



A Seventeenth-Century Drawing for a *Chaise à Porteurs**

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In 2013 the Rijksmuseum deployed funds provided by the Decorative Art Fund to acquire a drawing of a sedan chair or *chaise à porteurs* (fig. 1).¹ This was a type of carriage used to transport individuals across relatively short distances. Carrying poles on either side supported a wooden body designed to accommodate a single person, who would enter through a front panel that doubled as a door. The drawing, executed in pen and brown ink with grey wash, depicts three sides of a *chaise à porteurs* (from left to right: the back, front and right-hand side). The dome is surmounted by a small finial, as are its four corners. It rests upon lion's paw feet, and has sockets on both sides that would have held the poles for carrying the vehicle. Its side panels are framed by mouldings carved with acanthus scrolls, while the windows are set in separate frames also decorated with foliage. Two panels have been filled with whimsical ornamentation; the third has been left empty. The schematic juxtaposition of these different panels of a three-dimensional object suggests that the drawing was intended as a design for the manufacture of the *chaise à porteurs* it depicts.

Identification

The drawing is one of a group of similar designs for *chaises à porteurs*

< Detail of fig. 1

clearly by the same hand, which will be reconstructed here. It comprises two drawings now in the Metropolitan Museum of Art, New York (figs. 2-3),² a drawing formerly in the possession of the Amsterdam art dealer Lodewijk Houthakker (fig. 4), six drawings formerly in the collection of Charlotte von Prybram-Gladona (figs. 5-10) and three drawings exhibited by the dealer Armin B. Allen in New York in 1985 (figs. 11-13).³

The Metropolitan Museum's drawings both bear a typewritten label, one in French and the other in German, pasted on to their mounts. The text on the labels refers to three drawings, stating that they were consecutively in the collections of the French architect Hippolyte Destailleur (1822-1893), Damascène Morgand (1840-1898), who wrote the sale catalogue for Destailleur's collection, and François Monod (born 1877), the Director of the Musée du Luxembourg in Paris. The labels state that the drawings were part of lot 8 in the sale of Destailleur's collection in 1893, which the catalogue describes as an album containing '45 pen and ink drawings and decorations for *carosses* and *chaises à porteurs*'.⁴ It sold to Morgand for 390 francs, and was subsequently bought by Monod. Peter Fuhring, in his catalogue of the Houthakker Collection, also lists lot 8 in the Destailleur sale and the

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Fig. 1

ANONYMOUS,
*Design for a Sedan
Chair, Viewed from
the Back, the Front
and the Right Side*,
France, c. 1650-1700.
Graphite, pen and
brown ink, grey wash,
470 x 570 mm.
Amsterdam,
Rijksmuseum,
inv. no. RP-T-2014-38;
purchased with
funds from the
Decorative Art Fund/
Rijksmuseum Fonds.



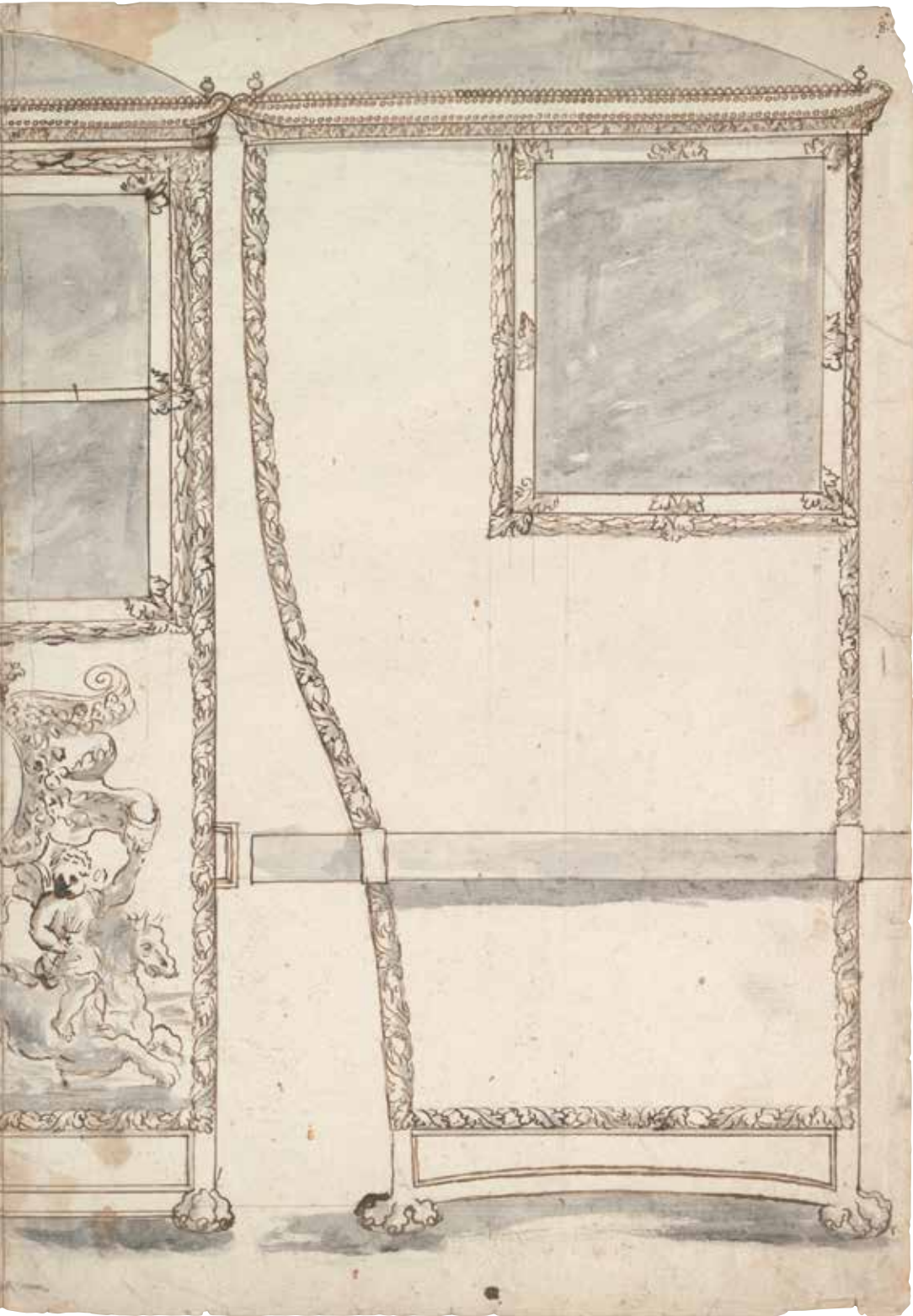




Fig. 2
 ANONYMOUS,
Design for a Sedan
Chair, France,
 c. 1650-1700.
 Graphite, pen and
 brown ink, grey wash,
 392 x 215 mm.
 New York,
 Metropolitan
 Museum of Art,
 acc. no. 67.650.2;
 The Elisha Whittelsey
 Collection, The
 Elisha Whittelsey
 Fund (1967).



Fig. 3
 ANONYMOUS,
Design for a Sedan
Chair, France,
 c. 1650-1700.
 Graphite, pen and
 brown ink, grey wash,
 388 x 203 mm.
 New York,
 Metropolitan
 Museum of Art,
 acc. no. 67.720;
 The Elisha Whittelsey
 Collection, The
 Elisha Whittelsey
 Fund (1967).

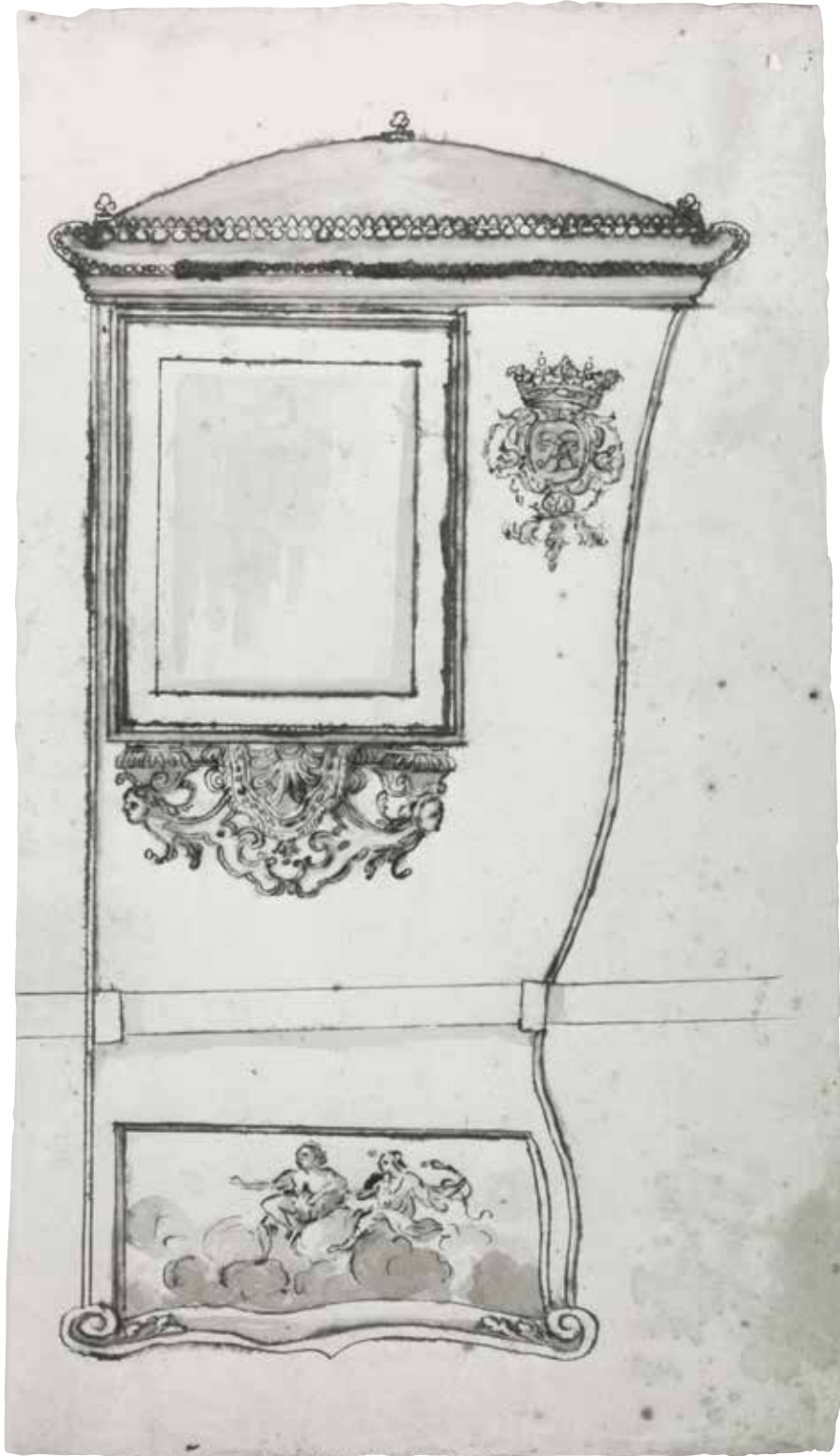


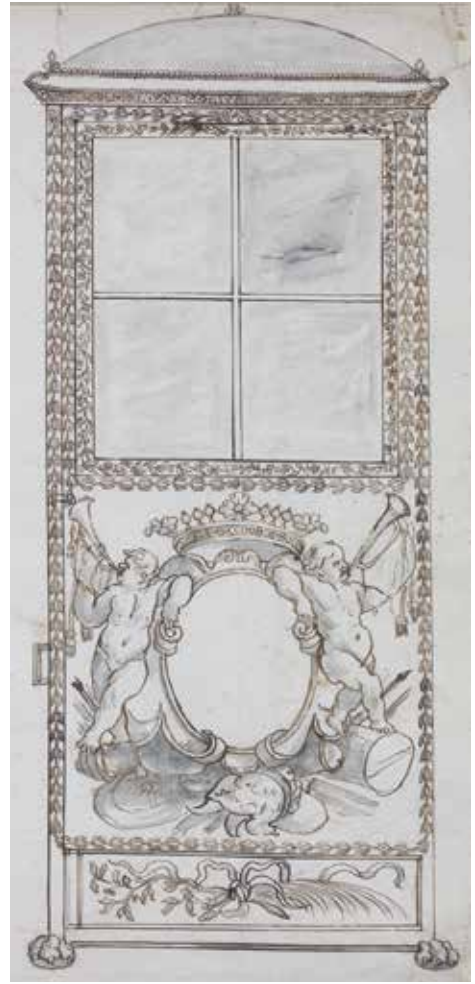
Fig. 4
ANONYMOUS,
*Design for the Side
of a Sedan Chair*,
France, c. 1650-1700.
Pen and brown ink,
grey wash, 381 x 216 mm.
Formerly in the
collection of
Lodewijk Houthakker.



Figs. 5-6
 ANONYMOUS,
Design for the
Front and the Back
of a Sedan Chair,
 France, c. 1650-1700.
 Pen and brown ink,
 grey wash, both
 approx. 370 x 210 mm.
 Formerly in the
 collection of
 Charlotte von
 Prybram-Gladona.
 Photo: Thierry de
 Maigret, Paris.



Figs. 7-8
 ANONYMOUS,
Design for the
Back and the Front
of a Sedan Chair,
 France, c. 1650-1700.
 Pen and brown ink,
 grey wash, approx.
 370 x 210 mm;
 approx. 370 x 210 mm.
 Formerly in the
 collection of
 Charlotte von
 Prybram-Gladona.
 Photo: Thierry de
 Maigret, Paris.



Figs. 9-10
 ANONYMOUS,
Design for the
Side and the Back
of a Sedan Chair,
 France, c. 1650-1700.
 Pen and brown ink,
 grey wash, both
 approx. 370 x 210 mm.
 Formerly in the
 collection of
 Charlotte von
 Prybram-Gladona.
 Photo: Thierry de
 Maigret, Paris.



Figs. 11-13

ANONYMOUS,
*Design for the Sides
 and the Back
 of a Sedan Chair,*
 France, c. 1650-1700.
 Pen and brown ink,
 grey wash,
 283 x 234 mm;
 380 x 200 mm;
 380 x 221 mm.
 New York, Armin
 B. Allen, Inc.

collections of Morgand and Monod as the provenance for the drawing by the same hand. It later came into the possession of Kurt Meissner of Zürich, from whom Houthakker bought it.⁵

The two drawings in New York and the one in Amsterdam bear the same inscriptions in graphite on the back, namely '29/no 2' and 'französische Meister um 1700'. This suggests that they were all owned by the same German-speaking owner, probably the German-born American antiquarian Walter Schatzki (1899-1983), from whom the Metropolitan Museum acquired its drawings in 1967 and who may have been responsible for their typewritten labels as well. Might the third drawing referred to on these labels be the sheet now in the Rijksmuseum? It seems unlikely that these drawings were brought together after the Destailleux sale. Surprisingly, however, the album that was lot 8 in the Destailleux sale was described as being quarto size (approximately 30 by 23 centimetres). An album of

that kind could not have contained the Rijksmuseum drawing, as it measures 47 by 57 centimetres, and would also be too small for the Metropolitan and Houthakker ones, which are around 38 by 21 centimetres. To add to the confusion, the album in lot 8 is described by the expert Morgand as containing drawings 'done in France in the eighteenth century by an artist of the school of Oppenord'.⁶ Morgand moreover considered the fact that several of the crowned cartouches within these designs feature the letter P permitted 'the supposition that these drawings were done for Madame de Pompadour'.⁷ Both this suggestion and the attribution to an artist from the school of Gilles-Marie Oppenord seem anachronistic in view of the early Baroque style of the ornament depicted in the designs. However, the catalogue entry also mentions designs for 'carosses', and no design for a carriage by the maker of the Rijksmuseum drawing is known to exist. The album may thus have contained groups of



Fig. 14
Detail of fig. 1,
marquis's coronet
above the cartouche.

drawings by different hands, dating from different periods. Whatever the case, it cannot be stated with certainty that the Rijksmuseum drawing was part of lot 8 in the Destailleur sale.

As well as being much larger than the other drawings by this hand, the Rijksmuseum drawing is the only known example in which three sides of a *chaise à porteurs* have been depicted on a single sheet. The smaller drawings may once have likewise made up larger sheets with different views of the sedan chairs, but have been cut. The Metropolitan's drawing in figure 3, for example, has a small spot of grey ink at the lower left margin that may have been part of another view since cut off. This assumption implies that on other sheets the separate views of the *chaise à porteurs* would have been more widely spaced than in the Rijksmuseum drawing, where the depictions of the different side panels nearly touch. In the case of these similarly sized drawings of single views of *chaises à porteurs*, their margins too appear to be of similar size. It may therefore be assumed that the actual depictions of the *chaises à porteurs* on these sheets are of near identical scale and measurements. When considering the similarities between the bodywork of several of these identically sized depictions of *chaises à porteurs* it is likely that in some instances a kind of template was used for tracing the

basic shape or outline of the views in different drawings. This may have been done by blackening the verso of an earlier model with chalk, after which an imprint was made by placing it on another piece of paper and tracing the outlines. Two possible templates may be identified: the first can be seen in figures 4, 9 and 13, where the bodywork slopes along the exact same lines, with the bottom frame displaying the same irregularities; the second in figures 5, 6 and 7, where the windows, paws and door locks are identical. The Rijksmuseum drawing and the drawings in figures 2 and 3, however, were not made using templates, as graphite lines made by the ruler are still visible.

The Use of Ornament

Side panels of carriages often featured monograms or coats of arms. Carriages provided a rare opportunity for showcasing social position and personal wealth in public as they were among the few material objects seen outside their owners' private quarters. First and foremost, the imagery decorating these vehicles should identify their occupants. The designs for *chaises à porteurs* described here also give prominence to heraldry; it plays an important role in the ornamental decoration in almost all the drawings. In several cases, monograms and coats of arms were set within the ornamental

cartouches, indicating that they were drawn at the behest of specific patrons. The frequent presence of marquis's coronets suggests an origin in France (fig. 14).⁸ The panels' decoration would have been painted, and only the leaf-like mouldings carved out of wood; although contemporary horse-drawn carriages were often decorated with elaborate woodcarving all over, this would have made *chaises à porteurs* too heavy to carry.

The ornamental cartouches themselves were derived from prints produced in seventeenth-century France. Several of the cartouches and putti were taken from the print series *Livre de Diverses Grottesques, Peintes Dans Le Cabinet et Bains De La Reyne Regente, Au Palais Royal*, which was engraved in 1647 by Michel Dorigny after works by the painter Simon Vouet.⁹ In 1645 the Queen Regent, Anne of Austria, widow of Louis XIII and mother of Louis XIV, commissioned Vouet to decorate parts of the Palais Royal in Paris.¹⁰ The Palais was built in the 1630s for Cardinal Richelieu, who on his death in 1642 had left it to Louis XIII. The king died soon after, in 1643, at which point his widow took up residence in the palace. She had it modernised and redecorated according to the latest fashions, which amounted to French assimilations of the Italian Baroque. Simon Vouet had studied the style of contemporary Italian artists such as Lanfranco and Guercino in Venice and Rome. His decorative programmes were circulated in series of prints that gave rise to many imitations and appropriations throughout France.¹¹ Motifs taken from Vouet's *Livre des Diverses Grottesques* include the putti riding on the backs of seahorses on the front panel of the Rijksmuseum drawing, which may be found on plate 14 in the print series (fig. 15); the lower cartouche on the back panel of the Rijksmuseum drawing, featuring two putti holding up a tablet upon which the attributes of war rest, taken from

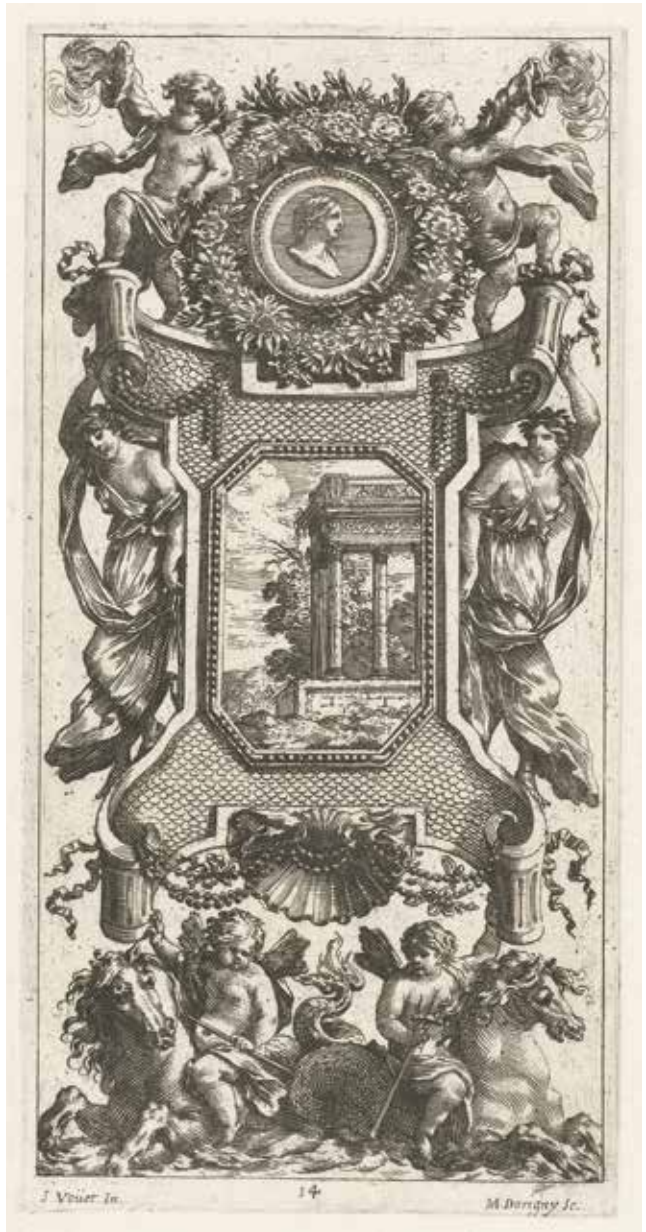


Fig. 15

MICHEL DORIGNY AFTER
SIMON VOUET, *Livre
De Diverses Grottesques,
Peintes Dans Le Cabinet
De La Reine Régente,
Au Palais Royal*,
plate 14/15, Paris, 1647.
Plate: 246 x 124 mm.
Amsterdam, Rijksmuseum,
inv. no. RP-P-08-8776.



Fig. 16

MICHEL DORIGNY
AFTER SIMON VOUET,
*Livre De Diverses
Grotesques, Peintes
Dans Le Cabinet
De La Reine Régente,
Au Palais Royal,*
plate 2/15, Paris 1647.
Plate: 241 x 167 mm.
Amsterdam,
Rijksmuseum, inv. no.
RP-P-OB-8764.

Fig. 17

MICHEL DORIGNY
AFTER SIMON VOUET,
*Livre De Diverses
Grotesques, Peintes
Dans Le Cabinet
De La Reine Régente,
Au Palais Royal,*
plate 6/15, Paris, 1647.
Plate: 244 x 102 mm.
Amsterdam,
Rijksmuseum, inv. no.
RP-P-OB-8768.

plate 2 (fig. 16); and the mirrored putti supporting a cartouche on the back panel of the design in figure 12, taken from plate 6 (fig. 17). As motifs from the same print series were used for the ornamental decoration of two separate drawings, ostensibly intended for the vehicles of different patrons, these prints must have been physically present in the workshop of the draughtsman.

In the drawing in figure 7, a strapwork cartouche features a monogram that is repeated in an identical cartouche in figure 9. As both cartouches are the same shape – although lions have been added to flank the former – and have been rendered in identical perspective, it may be assumed that these, too, were drawn from an existing printed example. This type of peculiarly asymmetric strapwork cartouche is reminiscent of engravings after Agostino Mitelli, published in Paris in 1642 by François Langlois, although an exact match could not be established.¹² Furthermore, two designs (figs. 11-12) in the cartouches at the base have scenes derived from the French painter Jacques Stella's print series *Les Jeux et Plaisirs de l'Enfance*, engraved and published in Paris in 1657 by the artist's niece Claudine Bouzonnet-Stella.¹³



They show *L'Arbaleste* or 'The Cross-bow', plate 45 in the series (fig. 18), and *La Fossette aux noyaux* or 'The Marble Game with Nuts', plate 16 (fig. 19).¹⁴

The scene in the cartouche on the back panel of the design in the Rijksmuseum, in which the draughtsman convincingly suggests two horsemen in battle, does not appear to be after any known work by Stella. Most other designs feature rectangular fields similar to those in which Stella's prints have been imitated. Some of these have been left empty, while others display narrative scenes, the sources of which remain unknown.

Both the borrowing of motifs from existing sources and the relatively mediocre quality of the draughtsman-ship suggest that the drawings' creator was not a professional draughtsman or designer of ornament. These drawings would in fact have been made by someone involved in the production of the object depicted. As templates appear to have been used to trace the basic outline of the wooden bodywork on to different sheets, these drawings of specific *chaises à porteurs* – while the carving of the mouldings has been properly rendered – were not made by a *menuisier* or joiner, who constructed the bodywork, or by a *sculpteur* or carver. Instead, the borrowings from ornament prints and the design of new compositions consisting of these borrowed motifs suggest that the drawings were made by the painter responsible for the pictorial decoration of the vehicle. His designs – especially those in figures 5 to 13 and to a certain extent the drawing in the Rijksmuseum – are characterized by a collage-like, stacked assembly of separate motifs brought together from ornament prints. A more unified effect has been achieved in the Metropolitan Museum's drawings, where a full-length panel design seems to have been copied from a print that may have been intended specifically for this use (figs. 2-3). Such prints intended for the manufacture of specific objects did exist, as for example in *Nouveaux*

desseins d'ornemens pour l'embellissement des carosses, panneaux, lambris &c by Alexis and Nicolas Loir, published in 1660.¹⁵ More generalized series of ornament prints were popular as well, however, functioning as model books from which artists, possibly after consultation with specific clients, selected ornamental motifs suitable for the piece of furniture or the interior decoration desired.¹⁶ This was encouraged by publishers and designers of printed ornament; the subtitle to Charles Mavelot's *Nouveau Livre de Differens Cartouches, Couronnes, Casques, Supports et Tenans*, published 1685, promotes the images' 'practical use for painters, sculptors, engravers, goldsmiths, weavers, embroiderers and others'.¹⁷

Working from models like these, the draughtsman re-used specific motifs in multiple designs, adapting them to fit within the larger programmes. The design in figure 10 contains a cartouche with two putti blowing trumpets that is almost identical to the cartouche on the back panel in the Rijksmuseum drawing, but with small differences; the military attributes in the former have been left out in the latter, which features only the cartouche's scrollwork. Similarly, in the Rijksmuseum drawing Vouet's motifs have not been slavishly copied, but tweaked slightly so as to better suit the *chaise à porteurs*; the tablet on which the title of the print series had been engraved has become a frieze, whereas the frame below has lost its heraldic function in favour of the upper cartouche on this panel. While not the work of a professional designer, the drawings are testimony to a different kind of creativity, suspended between invention and imitation, as their creator combined, composed and altered motifs from existing prints.

Dating and Attribution

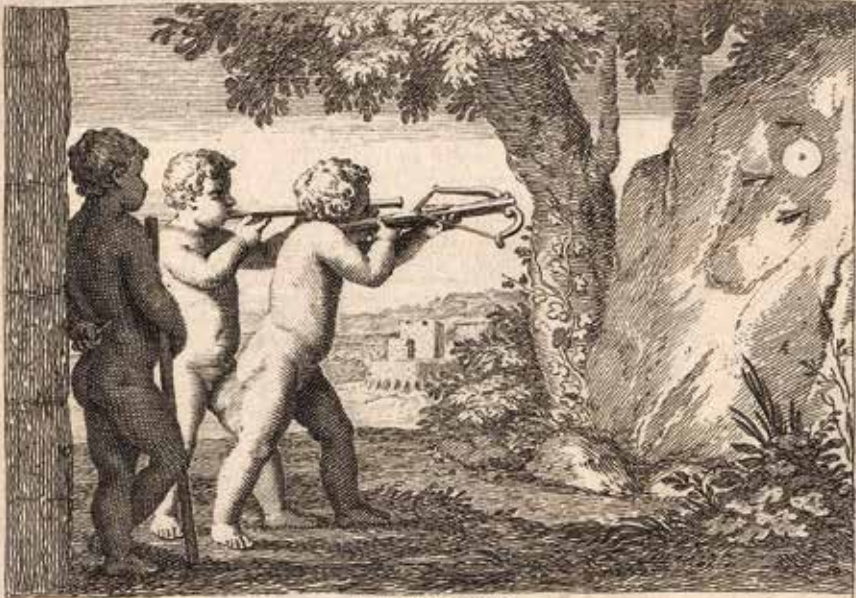
Drawings by this hand have previously been dated to after 1700 or to the first

Fig. 18

CLAUDINE
BOUZONNET-STELLA
AFTER JACQUES
STELLA, *Les jeux et
plaisirs de l'enfance,
L'Arbaleste*, plate
16/50, Paris, 1657.
Engraving on paper,
122 x 163 mm.
Lyon, Bibliothèque
Municipale de Lyon,
F7BOU005423.

Fig. 19

CLAUDINE
BOUZONNET-STELLA
AFTER JACQUES
STELLA, *Les jeux et
plaisirs de l'enfance,
La Fossette aux
noyaux*, plate 45/50,
Paris, 1657.
Engraving on paper,
124 x 162 mm.
Lyon, Bibliothèque
Municipale de Lyon,
F17BOU005394.



L'ARBALESTE

Quoy qu'ils soient un peu mal adrets, Et n'en connois point d'assez franc,
 qu'ils donnent souvent par auprès, ou, si vous voulez, d'assez beste
 j'apprehendrois l'Arbaleste ; pour leur aller servir de Blanc 45



LA FOSSETTE AUX NOYAUX

Quoy qu'ils estiment ces Noyaux les jette en terre asseurement,
 autant que de riches Joyaux, mais j'apprehende aucunement
 ce Cadet qui d'espoir se flatte qu'il ne les seme en terre jnquette 46



Fig. 20
 JEAN LEPAUTRE,
*Nouveaux Dessains
 de Cheminees a
 l'Italiene*, plate 4/6,
 Paris (Nicolas
 Langlois), c. 1665-70.

Etching on paper,
 235 x 162 mm.
 Amsterdam,
 Rijksmuseum, inv. no.
 RP-P-1904-1882.

half of the eighteenth century, but the use of Parisian prints from the 1640s and 1650s as the source for decorations suggests an earlier date.¹⁸ This is corroborated by the comparison to wood-carving as depicted in contemporaneous prints by the influential French designer Jean Lepautre (1618–1682). Published in Paris between 1660 and 1670 by Nicolas Langlois and others, Lepautre's designs feature mouldings closely related to the leaf-like carving framing the panels of the *chaise à porteurs* (fig. 20). Though actual French furniture from the 1660s and 1670s is rarely dated, the preservation of invoices for commissions of chairs and armchairs by Count Nils Bielke, the Swedish Ambassador in France between 1679 and 1682, provides us with an exact dating for comparable pieces.¹⁹ Bielke's receipt book documents the fact that in 1680 he ordered sets of chairs and armchairs from Parisian *menuisiers* (figs. 21–22). Stylistically, these suites

resemble furniture from previous decades, as they feature legs that were partially turned rather than fully carved, which became fashionable towards the end of the century.²⁰ Aside from the decorative carriage painter, the *menuisier* and the *sculpteur*, many different craftsmen were involved in the production of carriages. These included the *sellier* or saddler; the *bourelhier* or harness maker; the *serrurier* or locksmith; the *tapissier* or upholsterer, responsible for the furnishing of the interior; the *doreur* or gilder; and the *miroitier* or glassmaker. Their work on the carriage was usually overseen by the *sellier*, with whom patrons dealt, and from 1678 onwards the description *sellier-carrossier* appears in Parisian guild regulations.²¹ These different craftsmen were organized in their respective guilds and had separate workshops. The carriage would therefore be transported from one workshop to the next, although

Fig. 21

ATTRIBUTED TO NICOLAS LEFEVRE, *Chair, from a Set of Five*, 1680. Gilded beechwood and walnut, painted blue, 107 x 64 x 50 cm. Stockholm, Salsta Castle, inv. no. NMSal 9. Photo: © Nationalmuseum.

Fig. 22

ANONYMOUS, *Armchair, from a Set of Five*, France, 1680. Gilded beechwood and walnut, 100 x 66 x 51 cm. Stockholm, Salsta Castle, inv. no. NMSal 5. Photo: © Nationalmuseum.



sometimes only the panels would be present in the painters' workshops, to be added to the carriage's bodywork at a later stage. *Selliers-carrossiers* did not necessarily belong to the saddlers' guild, but could be exempted from guild regulations on condition that they stamped their works and paid a tax of 22 *livres* per carriage.²²

While some seventeenth-century *selliers-carrossiers* are known to us through contracts and guild documentation, the attribution of the various elements of carriages to specific craftsmen, such as decorative carriage painters, is essentially impossible. Several of the drawings under discussion have nevertheless been attributed to the French woodcarver, sculptor and designer of ornaments Jean Bernard Honoré Turreau, known as Bernard Toro (1672-1731).²³ Stylistic comparison to drawings definitely by Toro, however, does not convince.²⁴ Whereas Toro's drawings of mannerist ornament are characterized by the use of an extremely fine black chalk line, to which are added delicate washes, the drawing in the Rijksmuseum features a much looser use of both line and wash. Toro did employ a freer pen-and-brown-ink technique in his sketches made to the scale of carved wooden panels, yet these examples do not seem to be related to the less accomplished quality of drawing throughout the group by this hand either.²⁵

The erroneous attribution to Toro, who spent his career in Toulon, may have been prompted by the supposition that the rather amateurish drawings could not have been created in cosmopolitan Paris, but betray more provincial or foreign origins. Both the drawings' lack of artistic sophistication and the apparent copy-and-pasting from early ornament prints have indeed led some to exclude a Parisian origin, suggesting Italy or Spain instead.²⁶ The research presented here, however, suggests that the creator of the group of drawings was a decorative carriage painter

working for a *sellier-carrossier*, producing and executing designs that combined, imitated and made variations of ornament taken from popular prints, all published in Paris, that suited the tastes of his patrons. These patrons were numerous, as is evidenced by the many different monograms and coats of arms, indicating that this painter must have worked in a town in which many well-to-do people lived. Furthermore, small differences in the wooden bodywork of the different templates used indicate that the drawings were created over a certain period of time; the *chaises à porteurs* in figures 4, 9 and 13 feature a sloping back panel anticipating innovations in late Louis XIV style. For the second half of the seventeenth century, it is questionable whether French cities other than Paris would have qualified in terms of the number of patrons these notions suggest.

Conclusion

The group of drawings reconstructed and studied here had a specific function in the process of producing the *chaises à porteurs* depicted. While the bodywork of these vehicles follows similar patterns throughout the group, all the designs feature different compositions of ornamental motifs borrowed from seventeenth-century Parisian prints. Rather than designs for ornament *per se*, these drawings were a means of formulating new compositions of ornamental motifs suited to the object to be produced. Their creator must have been involved in the actual decoration of the vehicles, meaning that he was a decorative carriage painter employed by a *sellier-carrossier*. As the designs feature different monograms and coats of arms, and are sometimes of different sizes and shapes, the *sellier-carrossier* must have commissioned many decorative schemes from this painter on different occasions. Patrons may have been consulted in the selection of ornament from existing sources.

NOTES

- * This article has benefited greatly from the advice of Reinier Baarsen, Senior Curator of Furniture at the Rijksmuseum. I would also like to express my gratitude to Marijn Schapelhouman, Senior Curator of Drawings at the Rijksmuseum Amsterdam, for his comments, and to Charlotte Wytema at the Metropolitan Museum of Art in New York for her help.
- 1 Maggiani notes that *chaises à porteurs* were in use in France from the early seventeenth century onwards. In contemporary French literature there was no definitive term denoting the *chaise à porteurs*: this type of carriage was called, amongst other things, a 'chaise à sa faire porter', 'chaise portière', or 'chaise portée'. For an extensive history of the *chaise à porteurs* see Marie Maggiani, *La parade citadine aux XVIIe et XVIIIe siècles. Enquête méridionale sur la chaise à porteurs*, 2 vols., Toulouse 2007.
 - 2 New York, Metropolitan Museum of Art, inv. nos. 67.720 and 67.650.2.
 - 3 For the drawing formerly in the collection of Lodewijk Houthakker see Peter Fuhring, *Design into Art: Drawings for Architecture and Ornament. The Lodewijk Houthakker Collection*, vol. 1, London 1989, no. 711. For the drawings formerly in the collection of Charlotte von Prybram-Gladona see sale, Amsterdam (Christie's), 15-16 February 2005, no. 671; sale, Paris (Thierry de Maigret), 30 March 2012, no. 36. For the drawings at Armin B. Allen see *The Art of Design 1575-1875: Three Hundred Years of Ornamental Drawings and Objects of Curiosity*, cat. New York (Armin B. Allen) 1985, no. 9.
 - 4 '45 dessins et décorations de Carrosses et chaises à porteurs à la plume'. Sale, Paris (Maurice Delestre, Damascène Morgand), 26-27 May 1893, no. 8.
 - 5 Fuhring 1989 (note 3), no. 711.
 - 6 'exécutés en France au XVIIIe siècle par un artiste de l'école d'Oppenord'. Sale, Paris (Maurice Delestre, Damascène Morgand), 26-27 May 1893, no. 8.
 - 7 '[permettre] de supposer que ces dessins ont été exécutés pour Madame de Pompadour'. Sale, Paris (Maurice Delestre, Damascène Morgand), 26-27 May 1893, no. 8.
 - 8 Cf. Giulia Fusconi, *Disegni decorativi del barocco romano*, Rome 1986, pp. 131-35, 147-56.
 - 9 Peter Fuhring and Femke Speelberg, 'Verscheijde constige vindingen'. *De collectie ornamentprenten van Nanne Ottema*, Edam 2009 (*Nijmeegse kunsthistorische cahiers* 15), pp. 80-81.
 - 10 Jacques Thuillier, *Vouet*, exh. cat. Paris (Galeries Nationales du Grand Palais) 1990, nos. 61-62 bis.
 - 11 Cf. *ibid.*
 - 12 Peter Fuhring (trans. Jennifer Kilian and Katy Kist), *Ornament Prints in the Rijksmuseum 11: The Seventeenth Century*, coll. cat. Amsterdam 2004, p. 191.
 - 13 Jacques Thuillier, *Jacques Stella 1596-1657*, Metz 2005, pp. 231-41.
 - 14 Cat. New York 1985 (note 3), no. 9.
 - 15 Alexis and Nicolas Loir, *Nouveaux desseins d'ornemens pour l'embellissement des carrosses, panneaux, lambris &c*, Paris 1660.
 - 16 Cf. Pierre Verlet, *Les meubles français du XVIIIe siècle*, Paris 1982, p. 29.
 - 17 'Ouvrage utile aux Peintres, Sculpteurs, Graveurs, Orfèvres, Tapissiers, Brodeurs et autres'. Charles Mavelot, *Nouveau livre de différens cartouches, couronnes, casques, supports et tenans, designez et gravez par C. Mavelot maistre graveur et graveur ordinaire de S.A.R. Mademoiselle. Dédié à Monseigneur le Duc de Saint Aignan ...*, Paris 1685.
 - 18 See cat. New York 1985 (note 3), no. 9; sale, Paris (Thierry de Maigret), 30 March 2012, no. 36; Fuhring 1989 (note 3), no. 711.
 - 19 Peter Thornton, 'The Parisian "Fauteuil" of 1680', *Apollo* 2 (1975), pp. 102-07; Guy Walton et al., *Versailles à Stockholm. Dessins du Nationalmuseum: peintures, meubles et arts décoratifs des collections suédoises et danoises*, exh. cat. Stockholm (Nationalmuseum) 1985, nos. AA1, AA2 and 222-26.
 - 20 Daniel Alcouffe (trans. Isabel Ollivier and John Adamson), *18th Century, Birth of Design: Furniture Masterpieces 1650-1790*, exh. cat. Versailles (Château de Versailles) 2014, no. 2.
 - 21 Alain Thillay, *Le faubourg Saint-Antoine et ses "faux-ouvriers". La liberté du travail à Paris aux XVIIe et XVIIIe siècles*, Seyssel 2002, p. 138.
 - 22 *Ibid.*, pp. 138-39.
 - 23 Cf. sale, Amsterdam (Christie's), 15-16 February 2005, no. 671; sale, Paris (Thierry de Maigret), 30 March 2012, no. 36.
 - 24 Cf. Natalie Volle, 'Toro. Dessins d'ornements', in François Avril et al., *La donation Suzanne et Henri Baderou au musée de Rouen. Peintures et dessins de l'école française*, Paris 1980, pp. 58-60. See also Mary L. Myers, *French Architectural and Ornament Drawings of the Eighteenth Century*, exh. cat. New York (Metropolitan Museum of Art) 1991, no. 110.
 - 25 Paris, École nationale supérieure des Beaux-Arts, Masson Collection, nos. O.914, O.917 and O.919. See also Fuhring 1989 (note 3), no. 54.
 - 26 *Ibid.*, p. 437.