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Quakers and Savages

French Art from 1750-90 that addresses the New World

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Abstract

The exhibition concentrates on some of the ways that America surfaced amongst French culture from the 1750's to the end of Louis XVI's reign. Conclusions about the age using objects made during the reigns of Louis XV (1715-1774) and XVI (1774-1792) enable a deeper understanding of Franco-American relations. The spheres of politics, philosophy, and fine and decorative arts coalesce to create a noteworthy aspect of French culture. From the cultural centers of the Kings to mass-produced prints peddled to France's lowest strata, an aesthetic agenda can be deduced for the education and edification that objects can bring. The essay will summarize the numerous lessons that can be learned from selected works, with the catalogue entries further assessing their functional and decorative qualities.

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Introduction

America, as seen through the eyes of France, played a vital role towards understanding that age. The emergence of several different factors contributed to shifting perceptions of America by the French. The tumultuous loss of the Seven Years War (1756-1763) to Britain, a downward spiraling ancien regime, and Enlightenment ideology created an atmosphere that reached deep into the epicenter of Europe's leading culture. The mix of political and philosophical agendas can be gathered through a "reading" of American decorative vocabulary amongst French objects.

Each of the exhibition's objects illustrates the roles that America played on the French cultural stage. That stage would be crowded with rococo's decadent ensemble in full flower, and with neoclassical signs towards the last act, that of France's own revolution of 1789. The cast of characters would have some semblance of America found amongst them. Plate I shows Antoine Vestier's drawing of L'Amerique dating from the second half of the century. The fertile woman clothed with a panther skin topped with a feathered headdress would be the standard emblematic image of America over the years.

France's other recycled emblem of America at this time would be that of Benjamin Franklin (Comparative Illustration 1). He was erroneously believed to be a Quaker. They were America's then model sect of people whom some Philosophes, namely Voltaire, selected as fitting the mold of Enlightenment principles perfectly. The French, regardless of class, embraced Franklin, as he

embraced them.¹ He represented America, Liberty, and Enlightened thought of the scientific and political persuasion. Franklin's role towers over all other American influences on French culture at this time, yet that has been thoroughly documented.

Other imagery, albeit allegorical or otherwise, cleverly shows the appropriation of contemporary Franco-American relations at that time. The exhibition will address a variety of objects, so as to touch on the range of French classes whom would have access to knowledge of current affairs via tangible goods. The first chapter will look at works that are from circa the 1750's to the 70's. The selections will enable the defining of ways of American stylizing by the French. The next chapter shall seek to analyze the complex network of French perspectives of America during the 1780's and 90's. The third will extract Franco-American connections using fashion. With masterworks, the last chapter summarizes the points made about how America affected French material culture seen throughout the exhibition.

Chapter 1: The 1750's to the 1770's: The French Vision of America

CHILD OF NATURE

French objects with American references emerge with greater frequency toward the middle of the 18th century as it serves enlightened thinkers, and as tensions mount climaxing in the Seven Years War. The 'Child of Nature Clock' by Francois Saint-Germain of c.1750-1755 shows an object with many interpretations (Plate II). The work possesses the accomplished high style of

French rococo objets d'art with its organic swirling quality. Atop and around the mass are cherubs wearing feather headdresses and skirts that can be read as simply referencing the vogue of Native American attributes, or perhaps as something more. The savage cherubs can be interpreted as emblems of the Enlightenment theory of l'état sauvage and as 'children of nature.' Morelly's often referenced Code de la Nature of 1755, Deschamps' Le Vrai Systeme (another mid-century publication), and Rousseau's legendary return to nature and pro-American Indian tribe stances would render the cherubs as symbols of contemporary philosophic theory, and not only as Americana.²

FERTILE WOMAN

The wildness and newness of Native American symbols also fit well into French rococo's existing distant lands exotica, such as chinoiserie. The stippled engraving L'Amerique by an anonymous maker from c.1740 gives a mid-century perspective of France's allegorical representation of America. (Plate III) The young woman's headdress of short feathers centered by jewels, with scarf, parallel other exotic cultures. The circular jewels and substantial necklace speak the language of le gout turque more so than a pure understanding of female Native American accessories. Furthermore, the silky scarf reflects Eastern imports and France's textile trade, versus authentic attributes. The work's sensual touches, and the Caucasian-looking sitter, would balance the composition's exoticness and attract the buyers of such prints.

Similarly, Jean-Marc Nattier's painting of Mademoiselle de Clermont as a Sultana from 1733 shows le gout turque style as being the genre that the print

evokes. (Comparative Illustration 2) The embellishing on Mlle. de Clermont's attendants clearly parallels that of the print in question. The pearls, scarfs, and exposed breasts get shared between the works. Moreover, Vestier's L'Amerique shows that abundance of natural luxury. The circulating fertile woman images represent America being interpreted as full of warmth and production. That's production of people, food, or crops such as cotton or tobacco. The fertility of America would contribute to its utopia associations, and contrast France's suffering over the century with infant mortality, and crippling taxes hindering abundance for all.

THE ANGLO-AMERICAN REVOLUTION

Of course France's support of America during the American War of Independence leads to further usage of American iconography amongst French objects. Carl Guttenburg's engraving The Tea-Tax-Tempest from c. 1778 serves to summarize the situation. (Plate V) In the foreground America sits across from the other continents on packages symbolizing commerce. The rough clothes, tall feathers, and bow and arrows label the New World quite differently from its counterpart on screen. The lantern image has America symbolized by a bare breasted and befeathered woman seizing the cap of liberty with troops beyond. This woman blends a Caucasian robustness with Indian emblems that recognize another emerging perception of America that accommodates the current events.

Another major event would be that of Franklin's appointment to France. This causes French society's saturation with imagery of that personification of America. The Sevres Benjamin Franklin cup and saucer from 1778 shows a

portrait of the man with a trophy representing the Franco-American alliance. (Plate VI) The Louis XVI commissioned work shows Franklin's acceptance at court and referencing, with France's artistic elegance, the newly signed Treaty of Paris. Franklin's popularity at court, amongst the 'Philosophes', and common men and women enabled his propagandizing to cast a spell over the consciousness of France. The rage over Franklin prints and objects, such as Marguerite Gerard's Au Genie de Franklin of 1778 (Plate VII) and Nini's collectible (Comparative Illustration 1), filtered down to the masses the symbolic rendering of Franco-American relations through the image of Franklin.

Chapter 2: American Revolution as Subject Matter

CALL TO ARMS

France gave America her all so as to have revenge against the British and secure the believed exclusive benefits of American friendship. By the end of 1777 France had shipped two and a quarter million pounds of gunpowder to America. French monetary support of the Anglo-American revolution would have been some 2.5 billion dollars in 1970's money.³

French patriotic support of the American Revolution became a source of subject matter integrated into the trends. The anonymous print, La Coiffure a l'Independence ou le Triomphe de la Liberte of 1778 shows haute couture embracing the spirit of Franco-American ties. (Plate VIII) The hairstyle is not a fictitious one. Fashionable aristocratic women perched a replica of the French

naval vessel the Belle-Poule atop their wigs so as to commemorate a victorious battle. It shows patriotism as only women of that age could express.

Another set of works wholly from that age would be a pair of paintings by Pierre-Alexandre Wille giving another example of French sentiment and American Revolution connections. Together, the paintings Le Patriotisme Francais (French Patriotism) of c.1785 and La Double Recompense du Merite (The Double Reward of Merit) exhibited at the Salon of 1781, embody French aesthetics at this time. (Plates IX, X) French history painting turned more to contemporary subject matter toward the end of the eighteenth century.⁴ Wille's French Patriotism shows the dramatic excess learned from his teacher Greuze, coupled with the loftier goals of rendering a recent 'historic' scene. (Comparable Illustration 3) Lafayette's homecoming at this time from the front helped to bolster support, and inspired another round of young elite to follow the footsteps of France's decorated noble. Furthermore, Lafayette traveled to America's defense against the court and blessings of his family, and that fact could contribute to Wille's drama here. Similarly, The Double Reward of Merit serves as propaganda with a silver lining. The call to arms amongst the French, with the risks that they would undergo, could be offset by the temptation of heroism and glory. Therefore, this picture could be a source of extolling the virtues associated with the colonies there, with the calvary officer signifying the noble model to others.

The general public would have access to the Salon to see the work of Wille, yet would be more apt to learn from prints. A French School work like Sujet Memorable des Revolutions de L'Univers of c.1780 renders the perceived results

stemming from the Franco-Spanish-American victory. (Plate XI) At left France and Spain hold the booty of milk (commerce) from Great Britain symbolized by the heifer, as America attends to her symbols of strength. The complex network and balances of power amongst the European countries that stand to be affected by the outcome of the war gets summarized with text below. This print feature could serve to enable the widest possible understanding amongst the French populace as to what's going on. Moreover, the satirical style of this print gives it more mass appeal. The usage of the word universe in the title further underscored the importance of what the conflict signified. As Echeverria has argued 'the victory of America could equal the abolition of the European colonial system. America became a crucial political factor in the internal life of the European nations.'⁵ France is shown exiting the scene with their allies the Spanish into the light shining as the dawn of a new age begins. The storm clouds over Philadelphia start to clear.

A fashion engraving with watercolor by Charles Pattas entitled Robe a la Circassienne, from c. 1780 shows a woman holding the 'Sujet Memorable' print. (Comparative Illustration 4) It appears Pattas has included the print to add something extra to what's fashionable and hip. To summarize, the Pattas print shows how art and current events straddled spheres of French manufacture, and this example of cross marketing would reference the American Revolution amongst French culture.

Chapter 3: French Fashions with Links to America

The understanding of fashionable strands of young America as being sources of styles wholly separate from Britain are necessary to be able to appreciate the nuances of Americana visible amongst French fashions during Louis XVI's reign.

A focus on selection, and fashionable associations, enabled the milliners and clothiers to draw on the States as a cultural source. The engraving of Clabeau rabatu a la Quakers from c.1776-86 advertises a Quaker style hat, and shows the model with conservative Quaker clothes matching the hat. (Plate XII) The muff serves to give the work that French touch that lets the viewer envision the mix and match potential of that most flexible of accessories, the Quaker hat. The hat and sober clothes could make the ensemble a fashion statement about being aware of that sect of people's respected principles amongst French philosophic circles. The belief by the French of Franklin being a Quaker, along with the man's simple clothes style, would have a major effect on furthering the attraction of that appearance. Such attire could also function as emblems of support for the conflict happening overseas.

The Bostonians represented another sect of people from the states that symbolized America. The Chapeau a la Bostonniene engraving from c. 1780-85 shows a millinery variation of contemporary French women's hats. (Plate XIII) The rounded brim with repeated bead decoration with lozenges and swags on top show an accomplished essay of neo-classical decorative usage. The ubiquitous ostrich feathers show the milliners obliging to not stray too much from

convention. Like the Quaker Hat, the work represents an attempt to align wardrobe accessories with symbols of America. The vogue of all things English at this time would make the work a hybrid of sorts, although it's political nature would separate the style from British trends. At this time the British card game called whist played around France's Salons was supplanted by another game called 'Boston'. The turning to New World references with more civilized connotations, such as Boston, would reveal some shifting viewpoints away from only the primitive, untamed paradise of old.

The engraving by Le Beau after 'Watteau Fils' of a Robe et Jupon a l'Anglo-Americaine from c. 1780 shows a whole ensemble citing the following of Americans with the latest French fashions. (Plate XIV) The stripe-patterned silk robe and skirt, exposed bare arms with ruffled sleeves, and curved wide-brimmed hat represent the hallmarks of fashion at that time.⁶ The robe being titled Anglo-Americaine, and assuming the date of 1780 to be correct, would show that during the middle of the American Revolution the fashion industries would still associate the New World as Britain's possession.

The most noteworthy appropriation of American fashions would be from Vigee-Lebrun's Portrait of Marie Antoinette from the Salon of 1783. (Plate XV) This informal portrait shows the Queen dressed in a casual gaulle robe made of cotton topped by a reserved broad rim hat. The work caused a sensation amongst the French and would be removed from the exhibition due to the outcry of the public.⁷ Mme. Delpierre wrote, "the style was first borrowed from Creole women by the ladies of Bordeaux."⁸ New Orleans has humidity over 90% all year round

and its close proximity to cotton plantations of the Deep South makes the gaulle robe a natural choice amongst French colonial women. (Comparative Illustration 5) Marie-Antoinette's selection of that style imported from America shows that clothes could be a political matter as she could have a great influence on styles and subsequent commerce and manufacture of goods from 'Nouvelle Orleans', and the New World in general.⁹ It would cause analyzers of the Queen's fashions to make connections between dress and current events.

Chapter 4: The Aftermath

THE NOBLE SAVAGE

Across the country French artisans sought the triumph of the American Revolution as subject matter to work with. As Echeverria, again, succinctly wrote that: "Unquestionably the popular support of the United States was in large part actually a disguised demand for reform of the existing French social and political order."¹⁰ What began as a reason for revenge for the loss against the British became to the French a quest to assess the wrongs of their own plight. The victory created another country that would be initially accepted by French people as an ally and model.

The successful allegorical painting by Jean Suaud entitled The Great Revolution at Work in the New World from 1784 heralds the recent victorious conclusion.

(Plate XVI) The work has France leading a cortege of wealth to America. The New World gets accurately rendered as a forested temperate climate terrain, and not as a lush hothouse of tropical surrounds. Indians receiving the blessing of

France, loading cargo at left, and chasing off the Britannic Lion at right reflect standard iconography. The work carried off the first prize of the Academie Royale in Toulouse. Of course, Suau shows these 'Americans' as being grateful of the ornately clad France, and idealized in muscular tone and servitude. A quick comparison to Habitant de le Floride of c. 1750 shows an earlier approach to capturing the savagery associated with the barbaric Indians. (Comparative Illustration 6) The 1780's have no such savagery amongst the representations of Indians and this shows that these works are not exemplary, and reflect evolutions of representations that reference Franco-American civilization. The work also shows the Indian with classical mythology that signals another evolution to another plane.

Another dramatic example of French artisans seeking American subject matter through the service of Indians would be Jean-Jacques-Francois Le Barbier the Elder's painting of Canadian Indians at their Child's Grave exhibited at the Paris Salon of 1781. (Plate XVII) The work brings the virtuous tribal Indian viewpoint to a graphical homage. The Rousseauist cult of nature, and controversial belief in higher morals and values possessed by Indians over European (French) peoples receives attention. The work shows the grieved mother letting her milk flow onto her child's grave with her mourning husband. Such behavior was accessible to Le Barbier through the work of writers and reporters on the Americas whose first-hand accounts enabled the construction of credible viewpoints of philosophes and salon painters.¹¹ The couple represents ideal values, and receives something approaching a physical ideal. The French fashion of sensibility and impassioned subjects, along with the painter's obvious skills, allows the work to fit into the

canon. Quite literally, as the Salon judges allowed it to be so. The terra cotta sculpture of this scene reflects the popular response generated by this Salon painting. (Comparative Illustration 7) The work was to be cast in bronze to accompany a clock, or be sold alone.¹²

HEADS OF STATE

Le Barbier receives a major commission in 1786. The royal tapestry factory at Beauvais sought the skills of Le Barbier to design cartoons for a series of the four continents.¹³ It's believed to be a commission from Louis XVI himself to give as a royal gift to George Washington.¹⁴ The tapestries were to be shipped along with a large matching suite of Beauvais tapestry covered furniture. The set totaled 56 pieces of furniture. A point that further underscores the attribution of it being a royal commission.

The America tapestry from this set shows the traditional America symbol superseded by the figure of Liberty with a star-spangled banner topped by a Phrygian cap; a symbol that the revolutionary countries would share. (Plate XVIII) The idyllic setting complete with palm trees, birds of paradise, and column with laurel wreath show Le Barbier at work to support the cause of America artistically. The New World has it's tropical climate zones, yet this image gives the country the air of utopia and paradise it hoped to symbolically possess amongst the philosophes and leaders of France. The Roman republic column with the Grecian bust of Washington, and antique dress of the other characters connote the republic status associated with post-Revolutionary

America, mixed with the quasi-mythology befitting the Royal production line of décor.

A comparison with a Gobelins Tapestry by Desportes entitled Les Nouvelle Indes from 1740 shows the progress made of representing America amongst a four continents suite. (Comparative Illustration 8) The Gobelins work shows a rich array of flora and fauna. The camel serves to fill the composition's middle ground, although it has no place amongst American beasts of burden. Otherwise, the work shows an attempt to show off the llama of South America, scavenging and exotic birds, and several species of fish attributed to the West Indies, as opposed to the continents. France, at this time, would control Canada and settlements around the Mississippi Valley, and the lucrative Caribbean islands, the West Indies. To be sure, after the loss in the Seven Years War, France literally gave up Canada so as to hang on to those money pits. The Beauvais work shows a new perception, and suitable imagery, to represent the foundation of America beyond the lucrative French West Indies stronghold. The works represent their respective eras of rococo and neo-classicism. We see Desportes' over the top hothouse exotica, versus the cool austere elegance of Le Barbier's conception. The time of each works manufacture further shows the hierarchy of importance amongst New World symbols, and relevant Franco-American associations.

A key player amongst French cultural productions pertaining to America was Houdon. He represented the first major European artist to journey to America to work, or just sightsee. I believe it would not be until Degas came here to visit

relatives in Louisiana that another French artist of that considerable prestige would have visited America. Houdon came to America in 1785 to study George Washington for a full-length statue of that revered American. (Plate XIX) The cultural exchange would parallel the tapestry and furniture suite commissioned by the King. The new Congress paid the bill for Houdon's visit and with much happiness the statue was completed, and casts of bronze made. The act can be seen as tightening the bonds between France and America, and establishing a symbolic purchase of goods between the two that might not have been possible prior to 1783. Houdon sculpted Washington with an air of dignity and repose expected of great leaders. The sculptor's realism and attention to capturing personalities has been achieved here. The quiet and confident demeanor of Washington seems evident with the General's graceful stance, and set glance that seems to look toward the dawn of an age wholly predestined by this turn of events. Houdon has Washington set aside his sword to rest, and has agricultural equipment next to him to represent the coming labors.

The last object of this exhibit shows one of Houdon's three marble busts of Franklin of c. 1780 and exhibited in the Salon of 1791. (Plate XX) This bust shows Franklin as venerated sage of antiquity. The draped robe and circular marble plinth serve to be Houdon's homage of this friend of France, and aligns Franklin with that newfound Republic overseas. Neoclassicism's reign over French art at this time makes no difference as Franklin's fashioning as scholar serves to transcend time and place. The timeless quality of classicism works perfectly to match the life of Franklin who, like Washington, was well aware of the significance of what they needed to do to secure a future of America. France's

role was critical, yet it may never have been cast should Franklin not have proved to be as capable a diplomat as he was a scientist, and friend to the people of France. Franklin fused Rousseau's simplicity, return to nature stances, and sensibility with Voltaire's humanitarianism and scientific reasoning that perfectly suited the role Franklin needed to play.

¹ In a letter to his daughter, Franklin wrote how "the pictures, busts, and prints (of which copies upon copies are spread everywhere), have made your father's face as well known as that of the moon." (Van Doren, 1938, p.571)

² See (Gossman, 1972, pgs. 103-105) for further reading on this philosophic matter.

³ (Idzerda, 1977, p. 20)

⁴ (Cummings, 1974, p. 32)

⁵ (Echeverria, 1968, p. 34)

⁶ (Delpierre, 1997) Mme. Delpierre's book would be the standard work on the subject.

⁷ See (Sheriff, 1997, Chapter 5) who gives an account and multi-faceted interpretation of this painting. Sheriff believes the dress to be of British origin, although Delpierre cites a Creole source. The late Mme. Delpierre was the authority on French dress and her attribution shall be accepted here.

⁸ (Delpierre, 1997, p.109) The style would precede the muslin gowns worn from the Revolution onward and given credence during the Empire years.

⁹ (Delpierre, 1997, p.110)

¹⁰ (Echeverria, 1968, p. 42)

¹¹ Thomas Raynal in Histoire philosophique et politique des etablissemens et du commerce des Europeens dans les Deux-Indes of 1780 relates the story of Le Barbier's painting.

¹² (Honour, 1976, p. 91)

¹³ (Badin, 1909, p. 39)

¹⁴ (Honour, 1976, p. 91)

Catalogue of Works of Art

I. L'Amerique c. 1765-80

Antoine Vestier (1740-1824)

Drawing on paper

Dimensions Unknown

Musee de Blerancourt

Literature: Richard, 1999: pgs. 38-39. Rosenberg, 1987, p. 3.

This highly finished work is believed to be a drawing for a stage costume.¹ It serves as an example of Vestier's skills as a draughtsman. He was one of France's leading portraitists of the second half of the eighteenth century. The painted Portrait of Princesse Lamballe from c. 1780 represents another work showing virtuosity with rendering dress, hair and liveliness. (Comparative Illustration 9)

L'Amerique brings to life a standard allegorical image of America at this time, along with acceptable excess suiting a dramatic context. The theatre was much more than entertainment to 18th century France. Plays could teach the general public, and give a voice to ideological agendas. White chalk highlights enhance the theatrical lighting Vestier envisions the character to stand beneath, and could further serve to bring attention to America being the focus of attention at this time. The foreign and alien aura that the Native American would possess succeeds on stage as a supernatural colorful character, and conjurer of escapist tropical climes. The liberal usage of feathers and costly panther skin can represent the bounty of America, and primitive sophistication of those who were fighting alongside the French during the Seven Years War.

II. The Savage Children Clock (pendule aux enfants sauvages), c.1750.

Clock: Jean-Baptiste Du Tertre Mount: signed Thomas Germain

Ormolu with contemporary clock

Dimensions unknown
Literature: Verlet, 1999: p. 108.

Thomas Germain was sculpteur orfevre du roi up until his death in 1748. His son Francois-Thomas, who used his father's models and maker's mark, succeeded him; therefore the work can be dated after Germain le pere's death, yet still carry a connection.

Advancing philosophical theory would be seriously discussed and absorbed by the same people who could afford to acquire such an object as this. The Germain's royal worker status would allow them to be exposed to current philosophic thought and accompanying debate as well as, enabling connections with tastemakers eager to possess signs of their times. The emblems of this clock could add further functional qualities of reflection on philosophic matters or New World happenings. The abstract, asymmetry of such a high style rococo example could also be given a touch of reality using the cherubs, and making it more accessible by doing so.

III. L'Amerique c. 1740-1750
Anonymous French School
Colored engraving
Dimensions unknown
Musee de Blerancourt
Literature: Rosenberg, 1983: p.1.

This work shows the assimilation of American attributes into the existing French rococo idiom, namely les Turqueries, creating a hybrid. The artist could be looking toward the then French fashion of Turkish and oriental dress and accessories. The visit of Mehemet-Effendi, the Ottoman Ambassador, in 1721 to Paris triggered the accession of another exotic style to use.² Works such as Jean-

Marc Nattier's painting Mademoiselle de Clermont as a Sultana of 1733

exemplifies the French usage of Turkish style. (Comparative Illustration 2)

Looking at Mlle. Clermont's attendants we see one with an exposed breast, others with large pearl necklaces and earrings, short hair feathers, and wrapped textiles.

Like the attendants, L'Amerique has the large white pearl necklace, a middle eastern looking amulet on her forehead supporting short Turkish feathers (as opposed to the customary eagle feathers), a wrapped silk scarf (that does not relate to Native American circles), and the exotic excuse for acceptable revealing of a breast.

Together, the similarities create an example of the way the print references existing French fashions mixed with another 'exotic' culture. The misunderstanding of American appearances, Native American or otherwise, may also show the lack of knowledge by this printer of pertinent examples of authentic American apparel.

IV. Double Salt Cellar, c. 1757-'58 (date letter 'R' for those years)

Maker's Mark of Francois-Thomas Germain

Silver

H: 9.8 in.

Lit: Blair, 2000: pgs. 127-128. Honour, 1976: pgs. 34.

These works were commissioned by the Portuguese royal family to replace works lost during the massive earthquake there in 1755. The lost treasures were wrought by Francois' father and would perhaps drive the son to match that that was lost, and equal royal expectations.

Like the Germain clock, the work has savage cherubs integrated into a rococo idiom. The noted silver scholar Elaine Barr aligns the cherubs with Portugal's Brazilian subjects.³ They could very well represent those subjects, yet that could be too superficial. To turn to the argument revolving around the states of man and child of nature perspective would not be out of line in this case. The spread of scientific and political thought paralleled the exporting of decorative arts in France. The marriage of privileged communication, via luxury objets d'art, and scholarly exchange would not be lost on royal clients. Just as they could decipher allegorical symbols from the fine arts, the dismissal of these cherubs as only referencing colonial possessions would be appealing to base interpretations.

Germain's Pair of Salts from 1760-1761 match the double salt centerpiece. (Comparative Illustration 10) The cherubs hauling the baskets symbolize the hardship and labor attributes assigned to the colony of Brazil, and perhaps some of the pessimism of the philosophical constructs of enlightened New World ideology. Whatever the perception, the attraction of Germain's salt ensemble serves to show France's gifts as fashioners of wares of functional utility equaled by a delightful aesthetic.

V. The Tea Tax Tempest c. 1779-80

Carl Gottlieb Guttenburg

Engraving

H: 46 cm W: 58 cm.

British Museum

Literature: Honour, 1976: p. George, 1935:

This scene shows father time manning a magic lantern with the Four Continents observing the scene thrown onto the drapery. The lantern image shows an exploding teapot with America at left and retreating British troops at right. The

cartoon quality of the fantastical scene sharply contrasts the lofty allegorical audience. The satirical edge receives credence as the magic of technology serving the civilized Continents amidst a rich columned interior, versus the absurd erupting teapot, lightning bolts with arrow point ends, and goofy lions.

The voice of satire rings true to establishing an objective viewpoint of events. The tempest or battle would affect the balance of global power, so the Continents usage would be apropos. Africa brings her hand to her face in shock, America raises her hand toward the screen to render awe, and Europe and Asia converse like they have seen it all before. Europe seems to reflect on her original importing of tea from Asia and she seems to say, 'look what your tea has done.' So the print could critique the absurd warring over tea and the tax brought on by it. It's like that famous quote by Voltaire about the Seven Years War when France wars over a few inches of snow in Canada.

This engraving, after the original by John Dixon the noted English satirist, symbolizes the exchange of prints and imagery across the channel, even during times of war. The French version has recast the subjects and appropriated the scene.⁴ The paragraph of text serves to educate the French on how to read the graphic language being employed.

VI. Benjamin Franklin Cup and Saucer c. 1778-80.

Sevres Workshop. Gilder's Mark for Etienne-Henry le Guay

Soft paste porcelain

H: cup, 7.6 cm. W: saucer, 14.8 cm.

The Wallace Collection

Literature: Saville, 1988, Vol. II. C.350.

The cup shows a grisaille portrait of Franklin surrounded by a border with his

name painted on it. The overglazed 'beau bleu' ground and gilding decoration are standard. The saucer has a grisaille painted trophy that symbolizes the Franco-American alliance of 1778. The trophy is made of an American Indian headdress and bow and arrows, over the signed alliance with bourbon lilies. The portrait would be copied from one of the many circulating prints. This source image reveals a grimacing Franklin who appears tired of constantly posing for somebody. The contrast between the elegant court creatures and Franklin's humble dress and persona serves to parallel the glittering gold surround and deep blue color, versus the simple grisaille painting.

Franklin was much talked about at court. The Countess de Polignac talked so much about Franklin that the King presented her with a Sevres 'vase de nuit' with Franklin's portrait on it.⁵ What made Franklin extraordinary amongst the court and salons was that he had done what no French philosophe had accomplished: he had transformed theory into practice.

VII. To the Genius of Franklin 1779

'Au Genie de Franklin'

Marguerite Gerard after Jean-Honore Fragonard

Etching

H: 22 in. W: 19 in.

Metropolitan Museum of Art, New York.

Literature: Campbell, 1984: pp. 232-33. Rosenberg, 1987: pp. 488-89.

This classic print has an appealing quasi-mythology about it that separates it from banal likenesses of Franklin being peddled around Paris. The debate goes on as to authorship of this etching as young Mlle. Gerard was 16 going on 17 years of age when the work would be sent to press. Fragonard was the brother-in-law of Gerard and he helped with the young woman's artistic guidance. The print was

advertised in the November 15, 1778 issue of the Journal de Paris as a work of Ms. Gerard under the supervision of Fragonard, and after Fragonard's original drawing.⁶

France's Finance Minister Anne-Robert-Jacques Turgot first quoted the Latin epigram that reads in the lower margin of the print (translated) 'He seized the lightning from the sky, and the scepter from the tyrants.' The scene graphically translates the phrase with Franklin, and Minerva's shield, blocking a bolt of lightning and overseeing the slaying of Tyranny and Avarice, with help from Mars. America sits regally draped like Franklin with a crown with an apex of stars. Interestingly, next to America lays an agricultural tool that would be the same tool used by Houdon for Washington's statue. (Plate XIX) The implement would reference the agriculturally based economy of America that France's Economists believed was a model system of governmental financial organization.⁷

VIII. Coeffure a l'indépendance ou le Triomphe de la liberte 1778

Anonymous French School

Watercolor over Engraving

Dimensions Unknown

Rosenberg, 1981: cover, p. 2.

Musee de Blerancourt

This classic print commemorates the naval victories of France over England with women donning miniature replicas of a French ship, the Belle-Poulle. The image shows a young woman at her toilette gazing into her looking glass while attending to her finishing touches. News of victories and defeats during the American Revolution came in spurts to Paris and considerable attention was given to these events.

French women's elaborate wigs at this time were major constructions. The Belle-Poulle would balance on a bed of cushions and wire supports that housed an assemblage of human, horse, cow, or fox hair attached using pomatum or hog grease.⁸ At the end of the day the wig would be removed and the wig wrapped with bandages or set under a cage to keep rats and other pests from getting into it. Women suffered from scalp irritation and hair loss, with the Queen herself losing all her hair at one point during childbirth that caused a change to natural, short hairstyles.⁹

Two comparative illustrations of a satirical nature ingeniously reflect the bitter disgust the masses had of these wigs. The satirical prints titled Burning of the Coiffures and The Vengeance... both of c. 1780 cleverly critiques the social rituals fashionable women underwent at the expense of the people represented by the frantic attendants of the *caffe Royal d'Alexandre* in the former, and the deplumed birds of the latter. (Comparative Illustrations 11,12) These coiffures would be powdered with flour drawn from the food of the poor, and the bigger they became, the more flour necessary to cover them.¹⁰ The expenses of supporting the American Revolution was a major concern of the lower classes as they were skeptical to what could be gained with controlling America. Their opinion would be based on heightening hatred of the *ancien regime's* practices and wanton spending, and on what to them came across as lands full of savages or quakers.

IX. French Patriotism 1785
'Le Patriotisme francais'
Pierre-Alexandre Wille

Oil on canvas
H: 60" W: 52"
Musee de Blerancourt
Literature: Boime, 1987: p. 403.

Wille studied under the sentimental genre painter Greuze and that training proves evident here. (Comparative Illustration 3) The young man takes an oath of loyalty to King Louis XVI and to the head of the family household. As Cummings wrote 'the heroic aspects of contemporary life became so closely identified with the achievements of antiquity that the two were at times interchangeable.'¹¹ Young aristocrats among the French were the most supportive of American causes. Wille's setting of this scene under the classical garden vignette replete with antique vase, swags, with columned architecture in the background give the fashionable air of antiquity. The men's sense of resolve to honor a duty bestowed on officers called to war counterbalances the helpless women and nervous younger brother who reflect the spirit of sensibility.

The subject, of course, relates to the legendary painting by David of The Oath of the Horatii a work from the Salon of 1785. (Comparative Illustration 13) Wille has highlighted the antique urn to bring attention to the frieze's sacrificial scene that fits a Borghese Vase type.¹² (Comparative Illustration 14) The urn has a carefully painted relief sculpted parade of worshipers amidst an athenaeum with one kneeling figure echoing the daughter's clasped handed pose. David's work has the cool crisp style of neo-classicism with a formula suiting the aesthetic. Similarly, Wille's mixture of sentiment juxtaposed with neo-classical embellishing and contemporary history represent a success on those terms. Moreover, the theme of patriotism enables the work to work on the level of propaganda.

X. The Double Reward of Merit or The Return Salon of 1781

‘La double recompense du merite (ou la retour)’

Pierre-Alexandre Wille

Oil on canvas

H: 63” W: 52”

Musee de Blerancourt

Literature: Cummings, 1974: p. 681. Richard, 1999: p. 75.

Wille’s most famous work shows a young French officer returning from the conflict in America to receive the coveted Cross of St. Louis, and equally coveted hand of the General’s daughter who would carry a substantial dowry. A whole generation of the enlightened aristocracy would relate to this painting, although many of them would be fighting in America at the time of its exhibition. This painting can represent the glory chased after by the adventurous male elite, and defense of Liberty and other attributes America possessed to those strata of France.

The grand interior would reflect the transitional manner with neo-classical swags, huge columns and straight lines of Louis XVI furniture, balanced with rococo era scrollwork and exotic middle-eastern carpeting. A trophy of war and globe serve to reinforce the symbols of global conflict expected at such a residence.

Like French Patriotism, the long shadow of Greuze casts a sensitive emotive energy over the characters while Wille attempts to raise the work to that of history painting. Greuze’s The Village Bride from the Salon of 1761 shows the teacher of Wille establishing the foundation of sensitive genre scenes.

(Comparative Illustration 3) Wille’s scene would be the opposite of Greuze’s peasant quarters with roving chickens, pathetic family, and suffocating squalor.

Wille has adopted Greuze's bride with downcast eyes, and reserved stance, although the groom of Wille symbolizes joy, as Greuze's appears unmoved.

XI. Sujet Memorable des Revolutions de l'Univers c. 1780

Anonymous French School

Engraving

H: 23 cm. W: 28 cm.

Lit. Honour, 1976, George, 1935, pp. 285-286.

British Museum

Like the previous engraving this work serves to comment on current events. The banner headline ending with 'le bon homme Richard', references the French translations and reprinted editions of Franklin's 'The Way to Wealth'. The French version was titled 'La Science du Bonhomme Richard' that went through five issues in 1777.¹³ The print's banner headline serves to support the association of Franklin with America as seen through French culture.

The numbered characters in this print correspond with the legend below giving another example of reinforcing the communicating of visual language via the written word. To turn to France's official line, that of Vergennes, the French foreign minister to America, who wrote in his 'Reflexions' of 1776 of the following resulting advantages of victory over the British:

1. The power of England will diminish and ours will increase in proportion.
2. Her commerce will be irreparably damaged, while ours will be increased.
3. It is very probable that as result of these events we could recover part of the possessions, which the English took from us in America.¹⁴

The print serves to support the official line and represents how they could remake and reflect political and social structures of French life. Moreover, the work serves the Enlightenment task of popularizing political matters with degrees of rationalism.

XII. Clabeau rabatu a la Quakers c. 1776-1786

Chez Mondhare de rue St. Severin

Engraving (from book)

H: 11.4 cm, W: 7.5 cm.

Inscribed: 'La Parure des Dames ou ire Collection des plus belles Coeffures
Inventee depuis l'Annee 1776.'

Victoria and Albert Museum

This work survives because of it's being bound with other fashion engravings.

The small portable nature of this set of fashion advertising would make the greatest run of images possible, while keeping production costs down. The inscription signifies the works being made after 1776, and that would be the year of America's Declaration of Independence. With certainty this style would function as supporting the cause with advertising titles.

The Quaker Hat and short curly hair of this woman would give a quite masculine finish to this 'look'. The androgynous nature would be acceptable when riding, as women's riding coats and overall dress would mimic male costumes.¹⁵ The muff would be another unisex accessory that would harmonize with the overall effect. The model's layers of rolled curls of hair at either side of her head, her 'ailes de pigeon', were quite popular during Louis XV's reign. Furthermore, the largeness of her muff would be a shape found only toward the French Revolution. So, the ascribed date, muff, hat, and hairstyle correspond to it being dated as early Louis XVI.¹⁶ The 1771 portrait of Marie-Antoinette en amazone by Krantzinger serves to reference the ensemble being worn by women. (Comparative Illustration 15)

The Quaker fashion with its American overtones can offer a riding ensemble and align such a habit with the Quaker spirit of equality and liberty that Voltaire so steadfastly supported. The conservative and practical qualities of those clothes

would also serve to contrast the constricting dress of French society, and literally and figuratively would liberate the body, as the Quakers managed to liberate pockets of colonial society.

XIII. Chapeau a la Bostonniene c. 1780-1785

Chez Mondhare de rue St. Severin

Engraving (from book)

H: 11.4 cm, W: 7.5 cm.

Inscribed: 'La Parure des Dames ou ire Collection des plus belles Coeffures

Inventee depuis l'Annee 1776.'

Victoria and Albert Museum

This example shows another integration of New World colonial labels to French culture. The hat type and title show the work as fitting the French milliner's hat profile with it's round rim and curving apex fitting around the wearer's head.

Such large hats could protect the large hairstyles of French women.

The Bostonniene would be made of fabric stretched over card with the rims supported by a circle of brass wire, or perhaps by a hoop of stiff straw. The embellishing beads would be strung together and attached to the fabric and other ruffles and embellishing sewn on. Comparative Illustration 16 shows the Chapeau a la Voltaire using construction like the Bostonniene, although it speaks of French ostentation. The cool elegance of Bostonian high society, coupled with the hat's austere neo-classical decorative vocabulary embodies the grace of that slice of America. On the other hand, the Voltaire label of the other hat seems to cash in on the great philosophers social cachet, and perhaps a smartness of taste.

XIV. Robe et jupon a l'anglo-americaïne c. 1780

Le Beau, after the drawing by 'Watteau Fils'

Colored engraving

H: 29cm., W: 20 cm.

Representing the height of French fashion print advertising, this work shows the designer living up to the nickname of the son of Watteau. The great care taken with multiple color runs to create the folds of her dress and lights and shadows show Le Beau deservedly being the engraver to royal clothiers. The baseline reads 'a Paris chez Esnauts et Rapilly rue S. Jacques a la ville de Couturier Avec Privilege du Roi.' Above the baseline a paragraph points out the up-to-the-minute fashion highlights such as the elegantly bordering of different (new) quality, and the ruffled sleeves leaving the forearms bare.

With 1780 as a date for the work, and it's reference of stylistic source to that of 'anglo-american', shows the association of the New World as still being controlled by Britain. That's four years into the war, and two years after the signing of the Franco-American alliance. Therefore, the print functions as a cultural reference point of perceptions of how the eastern seaboard colonies of North America are still controlled by Britain, and the Declaration of Independence was for naught to this royal dressmaker. Comparison with the Creole print shows how the anglo-american work differentiates between those colonial centers. (Comparative Illustration 5)

XV. Marie Antoinette en chemise Salon of 1783

Elisabeth Vigee-Lebrun

Oil on canvas

Dimensions unknown

Private Collection, Germany

Literature: Sheriff, 1996: pp. 143-180.

The fashion genealogy of this dress comes from the French colonial center of New Orleans. The apparel of Marie-Antoinette, and especially that worn in Salon exhibited portraits, signaled changes of fashions. The informal qualities of this portrait that complement the dress create a harmonious composition. The up-close perspective, neutral backdrop, and the Queen's nonchalance of wrapping a ribbon around her trademark rose offset conventional representations of her as head of state. (see Comparative Illustration 17) The state portrait of 1778-79 by Vigee-Lebrun will serve as example of what regal bearing and opulence would be suitable to Salon portraits of the Queen.

As Sheriff has wrote, 'The letters between Marie-Antoinette and Marie-Therese (her mother) suggest that even early on Marie-Antoinette wanted to see herself painted in her favorite costumes.'¹⁷ This costume was made from sheer white muslin, with fasteners in back, and secured with a sash. The Queen adopts a straw hat with feathers to finish off the ensemble. The simplicity was illusory as the cotton fabrics were of considerable expense, (perhaps due to their raw material being imported from the states), and therefore represented a luxury garment.¹⁸ The work references that era of Marie's reign when her Hamlet construction began, and her Petit Trianon etiquette were widely known as being looser.

What must not be lost when observing the painting would be the balance of world power at stake at this time. France's loss would fall on Louis XVI's shoulders, and Marie-Antoinette would not escape without further ridicule either. The ascent of colonial guises to the body of she who most influenced fashions would signal an aesthetic victory of sorts. Comparative Illustration 5 shows a Creole example

of the style that inspired the so-called 'chemise a la reine'. The turning of attention to America because of the battle there, along with its figuring into Age of Reason viewpoints, allows the appropriation of goods from there to reach France's centers of fashion.

XVI. Allegory of France Liberating America. 1784.

Jean Suaud

Oil on canvas

H: 42 in. W: 60 in.

Chateau de Blerancourt

Literature: Richard, 1999, p. 63.

Suaud was awarded first prize of the Academie Royale in Toulouse for this artwork. The large canvas leaves a refreshing effect. The central isosceles triangle of characters centered by a coronation robed France with Victory above, basks in a brilliant light. France's deeply hued garments and armor draw attention amongst the predominantly earth toned composition, with touches of cooler pastels. Suaud has also arranged a balance of opposites between the steep incline of the landscape and the anchored ships whose masts and beams help to add perspective, and counterbalance the charged diagonal of Victory.

The painting commemorates the end of the war and the start of increased trade between the countries. The workers at left haul goods bound for France and show the all-important expected result of commercial growth. This would not be the case. Trade between France and America picked up, yet it never eclipsed the trade between Britain and America, or kept pace with them. The liberated Native Americans in the boat and background wear clothes befitting modern French people, as opposed to the usual primitive wardrobe of feathers and animal skins. This can be seen as establishing a visual cue to emerging trade. The liberation

would also allow free communication between France and America that could give a better understanding who the Americans really were.

XVII. Canadian Indians at their Child's Grave Salon of 1781

Jean-Jacques-Francois Le Barbier the Elder

Oil on canvas

H: 34.3 in. W: 24.8 in.

Musee des Beaux Arts de Rouen

Literature: Honour, 1976, p. 117.

The picture was Le Barbier's Salon debut work. This fact could support the reasoning of its conception, as it possesses an attention getting quality so necessary to differentiate it from the hundreds of other works. The esoteric nature does not take away from Le Barbier's painterly skills. The figures are painted with a keen sensitiveness and anatomical detail reflecting the academic training Le Barbier excelled at. The stonewall, serene landscape, folds of clothes, and bow and arrow show a broad range of substances that Barbier could represent so convincingly. It proved refreshing by viewers as an engraving was made by Ingouf to satisfy demand, as well as, a terra cotta model with which to make bronze casts from. (Comparative Illustration 7)¹⁸

The attractive mountainous landscape receives an attentive finishing by Barbier which could highlight the beauty to be found there, and to show that Canada was not only 'a few acres of snow' as Voltaire so condemned it when ridiculing the French fighting the Seven Years War.

The scene comes from a book wrote by Thomas Raynal telling the story of the custom of this tribe to mourn a child's death with mother's milk and respectful graveside mourning. Similar noble stories were popularized by St. Jean de

Crèvecoeur's bestseller Lettres d'un cultivateur américain from 1784. Together the literary accounts, and existing philosophic projections of Indian virtues worked to subvert any degrading of those people, and of America as a whole. The naïve French perception of Indians, (and Africans); get challenged by Le Barbier's thematic work. The Rousseau theory of civilization corrupting morals and virtuous behavior receives a sentimental vote via this Canadian Indian ritual.

XVIII. America c. 1787-1792

Beauvais Factory after design by Jean-Jacques-François Le Barbier the Elder
Tapestry and Furniture Suite: A canapé and two armchairs.

Tapestry: H: 356 cm W: 457 cm. Canapé: H: 42 in. W: 78 in.

Metropolitan Museum of Art, New York

Literature: Digby, 1950: pp. 251-55, Richard, 1999: p. 73.

This work from Le Barbier's 4 Continents tapestry suite represents the best personification of Franco-American relations. Le Barbier was made a member of the Academy in 1785 for "Jupiter Sleeping on Mount Ida" and had already painted an image with links to America. (Plate XVII). This Beauvais commission would further supplement the painter's entrée into privileged circles. Although by this time he had traveled to Switzerland to sketch views of that country for the Crown.¹⁹ The tapestry and accompanying set of furniture were commissioned by Louis XVI to give as gifts for George Washington, yet France's Revolution put a stop to their being shipped. The work makes a quantum leap from the Gobelins tapestry of *Les Nouvelles Indes* from 1740. (Comparative Illustration 8)

The allegory references the recent victory and would show an evolution of representations of America. America wears an antique gown befitting the Republic status of America along with a red sash, blue feather skirt, and white

feathers. Liberty hoists a liberty capped American flag with Peace and Plenty sitting aloft on clouds. Fame attaches a medallion with Washington's profile to a Tuscan column with France as Minerva further challenging Britannia with her attendant big cats and upset canon. Le Barbier's blending of ancient Republic dress and Native American attributes perfectly bridges the spheres of representation of the states to that time. The exotic tropical setting with palm tree and birds of paradise also get counterbalanced with the Tuscan column, as it symbolizes the ancient Republican architectural order and represents strength and martial masculine prowess. Washington gets cast as worshiped Roman General, and perhaps supplants Franklin as leading America in France's conscious.

The suite of furniture survives from the original royal order to complement the set of Beauvais tapestry designed by Le Barbier. It is not known as to whether Le Barbier contributed to these furniture vignettes, yet conjecture would lean toward Beauvais personnel coming up with appropriate scenes.²⁰ The furniture would be 19th Century works of Louis XVI style with ornate carving and perfect proportions satisfying the replication of royal gift quality. The suite would be a rare survivor amongst ensemble sets of Louis XVI style tapestry covers, with the Huntington Collection possessing such works on the order of this. (Comparative Illustration 18)

The attractive designs constitute montages of American attributes with liberal usage of coloring and texturing. The seat cover of the canapé has domestic animals like the cow, sheep, and dog with exotic animals, such as the parrot and monkey, at left. The scene, like the tapestry of America, shows neo-classical

columns and rotunda symbolizing the founding of another 'Republic'. The canapé back cover shows Plenty with France with shield emblazoned with Bourbon lilies with America at left and Mars sitting at right. The general feel and style very much relates to the allegorical mixture of Le Barbier's tapestry cartoon. The deep colors and layers with plenty of objects spread around the picture plane attest to a complex network of weaving suiting the order. Glistening silk threads used for clothes and sky further add to its sumptuous costly execution.

The chairs have simpler scenes that elegantly complement each other and match the austere aesthetic of Louis XVI wares. It would be necessary to view this ensemble with understanding that it represents the apex of French art and craft at this time. The gift giving of Louis XVI could also reference the anticipated results of expanded trade with America, and serve to bring attention to it by way of beautiful examples of French manufacture.

XIX. George Washington c.1785-90
Jean-Antoine Houdon
Bronze
H: 87 in.
Musee de Blerancourt
Literature: Chinard, 1930: p. 14.

One of only three bronze casts made after the original marble, this work carries a significant weight. Houdon was known as the portraitist par excellence of that tumultuous age of France. He sculpted works of numerous dignitaries of Europe as well as leaders of France's Arts and Sciences. A completed work would always be regarded amongst viewers as that sitter's true persona, the essence of

them. The Washington commission would be significant because it marked a chance to bring an artwork to America that would pay homage to Washington and serve as the country's symbol. The Statue of Liberty, another French creation, would be the modern parallel to what that Washington statue meant to young America.

Houdon traveled to America to study Washington. The General wrote to Houdon when he reached Virginia: "I wish the object of your mission had been more worthy of the masterly genius of the first statuary in Europe; for thus you are represented to me."²⁰ Such humbleness can be seen in one other quote from Washington to Thomas Jefferson on how Washington should be represented by Houdon: "I have only to observe, that, not having sufficient knowledge in the art of sculpture to oppose my judgment to the taste of connoisseurs."²² Those passages give some sense of what Washington was like. That reserve and egolessness seems to come across in Houdon's statue. Washington's sober dress and natural pose highlight substance over style. A terra cotta maquette by Houdon shows an alternate take of Washington's likeness using the antique manner. (Comparative Illustration 19) Somehow this guise does not fit the General, or being true to the man's character.

The executed work shows the President's sword hanging atop an agricultural tool giving reference to the end of war, and start of labors to build tomorrow what visions can be seen as Washington looks toward the future.

XX. Bust of Benjamin Franklin 1780.

Jean-Antoine Houdon

Marble, signed and dated.

H: 23 in.
Nelson-Atkins Museum of Art, Kansas City.
Literature: Sellers, 1962: pp. 313-315.

Houdon sculpted three busts of Franklin and this would be the ‘antique version’ (a l’antique). Here Franklin wears the classical senatorial robe that connotes his being the modern philosophic conduit to ancient thinkers of past Republics. Houdon’s gifts as conjurer of realistic portraiture leaves a vivid likeness of he who so sought to represent a people. The sculpture maintains the linking of America, and it’s leaders, with connotations of ancient Republics. French Golden Age and Heavenly City theory were made a reality in Philadelphia where Franklin played a pivotal role amongst its institutions. Voltaire wrote on how no one “could boast of having brought to the world that golden age of which men talk so much and which probably has never existed anywhere except in Pennsylvania.”²³ Franklin, in France’s eyes, represented a person who could represent some mystical overseas colony and give clear vision to what seems to the great majority a mirage.²⁴

¹ Chateau de Blerancourt archives on work.

² (Lyster, 2000, p.68)

³ (Blair, 2000, p. 128-29)

⁴ (Honour, 1976) looks at the French and English versions of this print.

⁵ (Echeverria, 1968, p. 50)

⁶ (Campbell, 1984, p.232) The original drawing can be found amongst the White House’s collections.

⁷ Echeverria thoroughly analyzes the exchange of land based economic structuring of America with that of modern French economist agendas. He also establishes the fact that the first signs of French Revolutionary attacks were made by French agricultural laborers who fought in America.

They observed the freedom from excessive tax and labor by their counterparts overseas and demanded the same upon their return to the French countryside.

⁸ (Leith, 1987, p. 49)

⁹ (Delpierre, 1997, p. 40)

¹⁰ (Leith, 1987, p. 49)

¹¹ (Cummings, 1978, p. 32)

¹² The Borghese Vase entered the Louvre Collection in 1807, although numerous other antique vases were published and collected. The Comte de Caylus' published collection would be a standard work referenced by French painters for antiquities.

¹³ (Van Doren, 1938, p.661)

¹⁴ (Idzerda, 1977, p. 17)

¹⁵ (Delpierre, 1997, p. 39)

¹⁶ (Delpierre, 1997, p. 38) Several French fashion facts from Delpierre helped to catalogue this work.

¹⁷ (Sheriff, 1996, p.167) My parenthesis.

¹⁸ (Sheriff, 1996, p. 145)

¹⁸ (Honour, 1976, p. 131)

¹⁹ (Honour, 1976, p. 59)

²⁰ The Beauvais records show Le Barbier receiving 10,000 livres for designing the tapestry set, yet no reference to scenes for the matching suite of furniture.

²¹ (Chinard, 1930, p. x)

²² (Chinard, 1930, p. 33) Washington addresses the suggestion of some garb of antiquity that he has heard would be fashionable and suitable, yet that he would feel 'modern' dress would be truer to character. He goes on to say that he heard from another friend that Benjamin West suggested to Houdon the antique manner of portraying Washington. West, being an exponent of neo-classicism, would stand to benefit from yet another major work in that mode, and serves to reference how neo-classicism was an artistic political agenda with key artisans and collectors standing to benefit financially.

²³ (Echeverria, 1968, p. 17)

²⁴ Echeverria coined the term, and phrase of America being a mirage to the French.

Plate 1
L'Amerique
Antoine Vestier, drawing, c. 1765-80



Plate 2

The Savage Children Clock

Thomas Germain, clock with ormolu mounts, c. 1750

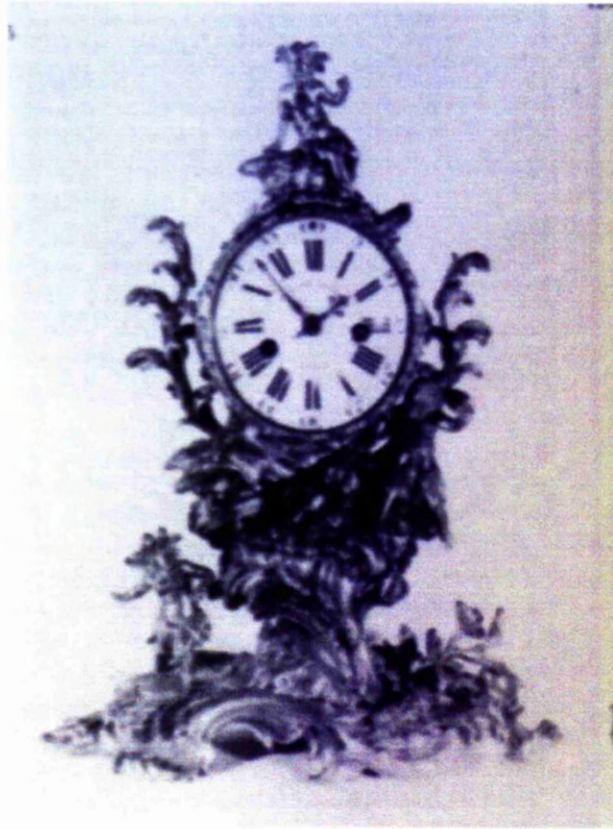


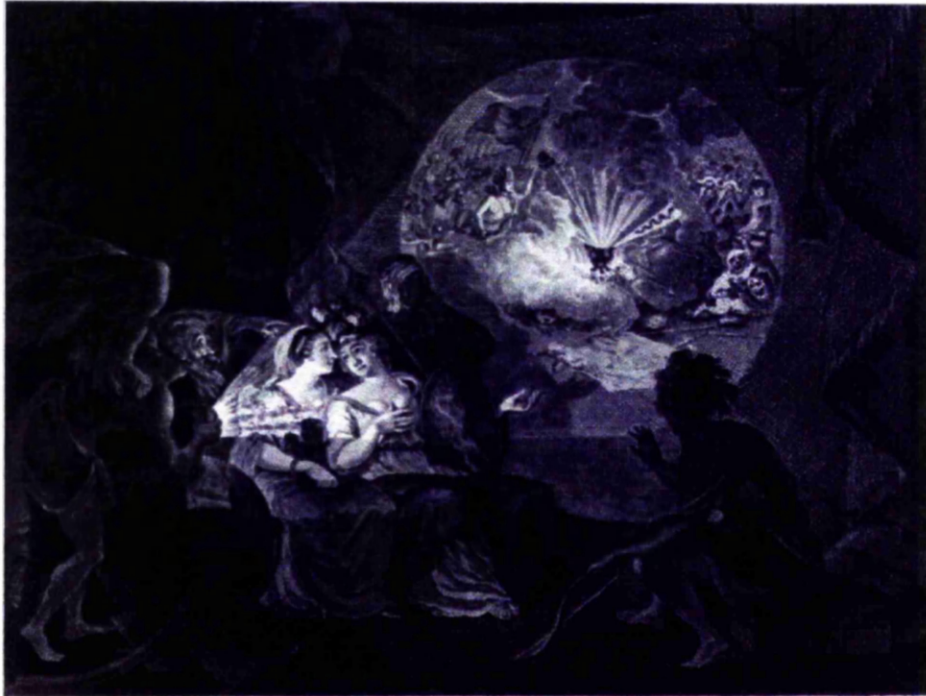
Plate 3
L'Amerique
French School, stipple engraving, c. 1740-50



Plate 4
Double Salt
Francois-Thomas Germain, silver, 1757-58



Plate 5
The Tea Tax Tempest
Carl Gottlieb Guttenburg, engraving, c. 1779-80



Orage causé par l'Impôt sur le Thé en Amérique.
Le Vêpe fut voir avec sa Lanterne Magique, aux quatre parties du Monde, que cet Orage
que les Anglais ont excité, les foudroye eux-mêmes, et va donner à l'Amérique les moyens de se
voir du bonnet de la Liberté.

Plate 6
Benjamin Franklin Cup and Saucer
Sevres, porcelain, c. 1778-80



Plate 7
To the Genius of Franklin
Marguerite Gerard, etching, 1779



Plate 8
Coeffure à l'indépendance ou le Triomphe de la liberté
French School, engraving, 1778



Plate 9
French Patriotism
Pierre-Alexandre Wille, oil on canvas, 1785



Plate 10
The Double Reward of Merit
Pierre-Alexandre Wille, oil on canvas, Salon of 1781



Plate 11
Sujet Memorable des Revolutions de l'Univers
 French School, engraving, 1780



MAL LUI FET MAL LUI TOURNE DIT LE BON HOMME RICHARD
Sujet Memorable des Révolutions de l'Univers

1. Le Commerce de la Grande Bretagne sous la forme d'une Vache. 2. Le Congrès représenté par l'Amériguan, qui se bat avec les armes défensives en lui volant les cornes. 3. Le Hollandais d'un air content tire la Vache. 4. Un Français s'empare des cornes pour avoir la Vache. 5. Un Espagnol d'un air joyeux se présente aussi pour le même objet. 6. Un seul Massacre de la formidable Nation Anglaise, par un seul et tel massacre pour Philadelphie. 7. Les Américains dans l'embarras dans cette Ville. 8. Le Lion Américain profondément endormi pendant qu'on porte de son sanglots de la violence son marche sur le corps. 9. L'Anglais en deux, son chien, son chien au jeu la force de revendre le Lion pour défendre ses prérogatives.

Plate 12
Clabeau rabatu a la Ouakers
French School, engraving, 1776-86



Plate 13
Chapeau a la Bostonniene
Chez Mondhare, engraving, 1780-85



Plate 14
Robe et jupon a l'anglo-americaine
Le Beau, colored engraving, 1780



Plate 15

Marie-Antoinette en chemise

Elizabeth Vigée-Lebrun, oil on canvas, Salon of 1783



Plate 16
Allegory of France Liberating America
Jean Suaeu, oil on canvas, 1784



Plate 17

Canadian Indians at their Child's Grave

Jean-Jacques-Francois Le Barbier, oil on canvas, Salon of 1781

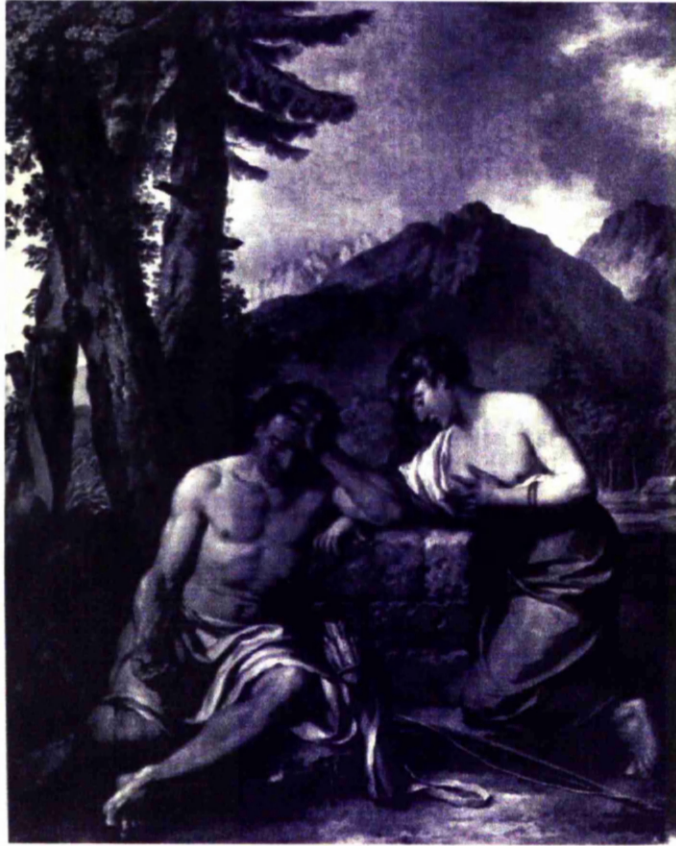


Plate 18

America

Beauvais after Le Barbier, tapestry and furniture, c. 1787-92



Plate 18

America

Beauvais after Le Barbier, tapestry and furniture, c. 1787-92



Plate 19
George Washington
Jean-Antoine Houdon, bronze, 1785-90



Plate 20
Bust of Benjamin Franklin
Jean-Antoine Houdon, marble, 1780



Comparative Illustration 1
Benjamin Franklin Portrait Relief
Giovanni Battista Nini, terra cotta, 1778.



Comparative Illustration 2
Mademoiselle de Clermont as a Sultana
Jean-Marc Nattier, oil on canvas, 1733.



Comparative Illustration 3

The Village Bride

Jean-Baptiste Greuze, oil on canvas, Salon of 1761.



Comparative Illustration 4
Robe a la circassienne
Charles Pattas, engraving with watercolor, c. 1778.



Comparative Illustration 5
Vetement dit a la Creole
Charles Pattas, engraving with watercolor, c. 1780.



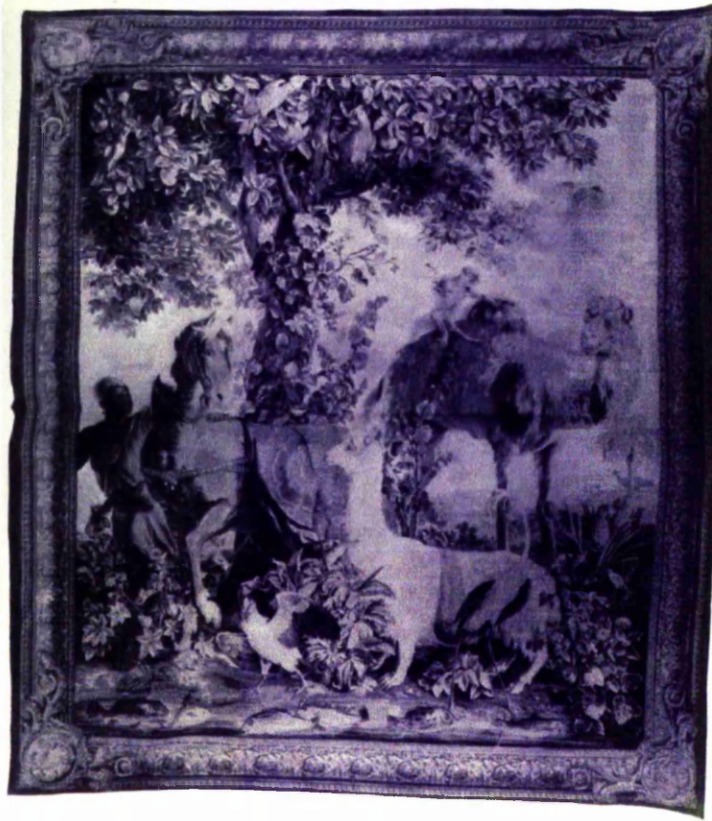
Comparative Illustration 6
Habitant de le Floride
French School, etching with watercolor, c. 1750.



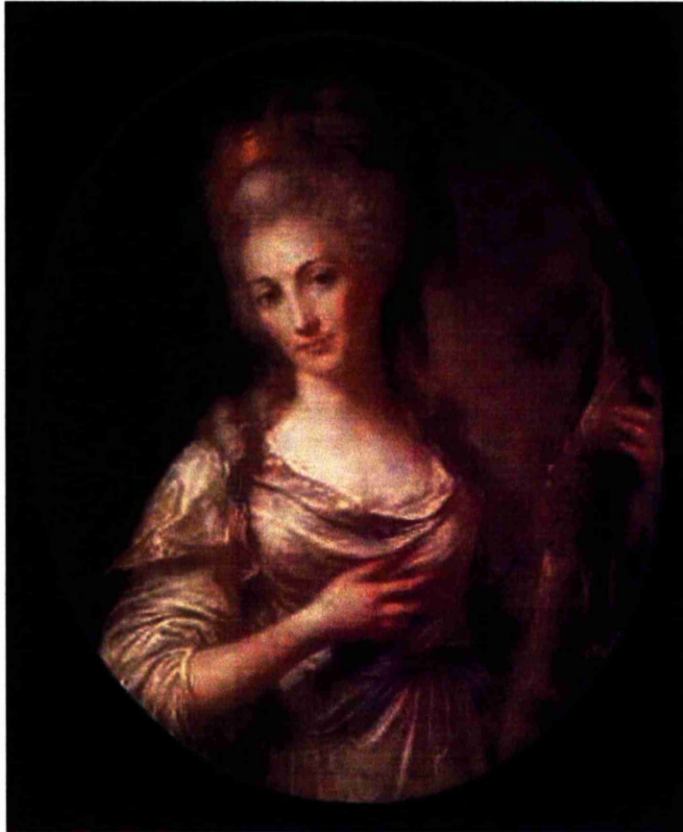
Comparative Illustration 7
Model of Canadian Indians
Unknown maker, terra cotta, c. 1782-85.



Comparative Illustration 8
Les Nouvelle Indes
Gobelins Workshop, tapestry, c. 1740.



Comparative Illustration 9
Portrait of Princess de Lamballe
Antoine Vestier, oil on canvas, c. 1780.



Comparative Illustration 10
Pair of Salts
Francois-Thomas Germain, silver, c. 1760.



Comparative Illustration 11
Burning of the Coiffures
French School, etching, c. 1780.



Comparative Illustration 12
The Vengeance
French School, etching, c. 1780.



Comparative Illustration 13
The Oath of the Horatii
Jacques-Louis David, oil on canvas, Salon of 1785.



Comparative Illustration 14
The Borghese Vase
Unknown Maker, pentelic marble, c.40-30 B.C.



Comparative Illustration 15
Portrait of Marie-Antoinette en amazone
Joseph Krantzinger, oil on canvas, 1771.



Comparative Illustration 16
Chapeau a la Voltaire
Chez Mondhare, engraving, c. 1780-85.



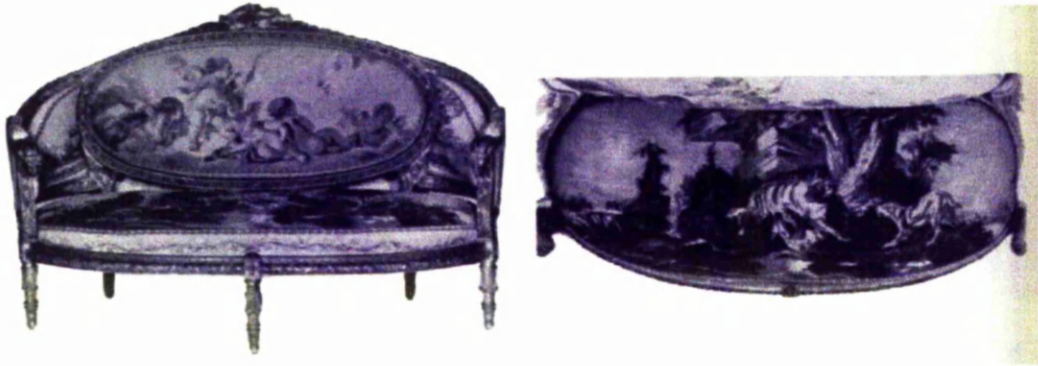
Comparative Illustration 17
Marie-Antoinette
Elizabeth Vigee-Lebrun, oil on canvas, 1778.



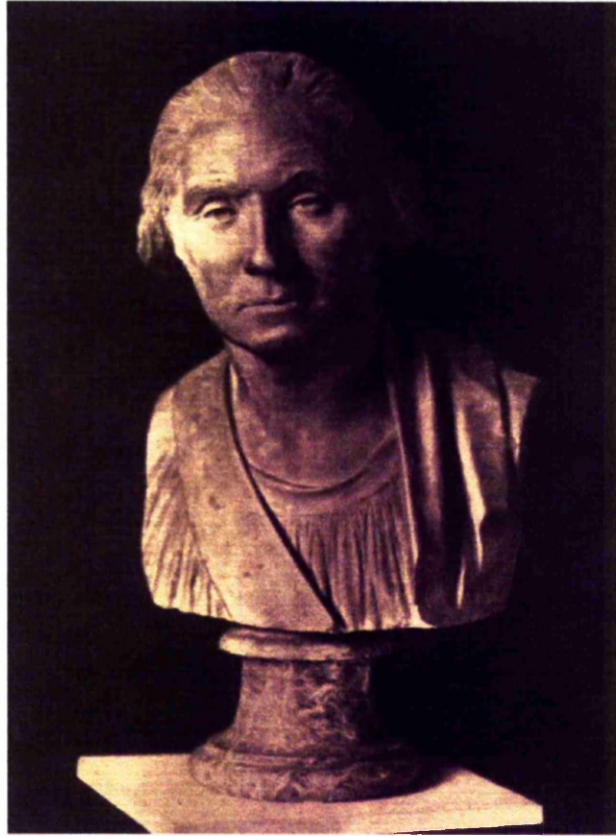
Comparative Illustration 18

Canape

Beauvais Workshop, tapestry on giltwood, c.1740-50.



Comparative Illustration 19
Bust of George Washington
Jean-Antoine Houdon, terra cotta, c.1786.



Glossary

Ancien regime 'old regime' The social and political systems of France before the 1789 Revolution.

Boiserie French term for wood paneling and wainscoting usually decorated with bas-relief carving and gilding.

Casting A process of creating an object by pouring a material in a liquefied state, usually metal, into a mould.

Chinoiserie Western attempts at creating or mimicking Chinese art.

Engraving A printing technique using a metal plate with incised decoration using a burin.

Enlightenment The 18th Century movement to popularize a rationalistic approach to science, religion, economic, and political matters.

Etching A printing technique using a metal plate with incised decoration using an etching needle, a varnish and an acid bath.

Gaulle A type of gown.

Genre A painting category with scenes of everyday life.

Gilding (gilt) The application of a thin sheet(s) of gold over a base material.

Grisaille A painting imitating sculptured relief.

Petit Trianon A modest cubelike chateau built near the palace of Versailles and the Grand Trianon between 1762-68.

Philosophes French 18th C. thinkers and writers who represented Enlightened thought and reform.

Relief The decorative raising of surfaces using sculptural means.

Rococo A decorative style composed of curving forms, shells, flowers and foliage, and rockwork, from the French term 'rocaille'.

Salon A biennial juried exhibition at France's Academy of Painting and Sculpture.

Trophy A decoration using arranged allegorical objects.

Turque French term referring to objects with Turkish or oriental style.

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