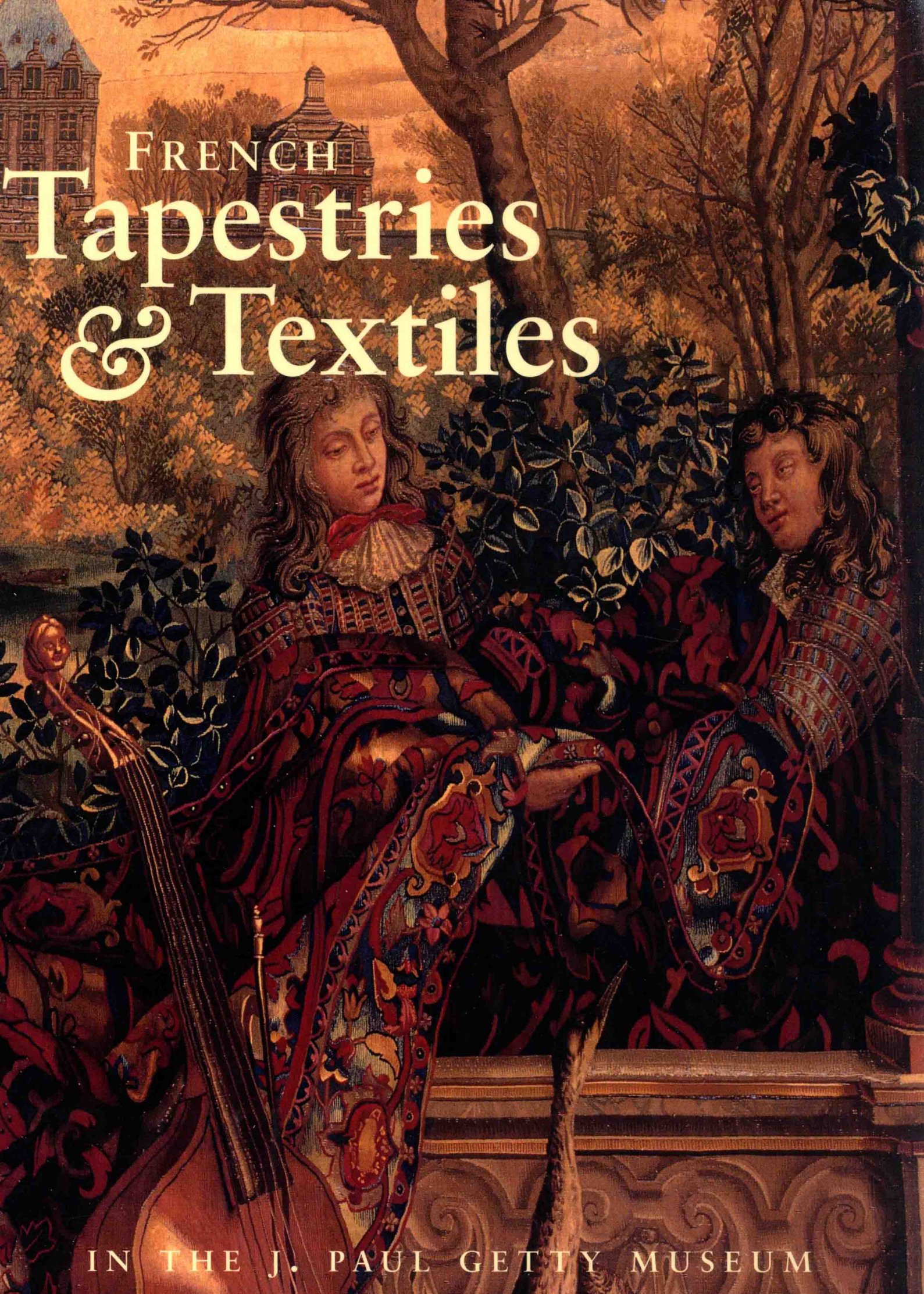

French Tapestries & Textiles

IN THE J. PAUL GETTY MUSEUM

FRENCH Tapestries & Textiles

IN THE J. PAUL GETTY MUSEUM

Charissa Bremer-David

THE J. PAUL GETTY MUSEUM ≈ LOS ANGELES

Dedicated to
Edith A. Standen
and
Gillian Wilson

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French Tapestries & Textiles

IN THE J. PAUL GETTY MUSEUM

Foreword

THIS CATALOGUE of the Getty Museum's French tapestries, carpets, and textiles is the fourth in a series produced by the Department of Decorative Arts. Preceded by *Mounted Oriental Porcelain* (1982), *Vincennes and Sèvres Porcelain* (1991), and *European Clocks* (1996), this latest catalogue offers readers the first opportunity to study the Museum's entire collection of French textiles. Because these hangings can never be displayed all at once, owing to their large size and to the sensitivity of their dyes to light, this book offers the only complete overview possible. Regular visitors to the Museum will recognize many familiar hangings as they turn the pages, and they will discover others that were never before displayed at the Villa in Malibu. With the opening of the new museum at the Getty Center we have at last the gallery space to show tapestries in rotation.

The keen eye of Gillian Wilson, Curator of Decorative Arts, can be discerned in the choice of virtually every one of the Getty's exceptional collection of textiles. Her acquisitions over the last twenty-five years form not only a series of splendidly made and well-preserved examples, but also a range of fascinating subjects.

The author, Charissa Bremer-David, Assistant Curator of Decorative Arts, has our admiration and thanks for the years of original research that have borne fruit in this book. I am grateful, too, for the conscientious editing of Bill Peterson and the handsome design by Vickie Sawyer Karten. The Photo Services staff of the Getty Museum, especially Jack Ross, made heroic efforts to photograph these very large objects and produced images of a high degree of fidelity. The departments of Decorative Arts Conservation and Preparations also contributed in important ways to this survey of the Museum's textiles. To all of these staff members I am most grateful.

John Walsh
Director

Acknowledgments

THIS CATALOGUE would not have been possible without the contributions of the staff of the J. Paul Getty Museum. In particular, the author is deeply grateful to Gillian Wilson, Curator of Decorative Arts, for her support, encouragement, and unfailing interest throughout the project. Jack Ross, Photographer, worked tirelessly and met every challenge of photographing the oversize textiles. Editor Bill Peterson reviewed the text with intelligence, sensitivity, and unflagging diligence. Mark Greenberg, Managing Editor, offered experienced advice and support throughout. Designer Vickie Sawyer Karten and Production Coordinator Amy Armstrong have produced a handsome book. Other staff members of the Museum contributed to this effort: Jeffrey Weaver, Department of Decorative Arts; Brian Considine, Jane Bassett, and Adrienne Pamp, Department of Decorative Arts Conservation; Peter Shapiro, Michael Mitchell, Gary Lopez, and the crew of art handlers in the Preparations Department; Ann Friedman, Education Department; José Sanchez, Photographic Services Department.

Textile conservator Sharon Shore, of Caring for Textiles, Los Angeles, conducted thorough condition evaluations on almost all the textiles and was essential in assembling the hangings for the bed (*lit à la duchesse*). Her expertise and knowledge is reflected herein.

The author thanks Edith A. Standen, Curator Emeritus, The Metropolitan Museum of Art, New York, who has generously and unreservedly shared her scholarship for more than a decade.

Sincere thanks are offered to those who provided access to archival documents: Jean-Pierre Samoyault and Chantal Gastinel-Coural, Mobilier National, Paris; Daniel Alcouffe, Musée du Louvre, Paris; Tamara Préaud, Archives, Manufacture Nationale de Sèvres.

Many others have assisted the author over the years by contributing information, facilitating research, or by providing photographic images: Monsieur Achkar, Galerie Achkar-Charrière, Paris; Candace Adelson, Memorial Art Gallery, University of Rochester, New York; Tracey Albainy, Detroit Institute of Arts; Irina Artemieva, The State Hermitage, Saint Petersburg; Jacqueline Boccara, Paris; Joseph Baillio, Wildenstein and Company, New York; Nina Banna, The J. Paul Getty Museum; Christian Baulez, Musée National du Château de Versailles; Shelley Bennett, Henry E. Huntington Library and Art Gallery, San Marino, California; Nadja Berri, Sotheby's, Zurich; Marie-Hélène Bersani, Mobilier National, Paris; Dominique Bondu, Paris; Onica Busuioceanu, The Getty Research Institute for the History of Art and the Humanities; Tom Campbell, The Metropolitan Museum of Art, New York; Charles Cator, Christie's, London; Jean-Pierre Cuzin, Musée du Louvre, Paris; Theodore Dell, New York; Isabelle Denis, Monuments Historiques, Paris; Emmanuel Ducamp, Alain de Gourcuff Editeur, Paris; Kathy Francis, Boston; Gay N. Gassmann, Paris; Ekaterina Vassilievna Grichina, Forchungsmuseum der Akademie der Künst, Saint Petersburg; Ebeltje Hartkamp, The Rijksmuseum, Amsterdam; Wendy Hefford, The Victoria and Albert Museum, London; William Iselin, Christie's, New York; Deborah Kraak, The Henry Francis du Pont Winterthur Museum; Ulrich Leben, Paris; Alexia Lebeurre, Paris; Amaury Lefébure, Musée National du Château de Fontainebleau; Amélie Lefébure, Musée Condé, Chantilly; Christophe Leribault, Musée Carnvalet, Paris; Jérôme Letellier, Saint-Leu-la-Forêt; Roman Malek, Monumenta Serica, Sankt Augustin; Christa Mayer Thurman, The Art Institute of Chicago; Sarah Medlam, The Victoria and Albert Museum, London; Paul Mironneau, Musée National du Château de Pau; Philippe Poindront, Musée National du Château de Compiègne; Alexandre Pradère, Sotheby's, Paris; Tamara Rappé, The State Hermitage, Saint Petersburg; Anne Ratzki-Kraatz, Paris; Jean-Marie Rossi, Aveline, Paris; Adrian Sassoon, London; V. K. Schouisky, Forchungsmuseum der Akademie der Künste, Saint Petersburg; Arlette Serullaz, Musée du Louvre, Paris; Margaret Swain, Edinburgh; George Vilinbakhov, The State Hermitage, Saint Petersburg; comte Patrice de Vogüé, Vaux-le-Vicomte; Deirdre Windsor, The Textile Conservation Center, Lowell, Massachusetts; Alice Zrebiec, Sausalito, California; and Henry S. David, Los Angeles, whose patience and endurance made this all possible.

Charissa Bremer-David
October 1996

Introduction

THE COLLECTION of tapestries and textiles in the J. Paul Getty Museum is exceptional among American institutions, for it was formed at the initiative of two individuals, J. Paul Getty and the Museum's curator of decorative arts since 1971, Gillian Wilson. Their efforts, spanning a combined collecting period of approximately sixty years, have produced a representative survey of the French royal manufactories that operated from about 1660 until the period of the Revolution at the end of the eighteenth century. Though they both acted under self-imposed criteria demanding the highest standards of quality, condition, rarity, and provenance, they acquired with enthusiasm and passion. Mr. Getty had firm convictions as a collector of the decorative arts, stating that "a rug or carpet or a piece of furniture can be as beautiful, possess as much artistic merit, and reflect as much creative genius as a painting or a statue."

J. Paul Getty (1892–1976) began acquiring textiles during the second half of the 1930s, subsequent to gaining his mother's shares in the family's oil business. His interests included French eighteenth-century tapestries and Savonnerie carpets, as well as sixteenth-century Persian carpets. By 1937 he had established a steadfast relationship with the New York gallery of French and Company and its associate Mitchell Samuels, the dealer who was to exert an influence for many years to come. From this source Mr. Getty purchased the first of many hangings after the designs of François Boucher, two from *L'Histoire de Psyché* and the large *Arianne et Bacchus*. Mr Getty was particularly proud of the latter, referring to it in 1951 as "my finest" and "one of the greatest tapestries ever created." The year 1938 was one of intense activity for him in the arena of decorative arts. In addition to private purchases of tapestries from Paris dealers, he bought, through intermediaries, at no fewer than three auctions: at Parke-Bernet in New York in April; at the Galerie Charpentier in Paris in May, and at Christie's in London in June (where he obtained the early Savonnerie carpet and the *Chancellerie* portière). He culminated this flurry in the fall of that year by securing the famous Persian carpet known as the *Ardabil*, dated to 1540, from the personal collection of Lord Duveen.

It was not long before Mr. Getty felt the need to share the pleasures of his collection more broadly. He loaned textiles to public exhibitions in New York beginning in 1940, and by 1951 his generous spirit engendered donations to American museums including the Metropolitan Museum of Art in New York and the Los Angeles County Museum of Art. To the latter he gave not only the *Ardabil* but also an equally famous sixteenth-century Persian piece called the *Coronation Carpet*. Eventually, in 1954, he founded his own museum in Malibu and among the highlights of the first galleries were his French tapestries.

Mr. Getty's taste for French tapestries was shared and complemented by that of his curator of decorative arts, Gillian Wilson. During the 1970s the two worked together to strengthen the collection, adding in 1971 the Neo-Classical set of the *Tenture Boucher* from the Gobelins manufactory. However, concerns for creating a significant and balanced presentation in the new galleries of the Villa museum, which opened in 1974, meant that the curatorial focus had to encompass all of the decorative arts and further additions of tapestries were few. It was not until the 1980s that the textile collection enjoyed a period of intense growth equal to that of Mr. Getty's pre-war years. Now acting under a board of trustees, Gillian Wilson presented for purchase hangings uniquely significant for their historical importance as well as their beauty. Her special preference for the Baroque style of the seventeenth century led to an expansion in this field and the purchase of subjects designed during the early years of Louis XIV's reign, such as the *Char de triomphe* and the elaborate series of *L'Empereur de la Chine*. The collection of eighteenth-century weavings, until then dominated by Boucher scenes, was further broadened with the *Portière aux armes de France* and *L'Histoire de don Quichotte*. Finally needlework was added, an area completely lacking until the two acquisitions of embroidered bed hangings.

The similarity of taste between patron and curator can best be exemplified in the case of the Savonnerie carpet woven for the Galerie du Bord de l'Eau of the Palais du Louvre. When Ms. Wilson finally negotiated its purchase in 1985 after months of effort, she had no idea that Mr. Getty himself had attempted, unsuccessfully, to purchase it from a Paris dealer nearly fifty years earlier.

Mr. Getty appreciated the complicated technique and time-consuming method of tapestry weaving and carpet knotting. During a visit in 1951 to the Gobelins manu-

factory he observed the slow progress of the skilled craftsmen working there in the old tradition. As in the eighteenth century, a single weaver could produce only one to six square meters per year, depending on the intricacy of the pattern. The looms required that weavers work the composition from its reverse and, frequently, from a perpendicular orientation.

Ultimately, for all their splendor, the products of the looms are also vulnerable. Their dyes are light-sensitive and subject to fading, and silk fibers in particular degrade with long exposure to air. Because of preservation concerns, visitors to the Museum's galleries in the new Getty Center will see only a selection of the textile collection on display at any given time. This catalogue, therefore, will enable those who are interested to study and enjoy the complete collection, as Mr. Getty would have wished.

This catalogue has arranged the Museum's collection of French textiles by technique: tapestry, knotted pile, and needlework. Tapestries are grouped by their place of manufacture, Gobelins or Beauvais, in chronological order followed by the knotted pile textiles from the Savonnerie manufactory, also in chronological order. The last two entries in the catalogue are needlework hangings.

Each entry is prefaced by general information that includes dates of manufacture, artists and weavers, woven marks, materials, the gauge of warps or knots per inch, and dimensions. This is followed by a description of the textile's imagery or design. A condition statement accompanies each entry; it includes a note on the preservation of the textile's color that is based on a comparison of the obverse of the hanging to its reverse.

Commentary follows providing information on the literary, historical, and visual sources of the subjects portrayed, as well as the context of the textile's commission and its early provenance. Related textiles are noted by their location, publication, or appearance on the art market. Each entry concludes with a full provenance, exhibition history, and bibliography related to the specific tapestry or set of textiles catalogued. The bibliographies are not intended to include all works discussing the general subject, set, or series under consideration although the endnotes generally include a range of such related publications.

Seventeenth- and eighteenth-century documents are quoted verbatim, retaining the original spellings and idiosyncrasies of the texts. Reference is also made to historical units of measure and currency. The following table provides the modern conversions applied.

UNITS OF MEASURE

Eighteenth-century weavers were paid by the basic unit of measure called the ell or *aune*. The *aune de France* was in use at the Gobelins and Savonnerie manufactories while the *aune de Flandre* was used at Beauvais. Both were divided into 16 *seizièmes*.

1 *aune de France* = 118.8 cm = 3 ft. 10¾ in.
1 *aune de Flandre* = 69.5 cm = 2 ft. 3⅜ in.

The *pied* was a linear measure used here in reference to paintings, models, and cartoons. It was divided into 12 *pouces*.

1 *pied* = 32.4 cm = 1 ft. ¼ in.

UNITS OF CURRENCY

Prices are noted in the value of *livres*, *sous*, and *derniers*. Their relative values were:

1 *livre* = 20 *sous*
1 *sou* = 12 *derniers*

Note: For further reference consult H. Delesalle, "Aunes de France et aunes de Flandre. Note sur le mesurage des anciennes tapisseries de Beauvais," *Revue de métrologie pratique et légal* 3 (March 1964), pp. 95–98.

Abbreviations

Adelson 1994
C. J. Adelson. *European Tapestry in the Minneapolis Institute of Arts*. Minneapolis, 1994.

A.N.
Archives Nationale, Paris.

Badin 1909
J. Badin. *La Manufacture de tapisseries de Beauvais depuis ses origines jusqu'à nos jours*. Paris, 1909.

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Compin and Roquebert + vol.
I. Compin and A. Roquebert. *Catalogue sommaire illustré des peintures du Musée du Louvre et du Musée d'Orsay*. Vol. 3, *Ecole française A–K*. Vol. 4, *Ecole française L–Z*. Paris, 1986.

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Fenaille + vol.
M. Fenaille. *Etat général des tapisseries de la manufacture des Gobelins depuis son origine jusqu'à nos jours 1600–1900*. 5 vols. Paris, 1903–1923 [includes M. Fenaille and M. F. Calmette. *Etat général des tapisseries. . . .* Vol. 5, *Période du dix-neuvième siècle 1794–1900*. Paris, 1912].

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The J. Paul Getty Museum Journal.

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Göbel 1923
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GRI
Getty Research Institute for the History of Art and the Humanities.

Guiffrey, *Comptes des Bâtiments* + vol.
J. Guiffrey. *Comptes des Bâtiments du Roi sous le règne de Louis XIV*. 2 vols. Paris, 1881.

Guiffrey, *Inventaire* + vol.
J. Guiffrey. *Inventaire général du Mobilier de la Couronne sous Louis XIV (1663–1715)*. 2 vols. Paris, 1885–1886.

Guiffrey 1886
J. Guiffrey. *Histoire de la tapisserie depuis le Moyen Age jusqu'à nos jours*. Tours, 1886.

Hunter 1925
G. L. Hunter. *The Practical Book of Tapestries*. Philadelphia, 1925.

JPGM
J. Paul Getty Museum.

M.N. + serial number
Mobilier National. *Manufacture Nationale de Beauvais, Prix des ouvrages et compte des ouvriers*.

MNS archives
Archives of the Manufacture Nationale de Sèvres.

Meyer 1989
D. Meyer. "Les Tapisseries des appartements royaux à Versailles et la Révolution." In *De Versailles à Paris: Le destin des collections royales*. Exh. cat. Centre Culturel du Panthéon, Paris, 1989.

Sassoon and Wilson 1986
A. Sassoon and G. Wilson. *Decorative Arts: A Handbook of the Collections of the J. Paul Getty Museum*. Malibu, 1986.

Standen 1985
E. Standen. *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art*. 2 vols. New York, 1985.

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Contents


GOBELINS MANUFACTORY

I

Portière du Char de triomphe

Gobelins manufactory, Paris; circa 1699–1717

Cartoon designed circa 1662 by Charles Le Brun (1619–1690) and painted by Beaudrin Yvart *le père* (1611–1680). Woven on the low-warp loom between 1699 and 1717 under the direction of Jean de la Croix *père* (*entrepreneur* of the first low-warp workshop, 1662–1712) and/or Jean de la Fraye (circa 1655–1730) or Jean Souet (circa 1653–1724).

WOVEN HERALDRY
Woven with the arms of France and Navarre.

ADDITIONAL MARKS
A portion of the original lining survives, inscribed in ink:

N° 194. Port[e] Du Char,
6: Sur 3: aus. [aunes] de haut–
2: au [aunes] de Cours

and (inverted):

10-6 six pieces
8 520

MATERIALS
Wool and silk; linen; modern linen lining

GAUGE
20 to 22 warps per inch / 84 to 112 wefts per inch

DIMENSIONS
height 11 ft. 8¼ in. (357.5 cm)
width 9 ft. 1⅛ in. (277.8 cm)

83.DD.20

DESCRIPTION
This armorial *portière* was designed to hang over a door in a formal interior. The central area of the tapestry is conceived as an architectural niche with an arched cornice upon which are seated two winged putti, each holding a terrestrial globe. Suspended from a ribbon that is pinned at the top of the arch is the heraldic crown of the French kings together with a set of balance scales. Another ribbon, woven with the motto *Nec Pluribus Impar* (literally "not unequal to many," originally translated as "not unequal to the most numerous tasks"), entwines the balancing arm of the scales (fig. 1.1). Shining from the back of the niche is a head of Apollo, representing the Sun God. A blue drapery embellished with golden fleur-de-lys is tied below the cornice and forms a backdrop for a large gilt escutcheon from which rise two fruit-filled cornucopias. The woven cartouche bears the arms of France (*d'azure à tois fleur-de-lys or*) and Navarre (*de gueules à une chaine d'or en triple orle, en croix et en sautoir*), encircled by palm fronds that are laced into the collars of the order of Saint-Michel and the order of the Saint-Esprit.[1] The armorial is secured to a gilded parade chariot that is filled with military trophies of armor, weapons, shields, and flags. Fame, in the form of a winged head blowing two flower-garlanded trumpets, adorns the front of the chariot, and the chariot's wheels crush and sever the enemy, a serpent. The border of the *portière* simulates a gilt frame decorated with guilloche encircling rosettes and fleur-de-lys. A larger fleur-de-lys against a small field of mail fills each corner.

Portière du Char de triomphe 83.DD.20

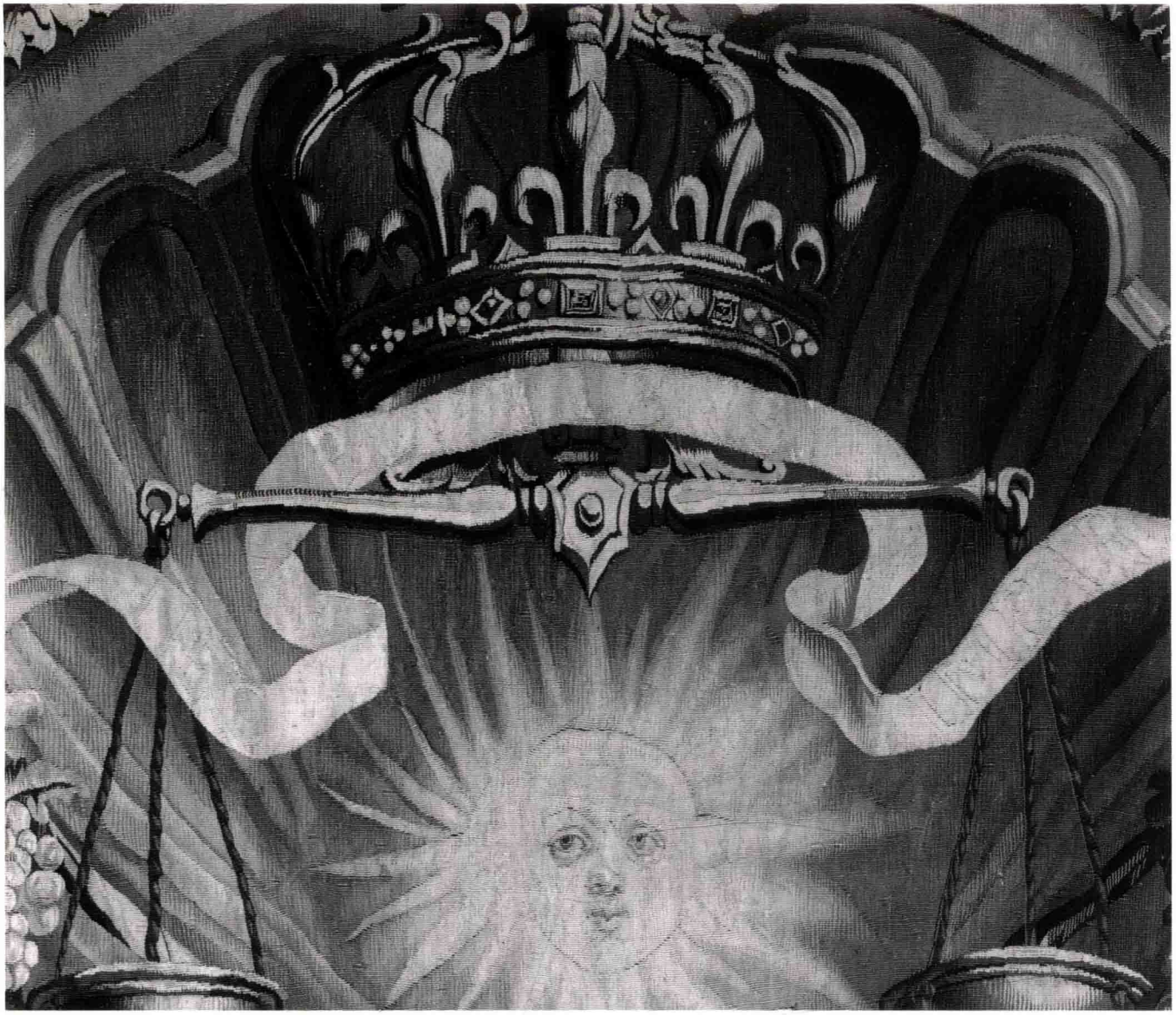

FIGURE 1.1 Detail.

CONDITION

The warps of this tapestry are wool, Z spun S ply (8). The ply of the warps is very hard and tightly twisted, resulting in a smooth, strong fiber. Both the wool and silk wefts are Z spun S ply (2). There is frequent use of two yarns, one of wool and one of silk, plied as one weft. A comparison of the reverse to the obverse shows that the tapestry has faded over time, most notably in the yellows. The woven motto in the ribbon above Apollo's head was probably once yellow, but is now discernible by the texture of the weave rather than by color contrast. Black and blue colors have suffered the least amount of fading. The silk weft yarns are relatively fragile, and in tightly woven figurative areas they have been abraded. Throughout the hanging, small woven mends occur that have faded at a rate differing from the original yarns. The tapestry is supported by two straps of plain-weave jute near each vertical edge, and it is backed entirely by a modern lining of plain-weave linen. A section from the original plain-weave linen lining survives; stitched to the lower corner of the replacement lining, it has a warp count of 24 and a weft count of 24 threads per inch and bears an inscription in ink.

COMMENTARY

The *Char de triomphe* (Chariot of Triumph) belongs to a group of *portières* thought to have been designed by Charles Le Brun while he directed the Maincy tapestry workshop of Nicolas Fouquet (1615–1680), the ill-fated finance minister to Louis XIV. The designs of these *portières* were referred to as *Renommées* (renown), *Lion*, *Licorne* (unicorn), *Mars*, and *Char de triomphe*, but unfortunately their early history is unclear. Their production began at Maincy and later continued at the royal Gobelins manufactory in Paris. The short-lived Maincy factory began activity in 1658, weaving tapestries for Fouquet's nearby Château de Vaux-le-Vicomte. In 1662, following Fouquet's fall from power in September 1661, the factory was moved to the Hôtel des Gobelins at the edge of Paris. The king's minis-

ter, Jean-Baptiste Colbert (1619–1683), organized the complete transfer of the workshop, including the weavers and looms, the painters and cartoons, as well as the tapestries in progress.[2] Louis XIV approved production of at least three of these *portière* designs and royal emblems were substituted for those of Fouquet. Simultaneously, Colbert also commissioned tapestries after these designs for himself, varying them with his own emblem of a sinuous snake.

Three drawings and one painted cartoon related to this period of Le Brun's work survive, showing various alterations that reflect the change in patronage. The first is a sketch for an armorial *portière* that depicts two female figures leaning against the central cartouche and has a unicorn in the lower left (fig. 1.2). The sketch is transitional, but the figures are shown to be standing freely with their feet visible below the two cornucopias to either side of the shield. On the shield it can be seen that the outline of Fouquet's device, a rampant squirrel, has been drawn over with the Colbert snake.[3] No tapestries were woven directly after this drawing, but it seems to have been a preliminary sketch for the *Portière des Renommées*.

A second sketch (fig. 1.3), now in the State Hermitage, Saint Petersburg, reveals a further development of the design.[4] The escutcheon still bears a rampant squirrel, but the two female figures have shed their legs and are now shown as emerging from the cornucopias. They have lost their feet to make room for a dog to the left and a lion to the right. A lionskin was added to adorn the head of the figure on the right, and it is therefore possible that the design represents the *Portière du Lion*, hitherto unidentified. Given the heraldic emblem of Fouquet, these animals probably represented Fidelity and Fortitude, attributes fitting for a minister in the king's service.

Colbert appropriated a combination of the two designs to his own use, and several *portières* survive bearing his arms. In the Colbert hangings the two females stand freely behind horns of plenty, their feet flanked by an animal to the left and right. At least two (and possibly three) *portières* were made with a cockerel substituted for the dog at the lower left (fig. 1.4).[5] In this case, the cockerel must have been symbolic of Vigilence, a suitable quality for the minister who replaced Fouquet on the Conseil d'en Haut. Another three (possibly four) *portières* bear the cockerel at the lower left and the dog to the lower right (fig. 1.5).[6]

Also derived from a variation of the second design was the king's commission for the *Portière des Renommées* (fig. 1.6). The bundles of military trophies and weapons, which can be seen delicately sketched behind the dog and lion in the Hermitage drawing, were made major features of the royal tapestries. The metal ewer with the single looped handle in the lower right of the tapestries and the fasces in the lower left can both be traced to the drawing (fig. 1.3).

Although no woven examples of the *Portière de la Licorne* have survived, a cartoon was painted by Beaudrin

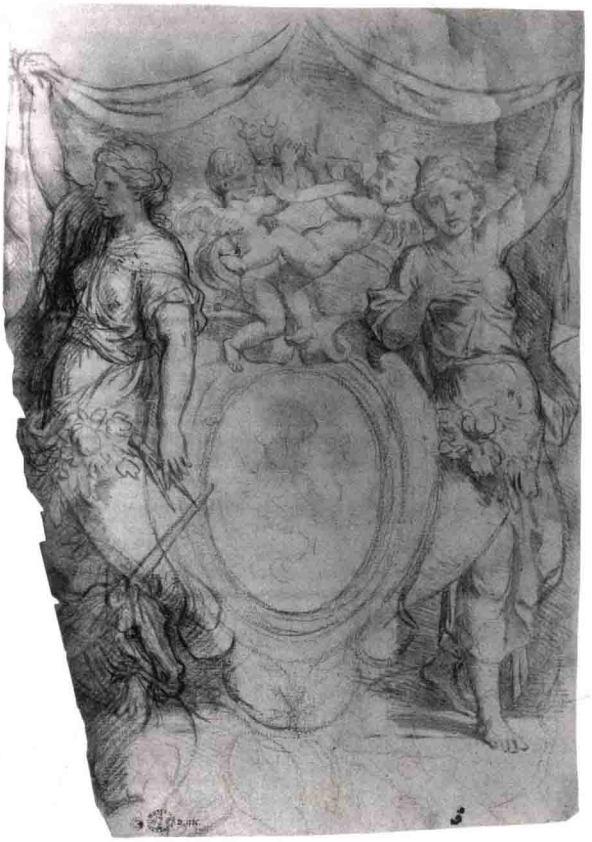

FIGURE 1.2 Charles Le Brun (French, 1619–1690). Drawing for *Portière des Renommées* with the arms of Fouquet superimposed by the snake of Colbert. Musée de Besançon, inv. D 1786.

FIGURE 1.3 Charles Le Brun (French, 1619–1690). Drawing for *Portière des Renommées* with the arms of Fouquet. (Formerly in the Bibliothèque Stieglitz, Saint Petersburg.) Saint Petersburg, The State Hermitage, inv. 18959.

FIGURE 1.4 Gobelins manufactory (French, circa 1662–1683). *Portière des Renommées*. Les Affaires Culturelles: Ile-de-France, on loan to the Château de Vaux-le-Vicomte, near Melun.

FIGURE 1.5 Gobelins manufactory (French, circa 1662–1683). *Portière des Renommées*. Sold Sotheby's, Zurich, November 25, 1992, lot 74.

Yvart *le père* after Le Brun's design for Fouquet (fig. 1.7). It was adapted with the arms of Colbert for use at the Gobelins and survives in a ruined state in the Musée du Louvre.[7] Two putti, one with a key and the other with a flaming lamp, hold a marquisate crown above an escutcheon emblazoned with the Colbert snake. Below, to the left, is a hound above a winged creature (probably a bat) and, to the right, a unicorn whose horn impales a lizard.

Le Brun's third drawing, made for the *Portière de Mars* (fig. 1.8), has been dated to the Maincy period (1658–1661) on the basis of style.[8] But as the sketch indicates a double coat of arms and the collar for the Order of the Saint-Esprit, honors Fouquet did not possess, it must be assumed that Fouquet intended this hanging for his king.

The design for the *Portière du Char de triomphe* was also thought to belong to Le Brun's Maincy phase, but the tapestry's symbolism confirms an origin immediately afterward. The presence of the king's motto *Nec Pluribus Impar* dates the composition to 1662 at the earliest. Louis Douvrier (member of the Petite Académie founded by Colbert in 1663, died 1668) invented the motto specifically for the Grand Carrousel of 1662, when Louis XIV appeared as the Sun King dressed in the costume of the Sun God, Apollo. To distinguish Louis XIV's appropriation of this ubiquitous symbol, Douvrier created the device of the sun shining on a terrestrial globe accompanied by the text *Nec Pluribus Impar*. Translated literally as "not unequal to many," the intended interpretation was "not unequal to the most numerous tasks." Douvrier meant that the king was equal to the demands of governing in all its aspects, and additionally that his rule and influence extended to many parts of the globe just as the sun shone on many worlds.[9] Le Brun's design for the *Portière du Char de triomphe* built upon the imagery of Douvrier's powerful device, alluding not only to the extent of Louis XIV's reign but to its success—its triumph—as well. Maurice Fenaille reported that Baudrain Yvart *le père* painted the cartoon after Le Brun's design and subsequent models were prepared by François van der Meulen (1632–1690) and Joseph Yvart *le fils* (1649–1728). The *Comptes des Bâtiments du Roi* note payments to Pierre Mathieu (1657–1719) and to Yvart *le fils* for additional cartoons during 1714 and 1715.[10]

WEAVER AND DATE

Seventy-one *portières* of this design were ordered for the Garde-Meuble de la Couronne, of which the Gobelins manufactory completed sixty-six between 1662 and 1724. All but one were woven on the low-warp looms, and twelve contained gold thread. Until 1694, when the Manufacture Royale des Gobelins temporarily closed, the production of the *Char de triomphe* was always accompanied by another royal armorial, the *Portière de Mars*. The first two *tentures* woven, and the subsequent four orders commissioned by