



Jean Honoré Fragonard  
French, 1732 - 1806

## *The Visit to the Nursery*

c. 1775

oil on canvas

overall: 73 x 92.1 cm (28 3/4 x 36 1/4 in.)

framed: 97.8 x 116.8 cm (38 1/2 x 46 in.)

Samuel H. Kress Collection 1946.7.7

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### ENTRY

Fragonard is usually associated in the popular imagination with amusing and mildly erotic works, yet he was also an observant and sometimes sincere painter of family life. *The Visit to the Nursery* is one of his more ambitious and successful domestic scenes, a touching and evocative image of parental affection. In a rustic interior, a fashionable young couple gaze lovingly at their sleeping child, who is looked after by an elderly woman seated beside the cradle. Three other children have wandered into the room and look on attentively. A soft light spills through the parted drapes at left, illuminating the scene with an ethereal glow. The quasi-devotional tenor of the scene is not unlike that found in Fragonard's *The Happy Family*, although the characters are more fashionably dressed. The motif of a young husband and wife admiring their infant was popularized by such artists as Jean-Baptiste Greuze (French, 1725 - 1805), [1] and the theme undoubtedly would have had wide appeal in the years following Jean Jacques Rousseau's (1712–1778) educational treatise *Émile* (1762), which advocated the development of emotional bonds between parents and their children.

The subject of a well-to-do couple admiring their sleeping child must have had a certain appeal for Fragonard, for he painted a number of variants. Several versions

were circulating in Paris in the 1780s and 1790s, when there was a particularly active market for Fragonard's work. The National Gallery of Art's painting traditionally has been associated with one that appeared in the 1780 sale of Jean François Leroy de Senneville (1715–1784), a *fermier général* and important client of Fragonard; at one point he owned . The compiler of the sale catalogue, the dealer A.J. Paillet, described it in glowing terms: "This piece, with its broad and fluent handling, brings together all the spirit and the character suitable to the subject." According to Paillet, "the picture is composed of eight figures, in which the subject is taken from the novel of *Miss Sara* by M. de Saint Lambert. This interesting composition represents the moment when the two spouses come to visit their child." [2] This description is a plausible one for the National Gallery's painting, although it has seven figures, not eight. When Leroy de Senneville's painting came on the block again in 1784, the sale catalogue repeated the earlier description, with the addition that "this work...makes a great impact even if it is hardly finished," a characterization difficult to reconcile with the National Gallery's painting, which has all the appearance of a completed work. [3]

The issue is complicated further by the fact that Leroy de Senneville owned a second version of the subject, smaller and with "a completely different composition, in which one counts four figures, the principal one a pretty young woman wearing a straw hat; her husband sitting beside her appears to admire a child in his cradle, on which his nurse leans." [4] The best candidate for this second version is a painting in the Rothschild Collection [fig. 1], despite there being seven figures (Paillet easily might have overlooked the three children at right): the dimensions he recorded are accurate, and the description is reasonably precise, particularly the straw hat worn by the mother and the young nurse who has taken the place of the old crone at the side of the cradle. [5] Yet its composition cannot be described as "completely different" from the Washington version, if that is the one accepted as Leroy de Senneville's larger picture. [6]

The emergence of another version of the subject, from a collection in Estonia, could help to resolve the puzzle [fig. 2]. Recently published by Jean-Pierre Cuzin, the canvas is characterized by a "broad and fluent handling"—much more so than the National Gallery's painting—and indeed could be described as "hardly finished," particularly in the background figures, the dog at lower left, and the bedclothes in the center, where the paint film is thin, revealing the brown ground layer. Moreover, it features the requisite eight figures, and its composition is undeniably "completely different" from the smaller Rothschild version. [7] Of all the

known variants, it best fits the descriptions in the Leroy de Senneville sale catalogues. If that is the case, the early history of the Washington painting remains to be discovered. [8]

Far from being unfinished, *The Visit to the Nursery* appears to have been carefully prepared and executed. Fragonard worked out the composition in a large oil sketch, a practice he employed on only rare occasions in his smaller canvases [fig. 3]. [9] Painted more fluidly and broadly, the sketch nevertheless established the principal distribution of forms and lighting that appear in the National Gallery's painting. In the final conceptualization, Fragonard made the composition slightly more horizontal and worked up the details—particularly of the faces—with a finer technique and more evenly applied paint surface (which the artist enlivened by mixing sand or some other grainy material into the ground layer). Only slightly smaller than the final version, it was perhaps intended to convey to the patron what the finished painting would look like. Unfortunately, the provenance of this oil sketch cannot be traced back to the eighteenth century, further frustrating an identification of Fragonard's patron. [10]

The specific subject of *The Visit to the Nursery* has been interpreted in various ways. For Roger Portalis it represented parents visiting their child at the home of a wet nurse; he suggested that Fragonard's painting indicated that Rousseau's condemnation of the practice of wet-nursing in *Émile* had not yet taken hold in French society. [11] Georges Wildenstein felt that here, as in all his family pictures, Fragonard was responding to his own presumably happy domestic life. [12] Mary Sheriff, whose complex and nuanced analysis of the painting focused on its ambiguous depiction of class identity and gender roles, also understood it as probably depicting an urban couple visiting their child in the rural home of a wet nurse. [13]

Yet in 1780 the two versions owned by Leroy de Senneville (presumably figs. 1 and 2) were identified as representing a scene from Jean François de Saint Lambert's sentimental tale, *Sara Th...* [14] First published in 1765, this moralizing romance tells the story of a beautiful and well-bred young English woman who falls in love with a humble but educated Scottish farmer. Forsaking an arranged marriage, Sara weds the farmer, Philips, and the couple lives happily and productively on the farm, their relationship and attitude toward life continually inspired by the extraordinary library that was the gift of her father (among its volumes are copies of Samuel Richardson's *Pamela* and Rousseau's *Émile*). Saint Lambert's tale is a paean to *sensibilité*, the virtues of honesty and sincerity, and the emotional satisfaction of

parenthood. Notably, Sara breastfeeds her children, and one of Saint Lambert's points is that such "natural" mothering is a primary reason for their intimate familial bonding. The scenes depicted in Fragonard's paintings are evidently the one witnessed by the story's narrator, a traveler who visits Sara and Philips at their farmhouse: "I saw them enter a room off the garden, its window open: they went together to a cradle where their fifth child was lying; the two of them knelt by the cradle, by turn looking at their child and at each other, all the while holding hands and smiling. I was enchanted by this touching scene of conjugal love and parental tenderness." [15]

Can one assume that the subject of the National Gallery's painting is also drawn from Saint Lambert's tale, even though it cannot definitively be identified with the picture described in the Senneville sale? [16] Its general subject, specific actions, and overall mood are entirely consistent with the story of Sara and with Fragonard's representation of the key moment in the small version in the Rothschild Collection (fig. 1). The depiction of Sara herself is remarkably similar to the description of Saint Lambert's narrator: "a woman of twenty-five or thirty, she was blonde and fresh, if a bit sunburned; she had large dark eyes and a very white throat, which she left completely exposed." [17] One would not demand or expect that Fragonard be so literal in his conception, but if additional evidence were needed, it has been provided by Emma Barker: she recognized the striking relationship between *The Visit to the Nursery* and an engraving after a design by Jean Michel Moreau le Jeune for an edition of Saint Lambert's tale published around 1776. [18] The images are so similar in composition and details—for example, the pairing of the two children at the right edge, the tilt of Sara's head, the cat and ball—as to suggest the artists were responding directly to each other's work. Barker believed that Moreau's print must have come first, "since it explains the elegant dress, befitting a prosperous farmer and his wife, which sets the couple apart from the figures who people Fragonard's other rural genre scenes." [19] Yet surely Fragonard did not need Moreau's example, since figures in elegant dress populate his genre scenes throughout his oeuvre, even if he may have been inspired by the 1775 luxury illustrated edition to paint a series of pictures based on the story of Sara. In any case, he made the subject his own, reimagining the scene as a broad and stable horizontal composition (as opposed to Moreau's strongly vertical arrangement) and introducing the elderly woman in place of the old man (Sara's father) who appears in the print. She has been identified convincingly not as a wet nurse but as a *sage-femme*, or midwife. [20]

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As is often the case with Fragonard's oeuvre, the date of the present painting has proved elusive, and scholars have placed it anywhere from the mid-1760s to the late 1770s, a time when he is considered to have painted several other family pictures. [21] *The Visit to the Nursery* is an unusually classical composition consisting of a series of horizontal, vertical, and triangular forms arranged neatly before the viewer, which might argue for the earlier dating in the mid-1760s, near the time of the grand *Corésus and Callirhoé* (Salon of 1765; Paris, Musée du Louvre), his most academic production. Yet the blond tonality, the figure types, and the evenly applied paint surface point more toward the mid-1770s. This date would be consistent with the appearance of Moreau's engraving around 1775. Alexandre Ananoff published a pen and wash drawing that closely resembles this painting. Rather than being a study, this highly finished drawing would appear to have been done afterward, as a finished work of art in its own right, as Colin Eisler proposed. [22] It first appeared in a sale in 1779, suggesting a terminus ad quem for the date of the oil.

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Collection data may have been updated since the publication of the print volume. Additional light adaptations have been made for the presentation of this text online.

Richard Rand

January 1, 2009

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## COMPARATIVE FIGURES



**fig. 1** Jean-Honoré Fragonard, *The Visit to the Nursery*, c. 1770–1775, oil on canvas, Waddesdon, (Rothschild Family); acc. no. 289.1997. © National Trust, Waddesdon Manor



**fig. 2** Jean-Honoré Fragonard, *The Visit to the Nursery*, c. 1770–1775, oil on canvas, private collection. All rights reserved



**fig. 3** Oil Study, Jean-Honoré Fragonard, *The Visit to the Nursery*, c. 1770–1775, oil on canvas, private collection

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## NOTES

- [1] On this point see Jean-Pierre Cuzin, *Fragonard, Life and Work* (New York, 1988; French ed. Paris, 1987), 89–92; Pierre Rosenberg, *Tout l'oeuvre peint*

de *Fragonard* (Paris, 1989), 104. For other family scenes from the 1770s, see, for example, Pierre Rosenberg, *Tout l'oeuvre peint de Fragonard* (Paris, 1989), nos. 306, 307, 334–338, 349, 351, 352. Fragonard may have known Greuze's drawing *La Paix du ménage* (*Household Peace*), disseminated by Moreau le Jeune's engraving of 1766, with its similar scene of a doting husband and wife huddled over their child's cradle.

- [2] “Ce morceau joint à une touche large et facile tout l'esprit et le caractère convenables au sujet.” “Un tableau compose de huit figures, dont le sujet est tiré du *Roman de Miss Sara* par M. de Saint Lambert. Le moment que represente cette composition intéressante est celui où les deux époux viennent visiter leur enfant.” Leroy de Senneville sale, Paillet, Paris, April 5–11, 1780, lot 50; see Pierre Rosenberg, *Tout l'oeuvre peint de Fragonard* (Paris, 1989), 126. The painting failed to sell and was auctioned again in 1784, this time purchased by Basan (Senneville sale, Paillet, Paris, April 26, 1784, lot 26; see Pierre Rosenberg, *Tout l'oeuvre peint de Fragonard* [Paris, 1989], 128). The smaller version of the painting is Pierre Rosenberg, *Tout l'oeuvre peint de Fragonard* (Paris, 1989), no. 305.
- [3] Senneville sale, Paillet, Paris, April 26, 1784, lot 26: “Ce morceau, ingénieusement composé, est d'un grand effet, malgré qu'il soit peu terminé” (quoted in Pierre Rosenberg, *Tout l'oeuvre peint de Fragonard* [Paris, 1989], 128).
- [4] Lot 51 in the Leroy de Senneville sale of 1780: “Il représente le même sujet que le précédent, mais d'une composition toute différente. On y compte quatre figures, dont la principale est une jeune et jolie femme, coëffée d'un chapeau de paille, son mari, assis près d'elle, paraît considérer un enfant qui est dans son berceau, sur lequel est appuyée sa nourrice.” Pierre Rosenberg, *Tout l'oeuvre peint de Fragonard* (Paris, 1989), 126–127.
- [5] The painting is now in the Rothschild Collection, Waddesdon Manor, England (Pierre Rosenberg, *Tout l'oeuvre peint de Fragonard* [Paris, 1989], 105, no. 306). Neither picture found a buyer at the 1780 auction, and both were included in a second sale of Leroy de Senneville's collection on April 28, 1784; see Georges Wildenstein, *The Paintings of Fragonard: Complete Edition* (New York, 1960), 285, 300–301; Pierre Rosenberg, *Tout l'oeuvre peint de Fragonard* (Paris, 1989), 128.
- [6] Paillet specifically noted the woman's straw hat in the small picture, presumably to distinguish it from the larger version. The woman in the Washington version, of course, wears a similar straw hat.
- [7] “Presque certainement celle des ventes Leroy de Senneville de 1780 et 1784” (Almost certainly the one from the Leroy de Senneville sales of 1780 and 1784), according to Jean-Pierre Cuzin, “Fragonard: quelques nouveautés et quelques questions,” in *Mélanges en hommage à Pierre Rosenberg: peintures et dessins en France et en Italie XVIIe–XVIIIe siècles*



(Paris, 2001), 173, fig. 9 (ill. reversed). Nor does the woman wear a straw hat.

- [8] The Washington painting has also been identified with a work featured in a sale in 1792, although the description in the sale catalogue (Goman sale, March 24, 1792 [February 6, according to Lugt], no. 100) is too vague to be convincing: “Une composition de 6 figures dans un intérieur de chambre. Cette esquisse terminée est connue sous le titre de la Bonne Mère. H. 28 p[ouces]; L. 33 p. T[oile]. (A composition of 6 figures in a bedroom interior. This finished sketch [esquisse] is known by the title of the Good Mother.)
- [9] Pierre Rosenberg, *Tout l’oeuvre peint de Fragonard* (Paris, 1989), 104–105, no. 305; Cuzin proposes (implausibly, it would seem) that the two paintings might be independent works rather than an oil sketch and a finished canvas (*Jean-Honoré Fragonard (1732–1806): origenes e influencias, de Rembrandt al siglo XXI* [Barcelona, 2006], 96, 211). Rosenberg also catalogued a small oil sketch for the two children at right (Pierre Rosenberg, *Tout l’oeuvre peint de Fragonard* [Paris, 1989], 104–105, no. 304a). Another small painting, depicting a standing girl very similar to the girl at right, may be an independent work rather than a study for the Washington painting (Pierre Rosenberg, *Tout l’oeuvre peint de Fragonard* [Paris, 1989], 105, no. 307; Jean-Pierre Cuzin, “Fragonard: quelques nouveautés et quelques questions,” in *Mélanges en hommage à Pierre Rosenberg: peintures et dessins en France et en Italie XVIIe–XVIIIe siècles* [Paris, 2001], 170–171, fig. 5). Fragonard often made oil sketches for his larger projects (see, for example, Pierre Rosenberg, *Tout l’oeuvre peint de Fragonard* [Paris, 1989], nos. 22, 23, 62, 114–117, 277–279, 309–311, 335, 377–378, 381, and 399, although some may simply be variants painted in a different style rather than true oil studies).
- [10] For the provenance, see Jean-Pierre Cuzin, *Fragonard, Life and Work* (New York, 1988; French ed. Paris, 1987), no. 124.
- [11] Roger Portalis, *Honoré Fragonard: sa vie et son oeuvre* (Paris, 1889), 1:119.
- [12] Georges Wildenstein, “L’exposition Fragonard au pavillon de Marsan,” *Revue de l’art français* 7 (July 1921): 362; see also Georges Wildenstein, “Un amateur de Boucher et de Fragonard: Jacques-Onésyme Bergeret, 1715–1785,” *Gazette des Beaux-Arts* ser. 6, 58 (July–Aug. 1961): 26–27.
- [13] Mary D. Sheriff, “Fragonard’s Erotic Mothers and the Politics of Reproduction,” in *Eroticism and the Body Politic*, ed. Lynn Hunt (Baltimore, 1991), 16–40.
- [14] “The subject is taken from the *Roman de Miss Sara* by M. de Saint Lambert. The moment that this interesting composition represents is that when the two spouses go to visit their child” (Le sujet est tiré du *Roman de Miss Sara* par M. de Saint Lambert. Le moment que représente cette composition intéressante est celui où les deux époux viennent visiter leur enfant). See Pierre Rosenberg, *Tout l’oeuvre peint de Fragonard* (Paris, 1989), 126.



- [15] “[J]e les vis entrer dans une chambre qui donnoit sur le jardin & dont la fenêtre étoit ouverte: ils allèrent ensemble vers un berceau où reposoit leur cinquième enfant, ils se courboient tous deux sur le beceau, & tour-à-tour regardoient l’enfant & se regardoient en se tenant par la main & en souriant. J’étois enchanté du spectacle touchant de cet amour conjugal & de cette tendresse paternelle.” Jean François de Saint Lambert, *Sara Th...nouvelle traduite de l’anglois* (Lausanne, 1766), 17. The novella was first published in the *Gazette Littéraire de l’Europe*, April 15, 1765.
- [16] For a survey of various opinions, see the excellent entry by Colin Eisler, *Paintings from the Samuel H. Kress Collection: European Schools Excluding Italian* (Oxford, 1977), 333–335; Pierre Rosenberg, *Tout l’oeuvre peint de Fragonard* (Paris, 1989), 104, has given the identification new credence. Sheriff’s reading of Fragonard’s young parents as “an urban couple from the more privileged classes who have come to visit their nursling, put out in the country” (Mary D. Sheriff, “Fragonard’s Erotic Mothers and the Politics of Reproduction,” in *Eroticism and the Body Politic*, ed. Lynn Hunt [Baltimore, 1991], 22) is not necessarily inconsistent with Saint Lambert’s novella, a text Sheriff does not mention as a possible source for the painting’s subject. Sara was, after all, an upper-class woman raised in London, and Philips is described as “very well put out, his face was rather beautiful, and his countenance noble and agreeable” (fort bien fait, son visage étoit assez beau, & sa phisiognomie étoit noble & agréable; Jean François de Saint Lambert, *Sara Th...nouvelle traduite de l’anglois* [Lausanne, 1766], 16; see note 15). Nevertheless, Marie-Anne Dupuy-Vachey has questioned the identification, claiming that the man and woman in the Kress painting are too finely dressed for Saint Lambert’s rustic farmer and wife (Marie-Anne Dupuy-Vachey, *Fragonard: les plaisirs d’un siècle* [Paris, 2007], 100). She suggests that the scene may indeed depict an aristocratic couple visiting their child at the home of a country wet nurse. Another painting by Fragonard, *Le Retour au logis*, which also exists in several versions (Pierre Rosenberg, *Tout l’oeuvre peint de Fragonard* [Paris, 1989], nos. 349, 351, 352), might also represent the scene described by Saint Lambert (see Daniel Wildenstein and Gabriele Mandel, *L’opera completa di Fragonard* [Milan, 1972], 107).
- [17] “[U]ne femme de l’âge de vingt-cinq à trente ans; elle étoit blonde & fraîche, quoiqu’un peu hâlée; elle avoit de grands yeux noirs & une gorge très blanche, qu’elle laissoit voir toute entière” (Jean François de Saint Lambert, *Sara Th...nouvelle traduite de l’anglois* [Lausanne, 1766], 11; see note 15).
- [18] Emma Barker, “Greuze and the Painting of Sentiment: The Family in French Art 1755–1785” (PhD diss., Courtauld Institute of Art, University of London, 1994), 163–166; Emma Barker, *Greuze and the Painting of Sentiment* (Cambridge, 2005), 139–143. This edition of the story of *Sara Th...is* in Jean François de Saint Lambert, *Les saisons: poème*, 7th ed. (Amsterdam [Paris],

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1775) (the imprint is 1775, but some of the engravings are dated 1776). The illustration, engraved by B.L. Prevost after a design by Jean Michel Moreau le Jeune, is opposite 267 and is entitled *J'étois enchanté du spectacle touchant de cet amour conjugal*.

- [19] Emma Barker, "Greuze and the Painting of Sentiment: The Family in French Art 1755–1785" (PhD diss., Courtauld Institute of Art, University of London, 1994), 165.
- [20] See the excellent discussions by Emma Barker, "Greuze and the Painting of Sentiment: The Family in French Art 1755–1785" (PhD diss., Courtauld Institute of Art, University of London, 1994), 164, and by Mary D. Sheriff, "Fragonard's Erotic Mothers and the Politics of Reproduction," in *Eroticism and the Body Politic*, ed. Lynn Hunt (Baltimore, 1991), 30, who notes her resemblance to one of the fates.
- [21] Mary D. Sheriff, "For Love or Money? Rethinking Fragonard," *Eighteenth-Century Studies* 19, no. 3 (Spring 1986): 333–354.
- [22] Private collection, Paris (see Alexandre Ananoff, *L'oeuvre dessiné de Jean-Honoré Fragonard*, 4 vols. [Paris, 1961–1970], 2:39, no. 634, fig. 185; Colin Eisler, *Paintings from the Samuel H. Kress Collection: European Schools Excluding Italian* [Oxford, 1977], 334; Jean-Pierre Cuzin, *Fragonard, Life and Work* [New York, 1988; French ed. Paris, 1987], 91, fig. 119). There are two finished pen and wash drawings after the Estonia painting (fig. 2; see Alexandre Ananoff, *L'oeuvre dessiné de Jean-Honoré Fragonard*, 4 vols. [Paris, 1961–1970], 2:37, no. 628; 4:22, no. 1950). For Fragonard's tendency to make drawings after paintings as works of art in their own right, see Roger Portalis, *Honoré Fragonard: sa vie et son oeuvre*, 2 vols. (Paris, 1889), 201–202; Georges Wildenstein, *The Paintings of Fragonard: Complete Edition* (New York, 1960), viii.

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## TECHNICAL SUMMARY

The support is a tightly woven, medium-weight, plain-weave fabric that has been lined. The original tacking margins have been removed, but cusping visible in the X-radiographs indicates that the painting probably retains its original dimensions. The ground is a thick, textured white layer. The texture probably comes from sand or agglomerations of large pigment particles in the priming mixture, a somewhat common practice in grounds from this period. The paint was executed thinly and rapidly with low impasto only in the brightest highlights. The shadows were accomplished with thin glazes of dark, transparent colors. The finer of these shadows were brushed in first to serve as a guide for the painting.

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The condition is generally good, with either a little fading or slight abrasion from past cleanings in the thinnest of the glazed shadows. There is only one small loss of paint and ground in the collar of the woman's white dress. The painting was relined in 1943 by Stephen Pichetto, who also carried out minor inpainting. A discolored varnish was removed and the painting was restored in 1988.

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### PROVENANCE

Traditionally associated with the collection of Jean François Leroy de Sennéville [1715-1784], Paris; (his sale, Chariot and Paillet at Hôtel de Bullion, Paris, 5-11 April 1780, no. 50, bought in); (his sale, Paillet, Paris, 26 April 1784, no. 26); purchased by Basan, Paris, possibly Madame Goman, Paris; (her sale, Le Brun and Julliot, Paris, 6 February 1792 and days following, no. 100); Le Brun, possibly Amédée Constantin, Paris; (his estate sale, at his residence by Pérignon, Paris, 18 November 1816, no. 365); bought in or purchased by Pérignon.[1] possibly purchased 1851 by the father of Jules Burat; by inheritance to Jules Burat, by 1883; (his estate sale, Galerie Georges Petit, Paris, 28-29 April 1885, no. 71, bought in); probably by inheritance to Madame Louis Burat, Paris, by 1907 until at least 1921.[2] (Wildenstein & Co., Paris, New York, and London), by 1939;[3] sold 1942 to the Samuel H. Kress Foundation, New York.[4]

[1] See the discussion of the early provenance by Richard Rand in Philip Conisbee et al., *French Paintings of the Fifteenth through the Eighteenth Century*, The Collections of the National Gallery of Art Systematic Catalogue, Washington, D.C., 2009: no. 37, 182-187.

[2] The painting was lent by Mme Burat to 1907 and 1921 exhibitions in Paris; it was not included in Mme Burat's sale at Galerie Charpentier in Paris on 17 June 1937.

[3] The painting was exhibited at Wildenstein's, New York, in 1939.

[4] See also The Kress Collection Digital Archive, <https://kress.nga.gov/Detail/objects/2355>.

## EXHIBITION HISTORY

1883 L'Art au XVIIIe siècle Galerie Georges Petit, Paris, 1883-1884, no. 53.

1907 Exposition Chardin et Fragonard, Galerie Georges Petit, Paris, 1907, no. 90.

1921 Exposition d'œuvres de J.-H. Fragonard, Musée des Arts Decoratifs, Pavillon de Marsan, Paris, 1921, no. 69.

1939 The Great Tradition of French Painting, Wildenstein & Co., New York, 1939, no. 22.

1940 Masterpieces of Art. European & American Paintings 1500-1900, New York World's Fair, 1940, no. 201.

1946 Recent Additions to the Kress Collection, National Gallery of Art, Washington, D.C., 1946, no. 772.

1997 Intimate Encounters: Love and Domesticity in 18th-century France, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; Toledo Museum of Art, Ohio; Museum of Fine Arts, Houston, 1997-1998, no. 25, repro.

2006 Jean-Honoré Fragonard (1732-1806): Orígenes e influencias. De Rembrandt al siglo XXI, CaixaForum Barcelona, 2006-2007, no. 41, repro.

2007 Fragonard: Les plaisirs d'un siècle, Musée Jacquemart-André, Paris, 2007-2008, no. 45, repro.

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1906 Nolhac, Pierre de. *J.-H. Fragonard*. Paris, 1906: 127.


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- 1944 "Kress Makes Important Donation of French Painting to the Nation." *Art Digest* 18, no. 19 (1 August 1944): 5.
- 1944 "One of the Greatest Donations of XVIIIth Century French Painting Ever Received by a Museum - The Kress Collection." *The Illustrated London News* 115, no. 2992 (26 August 1944):249, repro.
- 1945 *Paintings and Sculpture from the Kress Collection*. National Gallery of Art, Washington, 1945 (reprinted 1947, 1949): 170, repro.
- 1948 Wildenstein and Company. *French XVIII Century Paintings*. New York, 1948: 4.
- 1956 Einstein, Lewis. "Looking at French Eighteenth Century Pictures in Washington." *Gazette des Beaux-Arts* 6th ser., 47, no. 1048-1049 (May-June 1956): 244, repro. 237.
- 1956 Réau, Louis. *Fragonard: sa vie et son oeuvre*. Brussels, 1956: 172.
- 1959 *Paintings and Sculpture from the Samuel H. Kress Collection*. National Gallery of Art, Washington, 1959: 370, repro.
- 1960 Wildenstein, Georges. *The Paintings of Fragonard*. New York, 1960: no. 459
- 1965 *Summary Catalogue of European Paintings and Sculpture*. National Gallery of Art, Washington, 1965: 51.
- 1968 National Gallery of Art. *European Paintings and Sculpture, Illustrations*. Washington, 1968: 43, repro.
- 1971 Watson, Francis. "Fragonard." *Art News Annual* 37 (1971):86
- 1972 Mandel, Gabriele. *L'Opera completa di Fragonard*. Milan, 1972: no. 482, repro.
- 1975 *European Paintings: An Illustrated Summary Catalogue*. National Gallery of Art, Washington, 1975: 132, repro.
- 1977 Eisler, Colin. *Paintings from the Samuel H. Kress Collection: European Schools Excluding Italian*. Oxford, 1977: 333-335, fig. 292.
- 1977 Pope-Hennessy, John. "Completing the Account." Review of Colin Eisler, *Paintings from the Samuel H. Kress Collection*, London 1977. *Times Literary Supplement* no. 3,927 (17 June 1977).
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