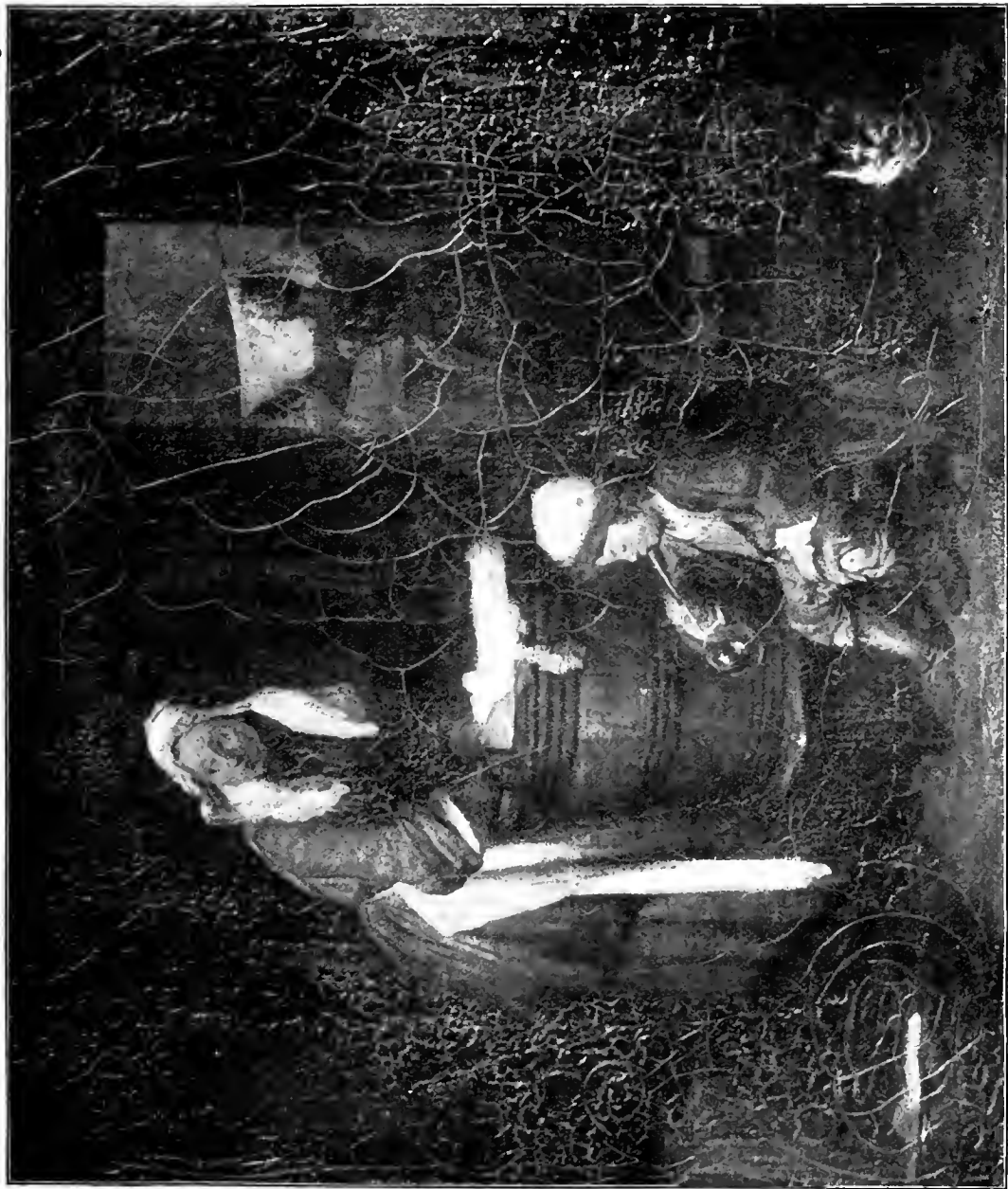
or suggestion such as this Chardin invariably contrives to fix a personal character on his groups of inanimate objects. They never seem to have been brought together by haphazard, but always look as if some one had just left them or was just coming back. So strong is the impression of the human presence that we pass from work in which it is simply felt to work in which it becomes visible without any lively sense of change—the environment has remained exactly the same. When at last the girl comes into the kitchen, the utensils of which are already familiar to us, nothing is disturbed; it seems as if she had been expected, as if we had been waiting for her appearance.

It was not, says Mariette, with the famous “deux cuisines” which Chardin painted for Watteau’s friend, Antoine de la Roque, that he completely established his reputation. Great as was his success at the Salon of 1737 with “La Fontaine” and “La Blanchisseuse”¹ “ce qui le mit tout à fait en réputation ce fut le tableau de ‘La Gouvernante’” exhibited two years later. When it was yet on the easel M. de Julienne had seemed to fancy it, but it was bought by a banker named Despuechs,² and resold for 1,800*l.* to Prince Lichtenstein, who, later on, became the purchaser of three other works by Chardin, one of which was the famous “Aliments de la Convalescence” (1747), all very ill hung when I saw them at Vienna some years ago.³ The example set by the Austrian ambassador was immediately followed by the French Court, and in the following year the two chief works exhibited by Chardin, “La Mère laborieuse” and “Le Bénédicité,” were acquired for the King. Boucher’s patron, the comte de Tessin, next appears on the scene. He had succeeded his father as “chef des travaux du château royal,” which he had constructed at Stockholm, and had ordered, for its decoration, quantities of work from French artists, long before he visited Paris as ambassador (1739-1742). From Paris he now sent off “Le négligé” or “Toilette du matin,” but not to “sa galerie de Drottningholm,” as the de Goncourt

¹ The original “La Fontaine,” National Gallery, Stockholm, and “La Blanchisseuse,” in the same gallery, were probably bought at the sale of Antoine de la Roque. A repetition, from the Crozat collection, is at the Hermitage. Another is in the National Gallery, London. It is not of superlative quality, but superior to the example at Richmond in the gallery of Sir Francis Cook (Ex. Guildhall, 1898, No. 68) This last, like its companion, No. 52, is a roughly painted preparation, possibly by a pupil.

² Despuechs owned the “Tours de Cartes,” in which two children are watching, engraved by Surugue in 1744. Mentioned by Bocher, No. 51, as in the collection of M. Moitessier.

³ A replica of the “Gouvernante” is in the collection of comte. A. de Vogué. Bocher, 24.



LA BLANCHISSEUSE, BY CHARDIN.
(*Musée National, Stockholm.*)



imagined, for Drottningholm was and is a Royal palace. The picture was exhibited in Paris (1741) before it left for Sweden, where it had a great success, and we find Chardin at once receiving several other commissions, through Tessin, either for himself or from the Court. "Actuellement," writes Mariette in 1748, "il fait un pour le prince royal de Suède¹—une gouvernante qui fait réciter l'Évangile à une petite fille, pour faire pendant avec un autre tableau qu'on a vu exposé au dernier sallon et qui a pour sujet un jeune élève dessinant d'après le Mercure de M. Pigal."²

Chardin,
Baudouin
and
Greuze.

These two pictures are no longer in the Swedish Royal collections. They were given, it is believed, by Queen Louise-Ulrique to Count G. A. Sparre, who formed the celebrated collection of pictures at "Wanås en Scanie" where they now are,³ together with two paintings of still-life, one of which is signed, "Chardin, 1734." The National Gallery at Stockholm is, however, in possession of no less than ten works by Chardin, either commissioned by Tessin, or bought for the Crown Prince and his wife at the sale of Antoine de la Roque. From de la Roque's collection came into Sweden not only the "deux cuisines," "La Fontaine" and "La Blanchisseuse" in which we recognize "La petite femme s'occupant à savonner," exhibited in 1737⁴ but also the "Jeune ouvrière en Tapisserie qui choisit de la laine," and "L'Artiste-dessinateur," (signed "Chardin") both exhibited in 1738. These two small pictures, both on oak panel, are in a fair state of preservation.⁵ Unhappily the same cannot be said of "La Blanchisseuse," a canvas which has suffered cruelly from heat.⁶ The central figure, "la petite femme," in a blue skirt and reddish-brown jacket, and the little boy intent on blowing soap bubbles, as he sits on a stool at her feet, alone show traces of the original beauty of the painter's work. The boy is a delightful baby, wearing a droll cap, bordered with red, and a blue coat and waistcoat somewhat dilapidated, which are, like the rest of his clothes, a mile too large, with an unconscious gravity which is full of grace.

¹ See preface to the "Notice descriptive" of the Nat. Gall., Stockholm, by G. Göthe.

² No. 14, Bocher.

³ Nos. 6 and 7. *Tafvelsamlingen pa Wanås*. G. Göthe. The present owner of the collection is Count Axel Wachtmeister, to whose liberality I owe a copy of this excellent catalogue.

⁴ Described, through an oversight, by the de Goncourt as "la petite fille," etc.

⁵ "Notice descriptive des tableaux, etc.," National Museum, Stockholm. G. Göthe.

⁶ Engraved by Cochin. Bocher, 21. We owe to him clever renderings of "Le Garçon Cabaretier," and "L'Écureuse," Bocher 22 and 16, both of which were in the collection of M. Camille Marcille, together with a version of the "Ouvrière en Tapisserie" and the "Dessinateur."

In 1741 Tessin had sent to Sweden "Le Bénédicité" and "La mère et sa fille à leur dévidoir," both of which, if an inscription on the back of the canvases themselves is to be trusted, are "des copies retouchées par Chardin lui-même d'après les originaux nos. 99 and 98 au Louvre,"¹ and the execution, which has little of the usual character of Chardin's wealthy brush, supports the statement. The "Mère et sa fille" is in very bad condition, and the "Bénédicité," which is well preserved, is peculiarly pale and cold in tone; if it is wholly by Chardin, "il a sûrement vû gris ce jour là." In striking contrast to these two works is the magnificent warmth and keeping of the fine still life representing "A dead hare hanging near a copper cauldron," and the very personal beauty of the "Négligé" or "Toilette du Matin," also sent to Sweden by Tessin in the same year.²

The engraving made by le Bas in 1741 conveys no idea of the exquisite tenderness of the faces of mother and child, nor of the delicate beauty of the colour. In the dim-lit room, in the uncertain morning light, the faint blues and pinks of the little one's dress, massed with the white draperies of the dressing table tell out from the splendid amber yellow of the mother's petticoat, above which her handsome gown, broad striped in red and white, is gracefully tucked up. No prettier lesson in coquettish dressing was ever given than the one conveyed by these two figures. Top-knots peep out scarlet from beneath the hood of the mother's black tippet, delicately blue above the fair child's forehead, the little muff in her baby hand is blue velvet and white fur, whilst by the mass book on the red stool, over which falls the red drapery which enframes the mirror on the toilet, lies another muff of green velvet and sable, cunningly chosen to give the last touch of elegance to her mother's appearance. The accessories—the toilet service, with its silver candlestick, the clock, the "meuble chantourné" on which it stands, all show the ease of graceful life, which, if simple, is of a "simplicité qui roule sur l'or," and one guesses that costumes so finished can scarcely have been donned only to go to church—mass will certainly be followed by less serious engagements.

Six years later Tessin again bought from Chardin the "Amusements de la vie privée," painted and exhibited in 1746, and its companion, "L'Econome," painted, but not exhibited, in 1747.³

¹ "Notice descriptive Nat. Museum Stockholm," No. 783. The "Mère et sa fille" was engraved in mezzotint by T. Burford (Bocher 35) who amused himself by putting a large round hat on the head of the mother.

² See note to No. 782, Cat. Museum Stockholm.

³ Engraved by le Bas, 1754, Bocher 22. A sketch of the subject was in the collection of M. Eudoxe Marcille, and is now in that of M^{me}. Jahan.



LA TOILETTE DU MATIN. BY CHARDIN.
(*Musée National, Stockholm.*)

They were amongst his last commissions.¹ Both are on canvas ; the first, in which figures a lady with her book and her spinning-wheel, is still in fair condition, but I have seen work by Chardin which has pleased me better. The "Econome"² has suffered so severely, apparently from injudicious cleaning, that it is withdrawn from the gallery, but, through the kindness of Mr. Erik Folcker, I was allowed to examine what is now but the ghost of a once beautiful picture. These two companion works, in both of which Chardin has treated a rather cold scheme of colour in which green and white predominate, did not leave Paris together. A reference to the catalogues of the Salon will show that the two pictures, "depuis peu partis pour la Suède," which Chardin finds himself unable to exhibit in 1747, were the "Econome" and the "Jeune fille qui récite l'Évangile ;" these were preceded, in 1746, by the "Amusements de la vie privée," and followed by the "Élève studieux," which appeared at the Salon of 1748.

Chardin,
Baudouin
and
Greuze.

With slight variations "L'Élève studieux," "avec des changements" and "La jeune fille" were again submitted to the public in 1753,³ having been ordered by de Lalive de Jully, for whom Chardin also painted in 1757 a "Table d'office" and a "Table de cuisine." Endless and confusing are these repetitions by Chardin himself of his most popular subjects, and who can hope altogether to avoid the traps which they lay for the unwary? The MM. de Goncourt thought they had found the "Dessinateur" of 1738 and his companion, the "Ouvrière qui choisit de la Laine," in the collection of M. Camille Marcille, but there is no doubt that they were bought for the prince royal, Adolphe-Frédéric, at the sale of Antoine de la Roque, and are now at Stockholm. We have also

¹ The accession to the throne (1751) of Adolphe-Frédéric and Louise-Ulrique was followed by the ruin and disgrace of their former favourite, Tessin, who saw himself obliged to cede to Louise-Ulrique the best part of his collection (probably about 1757). The remainder was sold on the death of Tessin (1770) at Akerö in 1771, and at Stockholm in 1786. "Notice descriptive," Preface.

² It is but fair to say that this is an unusual adventure at Stockholm, where one is struck by the pure state of the pictures.

³ "M. Chardin a exposé," writes Grimm, 15 September, 1753, "entre plusieurs tableaux très-médiocres, celui d'un *chimiste* occupé à sa lecture. Ce tableau m'a paru très beau et digne de Rimbrandt, quoiqu'on n'en a guère parlé." (Correspondance litt. vol. i., p. 60). This work figures in the catalogue of the Salon as "Un philosophe occupé de sa lecture. Ce tableau appartient à M. Boscry, architecte." This is a misprint, probably, for Bosery, who built the chapel of the Collège des Lombards rue des Carmes, 1738. The work itself was a portrait of Aved, and is conjectured to have been the same or a repetition of the work exhibited in 1737, as "Chimiste dans son laboratoire," and engraved by Lépicié in 1744 as "Le Souffleur." It has, like all Chardin's portraits, disappeared. The de Goncourt, however, excepted the portrait of an old woman belonging to Mme. la baronne de Conantre.

been assured by the same writers that, in Chardin's work, "on ne connaît guère de tableau, de panneau, de petite toile, d'étude même non signée." The sole exception to this rule exists, we are told, in his portraits. Would that it were so; but on works as important as the "Toilette du Matin" or "Les Amusements de la vie privée" there is no signature, and I learn from Dr. Göthe's excellent catalogue of the works at Wanås that neither the "Elève studieux" nor the "Jeune fille qui récite" are signed. Even if we get a signature, there is too often no date. We may be sure that "La Fontaine," signed and dated 1733, is the first exemplar of that famous subject; but there are at least four repetitions, and it is impossible to say which of these may be the one exhibited in 1773, concerning which we are told that it belongs to "M. Silvestre, maître à dessiner des enfants de France; c'est la répétition d'un tableau appartenant à la reine douairière de Suède." Possibly it may be that one of great beauty which is in the possession of Mme. Jahan, the daughter of M. Eudoxe Marcille, for this work, still in a most perfect state of preservation, shows excellencies which would delight the heart of a brother painter. The rose-reds of the hanging meat are not less wonderful than the superb quality of the whites. In this collection we also find an interesting example of "Le Bénédicité," enlarged by a considerable addition on the right in which figures a boy bearing a dish, and "Le Bénédicité" stands, perhaps, next to "La Fontaine" in popularity. Repetitions of this subject figured at the Salons of 1746 and 1761;¹ "La Pourvoyeuse" was repeated in 1739; we have probably a third example in "Une femme qui revient du marché" in 1769, and "l'Écureuse" figures at the Salons of 1738 and 1757.²

Silvestre, the pupil of Joseph Parrocel, was not the only artist who owned works by Chardin. The names of Roettiers,³ the medallist, of Germain, of Lemoyne, the sculptor,⁴ of Aved, the portrait painter, who possessed "plusieurs," figure on the list of those to whom belonged works exhibited at the Salons; but Silvestre, the drawing-master to the King and to the "Enfants de France,"

¹ In addition to the replicas of the Galerie La Caze and of the Museum at Stockholm, there is yet another at the Hermitage.

² In this year Chardin obtained lodgings in the Louvre. P.V., April 2nd, 1757. See also *Mém. inéd.*, vol. ii., p. 438.

³ Jacques Roettiers, nephew of Norbert and cousin of Charles-Joseph, was also goldsmith in ordinary to the Crown. He possessed many works by Oudry. *Salon*, 1752, and *Mém. inéd.*, vol. ii., p. 393.

⁴ "Le Singe peintre." *Gal. La Caze*, No. 172. Engraved by Surugue fils, 1743. There is a repetition in the collection of Mme. Nathaniel de Rothschild, who also possesses "L'Aveugle" (Ex. *Salon*, 1753).



LA POURVOYEUSE. BY CHARDIN.
(Musée du Louvre.)



seems to have been a frequent purchaser, possibly for others, for besides the repetition of the picture belonging to the Queen Dowager of Sweden, and the "Femme qui revient du marché," exhibited in 1769, he is credited with the possession of at least five other specimens of the master's skill. Laurent Cars and his fellows bought of course for the purposes of engraving and sale, and, judging from an entry made in his journal by Wille, Chardin, whose prices were always modest, treated his brother artists with especial generosity.¹ "J'ay acheté," writes Wille on the 14th August, 1760, "deux petits tableaux de M. Chardin; sur l'un il y a un chaudron et un poëlon et autres très-bien faits, 36 liv. ; c'est bon marché, aussi me les a-t-on cédés par amitié."

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This payment, for such work as Chardin put into his smallest canvas, seems absurd; but it is clear that, either from modesty on his own part, or because the public were disappointed by too frequent repetitions, he never—even when at the height of his reputation²—commanded high prices. Mariette gives 1,800*l.* as the sum paid for "La mère laborieuse," but Haillet de Couronne says that the 1,500*l.* paid by the King for "La Serinette" or "Dame variant ses Amusements"³ was the largest that he ever received. In any case it seems amazing that it should be recorded of this famous artist, whose talent attracted all classes and who was scarcely able to fulfil his numerous commissions,⁴ that the fortune of his second wife enabled him to live honourably.

Outsiders, judging only by the size of his canvases, probably thought him sufficiently paid, but Chardin worked very slowly. In the year after his second marriage, Berck writes to the comte de Tessin (Oct., 1745) saying that Chardin cannot possibly let him

¹ As an indication of the width of his tastes it is interesting to note that he possessed works by de Troy le père, van Loo, Boucher and Fragonard. (See Catalogue de la Vente, 6 Mars, 1780.) A proof of his friendly relations with La Tour is to be found in the Procès-verbaux of the Academy. When Chardin resigned, July 30th, 1774, the post of treasurer, we are told that "M. Chardin sera flatté si l'Académie avoit agréable de lui permettre de placer dans l'Académie son portrait peint en pastel par M. De la Tour."

² His popularity in England may be inferred from the fact that Lépicié's engraving of "Châteaux de Cartes" was issued with the inscription, "Given gratis to the Purchasers of the 'British Magazine' for Jan., 1762."

³ A. N. O¹, 2,241. f., 346, vo. It was probably an order for M^{me}. de Pompadour, as it passed into the hands of Marigny. Engraved, as in his cabinet, by Laurent Cars. Sold at M. de Morny's sale for 7,100*fr.*, in bad condition. See de Goncourt, vol. i., p. 93.

⁴ In the catalogue of his Vente (March 6th, 1780) we find repetitions of "La Gouvernante," "La mère laborieuse," "La Blanchisseuse," "Les Tours de Cartes," and "Le jeu de l'Oye." One infers that other galleries than that of Stockholm may contain "copies retouchées par Chardin lui-même d'après les originaux."

have two pictures then ordered ("Les Amusements de la vie privée" and "l'Econome") for a year, and adds, "le prix de vingt cinq louis d'or par tableau est modique pour lui qui a le malheur de travailler si lentement."¹ Haillet de Couronne received the details of his life of Chardin from Cochin, who was Chardin's intimate friend, and occupied lodgings near him in the Louvre. He tells us, as does Mariette, that the master's pictures "cost him great labour." This fact, which Chardin seems to have frankly proclaimed, coupled with the account given by Bachaumont of his method of execution, explains the curiosity which has been recorded by Diderot. "On dit de celui ci," he says of Chardin, "qu'il a une technique qui lui est propre et qu'il se sert autant de son ponce que de son pinceau. Je ne sais ce qui en est. Ce qu'il y a de sûr, c'est que je n'ai jamais connu personne qui l'ait vu travailler."²

Bachaumont seems to have had better luck. He tells us that "sa manière de peindre est singulière : il place ses couleurs l'une après l'autre sans presque les mêler, de façon que son ouvrage ressemble un peu à de la mosaïque où pièces de rapport."³ After reading this one is not surprised to find, in a letter from Cochin to Belle le fils, a receipt, entitled, "Teintes pour l'accord harmonieux d'un tableau dont M. Chardin faisoit un excellent usage." Lake, Cologne earth, Ultramarine ash, were the tints employed, with English linseed oil, "Stil de grain d'Angleterre," and Cochin adds, "J'ay oui dire à M. Chardin qu'avec ces tons diversement et bien modifiés, il revenoit sur toutes les ombres de quelque couleur qu'elles fussent. Il est certain que ce peintre a été celui de son siècle qui a le mieux entendu l'accord magique du tableau."⁴

Cochin himself was no painter, but he might have learnt from his own art that there is no receipt for the "accord magique d'un tableau." "Qui vous a dit qu'on peignît avec les couleurs?" asked Chardin gravely of a brother artist who boasted of a certain system by which he purified his colours. "Avec quoi donc, Monsieur?" returned the other in astonishment. "On se sert de couleurs," replied Chardin, "on peint avec le sentiment,"⁵ and of no one was this more true than of himself. Everything that he touched he touched with feeling as profound as it was personal. The common things, the everyday incidents of family life seen in the homes of the staid and prudent citizens of Paris, stirred his affections; the house-mother, kindly, foreseeing, careful, the little ones playing their very games with a certain gravity as if they had adopted

¹ Port. inéd., art. fr. de Chennevières.

² Salon, 1767.

³ Notes, Appendix, Mém. de Wille.

⁴ Arch. de l'Art fr., vol. ii., p. 128.

⁵ Mém. inéd., vol. ii., p. 441.

something of the sober ways of their elders, these figures were sufficient for the exercise of Chardin's most perfect gifts. He treated with absolute simplicity the simple pleasures of simple lives. All the actors in his innocent dramas live as they really lived, they appear before us in their actual frame. They wore their serviceable well-chosen garments; we know every item of their necessary furnishing—the chairs, the table, the brazier, their children's toys, their polished floors, and the very colours which they affected. An orderly, sober world, methodical and regular, so much so that we feel a mild surprise when the unwilling little scholar throws down his shuttlecock and battledore at the feet of his "gouvernante," and sulks impatiently whilst she brushes his hat and gives him unwelcome advice.

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It has been reported that Descamps, looking at Chardin's work, cried out in despair, "Les blancs de Chardin . . . je ne peux pas les trouver!"¹ But perhaps Chardin's browns are as wonderful as his whites. If we recall the scheme of any one of his works, of the "Pourvoyeuse" for example, we shall remember the living beauty of the flesh, the ivory whites, the warm rich blues, and immediately we shall see a certain quality of brown,² a brown which has an extraordinary power of allying itself either to black or to the most delicate grays. Sometimes, as in the coat of the boy in "Le Toton,"³ now belonging to M. Groult, he actually breaks his browns with these beautiful grays, from the force and depth of which all the other hues seem to have borrowed a greater value. The grays which his contemporaries loved, and which served them to disperse the rainbow hues with which they loved to play, could not serve the turn of Chardin, tones of a stronger and more sober character became his palette, as he sat with closed doors, his whole powers concentrated in the office of penetrative sight.

This same wonderful penetration and acuity of vision, accompanied by kindred peculiarities of execution, distinguish Chardin's work in pastel. It has been suggested that he turned to pastel in order to refresh the interest of his public, but it is more likely that he took up the crayon because he found it less trying to his sight than painting, for all his pastels were produced in his later years, the years in which he was forced to have recourse to the aid of powerful glasses when he worked. In the pastel portrait of 1771,⁴

¹ L'Art au XVIII. Siècle, de Goncourt, vol. ii., p. 130.

² Both in the "Mère laborieuse," and "Le Bénédicité" in the Louvre we get the same beautiful masses of white, "écrasées sur les tons bruns."

³ Engraved by Lépicié in 1742. "Le Toton" belongs to the same years as the "Pourvoyeuse" and "Ratisseuse" of Potsdam.

⁴ Louvre, No. 678.

which is, perhaps, the finest of those which he has left us of himself, he already wears spectacles; in the equally brilliant and audacious work belonging to M. Groult, the eyes of the great artist gaze at us, genial and humorous, through glasses which have grown to imposing dimensions, the like of which appear again in the companion portrait to that of his wife executed in 1775.¹ The portrait of the wife, Marguerite Pouget, in "bonnet blanc très simple, avec nœud bleu. Fichu blanc, casaquin de soie noir, robe brune,"² shows once more her husband's favourite scheme of colour. Chardin himself wears a great green shade above his white cap. Both portraits are admirable for their sympathetic yet uncompromising sincerity. "La Tour lui-même," remarks M. Reiset, "n'a jamais mieux réussi." It is, however, to be noted that Chardin uses the crayon quite differently from La Tour. He is not afraid of leaving his touch just as he has placed it,³ and he does not aim at that effect of "bloom" which is the ordinary seduction of the pastellist. His last famous work, the portrait of a young man "peinte au pastel," was exhibited in the Salon of 1779 and attracted the attention of Mme. Victoire de France. She asked the price, but Chardin replied that the honour paid by her to his old age was a favour above price, and in exchange for his picture received from her a gold snuff-box, by which he was delighted.⁴

But, says his biographer, whilst we speak of honours and favours and satisfactions, the fatal end drew near. The year which heralded the ruin of so many of Chardin's friends and fellow-workers brought to him this final favour and a kindly death. For years he had suffered much from various infirmities, and in especial was cruelly afflicted with stone, but he continued to work to the last and passed away at the age of eighty, tended faithfully by the brave wife,⁵ who seems to have consoled him for his first unfortunate

¹ Louvre, Nos. 679, 680. Engraved by Chevillet.

² Engraved by Abel Luzat.

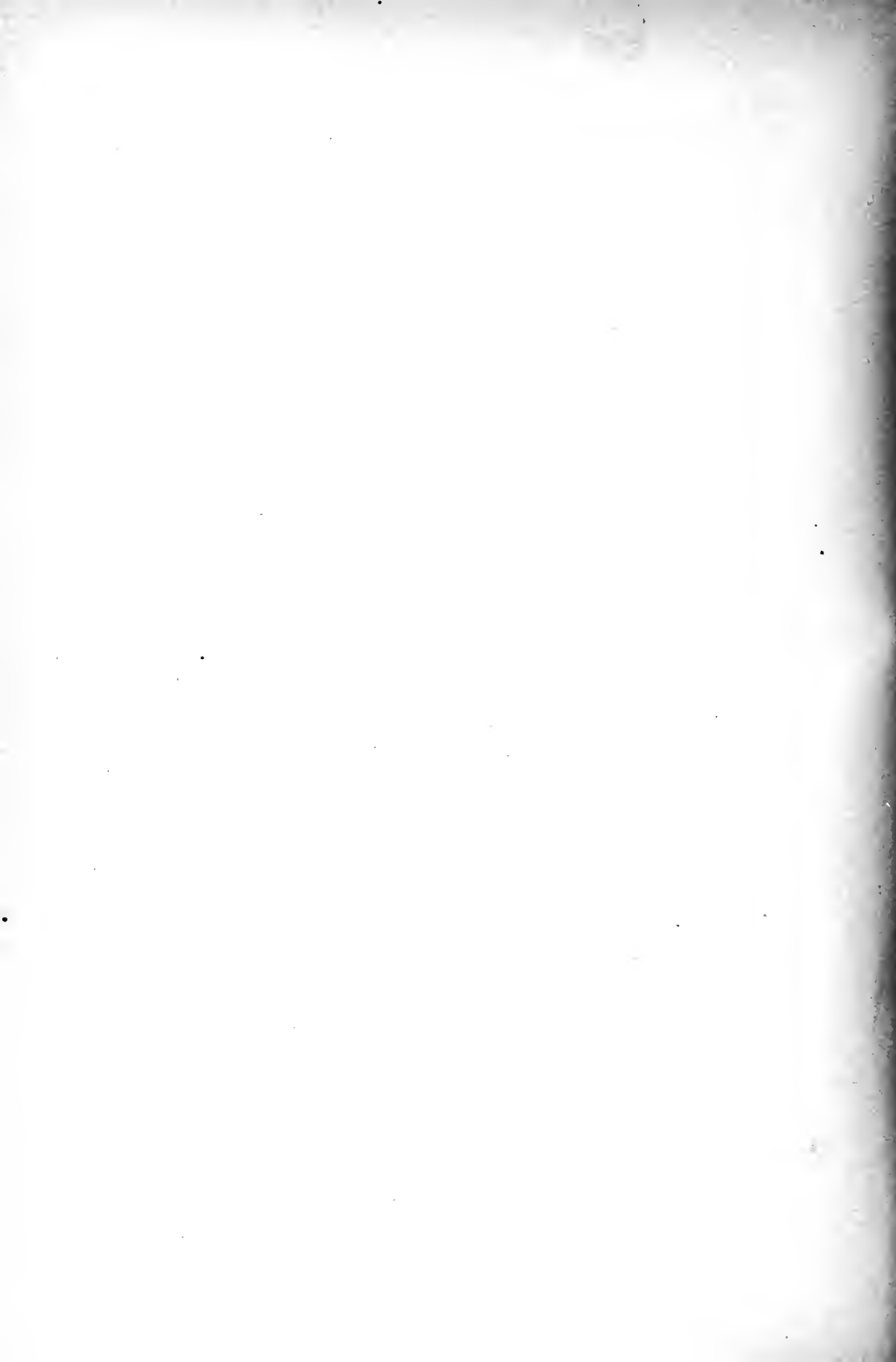
³ This peculiarity will probably enable us by-and-by to determine the drawings which are entitled to bear his name. As I write, I hear from my friend, M. C. Ephrussi, that one has been found of unexceptionable authenticity dated 1769 and bearing Chardin's signature. This drawing, which we reproduce, will furnish us with a test for others which, like some at Stockholm, appear to have claims to consideration.

⁴ *Mém. inéd.*, vol. ii., p. 439.

⁵ In an undated letter of Cochin to Descamps, written after Chardin's death, he says, "Mme. Chardin demeure maintenant rue du Renard Saint-Sauveur chés M. Adger, agent de change. M. Datchet, oncle de M. Adger, avoit épousé une sœur de Mme. Chardin . . . M. Adger a offert à Mme. Chardin de la recevoir chés lui, où elle couleroit la vie douce, n'ayant plus le souci de rien que de sa santé. Ils ont une maison de campagne . . . au moyen de quoy elle jouit d'un doux repos." *A. de l'A.*, vol. v., p. 219.



LE CHÂTEAU DE CARTES. BY CHARDIN.
(Collection of M. Jacques Doucet.)



marriage,¹ and for the loss of that son—*premier prix de peinture*—whose suicide at Venice darkened his father's days.²

Chardin,
Baudouin
and
Greuze.

To the last, Chardin had remained faithful to the simple subjects and the unconventional standpoint which he had from the first adopted. The pleasures of happy imitation were enough for him; "to strike true" was the fulfilment of his highest ambition. To this temper of mind, seeking always with unerring instinct the beauty of perfect truth, the mere observation of the commonest actions, the most tranquil movements became a source of endless interest and pleasure. A baby learning to say "Grace" before meat, a boy building his "Château de cartes," are instinct, when touched by Chardin, with the full pathos of human life. The sentimental complications in which Greuze delighted, and which he may almost be said to have invented, were not only unnecessary to Chardin's art, they were as foreign to his temperament as the mannered airs of Etienne Jaurat,³ or the suggestive indecencies of Baudouin; these modes of the hour could not withdraw Chardin from his undivided allegiance to purely pictorial motive, nor do we find in the work of Lépicié, who forms a link between Chardin and Greuze, any trace of those tendencies which suggest the Italian distich:

"Quanto a spirito gentil conviensi Amore
Tanto e men bello in animo villano."

Mariette insists sharply on this distinction when he condemns Pierre-Antoine Baudouin, "garçon laborieux et de fort bon caractère," for the licentious character of his subjects. He had better, says Mariette, have confined himself wholly to "des sujets galants;"⁴ il n'auroit peut être pas tant gagné d'argent, mais il auroit mis sa conscience à couvert et ne se serait pas préparé des remords." Mariette, who had rebuked the admirers of Chardin for preferring the daily actions of homely life to more exalted subjects, had no sympathy with indiscretions, even if disguised with the utmost art and grace. He has, on the other hand no word of approval for

¹ For the documents regarding the first marriage, see de Goncourt, p. 91, and for the second, p. 94.

² *Mém. inéd.*, vol. ii., pp. 438, 439, and 435. Young Chardin had been in the Ecole royale des Elèves protégés. His "Alexandre s'endormant avec une boule d'or dans sa main" was in the "Exposition des ouvrages des pensionnaires à Versailles," in April, 1755. M. de Luynes notes it as "par Chardin, âgé de 22 ans, qui n'est que depuis cinq mois dans l'Ecole." "*Mém. du duc de Luynes*," p. 133, vol. xiv. M. Laperlier possessed a work by him. See de Goncourt, vol. i., p. 102.

³ 1699—1789.

⁴ The word "galant" had then no worse signification than is implied by our vulgar word "smart" as used in opposition to "low" company.

“The Life of the Virgin” or for those illustrations to the Epistles and Gospels ordered of Baudouin by M. de Fontanieu for the Royal Chapel and exhibited in 1767 and 1769. After all, indiscretions, even such as Baudouin committed, are softened by the lapse of time, and those which may have seemed indecent to his contemporaries appear to us now with something of the gravity of a vision from the dead past.

“Il peignoit fort joliment des guazzes,” says Mariette, and it is by his two famous gouaches, “Le Coucher de la Mariée” and “Le Modèle honnête”¹ (both in the collection of M. Groult) that Baudouin is now best known. Although these works have suffered not only from the evils which must necessarily affect the beauty of things so delicate, but also somewhat from an unskilful attempt to preserve them, they still show us how brilliantly this miniature painter² had appropriated the lighter and more seductive qualities of Boucher’s talent. He had married Boucher’s second daughter in 1758, and we are told that he adored his father-in-law, who was supposed to have suggested some of those compositions which Baudouin rendered with so much grace and “verve.” It must, however, be granted that if he were the faithful historian of the manners of his day, it was only of those manners which Boucher treated in his idler hours, and which afterwards became the theme of Gravelot’s delicate pencil in his illustrations of the “Contes de la Fontaine.” In the “Coucher de la Mariée,” exhibited at the Salon of 1767 and popularized by the fine engraving begun by Moreau le Jeune and finished by Simonet, we find a subject—open to interpretation as offensive as that which Diderot at once fastened upon it—treated with art the most exquisite and delicate that, in its way, it is possible to imagine, and which we can recognize even now when most of Baudouin’s gouaches have suffered from rehandling, under which the original simplicity and breadth of the masterly touch has disappeared. Engravers, however, such as de Launay, Massard and Ponce, by their brilliant versions of “Le Carquois épuisé,” “Le Lever,” “L’Enlèvement nocturne” and “L’Épouse indiscrète,” have done much to defend Baudouin’s fame from oblivion. In vain the indignant Diderot may cry, “Notre ami Baudouin peu de chose.” We cannot endorse his judgment as we look at the refined beauty with which Baudouin has treated the principal figures in his “Modèle honnête,” at the natural grace of gesture, the lively propriety of movement of the

¹ Both engraved by Simonet. “Le Coucher de la Mariée” appeared at the Salon of 1767, “Le Modèle honnête” at that of 1769.

² He was agréé as “peintre en miniature,” September 26th, 1761. P. V.



LE CONFESSONAL. BY BAUDOIN.
(Collection of Madame la Vicomtesse de Courval.)

pretty actors in the "Coucher de la Mariée." His heroes, like the gallants who trouble "Le Confessionnal," may be only "héros de ruelles,"¹ but the originality and variety of their types, the genuine life by which they are animated, denote that Baudouin possessed faculties of observation and imagination, the brilliance of which go far to atone for the freedom of his pencil.

Chardin,
Baudouin
and
Greuze.

Whilst Baudouin was illustrating with adorable grace the prevailing tastes of the France whose ruler was then amused by Mme. du Barry, the names of his subjects, such as "La Fille éconduite," "Le Cueilleur de Cérises," reminds us of those which were also handled with a clever admixture of different sentiment by his contemporary, Greuze.² One work, however, by Baudouin, "La petite Laitière,"³ resembles both in name and manner closely that of Greuze, and shows how nearly allied in feeling were these two men, who, at first sight, seem to have little in common. And that they were allied is true, though Baudouin dedicated gifts, the promise of which was cut short by his early death,⁴ to the service of that luxury and licence the reaction against which was turned to account by Greuze. The most eloquent literary exponent of this reaction was Rousseau; Greuze became its interpreter, rather against his will, in that unending series of sentimental scenes which set before us those circumstances of domestic drama which Diderot, in his "Fils naturel" and "Le Père de Famille" unsuccessfully attempted to put on the stage. The vogue of these subjects was unparalleled, and commanded the services of the greatest engravers of the day. "Le Père de Famille expliquant la Bible," the early subject by which he startled the professors of the Royal Academy,⁵ or "L'Aveugle trompé," painted in 1754,⁶ the work on which he was presented by Pigalle, might both serve as illustrations to the "Contes Moraux" of Marmontel, and it was evident that if he chose to work out this vein of suggestive sentimentality, Greuze was assured of fame and fortune.

¹ In the collection of Mme. la vicomtesse de Courval. Exhibited Salon 1765.

² 1725-1805. See N. A., vol. 1874, p. 434.

³ Engraved by Gutenberg.

⁴ "Baudouin est mort l'hiver dernier . . . épuisé par le travail et par les plaisirs. Il peignait à gouache ou en miniature, et il s'était fait un petit genre lascif et malhonnête qui plaisait beaucoup à notre jeunesse libertine." *Corres. litt.*, June 15th, 1770.

⁵ See "Lettres à Mlle. Voland," Ed. 1841, vol. ii., p. 170, Letter cxxvii., and Notice by Mme. Valori, the granddaughter of Greuze, prefixed to her "Comédie Vaudeville," entitled, "Greuze ou l'Accordée de village." Reprinted in "*Rev. univ. des Arts*," vol. iv., pp. 248-261, and 362-377, etc.

⁶ Ex. Salon 1755. Now in the collection of the late Mme. la baronne Nathaniel de Rothschild.

His Italian experiences, his determination to take the Academic world by storm one can only regard as a temporary aberration. His tour with the Abbé Gougenot,¹ a man whose vast acquaintance with mythological and allegorical subjects seems to have been constantly utilized by the Academy, was of doubtful service to an artist endowed like Greuze. He was for a while thrown completely off the track on which he had made his first success, and the disastrous adventure of his "Sévère et Caracalla" (see p. 25), had at least one good result. Checked after a humiliating fashion² in his mistaken ambitions, he returned to the source of his first and happier inspiration. His choice of subject, but still more the mixture of sensuality and sentiment, which specially characterises his treatment of themes not in themselves necessarily suggestive of a moral, shows the influence and nature of the attacks then being made on society.

From 1759 to 1762 Greuze exhibited, with ever increasing success, works such as "l'Accordée de Village,"³ but the zenith of his reputation was reached in 1765, when he sent to the Salon no less than thirteen works. Of these, the most memorable were "La jeune Fille qui pleure son oiseau mort,"⁴ "La bonne Mère,"⁵ "Le Fils puni," and "La Malédiction paternelle," both of which, now in the Louvre,⁶ were reproduced by Robert Gaillard. But he captivated his public, in a large measure, because his treatment of his subjects, though tainted with the same artificiality and self-consciousness that spoiled the dramas of Diderot, was rendered attractive by a vein of wanton suggestion which found an echo in the dainty disorder in which his heroines are dressed. However piteous the situation, there is certain to be some corner of his picture in which the eye can detect the immature charms of one of his favourite types of girlish beauty, indiscreetly revealed with an inappropriate and picturesque elegance verging on the theatrical.

¹ Hon. Amateur, R. A., P. V., 1756. Greuze painted portraits of the Abbé and of his brother and his wife shortly after his return from Italy. The two last were exhibited in Paris, 1888. They were then in the collection of M. le baron de Soucy.

² Wille writes, August 23rd, 1769: "M. Greuze présenta, pour sa réception, un tableau historique à l'Académie royale, pour être reçu comme peintre d'histoire. Il y fut reçu comme peintre, mais refusé comme peintre d'histoire. Cela lui causa bien de la peine; mais personne ne pourroit lutter contre le scrutin du corps en général."

³ Louvre, No. 260. It was engraved by Flipart and exhibited in 1761. A study for the subject, in the Musée Condé, comes from the collection of the Marquis Maison.

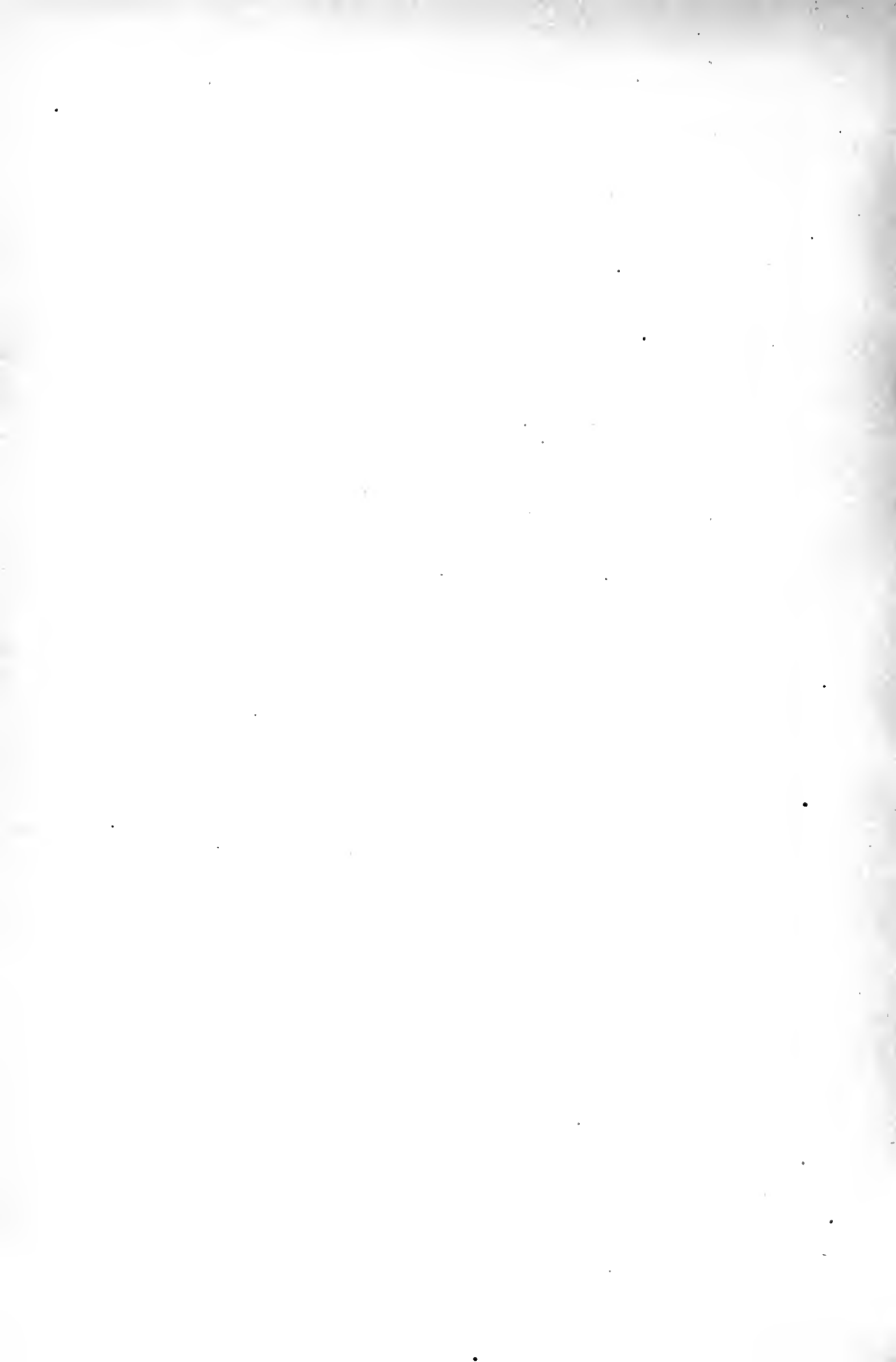
⁴ In the collection of the late Mme. Nathaniel de Rothschild. Engraved by Flipart and by Morse, G. B. A., 1882, Ex. Salon, 1765.

⁵ A drawing for this work belongs to M. Groult. M. J. Doucet has a fine preparation for the head in pastel. Engraved by Massard. Ex. Salon, 1769.

⁶ Nos. 262 and 261, An "esquisse" of "Le Fils puni," Ex. 1765.



L'ACCORDÉE DE VILLAGE. BY GREUZE.
(Musée du Louvre.)



Even in "Le Père de Famille expliquant la Bible," his first picture, exhibited in 1755, the instinct which bid him associate with his lessons of grace and morality the stimulus of voluptuous charm, has tempted him to give prominence to a girl whose thoughts are far away, and whose kerchief is torn just where it should hide the budding breast.

Chardin,
Baudouin
and
Greuze.

This touch of melodrama finds an apology in the firm and brilliant play of line which marks Greuze's best work; in the vigour and freshness of his flesh tints; in the enticing softness of expression—obtained sometimes by an abuse of *méplats*—in the alluring air of healthful life and youth, and the other sensuous attractions with which he contrived to invest his lessons of bourgeois morality. As Diderot wittily said of "La bonne Mère," "ça prêche la population," and a certain piquancy of contrast resulted from the exhibition, in the name of morality, of charms so opulent which has never failed to attract the general public, and has caused his work to command enormous prices. This is especially the case with his single figures, such as "Le Miroir cassé,"¹ of the Wallace collection, "La Cruche cassée,"² of the Louvre, "La belle Blanchisseuse" at Wanås, "La fille à la lettre," which, like the "Baiser jeté," is in the collection of Mr. Alfred de Rothschild, "La Fille dont l'oiseau s'envole," once at Bagatelle, and "L'Offrande à l'Amour," now at Hertford House.³ By far the most seductive of these works—though I prefer as a piece of painting the "Cruche cassée" in the Scottish National Gallery—is "Le Baiser jeté," of which Diderot wrote in 1765: "Il faut que je vous dise un mot d'un tableau charmant, qui ne sera peut-être jamais exposé au Salon. Ce sont les étrennes de Mme. de Grammont à M. de Choiseul. . . . Imaginez une fenêtre sur la rue. A cette fenêtre un rideau vert entr'ouvert; derrière ce rideau, une jeune fille charmante sortant de son lit et n'ayant pas eu le temps de se vêtir. Elle vient de recevoir un billet de son amant. Cet amant passe sous sa fenêtre, et elle lui jette un baiser en passant." Four years later, when the picture, contrary to Diderot's expectations, appeared at the Salon, the critic had fallen out of love with the painter, and saw only the faults of

¹ Ex. 1763. No. 425, Beth. Green.

² Louvre, No. 263. The first sketch (painted) for this work is in the Nat. Gall. of Scotland, No. 356.

³ Nos. 447 and 380, Beth. Green. The "Petit Mathématicien" is in the collection of baron Ed. de Rothschild, and a replica is to be found in the Musée de Montpellier, where are also numerous other works by Greuze, including "Le Gâteau des Rois" (engraved Flipart. Signed and dated, "J. B. Greuze, 1774"); "La Jeune Fille au Panier;" "La Prière du matin," etc., etc. In gen. Mon. Civ. Pro., vol. i., pp. 214, 215. "La Prière du Matin" was reproduced in the Gaz. B. A., vol. v., p. 2.

manner, and the thin quality with which the work may be reproached, but which are powerless to destroy its unrivalled grace and charm.

It is, indeed, in his single figures that Greuze is seen at his best, and now and again rises even to the height of excellence, though, in spite of his keen powers of observation, he remained content to follow the routine practice of his day, and his treatment of drapery especially is mannered, and shows the clay-cold quality common to most of his contemporaries. When a youth, coming into the Academy as a pupil of Grondom's, a Lyons portrait painter, the father of Madame Grétry, by whom Greuze was carried to Paris, he received little attention from the professors, and the rapid leap into public notice which he made by "Le Père de Famille expliquant la Bible," which brought him the friendly patronage of de Lalive de Jully, probably increased his vanity and self-esteem. When in Italy, we find him receiving, as a matter of course, marked attention from Marigny, who wrote to Natoire bidding him give Greuze a room at the "Ecole," and sending a commission for two pictures to be placed in his sister's apartments at Versailles, where he adds, "ils seront vues de toute la cour."¹ Greuze declined to follow Marigny's suggestion and do the work in Rome, so it was arranged that it should await his return to Paris, and Natoire may possibly have been glad to hasten his departure, for we are told that when he ventured to criticise one of Greuze's sketches, his guest replied, "Monsieur, vous serez heureux si vous pourriez en faire une pareille."² "Il est un peu vain notre peintre," says Diderot in 1765, "mais sa vanité est celle d'un enfant. Otez-lui cette naïveté qui lui fait dire de son propre ouvrage; Voyez-moi cela. C'est cela qui est beau. Vous lui ôterez la verve, vous éteindrez le feu et le génie s'éclipsera. Je crains bien lorsqu'il deviendra modeste, qu'il n'ait raison de l'être."

At this moment the brilliant critic was captivated by the freshness of Greuze's talent. He pauses to note that the head of the "Jeune Fille qui pleure son oiseau mort" is that of a girl of sixteen, whilst her hands and arms are those of a woman,³ but turns at once to extol the beauty of the "Fils ingrat" and the "Mauvais Fils puni;" "if," he says, "these two projects should ever be carried out, taste has fallen so low that Boucher will find an easier market for his indecent and dull marionettes than Greuze for

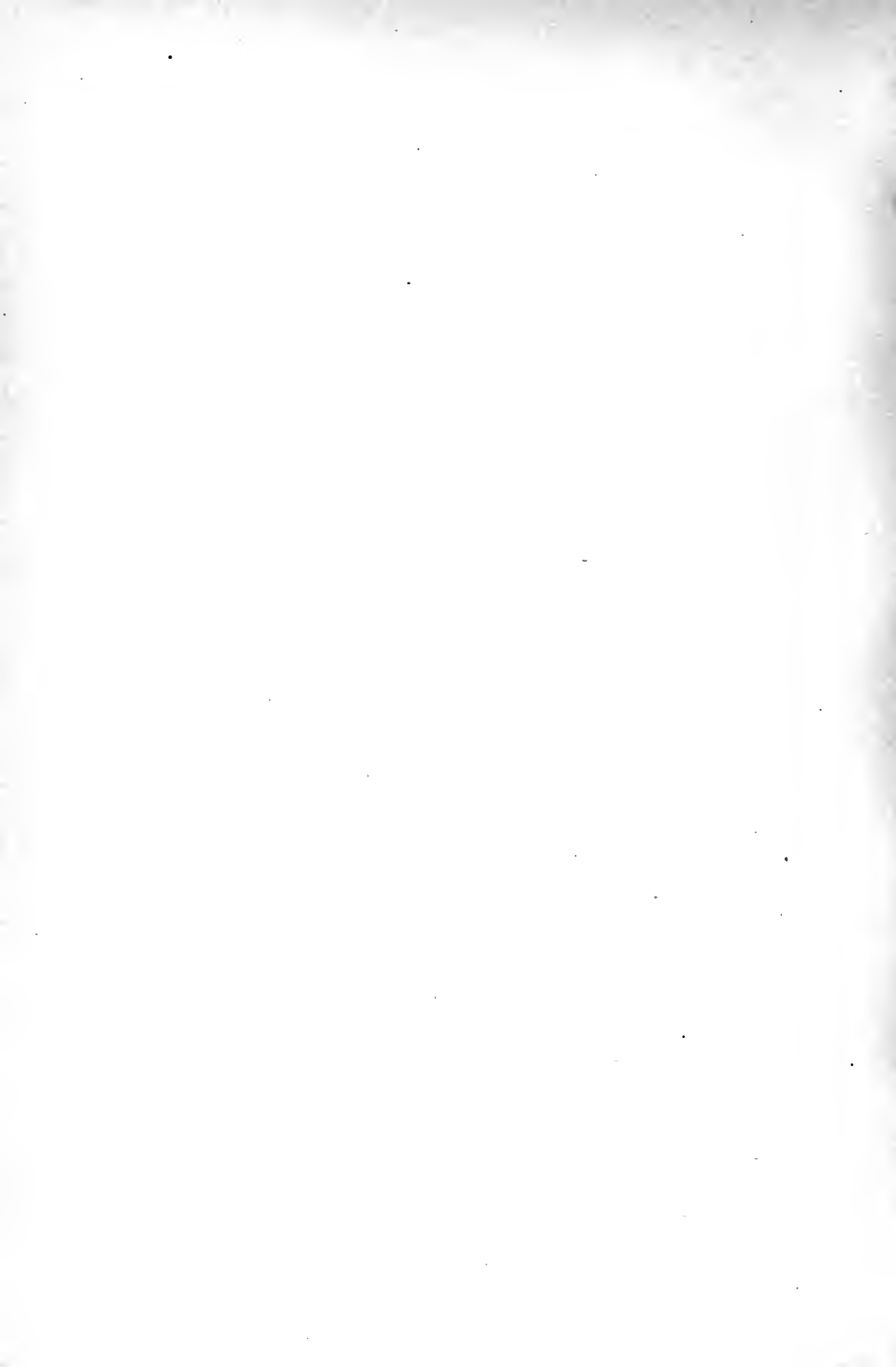
¹ No. 43, Vente Marigny. See Correspondance of Natoire, G. B. A. 1870.

² A. de l'A., vol. vi., p. 236.

³ This is also the case with the girl in the life-size half-length, "La Fille à la lettre," in the collection of Mr. Alfred de Rothschild.



LA BELLE BLANCHISSEUSE. BY GREUZE.
(Collection of Count Axel Wachtmeister, Wanas.)



his two sublime pictures. Is not," he asks, "his 'Paralytic'¹ still in his atelier? Yet it is a masterpiece of art. They heard talk of it at Court. They sent for it: it was looked at admiringly, but not bought; and it cost the artist some twenty crowns to attain the inestimable happiness. . . but I must hold my tongue."

Chardin,
Baudouin
and
Greuze.

The fervour of this intense admiration soon cooled. Two years later Diderot was still of opinion that Greuze was certainly superior "dans son genre," and still saw in him one who draws, "qui imagine, qui colore: qui a le faire et l'idée," but in his Salon of 1769 he retracts much of this praise, and, after relating the mortifying adventures which had attended the painter's reception by the Academy, he curtly declares, "Je n'aime plus Greuze." This attitude on the part of Diderot probably also represents that of the curious section of Parisian society then influenced by the Encyclopædists. Irritated by the self-sufficiency and vanity of the man, they were also provoked by his determination to pay homage to traditional conventions and conquer the rank of historical painter, instead of basing his claims to honour on the rendering of scenes of "sublime" morality. In contrast to these turns of feeling, it is interesting to take the steady testimony of Wille, the engraver, who writes in his Journal on Nov. 27th, 1759, "M. Greuze, ce peintre profond et solide, m'a fait présent d'un excellent dessin de sa main, étant mon vrai ami. Ce dessin représente une cuisinière debout contre une armoire, lisant ou calculant dans son livre de dépense, etc. Il est de toute beauté et hardiment fait au crayon noir et blanc, papier gris." On the 18th December in the same year, Wille notes that he has paid 192lt. for the finest drawing yet made by Greuze, the subject of which is a woman roasting chestnuts which she is selling to some Savoyards, who dispute payment. Further transactions are noted in the Journal during the following year (July 17th, 1760) and on the 15th April, 1761, Wille placed his son Pierre-Alexandre with Greuze, as a pupil, an act which plainly shows his continued respect for that master's talent. That Wille was satisfied with the care bestowed by Greuze on his son's training is proved by the handsome presents which, from time to time, he thought well to offer to Mme. Greuze—the beautiful Mlle. Babuty, to whose charms Diderot has borne witness, and whose dishonesty and depravity are recorded in the monstrous "Mémoire contre sa femme," which was drawn up by her husband.² On one of these occasions (1st Jan., 1762) Wille notes that

¹ At the Hermitage. The Musée de Montpellier was a study for the head of the chief figure, "Tête de Paralytique." See Salons 1761 and 1763.

² A. de l'A., vol. ii., p. 153.

he had sent his son Pierre-Alexandre to his master's house with a silver coffee-pot, "qu'il a présentée à Mme. Greuze pour ses étrennes," and there seems to be some hint of the lady's character in the words, "Il a été bien reçu comme de raison" with which the entry concludes.¹ Traces of these excellent relations between the painter and his engraver crop up again and again in Wille's curious Journal. In September, 1763, he goes, in the company of Doyen,² with M. and Mme. Greuze to Champigny, where their child is "en nourrice," and in the last two months of the same year we find him sitting for his portrait to his good friend, and noting that, on the 1st Dec., Greuze painted "mon habit d'après moi."³ This touch shows us the painter at work, and reveals the careful practice which makes all his portraits interesting. "Greuze," says Mariette, "has painted various portraits which have a character of truth which should make them valuable. But that is perhaps the precise reason why they will have no success. Most people dislike too much simplicity and naïveté." In proof of this, Mariette relates that when Greuze was sent for to Versailles to paint the portrait of the Dauphin, his sitter was so well pleased, that he determined, as the most flattering thing he could think of, to propose that he should also paint the portrait of the Dauphine. She was unluckily present, and Greuze, seeing the enormous quantity of rouge with which, in obedience to the reigning fashion, her cheeks were disfigured, hastily replied that he begged to be excused, and, without thinking of what he was saying, made matters worse by adding, "Je ne sais point peindre de pareilles têtes."

What Greuze could do, when not embarrassed by a painted mask, is proved by his portraits of men as well as by those of women, as, for example, the admirable Sophie Arnould, now at Hertford House, or the delicate vaporous Mme. de Champcenetz, to whom rouge and other "fards" were not a matter of necessity.⁴ His portraits of the engraver, Wille; of Robespierre,⁵ of Fabre d'Eglantine,⁶ are not precisely examples of powerful work, but they are all remarkable for the wonderful beauty of their atmosphere. If this quality takes something from the virility of his men, it enhances,

¹ See also December 10th, 1763.

² 1726-1806.

³ Salon, 1765. This fine portrait bust of Wille is in the collection of Mme. Ed. André. It was bought at the Delessert sale, and was exhibited Jan., 1846, in the Galerie des Beaux Arts, Boulevard Bonne-Nouvelle (see Cat. No. 32), and again in 1888.

⁴ Collection Grefulhe. G. B. A., 1877. The portrait of Sophie Arnould was No. 410, Beth. Green.

⁵ Belongs to the Earl of Rosebery. Exhibited, Old Masters, 1896.

⁶ Louvre. No. 209, Galerie La Caze.

on the other hand, the charm of his portraits of women and children. Sometimes, as in his treatment of the head of the young girl veiled in black, which belongs to M. Léopold Goldschmidt, Greuze even deserves the epithet "profound," applied to him by Wille. "Paul Strogonoff enfant" is one of the most attractive child-portraits in existence,¹ and the painting of the flesh, relieved against white linen, of his "Tête de jeune fille,"² which hangs near it in the gallery at Besançon, is but one of many instances of the peculiarly seductive character which is the signature of Greuze when dealing with models whose attractions were those of nature and healthful youth. These he painted, when painting direct from life, with admirable directness; and it is in his studies, and not in his portraits or in his pictures, that he shows himself at his best. The study in pastel which he made from his wife for the head of "La Mère bien-aimée,"³ excites our warmest admiration, not only by the marvellous mother-o'-pearl tones of the flesh, which sometimes, as in "Tendre Désir,"⁴ become a little sickly, but by the masterly drawing, especially noticeable in the rendering of the mouth.

An indefatigable worker, Greuze had, at one time, amassed considerable wealth, but his affairs, originally embarrassed by the venality and extravagance of his wife, suffered irretrievable ruin in the social and political troubles which engulfed the fortunes of the old régime, and he died in 1808, in his lodgings in the Louvre, in great poverty. He left no pupil of mark. Etienne Aubry,⁵ the young portrait painter, who died at the early age of thirty-six, in 1781, was the only one whose work shows character; of the others who owed their inspiration to Greuze, such as Pierre-Alexandre Wille, Schenau and Bénézech, there need be no mention here.⁶

Greuze himself had outlived the movement of which he had been the most brilliant interpreter. To the perfect joy in life which animated the work of Watteau, had succeeded the licentious suggestiveness of the group led by Baudouin; for this Greuze had substituted the sensual sentimentalism which appeared to Diderot as the alliance of morality with art. This, in its turn, was swept away.

¹ No. 268, Cat. Musée de Besançon.

² No. 269.

³ In the collection of M. Jacques Doucet.

⁴ Musée Condé, No. CXXXIII.

⁵ 1745-1781. There are some fine drawings by him in the Louvre.

⁶ Amongst those indirectly influenced by Greuze was his contemporary Jean-François Colson, 1733-1803. See engraving of "Le Repos," by F. Courboin. G. B. A., 1898.



CHAPTER VI.

THE PAINTERS OF PORTRAIT: RIGAUD, LARGILLIÈRE, NATTIER, TOCQUÉ, ROSLIN, DROUAI, LATOUR, PERRONNEAU, AND OTHERS.

The
Painters
of
Portrait.

WHEN François de Troy arrived in Paris from Italy in 1709, "il y trouva son père entièrement livré au portrait; il n'étoit point encore d'usage," says his biographer "que les peintres s'attachassent uniquement à ce genre."¹ This is an exaggeration. No doubt a certain change had taken place, but it dates from the day when le Brun—seeing the excellence of Rigaud's portraits especially marked in that of de la Fosse²—advised the painter to forego the prolonged stay in Italy, held to be obligatory on every winner of the Grand Prix, and to devote himself to portrait painting "sans réserve."³ De Troy le père, and Largillière, with both of whom Rigaud had formed the most intimate relations from the time of his arrival in Paris (1681), were no doubt influenced by his determination, and followed the example which he had set at least twenty years before the young de Troy was persuaded to leave Pisa and the attractive Signora Joanna.

To Rigaud⁴ it was an unmixed advantage to have gone through some of that severe academic training necessary to a man who intended to be received as a "peintre d'histoire." It may even be questioned whether he did not exchange it, too soon, for the special studies to which he devoted himself when he decided to follow le Brun's advice. In spite of his great gifts, Rigaud does

¹ M. I., vol. ii., p. 258. ² Painted in 1682. ³ M. I., vol. ii., p. 131.

⁴ 1659-1743. His full name was Hyacinthe-François-Honorat-Mathias-Pierre-le-Martyr-André-Jean Rigaud y Ros. R., January 2nd, 1700. Professor, 1710. Rector, 1733.



PORTRAIT OF ALEXANDRE-FRANÇOIS DESPORTES. BY HIMSELF.
(*Musée du Louvre.*)

not always sustain comparison with Largillière, and when one examines portraits which have been left us by men in whose work they were an exception, such, for example, as the magnificent red, gold, and white "Benedict XIV."¹ of Subleyras,² or the "Chasseur"³ of François Desportes;⁴ one is tempted to ask whether it is not possible that the studies which give to work of this class special distinction and value may not be too cheaply sacrificed to portrait painting "sans réserve."

Rigaud,
Largil-
lière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perron-
neau, and
others.

Those who know Rigaud only in his magnificent manner, appropriate to the rendering of the pompous types of the age in which he was born, those who regard his official portraits, such as his famous "Louis XIV.," in the Louvre,⁵ as the last word of his art, should turn to works in which he has painted persons whose life and position have permitted less formal treatment. His portraits of himself, of the sculptor Desjardins,⁶ of le Brun, of Cardinal de Polignac,⁷ of la Quintinie and his wife, and of Lafontaine,⁸ are triumphs of skill more attractive, perhaps, if less imposing in character, than that displayed in the "Louis XIV.," or the famous "Bossuet;"⁹ whilst his young duc de Lesdiguières,¹⁰ and his most beautiful portraits of his wife, Elisabeth de Gouy,¹¹ and of his mother, Marie Serre,¹² must for ever be reckoned among the masterpieces of French art.

The importance which Rigaud attributed to this portrait of his mother, is shown by the provisions of a will, made by him on 30 May, 1707, some three years before his marriage. In this will, he leaves the bust of his mother, by Coysevox,¹³ to Monseigneur le Dauphin, asking him to give it a place in the galleries of Meudon or Versailles. These portraits, two profiles and the full face, which Rigaud had gone to Perpignan, in 1695, to paint, in order that Coysevox might produce the bust in question, were bequeathed to

¹ No. CXXV., Musée Condé.

² 1699-1749. He lived chiefly in Rome. See a letter by him, half French and half Italian, A. de l'A., vol. v., p. 94.

³ No. 163, Louvre.

⁴ 1661-1743.

⁵ See "Memoirs of Dangeau," "La goutte du roi continue; il se fait peindre l'après dinée par Rigaud," March 10th, 1701, and also "il se fit reporter chez Mme. de Maintenon où Rigaud travailla à son portrait;" March 11th. A portrait, in armour, at Madrid is said to be of the same date. See Mabileau, G. B. A., 1895.

⁶ Nos. 30 and 73, Salle Denon, Louvre, and No. 479, Galerie du Louvre.

⁷ No. 241, Galerie La Caze.

⁸ These two portraits, as well as that of Lafontaine engraved in the "Contes," were formerly in the collection of M. Camille Marcille. See G. B. A., 1876.

⁹ No. 477, Louvre.

¹⁰ No. 242, Gal. La Caze.

¹¹ See the engraving by Daullé.

¹² No. 478, Louvre. Engd. Drevet.

¹³ This bust is in the "Musée des Sculptures modernes," Louvre.

his nephew, whom "he desires to inspire with that respect and veneration which he himself feels for his mother," and, moreover, Rigaud entails the possession of these portraits, under strict conditions, on the eldest representative of the family for ever.¹ In the same will, too, we find the record of his care for the future of a little girl of eleven, probably a natural daughter, named Hyacinthe-Geneviève, "à présent pensionnaire au monastère de Vaucouleurs en Lorraine." There are also indications of his interest in Elisabeth le Juge, the widow of M. le Juge, whom he afterwards married, and to whom he gives the "jouissance et usufruit tant qu'elle vivra de la ferme et dépendances sîz à Vaux près Triel, appartenant en propriété audit sieur Testateur, consistant en batiments, terres labourables, prez, vignes, jardins, vergers, avec tous les bestiaux et meubles."²

At this date the position which Rigaud had attained was one of European celebrity. In the previous year he had painted his portrait, at the request of the Grand Duke of Tuscany,³ for the Uffizi. "C'est avec bien du plaisir," writes the Grand Duke, "que j'ay appris par vostre lettre du 29 Aoust que vous avez remis à M. le Cardinal Gualtieri vostre portrait travaillé de vostre main." Unfortunately, this portrait "dont son Eminence le Cardinal Gualtierio voulu bien se charger," was lost, "son équipage ayant pery en mer, le portrait suivit le mesme sort," and, ten years later, Rigaud had to replace it by another, which arrived safely at Florence, together with the short autobiography now prefixed to the biography written by Hulst,⁴ in the "Mémoires inédits des Membres de l'Académie Royale."

To this biography Hulst has appended a long list, compiled from Rigaud's own notes, of portraits painted and prices received. He was, apparently, an extremely orderly person. We have also not only the autobiography which he sent to Florence, but all the papers relating to his birth, to the title of "citoyen noble" conferred on him by the town of Perpignan, and to his reception into the order of St. Michael. Unfortunately there is, on the other hand, no account of his expenditure (such as has been supposed to exist by M. Jules Guiffrey⁵), and the list of his sitters and their payments covers only the first eighteen years of his life in Paris, for it stops in 1698, exactly when Rigaud had reached the height of his reputation. From this fragmentary record, we are, however, able to fix on an average of thirty or forty portraits a

¹ A. de l'A., vol. iv., p. 28.

² *Ibid.*, vol. iv., p. 29.

³ For whom, 1698, he had painted a portrait of Bossuet.

⁴ N. A. de l'A., 1874-75, p. 227.

⁵ *Ibid.*, 1884, p. 44.



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PORTRAIT OF MARIE SERRE, MÈRE DE RIGAUD. BY RIGAUD.
(*Musée du Louvre.*)

year as his usual performance; occasionally the figures go to between fifty and sixty, whilst a considerable number of copies were retouched by his hand. His letter to M. de Gaignières, who was arranging a sitting, in January, 1705, with him, for the Marquis de Pisieux, shows the methodical regularity with which Rigaud worked. "J'accepte," he says, "l'heure que vous me mandez qu'il viendra chez moi pour commencer son portrait, puisque le matin lui convient, je vous prie de lui dire que ce soit à neuf heures afin que j'aie le temps de faire l'ébauché avant midy, et s'il le faut je ne m'engageray pas même l'après midy de demain parce que s'il étoit nécessaire je le continueray la même journée pour gagner du temps."¹

Rigaud,
Largil-
lière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perron-
neau, and
others.

In spite of this amazing productiveness, Rigaud does not appear—if we may judge from the inventory made of his effects at his death²—to have amassed wealth, and there seems to be an indication of narrow circumstances in the fact, recorded by d'Argenville, that an exception was made in his case, "malgré la rigueur du visa; on lui conserva le même revenu qu'il avait sur l'Hôtel de Ville avec cette différence que ses rentes perpétuelles furent converties en viagères." As he himself said to Louis XV., when asked by him, in 1727, if he were married, "Je suis marié, mais je n'ai pas d'enfants, Dieu merci!"³ He had not been naturalized, and consequently, he added, "Mes enfants n'auraient pas de quoi vivre, Votre Majesté héritant de tout ce que j'ai pu gagner au bout de mon pinceau." His wife, Marie-Elisabeth de Gouy—for whom in 1698 Rigaud appears to have painted the portraits of her father and mother "gratis"—brought him no fortune on their marriage, in 1710. The penniless widow of Jean le Juge "huissier au grand Conseil" was, we are told, passionately loved by Rigaud, and she dying in March, 1743, her husband lingered only till the following December. From the fact that Wille appears as a claimant for 2,000*l.*, due to him as the price agreed on for an engraving of Rigaud's portrait of Elisabeth de Gouy, it is clear that his last earthly concern was with this memorial of the woman to whom he had been so strongly attached.⁴

Wille, in his early days of hardship, had been presented to

¹ A. de l'A., vol. i., p. 159.

² Scellé, December 29th, 1743. N. A. de l'A., 1884, p. 44.

³ His great portrait of Samuel Bernard was painted in this year; on November 19th, 1727, Mathieu Marais writes, "Rigaud a fait un portrait merveilleux de M. Bernard père, c'est un chef d'œuvre de l'art," but in the following year (July 25th, 1728) he remarks *à propos* of the "Congrès de Soissons," that "Rigaud est bien vieux à présent pour peindre toute l'assemblée."

⁴ N. A. de l'A., 1884, pp. 54, 57; Mém. Wille, vol. i., p. 73.

Rigaud by Schmidt, and Rigaud, pleased with his work, promised to procure him permission to engrave his portrait of the Duc de Belle-Isle then on the easel. There is a pretty scene in the "Memoirs," where Wille describes his eagerness to rush off with the portrait on learning from Rigaud at his second visit that he was to be allowed to have it. As soon as he saw me, says Wille, he cried out, as if he were pleased himself: "J'ai la permission de M. le duc de vous remettre son tableau; donc vous êtes le maître de l'emporter quand cela vous fera plaisir.' J'en remerciai ce brave homme des soins qu'il prenoit pour m'obliger et rapidement j'empoignai le tableau pour l'enlever. 'Doucelement,' disait il alors, 'la vivacité est bonne, mais un peu de patience l'est aussi quelque fois; voicy,' continua-t-il, 'mon valet de chambre qui apporte le café, nous le prendrons ensemble, si vous le voulez bien.' Je sentis bien que cette familiarité ne devoit pas m'éblouir; car M. Rigaud avoit la réputation d'être haut, même qu'il étoit sévère, cependant je fus convaincu du contraire, car pendant le déjeuner il étoit très affable, il me parloit de sa jeunesse, des efforts qu'il avoit faits pour être plus qu'un peintre ordinaire, qu'il s'étoit attaché à la nature, l'avoit étudiée sans relâche, en un mot qu'il avoit aimé son art avec passion; de plus, il m'invitoit de le venir voir souvent, que par là il verroit parfaitement si je faisais quelque cas de son amitié. Il ajoutait encore: 'Je me suis aperçu de votre ardeur pour le talent, continuez, vous irez loin, car vous êtes jeune; mais vous êtes éloigné de votre patrie: c'est là que sont vos parents, et c'est ici que je veux vous servir de père, je vous le promets; mais conduisez vous bien.'"¹

These visits to Rigaud took place probably in the last months of his life, for we know that Wille's portrait of the Maréchal de Belle-Isle was completed in 1743. It is evident from what he says that Rigaud's habits were extremely simple, and that is the impression conveyed by the inventory of his goods, taken at his death. There is no trace of the luxury shown by the enumeration of Largillière's² possessions, as declared by himself, in conformity with the sumptuary edict of 1700.³ From this declaration we learn that Largillière lived in an opulent fashion in the rue St. Avoye, the most fashionable quarter of Paris, where he is said to have carried on a "commerce de bons tableau."⁴ Unlike many of his

¹ Mém., vol. i., pp. 74, 76, and 106.

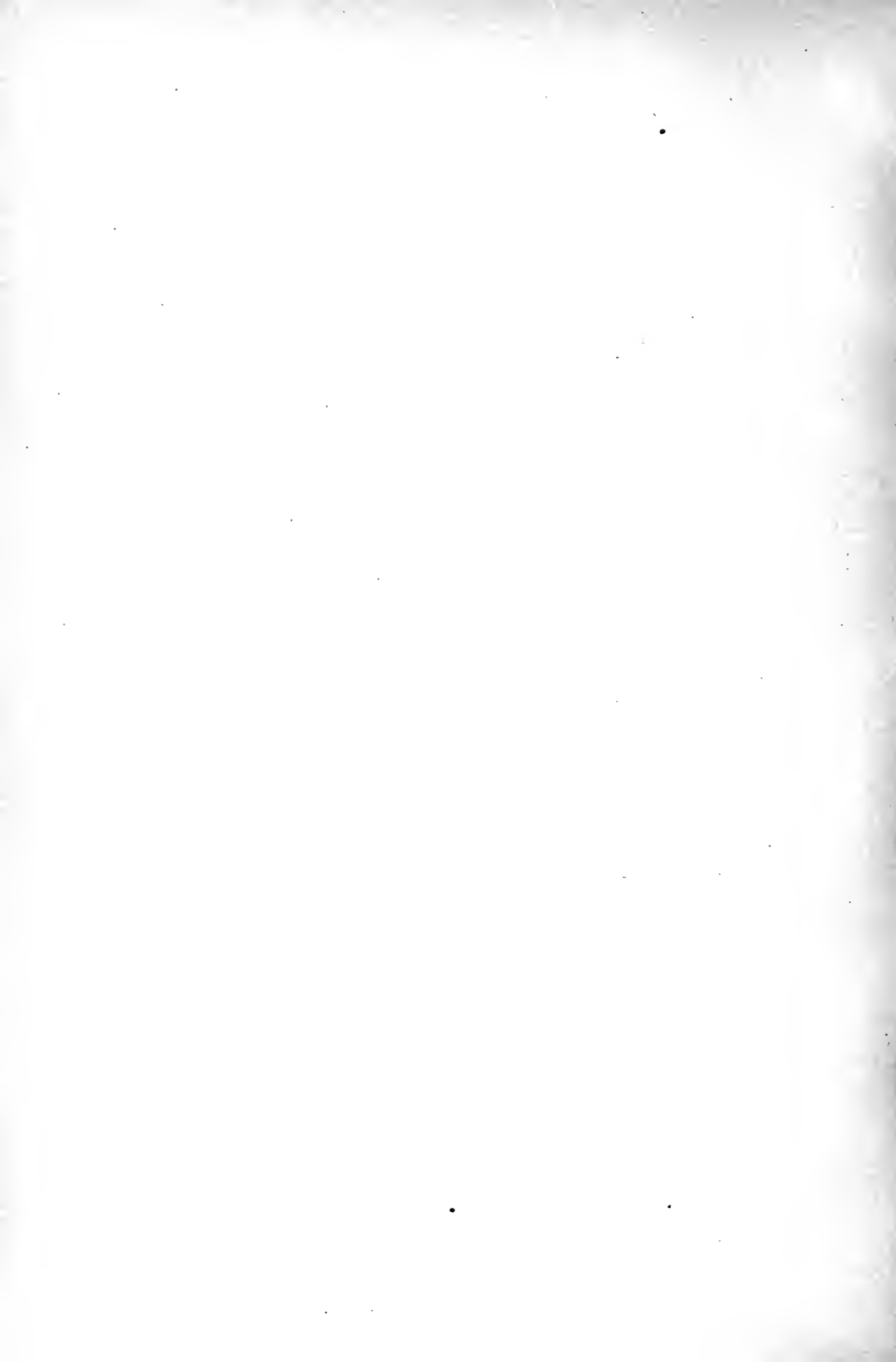
² 1656-1746. Recd. 30th March, 1686; Professor, 1705; Rector, 1722. For "scellé" see N. A. de l'A., 1884, p. 86.

³ N. A. de l'A., 1874-5, p. 223.

⁴ Du Pradel, Livre Commode, 1692, vol. i., p. 239.



JEAN FOREST. BY LARGILLIÈRE.
(Musée Royal, Berlin.)



fellow artists, Largillière seems to have retained his prosperity to the last, although we are told that "le système endommagea fort sa fortune et il eut cela de commun avec Rigaud." Wille, who visited him, "sans aucune recommandation," before he went to call on Rigaud, bears witness to his splendid living. "Je me rendis," he says, "à l'hôtel de ce fameux peintre où il était logé magnifiquement dans sa propriété . . . Ce bon viellard me comprit à merveille, me donna la main d'amitié me mena dans une grande salle remplie de ses productions."¹ This "salle" was in the house which Largillière, at a later date, had built for himself in the rue Geoffroy Langevin, and it was specially arranged for the exhibition of his own works,² which he had ceased to send to the Salon after 1704.

Rigaud,
Largil-
lière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perron-
neau, and
others.

Like Rigaud, he had owed much to the protection of the great despot le Brun. By him and van der Meulen he had been well received on leaving England after the death of Sir Peter Lely, to whom he had been assistant. He presented himself to the Academy in March, 1683, but returned to London to paint the portraits of James II. and his Queen, probably in 1685.³ French by birth, if Flemish by training, he soon made good his position in Paris, finding his patrons, for the most part, amongst the magistracy and other persons of professional and official distinction. His manner, at first somewhat laboured and restrained, has been well described by M. Mantz in an account of a portrait signed and dated 1685, seen by him at Bruges. "Allure," he says, "sans flamme et un peu appuyée."⁴ The same criticism applies to the fine full-length portrait of le Brun,⁵ which secured his position in the Academy, where he was received more readily than Rigaud, "sur le talent de l'histoire."⁶ All his life, Largillière continued to produce historical compositions, and to give the most varied proofs of skill, turning from portraits and more ambitious work to repeat the fruits and flowers and the landscapes on which he had been employed by his first master, Antoine Goubeau, at Antwerp.

"Son plus grand travail," says Mariette, "été le portrait, comme étant le plus utile; aussi y a-t-il fait une fortune considérable." Having a fine sense of the picturesque and brilliant powers of arrangement, he was at his best in works in which he

¹ *Mém. Wille*, vol. i., p. 64.

² G. Brice, "Description de Paris," 1752, vol. ii., p. 70. The two great decorative paintings which he executed in this house belonged to the late Madame Nathaniel de Rothschild.

³ See Walpole's "Anecdotes of Painting," p. 578, note.

⁴ G. B. A., 1893.

⁵ No. 320, Louvre; engraved by Edelinck.

⁶ P. V., March 30th, 1686.

had to deal with several groups of figures, such as his *Repas de Louis XIV.* (1687)¹ and *Mariage du duc de Bourgogne* (1697),² or the fine *ex voto* given by the town of Paris to the church of St. Geneviève (1694), which is now at St. Etienne du Mont.³ For a work of this class—"un tableau des officiers en charge"—ordered by the town council in 1702, we find that Largillière received 5,300 lt.,⁴ but his prices rose as the years went on, and the town council twenty years later agreed to pay as much as 8,000 lt. for a picture commemorating the arrival in France of the little Infanta of Spain, who should have been married by Louis XV. The picture was, in this case, to have been a "portrait historié" in which figured both the king and the regent, who held before him the portrait of the Spanish princess, accompanied by the usual attendant graces and genii.⁵ A full-length portrait by Largillière of the little Infanta wearing full court dress, her right hand resting on the cushion where the crown of France lies just beyond her grasp, is now in the Musée du Prado, Madrid, but it bears no resemblance to the large work ordered by the Town Council which was probably stopped when the little princess was sent back to Spain, and even the sketch made for the Town Council has disappeared.

The great mass of work—and Mariette reckons from twelve to fifteen hundred portraits in Paris alone—which Largillière turned out, reaches an extraordinarily high level of constant attainment, so practised and sure was his hand. The restraint visible in his early work soon relaxed, and portraits such as the "Mlle. Barral"⁶ mark the epoch of his emancipation. Rigaud retained to the last a certain element of formality, but Largillière was the herald of the new century. His sitters may wear the dress of the dying reign, but their painter treats it with a flourish and emphasis which animates, as M. Mantz has noted, the very disposition of their well-ordered wigs. He reflects the impatience of their minds, the exuberance of their life awaiting the moment for escape. Even the less excellent portraits, in which we divine the work of his scholars, such as the Elisabeth-Charlotte de Bavière (Nancy) or Jean Pupil de Craponne (Grenoble) show evidence of skill, and his

¹ Piganiol de la Force, vol. iv., p. 102.

² See Florent le Comte, Salon, 1699, ed. 1702, vol. iii., p. 209. Both those pictures were painted for the Hotel de Ville, and both disappeared during the Revolution.

³ In. Gen. Ed. Rel., vol. ii., p. 30.

⁴ Hist. de l'Hôtel de Ville, Leroux de Lincy; App. i., No. 77.

⁵ N. A., 1882, p. 135.

⁶ No. 148, Musée de Grenoble. Painted in 1701. The inscription is at the back and beneath the re-lining.

great picture of the family of Boutin de Diencourt (Besançon)¹ struck me as worthy comparison with the best achievements known to us of its class. The group of the father, mother, and their seven children is admirably brought together, the elder girl, about to sing to her brother's accompaniment on the violoncello, making an attractive centre figure; the colours of the dresses play on the quiet grays of the architectural background, through the openings in which we get pleasant glimpses of the foliage of trees and shrubs. A fine tone of orange noticeable in this picture, and certain beautiful hues of red, which Largillière affected, are noteworthy features of much of his work. Whenever it is possible he employs, as in the portrait of Mlle. Barral, red in mass. His fine portrait of Mme. Lambert de Thorigny (Chantilly)² is an effect of white shading into blue gray, relieved by gold brocade and framed in brilliant red—the red, laid in pure local colour, glazed in the shadows. Red is the girdle which divides the white from the rose-gray draperies worn by Madame, mother of the Regent, in her wonderful portrait "en naiade."³ The strange fancy dress is put on with an air of Turkish reminiscence, enhanced by the plenitude of those ample charms,⁴ which remind us of the lazy habits that suggested her epitaph, "Ci-gît l'oisiveté, mère de tout vice." To the same epoch belongs the somewhat florid and full-blown half length of Mlle. Duclos as Armida, in which we get a deep ruby note.⁵ Sometimes the hue is more vivid and contrasted with knots of warm blue, as in the gown of his wife Elizabeth Forrest, in his celebrated portrait of her, himself, and their younger daughter, Marguerite-Elisabeth, in the Galerie La Caze,⁶ but these reds are even more triumphant in character when he brings out their beauty by the close neighbourhood of tones of orange, such as that employed in the dress of the little girl playing with a parroquet in the Boutin de Diencourt picture. The special character of the red shown in the dress of the portrait of a man unknown, one of the finest portraits now at Chantilly,⁷ also inclines us to attribute it to Largillière. It may be,

Rigaud,
Lar-
gillière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perron-
neau, and
others.

¹ No. 321. Painted probably about 1720.

² No. LXXXIII., Ecole Française. A portrait of Mme. Lambert de Thorigny was exhibited at the Salon of 1699, together with those of her husband and their son.

³ A life-size example of this portrait is now in the possession of Mme. Lelong, to whom also belongs the half-length of Mme. du Chatelet, with a globe, together with the small repetition—a finer work—of the same subject. Ex. Salon, 1745.

⁴ No. LXXXII., Ecole Française.

⁵ No. LXXXI., Ecole Française. From the collection of M. C. Marcille. Largillière painted another portrait of the Duclos, now at the Comédie Française, of which there is, I am told, a repetition at Ferrières.

⁶ This work is, I think, superior in its air of exuberant vitality to the similar subject at Versailles.

⁷ No. LXXXIV., Ecole Française.

as has been supposed, by Tocqué, who has often assimilated Largillière's method and even colour with surprising success, and the admirable characterization of the head with its expression of unusual sweet gravity gives some probability to this attribution, but I know nothing else by him which is equally forcible and, at the same time, perfectly harmonious. The red draperies lined and lit with touches of white, broken by the blue ribbon at the throat, are treated with that magnificent picturesqueness, slightly exuberant and Flemish in character, by which Largillière always delights us, proving himself both a born painter and an excellent workman. Yet marked as is the character of Largillière's gift in that choice of colour which, in his later works, reminds us that he had lived in Antwerp, there are portraits by him in which the subject forbids this resource, and which reveal a different side of his Flemish training. Take, for example, his portrait of "Gobinet, docteur en Sorbonne,"¹ in which the palette is limited to black and white—collar and bands alone relieving the black gown of the sitter—it is possible that this work, with its close execution and finish, will scarcely strike the eye at first, but the longer it is studied, the more lifelike does it become.

In all portraits by Rigaud and Largillière, in those even by lesser men, such as Robert Tournières,² the stepfather of le Moine, whose work in this class may sometimes remind us of Rigaud; we find the practised habit of careful individualization of the sitter. This essential feature of good portraiture never seems to have troubled Jean-Marc Nattier,³ the painter who eclipsed Largillière in court favour. He entirely lacked the virility that distinguished the illustrious portrait painters of the previous generation. Bachaumont notes his gift for catching likenesses, his skill in making each likeness flattering when dealing with women, and adds, "ses habillements sont galants, mais manierez et sentent ce qu'on appelle le mannequin . . . il ébauche bien et de bonne couleur et quand il vient à finir il la gaste, elle devient livide . . . son gendre M. Tocqué lui est bien supérieur."⁴ This desire to please, to flatter, to be "galant" makes Nattier in some respects the typical portrait-painter of the reign of Louis XV.; he has undoubted charm in spite of mannerisms verging on the absurd, but his colour, especially in the flesh tints, too often justifies Bachaumont's criticisms.

The story of his early days vividly reflects the want of cohesion

¹ No. LXXX., Ecole Française. Musée Condé.

² 1676—1753. The finest portrait by him that I know is that of Charles de Beauharnais in armour wearing a red scarf. No. 213, Musée de Grenoble. It has much of the character of Largillière.

³ 1685—1766. Ag. May 25th, 1715. Received 29th October, 1718. Professor, 1752.

⁴ Notes, Appendix. Mém. Wille.



PORTRAIT OF MAURICE DE SAXE. BY NATTIER.
(Royal Gallery, Dresden.)



and direction from which the younger generation of artists were then suffering. His godfather, Jean Jouvenet, would have had him go to Rome¹ (1709), but Nattier had found occupation in making drawings from the Rubens series in the Luxembourg, more or less well, for engraving. He tried historical painting, but did not decide to present himself to the Academy till he was over thirty, and was then received a year later than his younger rival Jean Raoux.

Rigaud,
Lar-
gillière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perronneau, and
others.

His early hopes had been raised, it is said, by the approval of the "Grand Monarque," for when he submitted to Louis XIV. the drawing, which he had made for the engraver Drevet, from Rigaud's famous full-length portrait of the king, he was encouraged with a compliment, "Monsieur, continuez à travailler ainsi et vous deviendrez un grand homme." But the King died and Nattier had to seek occupation elsewhere. We next hear of him in a note of the "Mercure de France" for February, 1721. "MM. Watot, Nattier, et un autre sont chargés de dessiner, pour M. Crozat le jeune, les tableaux du roi et du régent." The advent of the Regency was not, however, favourable to Nattier, the Duke of Orleans employed Tournières to paint the beauties of the Palais Royal, and Nattier even hesitated as to whether he should not leave France. He made a visit to Peter the Great at Amsterdam, and executed for him various portraits and other work which so pleased the Tzar that he despatched him to the Hague to paint the Tzarina Catharine. She, in her turn, wrote descriptions so enthusiastic of Nattier's work, that he was ordered to take his unfinished canvas at once to Paris, where the Tzar then was, for his inspection. Peter was as pleased as Catharine, and supping that night with the duc d'Antin, he insisted that the portrait, of which the head alone was finished, should be placed on a daïs in the banquetting hall. Taking for granted that Nattier would be delighted to follow him to Russia, the Tzar asked him, the night before his own departure, when he intended to start. Nattier, at first undecided, was now alarmed by the dangers of the adventure, and his refusal to leave France made the Tzar so angry that, on the instant, he ordered the removal of the portrait of his wife from the studio of Boit, where it had been sent that he should copy it in miniature, and thus the work was never either finished or paid for.²

Nattier, however, had renounced the doubtful chances of fortune in Russia, only to find himself involved in the common

¹ See "J. M. Nattier," by Paul Mantz, G. B. A., 1894, p. 92.

² M. I., vol. ii. "Life of Nattier," by his daughter, Mme. Tocqué. See also A. de l'A. fr., vol. ii., p. 388.

ruin of the "System."¹ Having sold drawings to Law himself for 18,000*l*. in "billets de banque," he saw their value speedily reduced to nothing ; at the same time he incurred further loss in a family lawsuit, and, contrary to his expectation, got no fortune with his wife. These circumstances probably helped his determination to quit "le tallent de l'histoire," on which he had been received as an Academician, and to devote himself to the painting of "portraits historiés," which already enjoyed a great vogue in the hands of Jean Raoux.²

He had always inclined to this class of work, for as early as 1712 we find him quarelling with Klingstedt, the miniature painter, for the price of a portrait which he had painted, and which "ledit Clinchetet" had attempted to remove without paying for it.³ Mme. Tocqué also tells us that the first work produced by her father, after his reception by the Academy on the picture representing "Perseus showing the head of Medusa at the wedding of Phyneus," which is now at Tours, was a large allegorical portrait of the family of M. de la Motte, "Trésorier de France." She adds, however, that the portraits which made his reputation were those of Marshal Saxe, exhibited on the Place Dauphine in 1725,⁴ of Mlle. de Clermont⁵ and of Mlle. de Lambesc, as Minerva, arming her young brother, the Comte de Brionne, which appeared at the Salon of 1737, and which is now in the Louvre. The "Mademoiselle de Clermont aux eaux de Chantilly" is one of the finest Nattiers of its class, for the style shows a rare combination of ease and dignity, and the drawing is less defective than usual. In the same group may be ranked his admirable portrait of the "Duchesse de Chartres, en Hébé, déesse de la jeunesse," which, exhibited at the Salon of 1745, is now at Stockholm.⁶ This remarkable work is signed and dated, "Nattier pinxit, 1744," and he utilized the composition frequently, never, perhaps, with better success than in the portrait of "Louise-Henriette de Bourbon-Conti, duchesse d'Orleans," painted in 1751.⁷ The Duchess, wearing blue and white draperies, and accompanied by the necessary eagle, makes a pleasing picture in a light scale of colour, the blue employed, as in the portrait of the duchesse de Chartres, is of an unusually fine quality, but it shares the defects common to all Nattier's work. Even Mademoiselle de Clermont loses that brilliant vitality and character which Rosalba Carriera has recorded

¹ 1721.

² Bulletin de la Soc., de l'hist. de l'Art, 1877, p. 101.

³ No. 783, Dresden Gallery.

⁴ No. 1,186, Nat. Gal. of Stockholm.

⁵ 1677-1734.

⁶ No. CXIX., Musée Condé.

⁷ No. CXX., Musée Condé.



LE POINT DU JOUR. PORTRAIT OF THE DUCHESS DE CHATEAURoux. BY NATTIER.
(Formerly in the Collection of A. Wertheimer, Esq.)

in the pastel still preserved at Chantilly, and wears the same insipid air, accompanied by the same irreproachable perfections which Nattier has conferred with unstinted generosity on all his sitters, whether he travesties the duchesses of the house of Orleans as Hébé, or depicts as Vestals the less attractive daughters of Louis XV.¹

Nattier's work, however, especially on a large scale, early showed itself superior to that of Raoux. A fine official portrait by him—which was painted shortly after the execution of the "Mademoiselle de Clermont," for it is signed and dated, "Nattier pinxit, 1732," figured in 1898 at the exhibition of works of the French school in the Guildhall.² It was described by its owner, M. Bischoffsheim, as the "Duc de Penthièvre, born 1725, and youngest legitimate son of Louis XIV." Here we have a perfect Comedy of Errors! For "legitimate" we must of course read "legitimized," but in 1732, the duc de Penthièvre, son of the comte de Toulouse, and grandson of Louis XIV., was only seven years old, and the subject of Nattier's portrait is a man of at least seven or eight-and-twenty. He wears magnificent state robes, and is accompanied by an attendant who draws away from the proud figure, clad in gray and black, the folds of an immense cloak, heavy with gold embroidery. It is probably the portrait of that Duke of Orleans, the son of the Regent, who was then on the point of retiring to the Abbey of St. Geneviève, where he spent the latter part of his life. In any case the work is so capable that it must have increased the painter's reputation, and, in the following year, when Raoux died and the Grand Prior had to appoint another artist to finish his pictures in the Temple, Nattier was obviously the proper person to select. There, he continued to receive, in the lodgings attached to his post, that crowd of sitters whom he depicted under the most fantastic disguises,—naiads, nymphs, goddesses, all furnished with the most appropriate emblems or attributes. "Nul plus que lui, n'a fait une plus grande consommation d'aigles et de colombes." His situation at the Temple and the patronage of the "plupart des princes et princesses de la maison de Lorraine" did not, however, bring him into direct relations with the Court. It was not until 1740, when the Duchess of Mazarin brought her two celebrated nieces, the Mademoiselles de Nesle, notorious in later years as the duchesses de Châteauroux and de Flavacourt, that fortune

Rigaud,
Lar-
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Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perron-
neau, and
others.

¹ See the articles by M. de Nolhac, G. B. A., 1896. M. de Nolhac identifies the Vestal of the Galerie La Caze, No. 232, as Madame Henriette. Madame Victoire as a Vestal is the subject of an important Nattier at Hertford House, where we also find "Le Bain," which is said to be a portrait of Mme. de Châteauroux. Ex. Beth. Green, No. 389.

² No. 77, Exhibition of Pictures of the French School, Guildhall, 1898.

and favour came to his doors. The portraits of these two girls, one as "Point du jour," the other as "Silence,"¹ attracted so much attention that the Queen herself desired to see them, and ordered of Nattier a portrait of Madame Henriette "En Flore," which was immediately repeated, with a companion portrait of Madame Adélaïde "en Diane" for Choisy. Both these pictures have been identified by M. de Nolhac² in the collections at Versailles. That of Madame Henriette is signed and dated 1742, and is certainly the original portrait, painted for the Queen,³ for, after his reputation was made, it seems to have been Nattier's practice to sign only the first example of each of his works. In this way we are guarded from accepting as his the numerous repetitions made by his various copyists—Prévost, Coqueret, de la Roche, Hellard and others.

Now began the great period of Nattier's success, during which he painted that important series of portraits which includes every member of the royal family and every personage of note about the Court of Louis XV. and his Queen.⁴ These Court portraits, many of which are quite simply treated, are amongst his most honourable achievements. If his Madame Henriette "En Flore" is a charming work, his admirable portrait of her mother is even better, and the Madame Adélaïde of the Louvre⁵ loses no attraction from the absence of all fantastic disguise. She wears her blue velvet and sable with a little touch of dignified formality; her pretty flesh tints are carried out by the white leaves of the book on her lap, and the coat of her little dog and the architectural background—conventionally helped by a red curtain, divided from the figure by a cushion covered in deep orange—has an appropriate and stately air. The portraits of the "dames de France," all of whom Nattier painted three times "en grands tableaux et en pied" were in great favour, and replicas are not uncommon.⁶ M. Groult, whose "portrait d'une Inconnue," in blue and white with a rose in her hair, is one of the prettiest and most individual of Nattier's small portraits,

¹ See p. 185, Collns. Privées de la Suède. Olaf Granberg, Stockholm, 1886. These portraits, formerly in the Platen collection at Stockholm, have recently been sold by the widow of the late Count Platen to M. Sedelmeyer. Countess Platen, who is now Countess Wedel, has two fine copies of these portraits in her rooms at Berlin.

² See the articles by M. de Nolhac, G. B. A., 1895.

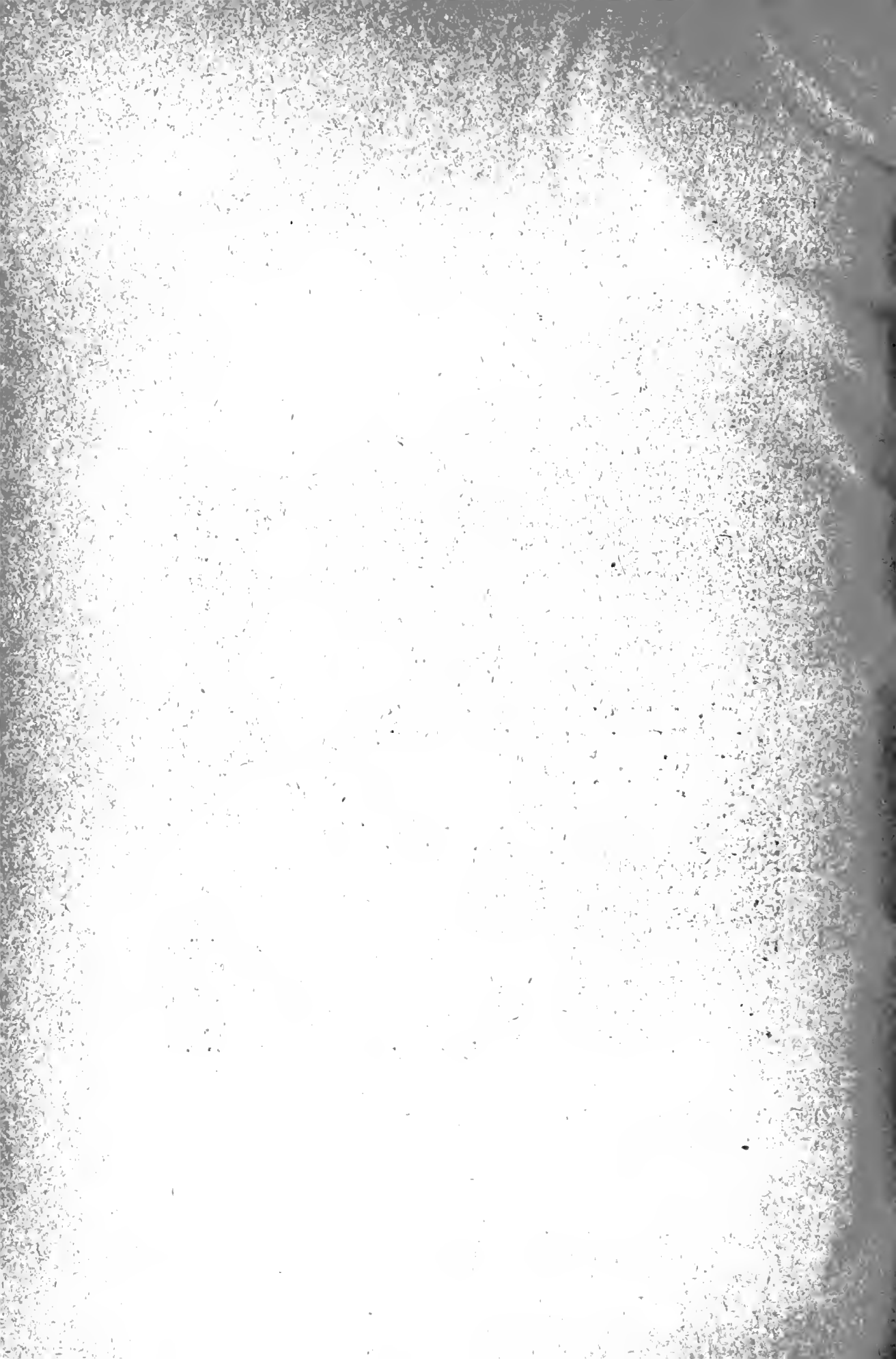
³ I am told that there are other repetitions of these two pictures at Ferrières.

⁴ See "Mém. des portraits que le sieur Nattier peintre de l'Acad. royale, a fait pour la Cour, etc., etc., depuis l'année, 1742, jusques en l'année 1759." Un document sur Nattier, par B. Prost, G. B. A., 1894.

⁵ Exhibited Salon, 1760. See letter of Jeurat of June 5th, 1761, cited by M. de Nolhac, G. B. A., 1895, p. 467.

⁶ See the articles by M. de Nolhac, G. B. A., 1895, for the patient rectifications by which the author has identified the portraits of the various Mesdames.

PORTRAIT OF MADAME LA DUCHESSE DE CHARTRES EN HÉBÉ. BY NATTIER.
(*Musée National, Stockholm.*)







has also a half-length repeat of the Madame Adélaïde of the Galerie La Caze, which is in a beautiful state, but "Madame Victoire en Vestale," at Hertford House, is amongst the more important. I am inclined though, on the whole, to agree with Mariette, that his charming portrait of Marie Leczinska, of which there is a version at Versailles, is his best work. "Celuy qu'il fit de la Reyne, et qu'on a vu exposé au sallon des Tuilleries en 1748¹ m'a paru un de ses meilleurs ouvrages et que je mets fort au-dessus des portraits des dames de France, qui pourtant ont eu un grand succès." Words which we may apply to the portrait by him of the Queen, which is, I believe, the original, now at Hertford House. In the following year, Nattier painted the Frankfort banker Leerse and his wife, and from the journal of Leerse we get a glimpse of Nattier's practice. "J'ai été," he writes on November 3rd, 1749, "chez Nattier, peintre très fameux, dont je me suis fait tirer de même que mon épouse. Je n'ai été assis que trois fois et elle quatre."²

Rigaud,
Lar-
gillière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perronneau, and
others.

Casanova, who saw Nattier in 1750, tells us that "malgré son âge avancé, son beau talent semblait être dans toute sa fraîcheur," yet in spite of this youthful vigour and apparently continued vogue Nattier amassed no fortune. He managed his affairs ill, he had a delicate wife and nine children; but he also reproached himself with lending money too easily, and with spending too much on "curiositez," an avowal which reminds us of the exquisitely enamelled gold snuff box stolen from him when "sortant du spectacle des danseurs de corde établi sur le boulevard."³ It must also be borne in mind that the irregular and incomplete payment for Court commissions contributed greatly, in all probability, to disturb his fortunes. On June 24th, 1755, he writes to Marigny that he cannot comply with the order to finish the portrait of Madame Adélaïde for Madame l'Infante de Parme "si vous n'avez la bonté de me faire délivrer une ordonnance de deux mil écus au moins à compte sur les tableaux . . . faits et livrés à la Cour depuis cinq ans. J'ay eu," he continues, "l'honneur de vous en remettre la mémoire dès l'année passé qui se monte à près de 20,000 livres, sans y comprendre les deux portraits en pied de M. le duc de Bourgogne ordonnés par Madame la Dauphine l'année

¹ M. Mantz identified this portrait with the portrait at Versailles (G. B. A., 1894, p. 106). M. Prost held that the original, of which there is a copy at Dijon, was lost. It was engraved by Tardieu, 1755, and by others on a smaller scale, G. B. A., 1894, p. 444. The portrait at Hertford House, which I take to be the lost original, was exhibited at Beth. Green, No. 412.

² These portraits are now in the Städelsche Institut. See "Deux portraits de Nattier." A. Valabrègue. Chron. des Arts, July 15th, 1899.

³ Bull. Soc. de l'hist., 1876, p. 5.

dernière."¹ At this time Nattier had succeeded in obtaining from Mme. Adélaïde, for exhibition at the Salon, his fine full-length portrait of Mme. Henriette—"jouant de la basse de viole"²—who had died in 1752; whether he was equally successful in his petition to Marigny may be doubted. Two years later (1754) he earnestly solicited the pension vacant by the death of Cazes,³ but these royal pensions were paid as irregularly as any other royal debt, and his difficulties continued to increase with his years. His son, to whom he might have looked for help, and for whose expenses at Rome he, having vainly applied to Marigny for his nomination as a pensionnaire, had made himself responsible, drowned himself in the Tiber six months after his arrival; and Mme. Tocqué tells us that her father must have worked to the end in order to maintain his accustomed level of comfort, had not he been confined to his bed during the last years of his life. Struck with apoplexy in his lodgings in the Temple, he left them to die in the neighbourhood, in the house of Challe, who had married one of his daughters.⁴

Another son-in-law, Louis Tocqué,⁵ who had left Paris in 1756, to paint the portrait of the Tzarina Elisabeth, returned in time to be near the old man in his last years.⁶ "Me vint voir," writes Wille on July 7th, 1759,⁷ "M. Tocqué pour la première fois depuis son retour de Petersbourg, et de Copenhague, où il avait été appelé pour peindre les souverains de ces pays; il en est fort content, étant revenu chargé de richesses, de présents et d'honneur." Tocqué had made his first success with the portrait of the Dauphin, son of Louis XV., standing in his "Cabinet d'étude," which he painted by the King's command in 1739.⁸ It is a work which shows, especially in the colour, that Tocqué, on emancipating himself from the influence of Bertin, had turned to Largillière as a model, without being able, at once, to master the means by which Largillière always contrived to bring together the variety of picturesque detail in which he de-

¹ A. N. O., 1,934, B. apud de Nolhac, "Nattier," G. B. A., 1895, p. 34.

² Musée de Versailles.

³ A. de l'A., vol. iv., p. 77. Mariette says that he was a pupil of Bon Boullogne, whom he closely followed, and adds, "Lorsqu'on a vu un de ses tableaux, on les a vu tous." He painted a series of pictures in the choir of the Abbey of St. Germain des Prés, and there are works by him in the Louvre, but his chief claim on our notice is that he was the master of Chardin.

⁴ 1718-1778. "Dessinateur du Cabinet du Roi" and Professor of Perspective in the Academy. (See Mariette, A. de l'A. fr., vol. i., pp. 388 and 417. *Mém. inéd.*, vol. ii., p. 361.)

⁵ 1696-1772. Augt. 31st, 1731. Received Jan. 30th, 1734.

⁶ N. A. de l'A. fr., 1878, p. 31. See "Louis Tocqué," by Paul Mantz, G. B. A., 1894.

⁷ See also P. V. June 30th, 1759.

⁸ No. 578, Louvre. Ex. Salon, 1739. Engd. Thomassin.

MARIE ANTOINETTE AT THE AGE OF SIXTEEN. BY DROUAIS.
(Jones Bequest, South Kensington Museum.)





lighted. Tocqué followed up this success by painting the fine full-length portrait of the Queen, Marie Leczinska,¹ the hands and draperies of which are full of movement, for the painter has been looking at Rigaud. This remarkable picture, if it pleased the Court, did not lead to further patronage, which, at that moment, was entirely absorbed by Nattier, the monotonous prettiness of whose style was, necessarily, far more to the taste of fashionable women than that tincture of professional sobriety which clings to Tocqué's pencil. He varied, it is true, his manner with his models, often getting, it would seem, as in his portrait of Marigny²—in which we detect an odd family likeness to his brilliant sister—at the very heart of his sitter, but those who interested him thus may be reckoned within narrow limits. In spite of the successes which he achieved in later life at the courts of Russia and of Denmark, he is most admirable in his portraits of men of the lettered or professional classes. To this group belong his early portraits of Lemoyne and Galloche,³ his fine portrait of d'Alembert,⁴ the rather hard Dumarsais of the Galerie La Caze, and the "personnage" who, though he is labelled "inconnu" at Nancy,⁵ evidently belonged to the same world. In this class, too, we must reckon the portrait of Mme. Sallé, exhibited by Lord Hindlip at the Royal Academy in 1896,⁶ and the famous "Dame au Manchon" which figured at the Salon of 1746, the year before his marriage to Marie-Catharine-Pauline Nattier. Of this picture, now lost, Lafont de Saint Yenne has given an enthusiastic and detailed description, and the points which he has recorded are so marked in character that they seem to authorize the suggestion made by M. Mantz, who attributes to Tocqué the charming "Liseuse,"⁷ which once bore the name of Chardin in the Galerie La Caze. Unfortunately proofs are wanting, and we can only say with him, "Le nom de Tocqué ne révolte point l'esprit," and await the chance of some happy accident which may confirm our suspicion.⁸ At the same Salon appeared, also, that portrait of the Danish Secretary of State for Foreign Affairs, Wasserschleben, which may possibly have led to the visit paid by Tocqué, at a later date, to Copenhagen. Both these works, like the others exhibited by Tocqué with them, were treated

Rigaud,
Largillière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perronneau, and
others.

¹ No. 577, Louvre.

² Musée de Versailles. Ex. Salon, 1755. It was presented by Tocqué to the Academy together with that of de Tournehem (Ex. Salon, 1750), after his return from Russia and Sweden. He received in return from the Academy, Coyvel's "Destruction of the Palace of Armida."

³ Salle Denon, Louvre. Nos. 55 and 36.

⁶ No. 416, Musée Nancy.

⁷ Engd. by Waltner, G. B. A., 1895.

⁸ Louis Tocqué, G. B. A., 1894, p. 462.

⁴ No. 212, Musée Grenoble.

⁵ No. 81.

with perfect simplicity; Wasserschleben held a letter, Mme. Terisse, the "Dame au Manchon," had her hands in her muff, another fair sitter is catalogued as "Mme. . . à sa toilette tenant une Boîte à mouches," but the closer intercourse with Nattier, which followed necessarily on his marriage with Nattier's daughter, gradually affected Tocqué. His conception of his subject became less simple, his handling less virile, and in his "Jéliote en Apollon"¹ decked with a wig and a lyre we reach the full absurdity of the "portrait historié." It is possible that his sitters, spoiled by the seductive embellishments of Nattier, insisted on the flattering disguises to which he had accustomed them. Few, indeed, seem to have discovered, what Bachaumont contrived to find out, that Tocqué was the best of all the portrait painters of his day.² Amongst those who, like the Swede, Alexandre Roslin,³ were much employed by persons whose importance lacked the stamp of rank and fashion, Tocqué is certainly the chief. His great skill, reserve of means, and seriousness of character were allied to remarkable vitality.

It is in this air of vigorous life which marks the portraits of Tocqué that the work of Roslin is generally lacking. In 1753, Diderot, writing of the Salon, says, "Il ne faut pas oublier . . . M. Roslin, Suédois, qui a exposé plusieurs portraits forts estimés; ce peintre a une bonne couleur, il sait peindre les chairs."⁴ This quality, however, is by no means constant in Roslin's work, for nothing more leather-like in the way of human flesh was ever painted than the heads of the three princes—Gustavus III., his brother Charles, and Frederick-Adolphus—in the great family portrait now at Stockholm.⁵ The picture was painted in Paris in 1771, and the excellent treatment of the accessories contrasts with the more than insufficient execution of other portions, and suggests that these princely personages either would not or could not sit to their unfortunate painter. In an earlier work, the charming portrait by Roslin of himself in the Academy of Arts, and in the portrait of Linnæus, in the Academy of Sciences,⁶ of which there is a copy

¹ Ex. Salon, 1755. Engd. Cathelin. ² Notes, Appendix. Mém. Wille.

³ 1718-1793. Ag. July 28th and R. November 24th, 1753. His wife, Suzanne Giroust, was also a member of the Academy. Her portrait, in pastel, is in the Louvre. She died young, August 31st, 1772. See "Rev. univ. des Arts," vol. iii., pp. 384-423, 481-505, and vol. v., pp. 129-137. A. de l'A. fr., vol. i., pp. 388, 389, and the Scellé, N. A., vol. v., 2^e Série, p. 235.

⁴ C. L., vol. i., p. 63. Amongst these was the portrait of Count G. A. Sparre, now at Wanås.

⁵ No. 1,010, Musée National, Stockholm.

⁶ Roslin took leave of the French Royal Academy, April 30th, 1774, prior to starting for Sweden. He there painted this portrait, which is signed and dated "Delineatus, 1775." Ex. Salon, 1779.

at Drottningholm, we see him at his best. His half-length of d'Angiviller at Versailles, his portrait of Marmontel,¹ excellent as it is, and his full-length portrait of a lady in M. Groult's collection, are not only less masterly, but also less intelligent than Tocqué's habitual performance. Yet Roslin made himself a great position in Paris, and as early as 1758 we find him associated with Michel van Loo, Dumont le Romain, and Pierre, in an order given by the town of Paris for a series of historical pictures, of which one alone can now be identified.² His work probably pleased the Town Council by a solidity of performance at that time somewhat out of date. It is, indeed, rarely that we get from him anything that has the magic of personal charm and intention such as distinguishes his own portrait of himself, or flesh-painting as good as in the half-length portrait of a man with powdered hair, wearing a violet coat, which is now in the collection of Mme. la princesse Mathilde; for the most part, his canvases, like the full-length of M. Groult's lady, do not rise above the level of sound school exercises.³

Rigaud,
Largil-
lière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perron-
neau, and
others.

Portraits of this type hanging by the side of works by Boucher and Fragonard, or challenging the lively pastels of Latour, must have had a strange old-world air. They were no doubt generally felt to be unworthy of the attention of the fashionable world, and the claims of Joseph-Silfrede Duplessis⁴—that polite pupil of Subleyras, whose work shows no trace of his master's style and warmth—were not such as to entitle him to succeed to the place left vacant when Nattier began to fail. The most illustrious persons were his sitters,⁵ but he had a serious rival in his contemporary François-Hubert Drouais,⁶ son of that assistant of de Troy, of Oudry, and of Nattier, Hubert Drouais,⁷ who now and again has painted portraits almost as fine in their way as the work of Chardin. One of these, that of an elderly woman who holds her book with a hand which is a marvel of expressive drawing, is now in the possession of M. Jacques Doucet, and, certainly, Drouais fils never painted anything which "comes" as purely as the flesh of this sitter against the touches of white which relieve her red dress. In his early portraits, such as those of Guillaume Coustou le fils⁸ and of Bouchardon,⁹

¹ Exposition des Portraits du Siècle.

² N. A. de l'A., 1882, p. 247 (J. J. Guiffrey). Roslin's work was exhibited at the Salon of 1759.

³ See "Notes sur Alexandre Roslin par J. L." *Chronique des Arts*, July, 1897.

⁴ 1725-1802. Ag. July 24th, 1772. R. July 30th, 1774.

⁵ As, for example, his portrait of the duchesse de Chartres, Musée Condé, well reproduced in No. CXXVII. "L'Ecole française à Chantilly." E. F. Gruyer.

⁶ 1727-1775. R. Nov. 25th, 1758.

⁷ 1699-1767. R. Nov. 25th, 1730.

⁸ Musée de Versailles. Ex. Salon, 1759.

⁹ No. 7, Salle Denon, Louvre.

there is work, however, of a character which does not prepare us for the immediate lapse of François-Hubert Drouais into fashionable portrait painting in the style of Lady Yarborough's pretty "Amelia 9th Baroness Conyers."¹ Curiously enough, we are told that it was the merit of the two diploma works, presented to the Academy by Drouais on his reception in November, 1758, that occasioned his call to Versailles and the royal commission given to him, in the previous year, to paint the young Dukes de Berri and d'Anjou. In the Jones Bequest at the South Kensington Museum, there is, however, a portrait, by Drouais, of Marie-Antoinette when a girl, in an elaborate court dress, which is of unusual interest; not only because it has evidently been painted direct from life, but because, incidentally, it throws light on the way in which Drouais produced those mythological representations of his sitters in which they delighted. Strong, yet careful—delicate, yet uncompromising—this excellent study, which is neither signed nor dated, has actually served for the execution, as far as the head is concerned, of one of the pleasantest portraits in the long series of his royal sitters—that of the youthful Marie-Antoinette as Hébé, now at Chantilly, on which we find "Drouais. 1773."² As we look at the pale yellow draperies, the lilac scarf and rose ribbons at the waist, the golden cup, the steely silver of the ewer with its gilt mount, repeated in the gray of the background across which flits a pale blue cloud, we recognize a typical work of Drouais fils, "avec son élégance et sa craie"; it is, nevertheless, a more agreeable example of his art than the hard treatment in an earlier work of the clever group in which the little comte d'Artois, age six, figures, accompanied by his four year old sister, Madame Clotilde, on her white goat.³ This picture was exhibited at the Salon of 1763, together with the famous portrait of Mme. de Pompadour, which had been painted by Drouais during the last years of her life and completed after her death. "On voit depuis quelques semaines," writes Bachaumont on the 1st August, 1764, "au palais des Tuileries le portrait en grand de feu Madame la Marquise de Pompadour, par Drouais peintre de réputation. La ressemblance est des plus frappantes et la composition du tableau est aussi riche que bien entendu. Cette dernière partie n'a été terminée que depuis la mort de cette femme célèbre."⁴

¹ Exhibited at the Guildhall, 1898. No. 80. This work is dated "1764," and was therefore painted only five years later than the portraits of Couston and Bouchardon.

² No. CXXXV., Ecole Française à Chantilly. Ex. Salon, 1773.

³ No. 187*, Louvre. It is signed "Drouais le fils, 1763."

⁴ The Musée d'Orléans possesses a "Portrait de Mme. de Pompadour" on which is inscribed, to the left, "Peint par Drouais fils. La tête retouchée d'après nature en juin, 1763." In. gen. Mon. civ. Pro., vol. i., p. 104.

MARIE ANTOINETTE EN HÉBÉ. BY DROUAI.
(*Musée Condé, Chantilly.*)







Drouais had owed much to her patronage, but her death left him unshaken in his great position. He was painter to the king; painter to Monsieur and to Madame, honours which were ultimately cumulated by his appointment as "peintre ordinaire" to the successor of the Marquise, Madame du Barry, whose portrait by him appeared at the Salons of 1769 and 1771. More fortunate than Nattier, Drouais remained in untroubled possession of the first place in royal favour, and when he died, in 1775, he left a record of the Court in the later years of Louis XV. as important as that which we possess in the works of Nattier for the earlier half of the same reign. For the days of Louis XVI. we can only fall back on Duplessis, whilst we reserve a place of honour for the elegance and charm of Vien's celebrated pupil, Madame Vigée le Brun.¹ Danloux,² although he showed a certain acuity of vision, remained—until he went to school in England during the emigration—without any marked claims to recognition. His best work is, I think, the portrait of the last prince de Condé, at Chantilly,³ which is actually, as M. Gruyer has observed, a piece of English painting. Madame Vigée le Brun, on the other hand, in spite of her travels, was always intensely French, and that taste in costume which, coupled with her ingenious eye-catching arrangements, made her the painter after the Queen's own heart, give to her clever pencil a charm which often induces us to pardon the superficial character of her intelligence and her art. With the exception of her well-known and flattering portraits of herself,⁴ perhaps no better example can be found than her *princesse de Talleyrand*, which is very fair and delicate in effect, and charms the eye by a harmony of pale blue, gray, and pure white.⁵

Rigaud,
Lar-
gillière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perron-
neau, and
others.

The enormous mass of oil paintings turned out by the painters of portrait during this century seems in no wise to have injured the popularity of the painters in pastel and other mediums. The painters in pastel, in gouache,⁶ the enamellers, the miniature painters, seem rather to have gained by the challenge to active competition. The works of the miniaturists Massé⁷ and Hall⁸ bear witness not only to their skill in all three mediums, but show that on the most diminutive scale—as for example in Hall's fine

¹ 1755-1842. R. June 7th, 1783.

² 1745-1806.

³ No. CXLX., Ecole Française à Chantilly.

⁴ No. 1,653, National Gallery, London. Nos. 82 and 83, Musée Louvre.

⁵ Colln. of M. Jacques Doucet.

⁶ See "Nicolas Lafrensen, 1737-1807," by Henri Vienne. G. B. A., 1869. Many works by him are at the Musée National, Stockholm.

⁷ 1687-1767. R. July 30th, 1717.

⁸ 1739-1793.

portrait of the princesse Ulrique, wife of Adolphe-Frédéric¹—they could draw with breadth and vigour and accuracy. The pastel painters, too, were ready to risk the comparison of their delicate art with work of dimensions such as had hitherto been reserved for the canvas and the brush.

All eyes are first directed in the Salle des Pastels at the Louvre to Latour's² full-length portrait of Madame de Pompadour.³ The beauty of the accessories, and the astonishing skill with which they are rendered, constitute the chief attraction of this celebrated portrait, for the head of the Marquise herself recalls d'Argenson's criticism of her charms, "blonde et blanche mais sans traits," and not even the fair bloom in which Latour's magic has enveloped his subject can prevent the woman herself from suffering eclipse. The pretty face of the favourite fades as we detail the lovely patterning of her skirts, read the titles of her books, and marvel at the exquisite perfection with which the instruments which indicate her various accomplishments are brought before us. Look away from this portrait, unique though it be in its magnificent skill, to a pastel of Perronneau's, or, better still, to Chardin's vigorous yet sympathetic rendering of his own head and that of his wife, and their strength and colour will tell even against Latour's other work in the same room. If there is no delicate bloom on their surface the signs of life are there, and the deep note of human interest is struck with an unflinching hand. We have been told that "la volonté plus que la nature avait modelé la physionomie de Mme. de Pompadour," and it is possibly due to the artificial bearing and expression of his sitter that we miss in this—the greatest page which Latour has left us, which may indeed be held to be the greatest triumph of his art—that air of reality and individuality which delights us in so many of his lesser works. We have but to turn to his portrait of Marie Leczinska in the same room to feel its wonderful attraction. Her genial air proclaims her father's daughter, and the happy movement of the mouth and eyes reminds us that the duc de Luynes said, "elle entend avec finesse et a des saillies et des reparties extrêmement vives."

The passionate desire to be a painter has long been taken to be the motive which induced Maurice de Latour's precipitate flight from St. Quentin when barely nineteen. Recent investigations have, however, brought to light a less honourable reason, for we

¹ No. 351 of the Catalogue of the Collection Muhlbacher, sold May 15th and following days, Paris, 1899.

² 1704-1788. Agréé May 25th, 1737. R. September, 1746. Conseiller, 1751. This was the highest rank open to a portrait-painter.

³ Ex. 1755.



LA PRINCESSE DE TALLEYRAND. BY VIGÉE LE BRUN.
(Collection of M. Jacques Doucet.)

know now that he had left his little cousin Anne to pay heavily for the fault to the commission of which he had betrayed her. Anne, who, with her mother, had no other means of subsistence than the knitting of stockings, was leniently dealt with by "la chambre du Conseil" at St. Quentin, whilst Spoëde, who had befriended Watteau, received Latour at Paris.¹ Beginning his career thus, like Chardin, under the wing of the Academy of St. Luke, Latour had some difficulty in attracting the attention of the public. He had even sought his fortune in London before he announced himself as a painter of portraits: "il les faisoit au pastel," says Mariette, "y mettoit peu de temps, ne fatiguoit point ses modèles, on les trouvait ressemblants, il n'étoit pas cher, la presse étoit grande, il devint le peintre banal." As to the concluding epithet, anyone looking at Latour's portrait of himself as "l'Auteur qui rit,"² which he exhibited, together with one of Madame Boucher, at the Salon of 1737, the year in which he was "agrée" by the Academy, will qualify it by remembering that Latour's style was not likely to find favour with the friend of Caylus, the learned archæologist and printseller, Mariette. In later passages of the notes which he devoted to Latour, Mariette retracts to a certain extent the harshness of his earlier judgment, and admits that though he never achieved the vivacious colour of Rosalba Carriera, which charmed even the eyes of Watteau, yet he surpassed "l'Italienne," because he drew better and because he never missed a likeness. "Mes modèles," said he, "croient que je ne saisis que les traits de leurs visages, mais je descends au fonds d'eux mêmes à leur insu et je les remporte tout entier."

Rigaud,
Lar-
gillière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perron-
neau, and
others.

Latour's character is betrayed by this speech, which shows that fully sufficient consciousness of his own value, which, expressed on the slightest provocation with considerable arrogance, made him many enemies, and irritated even his friends. On his arrival from London, Louis de Boullogne, then *premier peintre*, struck by Latour's portraits of some of his family, told him frankly, "Vous ne sçavez ni peindre, ni dessiner, mais vous possédez un talent qui peut vous mener loin." No one was more convinced of this than Latour himself. His confidence in his own powers was a part of his genius; it led him to live by the rule of his own caprice, it brought him the conviction that no liberty on his part could be misplaced, but it also gave free play to the generous and lovable

¹ N. A. de l'A., 1874-75, p. 303. In this connection it may be noticed that Latour bequeathed a sum to his native town, "pour les pauvres femmes en couches." See J. J. Guiffrey, G. B. A., 1885.

² Louvre, No. 823.

qualities which inspired tender and faithful affection in those closely connected with him.

Marmontel has related how Latour would lecture the wits and men of letters assembled at Madame Geoffrin's on philosophy and politics,¹ and for his want of tact at Court there is equally good authority. He had the honour, when engaged on the great portrait of Madame de Pompadour, to paint in the presence of the King, and hearing the talk that went on about the building of palaces, on which at that date the Marquise was spending the treasure of France, Latour struck in with the reflection that "all that might be very fine, but ships would be much better." The King, it is said, grew red, and "tout le monde regarda comme une bêtise, une sortie si imprudente, qui ne menoit à rien, et ne méritoit que du mépris." After this one is not surprised to find that Latour recognized his unfitness for Court life; he painted numerous royal portraits, but on one occasion—after putting off in various ways the pressing invitations of Madame la Dauphine, who wanted her portrait at a moment when she thought she was in good looks—he finally gave vent to his feelings by declaring "qu'il n'est point fait pour ce pays là."²

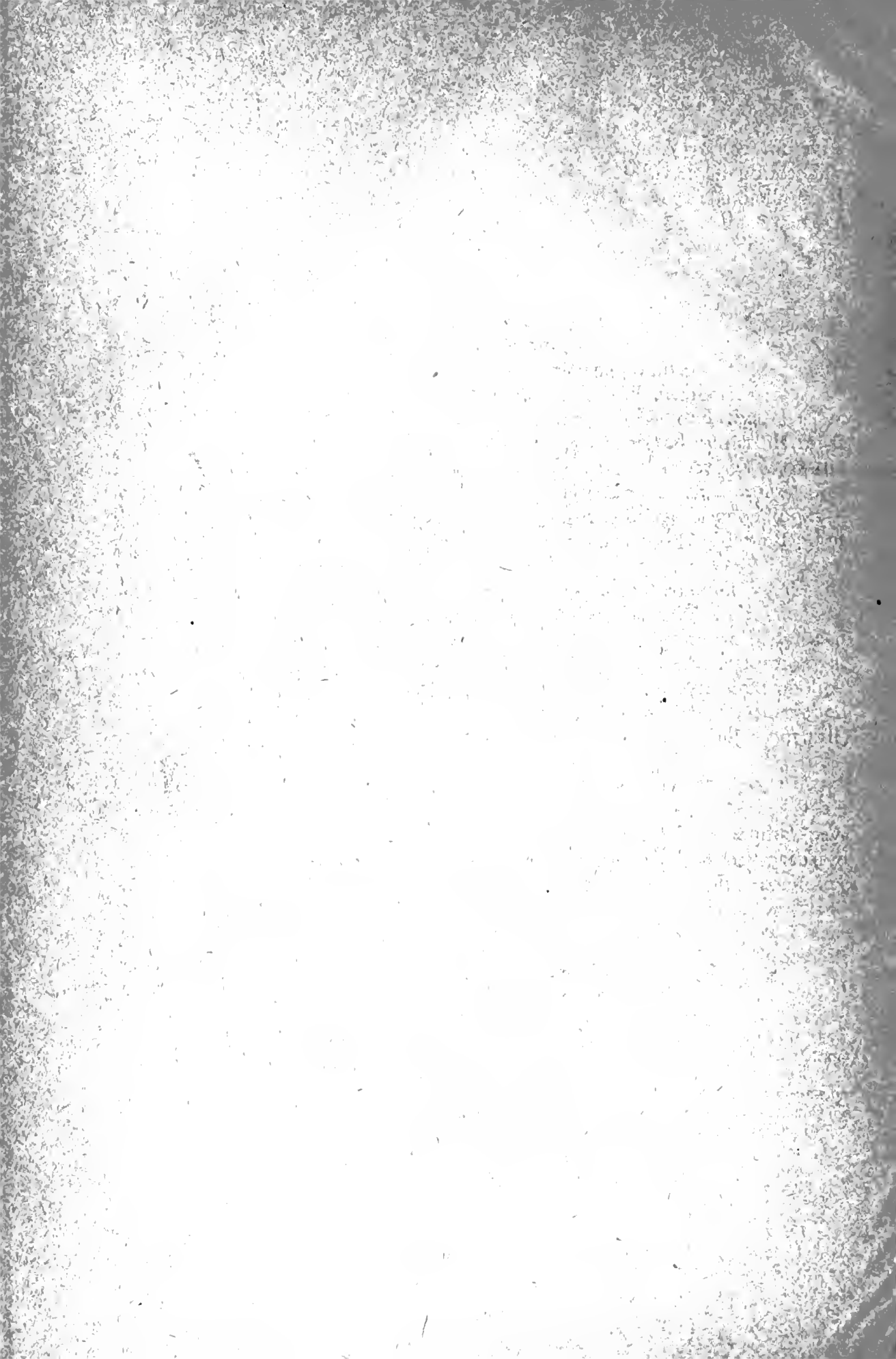
The same eccentric self-will dictated his conduct in all the affairs of life. Innumerable are the stories in which he is made to figure as exceptionally greedy of gain, but he seems to have been magnificent or mean, impartially, just as it suited his humour at the moment. In 1745—the year in which he exhibited his first royal portraits, those of the king and the dauphin—he quarrelled with his friend Duval d'Epinay, *secrétaire du roi*, about a portrait, the "preparation" for which—together with those for the portraits of his royal sitters—may still be seen at St. Quentin. Pleased with his model, Latour, instead of painting the head only, in compliance with d'Epinay's request, painted and demanded payment for a half length, a price which his friend was not prepared to pay. "Il commence," says Mariette, "à ne plus connoître d'ami lorsqu'il est question de ses portraits," and Mme. de Mondonville fared as ill as d'Epinay. She warned Latour, who had painted and exhibited her husband's portrait,³ with great success at

¹ Mém., ed. Verdière, vol. i., p. 208, 359.

² Mariette. One of the earliest mentions of Latour's employment at Court occurs in the "Memoirs of the Duke de Luynes," under date December 23rd, 1739. Madame de Mailly's portrait is, he says, being painted "en pastel. C'est un nommé La Tour."

³ Formerly in the collection of M. Eudoxe Marcille and now in the possession of his daughter, Mme. Jahan. See the passage regarding Jean Joseph Casanée de Mondonville ancien maître de musique de la chapelle au roi. C. L., October, 1772.

MADAME DE POMPADOUR. BY LATOUR.
(*Musée du Louvre.*)





the Salon of 1747, that she had but five and twenty louis to spend, and as his only reply was to invite her to sit, she sent him this sum, in a box of bonbons as soon as her portrait, which appeared at the Salon of 1753, was finished. The bonbons were kept but the money returned, and Mme. de Mondonville, not to be outdone in generosity, forwarded to her painter a piece of plate worth thirty louis, of which she had observed he was in need. The plate also was returned, and the lady was made to understand that her debt amounted to the 1,200lt. of Latour's fixed tariff. The tariff was, however, varied on occasion, as when he charged the wealthy financier M. de la Reynière, 10,000lt. for the portraits of himself and his wife.¹ De la Reynière left them on Latour's hands, and he, after some time had elapsed, summoned his sitters to pay and remove their portraits, and would have taken his case into court had not a compromise been arrived at through the friendly offices of Jean Restout and de Sylvestre, who was then Rector of the Royal Academy.²

Rigaud,
Largillière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perronneau, and
others.

Even when the Pompadour sent him a thousand louis d'or, in magnificent acknowledgment of her great portrait, begun in 1752 and exhibited in 1755, Latour thought himself insufficiently paid,³ esteeming his work at double that sum. His portraits of the King, the Queen, and the Dauphin had been royally acknowledged in 1750 by his nomination as painter in ordinary and an annual pension of 1,000lt., but there is no doubt that Latour hated anything like a task. He would make an unpaid study if it pleased him rather than submit to the constraint of an imposed model. In this fact we have the explanation of his puzzling declarations that he hated portrait painting, and of all portraits, probably royal portraits were the most trying. His letters to Marigny and d'Angiviller, in 1763,⁴ as to the payment due for five royal portraits, amongst which were those of the dauphine, and her husband, the duc de Berri, and the comte de Provence⁵ are full of irritation. He describes his difficulties over them, complains of his short sight, and suggests, by insinuation, that he ought to be very well paid, "J'attendray qu'il fixe ses demandes," writes Marigny on the letter of August 1st, "pour en rendre compte au roy." In vain Latour endeavoured to evade this decision. He went to Versailles to pay his court on

¹ These portraits were exhibited at the Salon of 1747. That of Mme. de la Reynière is now in the collection of M. Jacques Doucet. The "preparation" for the portrait of M. de la Reynière at St. Quentin has suffered.

² See Mariette.

³ "Journal des Arts," 25 nivose, An. viii.

⁴ Correspondance inédite de Latour. Guiffrey, G. B. A., 1885.

⁵ Salon, 1763.

the 25th, the fête of the St. Louis, with the sole result that his magnificent "tabatière de chasse en or de couleur" was stolen from the right hand pocket of his waistcoat, "en traversant les appartements de Versailles."¹ Marigny remained inexorable, and the matter was settled by a letter from Latour, in which he says "Je me trouve donc forcé pour vous obéir de vous assurer que je serois content de 2,000l. par portrait, au lieu de 3,000l. dont M. Gabriel m'avoit flatté."²

Against these proofs of what men reckoned to be rapacity may be set instances of an opposite nature, which suggest that Latour, if determined to sell his work at its full value, was equally resolved to take no more than he believed to be his due. An unknown patron, who had sat for his head only, as a surprise to his wife, in his delight at the success of his scheme, threw his purse with a hundred louis d'or on the table and bid Latour take the whole sum if he liked; but, nothing moved, Latour accepted only the 1,200l., which was his price. Cochin, too, in his life of Parrocel, tells us that Latour made the noblest use of his influence with Orry the "contrôleur-général."³ Parrocel was in difficulties in 1743,⁴ and Latour not only bestirred himself to procure the purchase of his picture "L'entrée de l'Ambassadeur Turc," but one of the royal pensions becoming vacant through the death of Rigaud, Latour, instead of soliciting it for himself, succeeded, by his lively representations, in securing its division between his friends Parrocel and Restout.⁵ Facts such as these prepare us for that side of Latour's character which endeared him to many, which won the faithful affection of "sa divinité" Mlle. Fel,⁶ and which dictated the splendid generosity with which—to a great extent during his lifetime—he disposed of the fortune which he had amassed in favour of the struggling, the poor, the sick of his native town, St. Quentin.⁷ Thither, after a short stay in his house at Auteuil,

¹ Bulln. Soc. de l'hist., 1876, p. 6.

² Letter of 7th October, 1763. See Guiffrey, G.B.A., 1894.

³ M. I., vol. ii., p. 413.

⁴ See "Les derniers des Parrocel," by M. R. Taillandier, A. de A., vol. vi., p. 56.

⁵ Mém. inéd., vol. ii., p. 414.

⁶ Her relations with Latour seem to have begun 1753-4, when he exhibited her portrait, and ended only in 1784, when he retired to St. Quentin. He may have met her at the Mondonvilles.

⁷ In 1776 Latour founded three Prix in connection with the R. A., and a fourth for the province of Picardy. Letter to d'Angiviller, February 1st, 1776, P.V., March 30th, 1776. Later he founded a "bureau de charité," and an "Ecole gratuite de dessin" at St. Quentin, endowing them with over 90,000f. Letters of 1779. See Correspondance inéd., J. F. Guiffrey. Also M. Tourneux, G.B.A., 1885.

Latour betook himself in his failing years, and there, in tranquil honour, he ended his life.

“J'allay à l'Academie,” writes Wille, 23rd February, 1788, “ou il fut fait mention de la mort de M. de Latour arrivée à St. Quentin, sa patrie, au commencement de ce mois cy. Il étoit âgé de quatre vingt quatre ans. Où est le temps où nous allions voir M. Parrocel au Gobelins, y boire une bouteille avec d'autres amis de notre société de ce temps, il y a aux environs de quarante cinq ans et plus. Très peu de mes amis de ce temps là existent, je ne vois presque que M. Cochin.” The regrets of the old engraver call up before us the Maurice Latour of 1742 “carrying his head high, his eyes bright and full of fire, the oval of his face cleanly cut, his thin lips showing a ready turn for criticism . . . his figure well knit . . . extremely well dressed, and exquisitely neat.” It was the year which had been the crowning exhibition of his talent, when his famous portrait of the Abbé Hubert, a study for which is in the “Musée de St. Quentin,” had figured at the Salon. In those brilliant days Latour's position seems to have already become exceptional; in the years that followed, all Paris was at his feet. Everywhere his magical talent gave him privileges beyond the lot of his fellows. He could take his ease at Versailles, or sit with the whole company of the philosophers. From the suppers of Mme. Geoffrin, or the dinners of Lemoyne;¹ from the discourses of Helvetius and d'Alembert, or the civilities of Rousseau and Voltaire, Latour could escape to drink a bottle at the Gobelins with Parrocel and Wille.

His fame rests, in the main, on his portraits of women, to which he contrived to give a piquant and sensual beauty which becomes a common characteristic of the most diverse types. His admirable heads of the Camargo;² of Mlle. Fel; of Madame Massé, of Mlle. Puvigny (St. Quentin) all show certain mannerisms, certain tricks of treatment which remind us that Latour himself told Diderot how difficult it was to please and “faire assez vrai.” On everyone he confers that dimpled elevation of the corners of the mouth, a gift of which nature is chary and which cannot be acquired by art. Even in his “preparations,” in those first studies of which we find so many at St. Quentin, from which his portraits were completed, we get the same graceful flatteries by which Latour bestowed on his sitters the charms which brought them into harmony with the fashionable type of their day. All seem inspired with the desire and the power to please.

¹ See the Mém. of Mme. Vigée le Brun.

² A fine “preparation” for this portrait is in the collection of M. Groult.

Rigaud,
Largil-
lière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perron-
neau, and
others.

In portraits of men he could take greater freedom. Royal sitters, Kings and Dauphins, had to be dealt with tenderly; but in handling lesser personages Latour was often at his best. As he frequently made as many as five or six preliminary studies of those who interested him, there are not only an enormous number of his works still to be found in private collections, but various repetitions of the same subjects. Fine studies for his Rousseau and Voltaire were reproduced by M. de Goncourt from the collection of M. Eudoxe Marcille;¹ M. Groult, amongst other examples, owns a remarkable preparation for Latour's laughing portrait of himself. M. J. Doucet, besides a very striking mask of a woman and the portrait of Jacques-Charles Dutilleu, possesses not only the famous Mme. de la Reynière but the companion portraits of the Maréchal de Belle-Isle and his wife; the Louvre collection is of the highest value and contains at least one of Latour's finest male portraits, that of the sculptor René Fremin.² It is, however, at St. Quentin, that one gets the most powerful impression of his extraordinary talent.

By a fortunate chance, the drawings, which remained in the possession of the Chevalier, Latour's soldier brother, escaped dispersion at his death³ and have become the property of the town. There, we may see gathered together every variety of the master's work. There, are the preliminary studies, not only for many of his most beautiful portraits of women, for Mlle. Fel, for the Camargo, for the Marquise de Pompadour, but the most striking examples of his treatment of the different types of men who came to his studio. Brutal and vigorous in the head of Dupeuche, his drawing-master, delicate and tentative in Rousseau, admirably strong and fresh in d'Alembert, a little effeminate in the refinement of de Julienne, extraordinarily broad in the Abbé Hubert, the crayon becomes harsh and the handling rough in his highly wrought presentment of his colourman, Verzenobre, but softens—whilst keeping all its wonderful vitality of accent—as it touches the friendly features of the old academician Sylvestre. These two last, Verzenobre and Sylvestre, are also interesting as studies in Latour's use of colour. The magnificent full blue of the drapery in Mme. de la Reynière, reappears in the cloak wound round the shoulders of Verzenobre above which the warm flesh tints of the face—surrounded by white cambric at the throat and surmounted by a strange orange-red

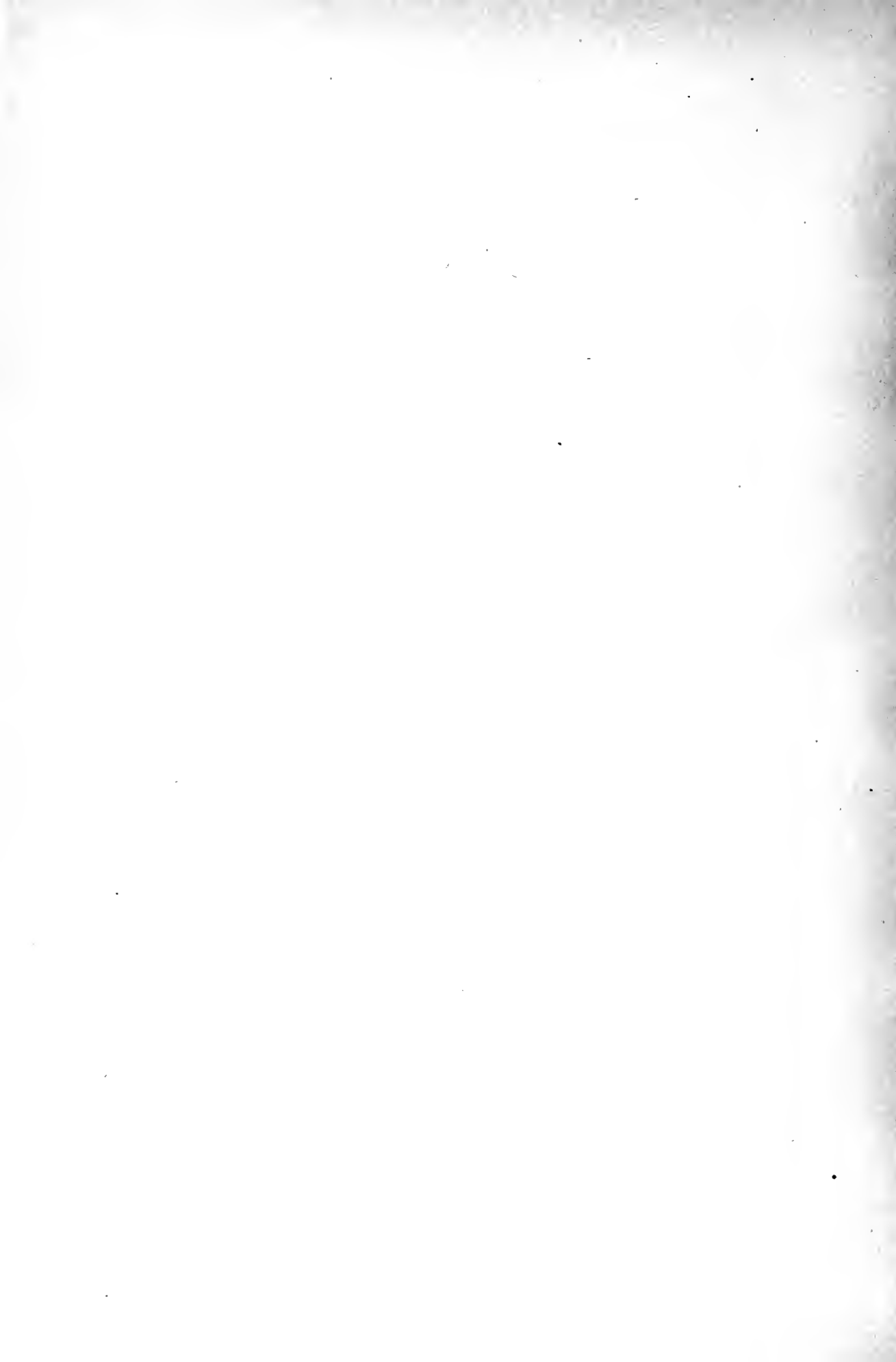
¹ Now in the hands of Mme. Jahan. The Voltaire is a "Voltaire jeune." In the same collection is a fine Madame de Mondonville and a Mme. de Graffigny on a gray-blue background. The Rousseau, exhibited in 1753, was engraved by A. de Saint-Aubin.

² No. 822. Salle des Pastels.

³ See de Goncourt, vol. ii., p. 219.



VERZENOBRE. BY LA TOUR
(*Musée de Saint-Quentin.*)



toque, bordered with fur—acquire an unusual quality. In the Sylvestre, the lilac “bonnet de peintre,” worn by the sitter, is skilfully brought into relation with this warm strong blue in the dress, by touches of gray and gold which make a beautiful flower-like pattern over its surface.

The portraits which make up this remarkable collection have all suffered something from the process of “fixing” the pastel.¹ Throughout his life Latour, in his desire to better that which was well done, had injured his own work in various ways. Excitable and nervous, he was never satisfied. Bachaumont, who had sat to him twice (1740. 1753.), says: “Il se donne beaucoup de peine et ne se contente pas aisément ce qui nuit à beaucoup de ses portraits. Il ne sçait pas s’arrêter à propos: il cherche toujours à faire mieux qu’il ne fait, d’où il arrive qu’à force de travailler et de tourmenter son ouvrage souvent il le gaste. Il s’en dégoutte, l’efface, et recommence et souvent ce qu’il fait est moins bien que ce qu’il avoit fait d’abord, de plus il s’est entêté d’un vernis qu’il croit avoir inventé et qui très souvent luy gaste tout ce qu’il a fait. C’est grand dommage le pastel ne veut pas être tourmenté, trop de travail luy oste sa fleur et l’ouvrage devient comme estompé.”² In this way he spoilt the famous full-length portrait of the President de Rieu (1741), the portrait of Dumont le Romain (Réserve du Louvre) and the fine portrait of Restout (1743),³ for whom he had a profound respect, and whose councils had been, he declared, of infinite service to him. Even the pastel of the Abbé Hubert has suffered, and the head of d’Alembert is one of the few now at St. Quentin, in which we recognize the original freshness and “bloom” of Latour’s delicate craft. The fragility of this brilliant art, haunted with fear the thoughts of all those who practised it. In 1769, shortly after the return of Latour from his visit to Hauguer at Amsterdam,⁴ Lorient, the celebrated author of the “Table volante de Choisy,” boldly asserted that he had discovered “le secret de fixer le pastel”⁵ and this incited Latour, unfortunately, to renewed

Rigaud,
Largil-
lière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perron-
neau, and
others.

¹ Catalogue Vente etc., 1808, de Goncourt, vol. ii., p. 324.

² Notes, Appendix, Mém. Wille.

³ These two portraits were Latour’s diploma works. That of Lemoyne was originally imposed together with that of Restout, but that of van Loo was substituted for it, and afterwards replaced by that of Dumont le Romain. P. V., October 31st, 1750. The portrait of Restout was admirably engraved by Moitte.

⁴ M. Tourneux has established the fact that the “M. Noguère” who received Latour at Amsterdam is the M. Hauguer whose portrait by Perronneau appeared at the Salon of 1763. La Tour bequeathed to him his portrait of the Abbé Hubert. See Tourneux, “Jean-Baptiste Perronneau,” G. B. A., 1896, p. 142. See also letter to Marigny, July 21st, 1766. Correspondance inéd.

⁵ Bachaumont, June 31st, P. V. January 8th, 1780.

attempts, for he writes in despair, in the following year, of the ruin which he had wrought on Restout's portrait.¹ In vain the Academy insisted that it should be restored to them in its original state, the task was impossible, as the portrait now in the Louvre bears sad witness.

It is, perhaps, because Jean-Baptiste Perronneau² brought to the inevitable limitations of this art a calmer mind than was commanded by the irritable genius of Latour, that his work has gained, relatively to the position in which it was formerly ranked, in respect to that of his great rival. A pupil both of Natoire³ and of Laurent Cars, he was received into the Academy as a "peintre de portraits" at the moment when "le prodigieux Latour était toujours le roi 'du pastel.'" Painter and engraver, he has left us work in oil—such as the manly half-length portrait of Oudry, dressed in green, leaning on a red chair, and wearing a white wig and ruffles relieved on a gray background (Louvre) which has an intensely personal aspect, although, for the most part, his treatment of this medium—as in the old man wearing a white cravat, pale blue waistcoat, and brown coat in M. Groult's collection—shows less character than his pastels. As soon as these appeared, every contemporary critic fastened upon him and contrasted him—invariably to his disadvantage—with Latour. No such comparisons are made of Latour with Massé, or of Latour with Loir, and this shows, I think, that there was a feeling that in Perronneau alone Latour had a serious rival, for his work, though by no means as showy or as vivacious as that of "le roi du pastel," is remarkably sound, full of character, having sometimes beauty and—as in the charming "Homme à la rose," in M. Groult's collection—even distinction.

In his "M. et Mme. Ollivier de Marseille," executed in 1748,⁴ that is two years after he became an associate of the Academy, the heads, the hands, especially the right hand of the man, which rests on a table, are admirably drawn.⁵ The strength and life of the work is such that one realizes how Latour, irritated by talk of Perronneau's talent, may have been led to play him some scurvy trick in order to show that he could easily eclipse, by his brilliance, any

¹ Letter to Mlle. van Zuylen, published by E. Piot, "Cabinet de l'Amateur and de l'Antiquaire," 1861-62.

² 1715-1783. Ag., August 27, 1746. R. 28 July, 1753.

³ See L'Abbé de Fontenay.

⁴ Belonging to M. Groult. M. B. Ollivier, peintre de Marseille, was *agrèe* by the Academy February 22nd, 1766, and *reçu* April 29th, 1769. Was he of the same family?

⁵ To the same period I should be inclined to refer the excellent half-length portrait of a fresh-coloured woman, wearing a white cap and rose-pink gown, relieved on a gray-brown ground, in the same collection.

other claims to notice. He sat, it is said, to Perronneau for his portrait—the more than excellent portrait of Latour which now holds its own in a masterly way amongst the pastels at St. Quentin—but he executed one of himself secretly, and contrived that Chardin, who was in charge of the arrangements, should place the two side by side in the Salon of 1750, in order that the younger man's work should be killed by that of the elder master. Such is the story told, and told by Diderot in 1767, many years after the event. We may, indeed, doubt, for more than one reason, whether it is accurate. In the first place, he confuses in his own account of the incident, the portrait of Latour by Perronneau with that by Latour of himself, which figured at the Salon of 1742; moreover, at the date in question, Portail, not Chardin, would probably have been in charge of the arrangement of the Salon¹; of Chardin, indeed, we know too much to believe that he could have lent himself to a scheme for the humiliation of one of those younger ones to whom he was uniformly generous and indulgent. He was, too, in later years, a personal friend of Perronneau, who, in 1769, writes to Desfriches² concerning the hanging of his daughter's portrait, "il a esté encore mieux placé que les premiers jours—M. Chardin m'a dit qu'il vous le renvoierait."³

Rigaud,
Largillière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perronneau, and
others.

In any case, Perronneau was not driven from France, as some have said, by this apocryphal adventure. He was, certainly, a restless traveller, but his journeyings took place at a much later date than that of the Latour portrait. "Son instabilité," writes the Abbé de Fontenay, "fut une des singularités de sa vie." He had, apparently, family ties to Paris, where his father, who is described in Jean-Baptiste's marriage contract as a "bourgeois de Paris," was settled. This contract, the original of which is still preserved in the "minutier" of the successors to the Maître Demeure before whom it was signed, is dated November 3rd, 1754, and the marriage took place on the ninth of the same month.⁴ The bride, Louise-Charlotte Aubert, was the daughter of the miniature painter, Louis-François Aubert,⁵ of whom little is known, but the long list of witnesses, amongst whom we find Jean-Louis Gontaut de Biron, duc de Biron, pair de France; Michel Bouvard de Fourqueux, procureur-général de Sa Majesté en sa Chambre des Comptes; Louis-Jean Gagnat, the

¹ Portail succeeded to Stiémart in 1742, he died in 1759, and Chardin discharged these functions from 1761. Guiffrey, *Expositions du XVIII. Siècle*, pp. xxviii, xix.

² See "Desfriches, sa vie et ses œuvres," Jules Loiseleur.

³ "Jean-Baptiste Perronneau," by M. Tourneux, p. 310 and 312, G. B. A., 1896.

⁴ See Tourneux, G. B. A., 1896, p. 132.

⁵ Some of his drawings have had the undeserved honour of being attributed to Chardin.

famous bibliophile, and Blondel d'Azincourt, Intendant des Menus Plaisirs, figuring at the side of Massé, the miniaturist ; Laurent Cars and Marteau, the medalist, who was an uncle of Louise-Charlotte, shows that the families of both Perronneau and his wife were of some consequence, and it is equally plain that Jean-Baptiste himself had achieved a settled and honourable position. Sixteen years had elapsed since he had engraved (1738), as an apprentice of Cars, the frontispiece of the "Livre de diverses Académies dessinées d'après le naturel par Edme Bouchardon, sculpteur du roi."¹ The little portrait of Mlle. Desfriches, which he signed in 1740, does not seem to have shown signs of ability,² and though he was "agrée" by the Academy in 1746,³ the famous portraits of Oudry and of Adam l'Ainé,⁴ on which he was eventually received, were not delivered till 1753, and that, too, after a further delay of six months had been accorded to him in February of the same year.⁵ This tardy execution of his engagements suggests that Perronneau had then found full employment. Five portraits by him, amongst which were those of the Marquis d'Aubais, in the possession of M. Emile Lévy and of Hubert Drouais, which having remained in the family for generations is now in the hands of the distinguished French mediævalist, M. Noël Valois, were exhibited in 1746 ; the charming child portrait of "Lemoyne fils," a son probably of Jean-Baptiste Lemoyne, wearing a little rose-gray jacket and blue waistcoat, his hair, of silvery fairness, relieved on a background of pale blue, appeared in 1747,⁶ and the no less delightful "Young Girl with a cat" figured, with the historic portrait of Latour, at the Salon of 1750.⁷

The great success of his diploma works, the portraits of Adam l'Ainé and Oudry, exhibited in 1753 with various others, amongst which we note those of Lord Huntington, of Pierre Bouguer⁸ and of the young princesse de Condé (Elizabeth de Rohan-Soubise), probably encouraged Perronneau with the prospect of settled fortunes and had contributed to determine his marriage, but, for some mysterious reason, this marriage appears to have had a disastrous influence on his career. For about eighteen months, he took his position and his duties seriously, even attending four sittings of the

¹ Paris, Huquier, 1738.

² Tourneux, p. 8.

³ P.V. August 27th, 1746. Portail and Vernet were also "agrées" in this year.

⁴ Nos. 1 and 66, Salle Denon, Louvre.

⁵ P. V., February 23rd, 1753.

⁶ Collection of M. Groult.

⁷ "The Girl with the cat" is in the Louvre, and has been admirably reproduced in colour, G. B. A., 1894.

⁸ No. 1,248, Louvre.



M. LE MAS DE PUYSAC. BY PERRONNEAU.
(Collection of M. Jacques Doucet.)



Academy in 1755.¹ Soon, however, the strange fever of change seized on him. The death of his father-in-law, which took place in the course of this year, may have, in some unexplained way, disturbed his calculations, he may have found the obligations of home life irksome, or his professional gains may have fallen below his reasonable expectations. Something of all this may be inferred from various passages in his letters, but we are reduced more or less to conjecture. What we know is that in 1756, he was at Bordeaux, where he did some fine work, as the "Jeune Homme à la rose,"² preserved till lately at the Château du Petit Verdus, bears witness. His return to Paris, in the following year, when he exhibited various portraits at the Salon, was only a prelude to a fresh departure. This time he went to Lyons,³ where his visit has been recorded in the "Livre de Raison" of Jacques-Charles Dutillieu, whose portrait, as well as that of his wife, Benoîte Sacquin, was executed by Perronneau.⁴ To Dutillieu, he seems to have owed much of the success of his stay at Lyons, and we learn from a letter written to him by Perronneau from Paris in September of the same year, and dated from "L'Empereur Tibère, Quai de la Mégisserie, that, on leaving Lyons, he had made a short journey into Italy as far as Turin, and had visited Champagne, where some property left by his father-in-law was in a very unsatisfactory condition. The success of this first visit to Lyons evidently increased his dissatisfaction with his position in Paris, for the letter contains the significant phrase "quant à Paris, il n'i a point d'argent beaucoup de manquement de parole de gens qui ne paient qu'en parti."⁵

Rigaud,
Largillière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perronneau, and
others.

If Perronneau did not repeat, as he intended, his journey to Italy, he certainly spent some years in Holland, after which he reappeared at the Salon of 1765, with a considerable number of portraits—that of "M. Hanguer, Echevin d'Amsterdam" amongst others—which represented some of the results of his long absence.⁶ M. Tourneux suggests that we should include, in this series, the fine pastel in the collection of M. Paul Sohège, which is signed but not dated, and

¹ August 30th, and September 6th, 10th, 28th.

² Collection Groult.

³ P. V., January 14th, 1759.

⁴ These two portraits have been reproduced, G. B. A., 1896. That of Dutillieu has been already mentioned as in the collection of M. Jacques Doucet; that of Benoîte Sacquin belongs to M. L. M. Levy.

⁵ Letter in the possession of M. Maurice Tourneux. The only letter known to exist in Perronneau's hand, except those to Desfriches printed by M. Jules Dumesnil, which were revised for the use of M. Tourneux by M. E. Marcille, G. B. A., 1896, p. 140.

⁶ The portrait of Gerhard Meerman, executed during this absence and engraved by Daullé for Meerman's "Origines typographicæ" (Leyden, 1765), is now at the Hague.

which represents, according to an old note on the back, the Marquis de Puente-Fuerte, named, in 1761, Spanish Minister to the States General.¹ During her husband's long stay in Holland, as on other occasions, Mme. Perronneau must be presumed to have remained in or near Paris. For this once, at least, her vagrant husband had returned to her with money in his pockets, and for a year or two they seem to have had a quiet time. Perronneau made his appearance at the sittings of the Academy once or twice,² and on the 29th December, 1765, he and his wife purchased a house in the country near the barrier of Montreuil.³ With the exception, indeed, of a visit to Orleans, where he found constant welcome from Desfriches⁴ and his family, who seem to have been very old friends, or perhaps connections, he does not seem to have gone far from home. The visit to Orleans was repeated in 1766, and, on each occasion, he executed portraits of several friends and members of the Desfriches set—works, some of which, as well as a very pretty pastel "Aurora," are still to be seen in the Museum.⁵

This second visit to Orleans was, however, the point of departure for fresh and further journeyings which seem only to have ended with Perronneau's death. The "Affiches, Annonces et Avis Divers" at Bordeaux, show that he was again in that town on March 25th, 1767, when he lost between the Exchange and the Château Trompette a green shagreen case containing a compass, pencil-case, and square, on which was engraved "by Butterfield." Once more, too, various portraits, some of which were seen at the Salon of 1769, betray the reasons for his stay. In the following January he was at Abbeville, whence he wrote to Desfriches, then in Paris, dating his letter, by a slip of the pen, "90" instead of "70."⁶ "Je ne sait," he says, "si je ne dois pas continuer à voiaagé encore quelque année, je pense que cela me seroit plus surement fructueux que de minstalé avec un logement cher à Paris, ou je serois seul, car le baccanal des enfants me distrairoit: Quoique M. Fourqueux⁷ insiste pour que je soient stable à Paris, moy je trouverai

¹ For full details as to the persons figuring in this series, see Tourneux, G. B. A., 1896, pp. 142, 143.

² P. V., September 2nd and 3rd, 1763, and December 29th, 1764.

³ Tourneux, G. B. A., 1896, p. 143.

⁴ A portrait of Desfriches, by Perronneau, figured at the Salon, in 1751.

⁵ Reproduced G. B. A., 1896. Mme. Jahan possesses a fine portrait of a lady in a hat, wearing a striped blue gown, signed "Perronneau, 1766."

⁶ Published as well as the following letter by M. Dumesnil in "L'Histoire des plus célèbres amateurs français."

⁷ Fourqueux, who succeeded Calonne as "contrôleur général" was, it will be remembered, one of the witnesses of Perronneau's marriage.



LA JEUNE FILLE AU CHAT. BY PERRONNEAU.
(*Musée du Louvre.*)

bien du temp à perdre et de la misère. Je vairay d'autres villes," and then he proposes to revisit Orleans and to go again to Lyons and Bordeaux. "Le grand Baudouin, gendre de M. Boucher est mort," he adds in his postscript to this letter, the text of which throws so much light on his personal affairs. The curious phrase "baccanal d'enfants" seems to suggest the presence in his home of a large family. It is, of course, possible that he refers to the children of others connected with him, whom he had taken into his house ; if they were his own, then they must have died off very quickly, for in 1772 we know that he had but one child, a little boy, who was born in 1767, nearly fifteen years after the marriage of his father and mother. This is made clear by another letter, written also to Desfriches, but written from Paris, in 1772, in which further details as to his circumstances are given.

Rigaud,
Largil-
lière,
Nattier,
Toqué,
Roslin,
Drouais,
Latour,
Perron-
neau, and
others.

In this letter Perronneau announces his coming, and adds that "the losses which we have made on 'quelque papier publique' have pinched us, otherwise I should have stayed in Paris, for since I left Orleans I have earned 20,100 fr. . . . and, in consequence of what I tell you, I am worse off than when you saw me, thankful indeed that Mme. Perronneau has a house at the Petit Charonne, though that is a folly, since it comes to 27,000 fr., and brings in little beyond the daily expenses of keeping it up, vegetables, and so on, but she is lodged and the air is good. . . . I have only a little boy of five and a half,¹ whom she has nursed, who is charming (whom I have just painted) that has helped no little to affect her temperament, she is always sad. . . . I venture to say that I have improved in my small way, I have done some vigorous things at Abbeville. . . . I have painted in oil in Holland, but this journey has not been so fruitful as that of 1761 . . . few have given me work, having lost much themselves in France." The same facts are recapitulated in a second letter of the same year;² another, dated "Lion, 10 Avril, 1773," is yet more sad: in it he says of his wife, "je ne luy ay pas rendu assé de justice, sur son économie et sur ses soins, sa vertu a esté trop haustère et a pris sur sa santé."³

The last ten years of Perronneau's life are wrapped in obscurity; his name appears at the Salons of 1773 and 1777, and his vigour, if we may judge from the fine portrait of the comte de Vaudurant wearing the ribbon of St. Louis which he received in 1781,⁴ remained undiminished to the last. It must have been executed, at

¹ Another boy was born later, as two sons survived their father.

² May 14th, 1772, G. B. A., 1896, p. 314.

³ See Dumesnil, "L'Hist. des plus célèbres Amateurs français."

⁴ This was in the de Goncourt collection.

earliest, only two years before Perronneau's death, which took place from fever at Amsterdam on the 19th November, 1783.

From the declaration made to the Town Clerk, we find that though Perronneau had for his burial only a pauper funeral, he had died in a good quarter of the city. There, he had been visited in his last hours by Mondonville fils, to whom he communicated his last wishes, and Mondonville announced the death to the Royal Academy and to the family. His widow, who had the enjoyment of the Charonne house for her life, married—in obedience to her husband's injunctions, before three months were out—J. B. Claude Robin, a painter of some ability to whom Louis had entrusted the execution of the plafond of the theatre at Bordeaux,¹ and who headed in 1790 the deputation of the "agrées," claiming "le droit de faire corps et cause commune avec les Académiciens."²

To the end there is something enigmatic about Perronneau's life and his family relations. There seems no doubt that he had influential friends, and that if he had chosen to remain in Paris he might have achieved a secure position. It even seems probable that his frequent absences indisposed his critics; Diderot, for example, in his "Etat actuel de la peinture," written in 1767, contemptuously dismisses him with "Perronneau fût quelque chose." Yet to this date we can refer some of his best work. His sitters were of every class. Fine ladies, stars of the ballet, members of the Academy, and the great men of the financial world are on the list of those who passed through his studio. The letters of Robbé de Beauveset,³ a would-be poet, to his uncle Desfriches show that in 1758 and 1759—that is precisely when Perronneau was absenting himself constantly from Paris—he was in no need either of employment or of consideration, and the picture which he incidentally gives of his methods of work is entertaining: "Ce diable de Perronneau exigea hier, de ma complaisance que j'endossasse la

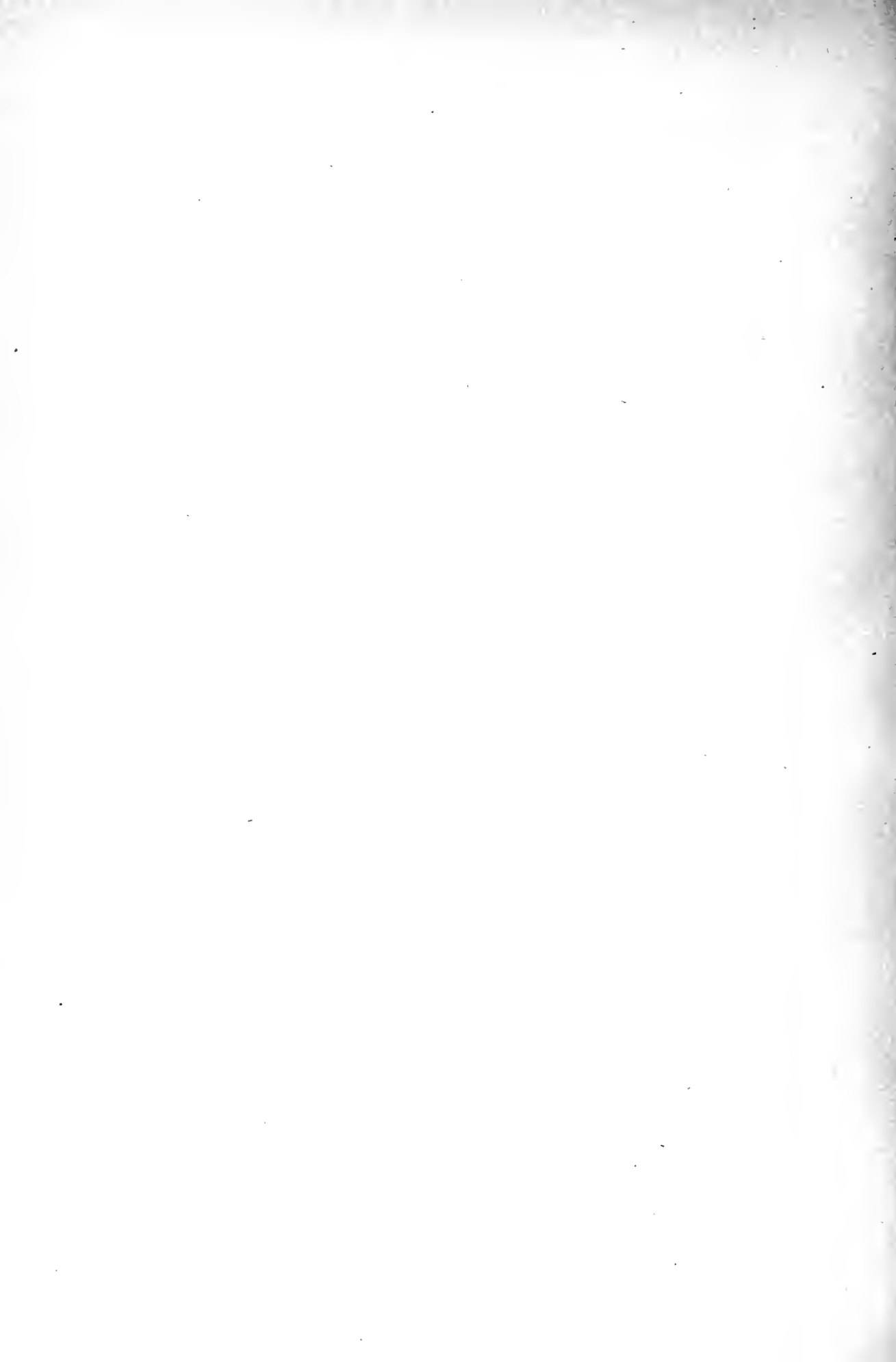
¹ Engraved by Noel le Mire.

² See "Acte de partage," etc., etc. Tourneux, G. B. A., 1896, p. 406, P. V. Jan. 10th, 1784, and "Affiches, Annonces," etc., Samedi, 10 Jan., 1784, p. 19; in 4to, Bib., Nat. LC². 68, communicated to M. Reiset by Bellier de la Chavignerie. See "Notice des dessins, &c., Musée du Louvre," p. 407.

³ Bachaumont says of him, July 3rd, 1762: "M. Robbe, ce poète érotique également licencieux et impie, mais dont le cerveau faible s'altérait dès qu'il lui survenait quelque petite maladie, est enfin rendu à son état naturel: il donne à corps perdu dans le jansénisme. C'est un Convulsionnaire entrépide et un acteur zélé qui a besoin des secours les plus abondants. Il a passé par tous les états; il a été assommé, percé, crucifié; sa vocation est des plus décidées." He is now only remembered by three lines in the *Dunciade* referring to his satire "Le Débauché Converti." See note, p. 34. *Mém. de Bachaumont*, ed. P. L. Jacob and C. L., vol. ii., p. 297.



LOUIS DE SILVESTRE. BY LA TOUR.
(*Musée de Saint-Quentin.*)



casaque de soye de Mons. Cochin qui, pendant ce temps était aux noces de Mlle. Jombert.” Of his own portrait, which appears to have been a commission intended as a gift for his uncle, Robbé says, “Ma tête est d’un fini étonnant, pas le plus léger trait ne lui est échappé,” and Perronneau’s minute attention to details went so far as to impose the colour and cut of the coat. “L’habit de soye bleu qu’il me taille relève on ne peut mieux la figure.” The work had been begun many years earlier, but just at this stage, when so far advanced that Robbé begins to warn his uncle that he expects him to pay for the glass and frame in which it should appear at the Salon: “quand je me donne, je me donne in puris naturalibus, c’est à vous de faire les frais de ma friperie,” Perronneau went off on his travels leaving it unfinished. Only a chance meeting at the Luxembourg in the following year procured its tardy completion: “Son intention,” says Robbé, “est de me pendre au Salon en regard avec Mons. Cochin . . . vous y verrez aussi Vernet, qu’il a rendu avec toute l’âme qu’y aurait mis La Tour.”¹

Rigaud,
Largil-
lière,
Nattier,
Tocqué,
Roslin,
Drouais,
Latour,
Perron-
neau, and
others.

This portrait, which is now in the Musée d’Orléans, is of the same class, though scarcely so fine a work, as M. Groult’s “Jeune Homme à la rose,” the unknown fine gentleman of Bordeaux with the two roses tucked beneath the lace of his cravat. In strong contrast to the grace and elegance of this charming study is the magnificently drawn half-length of the “fermier général,” le Mas de Puysac, in the collection of M. Jacques Doucet, robed in dull wine-coloured velvet, and the air of fashion in the one, of wealth and consequence in the other, is not better rendered than the objectionable character of the oily fat man, in a yellow waistcoat and lilac coat, whose uncompromising counterfeit belongs to the Princess Mathilde, or the look of keen observation which stamps Perronneau’s portrait of himself, engraved by Laurent Cars; or his even more admirable portrait of Cars, engraved by Miger.² If we compare Latour with Perronneau we must agree with M. de Portalis that “malgré l’étonnante vivacité d’exécution de son rival et sa grande habileté à traiter les étoffes, La Tour reste en réalité au premier rang,”³ but if the crayons of Perronneau do not seem, like those of that marvellous master, to have borrowed their bloom from the wings of the butterfly, it cannot be denied that in every example from his hand there are evidences of a width of judgment, sobriety, and strength, and of a

¹ Extracts from the correspondence of de Beauveset with Desfriches. See Tourneux. Perronneau, G. B. A., 1896, p. 138.

² That of himself is in the hands of M. Groult, that of Cars at the Louvre, No. 1,247.

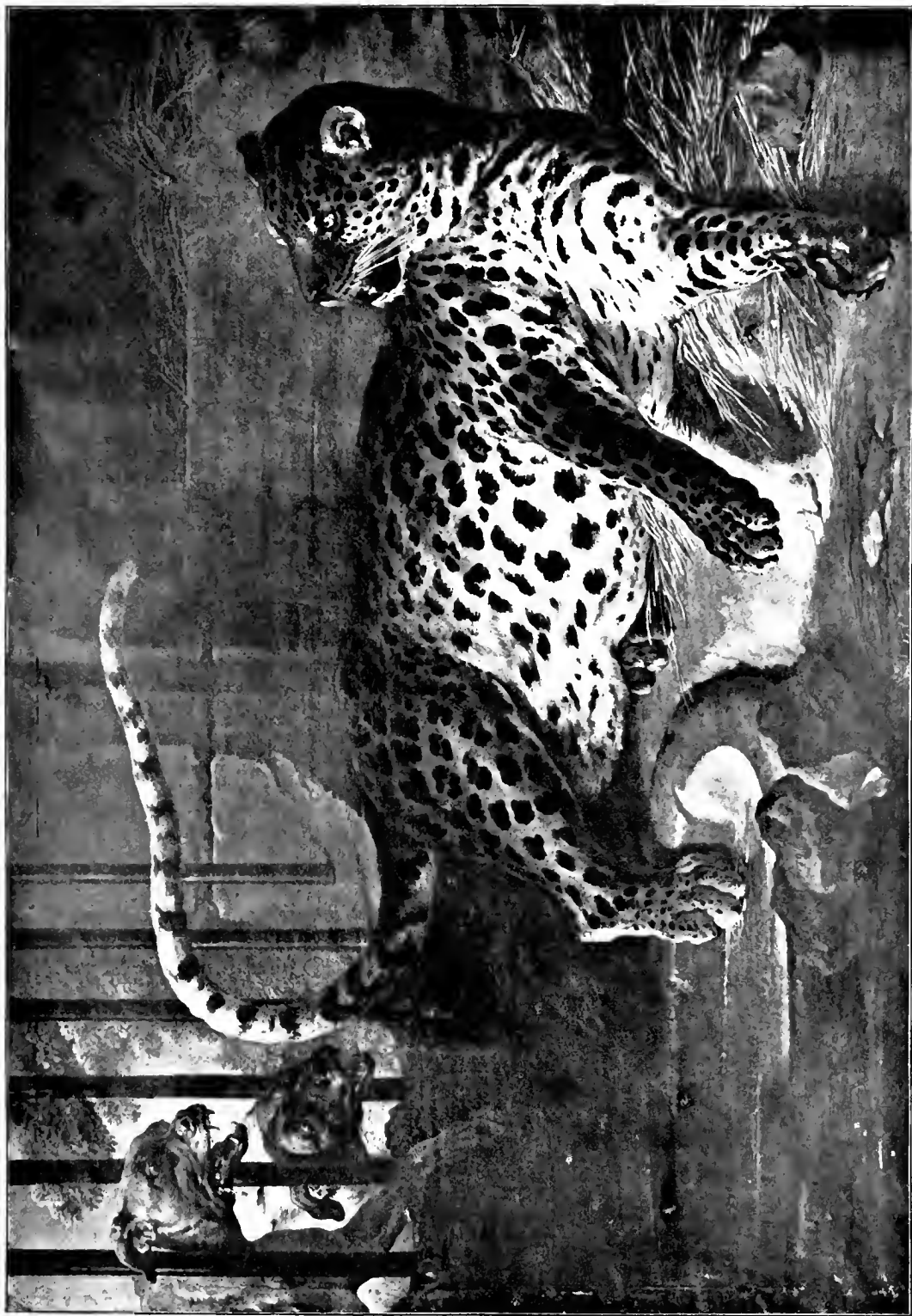
³ P. 444. “Exposition des pastellistes français,” 1885.

power of reading character which—at the service of a high intelligence of his art—place Perronneau in the rank of those rare portrait painters who cannot rest content with a mere superficial resemblance.

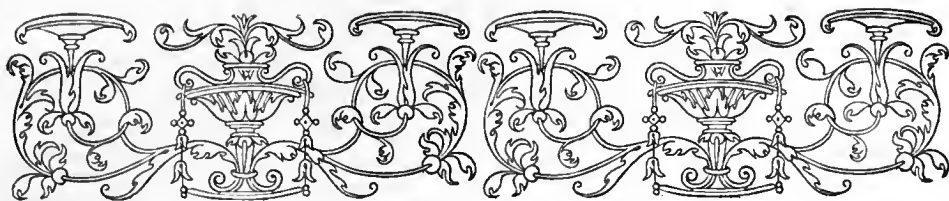
The art of pastel painting was not only ephemeral, but—even in the hands of a genius like Latour—confined within limits so narrow that those who were jealous of its vogue could maintain with some show of fairness that a mere “peintre de portraits en pastel” was insufficiently qualified for the honours of an academician. Many men met this difficulty by giving proofs of skill in other directions. Massé,¹ for example, engraved, and executed miniatures in water colour as well as portraits in pastel, but both miniaturists and pastel painters practically limited themselves to what may be called the “portrait d’appartement.” They never attempted the important landscape backgrounds, which are so often part of a portrait by the painter in oil. Latour ventures now and again on the useful break of a bit of sky, as in his portrait of Sylvestre, but his most considerable efforts, his *Président de Rieu* and his *Mme. de Pompadour*, show us the sitters surrounded by all the circumstances of their indoor life, and more often than not the pastel portrait received only a background of some helpful tint, which gave a pleasant “*effet estompé*,” a system which was also skilfully employed in the miniatures of Hall.² This reserve was perhaps the less surprising if we consider the extreme formality with which suggestions of landscape were then treated, as, for example, in the “*portraits historiés*” of Nattier and his immediate successors. The limitations, indeed, which were voluntarily accepted by the professional portrait-painter, the readiness with which he shut himself within narrow bounds, no doubt influenced the attitude of others towards him. In the Royal Academy he and the *genre-paintèr* were classed with the engravers and alike held incapable of exercising the functions attached to the highest ranks of the official body. To sculptors and historical painters the most honourable posts were open. The distinctions which conferred authority and the onerous duties of the “*corps enseignant*” were equally forbidden to the portrait-painter, whose ambition was checked by the “*grade de conseiller*” beyond which he was forbidden to aspire.

¹ See frequent references to Massé in the *Correspondance de Natoire avec Duchésne*. *Arch. l'A. fr.*, vol. ii.

² See “*Le Portrait Miniature en France*,” *Henri Bouchot*, G. B. A., 1893-94.



PANTHÈRE COUCHÉE DANS SA CAGE. BY OUDRY.
(*Musée National, Stockholm.*)



CHAPTER VII

THE TREATMENT OF LANDSCAPE: VERNET AND LANTARA

LANDSCAPE, however popular with the artists of the day, was always treated by them in an absolutely conventional spirit. Nature was regarded by the portrait painter only as “*décor*,” as a means of relieving the costume of his sitter against pleasant shades of green and blue. Nor was the professional portrait painter the worst offender in this respect. To François Desportes some suggestion of out-of-doors was the necessary complement of the portrait of a “*Chasseur*,” or a “*Cerf aux abois entouré d’une meute*,”¹ and so he puts in what does duty for a landscape with just strength enough to support the masterly handling of his stag and dogs. Oudry—whose early work “*Panthère couchée dans sa cage*”² shows us that he might have been a great animal-painter had he so chosen—gives us his wonderful white “*Blanche*” with brilliant skill, and disgraces her by her surroundings; the sculptural dogs of his “*Chasse au loup*” run in a landscape that has no existence, and his “*Ferme*” is a mere dead, dull panorama.³ The masses of foliage in Lancret’s “*Grandval*,” the rose bushes of Fragonard’s “*La Guimard*,” are as formal as if Watteau had never painted the leafy glade of the “*Concert*” at Hertford House, or the admirable landscapes of his “*Amusements Champêtres*,” his “*Plaisir Pastoral*,”⁴ and his “*Vue prise dans le parc de St. Cloud*.”⁵ Yet, in the work of a man who loved “*mummers*,” as did Watteau, one would expect to find, if anywhere, traces of the

The
Treatment of
Landscape:
Vernet
and Lan-
tara.

¹ Grenoble. Painted for Choisy, and signed, “Desportes, 1742, âgé 82 ans.”

² No. 863, Nat. Gal. Stockholm. This work is signed and dated “J. B. Oudry, 1739.” Engd. Basan.

³ Nos. 386, 387, 390, Cat. Musée Louvre. The “*Blanche*” is finer than the examples in the Musée Condé.

⁴ CXIV., Ecole Française, à Chantilly.

⁵ Madrid.

theatrical element. If, however, he took his friends away from the boards, it was that he might breathe with them the free airs of heaven; if he painted them, as he did again and again, by field and grove, he treated their surroundings in conventions which embodied a profound and personal appreciation of nature, coupled with a sincerity which gives charm to work as simple as the sketch of a village corner—possibly Nogent—in M. Bonnat's collection, or to the minute rendering of the flowers and herbs which figure in a foreground study in the Print Room of the British Museum.

Boucher treated landscape, as in "Le Moulin" at Hertford House, with an evident view to the stage, and the same tendencies are visible in the "Pastorals" of his pupil, Jean Baptiste Huet,¹ although he could draw a fox or a dog with true intention. Fragonard, except in his sketches, shows traces of the same theatrical instinct. Lantara, it is true, took pleasure in the mere joys of earth and sky, after the fashion which has developed in our modern school, but the true interpreter of the taste of the day was not Lantara, but Joseph Vernet,² who attained a position only paralleled by the extraordinary credit enjoyed in the previous century by Claude le Lorrain. He had just that touch of scenic manner which pleased his public, and in spite of his theatrical planes and theatrical illumination and other conventions which are now out of date, there is an element of healthy strength in his work which shows much honest observation of nature.

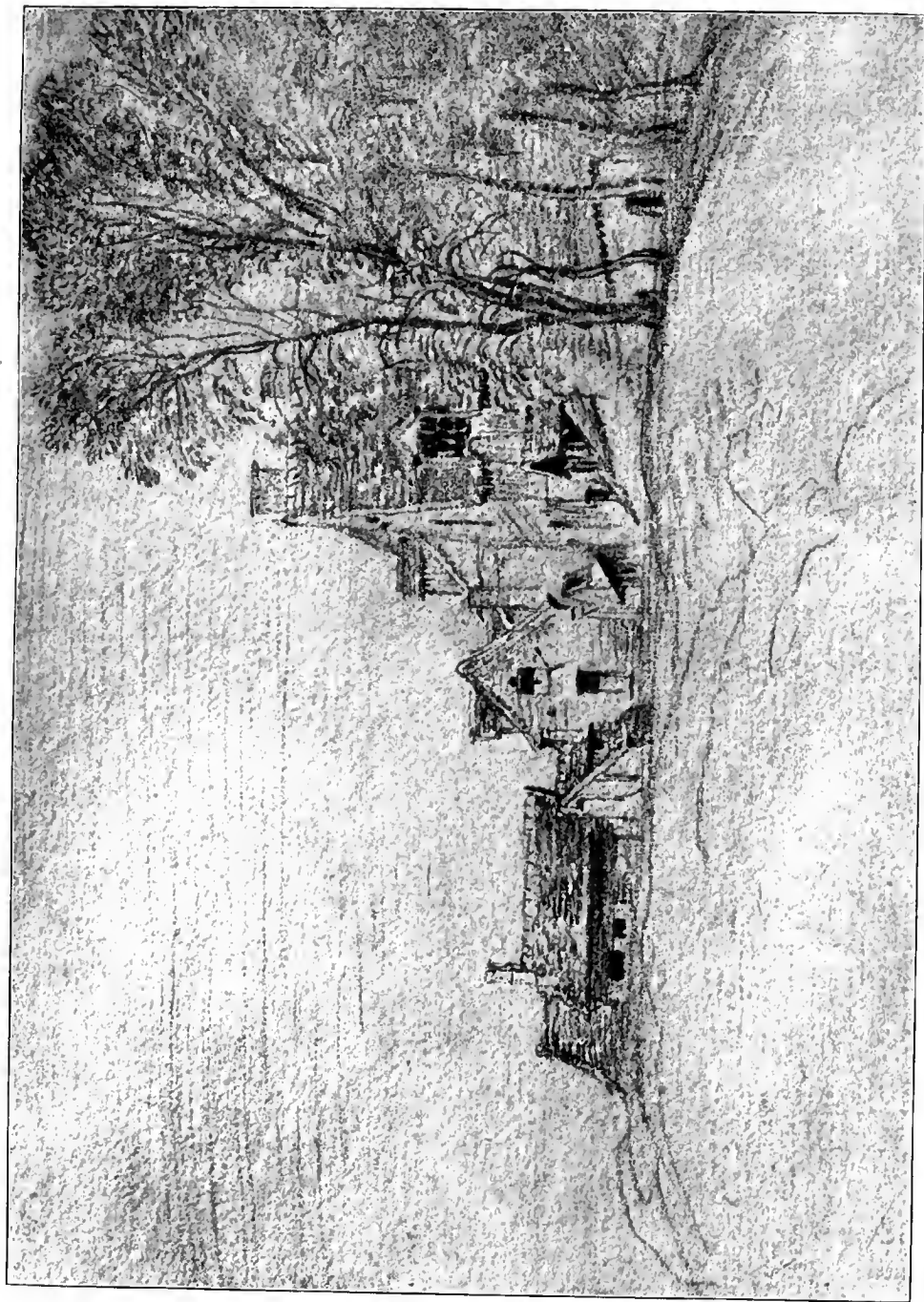
Born and bred at Avignon, Vernet, at an early age, became a capable assistant to his father Antoine, a skilful decorative painter.³ He was but eighteen when the granddaughter of Mme. de Sévigné, Mme. de Simiane, wrote to M. de Caumont, who had ordered work from young Vernet for her hotel at Aix, "M. Vernet est content et moy beaucoup de luy. Les dessus de porte sont admirables, j'en ai pris douze." This letter bears date Jan. 14th, 1732, the year in which Vernet, finding that *dessus de porte* and the panels of sedan chairs offered an insufficient field for his ambition, set out for Rome in the hope of becoming an historical painter. The sight of the sea between Marseilles and Civita Vecchia revealed his vocation, and on his arrival at his destination he seems at once to have sought the teaching of Bernardino Fergioni, a marine painter.⁴ In Rome Vernet lived for twenty

¹ 1745-1811. Ag., July 30th, 1768. R., July 29th, 1769, P. V. See "Les Huet." C. Gabillot.

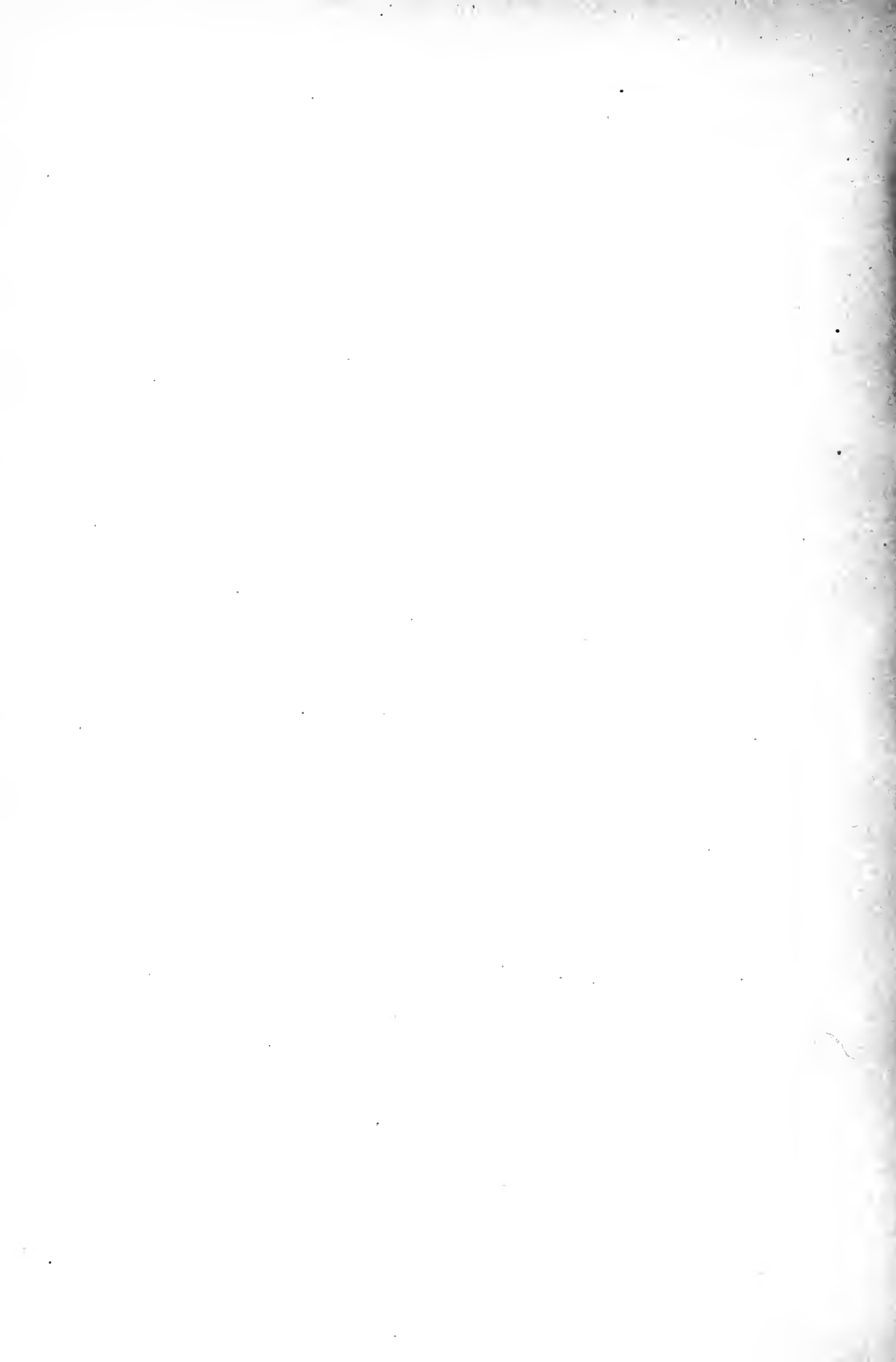
² 1714-1789. A., August 6th, 1746, R., August 23rd, 1753.

³ See "Joseph Vernet et la peinture au XVIII. Siècle," Léon Lagrange.

⁴ Mariette.



COIN DE VILLAGE. BY WATTEAU.
(Collection of M. Léon Bonnat.)



years, and in Rome he married.¹ “Vernet peintre est à Rome,” says Bachaumont. “Il excelle aux marines et aux sujets qui représentent des nuits, des clairs . . . ses paysages ressemblent un peu à ceux de Salvator Rosa, par la touche, ainsi que les figures qu’il y introduit;” but the freedom of gesture to which Vernet’s life in the south had accustomed his eyes, seemed strange to the more sober Parisians. “M. Thibout,” writes Robbé de Beauveset to his uncle, “vous attend comme Vernet fait les gens, je veux dire les bras ouverts.”

Vernet
and Lan-
tara.

Though settled at Rome, Vernet had not abandoned the hope of return to France. On three occasions he visited Marseilles, where he is supposed to have encouraged the foundation of the Academy. On one of these occasions, he was encountered by Natoire, then on his way to take up the Directorship of the School of France at Rome. “Nous avons fait la connoissance,” writes Natoire, “avec M. Vernet et la soua signora esposa que veramente gratiosa. Il et aussi à la veille de son départ pour Rome.”² But this letter to Duchesne was written on October 6th, 1751, when Vernet’s position was secure, and Marigny was about to recall him to France.

The early days had, of course, been hard. Vernet, like most young men of gifts, had to sell, for what he could get, works which in later years realized large sums. “Tel de ses ouvrages,” says Mariette, “dont il n’avoit pu avoir, étant à Rome, plus de cent écus, en a été vendu mille.” According to a story, probably apocryphal,³—although the reporter tells us that Vernet himself was his authority for these anecdotes of his early days—the patronage of a Cardinal laid the foundation of his fortune; but it seems more likely that the duc de St. Aignan gave him his first important commission at the suggestion of de Troy, for in 1739, seven years after Vernet left Aix, we find him executing “Pour M. le Duc de St. Aignan un dessus de porte en clair de l’une pour faire pendant aux trois autres que je luy ai déjà fait. Deux tableaux représentant un l’arrivée de M. le Duc a Civetta Vecchia et l’autre l’audiance publique a Monte Cavallo. Un autre de la caravane au mont Vesuve et pour pendant l’intérieur de cette montagne. Six dessins a l’encre de Chine fait d’apres nature suivent les vuës qu’on m’a ordonné l’an 1739.”⁴

In such early works as these, and in early works only, can be

¹ Virginia Parker, daughter of Captain Parker, an Englishman settled in Rome.

² Letter, October 6th, 1751. A. de l’A. fr., vol. ii., p. 262.

³ See Lagrange, p. 25, on the letter by M. Pitra, published in the “Correspondance littéraire de Grimm et Diderot,” December, 1789.

⁴ Lagrange, p. 322.

traced that rough resemblance to Salvator Rosa which is noted by Bachaumont. Vernet loved nature too well not to have had personal predilections to express, and long before the call to France came he had won general admiration by the pictorial art with which he rendered his favourite effects of atmosphere. "Agrée" by the Royal Academy in 1746, Vernet had sent to the Salons of Paris a series of marines—Calms, Storms and Moonlights—which had established his reputation. English names are amongst the first to appear on his list of "commandes," for "M. Dania, Anglois," orders "un tableau en rochers, cascade, etc.," in 1738. The Queen of Spain demands "la vue de Caprarola" in 1745; Frederick the Great ordered work in 1748; Philip Bouchardon gave two commissions, probably for the Court of Sweden, in the following year;¹ two pictures were ordered by Mme. de Pompadour for the King in 1750;² and in 1753 came, with his reception by the Academy, his crowning successes in the Salon, and the famous royal order for the "Ports de mer de France," widely known through the engravings of Cochin and Lebas.³

We have a complete journal of Vernet's movements whilst painting this famous series, now in the Louvre, in his "Livres de Raison." There should have been twenty subjects, but fifteen only were completed.⁴ Vernet lost heavily by their execution, although, as he himself admitted, he was paid, with exceptional regularity, the 6,000lt. agreed on as the price of each picture. "J'ay toujours observé," he says in a letter to Marigny, dated from Avignon, September 6th, 1756, "l'exacitute avec laquelle j'ay été payé des ouvrages que j'ay fait pour le Roy; je pense être le seul qui le soit aussi exactement."⁵ Even thus it is calculated that he had been able to earn at Rome as much as 18,000lt. by work which, expended on his royal commission, brought him in but 5,000lt.⁶ Nor were the conditions under which he worked extremely pleasant: Marigny was a hard task-master. Underpaid, and suffering miserably from the hardships of life in the port of Cette, Vernet

¹ Rev. Univ. des Arts, vol. vi., p. 107.

² She had originally desired four, but her brother took toll of two, for which he seems to have paid by giving Vernet lodgings in the Louvre. See letter to Vernet, December 9th, 1791, Paul Bonnefon, "Autour de Horace Vernet," Chron., May 7th, 1898.

³ A. de l'A. fr., vol. iv., p. 139.

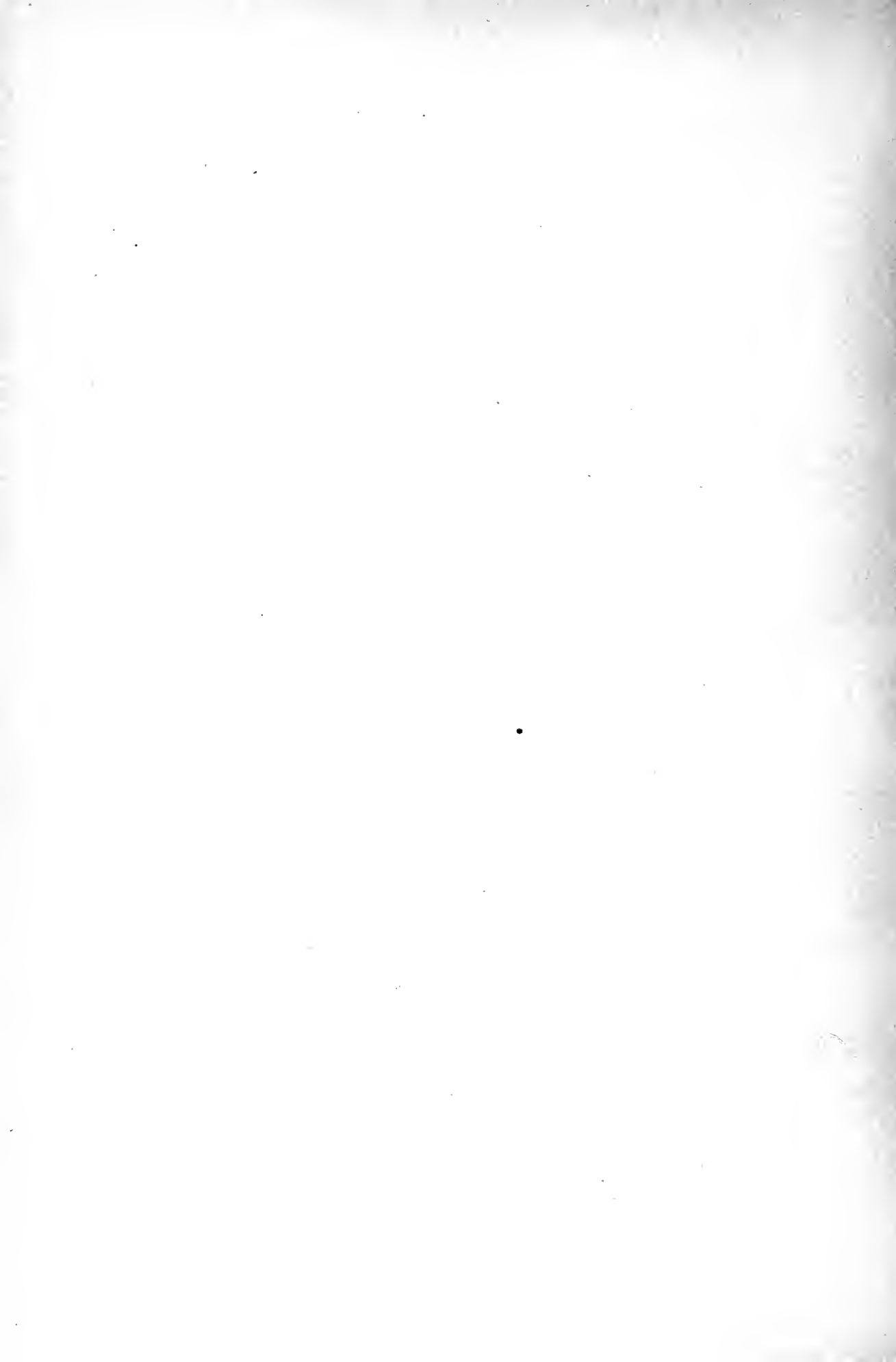
⁴ Mariette says but thirteen. Vernet's works, as may be expected, are by no means uncommon. Besides fine examples in many private collections, the important series in the Musée de Montpellier may be specially mentioned. Mon. Civ. Pro., vol. i., p. 237. He had many pupils and imitators, whose work may often be taken for that of their master.

⁵ Lagrange, p. 150.

⁶ *Ibid.*, note B.



THE TERRACE. BY FRAGONARD.
(*Print-Room, British Museum.*)



proposed to carry out his picture at Bordeaux from the studies which he had made on the spot. Marigny at once refused permission, "Quelque envie que j'aye de vous procurer dans vos travaux tous les agréments possibles, je ne puis consentir au désir que vous avez, après vos études faites de ce port de finir votre tableau à Bordeaux, et je crois devoir vous faire observer que le Roy paye vos tableaux de façon à exiger de vous que vous leur donnés toute la perfection possible, et que ne sauriés mieux les finir que sur les lieux. Ainsy je compte que vous acheverez votre tableau du port de Cette à Cette même, d'autant que de tous les ports du royaume c'est le seul dont le séjour ne soit pas agréable et vous n'aurez que quelques mois à vous priver des commodités que vous n'y trouverés pas." Marigny also had views as to the style in which the "Ports" should be depicted. He objected to the selection of pictorial motives, and added much to Vernet's difficulties by insisting that stress should be laid solely or principally on features which denoted their maritime importance.¹

For ten years Vernet was unceasingly engaged in this, his most important work. A short stay in Paris,² after two years spent in Toulon, enabled him to renew his touch of the general public, but he promptly returned to the South. At Bordeaux, in 1758, his son Carle was born; the next station was Bayonne, but the prescribed itinerary—successfully carried out so far—practically ended in 1762 with La Rochelle, whence Vernet had to visit Rochefort, in order to make studies for his picture of that port, then supposed to be menaced by the English fleet, which also rendered work at Lorient, Brest, or St. Malo impossible. Belle Isle had fallen into the hands of the enemy, Calais and Le Havre were free, but the situation of public affairs distracted all interest from a project originally begun under different auspices. Vernet seized the occasion to betake himself with his family to Paris, and the series came to an end in 1763 with the Port de Dieppe. "Les ports de mer . . . en sont restés là faute d'argent," says Mariette, but he adds, "Celà lui a du être assez indifferent et est même tourné à son avantage."

In Paris, Vernet seems to have been very well received, and we find in his journal the most methodical entry of the houses at which he was free to dine or sup.³ Eager admirers flocked to the

¹ A. de l'A. fr., vol. iv., p. 153.

² June 15th to October 5th, 1755.

³ "On soupe chez M. de la Freté tous les mardy et vendredy.—M. l'Abbé Terray ne dine pas chez lui les jeudy, vendredy et dimanche.—M. Rollin dine chez lui le mardy, le jeudy et le dimanche.—M. de la Raynière le vendredy et le mercredy . . . —l'ambassadeur d'Espagne tous les jours surtout le dimanche."

lodgings which, after a short halt in the "Maison neuve de St. Sulpice," he occupied in the Louvre, where his near neighbours were Chardin, le Guay, Jacques Roettiers, Cochin and Desportes. Vernet's patrons, says Mariette, filled his pockets with gold. All the well known names appear on his list—M. de Julienne, the marquis d'Argenson, the ducs de la Rochefoucauld, and de Luynes, de Grammont, and de Liancour, but M. de la Borde, banquier de la Cour, distinguished himself above others, paying Vernet 40,000lt. for eight paintings which decorated La Ferté, and which "ont été faits en un clin d'œil." Many, too, were the commissions which he received from the King and from Mme. Dubarry, for whom he worked both at Versailles and at Luciennes.¹ To their names we may add those of the King of Poland, of the Prince des Asturies, the Elector Palatine, and "M. le Comte du Nord ou le Grand Duc de toutes les Russies." No patron is, however, quite so magnificent as the Empress herself, who orders, as Vernet notes with pride, "un grand tableau. Je suis le maître de la mesure, des sujets et du prix." Nor must we forget "Milord Mountralh" of Grosvenor Square, "M. Windem," "Milord Aigremont," and Milords St. Jean, Milton, Charlemont, Pembroke, Dartmouth, Schelburn, the "duc de Bridswater," and the "chevalier Fesheston-Haugh," "Mrs. Shukborgh," and "Lady Walpol," who gave her commission personally, in 1755, as she passed through Toulon. His vogue with the English was so great that he could not execute the quantity of works for which he received orders. Mme. Geoffrin, to whose salon Vernet was immediately made welcome, commissioned him to paint, in 1764, a "Wild landscape with rocks and mountains," for "Milord Temistocle," in whom we recognise Lord Tavistock, and amongst other conspicuous names we note that of Garrick, of Henry Hoare, Fleet Street, who also orders, for Lord Arundell, in 1771, a "Clair de lune et une Tempeste de mer," of John Sargent, M.P., and of Hogarth's brother-in-law, Sir J. Thornhill, who is entered for four paintings, which on January 14th, 1766, are "promis pour un an d'appresent."

In Vernet's "Livres de Raison"—begun in 1735 and continuing down to 1788—which are preserved at the Bibliothèque d'Avignon, we have a complete source of information both for the details of his work and the incidents of his life. Orders for pictures, accounts, receipts for driving off mosquitoes, or for blacking shoes, are jumbled up in their pages with entries of engagements, or addresses, with drafts of letters and such notes as "M. Berieu a com-

¹ A. de l'A. fr., vol. iii., pp. 333-364, "No. 247 Commandes." Lagrange. Ex. Salon, 1773. See also "Catalogue du Musée du Louvre."



L'ENTRÉE DU PORT DE MARSEILLES. BY VERNET.
(*Musée du Louvre.*)

mencé à montrer à danser à Mme. Vernet," or "le parfrennier du duc de Chartres, a commencé à avoir soin du cheval de Carle." This inchoate mass of material has been grouped by M. Lagrange in three divisions: the first gives us a chronological list of Vernet's work; the second forms a journal of his life and that of his family, whilst a third, "Les Adresses," shows us something of the world in which he lived. He did not shine in conversation, if we may judge by the specimen preserved in the Correspondence of Grimm and Diderot.¹ Music seems to have been his delight and great distraction.² His friendship with Pergolese, who is said to have written his "Stabat" in Vernet's studio, was a feature of his life in Rome, and we get the pleasantest imaginable picture of life in the art world of Paris when Madame Vernet, Nattier's two daughters, Mme. Challe and Mme. Tocqué, and the two Mmes. Coustou met regularly for music at Carle van Loo's on the invitation of his wife, who was a daughter of the musician Sommis. Musical evenings were varied by excursions to Sèvres or to St. Cloud, whilst the New Year brought with it the picnic "Souper des dames" in the galleries of the Louvre.

Vernet
and Lan-
tara.

But Mme. Vernet's health became a constant source of anxiety, and at last her reason gave way. To the household disorder and expense occasioned by this calamity was added the drain of numerous poor relations, and thus Vernet, towards the close of his career, found his means much straitened, although at one time (1775) he had been in possession of a fortune of more than 28,000*l.* a year.³ In 1779 we find him gratefully acknowledging the favours conferred on him, when he succeeded to a royal pension vacated by the death of the sculptor Adam and, in the same year, he sold "trois tabatières d'or, celle de Madame Geoffrin et celle de Madame d'Egmont 1100*l.* et celle de Madame de la Freté 16 louis 384 *l.*, ce qui fait 1,484*l.*," but this sale does not seem to have been caused by want of money, and the inventory of his goods taken when he died in 1789,⁴ indicated that if his circumstances were no longer those of great affluence, he had clearly not been overtaken by the horrible poverty in which so many of his contemporaries ended their days.

His second son, the well-known Carle Vernet,⁵ married Fanny

¹ "La proportion colossale," continua l'artiste, "me déplâit, et je voudrais que le statuaire ne fît jamais plus grand que nature," C. L., vol. iii., p. 204.

² See Diderot, Salon 1765. Also Lagrange, pp. 139 and 255.

³ See "Finances. Argent qui j'ay placé" (1775). Lagrange, p. 426.

⁴ Scellé, Dec. 3rd, 1789.

⁵ See Paul Bonnefon, "Autour de Horace Vernet," Chron., G. B. A., 1898.

Moreau, the daughter of Moreau le Jeune, and became the father of the more celebrated Horace. He had early shown that passion for the sketch book and the horse which characterised his whole career. The pages of the "Livres de Raison" shows his father's pride in his talent and close interest in his smallest concerns. Perhaps the most striking feature of Vernet's character was his constant solicitude for the well being of everyone connected with him—not only his children, his son Livio, the more promising Carle, the beloved daughter Emilie, who became the wife of Chalgrin, and whose unhappy death on the scaffold her father did not live to see—but every member of his family, every one who had rendered him the smallest service, could count on his generosity and gentle consideration. For the maintenance of his unfortunate wife he made the most liberal provision, but the tenderness of his care for her is best indicated by an entry in November, 1785, of "tourte et commissionnaire pour ma femme" when she had been more than ten years separated from him, "à cause de démeuce," and on every page of his note books we find the significant words, "envoyé a ma scœur" or "prêté à mon neveu."

Of the twenty-two children of Antoine Vernet, Joseph himself had alone attained any measure of worldly success. His brother-in-law, Honoré Guibert, to whom we owe the finest work in the Petit Trianon, seems to have succeeded in establishing an independent position in Paris, but his brother, François Vernet, though by no means without talent, led a miserable existence. He was the painter of the four panels (marines) of the sedan chair of Marie Antoinette; she had employed him in her private apartments at Versailles; he had also painted in the "Salle de l'Opéra" and the "salle à manger" at Choisy,¹ but all this work remained long unpaid, it is indeed more than likely that much of it was never paid in full. Many months after his death the elder Vernet writes, "souvenir pour mon frère. Il est dû chez la Reine 645l. De la Tribune 802l." On Joseph Vernet fell the burden of his support, and that of his numerous family, nor were the widow and her children allowed to suffer want.

The work of Vernet, in spite of its personal character, contributed little to the development of modern landscape art, but it expressed with admirable felicity the pictorial sentiment of his day. The great tempera landscapes of Poussin, in the Palazzo Doria, are far nearer to the spirit in which we now regard natural objects than the gracious calms or blustering storms of Vernet. As a lad at Avignon he may have loved the land for its own beauty, but the

¹ Lagrange, p. 238.



THE HERDSMAN. BY FRAGONARD.
(*Print-Room, British Museum.*)

days in Rome, spent with Solimena and Panini, set on him an indelible stamp. Their influence accorded with the decorative instinct which he had inherited from his father, and, coupled with his ambition to become an historical painter, determined the final character of his art. In the first place, like a true decorator, what he looked for was colour. In the notes which he made on his drawings, as in that for his picture of Antibes, we get indications of the finest shades and of the gradations of each hue in shadow.¹ He sees the mountains gray-azure; the sea a darker ash-gray, with a dash of violet; the yellow-green of the mulberry trees and the gray of the olives are told off from the light bluish-green of the pines. But these exact indications, which are so exact that we can see Antibes before us as he writes them, are to him notes only of the *décor* of his picture. "Others," he would say, "may know better how to paint the sky, the earth, the waves, no one knows better how to paint a picture." He could not conceive a scene except as a background for the play of human interests, and therefore peopled his foregrounds with groups studied in as strict compliance with academic rules as if in each instance he had been competing for the Grand Prix.

Vernet
and Lan-
tara.

From this subjection Vernet never emancipated himself, and so we find M. Robert de Montesquiou, his latest critic, denying to him any touch of genius. "C'est à un Canaletto sans génie que font penser ce port de Toulon, ce port de Marseille de Joséph Vernet. Sans génie encore ces Corot. . . . Hubert Robert sans génie dans ce tout de même joli tableau des *Lavandières*, au groupe agréable, mais surtout, parmi tant de tempêtes de carton et de clairs de lune en tôle entre tant de soleils levants ou couchants aux tons de coing, Claude Lorrain sans génie!"² Here we have, perhaps, the truth, but it is truth with a very acid flavour, and we may still be grateful to the old painter who enlivened his perspective of Toulon with figures so witty that they recall the pencil of Cochin, and who furnished themes so favourable to the lucid and brilliant burin of an engraver such as Balechou.

To France Vernet had returned too late ever to see French landscape, if, indeed, he ever had the time necessary to renew his store of impressions. Once or twice he notes "belles sites à voir," but he carried in his mind a measure by which all were tested. He is said to have known Lantara,³ and even to have added figures to some of his works, but these I have never succeeded in identify-

¹ Note B, Lagrange.

² "Les trois Vernet," G. B. A., 1899, p. 80.

³ 1729-1778.

ing, nor do I find Lantara's name in the pages of the "Livres de Raison." It is scarcely likely that there can have been any intimacy between them. "Lantara," says M. Charles Blanc, "est un de ceux qui ont acquis un nom en France uniquement parcequ'ils ont vecu au cabaret et sont morts a l'hôpital;" but his biographer, M. Bellier de la Chavignerie, maintains that there was nothing disgraceful in the laziness and love of good cheer for which Lantara was noted; and the "Paysage; effet du matin" of the Louvre honourably asserts the claims of his simple talent, little known and long forgotten.

"Il faisait volontiers," said M. A. Lenoir, "un paysage pour un gâteau d'amandes;" and his weakness was so well known that it furnished the subject of a one act play, entitled, "Lantara ou le peintre au Cabaret," which was brought out at the Vaudeville in 1809. The habits which he had acquired in early youth stuck to him through life. The son of a weaver at Oncy, he had been employed as a herd-boy by the father of M. Gille de Reumont, and whilst engaged in this occupation attracted the attention of his master. Brought forward by him, after having received some teaching from a painter at Versailles, Lantara's abilities found ready recognition, but the constraint of a regular life and the society of wealthy patrons was unbearable to him, and he escaped on more than one occasion from the houses of rich amateurs who would have had him paint under their own eyes, to consort with workers of a humbler class with whom he had made friends. The obvious explanation is that, like Burns and others of his class, Lantara was only at ease in low company, but it is incomplete. Lantara painted for his own pleasure. In love with the warm light and delicate air which denotes bright outdoor weather, his simple rendering of the familiar scenes of his own land has a sincerity which atones for uncertain draughtmanship and lack of that conscientious execution which he might have gained from a sounder training. Training, though, would not have given him the feeling which clothes his "Effet du matin"¹ in the veritable haze of dawn. This picture, signed and dated 1761, is a fair example of Lantara's work, but such examples are not common. He does not seem to have produced much. Careless of the future, he usually lived, as long as he could, on the proceeds of his last sale, and if sickness came upon him took refuge in the hospital, for, as Watteau said, "on n'y refuse personne." In the hospital Lantara died. In the morning of Dec. 2nd, 1778, he entered "La Charité," where he had previously been kindly cared for; six hours later he had passed away.

¹ This picture figures in the Louvre Catalogue, but is no longer hung.





PAYSAGE. LES BAIGNEUSES. BY VERNET.
(*Musée du Louvre.*)

Such a man as Lantara was little likely to make a marked place in the world of his own day, but his work has, nevertheless, apart from its own merits, a certain historical interest. Alone, amongst those who treated landscape in his time, Lantara habitually went to nature with directness and simplicity, and rejected those favourite elements of composition—Greek ruins and mythological personages. His contemporary, Hubert Robert,¹ belonged wholly to the official world, and was strongly influenced by Vernet and by the school which had produced Vernet. In all his large works, such as the fine series in the Louvre which was opened by his diploma work, “Le Port de Ripetta,”² the scenic element, accompanied by a strong vein of archæological interest, is predominant, and, in spite of brilliant lighting, masterly treatment of the sky, and general workmanlike excellence of execution, it becomes wearisome except in works fulfilling, as do the four fine panels of the dining room of La Muette, the decorative purpose for which they were intended. The remarkable example in the collection of M. Léopold Goldschmidt—to which some admirable groups of figures were added by Boucher—shows precisely the same tendencies; it is only in relatively unimportant studies, such, for instance, as three brilliant sketches of the little Trianon³ with a sparkle of figures on a background of foliage and sunlit trees, that he ventures on that freer interpretation which may justify us in regarding him to some extent as, like Lantara, a forerunner of the school which developed itself in the following century.

Even in work by Hubert Robert, which has been most plainly influenced by Vernet, there is, however, more than one sign of change and difference to be noted. The groups of figures which Vernet introduces into his pictures have nearly always some dramatic signification—the gates of the châteaux fly open to welcome the bridegroom and his bride, his sea-coasts are dreadful with all the incidents of shipwreck, or his landscape is alive with hurrying groups affrighted by the angry flames of a neighbouring conflagration. No such exciting activities disturb the purely decorative intention of themes treated by Hubert Robert. The figures, frequently added—according to the common practice of the day—by a stranger hand, pursue the most peaceful avocations, or do nothing, in poses which have an agreeable relation with the general lines of the composition.

The present school of landscape painters hold as a main tenet that all figures must be treated as a part of the landscape subject:

¹ 1733-1808. R. 1766.

² No longer hung.

³ Collection of M. Groult.

Vernet, Hubert Robert, Lantara, and all their contemporaries regarded them always as additions—independent objects staged on a background which was handled in a totally different style. This system lent itself readily to the putting in of figures by different hands—Boucher and Fragonard embellish the canvases of Hubert Robert, and Taunay¹ and Demarne,² who with rare exceptions both used landscape as a background only, to be decorated with groups of figures or animals, perform a like office for Lantara. Leprince³ sometimes contented himself, in early drawings, executed before his Russian tour, with pure landscape subject, but he treats it, as might be expected from a pupil of Boucher, in a decorative spirit. Scarcely anyone cared to paint pure landscape, and trust to the charm of nature without the introduction of some element of human interest. Now and again, in provincial museums, we may come across the works of a humble artist such as Lazare Bruandet,⁴ “un peintre de paysage,” as Wille truly says, “qui a du mérite,” but he made even less mark on his day than Lantara, and for the most part landscape studies, even by reputed landscape painters, were made chiefly to serve as a canvas on which to embroider appropriate themes.

We hear, from Wille also, that the “paysages de M. Louthembourg de Strasbourg”⁵ “furent trouvés charmants” by the members of the Royal Academy. “Je me levay,” he adds, “de ma place pour courir l’embrasser et l’introduire dans l’Assemblée,” but Louthembourg was wholly insensible to the spell of our present conception of landscape, and he very soon sought for livelier matter than that by which he had won his great success at twenty-two. As for François Casanova, on whose “manière de peindre” Vernet himself made careful notes, although we find him described in all the dictionaries as “peintre de paysages et de batailles,” his work shows that he understood and treated landscape almost invariably as a background for those “Reconnoissances de cavalerie,” or “Combats de cavalerie,” with which we associate his chief successes.

After having fallen into absolute discredit, the art of the eighteenth century has now, in some respects, more than recovered

¹ 1735-1830.

² 1744-1829.

³ Leprince is so much more interesting as a draughtsman and engraver than as a painter that I have reserved the notice of his work, together with that of the great group of draughtsmen and brilliant designers amongst whom Gravelot and Moreau occupy the first rank, for a volume in which I hope to speak of the “Engravers and Designers of the Eighteenth Century” at a future date.

⁴ 1754-1804. See “Vue prise dans la forêt de Fontainebleau,” No. 53, Musée Louvre.

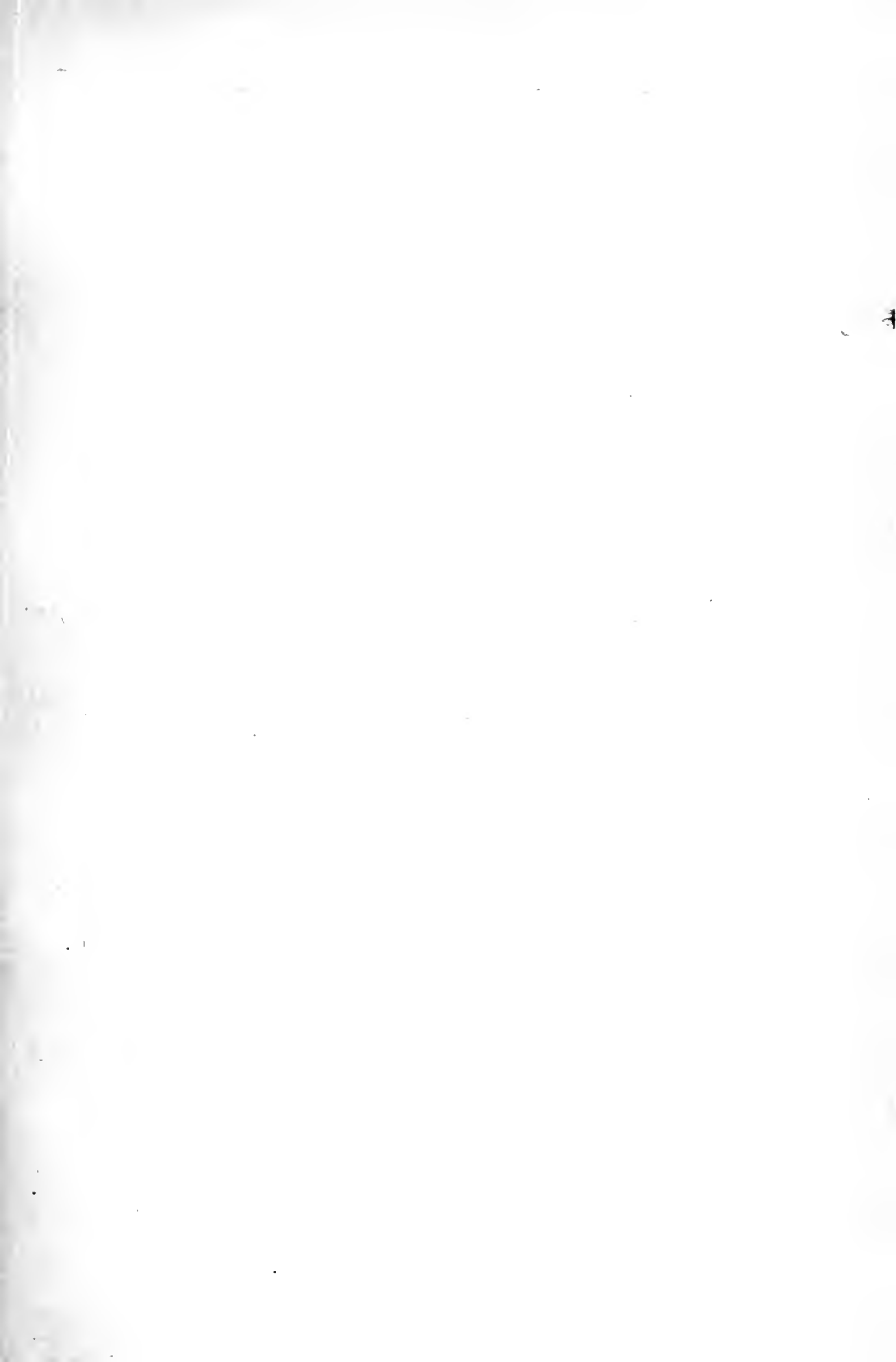
⁵ 1740-1814. R. 22nd Aug., 1767.

the position to which it is entitled. I say, more than recovered, advisedly, for the revolution in taste which at first fastened on the enchanting art of Watteau, the brilliant decorations of Boucher and Fragonard, the beautiful honesty of Chardin, which singled out from among the "little masters" draughtsmen such as Gravelot and Moreau le jeune, has ended by lifting to equal heights the tribe of graceful, skilful artists "qui voient mal ce qu'ils rendent bien," of whom Baudouin stands first and chief.

Vernet
and Lan-
tara.

Honourable and noble drawings from the life—such as even Boucher could give us on occasion—are infinitely delightful; genuine passion, even touched as Fragonard has touched it in "Le Verrou," need not offend; but what shall we say of the little frigid full-dress indecencies which give a fictitious value, in the eyes of certain amateurs, to a class of drawings which would otherwise rank as mere well-executed fashion-plates? Works such as "L'Heureux moment" and "Le Repentir tardif" by Nicolas Lavreince, which we have recently seen exciting the keenest competition at the sale of the Mühlbacher collection, might well lead the least illiberal to sympathise with the intolerant crusade of David and his allies. Unfortunately, under the pretence of seeking a higher ideal, David and his friends impoverished the technical resources and the just means of genuine artistic expression. The fatal bias towards archæology, which, at that date, perverted so many brilliant temperaments, was marked in David, and contributed to bring under his influence those to whom the poetic vision of Prud'hon, his elegance of form and tenderness of modelling, appealed in vain. The revelation which was offered by Prud'hon's gracious art was neglected, and, ruled by David, the French School was once more led into that very rut of academic tradition, from which it had supposed itself on the way to escape, and from which it was tardily delivered in the following century by the magnificent efforts of Delacroix and the Romantists.







FÊTE CHAMPÊTRE. BY PATER.
(*Jones Bequest, South Kensington Museum.*)



APPENDIX

LIST OF WORKS EXHIBITED AT THE SALON

BY

BAUDOUIN, Pierre-Antoine.
BOUCHER, François.
CHARDIN, Jean-Baptiste-Siméon.
DROUAI, François-Hubert.
FRAGONARD, Jean-Honoré.
GREUZE, Jean-Baptiste.
LANCRET, Nicolas.
LATOUP, Maurice-Quentin de.
Loo, Carle van.
NATTIER, Jean-Marc.
PERRONNEAU, Jean-Baptiste.
TOCQUÉ, Louis.
TROY, François de.
VERNET, Claude-Joseph.

Extracted from "Expositions du XVIII. Siècle," par J. J. Guiffrey. The irregularities of spelling have been reproduced :

BAUDOUIN (PIERRE-ANTOINE).

- 1763 Un Prêtre, catéchisant de jeunes Filles. Tableau à gouasse.
Plusieurs Portraits et autres Ouvrages en miniature, sous le même No.
- 1765 Plusieurs petits sujets et portraits en miniature sous le même numéro.
Plusieurs petits Tableaux à gouasse.
Un Confessional.
Les Enfants Trouvés ; dans l'Eglise de Notre-Dame.
Une jeune fille querellée par sa mère.
Plusieurs Portraits à gouasse. Sous le même numéro.
- 1767 Le Coucher de la Mariée.
Le Sentiment de l'Amour et de la Nature cedant pour un temps à la Nécessité.
Tableaux peints à gouasse.

Pierre-
A.
Bau-
douin.

List of
works ex-
hibited at
the Salon.

- 1767 Huits petits tableaux en miniature représentant une suite de la Vie de la Sainte Vierge.
Le premier Feuillet du Volume des Epitres et Evangiles, commandé pour le service de la Chapelle du Roi, par M. de Fontanieu, Conseiller d'Etat Intendant Général des meubles de la Couronne.
Plusieurs portraits et autres sujets peints à gouasse et en miniature sous le même numéro.
- 1769 Plusieurs feuillets du Livre de l'Epitre et de celui de l'Evangile, destinés pour la Chapelle du Roi.
Le Modèle honnête.
Autre tableau à gouasse. Sous le même no.

BOUCHER (FRANÇOIS).

- 1737 Quatre tableaux ceintrés, représentant divers sujets champêtres.
Deux petits Ovals, représentant les quatre Saisons.
- 1738 Un tableau chantourné représentant Venus, qui descend de son Char soutenue de l'Amour, pour entrer au Bain.
Un Tableau représentant l'education de l'Amour par Mercure.
- 1739 Un grand Tableau en largeur de 14 pieds sur 10 de haut, représentant Psiché conduite par Zephire dans le palais de l'Amour. Ce tableau doit être executé en Tapisserie pour le Roy, à la Manufacture de Beauvais.
Un tableau de forme Chantourné, dessus de porte, pour l'Hôtel de Soubise représentant l'Aurore et Cephalé.
Un Paysage où paroît un Moulin.
- 1740 Un Tableau en largeur de 5. pieds sur 4. de haut, représentant la naissance de Venus, où cette Deesse paroît sortir du sein des Eaux avec les Graces, accompagnée des Tritons, des Nereïdes, et des Amours.
Autre de même grandeur, représentant une Forest.
Un Paisage aussi de pareille grandeur, où l'on voit un Moulin.
- 1742 Un petit Tableau en largeur de 2 pieds et demi sur 2 de haut, représentant un Repos de Diane, sortant du Bain avec une de ses Compagnes.
Autre, de même grandeur, représentant un Paysage d'après nature, des environs de Beauvais.
Un Esquisse de Paysage en largeur de 3 pieds sur 2, représentant le Hameau d'Issé, qui doit être executée en grand pour l'Opéra.
Huit Esquisses de différens sujets Chinois, pour être executés en Tapisseries à la Manufacture de Beauvais; désignés sous le même Numéro.
Autre, représentant une Leda.
Autre, Un Paysage de la Fable de Frere Luce.
- 1743 Un Tableau ovale, représentant la naissance de Venus.
Son pendant de même forme. Venus à sa Toilette, sortant du bain.
Un Tableau Chantourné, de 6 pieds de largeur sur pareille hauteur, représentant la Muse Clio, qui préside à l'histoire et à l'éloge des grands Hommes: elle est représentée assise, écrivant sur un grand Livre supporté par les aîles du temps, regardant les Bustes et Médaillons des Heros, placés au Temple de Mémoire.
Autre de même forme faisant Pendant, représente la Muse Melpomene: elle préside à la Tragedie; c'est pourquoy on la représente tenant d'une main une Epée ou Poignard ensanglanté; et de l'autre des Sceptres et des Couronnes.

- 1743 Autre représentant un Paysage, où paroît un Moulin à eau ; et une Femme donnant à manger à des Poules. François Boucher.
 Son Pendant représente une vieille Tour, et sur le devant des Blanchisseuses.
 Autre petit Paysage de forme chantournée représentant un vieux Colombier, et un espèce de Pont ruiné, sur lequel est une Femme et son enfant qui regarde un Pescheur.
- 1745 Un Tableau chantourné, représentant un sujet pastoral.
 Un Esquisse à gouasse, représentant Venus sur les Eaux.
 Plusieurs Dessesins sous le même Numero.
- 1746 Un Tableau de forme chantournée, représentant l'Eloquence avec ses Attributs.
 Son Pendant de même forme, représente l'Astronomie. Ces deux Tableaux sont placez dans le Cabinet des Médailles à la Bibliotheque du Roy.
 Autre de forme ovale représentant Venus qui ordonne à Vulcain des Armes pour Enée. Tiré de l'Enéide de Virgile.
- 1747 Un Tableau ovale, représentant les Forges de Vulcain. Ce Tableau est destiné pour la Chambre à coucher du Roy à Marly.
 Deux Pastorales, aussi en forme ovale ; sous le même No.
 Un Tableau Esquisse en grisaille, représentant un sujet allégorique d'une Thèse dédiée à Monseigneur le Dauphin.
- 1748 Un Tableau ovale, représentant un Berger qui montre à jouer de la Flûte à sa Bergere.
 Autre petit carré, représentant une Nativité.
- 1750 Un Tableau en hauteur de 5 pieds et demi sur environ 4 de large, représentant une Nativité ou Adoration des Bergers, pour la Chapelle du Château de Belle Vue.
 Quatre Pastorales de forme ovale ; la premiere représente deux Amans surpris dans les Bleds ; la seconde, un Berger accordant sa Musette près de sa Bergere ; la troisième, le Sommeil d'une Bergere, à laquelle un Rustaud apporte des Fleurs de la part de son Berger, et la quatrième, un Berger qui montre à jouer de la Flute à sa Bergere ; sous le même No.
 Deux Paysages d'environ 2 pieds et demi, ornés de Figures sur le devant, appartenans à M. Langlois ; aussi sous le même No.
- 1753 Deux grands Tableaux en hauteur de onze pieds sur neuf de large, sous le même No. dont l'un représente le Lever du Soleil, et l'autre le Coucher. Ces Tableaux doivent s'exécuter en Tapisserie, à le Manufacture Royale des Gobelins, pour les Sieurs Cozette et Audran.
 Quatre Tableaux sous le même No. représentant les quatre Saisons, figurées par des Enfans. Ces Tableaux sont destinés pour le Plafond de la Sale du Conseil à Fontainebleau.
 Deux Pastorales dessus de Porte, du Château de Belle-Vûe. Sous le même no.
- 1757 Un Tableau de 10 pieds en quarré, représentant les Forges de Vulcain. Ce Tableau est au Roi, et est destiné à être exécuté en Tapisseries dans la Manufacture Royale des Gobelins.
 Le Portrait de Madame la Marquise de Pompadour.
- 1761 Pastorales et Paysages sous le même Numéro.
- 1763 Le Sommeil de l'Enfant Jesus. Tableau ceintré de 2 pieds de haut, sur un pied de large.
- 1765 Jupiter transformé en Diane pour surprendre Calisto. Angélique et Médor. Tableaux ovales d'environ 2 pieds de haut, sur 1 pied et demi de large. Du cabinet de M. Bergeret de Grancourt.
 Deux Pastorales, sous le même Numero. Tableaux de 7 pieds 6 pouces de haut, sur 4 pieds de large.

List of
works ex-
hibited at
the Salon.

- 1765 Quatre Pastorales, dont deux sont ovales, sous le même numero.
Ces Tableaux ont environ 15 pouces de haut, sur 13 de large.
Autre Pastorale. Tableau ovale d'environ 2 pieds de haut, sur 1 pied 6 pouces de large.
Une jeune Femme attachant une lettre au col d'un pigeon. Tableau d'environ 2 pieds 6 pouces de haut, sur 2 pieds de large.
Un Paysage où l'on voit un Moulin à l'eau. De 2 pieds de large, sur 1 pied 6 pouces de haut.
- 1769 Une Marche de Bohémiens, ou Caravane dans le goût de Benedetto di Castiglione. Tableau de 9 pieds de large, sur 6 pieds 6 pouces de haut.

CHARDIN (JEAN-BAPTISTE-SIMEON).

- 1737 Une Fille tirant de l'eau à une Fontaine.
Une petite Femme s'occupant à savonner.
Un jeune Homme s'amusant avec des cartes.
Un Chimiste dans son Laboratoire.
Un petit Enfant avec des attributs de l'enfance.
Une petite Fille assise, s'amusant avec son déjeûné.
Une petite Fille jouant au Volant.
Un Bas-relief peint en bronze.
- 1738 Un petit Tableau représentant un Garçon Cabaretier qui nettoye son Brot.
Un Tableau représentant une jeune Ouvrière en Tapisserie.
Un Tableau représentant une Récureuse.
Un Tableau représentant une Ouvrière en Tapisserie qui choisit de la Laine dans son panier.
Son pendant, un jeune Ecolier qui dessine.
Un Tableau de quatre pieds en carré, représentant une Femme occupée à cacheter une Lettre.
Un petit Tableau représentant le Portrait, du Fils de M. Godefroy Joyalier, appliqué à voir tourner un Toton.
Autre représentant un jeune Dessinateur, taillant son crayon.
Le Portrait d'une petite Fille de M. Mahon, Marchand, s'amusant avec sa Poupée.
- 1739 Un petit Tableau représentant une Dame qui prend du Thé.
Un petit Tableau représentant l'amusement frivole d'un jeune homme faisant des bouteilles de savon.
Un petit Tableau en hauteur représentant la Gouvernante.
Autre représentant la Pourvoyeuse.
Autre représentant les tours de Cartes.
La Ratisseuse de Navets.
- 1740 Un Tableau représentant un Singe qui peint.
Autre ; le Singe de la Philosophie.
Autre ; la Mère laborieuse.
Autre ; le Benedicite.
Autre ; la petite Maîtresse d'Ecole.
- 1741 Un Tableau représentant le négligé, ou Toilette du matin ; appartenant à M. le Comte de Tessin.
Autre, représentant le Fils de M. le Noir, s'amusant à faire un Château de cartes.

- 1743 Un Tableau représentant le Portrait de Mad. le ——— tenant une Brochure.
Autre petit Tableau, représentant des Enfans qui s'amuse au jeu de l'Oyc.
Autre faisant pendant, où sont aussi des enfans faisant des tours de Cartes.
- 1746 Un Tableau, répétition du *Benedicite* avec une addition pour faire Pendant à un Teniers, placé dans le Cabinet de M. ———.
Autre Amusements de la vie privée.
Le Portrait de M. ——— ayant les mains dans son manchon.
Le Portrait de M. Levret, de l'Académie Royale de Chirurgie.
- 1747 Un Tableau, représentant la Garde attentive, ou les alimens de la Convalescence. Ce Tableau fait Pendant à un autre du même Auteur, qui est dans le Cabinet du Prince de Leichstenstein et dont il n'a pû disposer, ainsi que de deux autres qui sont partis depuis peu pour la Cour de Suède.
- 1748 Un Tableau représentant l'Elève studieux, pour servir de Pendant à ceux qui sont partis l'année dernière pour la Cour de Suède.
- 1751 Un Tableau de 18 pouces sur 15 de large. Ce Tableau représente une Dame variant ses Amusemens.
- 1753 Deux Tableaux Pendans, sous le même No. L'un représente un Dessinateur d'après le Mercure de M. Pigalle, et l'autre une jeune Fille qui récite son Evangile. Ces deux Tableaux tirés du Cabinet de M. de la Live, sont répétés d'après les Originaux placés dans le Cabinet du Roy de Suède. Le Dessinateur est exposé pour la seconde fois, avec des changements.
Un Tableau représentant un Philosophe occupé de sa lecture. Ce Tableau appartient à M. Boscry Architecte.
Un petit Tableau représentant un Aveugle.
Autre représentant un Chien, un Singe et un Chat, peints d'après nature. Ces deux Tableaux tirés du Cabinet de M. de Bombarde.
Un Tableau représentant une Perdrix et des Fruits appartenant à M. Germain.
Deux Tableaux pendans, sous le même No. représentant des fruits ; tirés du Cabinet de M. de Chasse.
Un Tableau représentant du Gibier, appartenant à M. Aved.
- 1755 Des Enfans se jouant avec une Chevre. Imitation d'un Bas-relief de Bronze.
Un Tableau d'Animaux.
- 1757 Un Tableau d'environ 6 pieds, représentant des Fruits et des Animaux.
Deux Tableaux, dont l'un représente les préparatifs de quelques mêts sur une Table de Cuisine; et l'autre une partie de Dessert sur une Table d'office. Ils sont tirés du Cabinet de l'Ecole Française de M. la Live de July.
Une femme qui é cure. Tableau tiré du Cabinet de M. le Comte de Vence.
Le Portrait en Médaillon de M. Louis, Professeur et Censeur Royal de Chirurgie.
Un Tableau d'une pièce de Gibier, avec une Gibecière et une Poire à poudre. Tiré du Cabinet de M. Damery.
- 1759 Un Tableau d'environ sept pieds de haut, sur quatre de large, représentant un retour de Chasse. Il appartient à M. le Comte du Luc.
Deux Tableaux de deux pieds et demi, sur deux pieds de large, représentant des pièces de Gibier avec un Fourniment et une Gibecière. Ils appartiennent à M. Trouard Architecte.
Deux Tableaux de Fruits d'un pied et demi de large, sur treize pouces de haut. Ils appartiennent à M. l'Abbé Trublet.
Deux autres Tableaux de Fruits de même grandeur que les précédens ; du Cabinet de M. Sylvestre, Maître à Dessiner du Roi.
Deux petits Tableaux d'un pied de haut, sur sept pouces de large. L'un re-

Jean-
Baptiste-
Siméon
Chardin.

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works ex-
hibited at
the Salon.

- présente un jeune Dessinateur l'autre une Fille, qui travaille en tapisserie. Ils appartient à M. Cars, Graveur du Roi.
- 1761 Le *Benedicite*. Répétition du Tableau qui est au Cabinet du Roi, mais avec des changemens. Il appartient à M. Fortier Notaire.
- Plusieurs Tableaux d'Animaux. Ils appartient à M. Aved, Conseiller de l'Académie.
- Un Tableau représentant des Vanneaux. Il appartient à M. Silvestre, Maître à dessiner du Roi.
- Deux Tableaux de forme ovale. Ils appartient à M. Roettiers, Orfèvre du Roi.
- Autres Tableaux, de même genre.
- 1763 Un Tableau de Fruits.
- Un autre représentant le Bouquet. Ces deux Tableaux appartiennent à M. le comte de S. Florentin.
- Autre Tableau de Fruits, appartenant à M. l'Abbé Pommyer, Conseiller en Parlement.
- Deux autres Tableaux représentans, l'un des Fruits, l'autre le débris d'un Déjeûner. Ces deux Tableaux sont du cabinet de M. Silvestre de l'Académie Royale de Peinture, et Maître à dessiner de S. M.
- Autre petit Tableau, appartenant à M. Lemoyne Sculpteur du Roi.
- Autres Tableaux sous le même No.
- 1765 Un Tableau représentant les attributs des Sciences.
- Autre, représentant ceux des Arts.
- Autre, où l'on voit ceux de la Musique. Ces Tableaux de 3 pieds 10 pouces de large, sur 3 pieds 10 pouces de haut, sont destinés pour les appartemens de Choisy.
- Trois Tableaux, dont un ovale, représentant des Rafrâchissemens, des Fruits et des Animaux. Ces Tableaux ont 4 pieds 6 pouces de largeur, sur 3 pieds 6 pouces de haut ; celui ovale a 5 pieds de haut.
- Plusieurs Tableaux, dont un représente un Corbeille de raisins.
- 1767 Deux Tableaux représentant divers Instruments de Musique. Ces Tableaux ceintrés, d'environ 4 pieds 6 pouces de large, sur 3 pieds de haut, sont au Roi, et destinés pour les appartemens de Belle-Vue.
- 1769 Les Attributs des Arts, et les Récompenses qui leur sont accordées. Ce Tableau, répétition avec quelque changemens de celui fait pour l'Impératrice des Russes, appartient à M. l'abbé Pommyer, Conseiller en la Grand' Chambre du Parlement, Honoraire Associé libre de l'Académie. Il a environ 5 pieds de large, sur 4 pieds de haut.
- Une femme qui revient du Marché. Ce Tableau aussi répétition avec changemens appartient à M. Silvestre, Maître à dessiner des Enfans de France.
- Une Hure de Sanglier. Ce Tableau a 3 pieds de large, sur 2 pieds 6 pouces de haut, est tiré du Cabinet de Monseigneur le Chancelier.
- Deux Tableaux représentans des Bas-reliefs.
- Deux Tableaux de Fruits.
- Deux Tableaux de Gibier.
- 1771 Un Tableau représentant un Bas-Relief.
- Trois Têtes d'Etude, au Pastel.
- 1773 Une Femme qui tire de l'eau à une Fontaine. Ce Tableau appartient à M. Silvestre, Maître à dessiner des Enfans de France. C'est la répétition d'un Tableau appartenant à la Reine Douairière de Suède.
- Une Tête d'étude au pastel.
- 1775 Trois Têtes d'Etude au pastel.

- 1777 Un Tableau imitant le bas-relief.
Trois Têtes d'Etude au pastel.
- 1779 Plusieurs têtes d'étude au pastel.

François-
Hubert
Drouais.

DROUAIS (FRANÇOIS-HUBERT).

- 1755 Le Portrait de Madame ——. Tableau de 7 pieds de haut sur 5 pieds de large.
Six Portraits.
- 1757 Monseigneur la Duc de Berry, tenant des Fruits et Monseigneur le Comte de
Provence jouant avec un Chien dans le même Tableau.
S. A. R. Monseigneur le Prince de Condé et Madame la Princesse de Condé,
peints dans le même Tableau en habits de jardinier et de jardinière.
M. le Prince de Guémenée et Mademoiselle de Soubise, peints dans le même
Tableau, sous les habits de Vendangeur et de Vendangeuse.
M. le Prince de Bouillon, et M. le Chevalier de Bouillon, peints sous les habits
de Montaguards, faisant danser la Marmotte.
Monseigneur l'Archevêque d'Alby, Tableau de 4 pieds de haut sur 3 pieds de
large.
Deux Portraits, l'un Madame la Marquise de — l'autre Madame —.
Le Portrait de Monsieur le Chevalier de — peint en Buste.
- 1759 Un Concert champêtre, dont les Figures sont des Portraits. Ce Tableau a
dix pieds de haut sur neuf de large.
Le Portrait en pied de M. le Comte de —. Tableau de sept pieds de haut
sur cinq de large.
M. le Comte et M. le Chevalier de — en Savoyards. Tableau de quatre
pieds trois pouces de haut sur treize pieds trois pouces de large.
Le Portrait de M. Bouchardon, Sculpteur du Roi.
Le Portrait de M. Coustou, Sculpteur du Roi.
Une jeune fille tenant des raisins ; Portrait.
Le Portrait de M. le Comte de —, en Hussard. Tableau de dix-huit pouces
de haut sur quinze de large.
Un Portrait de femme de même grandeur.
- 1761 Les Portraits de MM. de Bethune jouants avec un chien. Tableau de 4 pieds
de large sur 3 de haut.
Le Portrait d'une Dame jouant de la Harpe. Tableau de 3 pieds 6 pouces de
haut sur 2 pieds 9 pouces de large.
Le Portrait d'une Demoiselle quittant sa Toilette.
Le Portrait d'un des Enfants de M. le Président Desvieux. Tableau ovale.
Un jeune Elève. Ce Tableau est tiré du Cabinet de M. le Marquis de
Marigny.
Plusieurs Portraits.
- 1763 Les Portraits de Monseigneur le Comte d'Artois et de Madame, dans le même
Tableau. Tableau de 4 pieds de haut sur 3 pieds de large.
Les Portraits de M. le Prince d'Elbeuf, de Mademoiselle de Lorraine et de
Mademoiselle d'Elbeuf. Le sujet du Tableau est l'amour enchaîné et
désarmé.
M. le Prince de Galitzin, Ambassadeur de Russie à la Cour de Vienne. Tableau
de 3 pieds 2 pouces de haut, sur 2 pieds 6 pouces de large.
Le Portrait d'une Dame. Tableau de 5 pieds de haut, sur 4 pieds de large.
Une Petite Fille, jouant avec un chat.
La Petite Nourrice. Tableau Ovale.

- List of works exhibited at the Salon.
- 1765 Plusieurs Portraits.
- 1767 Le Portrait de Madame la Comtesse de Brionne.
Plusieurs Portraits.
- 1769 Le Portrait de S. A. S. Madame la Princesse Joséphine de Carignan.
Le Portrait de Madame la Comtesse du Barry.
Plusieurs Portraits.
- 1771 Le Portrait de Madame la Comtesse de Provence. Tableau ovale de 2 pieds 2 pouces de haut, sur 2 pieds 9 pouces de large.
Le Portrait en pied de feu S. A. S. Monseigneur le Comte de Clermont. Tableau de 7 pieds 2 pouces de haut, sur 5 pieds 3 pouces de large.
Le Portrait en pied de Madame la Comtesse du Barry, représentant une Muse. Tableau de 6 pieds 5 pouces de haut, sur 4 pieds 5 pouces de large.
Plusieurs Portraits.
- 1773 Le Portrait du Roi.
Le Portrait de Madame la Dauphine.
Le Portrait de Madame la Comtesse de Provence. Tableaux ovales destinés à orner le Cabinet du Roi à Choisy.
Le Portrait de Madame la Comtesse du Barry.
Le Portrait de feu M. le Comte de Clermont.
Plusieurs Portraits.
- 1775 Le Portrait de Monsieur, en pied, en grand Habit de l'Ordre du Saint Esprit. Sur une toile de 7 pieds 5 pouces de haut et de 5 pieds 3 pouces de large. Pareil Tableau a été donné, par Monsieur, à la Ville d'Angers, Capitale de son Apanage.
Le Portrait de Madame la Comtesse d'Artois en habit de Cour. Buste de forme ovale.
Le Portrait de Madame Clotilde, Princesse de Piedmont, pinçant de la guitarre.
Le Portrait de MADemoiselle. Petit Ovale.
Plusieurs Portraits.

FRAGONARD (HONORÉ).

- 1765 Le Grand-Prêtre Corésus se sacrifie pour sauver Callirhoé. Ce Tableau est au Roi, et est destiné à être exécuté en Tapisserie, dans la Manufacture Royale des Gobelins. Il a 12 pieds 6 pouces de largeur sur 9 pieds 6 pouces de hauteur.
Un Paysage. Tableau de 22 pouces, sur 18. Il appartient à M. Bergeret de Grancour.
Deux Dessesins: Vûes de la Ville d'Este à Tivoli. Ils appartiennent à M. l'Abbé de Saint-Non.
- 1767 Tableau ovale, représentant des groupes d'Enfans dans le Ciel. Tiré du Cabinet de M. Bergeret.
Une Tête de Vieillard. Tableau de forme ronde.
Plusieurs Dessins.

GREUZE (JEAN-BAPTISTE).

- 1755 L'Aveugle trompé. De 2 pieds de haut, sur 1 pied 7 pouces de large.
Un Père de famille qui lit la Bible à ses Enfans. De 2 pieds et demi de large, sur 2 pieds de haut.
Un Enfant qui s'est endormi sur son Livre. De 2 pieds de haut, sur 1 pied 7 pouces et demi de large.

- 1755 Une Tête d'après nature, de 2 pieds et demi de haut sur 2 pieds de large.
Le Portrait de M. de Silvestre Directeur de l'Académie.
Le Portrait de M. Le Bas, Graveur du Cabinet du Roi.
- 1757 Quatre Tableaux dans le Costume Italien, dont deux de 2 pieds 3 pouces sur 2 pieds 11 pouces de large, et les deux autres de 1 pied 11 pouces de haut sur 1 pied et demi de large.
Une Mère grondant un jeune Homme pour avoir renversé un Panier d'Œufs que sa Servante apportoit du Marché. Un Enfant tente de raccommoder un œuf cassé.
Une jeune Italienne congédiant (avec la Geste Napolitain) un Cavalier Portugais travesti, et reconnu par sa Suivante: Deux Enfans ornent ce sujet l'un retient un Chien qui abboye.
La Paresseuse Italienne.
Un Oiseleur qui, au retour de la chasse, accorde sa Guitarre. Ces deux Tableaux appartiennent à M. Boyer de Fonscolombe et sont tirés de son Cabinet à Aix en Provence.
Le Portrait de M. Pigalle, Sculpteur du Roi.
Le Portrait de M. — en ovale.
Un Matelot Napolitain.
Un Ecolier qui étudie sa leçon.
Deux Tetes, l'une un petit Garçon, l'autre une petite Fille.
Esquisse à l'encre de la Chine, représentant des Italiens qui jouent à la More.
Autres Ouvrages du même Auteur.
- 1759 Un Tableau représentant le Repos, caractérisé par une Femme qui impose silence à son Fils, en lui montrant ses autres enfans qui dorment. Ce Tableau appartient à M. de Julienne.
La Simplicité représentée par une jeune Fille. Ce Tableau est ovale. Il a deux pieds de haut.
La Tricoteuse endormie. Du Cabinet de M. de la Live de July. Il a deux pieds de haut sur un pied huit pouces.
La Dévideuse. Tableau appartenant à M. le Marquis de Bandol, de deux pieds trois pouces sur un pied dix pouces.
Une jeune Fille qui pleure la mort de son oiseau. Tableau ovale.
Le Portrait de M. de —, jouant de la Harpe. Il a trois pieds sept pouces de haut sur deux pieds neuf pouces de large.
Portrait de Madame la Marquise de — accordant sa Guitarre. Il a deux pieds dix pouces sur deux pieds trois pouces.
Portrait de M. —, Docteur de Sorbonne. Il a deux pieds trois pouces sur un pied dix pouces.
Portrait de Mademoiselle de —, sentant une Rose.
Portrait de Mademoiselle De Amici, en habit de caractère. Il a deux pieds de haut sur un pied huit pouces de large.
Portrait de M. Babuti, Libraire.
Trois Têtes, études appartenantes à M. Silvestre, Maître à dessiner du Roi.
Deux Tetes appartenantes à M. Massé, Peintre du Roi, Conseiller de l'Académie.
Une Tête appartenante à M. Wille, Graveur du Roi.
Autre Tete.
Deux Esquisses à l'Encre de la Chine.
- 1761 Le Portrait de Monseigneur le Dauphin. Buste de 2 pieds de haut sur un pied six pouces de large.

- 1761 Le Portrait ed M. Babuti.
 Le Portrait de M. Greuze, peint par lui même.
 Le Portrait de Madame Greuze en Vestale. Ces trois Tableaux sont de même grandeur. Ils ont 2 pieds de haut sur 1 pied et demi de large.
 Un Mariage, et l'instant où le pere de l'Accordée delivre la dot à son Gendre. Ce Tableau appartient à M. le Marquis de Marigny. Il a 3 pieds 6 pouces de large sur 2 pieds 6 pouces de haut.
 Un jeune Berger qui tente le sort pour sçavoir s'il est aimé de sa Bergere. Tableau ovale, haut de 2 pieds.
 Une jeune Blanchisseuse. Tableau de un pied six pouces sur un pied de large.
 Une tête d'une Nymphé de Diane.
 Plusieurs Tetes peintes.
 Un dessein représentant des enfans qui déroben des Marrons.
 Autre Dessein d'un Paralytique soigné par sa famille, ou le fruit de la bonne éducation.
 Autre, un Fermier brûlé, demandant l'Aumône avec sa famille.
- 1763 Les Portraits de Monseigneur le Duc de Chartres et de Mademoiselle. Tableau de 3 pieds 6 pouces de hauteur sur 2 pieds 6 pouces de largeur.
 Le Portrait de M. le Comte d'Angevillé. Tableau de 2 pieds de haut, sur 1 pied 6 pouces de large.
 Le Portrait de M. le Comte de Lupé. Tableau de 2 pieds de haut, sur 1 pied 6 pouces de large.
 Le Portrait de M. Watelet. Tableau de 3 pieds 6 pouces de haut, sur 2 pieds 6 pouces de large.
 Le Portrait de Mlle. de Pange. Tableau de 15 pouces de hauteur, sur 1 pied de largeur.
 Le Portrait de Mme. Greuze. Tableau ovale de 2 pieds de haut, sur 1 pied 6 pouces de large.
 Une petite Fille, lisant la Croix de Jesus. Ce Tableau est du Cabinet de M. de Julienne.
 Une Tête de petit Garçon. Du Cabinet de M. Mariette.
 Autre Tête de petite Fille. Du Cabinet de M. de Presle.
 Autre Tête de petite Fille. Du Cabinet de M. Damery.
 Le Tendre Ressouvenir. Ces cinq Tableaux ont chacun 15 pouces de hauteur, sur 1 pied de largeur.
 Une jeune Fille qui a cassé son Miroir. Tableau du Cabinet de M. de Bossette, d'un pied 6 pouces de haut, sur 15 pouces de large.
 La Piété filiale. Tableau de 4 pieds 6 pouces de large, sur 3 pieds de haut. Il appartient à l'Auteur.
- 1765 Une jeune Fille, qui pleure son oiseau mort. Ce Tableau ovale, de 2 pieds de haut, appartient à M. de la Live de la Briche, Introducteur des Ambassadeurs.
 L'enfant gâté. Ce Tableau de 2 pieds 6 pouces de haut, sur 2 pieds de large appartient à M. le Duc de Praslin.
 Une Tête de Fille. Ce Tableau appartient à M. Godefroi.
 Une autre petite Fille, tenant un petit Capucin. Ce Tableau appartient à M. de la Live de July, Introducteur des Ambassadeurs.
 Autre Tête de petite Fille. Ce Tableau appartient à M. le Chevalier Damery.
 Une Tête en Pastel. Ce Tableau appartient à M. le Baron de Besenval, Inspecteur général des Suisses. Ces quatre Tableaux ci-dessus et de même grandeur, ont 1 pied 3 pouces de haut, sur 1 pied de large.

- 1765 Le Portrait de M. Watelet, Receveur Général des Finances. Tableau de 4 pieds 6 pouces de haut, sur 3 pieds 6 pouces de large. **Jean-Baptiste Greuze.**
 Le Portrait de M. Wille, Graveur du Roi.
 Le Portrait de M. Caffery, Sculpteur du Roi.
 Le Portrait de M. Guibert.
 Le Portrait de Mme. Tassart.
 Le Portrait de Mme. Greuze. Ces cinq Portraits, de même grandeur, ont 2 pieds 6 pouces de haut, sur 2 pieds de large.
 Le Portrait en Pastel de M. de la Live de July, Introducteur des Ambassadeurs.
 La Mère bien-aimée }
 Le Fils ingrat } Esquisses.
 Le Fils puni }
- 1769 L'Empereur Sévère reproche à Caracalla son fils, d'avoir voulu l'assassiner dans les défiles d'Ecosse et lui dit: Si tu desires ma mort, ordonne à Papinien de me la donner avec cette épée.
 La Mère bien aimée, caressée par ses enfans. De 4 pieds de large, sur 3 pieds de haut.
 Une jeune Fille qui fait sa prière au pied de l'autel de l'Amour. Hauteur 5 pieds, largeur 4 pieds 6 pouces.
 Une jeune Fille qui envoie un baiser par la fenêtre appuyée sur les fleurs qu'elle brise. De 4 pieds de haut, sur 3 pieds 6 pouces de large. Ces deux Tableaux appartiennent à M. le Duc de Choiseul.
 Un jeune Enfant qui joue avec un Chien. Hauteur 2 pieds, sur 1 pied 6 pouces de large.
 Le Portrait du Prince héréditaire de Saxe. Hauteur 1 pied 6 pouces, largeur 1 pied 3 pouces.
 Le Portrait de M. Jeurat. Hauteur 2 pieds 6 pouces, largeur 2 pieds.
 Le Portrait de M. de —. Hauteur 2 pieds 6 pouces, largeur 2 pieds.
 Trois Têtes d'Enfans.
- DESSINS :
- La mort d'un Père de famille, regretté par ses enfans.
 La mort d'un Père dénaturé, abandonné de ses enfans.
 L'Avare et ses Enfans.
 La Bénédiction paternelle.
 Le départ de Barcelonnette.
 La Consolation de la Vieillesse.
- 1800 Le départ pour la chasse. Portrait du C—— et de sa Femme, dans un paysage.
 Deux tableaux faisant pendans. Un enfant hésitant de toucher un oiseau, dans la crainte qu'il ne soit mort.
 Une jeune femme se disposant à écrire une lettre d'Amour. Ces deux Tableaux appartiennent au Cit. de l'Epine, horloger.
 Portrait. Une jeune Fille préludant sur un forte piano.
 Deux Portraits d'hommes.
 Trois Têtes de différens caractères, même numéro :
 La peur de l'orage.
 La crainte et le désir.
 Le Sommeil.
 Deux pendans, même numéro :
 L'innocence tenant deux pigeons.
 Une jeune fille bouchant ses oreilles pour ne pas entendre ce qu'on lui dit.

LANCRET (NICOLAS).

- 1737 Un Festin de Nôces de Village, ceintré haut et bas.
Une Danse au Tambourin.
Un Colin-Maillard.
Un sujet Champêtre.
- 1738 Un Tableau représentant une Danse champêtre dans une Isle.
Autre représentant un Concert champêtre.
Quatre Sujets tirez de la Fontaine :
La Gascon puni.
La Femme avare et le Galant Escroc.
Le Faucon.
Les Trocqueurs.
L'Hyver.
- 1739 Un petit Tableau, représentant un Paysage, où est un Berger tenant une cage.
Un petit Tableau, où sont des Enfans qui jouent au pied-de-bœuf.
Un Tableau de 3 pieds sur 4 de large, représentant un Déjeûné et repos de Chasse.
Un petit tableau représentant la Cinquième scène du Philosophe marié. . . .
Autre plus petit représentant une Dame à sa Toilette prenant du Caffé.
De l'autre côté, pour Pendant, Les Deux amis : sujet tiré des Contes de la Fontaine.
A côté la troisième Scène du Glorieux ; Comédie de M. Destouches.
- 1740 Un Tableau représentant une danse champêtre.
- 1742 Un Tableau de 4 pieds sur 3 et demi de large représentant le Sieur Grandval dans un Jardin ornés de Fleurs, Vases et des Statuës de Melpomene et de Thalie.
Autre d'environ la même grandeur, représentant une Dame dans un Jardin, prenant du Caffé avec des Enfans.
Deux Sujets des 4 Saisons. Le premier de 15 pouces de haut sur 18 de large représentant le Printemps. Le second faisant son pendant, représente l'Été.

LATOUR (MAURICE-QUENTIN DE).

- 1737 Deux Portraits en Pastel, l'un représentant Madame Boucher, et l'autre celui de l'auteur qui rit.
- 1738 Le Portrait en Pastel de M. Restout, Professeur de l'Académie, dessinant sur un Portefeuille.
Un Portrait en Pastel, représentant Madame de ——— habillée avec un Mantelet Polonais, réfléchissant un livre à la main.
Un Portrait en Pastel de Mademoiselle de la Boisiere, ayant les mains dans un Manchon appuyée sur une Fenêtre.
Portrait de Madame Restout, en coëffure.
- 1739 Le Portrait en Pastel de M. de Fontpertuis, Conseiller au Parlement.
Le Portrait de M. Dupouch, appuyé sur un Fauteuil.
Un Portrait en Pastel représentant le Frere Fiacre de Nazareth.
- 1740 Un Portrait en Pastel, représentant M. de Bachaumont.
Autre représentant Madame Duret, dans une bordure ovale.
Un Portrait jusqu'aux genoux, de M. de ——— qui prend du Tabac.
- 1741 Un Tableau en Pastel de 6 pieds 2 pouces d'hauteur, sur 4 pieds 8 pouces de large, représentant M. le Président de Rieu, en Robe rouge, assis dans un

- Fauteuil, tenant un Livre dont il va tourner le feüillet avec les attributs qui composent un Cabinet, comme Bibliotheque, Par-à-vent, Table et un Tapis de Turquie sous les pieds.
- 1741 Autre Tableau représentant le Buste d'un Nègre qui attache le bouton de sa chemise.
- 1742 Le Portrait de Madame la Présidente de Rieux, en habit de Bal, tenant un Masque.
 Celuy de Mademoiselle Salé, habillée comme elle est chez elle.
 Celuy de M. l'Abbé — assis sur le bras d'un Fauteuil lisant à la lumière un in folio.
 Celuy de M. du Mont le Romain, Professeur de l'Académie Royale de Peinture et de Sculpture jouant de la Guitarre.
- 1743 Un petit Buste de l'Auteur, ayant le bord de son Chapeau rabatu.
 Un Portrait au Pastel, représentant M. le Duc de Villars, Gouverneur de Provence, Chevalier de la Toison d'Or.
 Autre représentant M. —.
 Autre, représentant Mademoiselle de —.
- 1745 Plusieurs Portraits au Pastel :
 Le Roy.
 Le Dauphin.
 M. Orry Ministre d'Etat, Contrôleur General, peint en grand.
 M. —¹ Amy de l'Auteur, aussy en grand.
 Plusieurs autres Portraits au Pastel.
- 1746 Quatre Portraits au Pastel.
- 1747 Plusieurs Portraits au Pastel.
- 1748 Portraits au Pastel représentant :
 Le Roy.
 La Reine.
 Le Dauphin.
 Le Prince Edouard.
 M. le Maréchal de Belle isle.
 M. le Maréchal de Saxe.
 M. le Maréchal de Lowendal.
 M. le Comte de Sassenage.
 M. —.
 M. —.
 M. de Moncrif de l'Académie Française.
 Madame —.
 M. du Clos de l'Académie Française et Belles Lettres.
 Madame —.
 M. Du Mont le Romain, Adjoint à Recteur.
- 1750 Plusieurs Têtes au Pastel.
- 1751 Plusieurs Têtes au Pastel.
- 1753 Le Portrait de Madame le Comte tenant un papier de Musique.
 Celui de Madame de Geli.
 Madame de Mondonville, appuyée sur un Clavessin.
 Madame Huet avec un petit Chien.
 Mademoiselle Ferrand méditant sur Newton.
 Mademoiselle Gabriel.

¹ Une note manuscrit de la main d'Antoine Duchesne, prévôt des Bâtiments du Roi . . . nous apprend que cet ami de Latour s'appelait M. Duval et que ce portrait était "le roy des portraits de Latour."

List of
works ex-
hibited at
the Salon.

- 1753 M. Le Marquis de Voyer, Lieutenant Général des Armées du Roy, Inspecteur Général de la Cavalerie, Honoraire Associé-libre de l'Académie Royale de Peinture et de Sculpture.
M. le Marquis de Montalembert, Mestre de Camp de Cavalerie, Gouverneur de Villeneuve d'Avignon, Associé libre de l'Académie Royale des Sciences.
M. de Silvestre, Ecuyer, Premier Peintre du Roy de Pologne, Directeur de l'Académie Royale de Peinture et de Sculpture.
M. de Bachaumont, Amateur.
M. Watelet, Receveur Général des Finances, Honoraire, Associé-libre de l'Académie Royale de Peinture et de Sculpture.
M. Nivelles de la Chaussée, de l'Académie Française.
M. Duclos, des Academies Française et des Inscriptions, Historiographe de France.
M. l'Abbé Nolet, Maître de Physique de M. le Dauphin, de l'Académie Royale des Sciences et de la Société Royale de Londres.
M. de la Condamine, Chevalier de Saint Lazare, de l'Académie Royale des Sciences, de la Société Royale de Londres, et de l'Académie de Berlin.
M. Dalember, de l'Académie Royale des Sciences, de la Société Royale de Londres, et, de celle de Berlin.
M. Rousseau, Citoyen de Genève.
M. Manelli, jouant dans l'Opéra du Maître de Musique, le rôle de l'Impressario.
- 1755 Le Portrait de Madame la Marquise de Pompadour, peint au Pastel: de 5 pieds et demi de haut, sur 4 pieds de large.
- 1757 Plusieurs Portraits peints en Pastel.
- 1759 Plusieurs Portraits en Pastel.
- 1761 Plusieurs Tableaux en Pastel.
- 1763 Portraits en Pastel:
Monseigneur le Dauphin.
Madame la Dauphine.
Monseigneur le Duc de Berry.
Monseigneur le Comte de Provence.
Le Prince Clément de Saxe.
La Princesse Christine de Saxe.
Autres Portraits.
- 1769 Plusieurs Têtes.
- 1773 Plusieurs Têtes.

LOO (CARLE VAN).

- 1737 Le Grand Seigneur donnant un Concert à sa Maîtresse.
Le Grand Seigneur qui fait peindre sa Maîtresse.
Jupiter et Junon.
Un Déjeuné de Chasse ceintré haut et bas de neuf pieds sur huit de large.
- 1738 Un Tableau dessus de porte chantourné, représentant Venus à sa Toilette.
Un grand Tableau ceintré de douze pieds sur dix représentant la défaite de Porus par Alexandre.
Un Tableau représentant l'amitié de Castor et Pollux.
- 1739 Un grand Tableau ceintré en hauteur de 16 pieds sur 9 de large, représentant l'Adoration des Rois, destiné pour l'Eglise des Missions Etrangères.
Un grand Tableau ceintré par le haut, d'environ 10 pieds de largeur, représentant la défaite de Porus, destiné pour le Roy d'Espagne.

- 1739 Autre en hauteur de 8 pieds sur 4 de large, représentant S. Sebastien destiné pour une Eglise de Lyon. Carle van Loo.
- 1740 Tableau de la Ville, au sujet de la Paix proclamée à Paris au mois Juin 1739. Autre. Un petit ovale représentant le Portrait de la Fille de M. Carle van Loo âgée d'environ trois ans.
- 1741 Un grand Tableau représentant une Vierge avec l'enfant Jésus. Autre représentant S. André qui embrasse sa Croix. Autre plus petit, représentant la Modestie. Un Fleuve. Une Nayade.
- 1742 Un grand Tableau en hauteur de 10 pieds sur 6 de large, représentant S. Pierre qui guérit le Boiteux à la Porte du Temple. Autre plus petit, chantourné, représentant la Raison, designée sous la figure d'une Femme, armée d'un Casque et d'une Epée, qui tient un Lion en lesse.
- 1745 Un grand Tableau en largeur de 22 pieds sur 12 de haut, représentant Thesée, qui après avoir vaincu le Taureau de Maraton, l'amène au Temple d'Apollon pour le faire sacrifier. Trois Tableau, dessus de Porte en hauteur de 8 pieds sur 4, pour la Bibliothèque du Roy. Le premier, la Poésie amoureuse. Le second, l'inventrice de la Flûte. Le troisième. Les trois Protecteurs des Muses.
- 1746 Un Grand Tableau de 12 pieds de haut sur 6 de large, représentant l'Annonciation. Autre de même grandeur, représentant la Visitation de la Vierge. Autre, de 14 pieds sur environ 6 de large, représentant la Présentation de N. S. au Temple. Autre d'environ 13 pieds sur 9 de large, représentant le Vœu de Louis XIII, pour la prise de la Rochelle.
- 1747 Le Portrait en pied de la Reine.
- 1750 Un grand Tableau en largeur de 16 pieds sur 12 de haut, représentant le sacre de S. Augustin. Valère, Evêque d'Hyppone, ayant résolu de faire S. Augustin son Collègue ou Coadjuteur dans l'Eglise d'Hyppone, le fit ordonner par Megalius, Evêque de Calame, l'an 395. Ce Tableau est destiné pour l'Eglise des Augustins de la Place des Victoires. Autre de 5 pieds de haut sur 3 de large ; il représente l'Amour debout qui tient négligemment son Arc et paroît méditer sur l'usage qu'il va faire de ses traits. Ce Tableau appartient à M. le Noir. Un Tableau de Paysage orné de Figures et d'Animaux ; il a 8 pieds de large sur 3 et demi de haut. Autre plus petit, représentant une Vestale. Une Vierge et l'Enfant Jesus tenant sa Croix. Autre, représentant Venus dans le Bain. Une Tête de Vieillard, peinte d'après nature.
- 1751 Le Portrait du Roy en pied. Un grand Tableau en largeur de 16 pieds sur 12 de haut, représentant le Sacre de Saint Augustin. Ce Tableau est destiné pour l'Eglise des Augustins de la Place des Victoires. Autre de 10 pieds de haut sur 6 de large, représentant une Nativité. Ce Tableau est destiné pour l'Eglise de S. Sulpice.

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- 1753 Un grand Tableau en largeur de 16 pieds sur 12 de haut, représentant la dispute de S. Augustin contre les Donatistes. Ce Tableau est destinés pour l'Eglise des Augustins de la Place des Victoires.
Autre en hauteur de huit pieds sur cinq, représentant la Vierge et l'Enfant Jesus.
Autre de même forme et grandeur, représentant S. Charles Borromée, Archevêque de Milan, prêt à porter le Viatique aux malades de cette Ville. Ces deux Tableaux sont destinés pour l'Eglise de S. Merry.
- Sainte Clotilde, Reine de France, faisant sa prière auprès du tombeau de St. Martin. Tableau ceintré de huit pieds et demi de haut sur cinq de large, fait pour le Roy et placé dans la Chapelle du grand Commun, à Chosy.
- Un petit Tableau de 27 pouces sur 22, représentant Jupiter et Antiope ; tiré du Cabinet de M. de Vandieres.
- Le Portrait de M. Carle-Vanloo, peint par lui-même, haut de cinq pieds sur quatre.
- 1755 Un Tableau de 16 pieds de large sur 12 pieds de haut, représentant St. Augustin baptisé à l'âge de 30 ans avec son fils et Alipe son ami ; par St. Ambroise.
- Un Tableau de la même grandeur, représentant St. Augustin prêchant devant Valère, Evêque d'Hippone. Ces deux Tableaux se sont destinés pour le Chœur des Petits Pères Place des Victoires.
- Le representation d'un Bas-relief en marbre, composé par l'Auteur. Un jeu d'Enfans et de jeunes Faunes fait le sujet.
- Deux Tableaux ovales, représentant l'un la Peinture, et l'autre la Sculpture. Ces trois Tableaux sont tirés du Cabinet de M. le Marquis de Marigny.
- Deux Tableaux, dans l'un desquels sont représentées deux Sultanes travaillant en Tapisserie, et dans l'autre une Sultane prenant le café qui lui présente une Nègresse. Ces deux Tableaux sont tirés du Château de Belle-Vue.
- Un Tableau de 5 pieds de large sur 4 pieds de haut, représentant une Conversation.
- 1757 Amimone et Neptune, sujet tiré des Amours des Dieux. Ce Tableau est au Roi, et est destiné à être exécuté en Tapisserie à la Manufacture Royale des Gobelins. Il a 10 pieds en quarré.
- Le Sacrifice d'Iphigénie. Tableau de 14 pieds de haut sur 20 pieds de large, destiné pour le Roy de Prusse.
- Trois Tableaux en rond, l'un une Femme qui prend du café, l'autre une Femme qui lit, et la troisième une Femme endormie.
- Un Dessein, Esquisse du Portrait de Mademoiselle Clairon, qu'on se propose de peindre de grandeur naturelle, en Médée
- Une Bataille, Esquisse.
- Un Corps de Garde, Esquisse.
- 1759 Un sujet de Médée et Jason, dans lequel Mademoiselle Clairon est peinte en Médée. Ce Tableau a 10 pieds de large sur 7 de haut.
- Un Tableau représentant des Baigneuses. Il a 7 pieds de haut sur 6 pieds de large.
- 1761 La Magdeleine dans le Désert. Ce Tableau doit être placé dans l'Eglise de S. Louis du Louvre, il a huit pieds de haut sur cinq de large.
- Un Tableau représentant une Lecture. Il a cinq pieds de haut sur quatre de large.
- Une offrande à l'Amour. Tableau de cinq pieds de haut sur trois de large.
- L'Amour menaçant. Tableau d'environ trois pieds sur deux et demi. Deux Tableaux représentant des jeux d'enfans.

- 1763 Un Tableau de 3 pieds 8 pouces de largeur sur 2 pieds 7 pouces de hauteur. **Jean-Marc Nattier.**
Ce Tableau appartient à M. le Marquis de Marigny.
Les Graces enchaînées par l'Amour. Tableau de 7 pieds 6 pouces de haut, sur 6 pieds 3 pouces de large. Ce Tableau est pour la Pologne.
- 1765 Auguste fait fermer les portes du Temple de Janus. Ce Tableau de 9 pieds 8 pouces de haut sur 8 pieds 4 pouces de large, est destine pour la Galerie de Choisy.
Les Graces.
La chaste Susanne. Ces deux Tableaux, de même grandeur, ont 7 pieds 6 pouces de hauteur, sur 6 pieds 2 pouces de largeur.
Sept Esquisses pour la Chapelle de S. Grégoire aux Invalides.
Etude d'une Tête d'ange pour cette même Chapelle.
Tableau Allégorique. De 2 pieds 5 pouces de haut, sur 2 pieds. Ce Tableau appartient à M. le Marquis de Marigny.

NATTIER (JEAN-MARC).

- 1737 La Justice qui châtie l'Injustice.
Un Tableau de 6 pieds sur 5 de large, représentant Mademoiselle de Lambesc, de la Maison de Lorraine, sous la figure de Minerve, armant et destinant M. le Comte de Brionne, son frère au métier de la Guerre.
Madame la Marquise d'Ussé.
Un Dessein représentant Mademoiselle de Clermont en Déesse des Eaux de la Santé.
- 1738 Un grand Tableau en hauteur de dix pieds sur environ six de large, représentant le Portrait en pied de M. le Chevalier d'Orléans, Grand Prieur de France Commandant sur un Port de Mer.
Un Tableau représentant Mademoiselle de Rohan, fille du Prince de Guimenée, mariée depuis peu à M. le Marquis de Crevecoeur, fils du Prince de Massera en Espagne, sous la forme d'Hébé, Déesse de la Jeunesse.
Autre représentant Mademoiselle de Canisy, Epouse de M. le Marquis d'Antin, Vice-Amiral tenant une Perruche.
- 1740 Un Tableau de 4 pieds en carré, représentant la Prudence.
- 1741 Deux grands Portraits :
Celuy de Madame la Princesse de Rohan, tenant un Livre.
Madame la Comtesse de Brac, en Aurore.
- 1742 Un Tableau représentant le Portrait de feüe Mademoiselle de Clermont, Princesse du Sang, Surintendante de la Maison de la Reine, représentée en Sultane sortant du Bain, servie par les Esclaves.
Autre plus grand, représentant le Portrait de Madame Bonier de la Mosson, revenant de la Chasse.
- 1745 Marie-Adélaïde de France, représentée en Diane.
Un Portrait, représentant M. le Duc de Chartres peint en Guerrier.
Celuy de Madame la Duchesse de Chartres, représentée en Hébé Déesse de la Jeunesse.
Autre de Madame la Duchesse de Chaulnes. Aussi en Hébé.
Un Tableau chantourné, représentant la Force.
Un Buste de M. le Grand Prieur.
Le Portrait de Madame la Marquise du Châtelet tenant le Livre de l'Institution Physique qu'elle a composé.
- 1746 Le Portrait de M. Bonier de la Mosson dans son Cabinet.

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- 1746 Madame Desfourniel, représentée en Hébé.
M. de Beseval, en Guerrier.
Madame —, représentée en Flore.
Madame — représentée en Erato Muse de la Poésie Lyrique.
Le Portrait au Pastel de M. Logerot.
- 1747 Le Portrait de Monseigneur le Dauphin, représentée en Cuirasse.
Le Portrait de M. le duc de Chaulnes, en Hercule.
- 1748 Le Portrait de la Reine.
Le Portrait des deux Dames de France, qui sont à l'Abbaye de Fontevrault ;
Madame Louise tenant des fleurs.
Madame Sophie tenant son Voile.
Le Portrait au Pastel de M. de Meaupeou, Premier Président.
- 1750 Le Portrait de M. le Comte d'Argenson, Ministre de la Guerre, tenant le Plan
de Fontenoy.
Madame la Comtesse d'Argenson, tenant une petite caniche.
Madame Marsolier à sa Toilette avec Mademoiselle sa Fille.
- 1751 Le Portrait de Madame la Dauphine.
Mesdames désignées sous les attributs de quatre Eléments. Madame, Duchesse
de Parme. Madame Henriette. Madame Adelaïde. Madame Victoire.
- 1753 Le Portrait de Madame, fille de M. le Dauphin, à l'âge d'un an, jouant avec un
petit Chien.
Le Portrait de Mademoiselle Infante Isabelle, en pied.
Le Portrait de M. le Prince de Condé, en cuirasse, peint jusqu'aux genouils.
Le Portrait en Buste de Madame Dufour, Nourrice de Monseigneur le Dauphin.
Le Portrait de Madame Boudry, représentée en Muse, qui dessine. Dans le
fond du Tableau se voit le Parnasse.
- 1755 Le Portrait en pied de Monseigneur le Duc de Bourgogne.
Le Portrait en pied de Madame Henriette de France, jouant de la Viole.
Le Portrait de S. A. S. Madame la Princesse de Condé.
Deux petits Tableaux, l'un le Portrait de Monsieur —, l'autre le Portrait de
Madame —, sous le même No.
Le Portrait de feu Madame de Roissy.
- 1757 Le Portrait de M. le Comte de Montmorenci. Tableau de 2 pieds et demi
de haut sur 2 pieds de large.
Celui de Madame de Villette, de même grandeur.
Celui de Madame de Maison-Rouge, peinte sous la figure de Vénus qui va
atteler des Pigeons à son Char. Tableau de 3 pieds 3 pouces sur 4 pieds
3 pouces de large.
Celui de Madame — même grandeur.
Celui de Mademoiselle Balety.
- 1759 Le Portrait de Madame de France. Tableau de sept pieds et demi de haut,
sur six pieds de large.
Une Vestale. Tableau de quatre pieds et demi de large, sur quatre pieds de
haut.
Autres Tableaux du même Auteur.
- 1761 Le Portrait de feu Madame Infante, en habit de Chasse. Tableau de cinq
pieds sur quatre.

PERRONNEAU (JEAN-BAPTISTE).

Jean-
Baptiste
Perron-
neau.

- 1746 Cinq Portraits dont trois au Pastel :
 Celuy de M. le Marquis Daubail, en cuirasse.
 Celuy de M. Drouais, Peintre de l'Académie.
 Celuy de M. Gilcain, Peintre.
 Celuy du petit Demoyel, tenant une poule huppée.
 Celuy d'un jeune écolier, frère de l'auteur tenant un Livre.
- 1747 Un Portrait au Pastel, du Fils de M. le Moyne, Sculpteur ordinaire du Roi, âgé de cinq ans.
 Autre, représentant M. — en habit de Bal.
 Autre, M. Huquer d'Orléans.
 Autre, peint à l'Huile, représentant Madame de Villeneuve, les mains dans son Manchon.
 Autre, représentant M. C——.
 Le fils de M. Huquer, tenant un Lapin.
- 1748 Six Portraits :
 Celuy du Révérendissime —, Abbé Regulier de Paris, peint à l'Huile.
 Autre au Pastel, de M. Olivier en Habit de velours, appuyée sur une Table.
 Celuy de Madame son Epouse, habillée d'une Robbe de Pequin.
 Celuy de M. — de l'Académie Royale de Musique.
 Mademoiselle Amédée de l'Opéra en Domino noir.
 Madame — [1^{re} et 2^{de} édit. Mademoiselle Delepée la jeune] en Habit couleur de rose.
- 1750 Le Portrait de M. de — vu de côté ayant un habit de velours noir.
 M. C——, tenant son chapeau.
 M. de la Tour, Peintre du Roy, en surtout noir.
 M. —, en Robe de Chambre.
 M. l'Abbé de —.
 M. Thiboust, Imprimeur du Roy, peint à l'huile.
 Madame son Epouse, au Pastel.
 Madame —, ayant un bouquet de giroflée.
 Madame —, ayant un bouquet de barbeau.
 Madame Du —, badinant avec un éventail.
 M. Kam, en habit de velours noir.
 Mlle. —, en robe bleue.
 Mlle. —, tenant un petit chat.
 Madame —, en robe verte.
 Le Portrait de M. Beaumont, Graveur de l'Hôtel de Ville peint à l'huile.
- 1751 Le Portrait au Pastel de M. le Comte de Bonneval.
 M. Ruelle, premier Echevin.
 Madame son Epouse.
 Monsieur et Madame —.
 Madame de Saint.
 Mademoiselle Silanie.
 Mademoiselle —.
 M. Desfriches.
 M. —.
 Mademoiselle Rosalline.
 M. —.

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- 1751 Le Portrait, peint à l'huile de Madame du Ruisseau.
- 1753 Le Portrait de Madame la Princesse de Condé.
Le Portrait de Milord d'Hunlington.
Le Portrait de M. Oudry, Professeur de l'Académie Royale de Peinture et de Sculpture.
Le Portrait de M. Adam l'aîné, Professeur de l'Académie Royale de Peinture et de Sculpture. Ces deux Portraits sont les morceaux de Réception de l'Auteur à l'Académie.
Le Portrait de Madame Le Moyne, femme de M. Le Moyne, le fils, Professeur de la dite Académie.
Le Portrait de M. Julien le Roy.
Celui de Madame —.
- 1755 Le Portrait de S. A. R. Monseigneur le Prince Charles de Lorraine.
Le Portrait de S. A. R. Madame la Princesse Charlotte de Lorraine, Abbessede Remiremont et de Mons.
Le Portrait de Madame Vauville tenant un Bouquet de Barbeaux.
Le Portrait de Madame — en Chasseuse.
Le Portrait de Mademoiselle —.
Cinq Portraits d'hommes, sous le même numéro dont un peint à huile.
- 1757 Plusieurs Portraits en Pastel.
- 1759 Ouvrages en Pastel :
Le Portrait de M. Vernet.
Le Portrait de M. Cars.
Le Portrait de M. Cochin.
Le Portrait de M. Robbé.
Quatre autres Têtes.
- 1763 M. et Mme. Trudaine de Montigny.
Portraits en ovale :
M. Asselart, Bourguemestre d'Amsterdam.
M. Hauguer, Echevin d'Amsterdam.
Madame de Tourolle.
M. Guelwin.
M. Tolling.
Madame Perronneau, faisant des nœuds.
- 1765 Portraits à l'huile :
M. Maujé.
Mademoiselle Perronneau.
M. Denis. Tableau ovale.
Une Tête. Portrait. Tableau ovale.
Portraits au Pastel :
Mademoiselle de Bossy.
Mademoiselle Pinchinat, en Diane. Tableau ovale.
Madame Miron.
- 1767 Plusieurs Portraits.
- 1769 Le Portrait de Madame Journu la mère. Tableau à l'huile, de 2 pieds 3 pouces, sur 1 pied 10 pouces.
Le Portrait de M. Darcy. De meme grandeur, à l'huile aussi.
Ouvrages en pastel.
Le Portrait de M. le Normond du Coudray. Tableau d'un pied 10 pouces, sur 1 pied 6 pouces.

- 1769 Mademoiselle Gaugy en Pastel. Tableau d'un pied 8 pouces, sur 1 pied 5 pouces. **Louis Tocqué.**
- 1773 Le Portrait de M. V. R. Tableau en Pastel de 27 pouces sur 22.
Le Portrait de M. Duperel. Tableau à l'huile, de 27 pouces sur 22.
Le Portrait d'un Vieillard, âgé de 83 ans. Tableau ovale de 23 pouces sur 19.
Autres Portraits.
- 1777 Portrait de M. Coquebert de Montbret, Consul-général dans le Cercle de Basse-Saxe. Tableau ovale, peint à l'huile.
- 1779 Plusieurs Portraits de Femmes en Pastel.

TOCQUÉ (LOUIS).

- 1737 Madame la Marquise de Thibouteau.
Le Portrait de M. Massé de l'Académie. Peintre en Mignature.
M. Rindvel, Hollandois, en pied, jouant de la Viole.
M. Nerault, Garde-meubles du Roy et chevalier de l'ordre de Saint-Michel.
Madame la Comtesse de Marchainville.
Madame Naux.
- 1738 Le Portrait de M. Stiémart, Peintre de l'Académie et garde des tableaux du Roy.
Un tableau représentant le Portrait de Madame Harant en Coeffure et en mantelet.
Un tableau représentant M. Babot Joyalier.
Un tableau représentant M. Pitre, Joyalier appuyé sur un Livre.
Autre représentant M. Rinduel le jeune, Hollandois, tenant un livre de musique.
- 1739 Un tableau en hauteur de 6 pieds représentant M. le Dauphin en pied, dans un Cabinet d'Etude.
Le Portrait en buste de Madame Trusson, Femme de Chambre de Mesdames de France.
Celuy aussi en buste de M. Massé, Marchand jouaillier.
Le Portrait de M. Daudé Chevalier de S. Michel, Député des Etats de la Province de Languedoc.
Le Portrait de M. Laugeois Intendant des Finances, de Monseigneur le Duc d'Orléans ayant la main appuyé sur un Livre.
- 1742 Un grand Portrait jusqu'aux genouils représentant M. Bouret assis dans son Cabinet, tenant une Lettre.
Autre représentant M. l'Abbé Desfontaines, tenant une feuille des Observations sur les Ecrits modernes.
Autre, représentant Madame Denis, étant à sa Toilette.
Autre, représentant Madame Dibon, prenant du café.
Autre, représentant Madame de Fumeron, en Muse, avec les attributs de la Musique.
- 1743 Un grand Tableau, représentant M. Mirey, Secrétaire du Roy, Conservateur des Hypotéques, peint en Chasseur, tenant son fusil.
Autre représentant M. Pouan, appuyé sur le dos d'un Fauteuil.
Autre en buste représentant Mad. de —.
Autre représentant M. de —, en Robe de Chambre.
Une Tête, représentant le Portrait de M. Le Moyne le père, Sculpteur ordinaire du Roy, et Professeur en son Académie de Peinture et de Sculpture.

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- 1745 Un Tableau représentant le Portrait de M. Bessay en Robe de Chambre, tenant un Livre de Neuton : sur la table est une Cuirasse qui designe qu'il a été militaire.
Autre de Mademoiselle — en coëffe, tenant d'une main son Mantelet.
Autre de Mademoiselle Bourdon la jeune, tenant une flêche.
Autre de M. son Frere, assis par terre près d'un treillage jouant avec des Colimacons.
Un buste de Mademoiselle Piou, avec une Rose devant elle.
Autre représentant M. de Livry le père.
- 1746 Le Portrait de Madame Terisse, les mains dans son manchon.
Le Portrait de M. Wasserschlebe, tenant une lettre.
Le Portrait de M. Baillon Horlogeur, Premier Valet de Chambre de la Reine.
Madame de — à sa Toilette, tenant une Boëte à Mouches.
- 1747 Le Portrait jusqu'aux genouïls, de M. Dangé, Fermier General, tenant son chapeau, et ayant une petite Levrette sur un fauteuil.
- 1748 Le Portrait en pied de feüe Madame la Dauphine, Princesse d'Espagne.
Le Portrait de M. l'Abbe de Lowendal.
Celui de M. Selon de Londres, tenant son Chapeau.
- 1750 Le Portrait jusqu'aux genouïls de M. de Tournhem, Directeur et Ordonnateur General des Bâtimens, Jardins, Arts, Académie et Manufactures Royales.
Le Portrait de M. le Maréchal de Lowendal, de meme grandeur.
Le Portrait de M. le Marquis de Villeroy, en Cuirasse, la main appuyée sur un Casque.
Le Portrait de M. le Comte de Saint Florentin, assis, tenant une Lettre.
Portrait en buste de M. de Livry, Premier Commis des Bureaux de M. le Comte de Saint Florentin.
Celuy de Madame son Epouse en mantelet bleu.
- 1751 Le Portrait de M. de la Live de Jully, en Chasseur.
M. Bergeret, Receveur Général des Finances.
Madame Tocqué, tenant une Brochure.
- 1753 Le Portrait de M. le Comte de Kaunitz Rittberg, Ambassadeur de l'Empire, peint jusqu'aux genouïls, tenant son Chapeau.
Le Portrait de M. le Comte d'Albemarle, Ambassadeur d'Angleterre, peint jusqu'aux genouïls, en habit uniforme, ayant sa main sur un Casque.
Le Portrait de Madame Danger, sur un Sopha, faisant des Nœuds, aussi peinte jusqu'aux genouïls.
Un buste du portrait de M. le Comte de Waldener.
- 1755 Le Portrait en pied de Monseigneur le Duc de Chartres ; jetant du pain à des Cygnes dans un Bassin.
Le Portrait de Monsieur le Marquis de Marigny ; Tableau haut de 4 pieds, 3 pouces, sur 3 pieds 3 pouces de large.
Le Portrait de M. de Roissy, Receveur Général des Finances. Il est appuyé sur un table, lisant et s'amusant de Musique. Haut de 4 pieds 3 pouces, sur 3 pieds 3 pouces de large.
Le Portrait de feüe Madame —, en mantelet blanc et appuyée sur un oreiller. Tableau haut de 2 pieds sur 2 pieds et demi de large.
Le Portrait de M. — en petit deshabbillé ayant une Brochure et une Tabatière à la main. Haut de 2 pieds, sur 2 pieds et demi de large.
Le Portrait de M. Jéliotte, sous la figure d'Apollon, chantant et s'accompagnant de sa Lyre. Haut de 2 pieds 10 pouces sur 2 pieds 4 pouces de large.

- 1759 Le Portrait de S. A. R. Monseigneur le Prince Royal de Danemarck.
Plusieurs Portraits sous le meme No.

Jean-
François
de Troy.

TROY (JEAN-FRANÇOIS DE).

- 1737 Un Dejeûné de Chasse.
L'Evanouissement d'Esther, de 14 pieds sur 10 d'hauteur.
La Mort d'un Cerf.
Un deshabillé de Bal.
Une petite Liseuse.
Une Toilette de Bal.
- 1738 Un grand Tableau en largeur de dix pieds sur autant de haut représentant la Toilette d'Esther.
Autre Tableau de douze pieds sur dix de haut représentant le Couronnement d'Esther.
- 1740 Un grand Tableau en largeur de 20 pieds sur 11 de haut, représentant le Triomphe de Mardochée.
Autre de même hauteur sur 14 pieds de large, représentant le repas d'Esther.
- 1742 Un grand Tableau en largeur de 15 pieds sur 11 représentant la suite de l'histoire d'Esther dans le moment qu'Aman monte les degrez du Palais d'Assuerus, tout le monde flechit le genou devant luy, à l'exception de Mardochée.
Autre de meme hauteur, sur 17 de large, représentant Aman qui se jette sur le lit de la Reine la suppliant d'obtenir sa grâce; mais Assuerus qui s'étoit retiré dans le Bois voisin, étant revenu et l'ayant surpris, entra dans une furieuse colere, et ordonna sur le champ qu'il subit le même supplice qu'il avoit préparé à Mardochée.
- 1748 7 Tableaux tirez d'Ovide :
Medée, fille du Roy *Ætès*, inspirée par l'Amour fait promettre à Jason, dans le Temple de Diane, qu'il n'auroit jamais d'autre Epouse qu'elle et luy remet l'herbe enchantée qui doit le rendre vainqueur du Monstre gardien de la Toison d'Or.
Jason dans le Champ de Mars, en présence du Roy et de tous les habitants de Colchos, assujetit au joug les Taureaux consacrés à ce Dieu.
Jason, après avoir semé les dents du Serpent, et se voyant attaqué par les soldats qu'elles avoient fait naître tous armés, lance au milieu d'eux une pierre dont l'effet enchanteur leur fait tourner contr-eux leurs propres armes.
Jason ayant, par la vertu des herbes, endormi le Dragon, gardien de la Toison l'Or, se saisit sans obstacle de la riche depouille du Mouton de Phryxus et fut en Thessalie, accompagné de sa Maîtresse.
Jason infidèle à Médée, épouse Creuse, fille de Créon, Roy de Corinthe.
Médée pour se vanger avec éclat de sa Rivale luy fait présent d'une Robe empoisonnée, qui luy cause la mort ainsi qu'à Créon son pere.
Médée mit le comble à sa vengeance, en poignardant deux Fils qu'elle avoit eu de Jason. Elle se dérobe à ses coups, par le secours d'un Char attelé de deux Dragons, volans, après avoir réduit en cendres le Palais de Créon.
- 1750 Quatre Tableaux dont les Sujets sont tirés de l'Ancien Testament :
Lotte dans l'yvresse, avec ses Filles.
Abigail aux pieds de David.
La Reine de Saba vient voir Salomon.
Suzanne entre les Vicillards.

- 1746 Quatre Tableaux représentant des Marines, de différentes vues de Naples et d'Italie, sous le même Numéro.
- 1747 Deux Marines, sous le même Numéro.
- 1748 Deux tableaux. L'un représente un Incendie. L'autre un clair de Lune.
- 1750 Quatre tableaux d'environ cinq pieds, sur quatre de haut. Le premier est un Départ du Port à la fraîcheur du matin. La gayeté des instrumens et de la danse y annoncent un voyage de plaisir.
- Le second représente l'Arrivée au Port à la fin du jour. La fête et la repas se donnent sur le rivage.
- Le troisième, un Joute sur le Tibre, à la vue du Château et du Pont S. Ange.
- Le quatrième, un Naufrage.
- 1753 Deux Tableaux de Marine, sous le même No. l'un représente une Tempête, et l'autre un Soleil levant dans un brouillard.
- Deux Paysages et Marines sous le même Numéro.
- Autre représentant un Port de Mer, avec un Soleil couchant. Ces cinq Tableaux sont tirés du Cabinet de M. Peilhon.
- Du Cabinet de M. de Villette. Quatre Tableaux sous le même No, deux desquels représentent des Rochers, chûtes d'Eau et Figures dans la manière de Salvator Rose; les deux autres, des parties de plaisir sur le bord de la Mer.
- Deux autres aussi sous le même No. représentant un Soleil levant et un couchant.
- Un Tableau en largeur de quatre pieds et demi sur trois et demi de haut. . . . Ce Tableau est le Morceau de Réception de l'Auteur à l'Académie.
- 1755 Quatre Tableaux appartenans au Roi, de 8 pieds de large, sur 5 pieds de haut chacun. L'Intérieur du Port de Marseille. . . . L'Entrée du Port de Marseille. . . . Le Port Neuf ou Arsenal de Toulon. . . . *Nota.*— L'heure du jour des 3 Tableaux, ci-dessus est entre 10 et 11 heures du matin. . . . La Madrague ou la Pêche de Thon. Cet aspect est pris dans le Golfe de Bandol. . . .
- Tempête et Naufrage d'un vaisseau. Tableau haut de 2 pieds et demi sur quatre pieds de large. Tiré du Cabinet de M. le Marquis de Marigny.
- 1757 Quatre Tableaux appartenans au Roy. Leur largeur est de 8 pieds, leur hauteur de 5. Le Port d'Antibes en Provence vû du côté de la terre. . . . Le Port vieux de Toulon. . . . Vue de la ville et de la Rade de Toulon. . . . La vue du Port de Cette, en Languedoc. . . .
- Un Tableau de 4 pieds 4 pouces de large, sur 2 pieds 9 pouces de haut, appartenant à M. le Marquis de Marigny. Il représente un paysage avec un Groupe de Pêcheurs et de Lavandières.
- Deux Tableaux sur bois, d'un pied de large sur 9 pouces de haut, appartenant à M. Peilhon. L'un représente une Grecque sortant du bain. L'autre un Turc qui fume au bord de la Mer, en regardant pêcher à la ligne.
- Deux Tableaux sur cuivre, de 16 pouces de large, sur 11 de haut, appartenans à M. de Villette. L'un représente un paysage au lever du Soleil. L'autre, une Marine au Soleil couchant.
- Deux Tableaux, chacun de 2 pieds 6 pouces, sur 2 pieds. L'un représente une Mer par un tems d'orage. L'autre, un Paysage avec une chute d'Eau. Ces Tableaux appartiennent à M. Viali.
- Autres Tableaux du même Auteur.
- 1759 Vue d'une partie du Port et de la ville de Bordeaux prise du côté des Salinieres. . . . Autre vue du même Port prise du Château Trompette. . . . Ces deux

Tableaux appartiennent au Roi ; leur largeur est de huit pieds, leur hauteur de cinq. Claude-Joseph Vernet.

- 1759 Vue de la Ville d'Avignon.
Tableaux du même Auteur sous le même Numero.
- 1761 Vûe de Bayonne, prise à mi-côte sur le Glacis de la Citadelle. . . . Autre vûe de Bayonne, prise de l'allée de Boufflers près la porte de Mousserole. . . . Ces deux Tableaux appartiennent au Roi et sont de la suite des Ports de France, exécutée sous les ordres de M. le Marquis de Marigny.
Plusieurs Tableaux sous le même numero.
- 1763 Vûe du Port de Rochefort ; prise du Magasin des Colonies. . . . Vûe du Port de la Rochelle ; prise de la petite Rive. . . . Ces deux Tableaux appartiennent au Roi et sont de la Suite des Ports de France etc.
Les quatre Parties du Jour, représentées, Le Matin, par le lever du Soleil. Le Midi, par une Tempête. Le Soir, par le coucher du Soleil. Le Nuit par un clair de Lune. Ces quatre Tableaux ont été ordonnés par Monseigneur le Dauphin pour sa Bibliothèque à Versailles.
La Bergère des Alpes. . . . Plusieurs autres Tableaux sous le même numero.
- 1765 Vûe du Port de Dieppe. . . . Ce Tableau de 8 pieds de large, sur 5 de haut, appartient au Roi, et est de la sùite des Ports de France. . . .
Quatres Tableaux, représentant les quatre parties du Jour. Ces Tableaux d'environ 5 pieds de large sur 3 de haut, sont destinés pour les appartemens de Choisy.
Deux Vûes des environs de Nogent sur Seine. . . . 4 pieds de large, sur 2 pieds 6 pouces de haut . . . du Cabinet de M. de Boullogne, ancien Contrôleur Général.
Deux pendants : l'un un Naufrage ; l'autre un Paysage. . . . 4 pieds de large, sur 2 pieds 6 de haut. Du Cabinet de M. le Chevalier le Gendré d'Averay.
Un Naufrage. . . . 2 pieds 6 pouces de large, sur 1 pied 8 pouces. Du Cabinet de M. le Marquis de Villette.
Une marine au Coucher du Soleil. . . . 3 pieds 6 pouces de large, sur 2 pieds 6 pouces de haut. Du Cabinet de M. le Marquis de Roquefeuille.
Sept petits Tableaux. . . .
Deux Marines. . . . 2 pieds de large, sur 1 pied 8 pouces de haut, appartiennent à M. Godefroy le jeune.
Une Marine. . . . 3 pieds de large, sur 2 pieds 6 pouces de haut. Il appartient à M. Jacquin, Joyallier du Roi. . . .
Une Tempête. . . . 2 pieds 6 pouces, sur 1 pied 8 pouces de haut. Il appartient à M. Bouillette.
Plusieurs Tableaux, sous le même No.
- 1767 Plusieurs Tableaux sous le même Numéro.
- 1769 . Plusieurs Tableaux de Marine et de Paisages, sous le même No.
- 1771 Une Tempête avec le Naufrage d'un Vaisseau.
Un Paysage et Marine, au coucher du Soleil. Ces deux Tableaux appartiennent à l'Electeur Palatin . . . chacun 5 pieds de large, sur 3 pieds 6 pouces de haut.
Une Marine au clair de la Lune. De 5 pieds de large, sur 3 pieds de haut.
Une Marine avec des Baigneuses : l'heure du jour est le matin.
Un Paysage au Soleil couchant . . . chacun 3 pieds de large, sur 2 pieds de haut.
- 1773 Quatre Tableaux, Paysages et Marines . . . chacun 5 pieds de large sur 3 pieds de haut.

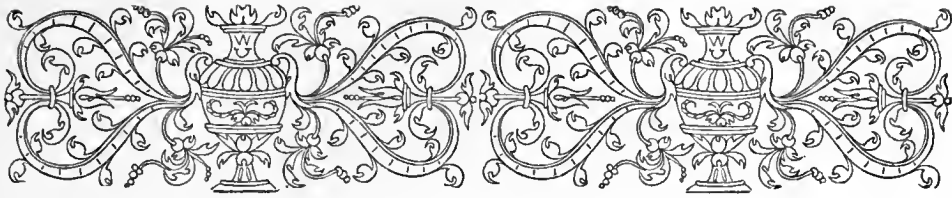
- List of works exhibited at the Salon.
- 1773 Marine et Paysage sur les bords de la Méditerranée. . . . 8 pieds de large, sur 5 pieds de haut.
Plusieurs Tableaux sous le même Numéro.
- 1775 Un Paysage montueux . . . de 8 pieds de large, sur 5 pieds de haut, appartient à milord Schelburn.
Deux Tableaux, l'un la construction d'un grandchemin, l'autre les abords d'une foire. Chacun de 5 pieds de large, sur 3 pieds de haut.
Deux Tableaux, l'un une mer calme . . . l'autre, le commencement d'une tempête. . . . Chacun de 3 pieds 6 pouces de large, sur 2 pieds 6 pouces de haut, ils appartiennent à M. de Pressigny.
Quelques autres petits Tableaux.
- 1777 Deux Tableaux: l'un, l'entrée d'un Port de Mer par un temps calme . . . l'autre, un tempête. . . . De 9 pieds 4 pouces de haut, sur 6 pieds 2 pouces de large.
Plusieurs autres Tableaux. . . .
- 1779 Deux Tableaux représentans, l'un le matin, et l'autre une mer calme au clair de lune. Ils ont 9 pieds 4 pouces de haut, sur 7 pieds 8 pouces de large.
Deux Tableaux représentans la chute ou les cataractes du Rhin à Lauffenbourg, . . . vues des deux côtés opposés.
Deux autres Tableaux; l'un, un lever du Soleil, . . . l'autre, un Paisage au coucher du Soleil. Ces quatre Tableaux, de 4 pieds de large sur 2 et demi de haut, appartiennent à M. Girardon [*sic*] de Marigny.
Deux Tableaux; l'un, un Paisage éclairé du Soleil couchant; et l'autre, une Marine au claire de lune.
- 1781 Quatre Tableaux de Marine. De 4 pieds 6 pouces de large, sur 5 pieds de haut, appartenant à M. Girardot de Marigny.
Plusieurs Tableaux, sous le même numéro.
- 1783 Deux Tableaux, dont l'un, un Paysage . . . avec de hautes montagnes, . . . et l'autre un Paysage . . . avec des Baigneuses. Ces Tableaux, de 4 pieds 1 pouce de large sur 2 pieds 9 pouces de haut, appartiennent à M. Girardot de Marigny.
- 1785 Une Marine avec une Tempête. . . . Ce Tableau de 14 pieds de long, sur 8 de haut, est pour son Altesse Royale le grand Duc de Russie.
Deux Tableaux, . . . un Paysage . . . et l'autre une Marine. . . . Tableaux de 4 pieds de large, sur 3 de haut, appartiennent à M. Girardot de Marigny.
Autre Tableau . . . on y voit plusieurs Personnes s'amusant sur le bord d'un Lac. De même grandeur que les précédens.
Autre Tableau, représentant une Tempête. De 3 pieds 2 pouces de large, sur 2 pieds de haut, appartenant à M. Dubois.
- 1787 Un Lever du Soleil. . . . Une Tempête. . . . Ces deux Tableaux de 5 pieds 6 pouces, sur 4 pieds 6 pouces, sont tires du Cabinet de M. Dufresnoy, Notaire.
Un calme. . . .
Une Tempête. . . . Ces deux Tableaux ont 5 pieds 6 pouces sur 4 pieds.
Un Combat naval.
Une Escadre qui rentre au Port.
L'ouverture d'une Grotte. . . . Ces trois Tableaux de 4 pieds 7 pouces, sur 3 pieds 4 pouces, appartiennent à M. Girardot de Marigny.
Une Marine. . . . Ce Tableau de 3 pieds 3 pouces et demi, sur 2 pieds 7 pouces et demi, appartient à M. Paupe négociant.
Un grand Rocher, formant Grotte . . . où plusieurs femmes se baignent.

- Claude-
Joseph
Vernet.
- Le Naufrage d'un Vaisseau. Ces deux Tableaux, de 3 pieds 2 pouces, sur 2 pieds 6 pouces, appartiennent à M. Dubois.
- 1787 Un calme . . . 4 pieds 6 pouces, sur 3 pieds 3 pouces.
Autres Marines. . . .
- 1789 Deux Tableaux; l'un, une Mer calme . . . avec un groupe de figures sur le devant, qui est la famille de l'Auteur; l'autre, une Tempête avec le naufrage d'un vaisseau.
Un incendie pendant la nuit.
Un Lever de Soleil. . . .
- Deux petits Tableaux ovales; l'un, un Paysage, et l'autre, une Marine. Ces six Tableaux sont tirés du Cabinet de M. Paupe.
- Deux Tableaux, l'un, un Calme . . . l'autre, une fin d'Orage, avec un vaisseau naufragé dont s'est sauvé le Capitaine avec sa femme, son enfant et quelques Matelots. . . .
- Deux Tableaux, une Tempête . . . et l'autre, une Pêche . . . dans un tems de brouillard.
- Deux Tableaux; l'un représente le naufrage de Virginie à l'Isle de France, sujet tiré d'un Ouvrage de M. de Saint-Pierre; l'autre est un Paysage. . . . Ils appartiennent à M. Girardot de Marigny.
- Un Calme. . . . Il appartient à M. Imbert, premier Chirurgien de Monseigneur le Duc d'Orléans.
- Un Temps orageux dans un lieu sauvage . . . dans le gout de Salvator-Rosa.
Plusieurs autres Tableaux sous le même Numéro.

NOTE.

The long descriptions attached by Vernet to the titles of his pictures, as well as the explanation by Carle van Loo of his painting for the Ville de Paris in 1740, have been omitted, as the details were not necessary to their identification.





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