

French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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François Boucher, *Landscape with a Water Mill*, 1740

Artist	François Boucher, French, 1703–1770
Title	<i>Landscape with a Water Mill</i>
Object Date	1740
Alternate and Variant Titles	<i>Un Paysage [sic] où l'on voit un Moulin; Un paysage, des fabriques, un moulin à eau, plusieurs figures et des animaux sur des plans différens [sic]; Vue des environs de Beauvais; Landscape in the Environs of Beauvais, and Souvenir of Italy; Paysage aux Environs de Beauvais et Souvenir d'Italie</i>
Medium	Oil on canvas
Dimensions (Unframed)	51 5/16 x 64 1/4 in. (130.3 x 163.2 cm)
Signature	Signed and dated lower right (on rock): F Boucher./1740
Credit Line	The Nelson-Atkins Museum of Art. Purchase: William Rockhill Nelson Trust, 59-1

doi: 10.37764/78973.5.304

Catalogue Entry

Citation

Chicago:

Richard Rand, "François Boucher, *Landscape with a Water Mill*, 1740," catalogue entry in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2021), <https://doi.org/10.37764/78973.5.304.5407>.

MLA:

Rand, Richard. "François Boucher, *Landscape with a Water Mill*, 1740," catalogue entry. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, Nelson-Atkins Museum of Art, 2021. doi: 10.37764/78973.5.304.5407.

Landscape with a Water Mill and its pendant, *The Forest*, in the Musée du Louvre, Paris (Fig. 1),¹ constitute the most ambitious landscape paintings of Boucher's career. Trained as a history painter—that is, an artist who depicts figural subjects drawn from the stories of the Bible, classical mythology, and literature—Boucher would have as a matter of course relegated landscape to a subsidiary role in his oeuvre, even though nature in its various guises frequently appeared in the backgrounds of his compositions. This is especially true of one of his favorite subject categories, pastorals, as well as the large-scale designs he made for the tapestry works at Beauvais, in which landscape settings play a significant part in the expressive meaning but the figures still dominate. Boucher first demonstrated his interest in painting and drawing the landscape for its own sake during a trip to Italy in 1728–1731, and the genre continued to appeal to him throughout his long career. It is therefore perhaps significant that in his two known depictions of a painter at work, Boucher placed a landscape on the easel and represented the artist conjuring the scene from his imagination with the aid of

sketches (Fig. 2).² Indeed, this was the common practice for landscape painters in Boucher's day, who invariably painted landscapes in the studio based on their imagination and with the aid of drawings and sketches they made outdoors.



Fig. 1. François Boucher, *The Forest*, 1740, oil on canvas, 51 3/16 x 64 3/16 in. (130 x 163 cm), Musée du Louvre, Paris



Fig. 2. François Boucher, *The Painter in His Atelier*, ca. 1730–1735, oil on panel, 10 5/8 x 8 11/16 in. (27 x 22 cm), Musée du Louvre, Paris

Prior to 1740 (the date of the Kansas City picture and its pendant), Boucher's landscapes usually represent sites

he had seen in Italy, such as the picturesque hill town of Tivoli or the Campo Vaccino in Rome.³ He executed these paintings—which sometimes exist in several versions, not all of them entirely by Boucher's hand—in Paris based on drawings he had made during his Italian sojourn.⁴ Only later did Boucher paint what might be identified as recognizably French landscapes. *Landscape with a Water Mill*, with its pleasing tumbledown mill, meandering river, and luxuriant trees framing the scene, appears at first glance to reflect the countryside around Paris, such as Charenton or Arcueil, where Boucher occasionally went to sketch. Indeed, he followed the lead of the painter Jean Baptiste Oudry (1686–1755), who frequented the overgrown gardens of the château of the prince de Guise in Arcueil to make drawings. This is not to suggest that the site depicted in the Kansas City picture represents in any direct way the gardens at the château in Arcueil or the landscape around Charenton, famous for its picturesque water mill (though one of a very different design), only that the character of the foreground buildings and the trees seems to be French rather than Italian. A more likely inspiration for the setting could be the environs of Beauvais, north of Paris, the seat of the famous tapestry manufactory for which Boucher began providing designs in 1736 under the direction of Oudry, its director since 1734.⁵ As Alastair Laing has pointed out, the water mill in the Kansas City painting is identical to the one in a painting exhibited by Boucher at the term of 1743 that was engraved with the title *Seconde vue de Beauvais* (Fig. 3).⁶



Fig. 3. Jacques Philippe Le Bas (1707–1783), *Second View of Beauvais*, 1744, etching and engraving on paper, 13 3/8 x 17 3/8 in. (33.9 x 44.1 cm), Bibliothèque nationale de France, Paris

Given this, it is all the more striking that Boucher included in the background of the scene an ancient ruin, circular and colonnaded, that closely resembles the so-

called Temple of the Sybil in Tivoli, a hill town east of Rome. This structure appears in several of Boucher's earlier landscape paintings and drawings, but always in its proper context, seen overlooking the gorge at the edge of the town. Its inclusion here, as a backdrop to what must have been understood as a decidedly French site in the foreground, underscores the fanciful aspect of the scene, creating an idealized amalgam of the Roman Campagna, the ruined temple (a wistful evocation of classical antiquity), and the rustic French countryside, with its tumbledown mill and dallying milkmaids. Boucher emphasized this disconnect between near and far by immersing the mill and its surrounding forest in deep shadow while illuminating the distant temple with bright sunlight. The combination is less convincing than the similar conceit produced by the foremost French landscapist of the day, Claude Joseph Vernet (1714–1789), whose two paintings in Kansas City (F84-66/1 and F84-66/2) similarly draw together the ancient and modern worlds. Vernet's keen sense of observation and naturalistic style make his attempts far more persuasive to the viewer. By contrast, Boucher's rococo idiom—the sweeping compositional forms, the acidic green palette, the creamy paint texture—fixes the scene firmly in the realm of fantasy, giving the viewer no illusion that it might actually exist. The figures gathered around the mill add to the sense of unreality: we can make out one of the artist's typical young country women, here barefoot and somewhat bedraggled, a child grasping her skirts, who is attempting to engage a seated man, undoubtedly a weary traveler, based on the evidence of his boots and of the staff and gourd he has laid on the ground (Fig. 4). A second woman peers out of the open door just to the right of water wheel at the extreme left of the picture. These figure types populate numerous paintings by Boucher.



Fig. 4. Detail of *Landscape with a Water Mill* (1740)

In the painting's pendant *The Forest*, a more unified landscape of dense woods fills the entire width of the composition, the stately rows of tree trunks marking a series of planes receding into the distance (see Fig. 1). In contrast to *Landscape with a Mill*, here we are far from any habitation, deep in a forest populated only by a pair of soldiers in the right foreground and a male and female couple at the left beyond the water, just visible among the trees in the middle distance. The inspiration here is less the French countryside or the Italian Campagna than German or Dutch landscapes of the previous century—one is reminded in particular of the woodland scenes of Jacob van Ruisdael (Dutch, 1628/1629–1682). That said, the dying tree stripped of its bark at the right and the picturesque soldiers resting near it call to mind the landscapes of Salvator Rosa (1615–1673), an Italian painter whose works Boucher could have seen in Rome.⁷ This aesthetic eclecticism, and the mannered self-referential character of rococo painting in general, was typical of Boucher's work. Looking at these two large decorative canvases, their first owners would have responded positively to the subtle references to the great traditions of landscape painting practice in both northern Europe and Italy, as well as to the pictures' sheer visual appeal. According to Laing, Boucher probably painted the pictures for Marin de la Haye (1684–1753), a wealthy *fermier général* in Paris who had family ties to some of Boucher's most important patrons.⁸ After the Salon of 1740, the paintings were first recorded in 1778 in the posthumous sale in Paris of de la Haye's widow, where they were described as "richly detailed and interesting in composition, painted with a masterly touch and accurate coloration, but pleasing and good."⁹ The pair appeared four years later in the sale of the collection of the wife of

the painter Nicolas Lancret (1690-1743), but it is doubtful that she actually owned them, as her collection had been inherited from her husband, who had died in 1743. It is more likely, as Laing points out, that they were offered as an extra lot in Madame Lancret's sale, inserted there by art connoisseur and auctioneer Pierre Rémy (1715–1797), who purchased them from the de La Haye sale in 1778.¹⁰

Richard Rand
January 2015

Notes

1. Alexandre Ananoff and Daniel Wildenstein, *François Boucher* (Lausanne: Bibliothèque des Arts, 1976), nos. 175 and 176, pp. 1:19, 294–95.
2. See Ananoff and Wildenstein, *François Boucher*, no. 424, p. 2: 116.
3. See, for example, Ananoff and Wildenstein, *François Boucher*, no. 48, p. 1: 185, and no. 101, p. 1: 228–29. Boucher's earliest known view of a French landscape, *The Mill of Quiquengrogne at Charenton*, is dated 1739, in Ananoff and Wildenstein, *François Boucher*, no. 167, p. 1: 288.
4. See the discussion by Alastair Laing in Laing et al., *François Boucher: 1703–1770*, exh. cat. (New York: Metropolitan Museum of Art, 1986), 130–32.
5. Laing, *François Boucher*, 19.
6. Laing, *François Boucher*, 186. The whereabouts of the painting are unknown, according to Ananoff and Wildenstein, *François Boucher*, no. 255, p. 1: 371; at the Salon, it was described under no. 21 as "Autre représentant un Paysage, où paroît un Moulin à eau; et une Femme donnant à manger à des Poules" ("Another representing a Landscape, where a Water Mill appears; and a Woman feeding Chickens"; i.e., without reference to Beauvais). For the engraving by Jacques Philippe Le Bas, see Pierrette Jean-Richard, *L'Œuvre gravé de François Boucher dans la Collection Edmond de Rothschild* (Paris: Éditions des musées nationaux, 1978), no. 1341, p. 323.
7. A comparable Ruisdael, though not one available to Boucher, is *Forest Scene*, ca. 1655, oil on canvas, 41 9/16 x 48 9/16 in. (105.5 x 123.4 cm), National Gallery of Art, Washington, DC; see Arthur K. Wheelock Jr., "Jacob van Ruisdael/Forest Scene/c. 1655," *Dutch Paintings of the Seventeenth Century*, NGA Online Editions, <https://purl.org/nga/collection/artobject/1219> (accessed December 18, 2017). A comparable Rosa is *Rocky Landscape with a Hunter and Soldiers*, ca. 1670, oil on canvas, 55 7/8 x 75 5/8 in. (142 x 192 cm), Musée du Louvre, Paris, inv. 586.
8. Laing, *François Boucher*, 186–87.
9. "Ces deux tableaux . . . sont riches & intéressans [sic] de composition, d'un faire savant & d'un coloris clair, mais agréable & bon"; Pierre Rémy, *Catalogue de Tableaux Originaux De Jacques Bassan, Gaspre Dughet, Philippe Wouwermans, Lenain, Baptiste Monoyer, Desportes, François Boucher, Charles Natoire; MM. Pierre, La Grenée, et autres Maîtres de diverses Écoles; Figures et groupées [sic] de bronze et de marbre, Tables et Consoles de marbre, Glaces, etc., après le décès de Madame veuve de M. De La Haye, Fermier-Général* (Paris: Musier, December 1, 1778), lot 30, pp. 11–12.
10. Laing, *François Boucher*, 186–87.

Technical Entry

Citation

Chicago:

Mary Schafer, "François Boucher, *Landscape with a Water Mill*, 1740," technical entry in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2021), <https://doi.org/10.37764/10.37764/78973.5.304.2088>.

MLA:

Schafer, Mary. "François Boucher, *Landscape with a Water Mill*, 1740," technical entry. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, The Nelson-Atkins Museum of Art, 2021. doi: 10.37764/10.37764/78973.5.304.2088.

During a treatment that predates the 1959 acquisition, *Landscape with a Water Mill* was glue-lined and the stretcher was replaced. Information about the original canvas is limited, as the tacking margins have been removed and the outermost edges are covered by brown paper and retouching. A faint cusping pattern is evident

on the left, right, and bottom edges, and the size of the painting is comparable to that of its pendant, *The Forest* (1740; Musée du Louvre), suggesting that the dimensions of the Nelson-Atkins painting have not been significantly altered. Microscopic examination indicates that the canvas was prepared with a double ground consisting of a lower reddish-orange layer and an upper off-white layer. Above the ground, no underdrawing or painted sketch was detected using either infrared reflectography (IRR) or magnification.¹



Fig. 5. Photomicrograph of *Landscape with a Water Mill* (1740) showing the blue paint of the sky covering the adjacent tree



Fig. 6. Photomicrograph of the central clouds of *Landscape with a Water Mill* (1740)

Boucher appears to have underpainted the upper half of the landscape with a pale blue-gray tone, over which he loosely blocked in the trees with washes of green and brown. Wet-over-wet paint applications indicate that the sky and trees were painted concurrently. For instance, a blue paint stroke on the upper right edge has intermingled with the wet paint of an adjacent tree (Fig. 5). Broad, horizontal brushwork in the sky smoothly transitions from pale blue to pinkish-gray, and light peach tones produce the glowing effect along the horizon. In the final stages of painting, Boucher added reddish-orange washes and thick dabs of paint along the left skyline, placed above the treetops and between the branches. On the upper right, a few additions of gray paint were applied to reintroduce patches of sky.



Fig. 7. Detail of the signature and date in the foreground of *Landscape with a Water Mill* (1740)

The extent of wet-over-wet painting across the landscape suggests that *Landscape with a Water Mill* was completed over a short period of time. The paint layers are thin and fluid, applied with painterly brushwork and fairly low impasto (Fig. 6). The trees and vegetation were executed using a combination of short curving strokes, tiny dabs of paint, and dry brushwork. The signature and date (f Boucher · / · 1740 ·) were added to the right foreground using semi-transparent brown paint (Fig. 7).



Fig. 8. Photomicrograph of *Landscape with a Water Mill* (1740) showing the green paint of the trees beneath the blue sky



Fig. 9. Slightly raking light detail of *Landscape with a Water Mill* (1740) showing the pentimenti of two tree trunks

Over the course of painting, Boucher made several changes to the composition. He reworked the upper right trees, covering a number of green leaves and branches with pale blue paint (Fig. 8). In the center right, two underlying tree trunks become prominent with raking illumination (Fig. 9). In addition to modifications in the trees, infrared reflectography reveals that the width of the columned temple was reduced on its right side (Fig. 10).



Fig. 10. Reflected infrared digital photograph of *Landscape with a Water Mill* (1740) showing the artist's modifications to the ancient ruin in the distance



Fig. 11. Photomicrograph of the central female, *Landscape with a Water Mill* (1740)

A photomicrograph of the central female (Fig. 11) reveals the artist's loose, zigzagging brushwork at the nape of the neck and the use of semi-transparent dark rose paint to delineate the shadows. Glimpses of the dark brown landscape show through the figure's pink flesh tones, and the increased transparency of her red skirt makes it possible to see details of the landscape continuing beneath the figure (Fig. 12). Boucher completed the

landscape first before adding the figures relatively quickly and without the use of an underdrawing or painted sketch. The central child and the figure in the left doorway are somewhat dark and faint, which may be the result of increased paint transparency and consequently a greater influence of the underlying dark brown paint.



Fig. 12. Detail of the central figures, *Landscape with a Water Mill* (1740)

Considering its large format, the painting is well preserved. The lining canvas is weak and brittle, a condition issue that was first documented by conservation staff in 1958.² A linear indentation on the face of the painting in the left sky relates to the stabilization of a horizontal split (26.7 centimeters) in the lining canvas. Canvas undulations are evident on the upper left and lower right edges. Impact and age cracks that expose the off-white ground are visually distracting in the darker passages of the landscape. There are a few signs of past overcleaning: the thinly painted, abraded branches at the top of the upper right tree and a disrupted dark glaze on its trunk. A small amount of blanching gives local sections of the foreground a whitish appearance. The synthetic varnish has become discolored and unsaturated over time, impacting the darker passages and details of the foreground. Discolored retouching is mainly present at the outermost edges with only a small amount scattered across the painting.

Mary Schafer
June 2020

Notes

1. The painting was examined using a Hamamatsu vidicon camera.

2. James Roth, October 28, 1958, examination report, Nelson-Atkins conservation file, no. 59-1.

Documentation

Citation

Chicago:

Meghan Gray, "François Boucher, *Landscape with a Water Mill, 1740*," documentation in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2021), <https://doi.org/10.37764/10.37764/78973.5.304.4033>.

MLA:

Gray, Meghan. "François Boucher, *Landscape with a Water Mill, 1740*," documentation. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, The Nelson-Atkins Museum of Art, 2021. doi: 10.37764/10.37764/78973.5.304.4033.

Provenance

Probably Marin De la Haye (1684–1753), Paris, 1740–October 3, 1753;

To his wife, Madame de la Haye (née Marie-Edmée de Saint-Mars, d. 1776), Paris, 1753–1776 [1];

Purchased from her posthumous sale, *Catalogue de Tableaux Originaux De Jacques Bassan, Gaspre Dughet, Philippe Wouwermans, Lenain, Baptiste Monoyer, Desportes, François Boucher, Charles Natoire; MM. Pierre, La Grenée, et autres Maîtres de diverses Écoles; Figures et groupes [sic] de bronze et de marbre, Tables et Consoles de marbre, Glaces, etc., après le décès de Madame veuve de M. De La Haye, Fermier-Général, Hôtel Lambert, Paris, December 1, 1778, no. 30, as Un paysage, des fabriques, un moulin à eau, plusieurs figures et des animaux sur des plans différens [sic]*, by Pierre Rémy (1715–1797), Paris, 1778–April 5, 1782 [2];

Sold by Rémy at *Tableaux, dont le plus grand nombre des bons Maîtres des trois Ecoles, de peintures à Gouache et Miniatures, Dessins et Estampes en feuilles et sous verre, Livres et suites d'Estampes. Après le décès de Madame Lancret, et de M***, Hôtel de Bullion, Paris, April 5, 1782, no. 157, and purchased by Ribouret, 1782 [3];

A[phonse-Louis] Pinard (1815–1871), Paris, by 1860–October 18, 1871 [4];

Inherited by his wife, Adèle Emélie Pinard (née Robert, 1823–1915), Paris, 1871–March 25, 1915 [5];

By descent to her granddaughter, Fernande de Cardevac d'Havrincourt, Marquise d'Havrincourt (née Pinard, b. 1891), Château d'Havrincourt, Havrincourt, by July 2, 1958 [6];

Purchased from her anonymous sale, *Important Old Master Drawings and Paintings Including Fine early Drawings of the Italian and Flemish Schools, Three views near Venice by Canaletto, St Blaise attributed to Raphael, Examples by Sir Peter Paul Rubens, Antoine Watteau, Nicolas Lancret, and Francesco Guardi; Fine Dutch Paintings, The Property of Mrs. Maud Barchard; and The Meeting of Abraham and Melchizedek by Rubens, Christ in the Act of Blessing from the Studio of Jan van Eyck; Also Fine Paintings of the English School, The Property of Lt.-Col. Harold Boyd-Rochfort; A View of Old Hall East Bergholt by Constable, The Property of Miss M. Gore; and A Portrait of Charles Lennox, Duke of Richmond by George Romney, The Property of Rt. Hon. Viscount Ednam, Sotheby's, London, July 2, 1958, no. 111, as Paysage aux Environs de Beauvais et Souvenir d'Italie*, by Leggatt Brothers, London, 1958 [7];

Probably purchased from Leggatt by Frederick Mont, Inc., New York, by October 1, 1958–1959 [8];

Purchased from Mont by The Nelson-Atkins Museum of Art, Kansas City, MO, 1959.

Notes

[1] Alastair Laing suggests that *Landscape with a Water Mill* and its pendant, *La Forêt* (Musée du Louvre, Paris) were painted by Boucher for Marin de la Haye and retained by his widow. See *François Boucher: 1703–1770*, exh. cat. (New York: Metropolitan Museum of Art, 1986), 186.

[2] An annotated sales catalogue owned by Pierre Rémy that is now at the Philadelphia Museum of Art Library records "Remy" as the buyer. Pierre Rémy was the auctioneer and expert for the sale.

[3] Alastair Laing (*François Boucher: 1703–1770*, 187) has suggested that Mme Lancret probably never owned the Nelson-Atkins painting despite the title of this sale. Rather, he proposes that the auctioneer Pierre Rémy inserted the painting into her posthumous sale. An annotated sales catalogue housed in the Rijksbureau voor kunsthistorische en ikonografische Documentatie,

The Hague, records the name of the buyer; however it is mostly illegible. The Getty Provenance Index transcribes it as “Ricouret,” however we defer here to the Musée du Louvre’s use of Ribouret as the name of the buyer of both this picture and its pendant, *La Forêt*, in its collection.

[4] “M. Pinard” was listed as the owner of the Boucher pendants, which are now in the Louvre and Nelson-Atkins, in the catalogue accompanying the exhibition of eighteenth-century French paintings held at the galerie Martinet in 1860. According to his posthumous inventory, Alphonse-Louis Pinard owned “deux grands tableaux à Boucher prisés trois mille francs,” and “deux petits tableaux représentant des paysages peints par Boucher prisés mille francs” (see Centre d’Accueil et de Recherche des Archives Nationales (CARAN), Paris, actes notariés, AN/MC/XIV/911, Records of Marie Louis Ernest Pitau, Notaire à Paris, 2, Rue du Faubourg Poissonnière, 1871-novembre et décembre, “Inventaire après le décès de Monsieur Pinard, 16 novembre 1871,” nos. 178 and 234, in NAMA curatorial files). It is very likely that the entry for two large Boucher paintings references the NAMA and Louvre pendants, particularly as the latter was in the collection of Jacques Dubois de Chefdebien, Alphonse-Louis Pinard’s grandson, by 1932. In Chefdebien’s posthumous sale of 1941, “A. Pinard” is listed as the owner of the Louvre’s painting during the 1860 exhibition held at galerie Martinet. Although the catalogue accompanying Sotheby’s, London, sale of July 2, 1958, lists Chefdebien as the owner of the NAMA picture, there is no documentation or evidence to support this.

[5] According to Alphonse-Louis Pinard’s will and testament, he left his entire estate to his wife, Adèle Emélie Pinard. See Centre d’Accueil et de Recherche des Archives Nationales (CARAN), Paris, actes notariés, AN/MC/XIV/911, Records of Marie Louis Ernest Pitau, Notaire à Paris, 2, Rue du Faubourg Poissonnière, 1871-novembre et décembre, “Dépôt judiciaire du testament olographe de Monsieur Pinard, 7 novembre 1871” in NAMA curatorial files.

[6] Adèle Emélie Pinard’s will has not yet been catalogued and was therefore not available for research as of December 2, 2015 (see Centre d’Accueil et de Recherche des Archives Nationales (CARAN), Paris, actes notariés, C/RE/XIV/[unnumbered], Minutes et répertoires du notaire Jean PANHARD, 27 avril 1892–2 mars 1922, Testament olographe de Adèle-Emélie Robert, veuve de M. Alphonse-Louis Pinard, 25 mars 1915). However, Fernande Pinard most likely acquired

the painting by descent, either directly from her grandmother or through her father, André Pinard (d. 1926). The Marquise had multiple residences in France: Château d’Havrincourt; Amphion, Évian-les-Bains; Cloyes-sur-le-Loir; and Paris (see *Annuaire des Châteaux et des Villégiatures* 47 (1933): 391).

[7] Annotated sales catalogue at the Spencer Art Reference Library, Kansas City, records “Leggatt” as the buyer.

[8] Letter from Betty and Frederick Mont to NAMA on October 1, 1958, indicates that Frederick had just returned from Europe with the painting. See NAMA curatorial files.

Related Works

François Boucher, *The Forest*, 1740, oil on canvas, 51 3/16 x 64 3/16 in. (130 x 163 cm), Musée du Louvre, Paris.

François Boucher, *A Landscape, where a Water Mill Appears; and a Woman Feeding Hens*, 1743, oil on canvas, dimensions unknown, location unknown, cited in *Explication des Peintures, Sculptures, et Autres Ouvrages de Messieurs de l’Académie Royale* (Paris: Jacques Collombat, 1743), 15 [repr. in, H. W. Janson, *Catalogues of the Paris Salon 1673 to 1881*, vol. 2, *Paris Salons de 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1745, 1746, 1747, 1748* (New York: Garland, 1977), unpaginated].

Jacques Philippe Le Bas, *Second View of Beauvais*, 1744, etching and engraving, 13 3/8 x 17 3/8 in. (33.9 x 44.1 cm), Département des Estampes et de la photographie, Bibliothèque nationale de France, Paris.

Exhibitions

Salon de 1740, Salon du Louvre, Paris, August 22–September 15, 1740, no. 11, as *Un Paysage [sic] aussi de pareille grandeur, où l’on voit un Moulin*.

Tableaux et Dessins de l’École Française, Principalement du XVIII^e Siècle, Tirés de Collections d’Amateurs et Exposés Au profit de la Caisse de secours des Artistes Peintres, Sculpteurs, Architectes et Dessinateurs, galerie Martinet, 26, Boulevard des Italiens, Paris, fall 1860, no. 86, as *Vue des environs de Beauvais*.

Exposition François Boucher (1703–1770), Hôtel de M. Jean Charpentier, Paris, June 9–July 10, 1932, no. 74, as *Paysage aux Ruines Classiques*.

Romance and Reality: Aspects of Landscape Painting, For the Benefit of the Memorial Sloan-Kettering Cancer Center, Wildenstein, New York, October 18–November 22, 1978,

no. 6, as *Landscape in the Environs of Beauvais, and Souvenir of Italy*.

François Boucher, 1703–1770, The Metropolitan Museum of Art, New York, February 17–May 4, 1986; The Detroit Institute of Arts, May 27–August 17, 1986; The Réunion des Musées Nationaux, Grand Palais, Paris, September 19, 1986–January 5, 1987, no. 34, as *View of a Mill with Distant Temple*.

The Splendor of Ruins in French Landscape Painting, 1630–1800, Allen Memorial Art Museum, Oberlin, OH, March 19–June 19, 2005, The Museum of Fine Arts, Houston, July 17–October 16, 2005, no. 4, as *Landscape with a Water Mill*.

References

Explication des Peintures, Sculptures, et Autres Ouvrages de Messieurs de l'Académie Royale; Dont l'Exposition a été ordonnée, suivant l'intention de Sa Majesté, par M. Orry, Ministre d'Etat, Contrôleur General des Finances, Directeur General des Bâtimens [sic], Jardins, Arts et Manufactures du Roy, et Vice-Protecteur de l'Académie; dans le grand Salon du Louvre: à commencer le 22. Aoust [sic] 1740. pour durer trois Semaines, exh. cat. (Paris: Jacques Collombat, 1740), 9, as *Un Paysage aussi de pareille grandeur, où l'on voit un Moulin*.

"Catalogue abrégé [sic] des Ouvrages de Mrs les Peintures, Sculpteurs et Graveurs de l'Académie (aujourd'hui vivans,) exposés au Salon du Louvre, à commencer le 22. Août 1740. jusques [sic] et compris le 15. Septembre suivant, dont l'Exposition a été annoncée dans le dernier Mercure, p. 2117," *Mercure de France, Dédié au Roi* (October 1740): 2272, as *Un Paysage, où l'on voit un Moulin*.

Pierre Rémy, *Catalogue de Tableaux Originaux De Jacques Bassan, Gaspre Dughet, Philippe Wouwermans, Lenain, Baptiste Monoyer, Desportes, François Boucher, Charles Natoire; MM. Pierre, La Grenée, et autres Maîtres de diverses Écoles; Figures et groupes [sic] de bronze et de marbre, Tables et Consoles de marbre, Glaces, etc., après le décès de Madame veuve de M. De La Haye, Fermier-Général* (Paris: Musier, December 1, 1778), 11–12, as *Un paysage, des fabriques, un moulin à eau, plusieurs figures et des animaux sur des plans différens [sic]*.

Pierre Rémy, *Catalogue De Tableaux, dont le plus grand nombre des bons Maîtres des trois Ecoles [sic], de peintures à Gouache et Miniatures, Dessins et Estampes en feuilles et sous verre, Livres et suites d'Estampes. Après le décès de Madame Lancret, et de M*** (Paris: Fremin et Pierre Remy [sic], 1781), 27.

Ph[ilippe] Burty, *Catalogue de Tableaux et Dessins de l'École Française, Principalement du XVIII^e Siècle, Tirés de Collections d'Amateurs et Exposés Au profit de la Caisse de secours des Artistes Peintres, Sculpteurs, Architectes et Dessinateurs*, exh. cat. (Paris: J. Claye, 1860), 23.

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Paul d'Air, "François Boucher," *Le Bulletin des Beaux-Arts: Répertoire des Artistes Français*, year 1 (1883–1884): 88, as *Paysage où paraît un Moulin*.

André Michel, *François Boucher* (Paris: J. Rouam, 1886), 46–47, as *Paysage où paraît un moulin*, erroneously as in the Salon of 1741.

André Michel, *François Boucher* (Paris: H. Piazza et Cie, [1906]), 42, 43, as *Paysage où paraît un moulin*, and *Moulin*, erroneously as in the Salon of 1741.

L[ouis] Soullié and Ch. Masson, *Catalogue Raisonné de l'Œuvre Peint et Dessiné de François Boucher*, in André Michel, *François Boucher* (Paris: H. Piazza et Cie, [1906]), no. 1738, pp. 98, 148, 150, as *Environs de Beauvais* and *Paysage*.

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