

Country Children: Some *Enfants de Boucher* in Gobelins Tapestry

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IN THE EIGHTEENTH CENTURY the Gobelins manufactory did not usually make tapestry upholstery to go with sets of wall panels, although the rival establishment of Beauvais had been doing so with great success from as early as the 1690s. During the first half of the next century, only very occasionally does an inventory record the presence at the manufactory of cartoons (*modèles*) for covers of armchairs, sofas, and fire screens. A few pieces of furniture with Gobelins upholstery of this period and an occasional loose panel clearly made for this purpose still survive. In 1745, however, a memorandum from a Gobelins *entrepreneur* (head of a workshop), Pierre-François Cozette, shows how much the weavers desired this kind of work. An important official had announced that he needed upholstery for eight armchairs and a sofa. Cozette, eager to obtain the order, asked that the king pay for the designs, which would then remain at the manufactory and could be woven again; they were to represent the Four Continents. Cozette explained the importance of the commission very clearly:

Faute d'avoir des Tableaux les Entrepreneurs manquent tous les jours de ces sortes d'entreprises, qui passent à Beauvais et laissent la Manufacture Royale des Gobelins dans une espèce d'oubli. . . . Les Particuliers, qui ne veulent point entrer dans la dépense des Tableaux, ne veulent point donner les prix que cela exigerait, trouvent à Beauvais cet avantage, les Entrepreneurs se sauvant sur les prix beaucoup plus bas des ouvriers, de même que sur les étoffes.

Cozette went on to say that, as the *entrepreneurs* were obliged to pay their weavers the same wages whether they worked for a private individual or for

the king, "cela renchérit les dits ouvrages, et n'étant aidée par des Tableaux, les particuliers ne pourroient rien faire faire de la Manufacture, et cela feroit que tout iroit à la Manufacture de Beauvais, même les Etrangers, parmi lesquels la réputation des Gobelins est cy bien établie."¹ This cry from the heart succeeded, and the director general of the royal manufactories agreed to have the cartoons (by Charles Eisen and Pierre Lenfant) paid for by the royal treasury. No records exist of the weaving of these designs, as the king was not the customer, but the tapestry panels of the Four Continents for two sofas and eight armchairs are owned by the Louvre.²

An even more prestigious customer for Gobelins furniture covers was soon to appear. Mme de Pompadour ordered a set in 1751, another between 1754 and 1756, and a third in 1760. Her brother, the marquis de Marigny, did the same in 1757. The king added upholstery to the set of Don Quixote tapestries that he gave to the grand chancellor of Russia in 1758, and in 1763, when the Seven Years' War was over and the English nobility and gentry began to put Gobelins tapestry rooms into their stately homes, the manufactory produced upholstery to accompany nearly every English commission for wall hangings.³ As almost all this tapestry was made for private purchasers, it is very scantily recorded. Only the cartoons were usually paid for by the king, so no records of the date and cost of weaving have survived. There is no way to determine how many copies were made of each upholstery design, nor how long the cartoons were in use.⁴

Apart from the floral patterns made chiefly for English customers, the most frequently found decorations of Gobelins upholstery are representations of children after François Boucher (1703–1770).

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Figure 1. Workshop of François Boucher (1703–1770), *Petit Jardinier*, 1749. Black chalk on paper, 26.8 x 17.5 cm. Sèvres, Musée National de Céramique, Archives (photo: Musée des Arts Décoratifs, Sully-Jaumes, Paris)



Figure 2. Workshop of Jacques Neilson (d. 1788), after Boucher, *Petit Vendangeur*, 1760–80. Wool and silk tapestry chair-back panel (Gobelins). Philadelphia Museum of Art, Bequest of Mrs. A. Hamilton Rice (photo: Graydon Wood)

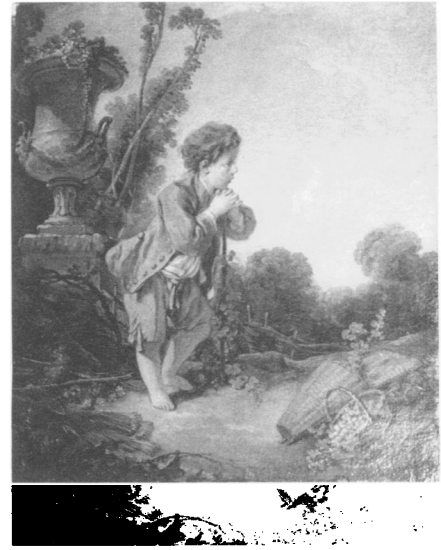


Figure 3. Boucher?, *Petit Vendangeur*, ca. 1750–55. Oil on canvas, 52.5 x 46 cm. Lyons, Musée des Arts Décoratifs (photo: Musée des Arts Décoratifs)

There are three types of these *Enfants de Boucher* in tapestry: nude babies, with or without wings; fully clothed small children representing the arts and sciences; and a group that can be called *Country Children*. Though Boucher painted innumerable nude cupids and putti throughout his working life, few of them were reproduced in tapestry. Even rarer in tapestry are fully dressed children playing at being painters, sculptors, poets, or musicians. Only the children of the third group are frequently found on sofas, chairs, and fire screens. They are from seven to ten years old (the boys have all been breeched), neither infants nor adolescents, in simple contemporary costume, classless (neither aristocrats nor impoverished peasants), and always out-of-doors. They are usually engaged in some rural activity, though this is never strenuous work; the boy or girl fishes, or makes a wreath, or plays a bagpipe, or feeds chickens.

In another medium, Vincennes soft-paste porcelain, some children of the third type appear as small figures; the earliest-known example dates from 1748.⁵ These have been frequently published as *Les Enfants de Boucher*, and it is well known that some of the designs are also found on small Gobelins panels, usually mounted as upholstery on pieces of furniture. Six designs of single figures are known in both media, but there are many more children of the

same type in upholstery sets. Some designs were also used as painted decoration on Vincennes tableware and on the enamel panels of gold snuffboxes.⁶ Though the children are usually single figures in the tapestries, there are a few examples of a boy with a girl, and they sometimes imitate the activities of young adults in other works of art by Boucher: they eat grapes together or he teaches her to play a pipe.⁷

Several sets of furniture with *Country Children* upholstery are known. The one with the most tapestries of these designs consists of a sofa, two *bergères*, six armchairs, and a fire screen. The names of both Boucher and the weaver Jacques Neilson (head of a Gobelins workshop from 1749 to 1788), as well as the date 1753, are said to appear on the tapestries.⁸ In 1903 the set was owned by George Cooper; it was published in the privately printed catalogue of his collection, where it is described as having been made for Mme de Pompadour and bought by the dealers Duveen Brothers from the Gregory family.⁹ The sofa and chair backs have *anse de panier* tops and slightly curved sides in a typical Louis XV style, to which the design of the tapestry conforms. Both backs and seats have *Country Children* tapestries, a rare instance of the children appearing on seats. The set was offered for sale at Christie's, London, on December 1, 1966, no. 95 (one armchair illus-



Figure 4. Models attributed to Pierre Blondeau (fl. 1740s-50s), after Boucher, *Petite Fille au tablier, Jeune Suppliant*, 1752. Biscuit soft-paste porcelain (Vincennes), h. 22.2 cm. Pittsburgh, The Frick Art Museum (photo: Harold Corsini)



Figure 5. Neilson workshop, after Boucher, *Petite Fille portant des fruits*, 1772-76. Wool and silk tapestry chair-back panel (Gobelins). Middlesex, Osterley Park (photo: courtesy of the Board of Trustees, Victoria and Albert Museum)



Figure 6. Model attributed to Blondeau, after Boucher, *Petite Fille au tablier*, 1752-60. Soft-paste porcelain, details in blue enamel (Vincennes), h. 21.6 cm. The Metropolitan Museum of Art, Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1950, 50.211.167

trated), and again on February 29, 1968, no. 66; the frames are described as being in the Louis XV style, but no date is given for the tapestries. Its present location is not known.

The best-documented set of furniture with *Country Children* upholstery is at Osterley Park, near London. The tapestries are in the original frames, and the set is in the room for which it was made (there are eight armchairs and a sofa). The tapestries were woven in Neilson's workshop to accompany one set of the wall hangings called the *Tentures de Boucher*, commissioned in 1772.¹⁰ The oval backs of the furniture are in the style of the period and have *Country Children* tapestries; the seat covers are woven with the designs of flowers on a simulated damask ground that were used for other upholstery accompanying the *Tentures de Boucher*.

The *Country Children* panels for the backs of six armchairs in the Rijksmuseum, Amsterdam, were originally placed in round English frames that were made about 1751-52.¹¹ Other sets of *Country Children* upholstery are in the Philadelphia Museum of Art, the Munich Residenz, and the Mead Museum, Amherst; they have the oval backs of the Louis XVI style. The first consists of a sofa and seven armchairs.¹² The furniture in Munich has its original frames and is said to date from the 1770s. It comprises twelve armchairs, a sofa, and a fire screen;

the last bears Neilson's name.¹³ Of the chair-back covers, one has a fully dressed boy representing Painting; the others have *Country Children*. A sofa and four armchairs in Amherst are from a set that originally included two more armchairs, another sofa, and two *bergères*; these were deaccessioned in 1979 and the subjects of their tapestry panels are not known.¹⁴

A set of furniture owned by the San Francisco Museum of Art consists of a sofa and four armchairs in the Louis XV style. The tapestry backs of the sofa and one armchair show *Country Children*; the other chair backs have costumed children representing Architecture, Poetry, and Comedy.¹⁵ Some sets of *Country Children* tapestries have been sold at auction¹⁶ and a number of other pieces are known, including some chair backs in the Tuck Collection at the Petit Palais, Paris,¹⁷ and in the Frick Collection, New York.¹⁸

Comparable representations in porcelain are fewer in number. The 1752 stock list of the Vincennes manufactory includes thirteen drawings of children and three "groupes de même" by Boucher, as well as twenty-three engravings of *Jeux d'Enfants*. A drawing has survived, a small boy leaning on a spade, who has been named the *Petit Jardinier*; it is inscribed on the back "dessein de M. Boucher . . . 1749" (Figure 1).¹⁹ He is reproduced exactly on the



Figure 7. Neilson workshop, after Boucher, *Porteur d'oiseaux*, 1772–76. Wool and silk tapestry chair-back panel (Gobelins). Middlesex, Osterley Park (photo: courtesy of the Board of Trustees, Victoria and Albert Museum)



Figure 8. Model attributed to Blondeau, after Boucher, *Porteur d'oiseaux*, 1753. Biscuit soft-paste porcelain (Vincennes), h. 15.3 cm. Sèvres, Musée Nationale de Céramique (photo: Documentation photographique, Réunion des Musées Nationaux)



Figure 9. Model attributed to Blondeau, after Boucher, *Petit Fille à la cage*, 1753. Soft-paste porcelain enameled in color (Vincennes), h. 22 cm. Sèvres, Musée Nationale de Céramique (photo: Documentation photographique, Réunion des Musées Nationaux)



Figure 10. Neilson workshop, after Boucher, *Petit Fille à la cage*, 1772–76. Wool and silk tapestry chair-back panel (Gobelins). Middlesex, Osterley Park (photo: courtesy of the Board of Trustees, Victoria and Albert Museum)



Figure 11. Boucher?, *Petite Fille à la cage (Babet)*, 1753–54. Oil on canvas, 55 x 45 cm. Paris, Collection du Mobilier National (photo: Mobilier National)



Figure 12. Model attributed to Blondeau, after Boucher, *Petit Joueur de cornemuse* (*The Bagpipe Player*), 1748–52. Biscuit soft-paste porcelain (Vincennes–Sèvres), h. 22.9 cm. The Cleveland Museum of Art, The Norweb Collection (photo: The Cleveland Museum of Art)



Figure 13. Neilson workshop, after Boucher, *Petit Joueur de cornemuse*, 1752–60. Wool and silk tapestry chair-back panel (Gobelins). Location unknown (photo: Ashmolean Museum)



Figure 14. Model attributed to Claude Suzanne (fl. 1749–63), after Boucher, *Bol de boullie* (*Petite Beurrière*). 1755. Biscuit soft-paste porcelain (Vincennes), h. 18.8 cm. Paris, Musée des Arts Décoratifs (photo: Musée des Arts Décoratifs, Sully-Jaulmes)



Figure 15. Neilson workshop, after Boucher, *Petite Beurrière* (detail), 1755–65. Wool and silk tapestry fire-screen panel (Gobelins). Amsterdam, Rijksmuseum (photo: Foto-Commissie Rijksmuseum)



Figure 16. Neilson workshop, after Boucher, *Petite Beurrière*, 1755–65. Wool and silk tapestry panel (Gobelins), 81.9 x 47.9 cm. The Detroit Institute of Arts, Bequest of Mrs. Horace E. Dodge, in memory of her husband (photo: The Detroit Institute of Arts)



Figure 17. Cup and saucer, 1752–53. Soft-paste porcelain, cup: 9.3 x 8.2 cm; saucer: diam. 18.8 cm. Paris, Musée des Arts Décoratifs (photo: Musée des Arts Décoratifs, Sully-



Figure 18. Neilson workshop, after Boucher, *Girl Making a Wreath*, 1755–65. Wool and silk tapestry panel (Gobelins), 81.9 x 47.9 cm. The Detroit Institute of Arts, Bequest of Mrs. Horace E. Dodge, in memory of her husband (photo: The Detroit Institute of Arts)

Figure 19. Neilson workshop, after Boucher, *Girl Making a Wreath, Boy Kissing a Girl's Hand*, 1772–76. Wool and silk tapestry sofa-back panel (Gobelins). Middlesex, Osterley Park (photo: courtesy of the Board of Trustees, Victoria and Albert Museum)

sugar bowl of a Vincennes breakfast set of 1753 in the Louvre,²⁰ but when he appears in tapestry the spade has become a stick wreathed with vine leaves and he is called the *Petit Vendangeur* (Figure 2).²¹ A painting in the Musée des Arts Décoratifs, Lyons (Figure 3), shows the same design as the tapestry, with the grape gatherer's typical long basket (*hotte*) on the right and a huge, elaborate, and inappropriate vase on the left; this painting might be a tapestry cartoon. For a porcelain figure, the drawing was also altered, the stick being replaced by a round basket of grapes (Figure 4, right); the boy is now the *Jeune Suppliant*.²² He makes his plea to the *Petite Fille au tablier* (Figure 4, left), who is on the other side of the sugar bowl in the Louvre breakfast set, and on tapestries, where she has been given the name of the *Petite Fille portant des fruits* (Figure 5).²³ The resemblance of the figures in porcelain and in tapestry is even closer in the colored version of the former (Figure 6), where the dark, laced bodice and striped skirt are alike in both representations.

Another pair of figures found both in porcelain and in tapestry is the boy called *Corydon*, or the *Por-*

teur d'oiseaux, and *Babet*, or the *Petite Fille à la cage*. Corydon is the name of a shepherd in a ballet-pantomime, the *Vallée de Montmorency*, who gives a bird to a girl called Babet.²⁴ The *Porteur d'oiseaux* has a bird in each hand on a Vincennes plate of 1753²⁵ and on tapestry panels (Figure 7);²⁶ in the Vincennes figure (Figure 8), the birds are replaced by a sickle and a flower and the boy has a grape gatherer's basket behind him.²⁷ Babet, with an empty birdcage under her arm, is much the same in different media. She is on the milk jug of the Louvre breakfast set, is a figure (Figure 9), and appears on chair-back covers (Figure 10).²⁸ The tapestry version of the design is a close reproduction of a cartoon in the Mobilier National, Paris, the Gobelins manufactory (Figure 11).²⁹

The Vincennes figure of the *Petit Joueur de cornemuse* (Figure 12) has been dated from 1748 to 1752³⁰ and a tapestry version is found on an armchair in the Cooper set, which, as has been mentioned, has Louis XV-style frames (Figure 13).³¹ The sixth figure with a tapestry counterpart is the *Petite Beurrière*, or the *Bol de bouillie* (Figure 14);³²

the girl has not been found on a chair, but she is on firescreens (Figure 15),³³ including what was probably a firescreen panel, now mounted as part of one section of a tall screen in the Detroit Institute of Arts (Figure 16).³⁴

Even in photographs it is apparent that porcelain was a far better medium for Boucher's children than wool and silk. Tapestry has been described as created to provide splendor at a distance and delightful details close at hand, but it is not capable of fully expressing the subtle, tender, innocent charm

of a Boucher child; the materials and technique do not lend themselves to lightness of touch or delicacy of feeling. The *Country Children* and other *Enfants de Boucher* on furniture covers are decorative and pretty, but they do not have the quality of the artist's drawings of children or even that of the porcelain figures.

Some *Country Children* are found as painted decoration on Vincennes tableware and as tapestries, but not as porcelain figures. A little girl making a wreath is on a cup in the Musée des Art Décoratifs,



Figure 20. Neilson workshop, after Boucher, *Girl Feeding Chickens*, 1752–60. Wool and silk tapestry fire-screen panel (Gobelins), 71.5 x 52.2 cm. The Metropolitan Museum of Art, Gift of Barbara Weisl, in loving memory of Rowene and James Seligman, 1986, 1986.321



Figure 21. Boucher, *Rooster*, ca. 1727. Black, red, and white chalk on brownish gray paper, 17 x 20 cm. Stockholm, Nationalmuseum. (photo: Statens Konstmuseer)



Figure 22. Neilson workshop, after Boucher. *Boy Playing a Bagpipe to a Dog* (detail), 1755–65. Wool and silk tapestry panel (Gobelins), 81.9 x 47 cm. The Detroit Institute of Arts, Bequest of Mrs. Horace Dodge, in memory of her husband (photo: The Detroit Institute of Arts)



Figure 23. Boucher, *Dog Standing on Its Hind Legs*, ca. 1755. Red and black chalk, heightened with white chalk, on light brown laid paper, 17.6 x 11.8 cm. London, Courtauld Institute Galleries, Witt Bequest (photo: Courtauld Institute of Art)



Figure 24. Neilson, after Boucher, *Two Children Warming Themselves at a Fire*, 1751–60. Wool and silk tapestry fire-screen panel (Gobelins). Munich, Residenz (photo: Schloss Nymphenburg)

Paris (Figure 17); and she also appears on a panel of the Detroit tapestry-covered screen (Figure 18), and she is the child farthest to the left on the Osterley sofa back (Figure 19).³⁵ On the saucer of the cup in the Musée des Arts Décoratifs (Figure 17) is a little girl feeding chickens who is found, with different birds, on a firescreen panel with Neilson's name in the Metropolitan Museum (Figure 20);³⁶ the spirited cock at her side can be compared with a Boucher drawing in the Nationalmuseum, Stockholm (Figure 21).³⁷ A print by Claude Duflos is titled *La petite Fermière* and has a verse advising girls who wish to be married to start working while they are still young, like the child in the picture.



Figure 25. Boucher?, *Petit Pêcheur*, 1753–54. Oil on canvas, 47 x 58 cm. Paris, Collection du Mobilier National (photo: Mobilier National)

A *Country Child* frequently reproduced in many media, including tapestry, is the *Boy Playing a Bagpipe to a Dog* (Figure 22).³⁸ The dog is from a drawing (in the Courtauld Institute, London, Figure 23) that was also used in a Beauvais tapestry, the *Joueuse de Flûte*, in the *Noble Pastorale* series of 1755.³⁹ The boy and the dog are also on a woven silk and on printed cottons; the design certainly owes its popularity to its reproduction in a print by François Antoine Aveline called *L'Innocence*, with the verse:

Qu'heureux est l'age d'Innocence!
Cet Enfant comble ses désirs:
Des Soins, des Soucis l'Ignorance
Nous fait goûter les vrais plaisirs.⁴⁰

On the tray of the Louvre breakfast set are two children watching a trap to catch birds.⁴¹ This exact design has not been found in tapestry, but the two children, slightly altered to change their useful activity to the passive occupation of warming themselves at a fire, appear on several tapestry screen panels (Figure 24). A signed painting of 1751, perhaps a cartoon, is known.⁴² These were presumably the children on a screen panel bought by the sixth earl of Coventry from Neilson's son in 1768, described as "Les Enfants qui se chauffe."⁴³

No other *Country Children* designs have been found both as tapestry and as Vincennes porcelain. The figures already mentioned are said to date from 1748 to 1754; the tableware with painted



Figure 26. Neilson workshop, after Boucher, *Petit Pêcheur*, 1772–76. Wool and silk tapestry chair-back panel (Gobelins). Middlesex, Osterley Park (photo: courtesy of the Board of Trustees, Victoria and Albert Museum)



Figure 27. Boucher?, *Petite Oiselière*, 1753–54. Oil on canvas, 58 x 49 cm. Paris, Collection du Mobilier National (photo: Mobilier National)



Figure 28. Neilson workshop, after Boucher, *Petite Oiselière*, 1751–52. Wool and silk tapestry chair-back panel (Gobelins). Amsterdam, Rijksmuseum (photo: Rijksmuseum-Stichting)

Country Children is from the same period.⁴⁴ One can only speculate why the two manufactories, one royal, the other in the process of becoming so, used the same models only for this short period. Could the reason have been the influence of Mme de Pompadour? Her role as a supporter of the Vincennes-Sèvres manufactory is well known, and she bought a set of the *Enfants* figures in 1754; she commissioned Gobelins furniture covers after Boucher and, in 1749, tapestry versions of his two *Apollo* paintings (now in the Wallace Collection, London) that had been made for her.⁴⁵

As has been mentioned, painted cartoons (*modèles*) of some *Country Children* are in the Mobilier National. A Gobelins inventory of 1702 records

among the Boucher paintings “31 petits tableaux représentant des Jeux d’Enfants, tant originaux que copies,”⁴⁶ and two years later the revolutionary Jury des Arts, set up to abolish feudalism and bad taste at the manufactory, found the same number, all of them “Rejetés sous la rapport de l’art,” as, indeed, were all the Boucher cartoons.⁴⁷ Five of the “petits tableaux” still at the manufactory show *Country Children*; the *Petite Fille à la cage* (Figure 9) has already been cited. Another is the *Petit Pêcheur* (Figures 25, 26);⁴⁸ a print of it by Claude Duflos is from a set of four advertised in the *Mercur* in 1753.⁴⁹ It has a verse telling the “esprit sensé” that a moral can be drawn from the simplest subject: the boy’s hook represents a deceitive man and the death of the fish



Figure 29. Boucher?, *Petite Jardinière* (*Girl with a Basket of Flowers*), 1752–54. Oil on canvas, 52 x 44 cm. Paris, Collection du Mobilier National (photo: Mobilier National)

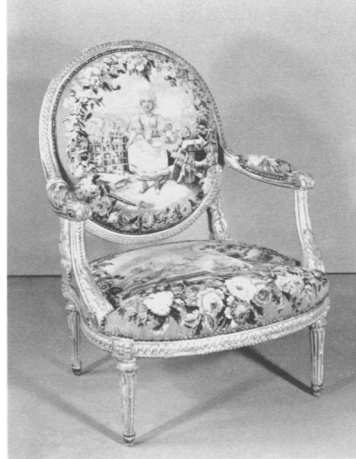


Figure 30. Neilson workshop, after Boucher, *Petite Jardinière* (*Girl with a Basket of Flowers*), 1751–52. Wool and silk tapestry chair-back panel (Gobelins). Amsterdam, Rijksmuseum (photo: Rijksmuseum-Stichting)

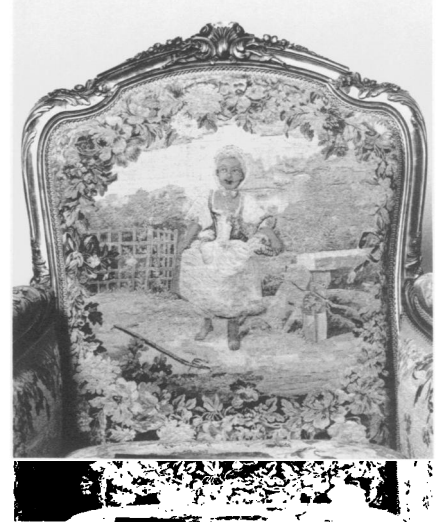


Figure 31. French tapestry manufactory, after Boucher, *Petite Jardinière* (*Girl with a Basket of Flowers*), 18th century?. Wool and silk tapestry chair-back panel. Paris, Musée de Petit Palais (photo: Pierrain)

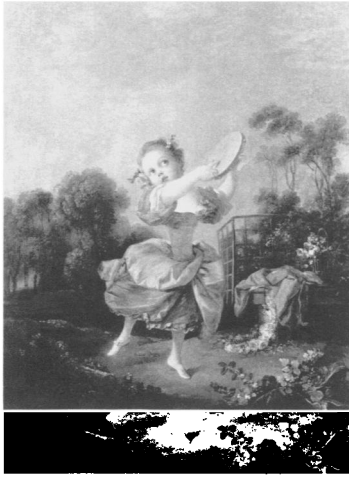


Figure 32. Boucher?, *Petite Danseuse*, 1753–54. Oil on canvas, 55 x 45 cm. Paris, Collection du Mobilier National (photo: Mobilier National)

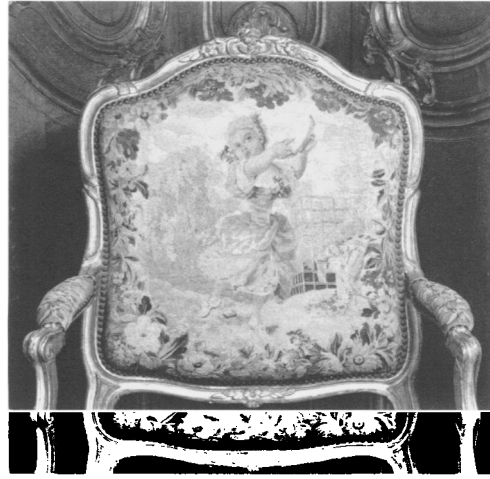


Figure 33. Neilson workshop, after Boucher, *Petite Danseuse*, 1750–60. Wool and silk tapestry chair-back panel (Gobelins), 61 x 56 cm. The Fine Arts Museums of San Francisco, Roscoe and Margaret Oakes Collection (photo: The Fine Arts Museums of San Francisco)

reminds us of the fatal consequences of greed. Also found on a *modèle* and as tapestry is the *Petite Oiseillère* (Figures 27, 28).⁵⁰ She is a character, Lisette, in the play previously mentioned, the *Vallée de Montmorency*; a stage direction in scene 5 reads: “Lisette triomphante attache sa cage aux arbres, après avoir vu Babet jeter la sienne de dépit.” Other cartoons are the *Petite Jardinière* (Figures 29–31),⁵¹ perhaps better called the *Girl with a Basket of Flowers* to distinguish her from another *Petite Jardinière* who leans on a rake (Figures 38, 39), and the *Petite Danseuse* (Figures 32, 33).⁵² The last design is also among the painted wall panels of a room in the Frick Collection (Figure 34) that were said to have been made for

Mme de Pompadour about 1752.⁵³ Her companion in the Frick room is a girl with a songbook, who is also on tapestry chair backs (Figure 35).⁵⁴

Some other paintings of *Country Children* by Boucher, or in his style, perhaps workshop productions, may be cartoons formerly at the Gobelins, since the designs are also found in tapestry. The *Petit Vendangeur* in Lyons (Figure 3) and the painting of the *Two Children Warming Themselves at a Fire* (see Figure 24) have been mentioned. The painting of the *Boy Playing a Bagpipe to a Dog* in the Museum of Fine Arts, Boston, could also be a cartoon.⁵⁵ Two paintings attributed to Boucher that were sold at Sotheby’s, Monaco (June 20, 1985, no. 67), where



Figure 34. Boucher, *Singing and Dancing (Girl with a Songbook, Petite Danseuse)*, 1750–53. Oil on canvas, 217.2 x 77.5 cm. New York, The Frick Collection (photo: The Frick Collection)



Figure 35. Neilson workshop, after Boucher, *Girl with a Songbook*, 1760–80. Wool and silk tapestry chair-back panel (Gobelins), h. 107.3 cm. Philadelphia Museum of Art, Bequest of Mrs. A. Hamilton Rice (photo: Graydon Wood)



Figure 36. Boucher, *Petite Bergère*, ca. 1754. Oil on canvas, 46 x 37.8 cm. Location unknown (photo: Wildenstein)



Figure 37. Neilson workshop, after Boucher, *Petite Bergère*, 1772–76. Wool and silk tapestry chair-back panel (Gobelins). Middlesex, Osterley Park (photo: courtesy of the Board of Trustees, Victoria and Albert Museum)

they were described as “modèles pour des dossiers de fauteuils en tapisserie,” have been together since at least 1892;⁵⁶ both designs, the *Petite Bergère* (Figure 36) and the *Petite Jardinière* (*Girl Leaning on a Rake*) (Figure 38), are in fact known as tapestry chair backs (Figures 37, 39).⁵⁷ A painting of the *Petit Oiseleur*, or the *Dénicheur des Merles*, is in the Musée de Douai (Figure 40); the design was used for a chair back in the Osterley set (Figure 41).⁵⁸ A boy with a lamb in *Le Berger*, a print by Claude Duflos, after Boucher (Figure 42), is on a panel of the Detroit screen (Figure 43).⁵⁹ The verse under the print says that Innocence and Peace are the shepherd’s lot: “Et peut-on dire autant à la ville, à la cour?”



Figure 38. Boucher, *Petite Jardinière* (*Girl Leaning on a Rake*), ca. 1754. Oil on canvas, 46.5 x 38 cm. Private collection (photo: Wildenstein)



Figure 39. Neilson workshop, after Boucher, *Petite Jardinière* (*Girl Leaning on a Rake*), 1772–76. Wool and silk tapestry chair-back panel (Gobelins). Middlesex, Osterley Park (photo: courtesy of the Board of Trustees, Victoria and Albert Museum)



Figure 40. Boucher workshop, *Petite Oiseleur*, 1750–55. Oil on canvas, 43 x 36 cm. Musée de Douai (photo: Musée de Douai)



Figure 42. Claude Duflos, after Boucher, *Le Berger*, ca. 1755. Engraving, 27.1 x 20.2 cm. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1953, 53.600.1030



Figure 41. Neilson workshop, after Boucher, *Petite Oiseleur*, 1772–76. Wool and silk tapestry chair-back panel (Gobelins). Middlesex, Osterley Park (photo: courtesy of the Board of Trustees)



Figure 43. Neilson workshop, after Boucher, *Le Berger*, 1755–65. Wool and silk tapestry panel (Gobelins). The Detroit Institute of Arts, Bequest of Mrs. Horace E. Dodge, in memory of her husband (photo: The Detroit Institute of Arts)

the seat is on another Frick panel (called *Hydraulics*) and on the back of a sofa in a large set of furniture with *Enfants de Boucher*, none of them *Country Children*, in the Huntington Collection, San Marino.⁶² The second *bergère* in the Cooper set has two children on the back fishing and two on the seat shoot-

ing at a duck, which resemble the Frick panels called *Fishing* and *Hunting* (Figure 46). Both designs were reproduced in prints by Jean-Baptiste Le Prince after Boucher; a drawing of *Fishing* in the Victoria and Albert Museum (Figure 47) shows the children much as they appear in the painting, but the large

fishnet hanging above them indicates that it is connected more closely to the print.⁶³

The *Country Children* on the backs of four sofas have versions of the familiar Boucher subject, a boy teaching a girl to play a pipe, often called the *Douce Leçon* (Figures 48, 49);⁶⁴ in an oval painting of 1748, a print, and a Vincennes porcelain group of the subject, the actors are adolescents or young adults.⁶⁵ In a later, rectangular painting, however, the actors, though very similar to their grown-up counterparts, have become children.⁶⁶ Although the accompanying sheep are alike in both versions, a large dog has been added to the right in the rectangular painting and in the tapestries.⁶⁷ The sofa back in the San Francisco set (Figure 50) also has children playing the parts of adults in a painting, the *Pensent-ils au raisin?* of 1747 in the Chicago Art Institute.⁶⁸ The design of the right side of the Osterley sofa back, a boy kissing a girl's hand (Figure 19), has not been found in a painting or a print; it does, however, appear on a snuffbox in the Louvre that will be described below.

Two sofa panels are known only from descriptions. The sofa seat in the Cooper set is called *The Harvesters* (*Les Moissonneurs*), with the description:

To the left, seated on some straw in a corner of a partially cut cornfield, a shepherd in a rose-coloured coat, mauve waistcoat, and buff breeches, with his left arm round the waist of a shepherdess in a blue dress and white underskirt bordered with a narrow band of pink. To the right, attracted by the barking of a brown and white long-haired dog, a reaper in a mauve coat, with a sickle in his right hand, appearing over some sheaves of corn. Further to the right some distant trees are seen through an opening in the corn. To the extreme left, the edge of a wood.

As all the figures on the other tapestry panels of the set are children, it may be supposed that the sofa seat trio are like them; if so, a small painting called *La Surprise*, in a private collection in England (Figure 51),⁶⁹ may reproduce the appearance of the tapestry. A print by René Gaillard after Boucher (Figure 52) shows the same scene, reversed, with adult actors.⁷⁰ The seat of the sofa in the Michelham set is described as "A boy and a girl in a garden, whom an infant is watching from a bosquet at the back"; the back has "A youthful shepherd and shepherdess with their dogs and flock." The latter scene could be the *Douce Leçon*.

The painters of enamel panels that decorate gold snuffboxes sometimes copied *Country Children* de-

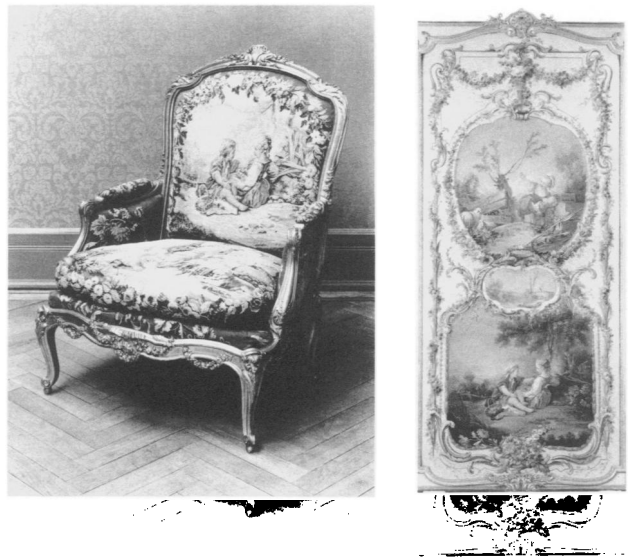


Figure 44. Neilson workshop, after Boucher, *Boy and Girl Eating Grapes*, 1752–60. Wool and silk tapestry chair-back panel (Gobelins). Location unknown (photo: Ashmolean Museum)

Figure 45. Boucher, *Fowling and Horticulture (Boy and Girl Eating Grapes)*, 1750–53. Oil on canvas, 217.2 x 96.5 cm. New York, The Frick Collection (photo: The Frick Collection)

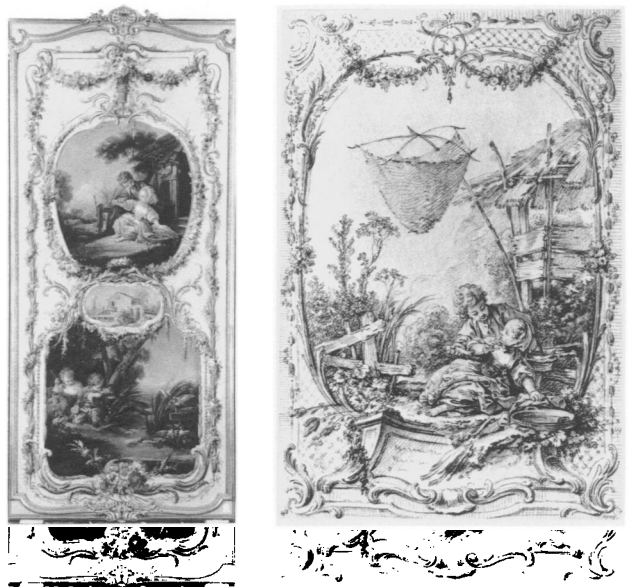


Figure 46. Boucher, *Fishing and Hunting*, 1750–53. Oil on canvas, 217.2 x 96.5 cm. New York, The Frick Collection (photo: The Frick Collection)

Figure 47. Boucher, *Fishing*, 1751–54. Black chalk on paper, 43 x 26.9 cm. London, Victoria and Albert Museum (photo: courtesy of the Board of Trustees, Victoria and Albert Museum)

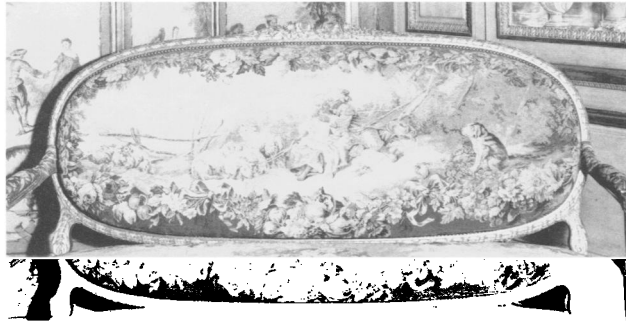


Figure 48. Neilson workshop, after Boucher, *Douce Leçon*, 1760–80. Wool and silk tapestry sofa-back panel (Gobelins). Philadelphia Museum of Art, Bequest of Mrs. Alexander Hamilton Rice (photo: Philadelphia Museum of Art)

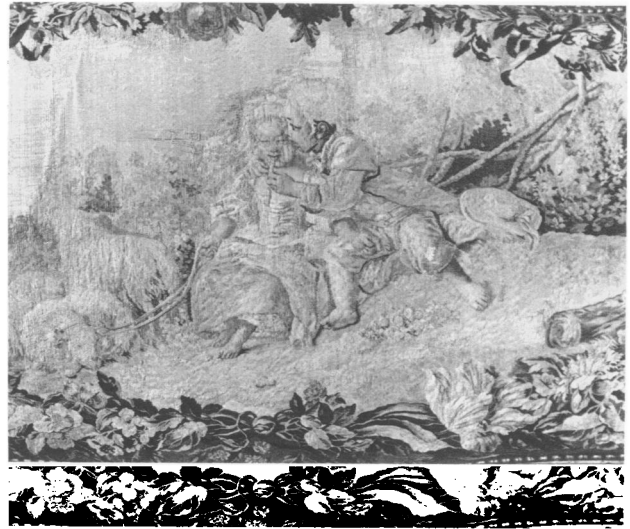


Figure 49. Neilson workshop, after Boucher, *Douce Leçon* (detail), 1770–80. Wool and silk tapestry sofa-back panel. Munich, Residenz (photo: Bayerische Verwaltung Staatlichen Schlösser, Gärten und Seen)

signs. Usually these can be supposed to have been prints, like the *Girl Feeding Chickens* (cf. Figure 20) and the *Boy Playing a Bagpipe to a Dog* (cf. Figure 22) on a box stamped with indications of the date 1762–68 in the Louvre.⁷¹ But one box, also in the Louvre (Figure 53), has *Country Children* on all sides, only three of which, the *Girl Making a Wreath* (cf. Figure 18), the *Children Fishing* (cf. Figure 46), and the *Children Shooting* (cf. Figure 46), are known as prints;⁷² the other sides show more pairs of children, the *Douce Leçon* (cf. Figure 48), the *Boy Kissing a Girl's Hand* (cf. Figure 19) and a single figure, the *Girl with a Songbook* (cf. Figure 35). The name “Liot” is inscribed on the box; he has been identified with a Parisian enamel painter, Louis Liot, mentioned in 1754, and with the “Liot” who was head of the painters’ workshop at Vincennes in 1745.⁷³ He would certainly seem to have had access to Boucher drawings at Vincennes or at the Gobelins, where gold snuffboxes were assembled in the eighteenth century; one in the Metropolitan Museum (17.190.1245, gift of J. Pierpont Morgan) is inscribed “Vallayer aux Gobelins” and several others with the same inscription are known.

There are also a few *Country Children* unrelated to known works by Boucher or his studio that have been found only on tapestry panels in sets with others already listed. A *Girl Watering Flowers* is on a chair back that belongs to the Philadelphia set, but that is no longer with the other pieces.⁷⁴ A *Shepherdess* on a chair back in the Cooper set cannot be the same figure as the *Petite Bergère* (Figure 36), since

she is described in the Cooper catalogue as wearing a hat and “with her right arm supported on a basket of fruit, partially covered with a white cloth”; there are two sheep on the left, “one lying down, the other feeding from a trough near a rough wooden shelter.”⁷⁵ Another subject of which only one example in any medium has been discovered is a shepherd *Boy with a Crook* in the Michelham set; the *Berger* (Figure 43) has no crook.⁷⁶

Did the Gobelins manufactory own more designs for *Country Children*? There are several boys and girls who appear as small figures or as painted decoration on Vincennes porcelain and could well have been used on furniture covers; some of them, however, are actively at work, whereas most of the known *Country Children*, as has been mentioned, are simply enjoying themselves.⁷⁷ More panels in the Frick Boucher room, such as the single figure called *Fowling* (see Figure 45), may resemble designs for tapestry of which no woven examples are known. The same could also be said of some of the ten subjects on a painted screen that was sold at Christie’s, London, June 10, 1987, no. 144.⁷⁸ Four are *Country Children* and, of the others, one is a boy with a dog that resembles a Vincennes model⁷⁹ and one is a girl with a basket of flowers at the end of a stick over her shoulder, who can be related to Boucher figures in tapestry.⁸⁰ Two drawings in a private collection in New York, the *Broken Eggs* and the *Little Thief*, have been compared to the Louvre *modèles*, but each shows children crying, quite unlike the usual placid *Country Children*.⁸¹

Realistically portrayed children were not much used in later tapestry upholstery. Jean-Baptiste Le Prince, working for Beauvais, adopted the idea and produced designs with children for sofa and chair covers to accompany a set of his wall panels called the *Jeux russiens*, first woven in 1770; two small boys are in fancy dress (*à l'espagnole*), but otherwise all the figures conform to the type of *Country Children*. For the first weaving, the tapestry seats were covered with flowers, while the 1771 set made for the king had children on both backs and seats. As late as 1792, the designs were used for part of a set of furniture covers.⁸² The Beauvais upholstery designs by François Casanova, however, made to accompany wall hangings of his *Amusements de la Campagne* (first woven in 1773) and *Éducation ou les Quatre Ages* (only weaving 1778–80) show adults.⁸³

The *Country Children* represent something of a departure for Boucher, whether his contribution consisted of painted cartoons or, as seems more

probable, only of drawings (some perhaps provided by workshop assistants). As has been mentioned, he drew and painted nude babies, clearly with love, all his working life; his adolescents, when shown as individuals, are either hardworking street urchins, sometimes in rags, like the young people of the 1737 *Cris de Paris* (a set of prints after his drawings), or gentle and elegant lovers, sometimes playing unconvincingly at being peasants. The *Country Children*, on the other hand, are not ragamuffins or workers, not mischievous imps or portraits, not personifications or symbols, and are not even in fancy dress. Their rural settings perhaps convey a vague idea of virtuous simplicity (the country has always been thought morally superior to the city), but the children do not specifically represent any admirable qualities or have significant meanings; the authors of the verses attached to the reproductions of the children in prints clearly worked hard to find a virtue or a moral in each character. The children, as



Figure 50. Neilson workshop, after Boucher. *Pensent-ils au raisin?*, ca. 1752. Wool and silk tapestry sofa-back panel (Gobelins), 71 x 198 cm. The Fine Arts Museums of San Francisco, Roscoe and Margaret Oakes Collection (photo: The Fine Arts Museums of San Francisco)



Figure 51. Boucher, *La Surprise*, ca. 1754. Oil on canvas, 117 x 90 cm. England, private collection (photo: Courtauld Institute of Art)



Figure 52. René Gaillard, after Boucher, *Les Amans surpris*. Engraving, 49.5 x 38 cm. The Metropolitan Museum of Art, Gift of Georgiana W. Sargent, in memory of John Osborne Sargent, 1924, 24.63.1266



Figure 53. Jean Ducrollay and List, after Boucher, Snuffbox, 1753–54. Gold and enamel, 4 x 8.2 x 6.1 cm. Paris, Louvre, Legs Schlichting (photo: C.N.M.H.S./S.P.A.D.E.M.)

mentioned, sometimes perform the roles given to young adults in both earlier and later works by the artist.

Why did Boucher and his workshop from the late 1740s to the mid-1750s, at the height of his career, produce these unusual designs for works of decorative art in such quantities? Again, the influence of Mme de Pompadour can be suspected. Her daughter, Alexandrine, was born in 1743, and during the child's eleven years of life she seems, at least after babyhood, to have been as important to the marquise as some of her favorite dogs.⁸⁴ This was the period when Mme de Pompadour built and furnished the château de Bellevue, for which Carle van Loo painted four *Allegories of the Arts*. These were shown in the 1753 Salon and consist of children fully clothed, *à l'espagnole*, posing as a painter, a sculptor, an architect, and a musician; few other children are found elsewhere in van Loo's works.⁸⁵ Nude putti had been often depicted actively practicing various arts and sciences; local examples were available, such as the lunettes of the ceiling of the Petite Galerie at Versailles, painted by Pierre Mignard in 1686,⁸⁶ and the *Allegory of Painting* by François Lemoyne, with its companion the *Allegory of Sculpture* by Jean-François de Troy of 1726–29.⁸⁷ The concept of realistic, fully clothed children occupied in these activities, however, was an innovation. Perhaps it was Mme de Pompadour's idea, suggested to both van Loo and Boucher. The latter's representations of a painter, an architect, a poet, an astronomer, and similar characters as conventionally dressed young children on the panels of the Frick room have already been mentioned; a suggestion from the marquise was certainly the equivalent of a command. A decade later, when Boucher was again called on to paint allegorical figures of *Music* and *Painting*, he showed the arts as young women,⁸⁸ as he had done when employed to represent *Tragedy*, *History*, *Eloquence*, and *Astronomy* for the king's library in 1746.⁸⁹

The largest group of *Enfants de Boucher* of all types in any medium except tapestry is, in fact, on the eight panels of the Frick room. Though undocumented, they were certainly made for Mme de Pompadour, probably at about the same date as van Loo's *Allegories*.⁹⁰ Of the sixteen compositions, two on each panel, five are *Country Children*, already described as found on tapestries, *Dancing*, *Singing* (*Girl with a Songbook*), *Horticulture* (*Children Eating Grapes*), *Fishing*, and *Hunting*; one, *Fowling*, is of the same type, but is not known as a tapestry; one, the so-

called *Hydraulics*, shows nude babies, and nine have clothed children practicing the arts and sciences, as in van Loo's *Allegories*, but they are not as stilted and are infinitely more beguiling.

As a contemporary connoisseur wrote of van Loo: "Il est grand Peintre . . . Mais il lui faut de l'Etendue et des sujets graves et Héroïques. Son génie ne s'acommode pas au badinage et il n'est guère propre à faire du léger et du gracieux. Il n'approche pas de la gentillesse de Boucher qui excelle dans ce genre de Peinture."⁹¹ Boucher's young artists wear loose draperies and have bare feet, except for the sculptor, who is in untidy artisan's clothes, whereas van Loo's boys and girls, again except for the sculptor, are in fancy dress with ruffs and slashed sleeves (*à l'espagnole*).⁹² As well as commissioning paintings of children from van Loo and Boucher, Mme de Pompadour used them as subjects for some of the engravings she made herself; three prints of her small nude babies are dated 1751.⁹³ They were clearly important to her and Boucher must have been happy to provide works of art so well suited to his talents.

The *Country Children* also illustrate the change that was taking place in the way young people were perceived and treated. In the seventeenth century, the child began to be looked on as a creature, often a delightful one, in his own right, rather than as an imperfect, immature adult.⁹⁴ This tendency grew even stronger in the succeeding century, culminating in the success of the ideas of Jean-Jacques Rousseau, whose *Émile*, published in 1762, eventually altered public opinion on all phases of childhood—from swaddling and breast-feeding of babies to trousers for small boys. The process was already under way throughout the first half of the century.

In art, such a change of attitude can be seen to have started even earlier, at least in Italy, with sixteenth-century portraits of young children, not of royal birth and not with their parents, treated with understanding and tenderness.⁹⁵ Children are frequent in Dutch seventeenth-century art,⁹⁶ and even in France the paintings of the last decade of the century are full of babies and putti. Soon after 1700 realistic depictions of older children, not clearly identified as portraits, begin to appear; Watteau's little painting, *Heureux Age! Age d'or!* of about 1719–20 in the Kimbell Art Museum (Figure 54), shows boys and girls of the same age as the *Country Children*, also in an outdoor setting though more grandly dressed (Figure 53). Only the title of the picture suggests that it is an allegory of happy, ju-



Figure 54. Jean-Antoine Watteau, French (1684–1721), *Heures d'or! (Happy Age! Golden Age!)* Oil on panel, 20.7 x 23.7 cm. Fort Worth, Kimbell Art Museum (photo: Kimbell Art Museum)

venile innocence; the solemn, squat, and pudgy children not involved in any activity are perhaps portraits, but seem to be presented for their own sake. Watteau's *Danse* of the same date in the Gemäldegalerie, Berlin, has an elegant adolescent as a dancer in a landscape, but she is watched by three simply dressed children, one of whom plays on a pipe and resembles a *Country Child*. Chardin, of course, made the young child, alone or with an adult, one of his favorite subjects.⁹⁷ His paintings of single children begin in 1737. They are more symbolic than the *Country Children*; the boy or girl plays with evanescent soap bubbles or a shuttlecock or builds fragile houses of cards. Each is also more richly dressed, and, as Chardin was a greater artist than Boucher, the paintings have an intensity and depth of feeling beyond the capacity of the younger man. Boucher must, however, have known them, as well as Watteau's "children."

The decade 1750 to 1760 has been called the peak of the fashion for children in art and decoration in France,⁹⁸ and the Paris Salon of 1753 illustrates the truth of this statement. It included Boucher's *Seasons* painted for a ceiling in the palace of Fontainebleau; each has five entrancing babies frolicking in the sky with appropriate symbols.⁹⁹ Cupids are minor players, of course, in Boucher's two *Apollo* paintings, now in the Wallace Collection, which were also in the exhibition, as were van Loo's *Allegories*. Nattier showed a portrait of the dauphin's daughter at the age of one, playing with a dog, and

Chardin contributed two paintings of young people, the *Étude de dessin* and the *Bonne éducation*.¹⁰⁰

But one extremely successful picture showed the young of another species, Oudry's *Chienne allaitant ses petits*, now in the Musée de la Chasse, Paris. Grimm wrote that it was a painting that had "réuni tous les suffrages, et qu'on peut nommer le premier tableau de salon, en ce qu'il est sans défaut . . . Les petits sont peints avec une vérité de laquelle rien n'approche"¹⁰¹—the painting of the year, in fact. Dogs and their masters and even individual hounds of the royal pack had been painted earlier, but as Robert Rosenblum has said when discussing Oudry's picture, "It was not, however, until the eighteenth century, when so many inherited molds began to crack, that we may begin to recognize the birth of our own modern sensibilities toward dogs, or, as a matter of fact, toward everything else."¹⁰² Children are certainly to be included in the "everything else," and the popularity of Boucher's depictions of them shows how closely his work reflects the spirit of the time; the Age of Sensibility was not far away.

NOTES

1. Maurice Fenaille, *État général des tapisseries de la Manufacture des Gobelins* (Paris, 1907) IV, pp. 381–383.

2. Grand Palais, *Cinq années d'enrichissement du Patrimoine national 1975–1980*, exh. cat. (Paris, 1980–81) no. 67. The frames are by Louis Charles Charpentier, active in Paris ca. 1750–87.

3. Fenaille, *État général*, pp. 384–399, 405–407.

4. F. J. B. Watson in his "French Tapestry Chair Coverings: A popular fallacy re-examined," *Connoisseur* 148 (1961) pp. 166–169, has stated that "the majority of the tapestry upholstery found today on French eighteenth-century chairs was in fact woven in the nineteenth century." He supported his argument in part by quoting the very small number of sets of Gobelins upholstery cited by Fenaille. As upholstery weavings were seldom entered in the official records of the manufactory, there is no way to count the number of sets woven there in the 18th century. They were certainly very expensive. Nicolas Heurtaut, a *menuisier*, made twelve armchairs and two sofas for the duchesse d'Enville about 1768 that were to be upholstered in Gobelins tapestry at the huge price of 5,940 livres (Bill G. B. Pallot, *The Art of the Chair in Eighteenth-century France* [Paris, 1989] p. 84. No original source is cited).

5. Tamara Préaud and Antoine d'Albis, *La Porcelaine de Vincennes* (Paris, 1990) p. 84.

6. Recent publications of figures and tableware paintings include Rosalind Savill, "François Boucher and the Porcelain of Vincennes and Sèvres," *Apollo* 115 (1982) pp. 164, 165; Antoinette Fay-Hallé, "De l'influence de l'art de Boucher sur l'oeuvre

de la Manufacture de Vincennes," in MMA, *François Boucher, 1703–1770*, exh. cat. (New York, 1986) pp. 349–354, cat. nos. 96, 99, 104–108. Stair Sainty Matthiesen Gallery, *François Boucher, His Circle and Influence*, exh. cat. (New York, 1987) pp. 117–123. References to earlier publications are given in these catalogues. The fullest account is the section "Sculptures" by Antoinette Faÿ-Hallé in *Porcelaine de Vincennes—Les Origines de Sèvres*, exh. cat., Grand Palais (Paris, 1977–78) pp. 149–184. The *Enfants* figures are said to have been made in large numbers in 1754 and 1755, but fewer were made in 1757 and scarcely any after 1760 (Ann Belfort, "L'Oeuvre de Vielliard d'après Boucher," *Cahiers de la Céramique, du Verre et des Arts du Feu* 58 [1976] p. 34). For snuffboxes, see notes 71, 72.

7. The known Vincennes *Country Children* with tapestry counterparts are single figures, though one porcelain group after Boucher with two children may be related to a Gobelins tapestry panel (see note 70). Two Sèvres groups with three children, the *Curiosité* and the *Marchande de plaisirs* (also called the *Lanterne magique*, the *Tourniquet*, or the *Lottery*), date from 1757; the designs are not found in Gobelins tapestry, but they are related to figures in a panel of the Beauvais *Fêtes italiennes* series, designed by Boucher in 1736, although here some of the actors are young adults (Marcelle Brunet and Tamara Préaud, *Sèvres. Des origines à nos jours* [Fribourg, 1987] p. 229, no. 311; Edith A. Standen, "Fêtes italiennes: Beauvais Tapestries After Boucher in The Metropolitan Museum of Art," *MMJ* 12 [1978] p. 123, figs. 29, 31). The *Curiosité* group appears on a Sèvres vase in the Wallace Collection (Rosalind Savill, *The Wallace Collection. Catalogue of Sèvres Porcelain* [London, 1988] I, no. c270.1; described as based on the biscuit group). Other porcelain groups after Boucher with two or more figures show adolescents or young adults (Wilfred J. Sainsbury, "Falconet and Sèvres biscuit," *Keramik Freunde der Schweiz Mitteilungsblatt* 36 [1956] p. 19; Émile Bourgeois and Georges Lechevallier-Chevignard, *Le Biscuit de Sèvres, Recueil des Modèles de la Manufacture de Sèvres au XVIIIe Siècle* [n.p., n.d.] nos. 313, 355, 398). The four small statues made in 1753 for Mme de Pompadour's dairy at Crécy after Boucher's designs by Falconet, Vassé, Allegrain, and Coustou, although they represented a *Jardinière*, *Laitière*, *Batteuse de beurre*, and a *Petite fille tenant un coq et des oeufs*, and were described in contemporary documents as "petites filles," were actually young adults (Jean Bastien, "Le roi chez Madame de Pompadour," in Musée David M. Stewart, *Madame de Pompadour et la floraison des arts*, exh. cat. [Montreal, 1988] p. 91; Louis Réau, *Étienne-Maurice Falconet* [Paris, 1922] I, pp. 166–168).

8. Fenaille, *État général*, pp. 385, 386. The set is said to be owned by Duveen of London and to include two stool covers; it is identified with the Gobelins upholstery made for Mme de Pompadour, 1751–53. The sides of the *bergères* are said to be inscribed "Neilson 1753."

9. Francis Bennet Goldney, *Some Works of Art in the Possession of George A. Cooper at 26 Grosvenor Square* (London, 1903) pp. 14–23. The sofa, one *bergère*, one armchair, and the fire screen are illustrated. All the tapestries are described in detail. The names of Neilson and Boucher are said to be found on the tapestries, but no date is mentioned. The sofa, both *bergères*, and the fire screen are illustrated in the "Petit Courier des Arts," *Les Arts* 6 (July 1903) pp. 36, 37, 39, 40; the set is said to be owned by Duveen Brothers. When it was exhibited at the Ashmolean Mu-

seum, Oxford, in the 1950s, the frames were described as in the Louis XV style.

T., "Hursley Park, Hampshire. II. The Seat of Sir George Cooper, Bt.," *Country Life* 20 (Oct. 30, 1909) p. 604, illus. (two armchairs, a *bergère*, and a firescreen visible in the ballroom).

W. G. Thomson, "The Beauvais Tapestries at Hursley Park," *Country Life* 24 (Nov. 15, 1913) pp. 680–683, illus. (sofa and six armchairs).

The seats of the armchairs are for the most part not visible in any of these illustrations, and their subjects must be determined from the descriptions in the Cooper catalogue. See Figs. 13, 44.

10. Fenaille, *État général*, pp. 405, 406; Maurice Tomlin, *Catalogue of Adam Period Furniture*, Victoria and Albert Museum (London, 1982) p. 56 (sofa illus.); *ibid.*, Osterley Park House (London, 1985) pp. 67–77, with illustrations showing some pieces of furniture. See Figs. 5, 7, 10, 19, 26, 37, 39, 41.

11. The furniture was at Grimsthorpe Castle, Lincolnshire, where it was described in an inventory of about 1813 as "Two mahogany and gilt-carved sofas, stuff'd backs and seats cover'd with Tapestry de Goblines and brass nail'd. Six Arm Chairs exactly to correspond with Do." It is thought to have been bought by the third duke of Lancaster about 1751, and the chair frames have been described as "obviously specially designed to carry the Gobelins covers" (William Rieder, "Eighteenth-century Chairs in the Untermyer Collection," *Apollo* 107 [1978] pp. 183, 184, fig. 6, showing three chairs with the tapestries in the original frames; four of these are in the MMA and the tapestries are mounted on modern frames). Rijksmuseum, *Catalogus van Meublen* (Amsterdam, 1952) no. 477. Nothing is known of the tapestry covers of the sofas. See Figs. 28, 30.

12. George Leland Hunter, *The Practical Book of Tapestries* (Philadelphia, 1925) p. 273, pls. xx a-c (sofa and two armchairs illustrated, one of which is not in the Philadelphia Museum; the set is said to be owned by Duveen Brothers). "The Rice Bequest," *Philadelphia Museum Bulletin* 35 (Nov. 1979) n.p., illus. (sofa); the frames are described as not original. See Figs. 35, 48.

13. Hans Thoma et al., *Residenz München* (Munich, 1979) pp. 70, 71. The frames are said to be probably by Georges Jacob. The set was formerly in Schloss Carlsburg, near Hamburg, the seat of Prince Carl II August von Pfalz-Zweibrücken, who is known to have bought French furniture (information kindly provided by Sigrid Sangl). See Figs. 24, 49.

14. Charles H. Morgan, *The Development at The Art Collections of Amherst College, 1821–1971* (Amherst, 1972) pp. 64, 94, fig. 13 (sofa and four chairs in gallery). The upholstery is said to have been made at the Gobelins for the duc de Choiseul about 1770 and Nielson [*sic*] is named as the weaver. Further information kindly provided by Lois A. Nono.

15. Anna Gray Bennet, *Five Centuries of Tapestries from The Fine Arts Museums of San Francisco*, 2nd rev. ed. (San Francisco, 1992) pp. 286–289. Called Gobelins, ca. 1752. The furniture frames are by Jean Avisse (1723–1796). See Figs. 33, 50.

16. Hôtel Drouot, Paris, April 26, 1900, from the château de B . . . , six armchairs. The tapestries are called Beauvais and the backs are described as representing "des enfants villageois dans des paysages." The sale is identified as that of the château of Barral in Theodore Dell, *Furniture and Gilt Bronzes, French, the Frick Collection, an Illustrated Catalogue VI* (New York, 1992) p. 226.

Ernest Cronier sale, Galerie Georges Petit, Paris, Dec. 4, 5, 1905, no. 158, five armchairs and a fire screen. The tapestry backs are called Beauvais after Huet; two chairs and the screen are illustrated, of which only one chair and the screen can be clearly identified as having *Country Children* tapestries, although these are reversed from their usual representations. Judging from these illustrations, the quality of the tapestry is not high and the set may not have been made at the Gobelins in the 18th century.

Michelham sale, Hampton and Sons, London, Nov. 23, 1926, nos. 198, 199, six armchairs and a fire screen; two chairs are illustrated.

17. The Tuck set is questionable. There are six armchairs, two *bergères*, and a sofa, with tapestry backs of three *Country Children* and other figures; the design of one chair back (a little girl with a cat in a cradle) has been attributed to Jean-Baptiste Le Prince. The quality of design and execution is not high, and two backs have tapestries of the same design (*Some Works of Art Belonging to Edmund Tuck* [London, 1910] nos. 20–28; Camille Gronkowski, *Catalogue de la Collection Tuck* [Paris, 1951] nos. 38–41). See Fig. 31.

18. One sofa and two armchairs have *Country Children* tapestry covers, but the sofa back is a 19th-century imitation (Dell, *Furniture*, pp. 212–231).

19. The drawing is not considered to be from Boucher's own hand (Tamara Préaud, "Recherches sur les sources de Vincennes [1740–1750]," *Bulletin de la Société de l'Histoire de l'Art français*, Année 1989 [1990] p. 40). The question of whether individual works of art should be attributed to Boucher, his workshop, or a copyist will not be considered in this article.

20. Préaud and d'Albis, *Porcelaine de Vincennes*, p. 176, no. 186.

21. The French names of the *Country Children* are those given by Fenaille (*État général*, pp. 405–407); subjects not listed by Fenaille have been given English titles. The *Petit Vendangeur* is found in the Amsterdam, Cooper, Osterley, Philadelphia, and Barral sets and on a chair in the Frick Collection.

22. Préaud and d'Albis, *Porcelaine de Vincennes*, p. 174, no. 128. Dated 1747–52.

23. Ibid., p. 172, no. 176 (figure). Called *Petite Fille au tablier*, dated 1748–52. Belfort, "L'Oeuvre de Viellard," p. 19, fig. 6 (sugar bowl). Tapestries of the *Petite Fille portant des fruits* are in the Cooper, Osterley, Michelham, and Barral sets, on a chair in the Frick Collection, and on a fire screen owned by the dealer Frank Partridge in 1948 (advertised in *Country Life* [March 19, 1948] p. 589, with Neilson's name).

24. Gisela Zick, "D'après Boucher. Die 'Vallée de Montmorency' und die europäische Porzellan-plastik," *Keramos* 29 (1965) p. 3. Another shepherd in the play gives two birds to a girl called Lisette. The empty cage held by Babet in the play, when acted by adults, would presumably have conveyed its usual symbolic meaning of lost virginity (Alastair Laing in MMA, *François Boucher*, p. 69). For Boucher's relationship to this and other plays of the type, see idem, "Boucher: The Search for an Idiom," in MMA, *François Boucher*, pp. 69–71.

25. J. Terrasson, *Madame de Pompadour et la création de la Porcelaine de France* (Paris, 1969) pl. xviii. The location of the plate is not given.

26. Examples of the *Porteur d'oiseaux* are in the Amsterdam, Cooper, Osterley, Philadelphia, Barral, Michelham, and Tuck sets, as well as probably on a firescreen panel sold at Sotheby's, April 21, 1950, no. 88 (not illus., but described as "a child bird-catcher"), although the figure might be the *Petit Oiseleur* (Fig. 41).

27. Svend Eriksen and Geoffrey de Bellaigue, *Sèvres Porcelain, Vincennes and Sèvres, 1740–1800* (London / Boston, 1987) p. 207. The version of the figure with a sickle and a flower is dated 1745–52 and is said to be the prototype of a later version with birds; Fay-Hallé, *Porcelaine de Vincennes*, p. 181.

28. Examples of the *Petite Fille à la cage* are in the Osterley, Munich, Philadelphia, and Amherst sets. The "young girl with a birdcage" said to be on a Michelham chair seat could be this design or that of the *Petite Oiselière* (Fig. 28).

29. Alexandre Ananoff and Daniel Wildenstein, *François Boucher* (Paris, 1976) II, p. 127, no. 443 (further references to this publication are given as "A & W, no. . ."). Identified as a "Projet pour un dossier de fauteuil" of 1754. It and other cartoons of the *Country Children* are said by the authors, without citing any references, to have been at the Manufacture Royale de Beauvais before coming to the Gobelins. There is no evidence that any of the *Country Children* were woven at Beauvais. The published records of this manufactory list "8 dessus de porte, dessins de Boucher" in a 1784 inventory that probably include the designs used for "4 dessus de porte avec enfans," first woven in 1738. These must be the *dessus de porte* showing groups of nude putti known from a number of extant examples; a set was sold at Christie's, London, April 12, 1973, no. 87. They were probably copied from the prints of the subjects (cf. A & W, nos. 62–65, related paintings and prints, as of 1731). For these and other putti by Boucher, see MMA, *François Boucher*, no. 15, *Putti Playing with Birds*. Boucher is not otherwise listed as a designer of small panels for Beauvais; although "M. Boucher" acquired covers for a sofa and eight armchairs in 1751, there is no indication that they were after his own designs. The first Boucher subjects listed (without his name) as upholstery panels date from 1759 and are adult figures, adapted rather awkwardly from his *Noble Pastorale* series, first woven in 1755; they were probably designed at the manufactory, with which the artist was no longer associated at this date, rather than in his studio (Jules Badin, *La Manufacture de Tapisserie de Beauvais* [Paris, 1909] pp. 68, 75, pls. facing pp. 35 [Noble Pastorale chair covers, now in the Louvre], 76 [overdoor with putti]).

30. MMA, *François Boucher*, no. 96. The print, *L'Innocence*, and the other versions mentioned in this catalogue entry refer to another *Country Child*, the *Boy Playing a Bagpipe to a Dog* (Fig. 22). Préaud and d'Albis, *Porcelaine de Vincennes*, p. 173, no. 174, called *La Joueur de musette*, dated 1748–52. The instrument is actually a musette, not a cornemuse (Carl Christian Dauterman, *The Wrightsman Collection*. IV: *Porcelain* [New York, 1970] p. 283).

31. Other examples of the *Petit Joueur de cornemuse* are in the Amsterdam, Munich, Barral, and Michelham sets, as well as on firescreen panels in the MMA (Edith Appleton Standen, *European Post-Medieval Tapestries in the Metropolitan Museum of Art* [New York, 1985] I, no. 59) and the George A. Hearn sale, American Art Association/Anderson Galleries, New York, May 5, 1932, no. 163. Both fire screens bear Neilson's name.

32. Préaud and d'Albis, *Porcelaine de Vincennes*, p. 188, no. 220. Called the *Mangeuse de crème*, dated 1754.

33. In the Victoria and Albert Museum in an English frame of ca. 1788 (Tomlin, *Adam Period Furniture*, p. 191), the Rijksmuseum (*Catalogus*, no. 513), both with Neilson's name, and in a sale at Christie's, London, June 7, 1990, no. 144.

34. Acc. no. 71.181. Fenaille, *État général*, p. 407 (description of screen, then owned by Charles Wertheimer). A & W, no. 414, lists a painting related to the *Petite Beurrière*, with a cow and a different dog, as Boucher's work of 1752, the Detroit screen (414/1) and a copy of it (414/2), as well as two prints, one of which, with a similar drawing (414/4, 414/5, illustrations erroneously numbered 413/4 and 413/5), is closely related to the tapestries. The Detroit panels, differently mounted, belonged to Charles Wertheimer in 1902 (E. Molinier, "Le mobilier français du XVIIIe siècle dans les collections étrangères, *Les Arts* 13 [Jan. 1902] p. 19, illus.). The copy listed by A & W is presumably that advertised in *Les Arts* 19 (July 1903) p. 36, as "Réproduction du célèbre paravent de François Boucher exécutée par Krieger (Damon et Colin, successeurs)." A wider tapestry version, evidently more closely related to the painting as the description mentions the cow, was owned by Édouard Larcade in 1906 (Fenaille, *État général*, pp. 348, 349). It was not in the sale of 18th-century works of art from this collection at the Galerie Charpentier, Paris, May 25, 1951.

35. Another tapestry example of the *Girl Making a Wreath* is in the Cooper set. A & W, no. 367/15, illustrates a print by Maria Maddelena Igonet and (no. 456/5) a painted sketch for a large tapestry of the *Tenture de Boucher* series (not woven in this form) that shows the *Girl Making a Wreath* in a medallion on the left (Fenaille, *État général*, p. 256; Jules Guiffrey, *Les Modèles et le Musée des Gobelins* [Paris, n.d.] pl. 9 [detail with *Girl Making a Wreath*]).

36. MMA, *Annual Report, 1986–1987*, p. 29. A & W, no. 672, illustrates a painting very close to the tapestry, signed and dated 1769, under the title *Le Repas de la basse-cour*, and another (no. 413), *La Petite Fermière*, signed and dated 1752, that is less close (a cock mounting a hen is shown on the right), with two prints (nos. 413/2, 413/4). The authors also list the MMA fire screen (no. 413/2, as in the Madeleine S. Stern sale, American Art Association/Anderson Galleries, New York, April 4–7, 1934, no. 943) and three that have appeared in other sales. There is an example of the design on a chair seat in the Cooper set and another on a fire screen, with Neilson's name, in the Cleveland Museum of Art (*Catalogue of the John L. Severance Collection*, Cleveland Museum of Art, [1942] no. 123), formerly in the Rudolph Kann Collection (Heinrich Göbel, *Wandteppiche II, Die romänischen Länder* [Leipzig, 1928] I, pp. 118, 197; II, pl. 197). Another fire screen of the same design from Lord Northbourne's collection was sold at Sotheby's, London, June 11, 1926, no. 101; it apparently does not have Neilson's name. This does appear on another screen of the same design, but without the surrounding wreath, that was in the Ira Haupt sale, American Art Association/Anderson Galleries, New York, Nov. 16, 1935, no. 68, probably the piece sold at Sotheby's, London, June 24, 1977, no. 5 (not illustrated in the catalogue). Similar to the Haupt example, without a wreath, but with Neilson's name in the lower center instead of on the right, is a panel that was in the Édouard Larcade sale, Galerie Charpentier, Paris, May 25, 1951, no. 108.

37. Pier Bjurström, *French Drawings, Eighteenth Century, Nation-*

almuseum (Stockholm, 1982) no. 834. Associated with paintings of 1727–28 and 1730.

38. The *Boy Playing a Bagpipe to a Dog* is on chair backs in the Cooper, Munich, and Tuck sets, and on fire screens in the Carnegie Institute, Pittsburgh (Edith A. Standen, "Tapestries in the Collection of the Museum of Art, Carnegie Institute," *Carnegie Magazine* 55 [Dec. 1981] pp. 18, 19), and in the Cronier sale, no. 158. It is on the base of a round box in *vernis Martin* in the Cottreau sale, Galerie Georges Petit, Paris, April 28–29, 1910, no. 111. A black-chalk drawing, called "Circle of Boucher," was sold at Christie's, London, April 16, 1991, no. 61. Several examples woven at Aubusson are known (see note 83). A similar composition, with the dog supporting a stick over its shoulder and the boy sitting down playing a pipe, is known on enamel plaques on snuffboxes; it was also engraved (British Rail Pension Fund sale, Sotheby's, Geneva, May 15, 1990, no. 23, snuffbox panel and print, illus.). The boy with a girl beside him and a different dog is in a painting of 1766 (A & W, no. 633, in the Bentinck-Thyssen-Bornemisza Collection).

39. Gillian Kennedy and Ann Thackray, *French Drawings, XVI–XIX Centuries*, exh. cat., Courtauld Institute (London, 1991) no. 4. The relationship of the drawing to the tapestries was noted by Hal Opperman.

40. A & W, no. 437, lists a painting, now lost, as a "modèle pour dossier de fauteuil" of 1754. The print by Aveline has an inscription stating that Boucher made the etching, which was completed by Aveline; as this artist was in London by 1759, the print presumably dates from the 1750s. The design was also engraved by Demarteau in 1770 (Pierette Jean-Richard, *L'Oeuvre gravé de François Boucher dans la collection Edmond de Rothschild* [Paris, 1978] nos. 196, 280). An example of the Lyons woven silk is in the MMA, which also has a gouache drawing of the boy without the dog (Margaret Abegg, *Apropos, Patterns for Embroidery, Lace and Woven Textiles* [Bern, 1978] pls. 207, 208). A printed cotton with the design, including the dog, in the same museum (acc. no. 56.158.5) was made at Beautiran ca. 1793, and another, made at Nantes, has been published (Henry René d'Allemagne, *La Toile imprimée* [Paris, 1943] pl. 82).

41. Préaud and d'Albis, *Porcelaine de Vincennes*, no. 186, dated 1752. A & W lists a related drawing in the Victoria and Albert Museum (no. 373/1) and a print by Le Prince (no. 373/2), as of 1751.

42. A & W, no. 373, last recorded in a sale of 1969. Fire screens with *Children Warming Themselves* are in the Cooper, Munich, and Michelham sets, and there is one at Welbeck Abbey (information kindly provided by Alastair Laing).

43. Geoffrey Beard, "Decorators and Furniture Makers at Croome Court," *Furniture History* 29 (1993) p. 96.

44. The publication called *Premier Livre de Figures, d'après les porcelaines de la Manufacture Royale de France, inventées en 1757, par M. Boucher* contains no figures that were also reproduced in tapestry. The two pairs of children (*Fishing* and *Shooting*) of the *bergères* in the Cooper set, which will be discussed below, are found as painted decoration on Sèvres porcelain from 1757 to the mid-1760s; both compositions were reproduced from prints (Savill, "François Boucher," pp. 164, 165. The author says that the designs are treated with greater freedom than they were in the earlier Vincennes paintings after Boucher).

45. Fenaille, *État général*, pp. 173, 174, 384. For Mme de Pompadour's role at the Vincennes manufactory, see Antoine d'Albis, "La Marquise de Pompadour et la manufacture de Vincennes"; *Sèvres. Revue de la Société des Amis du Musée National de Céramique*, I (1992) pp. 52, 63.

46. Fenaille, *État général*, pp. 405.

47. All the cartoons for upholstery were condemned. The jury reported: "Après avoir examiné tous les tableaux pour meubles, les divers genres de bordures, alentours, ornemens et fleurs, esquisses et projets également pour meubles par différents artistes, le jury arrête qu'ils seront tous rejetés comme de mauvais goût" (Jules Guiffrey, "Les modèles des Gobelins devant le Jury des Arts en Septembre 1794," *Nouvelle Archives de l'art français*, ser. 3, 13 [1897] pp. 372–375). The jury was concerned with the suitability of the *modèles* for reproduction in tapestry and ordered the designs it disliked to be withdrawn from use rather than destroyed. Tapestries from the extant *Enfants* cartoons are not reversed, illustrating the improved techniques in *basse-lisse* weaving introduced by Neilson. As well as five *Country Children*, there are six *modèles* with two or more winged nude babies (A & W, nos. 442, 444–448), of which a few reproductions in tapestry are known, and one with a single similar child (Guiffrey, *Modèles*, pl. 13).

48. A & W, no. 440, called "Projet pour un dossier de canapé" of 1754, and no. 373/3 (print by Claude Duflos). The *Petit Pêcheur* is on chair backs in the Cooper, Osterley, Munich, Philadelphia, and Amherst sets.

49. Jean-Richard, *L'Oeuvre gravé*, no. 935.

50. A & W, no. 439, as of 1754; Zick, "D'après Boucher," p. 44, no. 25. Tapestries of the *Petite Oiselière* are in the Amsterdam, Cooper, Munich, and Barral sets. The chair back described as "A young girl with a birdcage" in the Michelham set could represent this design or that of Babet with the birdcage under her arm (see Fig. 10).

51. A & W, no. 438, as of 1754. The tapestries of the *Petite Jardinière* (Girl with a Basket of Flowers) are in the Amsterdam, Cooper, Munich, Philadelphia, Barral, Michelham, and Tuck sets. Boucher repeated the pose very closely in his *Bergère au panier* of 1767 (A & W, no. 644), but the figure is a young adult.

52. A & W, no. 441, as of 1754. The relationship to the Frick painting is noted. Tapestries of the *Petite Danseuse* are in the Amsterdam and San Francisco sets.

53. *Paintings from the Frick Collection* (New York, 1990) nos. 86–89, said to have been painted probably between 1750 and 1752. Jean Bastien has claimed that the Frick paintings are cartoons ("Le roi chez Madame de Pompadour," Musée David M. Stewart, *Madame de Pompadour*, pp. 88, 94). This supposition is not supported by an examination of the panels and a close comparison of their designs with those of the tapestries.

54. Examples of the *Girl with a Songbook* are in the Cooper, Munich, and Philadelphia sets. A monochrome painting of the design, called "Studio of Boucher," was sold at Christie's, Feb. 4, 1977, no. 54, and March 10, 1978, no. 119.

55. Alexandra R. Murphy, *European Paintings in the Museum of Fine Arts, Boston. An Illustrated Summary Catalogue* (Boston, 1986) p. 28. A & W, no. 437/3, called a copy after a lost original of 1754, a "modèle pour dossier de fauteuil." See note 40.

56. A & W, nos. 449, 450, as from 1754, in a private collection. Each is called "modèle pour un dossier de fauteuil."

57. Both are in the Osterley set, the *Petite Bergère* also at Amherst. A young woman in a similar pose to that of the *Petite Jardinière* is known in two prints (A & W, nos. 449/1, 449/2).

58. Stéphane Leroy, *Catalogue des Peintures . . . du Musée de Douai* (n.p., 1937) no. 341, called School of Boucher. No other tapestry example is known. A similar painting was in the Mame sale, Galerie Georges Petit, Paris, April 26–27, 1904, no. 3, when it was paired with a painting of a little girl with a birdcage at either end of a stick over her shoulder (not found in tapestry); both figures are also pastels in the Louvre (Geneviève Monnier, *Pastels, XVIIème et XVIIIème siècles* [Paris, 1972] nos. 28, 29) and prints by Gilles Demarteau (Jean-Richard, *Oeuvre gravé*, no. 662 [Dénicheur], described as "Modèle de tapisserie des Gobelins pour une série de 8 sujets décorants de fauteuils"). A standing boy with a basket of flowers at the end of a long stick over his shoulder appears in a panel of the Beauvais tapestry series, the *Noble Pastorale* (see note 7), which is from a painting in the Indianapolis Museum of Art (A & W, no. 325, called "Rare modèle de tapisserie entièrement de la main de F. Boucher").

59. Jean-Richard, *Oeuvre gravé*, no. 933, from a set of four prints of 1753. No other tapestry example is known. The print is reversed, suggesting that the tapestry is in the sense of the cartoon. A related drawing attributed to Boucher from the Gilbert-Lévy Collection was sold at the Nouveau Drouot, Paris, May 6, 1987, no. 10; it shows the boy attaching a quiver to the lamb's neck and is in the same direction as the tapestry.

60. Both *bergères* are reproduced in *Les Arts*, 1903 (see note 9).

61. The titles given in the Frick Collection catalogue seem to reflect a somewhat strained attempt to associate each scene with an art or a science.

62. Robert R. Wark, *French Decorative Art in the Huntington Collection* (San Marino, 1961) p. 71, fig. 39. The relationship of the sofa panel and the chair backs to the Frick paintings is noted.

63. A & W, no. 372, figs. 1088 (Frick paintings), 1089 (Le Prince print, *La Pêche*). The print and its companion, *La Chasse*, are often found painted on Sèvres porcelains made between 1757 and 1763 (Savill, *Wallace Collection*, II, p. 601; examples with and without the large fishnet are listed). An enamel panel on a snuff-box with the design is also known (British Rail Pension Fund Sale, Sotheby's, Geneva, May 15, 1990, no. 23).

64. The sofas are in the Cooper, Munich, Amherst, and Philadelphia sets. The girl is Lisette from the *Vallée de Montmorency*: "Lisette lui prend le flageolet dont elle veut jouer, mais elle n'y réussit pas. Le Berger touche le flageolet pendant qu'elle souffle dedans" (Zick, "D'après Boucher," p. 15).

65. A & W, no. 311 (painting, 1748), 311/1 (print by R. Gailard). MMA, *François Boucher*, no. 98 (Vincennes group, dated ca. 1752, called the *Flûteur*). Boucher showed paintings of the subject in the 1748 and 1750 Salons. It was used in a panel of the Beauvais *Noble Pastorale* series and for the sofa-back panel of the furniture covers with figures from this series (see note 29).

66. A & W, no. 374, as of 1751, sold at Sotheby's, London, March 24, 1971, no. 103. A & W lists a sofa back of the design in the National Gallery of Art, Washington, presumably in error for the example at Amherst; the set of furniture there was given by

Mrs. Merriweather Post, whose collection is largely owned by the foundation she established in Washington.

67. The dog appears in several Boucher paintings and drawings, e.g., A & W, nos. 281 (1745), 282/6 (1745), 286 (1745), 364 (1750), 583 (1764). Alastair Laing has noted in a private letter that it is taken from a painting, *Figures and Sheep at a Well*, attributed to Guillaume van Herp I in the Dulwich Picture Gallery (Peter Murray, *Dulwich Picture Gallery, A Catalogue* [London, 1980] no. 322). A similar dog of different coloring, however, appears in a portrait of Mme de Pompadour (A & W, no. 475, dated 1756) and gives the impression of being also a portrait.

68. A & W, no. 310. MMA, *François Boucher*, no. 53. The subject is said to be related to a scene in the *Vallée de Montmorency* (see note 24). It and the *Douce Leçon* were reproduced as Vincennes figures of adults, called the *Mangeurs de raisins* and the *Flûteur* (Savill, *Wallace Collection*, pp. 222, 230).

69. A & W, no. 452, as of 1754, said to have been part of the decoration of Mme de Pompadour's château de Menars. No source is cited for this statement.

70. A & W, no. 341/1, said to be after a painting exhibited in the 1750 Salon, last recorded in a sale of 1892. The authors also illustrate another print (341/4) and a somewhat similar biscuit group of two figures (341/8), called Sèvres (exhibited as Vincennes, *Grand Palais, Porcelaines de Vincennes*, no. 489); both figures are children, but only the girl is closely related to her counterpart in the painting *La Surprise*. An earlier moment in the story, before the lovers are aware of the intruder, is shown in the painting of 1738 called the *Pasteur Galant* (A & W, no. 159), which was also reproduced in prints and as porcelain groups (Eriksen and Bellaigue, *Sèvres Porcelain*, pls. 65 [ca. 1752] and 124 [ca. 1756]), as well as in painted decoration on Sèvres vases and tableware (Adrian Sassoon, *Vincennes and Sèvres Porcelain—Catalogue of the Collections. The J. Paul Getty Museum* [Malibu, 1991] no. 32). The design also appears on the Beautiran printed cotton with the *Boy Playing a Bagpipe to a Dog* (see note 40). The Vincennes single figure called the *Moissonneur*, a hardworking child laborer, is not related to the group.

71. Serge Grandjean, *Catalogue des tabatières, boîtes et étuis des XVIIIe et XIXe siècles au Musée du Louvre* (Paris, 1981) no. 64. Both prints are illustrated.

72. Ibid., no. 78; the relationship to the Frick paintings (*Fishing and Shooting*) and to the print of the *Girl Making a Wreath* (*Amusement de la Bergère*) is noted. Henri Nocq and Carle Dreyfus, *Tabatières, boîtes et étuis, orfèvreries de Paris, XVIIIe siècle et début du XIXe des collections du Musée du Louvre* (Paris, 1930) pl. xiv, illustrates all sides of the box.

73. Préaud and d'Albis, *Porcelaine de Vincennes*, p. 17.

74. Hunter, *Practical Book*, pl. xx c. An unconvincing version of the design is in the Cronier set.

75. Thomson, "Beauvais tapestries," p. 86, illus. No other example has been located.

76. A & W illustrates, no. 451, a painting, *Le Génie de la Jeunesse*, of 1759, in a private collection, New York, as a "Modèle pour un dossier de fauteuil." This design has not been found in tapestry.

77. For examples, see Bourgeois and Lechevallier-Chevignard, *Biscuit de Sèvres*, nos. 101, 113, 175, 326, 327, 436, 569, modèles dated 1738–55, described as after Boucher.

78. A & W, vol. 2, p. 72, described as "dans l'esprit des sujets exécutés pour les panneaux conservés à la Frick Collection."

79. Bourgeois and Lechevallier-Chevignard, *Biscuit de Sèvres*, no. 230.

80. For a related figure with a birdcage at each end of her stick, see note 58. The oval tapestry panel of the *Petite Laitière* (A & W, vol. 2, p. 306) in the Musée de Saint-Omer is after Boucher's painting *Pierrette* (A & W, no. 679), dated 1769. It has been identified with the "petite laitière, d'après M. Boucher" that Cozette wished to present to the queen in 1775 (André Dezarrois, "Les collections du Teil-Chair d'Est-Ange au Musée de Saint-Omer," *Revue de l'Art Ancien et Moderne* 48 [1925] p. 324). The girl is a young adult.

81. Stair Sainty Matthiesen Gallery, *François Boucher*, nos. 36, 37.

82. Badin, *Manufacture de Tapisserie*, pp. 70, 71, 74. Standen, *European Post-Medieval Tapestries*, II, p. 555; to the examples here listed can be added a set of six armchairs and a sofa in Saint-Jean-Cap-Ferrat (*La Villa Musée Ile-de-France, Fondation Ephrussi de Rothschild* [Saint-Jean-Cap-Ferrat, 1963] p. 17).

83. Badin, *Manufacture de Tapisserie*, p. 64. The four wall hangings of the *Quatre Ages* are in the Cincinnati Art Museum, which also has photographs of the upholstery panels. Aubusson upholstery panels of *Country Children* are also known. Four of a set of six in the Bowes Museum, Barnard Castle, England (acc. no. TAP 125A–F), show the *Petite Beurrière*, *Boy Playing a Bagpipe to a Dog*, *Petite Jardinière* (leaning on a rake), and the *Petit Oiseleur*. Aubusson children of the same type but unrelated to known examples of the *Country Children* are not uncommon; a set is in the Fine Arts Museums of San Francisco (Bennett, *Five Centuries of Tapestries*, no. 91, dated ca. 1785, with other examples listed. To these can be added a set sold at Sotheby's, London, June 14, 1991, no. 191).

84. Alexandrine, elegantly dressed, and two dogs appear in François Guérin's portrait of Mme de Pompadour in a private collection (Musée David M. Stewart, *Madame de Pompadour*, p. 28; for representations of dogs called Inès and Mimi, see nos. 52, 53). The dogs are portrayed, with their names, in paintings and prints by Boucher and other artists (A & W, nos. 415, 522, as of 1752, 1756, and 1759). Serge Grandjean et al., *The James A. de Rothschild Collection at Waddesdon Manor, Gold Boxes and Miniatures of the Eighteenth Century* (Fribourg, 1975) pp. 112, 113, 115. Representations of Alexandrine are discussed in Michel N. Benisovich, "A Bust of Alexandrine d'Étiolles by Saly," *Gazette des Beaux-Arts* (July 1945) pp. 31–42.

85. Drawings of van Loo's own children (heads only) and a cartoon for a tapestry with putti (woven for Mme de Pompadour and for her brother) are known, and one nude cupid was shown in the 1761 Salon (*Carle Vanloo, Premier Peintre du Roi*, exh. cat. [Nice, 1977] no. 173). The Bellevue *Allegories*, now in the Fine Arts Museums of San Francisco, engraved in 1756, were frequently copied and reproduced in many media, but not in tapestry (Pierre Rosenberg and Marion C. Stewart, *French Paintings, 1500–1825. The Fine Arts Museums of San Francisco* [1987] pp. 292–306). A Gobelins tapestry panel of *Painting*, after van Loo's painting in the Jacquemart-André Museum, Paris, signed by Cozette and dated 1763, is in the Walters Art Gallery, Baltimore (Baltimore Museum of Art, *The Age of Elegance*, exh. cat.

[1959] no. 15). It shows a young woman making a painting of a cupid.

86. The ceiling is known from an engraving by Audran (Guy Walton, *Louis XIV's Versailles* [Chicago, 1986] p. 100).

87. Both paintings were bought by Catherine the Great and are now in Russian museums (Jean-Luc Bordeaux, *François Le Moyne and his Generation 1688–1737* [Neuilly-sur-Seine, 1984] p. 106, no. P61). The nude children have no wings. Bordeaux describes them (p. 41) as “direct forebears of Boucher’s comparable creations,” and Boucher showed nude putti, with and without wings, actively painting and carving, in his *Génies des Beaux-Arts* in the Musée des Beaux-Arts, Troyes (A & W, no. 67, as of 1731). See also note 99.

88. A & W, nos. 580, 581, dated 1764 and 1765, in the National Gallery of Art, Washington.

89. A & W, nos. 246–249, in the Bibliothèque Nationale, Paris.

90. One figure, *Tragedy*, is clearly a comic version of van Loo’s *Medea* that was in the 1759 Salon, but this was a commissioned picture, finished by January 1755 (*Diderot, Salons*, ed. Jean Seznec [Oxford, 1979] II, p. 39).

91. Joachim Wasserschlebe to Baron Johann Hartwig Ernst Bernstorff, letter of Feb. 5, 1751. Quoted from Mario Krohn, *Frankrigs og Danmarks Kunsthistoriske Forbindelse i det 18 Aarhundrede* (Copenhagen, 1922) p. 106. For another comparison of Boucher’s and van Loo’s work for Mme de Pompadour, see Georges Brunel, *Boucher* (London 1986) p. 259; the author believes the Frick panels were painted in 1751 and attributes Mme de Pompadour’s liking for paintings of children to her affection for her daughter.

92. Boucher’s clothed *Arts and Sciences* children are on five tapestry chair backs in the Huntington Collection: *Painting, Sculpture, Architecture, Poetry, and Music* (Wark, *French Decorative Art*, figs. 16, 17, 20–22), with a sixth subject, *Comedy*, on a chair in the Fine Arts Museums of San Francisco (Bennett, *Five Centuries of Tapestries*, p. 289). Another tapestry version of *Painting* is in the Munich set. The rough, working clothes worn by both Boucher’s and van Loo’s sculptors reflect the age-old contention that sculpture is a dirty business from a painter’s viewpoint. The van Loo boy wears a turban, long recognized as indicative of an artist, especially a sculptor (John T. Paoletti, “Michelangelo’s Masks,” *Art Bulletin* 74 [1992] p. 432). A rectangular panel of *Chemistry*, probably for a fire screen, was sold at Drouot-Richelieu, Paris, June 4, 1993, no. 110; it is signed Neilson.

93. Albert de la Fizalière, “L’art et les femmes en France—Madame de Pompadour,” *Gazette des Beaux-Arts* 3 (1859) p. 139. Mme de Pompadour’s liking for representations of children is also illustrated by her exchange of the two Gobelins *Apollo* tapestries for examples of the unprepossessing *Enfants Jardiniers* (Edith A. Standen, “Madame de Pompadour’s Gobelins Tapestries,” in *Conservation Research. Studies of Fifteenth- to Nineteenth-Century Tapestries* [Washington, D.C., 1993] p. 19).

94. A recent summary of this much-discussed development is in Jacques Gélis, “The Child from Anonymity to Individuality,”

in Philippe Ariès and Georges Dubry, eds., *A History of Private Life* (Cambridge, Mass./London, 1989) III, pp. 309–326. In England, the change can perhaps be illustrated by the difference in meaning between “childish” (the *Oxford English Dictionary* gives quotations with the sense of foolish from the 15th century) and “childlike,” of which the first quotation is from 1738. Children’s games were considered examples of utter foolishness in the 16th century (Sandra Hindman, “Pieter Bruegel’s Children’s Games, Folly and Chance,” *Art Bulletin* 63 [1981] p. 449). Pierre de Bérulle (1575–1629) wrote “l’état de l’enfance est l’état le plus vil et le plus abject de la nature humaine après celui de la mort” (quoted in Émile Mâle, *L’Art religieux après le Concile de Trente* [Paris, 1932] p. 327), but he was referring to the sublime action of Christ in deigning to be born as a human child. The inherent folly and sinfulness of children begins to be doubted in the 17th century (Ella Snoep-Reitsma, “Chardin and the Bourgeois Ideals of his Time,” *Nederlands Kunsthistorisch Jaarboek* 24 [1973] pp. 155, 199) and by the 18th century childhood was considered “a state of unrestrained innocence” (Simon Schama, *The Embarrassment of Riches* [New York, 1987] p. 515) or even “innocent, angélique, naïf et plaisant” (Jean-Pierre Poussou, article “Enfant” in *Dictionnaire du Grand Siècle* [Paris, 1990] p. 535).

95. Luba Freedman, “Titian’s Portrait of Clarissa Strozzi: the state portrait of a child,” *Jahrbuch der Berliner Museum* 31 (1989) pp. 166–180. A summary of the changing attitude toward children from the 16th to the 18th century is given on p. 179.

96. For many examples, see Schama, *Embarrassment of Riches*.

97. Pierre Rosenberg, *Chardin, 1699–1779*, exh. cat., Grand Palais (Paris, 1979) p. 237. Snoep-Reitsma, “Chardin and the Bourgeois Ideals,” pp. 147–243.

98. Brunel, *Boucher*, p. 269.

99. Boucher used similar winged babies for the seven small paintings of the *Arts and Sciences* commissioned in 1756 for the new palace of Amalienborg in Copenhagen. Each has five nude babies playing at being sculptors, painters, architects, musicians, poets, geographers (with a map of Denmark), and astronomers (A & W, nos. 467–473).

100. Thought to be the paintings in the Wanås Collection, Sweden (Rosenberg, *Chardin*, nos. 94, 95).

101. Maurice Tourneux, ed., *Correspondance littéraire, philosophique et critique par Grimm, Diderot, Raynal, Meister, Etc.* (Paris, 1877) II, p. 282. Grimm considered Boucher’s two *Apollo* paintings to be “dans le rang des plus mauvais du salon” and what he called Chardin’s “Chimiste occupé à sa lecture,” “très beau et digne de Rembrandt, quoi qu’on n’en ait guère parlé.” The van Loo *Allegories*, he wrote, were, “fort agréables.”

102. Robert Rosenblum, *The Dog in Art from Rococo to Post-Modernism* (New York, 1988) p. 14. Figures of dogs were made at Vincennes from before 1752 (Préaud and d’Albis, *Porcelaine de Vincennes*, p. 170, no. 170).