

French Silver in the J. Paul Getty Museum

Charissa Bremer-David



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J. PAUL GETTY MUSEUM, LOS ANGELES

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Catalogue



**Cat. 1. Pair of Tureens,
Liners, and Stands (*paire
de terrines, doublures, et
plats*)**



Cat. 1. Pair of Tureens, Liners, and Stands (*paire de terrines, doublures, et plats*)

Inv No	82.DG.12.1.a-c
Artist	Thomas Germain (French, 1673–1748, master 1720), arms added by François Thomas Germain (French, 1726–1791, master 1748)
Date	Paris, 1726–1729, arms added 1764
Weight	8620 g (277.139 ozt. / 277 oz. 2.78 dwt.)

Marks, Inscriptions, and Armorials



LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT, SED DO EIUSMOD TEMPOR IDIUDICANT UT LABORE ET DOLORE MAGNA ALIQUA. UT ENIM AD MINIM VENIAM, QUIS NOSTRUD EXERCITATION ULLAMCO LABORIS NISI UT ALIQUIP EX EA COMMODO CONSEQUAT. DUIS AUTE IRURE DOLOR IN REPREHENDERIT IN VOLUNTATE VELIT ESSE CILLUM DOLORE EU FUGIAT NULLA PARIATUR.

82.DG.12.1.a-c

Object (liner, tureen, stand): 8620 g (277.139 ozt. / 277 oz. 2.78 dwt.) Conversion correct for troy ounces? Convert to oz and dwt?

Liner 82.DG.12.1.a

1728–1729

Object: H: 12.3 × W: 31.9 × D: 20.7 cm, 906.69 g (4 13/16 × 12 9/16 × 8 1/8 in., 29.1507 ozt. / 27 oz. 3.01 dwt.)

Marks

Struck with the following stamps: a crowned “M” (the Paris warden’s mark used between August 12, 1728, and August 26, 1729); an “A” with a crown at its side (the Paris charge mark for works of silver used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais); a crowned chancellor’s mace (the Paris discharge mark for small works used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais).

Mark Locations

Underneath: a crowned “M” and an “A” with a crown at its side. On exterior, above the armorial: a crowned chancellor’s mace.

Inscriptions

Inscribed “DU - N° - II” on the exterior side (opposite the side with the armorial) and “II” on the interior.

Armorial

Engraved with the coat of arms of the Melo e Castro family, above crossed palm branches and surmounted by a ducal coronet and the family crest of an eagle with spread wings.

Tureen 82.DG.12.1.b

Date: 1726

Object: H: 17.1 × W: 46.7 × D: 25.7 cm, 4480 g (6 3/4 × 18 3/8 × 10 1/8 in., 144.0351 ozt. / 144 oz. .7 dwt.)

Marks

Struck with the following stamps: an obliterated mark, with a crown discernible (probably the maker's mark for Thomas Germain); a crowned "K" (the Paris warden's mark used between August 13, 1726, and August 13, 1727); and a crowned "A" overlaid with crossed "L's" (the Paris charge for works of silver mark used between February 15, 1722, and December 1, 1726, under the fermier Charles Cordier); and a partially struck caduceus (the Paris discharge for works of medium size used between February 15, 1722, and December 1, 1726, under the fermier Charles Cordier).

Mark Locations

Underneath: an obliterated mark, a crowned "K", an "A" overlaid with crossed "L's". On rim: caduceus.

Inscriptions

Inscribed "II" on interior, below rim, and inside the basin with the weight "N° 2 - 48 m - 3 on. 2 g"

Armoria

Applied on each side with a cartouche chased and engraved with the coat of arms of the Melo e Castro family, above crossed palm branches and surmounted by a ducal coronet

Stand 82.DG.12.1.c

Date: 1728–1729

Object: H: 3.5 × W: 56.7 × D: 40.6 cm, 3230 g (1 3/8 × 22 5/16 × 16 in., 103.8468 ozt. / 103 oz. 16.93 dwt)

Marks

Struck with the following stamps: an indecipherable mark, probably a crowned "M" (the Paris warden's mark used between August 12, 1728, and August 26, 1729); an "A" with a crown at its side (the Paris charge mark [for works of silver] used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais); and a crowned chancellor's mace (the Paris discharge mark for small works used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais); and an artichoke mark (the Paris mark for large, old works in silver to which new parts have been added, used between October 1, 1762, and October 1, 1768, under the fermier Jean-Jacques Prévost).

Mark Locations

Underneath: an indecipherable mark, probably a crowned "M", an "A" with a crown at its side, and an artichoke.

Inscriptions

Engraved underneath

"FAIT.PAR.F.T.GERMAIN.ORF.SCULP.DU.ROY.AUX
GALLERIES.DU LOUVRE.APARIS"
(MADE.BY.F.T.GERMAIN.SCULPTOR.SILVERSMITH.OF
THE.KING.AT THE GALLERIES. OF THE LOUVRE.IN PARIS)
with the weight "n°. 1.48 m . 1 o " and inscribed "DU- N - I".

Armoria

Face of stand engraved with the coat of arms of the Melo e Castro family, above crossed palm branches, flanked by husk festoons, and surmounted by a ducal coronet and the family crest of an eagle with spread wings, all within tied laurel branches.

82.DG.12.2.a-c

Object (liner, tureen, stand): 8720 g (280.3541 ozt. / 280 oz. 7.08 dwt.)

Liner 82.DG.12.2.a

Date: 1728–1729

Object: H: 12.3 × W: 31.5 × D: 21 cm, 1024.97 g (4 13/16 × 12 3/8 × 8 1/4 in., 32.9535 ozt. / 32 oz. 19.07 dwt.)

Marks

Struck with the following stamps: a crowned "M" (the Paris warden's mark used between August 12, 1728, and August 26, 1729); an "A" with a crown at its side (the Paris charge mark [for works of silver] used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais); and a crowned chancellor's mace (the Paris discharge mark for small works used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais).

Mark Locations

Underneath: a crowned "M" and an "A" with a crown at its side. On exterior, above the "- DU - N° - I" inscription: a crowned chancellor's mace.

Inscriptions

Inscribed "- DU - N° - I" on the exterior (opposite the side with the armorial) and "I" on the interior.

Armoria

Engraved with the coat of arms of the Melo e Castro family, above crossed palm branches surmounted by a ducal coronet and the family crest of an eagle with spread wings.

Tureen 82.DG.12.2.b

Date: 1726

Object: H: 17.5 × W: 47 × D: 26 cm, 4370 g (6 7/8 × 18 1/2 × 10 1/4 in., 140.4986 ozt. / 140 oz. 9.97 dwt.)

Marks

Struck with the following stamps: a crowned "K" (the Paris warden's mark used between August 13, 1726, and August 13, 1727); and a crowned "A" overlaid with crossed "L's" (the Paris charge mark [for works of silver] used between February 15, 1722, and December 1, 1726, under the fermier Charles Cordier).

Mark Locations

Underneath: a crowned "K", an "A" overlaid with crossed "L's"

Inscriptions

Inscribed "I" on interior, below rim, and inside the basin with the weight "N° 1 . 48 m - 1 on- 2 g -".

Armoria

Applied on each side with a cartouche chased and engraved with the coat of arms of the Melo e Castro family, above crossed palm branches and surmounted by a ducal coronet

Stand 82.DG.12.2.c

Date: 1728–1729

Object: H: 3.7 × W: 57 × D: 40.6 cm, 3320 g (1 7/16 × 22 7/16 × 16 in., 106.7403 ozt. / 106 oz. 14.8 dwt.)

Marks

Struck with the following stamps: a crowned "M" (the Paris warden's mark used between August 12, 1728, and August 26, 1729); an "A" with a crown at its side (the Paris charge mark [for works of silver] used between December 1, 1726, and October 15, 1732, under the fermiers Jacques Cottin and Louis Gervais); and an artichoke mark (the Paris mark for large, old works in silver to which new parts have been added, used between October 1, 1762, and October 1, 1768, under the fermier Jean-Jacques Prévost).

Mark Locations

Underneath: a crowned "M", an "A" with a crown at its side, and an artichoke.

Inscriptions

Engraved underneath

"FAIT.PAR.F.T.GERMAIN.ORF.SCULP.DU.ROY.AUX
GALLERIES.DU LOUVRE.APARIS. 1764"
(MADE.BY.F.T.GERMAIN.SCULPTOR.SILVERSMITH.OF
THE.KING.AT THE GALLERIES. OF THE LOUVRE.IN PARIS)
and inscribed with the weight "n°. 2. 48[m.]5[o]".

Armoria

Face of stand engraved with the coat of arms of the Melo e Castro family, above crossed palm branches, flanked by a leafy garland, and surmounted by a ducal coronet and the family crest of an eagle with spread wings, all within tied laurel branches.

Object Description

This pair of oval tureens, with liners and stands, is characterized by their distinctive boar heads and hooves.



Each tureen has a slightly bulging convex lower body that rises into a concave curve before reaching the rim with its banded reed molding. The body is supported by four legs positioned at the cardinal points. The sculptural ornament is symmetrical. A highly naturalistic boar's head projects from the narrow end of each tureen. Each head is cast nearly in the round, with upper and lower tusks flaring out the open jaw and around the snout. The top of the head and ears rise above the rim. Coarse hair bristles from cheek to chest, which merges into the vessel's body, and continues down the creature's leg to its cloven hoof, which becomes one of the vessel's supports. The bottom of

the vessel is chased with coarsely-textured hair in an abstracted imitation of the boar's belly (a feature that can be readily observed when the tureen rests on the reflective surface of the stand). Burnished scrolls separate the animal's form from the vessel's plain lower body. A substantial volute supports the vessel at the center of each long side. Adorned with imbricated dimpled discs on its front, it rises up the swelling body to bear an armorial cartouche. The oval shield carries the arms of the Portuguese family, Melo e Castro, beneath a ducal coronet. Applied husk festoons and meandering ribbons spread laterally. The liner of each tureen snugly fits into the well of the vessel. Its plain surface rises to meet the back of the boar's head. There, the rim of liner extends upward into a burnished scroll, amidst which are chased tufts of boar hair. Below, in low relief, a stylized half-shell motif adorns the interior of the liner.



The shaped oval stand has a banded reed molding along its rim. Symmetrical curving scrolls and foliates articulate the cardinal points of its rim, each marked by either an oval, radiated disc or a quatrefoil clasp. A flat chased border follows the contour of the trim. It contains chased branches of berried laurel and irregularly-shaped gadrooned segments. The plain central surface of the stand is engraved with the coat of arms of the Melo e Castro family, above crossed palm branches, flanked by a husk festoon, and surmounted by a ducal coronet and the family crest of an eagle with spread wings, all within tied laurel branches.



Commentary

Traditionally, at the highest end of design and execution, centerpieces (*surtouts du table*), tureens (oval *terrines* and round *pots à oille*), condiment vessels for salt, pepper, mustard (*salière, poivrière, moutardier*), and candelabra (*candélabres* and *girandoles*) were the most sculptural vessels presented on the dining table for they were works

in the round. Their fabrication required sophisticated skills beyond those needed to make the shallower forms of trays, salvers, dishes, bowls, and cutlery. As an experienced sculptor, bronze castor, and gold/silversmith, Thomas Germain excelled in creating astonishing and inventive three-dimensional table wares whose forms and ornament played upon the allied themes of food procurement and cookery: hunting, fishing, vegetable gardening, fruit cultivation, and mushroom picking. The fame of his talent grew after his appointment as gold/silversmith-sculptor to the king (*orfèvre-sculpteur du roi*) in September 1723. Made in 1726–1729, this pair of tureens, with boar heads, is his earliest extant commission in this genre preserved in a public collection.

Originally, these tureens had lids elaborately formed as sculptural still life tableaux of game and vegetables. These disappeared in the early nineteenth century but their weight can be calculated to approximately 3,134 grams each, which is consistent with an elaborate assembly of cast elements.¹ [confirm wording with conservator] Essential elements of their ornament were recorded in two inventory descriptions from the eighteenth century (see below). They bore trophies of animals, birds, and crustaceans, with a cauliflower on one and an artichoke on the other (further discussed below). Their ornament of game, shellfish, and foodstuffs evoked the possible ingredients that would have been contained in the vessel.² The French term for this shape of vessel was *terrine*, a type traditionally used to serve a slow-simmered pungent stew, or *ragoût*. The recipe was hearty, calling for meat, vegetables, and seasonings. Normally, such vessels and their lids had clearly-defined handles to facilitate serving but these did not.³

In his seminal article of 1990, Bruno Pons first identified this pair of tureens as that delivered by Thomas Germain to Jacques Samuel Bernard, future comte de Coubert, at his Parisian townhouse, located at 46 rue du Bac, on the left bank of the Seine just south of the Galeries du Louvre where Germain lived.⁴ Eldest son of the vastly wealthy banker Samuel Bernard, Jacques Samuel pursued a career in law with the Parlement de Paris before acquiring in 1725 the post of financial superintendent of the queen's household (*surintendant des finances de la Maison de la Reine*). Perhaps arriving at this elevated position prompted him to order new silver vessels from the same court gold/silversmith-sculptor who in 1726, supplied a large gold toilette service of thirty-five pieces to his patroness, Marie Leczinska, queen of France.⁵ Date marks on the boar head tureens correspond to the years 1726–1729 and support this hypothesis.

When delivered in 1729, the tureens had remarkable lids whose ornament complemented the boar heads on the vessels. The inventory compiled on August 13, 1753 following the death of Jacques Samuel Bernard, described them as:

Silver Plate. N° 802: Two large tureens supported by wild boars. On the covers are different animals and fruits. Two large oval dishes with chased contours serve [as stands] for the tureens. Two large spoons for these.⁶

The 1796 posthumous inventory of their subsequent owner, Martinho de Melo e Castro gave further details about the tureens with boar heads (*cabeças de javalis*). Their lids were topped with an artichoke on one of them, and on the other a cauliflower, and all were decorated with birds, seafood and crayfish.⁷

In subject, the game theme of Jacques Samuel Bernard's tureens coincided with this father's own passion for the hunt as expressed by the elder Bernard's parallel commission to the Germain workshop for an ambitious and astounding table centerpiece in silver. Though not yet completed by the death of Samuel Bernard in 1739 nor by the death Thomas Germain himself in 1748, its final composition was achieved by Francois-Thomas Germain. The massive piece consisted of a stand, a tiered tray set with two greyhounds, furling foliage, a hunting horn, dead game and sliced sausage, all rising to support a covered urn whose lid bears three putti, cavorting with stars, and two twiggy branches that transform into candelabra (stars and greyhounds, or *levrettes*, were heraldic symbols of the comtes de Coubert). This tour-de-force never graced the Bernard household as payment remained outstanding upon the death of Jacques Samuel in 1753 and so it remained in the Germain workshop.⁸ In 1757, François Thomas Germain finished and sold the piece to a Portuguese client, the eighth duque d'Aveiro, who was forced to relinquish it to his king, José I.⁹



Centerpiece for a table (*surtout de table*), Thomas Germain (French, 1673–1748) and François Thomas Germain (French, 1726–1791), 1729/1731–1757. Silver, 80 x 109 cm (31 1/2 x 42 1/16 in.) Museu Nacional de Arte Antigua, inv. 1827

The over-arching theme of the hunt played into a major plan to aggrandize Jacques Samuel Bernard's residence in the rue de Bac. That plan ultimately provided a harmonious context for his growing collection of silver table wares in general and the boar head tureens and their lids in particular. Having purchased an adjoining townhouse on the rue Saint-Dominique, Jacques Samuel initiated a project in 1730 to join it to his existing residence and, in so doing, create a new grand salon and gallery off the garden. The new salon was intended to also serve as a dining room; it was fitted with fine paneling (carved with allegorical figures), large mirrors, and two large still-life paintings by Jean-Baptiste Oudry of outdoor scenes with hunting dogs, water fowl, and exotic birds.¹⁰ The subjects of Oudry's paintings complemented the ornament of Germain's tureens.¹¹

Once the decoration of the grand salon was fully achieved around 1740–1742, Bernard commissioned more serving vessels from Thomas Germain. This time he ordered a pair of round tureens (*pots à oille*), whose lids bear crayfish and artichokes in allusion to the ingredients of the Spanish recipe for *olio*.¹² When laid for the first course, the Bernard dining table must have resembled the engraved arrangement titled *Table de quinze ou seize Couverts* ("Table of fifteen or sixteen Place Settings") that accompanied the 1742 cookbook, *Le cuisinier moderne*, by Vincent La Chapelle.¹³ This two-dimensional rendering clearly distinguished the sculptural forms of the *terrines* and *pots à oille* from the shallower dishes and plates. The absence of a centerpiece (*surtout de table*) in this

engraving is striking, the more so since Bernard's own dining table lacked its centerpiece by Germain.

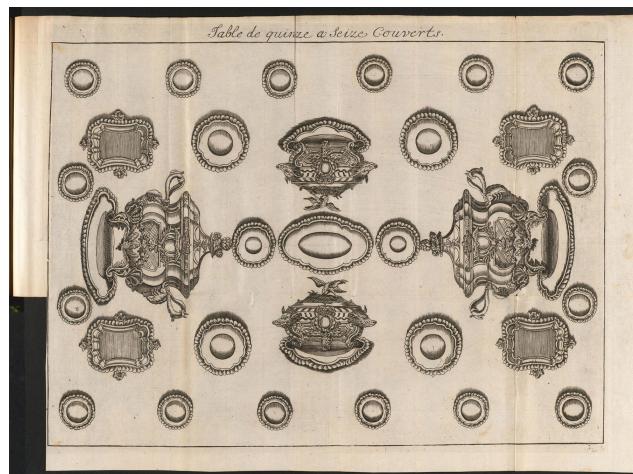


Table de quinze à seize Couverts (*Table with fifteen to sixteen Place Settings*) from *Le Cuisinier Moderne* (*The Modern Cook*), Vincent La Chapelle (French, died 1745) (author), 1742. Engraving, 20.3 x 25.3 cm (8 x 9 1/4 in.) The Schlesinger Library on the History of Women in America, Radcliffe Institute, Harvard University, Cambridge, inv. 641.64 L13c v.6

Thomas Germain made a nearly identical second pair of boar head tureens in 1733–1734 for Henry Janssen, a naturalized Englishman living in Paris. They survive with their lids; one is in the Detroit Institute of Arts and the other is in a private collection. The lid of the former is decorated with a rabbit, a crayfish, oysters on the half-shell, artichokes, leafy greens, and a mushroom. The lid of the latter has a snipe, a cauliflower, an onion, an open pea pod, a turnip, and mushrooms.¹⁴ Their appearance gives the closest possible visualization of the lids lost from the Getty pair. One notable distinction, however, concerns the boar leg supports on the Janssen tureens; each support consists of two boar legs and hooves, paired side-by-side. In this regard, they differ from the Bernard/Getty versions, whose supports each have only one boar leg and hoof. Paired boar leg supports are clearly visible in the still life of a boar head tureen, filled with peaches, painted by 1739–1740 by François Desportes, a neighbor of the Germain family in the Galeries du Louvre. The painting was brought to Stockholm around 1739–1741 by the Swedish diplomat and art collector, Carl Gustav Tessin.¹⁵



Tureen with Lid, Liner, and Stand (*terrine, couvercle, doublure, et plat*), Thomas Germain (French, 1673-1748), 1733 or 1734. Silver, 25.4 x 54.6 x 41.3 cm (10 x 21 1/2 x 16 1/4 in.) The Detroit Institute of Arts acc. no. 59.18



Nature morte avec terrine aux pêches (Still life with tureen with peaches), François Desportes (French, 1661-1743), by 1739-1740. Oil on canvas, 91 x 117 cm (35 3/4 x 46 in.) The Nationalmuseum, Stockholm, inv. MN 800.

Sometime after the death of Jacques Samuel Bernard in 1753 and the protracted settlement of his estate which had outstanding debts, François Thomas Germain acquired the Bernard pairs of boar head tureens and *pots à oille*. He, in turn, sold both pairs in 1764 to Martinho de Melo e Castro, changing their armorials accordingly and engraving his signature on the stands.¹⁶ Melo e Castro was the Portuguese representative at the peace negotiations to end the Seven Years War. The first phase of negotiations was held in Fontainebleau in 1762 and the second phase in Paris in 1763. While in Paris, Melo e Castro resided for a few months in 1761, coincidentally, at the prestigious address of 46 rue du Bac, as had his predecessor in the proceedings, the Portuguese abbot Salema.¹⁷ Melo e Castro bought the tureens and other silver to grace his table as befitting his stature as the

Portuguese ambassador to France. The tureens remained in his possession until the end of his life and were listed in his posthumous inventory of September 14, 1796.¹⁸

In terms of design and execution, drawings and documents shed light on Thomas Germain's inventive creation of the boar head tureen model. Peter Fuhring analyzed his extant working drawings for tureens, to reveal his design process. Aspects of one design in particular, dated to around 1725-1730, evolved and took on three-dimensional form. The vessel in the sanguine drawing has a cow's head under each handle. The chest, leg, and hoof of each merge to become the lateral supports for the tureen, in a manner analogous to the boar version. Moreover, the central support of the drawn vessel parallels those on the actual Bernard tureens, in that the drawn volute support, adorned with imbricated fleurons, rises up to carry the armorial shield.¹⁹ Another drawing attributed to Thomas Germain shows designs for ten table wares arranged on a single sheet.²⁰ It is a working drawing, of pen and wash, with linear markings at the bottom left corner to indicate the incremental measurement of twelve *pouces* (equivalent to 32.4cm / 12 ¾ in.). Each vessel's relevant measurements are also indicated, with the exception of the most detailed of the renderings. That portrays a lidded boar head tureen very much like the Janssen version of 1733-1734. Meanwhile, the inventory of François Thomas Germain's premises taken in May-June 1765 lists models in lead from which the tureens were made for *M[onsieur] de Janssin* [sic]. Clearly the models dated to the era of his father and had remained in the workshop after his death in 1748. Given the close similarity of the 1733-1734 Janssen tureens to the 1726-1729 Bernard versions, it is probable some of these models were originally created for the earlier commission: "4 boar feet, 2 boar head, 1 end knot and lid, 1 handle [knot] at back of the liner, the bundle of herbs on top of the lid and among the vegetables." Lastly, among the models listed for coat of arms, monograms, and escutcheons there was a lead "group of branches and palms and an eagle, attributes of the arms Mello" which were created in 1764 on the occasion when Martinho Melo e Castro purchased both the *terrines* and the *pots à oille*.²¹

Provenance

1729-53: Jacques Samuel Bernard, comte de Coubert, French, 1686-1753 (in the salle à manger of his hôtel, 46 rue du Bac, Paris, France); by 1764: François Thomas Germain, French, 1726 - 1791, when the Melo e Castro coats of arms were applied; 1764-95 Martinho de Melo e

Castro, Portuguese, 1716–1795, secretary of state to king José I (reigned 1750–1777), Portuguese representative at the peace negotiations to end the Seven Years War held in Paris 1763 (residing 1763–1764 at the Hôtel Bernard, 46 rue du Bac), by inheritance to his nephew, Dom Francisco de Almeida de Melo e Castro; 1795–1819: dom Francisco de Almeida de Melo e Castro, sixth conde das Galveias, Portuguese, 1758–1819, by inheritance to his son, dom António Francisco Lobo Almeida de Melo e Castro de Saldanha e Beja;²² 1819–71: dom António Francisco Lobo Almeida de Melo e Castro de Saldanha e Beja, seventh conde das Galveias, Portuguese, 1795–1871, by inheritance to his son, dom Francisco Xavier Lobo de Almeida de Melo e Castro; 1871–92: dom Francisco Xavier Lobo de Almeida de Melo e Castro, eighth conde das Galveias, Portuguese, 1824–1892, by inheritance within the family to his half-sister, Thereza Lobo de Almeida de Melo e Castro de Vilhena (Galveias); by 1934–56 dona Teresa Lobo de Almeida de Melo e Castro de Vilhena (Galveias), Portuguese, 1864–1956, by inheritance within the family to dom José Lobo de Almeida Melo e Castro; -1975 dom José Lobo de Almeida Melo e Castro, eleventh Conde das Galveias, Portuguese, 1923–1998 (Cascais, Lisbon, Portugal) [sold, Christie's, Geneva. November 11, 1975, p. 74–75, lot 230 A and B to Jean Rossignol];²³ 1975–82 Jean Rossignol (Geneva, Switzerland), sold to the J. Paul Getty Museum, 1982.

Exhibition History

Exposição de Arte Francesa, Especialmente de Ourivesaria do Século XVIII, Museu Nacional de Arte Antiga (Lisbon) May-June 1934 (nos. 230–231, lent by Ex.ma Sr.a D. Thereza Lobo de Almeida de Melo e Castro de Vilhena).

Les trésors de l'orfèvrerie du Portugal, Musée des Arts Décoratifs (Paris) November 1954–January 1955 (no. 453, lent by Mme. T. de Melo de Castro de Vilhena [Galveias]).

Casting Nature: François Thomas Germain's Machine d'Argent, The J. Paul Getty Museum at the Getty Center (Los Angeles) July 11, 2006–March 25, 2007.

Wild Boars and Peaches: A Reunion of Two French 18th-century Artists, Nationalmuseum (Stockholm) May 4, 2007–January 6, 2008 (82.DG.12.1 only).

The Edible Monument: The Art of Food for Festivals, The Getty Research Institute at the Getty Center (Los Angeles) October 13, 2015–March 13, 2016 (82.DG.12.1 only).

Sfida al Barocco Roma, Torino, Parigi 1680–1750, Cintroniera Juvarriana della Venaria Reale (Turin) May 30–September 20, 2020 (no. 128, 82.DG.12.1 only).

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pp. 111–12, no. 186;] (<http://www.getty.edu/publications/virtuallibrary/0892362219.html>); Perrin, Christiane. *François Thomas Germain: orfèvre des rois* (Saint-Rémy-en-l'Eau: Éditions d'Art Monelle Hayot, 1993), pp. 58, 96–97, 268nn146–147, 275n69; Wilson, Gillian, and Catherine Hess, *Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum* (Los Angeles: J. Paul Getty Museum, 2001), pp. 94–95, no. 192; Fuhring, Peter. *Designing the Décor: French Drawings from the Eighteenth Century* exh. cat. (Lisbon: Calouste Gulbenkian Foundation, 2005), pp. 102–103, cat. no. 27; 327, cat. no. 27 note 3; 132–33, and 327, cat. no. 40 note 3; Baillio, Joseph, et al., eds. *The Arts of France from François Ier to Napoléon Ier: A Centennial Celebration of Wildenstein's Presence in New York*, exh. cat. (New York: Wildenstein and Company, 2005), pp. 177, 178n2; Ahlund, Mikael, and Lisa Skogh, "Wild Boars and Peaches. A Reunion of Two French 18th-Century Artists." *Art Bulletin of Nationalmuseum Stockholm* 14 (2007), pp. 73–74; Wilson, Gillian, et al., *French Furniture and Gilt Bronzes: Baroque and Régence: Catalogue of the J. Paul Getty Museum Collection* (Los Angeles: J. Paul Getty Museum, 2008), p. 373, fig. 18; Seelig, Lorenz. "Das Silberservice König Georgs III. von Robert-Joseph Auguste und Frantz-Peter Bundsen - Zur Goldschmiedekunst des frühen Klassizismus in Paris, London und Hannover." *Münchener Jahrbuch der bildenden Kunst, 3rd series*, LVIII (2007), p. 185n142; Bremer-David, Charissa. "Of Cauliflower and Crayfish: Serving Vessels to Awaken the Palate." in *The Edible Monument: The Art of Food for Festivals*. Marcia Reed, ed. (Los Angeles: Getty Publications, 2015), pp. 124–47, fig. 8; Boiron, Stéphane. "Jacques Samuel Bernard et l'argenterie Melo e Castro." Sotheby's, New York. *The Tureen "aux Ecrevisses" by Thomas Germain*. October 25, 2019, pp. 44–60; Magalhães, João. "The Portuguese History of the Melo e Castro Pots à Oille." Sotheby's, New York. *The Tureen "aux Ecrevisses" by Thomas Germain*. October 25, 2019, p. in *Tureen "aux Ecrevisses"* 73; Ward, John D. "Evolution of a Form: Getting to Thomas Germain's 1740 Tureen "Aux Ecrevisses." Sotheby's, New York. *The Tureen "aux Ecrevisses" by Thomas Germain*. October 25, 2019, p. in *Tureen "aux Ecrevisses"* 24; Vassallo e Silva, Nuno. "Thomas Germain and the Portuguese Court." Sotheby's, New York. *The Tureen "aux Ecrevisses" by Thomas Germain*. October 25, 2019, p. in *Tureen "aux Ecrevisses"* 68; Fuhring, Peter. "Zuppiera con vassoio." In Marco, Michela di, Giuseppe Dardanello, and Chiara Gauna, ed. *Sfida al Barocco Roma, Torino, Parigi 1680–1750* exh. cat. (Torino: Reggia di Venaria, Cintroniera, in association with Sagep Editori, 2020), pp. 387–88, no. 128 (82.DG.12.1 only).

Notes

1. Luis Keil surmised the lids were lost when the Portuguese court fled in exile to Brazil rather during the 1807 occupation of Portugal by French troops. Every inventory of the Melo e Castro family, as the condes das Galveias, after 1796 identified the lidless tureens as jardinières or flower boxes (*jardineiras* or *floreiras*). {{Lisbon 1934}}, *Catalogo da Exposição de obras de Arte Francesas existentes em Portugal, V. I Ourivesaria do Século XVIII* exh. cat. (Lisbon: Museu Nacional de Arte Antiga, 1934), p. 82. Indeed, the vessels were still called jardinières when sold by Christie's (International) S. A., Geneva. *Highly {{Important European Silver 1975}}*, /*Importantes pièces d'orfèvrerie européenne*. November 11, 1975, p. 74–75, lot 230 A and B "A Pair of Magnificent Louis XV Jardinieres and Stands/Magnifique Paire de Jardinieres dite 'aux sangliers' et leur présentoirs."
2. {{Bremer-David 2015}}, Charissa. "Of Cauliflower and Crayfish: Serving Vessels to Awaken the Palate." in {{Los Angeles 2015}} *The Edible Monument: The Art of Food for Festivals*. Marcia Reed, ed. (Los Angeles: Getty Publications, 2015), pp. 124–47, fig. 8.
3. See, for example, two designs for tureens with handles by Thomas Germain in {{Lisbon 2005}}, Fuhring, Peter. *Designing the Décor: French Drawings from the Eighteenth Century* (Lisbon: Calouste Gulbenkian Foundation, 2005), pp. 102–103, cat. no. 27; 327, cat. no. 27 note 3; 132–33, and 327, cat. no. 40 note 3.
4. {{Pons 1990}}, Bruno. "Hôtel Jacques Samuel Bernard, 46 rue du Bac et emplacement des 242–242 bis boulevard Saint Germain." In *Le Faubourg Saint-Germain: La Rue du Bac, Études offertes à Colette Lamy-Lassalle*. Bruno Pons and Anne Forray-Carlier, eds. (Paris: Délégation à l'action artistique de la ville de Paris, 1990), pp. [full page run 126–153], 132, 136, 152n23, 153n50.
5. The toilette service is known by description only as it does not survive. {{Bapst 1887}}, Germain. *Études sur l'orfèvrerie française au XVIIIe siècle, Les Germain, Orfèvres-Sculpteurs du Roy* (Paris: J. Rouam et cie, 1887), pp. 39–44. {{Perrin 1993}}, Christiane. *François Thomas Germain: orfèvre des rois* (Saint-Rémy-en-l'Eau: Éditions d'Art Monelle Hayot, 1993), pp. 37, 263n19.
6. The tureens were described in the posthumous inventory of Jacques Samuel Bernard as "Vaiselle d'argent. N° 802: Deux grandes terrines portées par des sangliers. Sur les couvercles sont différents animaux et fruits. Deux grandes plats ovales à contours ciselés servant aux terrines. Deux grandes cuillers pour icelles..." ["Silver Plate. N° 802: Two large tureens supported by wild boars. On the covers are different animals and fruits. Two large oval dishes with chased contours serve [as stands] for the tureens. Two large spoons for these..."]. Paris, Archives nationales de France, Minutier central, LXXXVIII, 629, August 13, 1753. Relevant pages were produced in {{Boiron 2019}}, Stéphane. "Jacques-Samuel Bernard et l'argenterie Melo e Castro." In Sotheby's, New York. *The *in {{"Tureen "Aux

- Ecrevisses"2019}} by Thomas Germain. October 25, 2019, pp. 54–55 [full page run 44–60] and transcribed in {{Perrin 1993}}, Christiane. *François Thomas Germain: orfèvre des rois* (Saint-Rémy-en-l'Eau: Éditions d'Art Monelle Hayot, 1993), p. 268n146.
7. Luis Keil paraphrased their description in the posthumous inventory of Martinho de Melo e Castro, dated September 14, 1796, as "...as tampas tinham como remate, una alcachofra em uma delas, e na outra uma couve flor, e todas eram ornamentadas com aves, mariscos e camarões." ["...the lids were topped with an artichoke on one of them, and on the other a cauliflower, and all were decorated with birds, seafood and shrimp [sic]" (meaning crayfish).] Private Arquivo Casa Calveias, box 13. {{Lisbon 1934}} *Catalogo da Exposição de obras de Arte Francesas existentes em Portugal, V. I Ourivesaria do Século XVIII* exh. cat. (Lisbon: Museu Nacional de Arte Antigua, 1934), pp. 64–65, 80–83, nos. 230–31. See also {{Magalhães 2019}}, João. "The Portuguese History of the Melo e Castro Pots à Oille." Sotheby's, New York. *The Tureen "aux Ecrevisses" by Thomas Germain*. October 25, 2019, p. in {{"Tureen "Aux Ecrevisses"2019}} 75. [full page run 71–81]
 8. {{Pons 1990}}, Bruno. "Hôtel Jacques Samuel Bernard, 46 rue du Bac et emplacement des 242–242 bis boulevard Saint Germain." In *Le Faubourg Saint-Germain: La Rue du Bac, Études offertes à Colette Lamy-Lassalle*. Bruno Pons and Anne Forray-Carlier, eds. (Paris: Délégation à l'action artistique de la ville de Paris, 1990), pp. [full page run 126–153], 132, 136, 152n24.
 9. The object is now in the Museu Nacional de Arte Antigua, Lisbon, inv. 1827 Our. {{D'Orey 1991}}, Leonor. *The Silver Service of the Portuguese Crown*. (Lisbon: Edições Inapa, 1990), 68–81 [full page run], 194 no. 2. {{D'Orey 1993}} in {{Versailles 1993}} Leonor. "Le Service en Argent et Vermeil de D. José 1er, Roi du Portugal." In *Versailles et les tables royales en Europe XVIIème - XIXème siècles* exh. cat. (Versailles: Musée National des Châteaux de Versailles et de Trianon, 1993), pp. 303–305, no. 145. [full page run 303–310] The widow of Thomas Germain was personally involved in the payment settlement eventually reached in 1757 with the estate of Jacques-Samuel Bernard. {{Boiron 2019}}, Stéphane. "Jacques-Samuel Bernard et l'argenterie Melo e Castro." Sotheby's, New York. *The "Tureen "Aux Ecrevisses" by Thomas Germain*. October 25, 2019, pp. in {{"Tureen "Aux Ecrevisses"2019}} 53, 57–58, 60nn33–44. {{Perrin 1993}}, Christiane. *François Thomas Germain: orfèvre des rois* (Saint-Rémy-en-l'Eau: Éditions d'Art Monelle Hayot, 1993), pp. in {{"Tureen "Aux Ecrevisses"2019}} 56, 82, 85, 268n142.
 10. The paneling is now installed in the Israel Museum, Jerusalem, gift of Baron Edmond and Baroness Nadine de Rothschild, Paris. [<https://www.imj.org.il/en/collections/202145> (accessed 2020-04-22)] For a summary of the aggrandizement of the hotel at 46 rue de Bac and a period floor plan indicating the new grand salon and gallery, see {{Boiron 2019}} in {{Tureen 'Aux Ecrevisses 2019}}, Stéphane. "Jacques-Samuel Bernard et l'argenterie Melo e Castro." Sotheby's, New York. *The Tureen "aux Ecrevisses" by Thomas Germain*. October 25, 2019, pp. 44–60.
 11. These paintings, in their original frames, now hang in the Palais Rohan, Strasbourg; they form part of the collections of the Musée des Beaux-Arts, Strasbourg, inv. 1668. {{Paris 1982}} Opperman, Hal. J.-B. Oudry, 1686–1755 exh. cat. (Paris: Ministère de la Culture, Éditions de la Réunion des musées nationaux, 1982), 208–10 no. 113, "Panneau décoratif avec chiens, oiseaux exotiques, instruments de musique et motifs architecturaux dans un paysage." {{Pons 1990}}, Bruno. "Hôtel Jacques Samuel Bernard, 46 rue du Bac et emplacement des 242–242 bis boulevard Saint Germain." In *Le Faubourg Saint-Germain: La Rue du Bac, Études offertes à Colette Lamy-Lassalle*. Bruno Pons and Anne Forray-Carlier, eds. (Paris: Délégation à l'action artistique de la ville de Paris, 1990), pp. [full page run 126–153], 129 fig. 170, 131 fig. 169, 132, 152n20. {{Martin, Étienne and Marc Walter 2012}}, *Le Palais Rohan*. (Strasbourg: Musées de la ville de Strasbourg, 2012) 120–21.
 12. These vessels survive in private collections. Until the first decades of the nineteenth century, they share a common provenance with the boar head tureens. {{"Tureen "Aux Ecrevisses"2019}} Sotheby's, New York. *The Tureen "aux Ecrevisses" by Thomas Germain*. October 25, 2019, 32–43, lot 690, "A Louis XV Silver Pot-à-Oille, Cover, Liner, and Stand, Thomas Germain, Paris, 1740–42, The Arms Changed by his Son François-Thomas Germain c. 1764." {{Magalhães 2019}} in {{"Tureen "Aux Ecrevisses"2019}}, João. "The Portuguese History of the Melo e Castro Pots à Oille." Sotheby's, New York. *The Tureen "aux Ecrevisses" by Thomas Germain*. October 25, 2019, p. 75.
 13. Vincent La Chapelle, *Le cuisinier modern* (The Hague: L'auteur, 1742), vol. 6, loose plate, *Table de quinze ou seize Couverts* ("Table with fifteen or sixteen Place Settings"). The Schlesinger Library, Radcliffe Institute, Harvard University, Cambridge, 641.64 L13cv.6_table. [https://www.flickr.com/photos/schlesinger_library/15907529716/in/photolist-qeGfnJ-pZyqQZ (accessed 2020-04-22)]
 14. One of the pair is in the Detroit Institute of Arts, inv. 59.18, Founders Society Purchase, Elizabeth Parke Firestone Collection of Early French Silver Fund. [<https://www.dia.org/art/collection/object/tureen-lid-liner-and-stand-45774> (accessed 2020-04-16)] {{Perrin 1993}}, Christiane. *François Thomas Germain: orfèvre des rois* (Saint-Rémy-en-l'Eau: Éditions d'Art Monelle Hayot, 1993), pp. 58–59. The other is in a private collection. Sotheby's, New York. {{French Royal Silver 1996}}, *The Property of George Ortiz*. November 13, 1996 58–64, lot 3, "Penthievre-Orléans Service. A Louis XV Royal Silver Tureen, Cover, Liner and Stand, Thomas Germain, Paris, 1733–34." The provenance of this pair warrants further investigation. Henry Janssen, who from 1738 rented the Hôtel de Lassay, located at 140 rue du Bac, is thought to have been the original owner before they passed into the possession of the comte d'Eu and then the duc de Penthièvre, as succinctly summarized in Sotheby's, London. {{Treasures 2016}}, July 6, 2016, 132–41, lot 25, "A French Royal Silver Tureen and Cover

- form the Penthievre-Orléans Service, The Cover, Antoine Sébastien Durant, Paris 1752–1753, The Tureen, Jean-Baptiste Claude Odier, Paris, Circa 1821." Either this pair, or yet a third pair of boar head tureens, was in the possession of François Joly de Fleury, a *fermier général*, and then count Brühl, the Saxon minister in Dresden. See {{Cassidy-Geiger 2007}}, Maureen. "Ein neues silbern Französisches Tafel Service: Linking the Penthievre-Orléans service to Dresden." *Silver Studies The Journal of the Silver Society* 22 (2007), pp. 123–152.
15. The painting is now in the Nationalmuseum, Stockholm, inv. MN 800. {{Faroult 2019}} Guillaume. "Natura morta con zuppiera colma di pesche e due pernici." In di Macco, Michela di, Giuseppe Dardanello, and Chiara Gauna, ed. *Sfida al Barocco Roma, Torino, Parigi 1680–1750 exh. cat.* (Turin: Reggia di Venaria, Cintroniera, in association with Sagep Editori, 2020), pp. in {{Turin 2019}}, 388–89, no. 129. {{Ahlund, Mikael, and Lisa Skogh 2007}}, "Wild Boars and Peaches. A Reunion of Two French 18th-Century Artists." *Art Bulletin of Nationalmuseum Stockholm* 14 (2007), pp. 73–74. {{Lastic, Georges de and Pierre Jacky 2010}}, *Desportes 2 vols.* (Saint-Rémy-en-l'Eau: Éditions Monelle Hayot, 2010), vol. 2, 227–28, no. P817. On the relationship between Germain and Desportes, see {{Sèvres 1982}} *L'Atelier de Desportes: dessins et esquisses conservées par la Manufacture nationale de Sèvres: LXXVIIe exposition du Cabinet des dessins, Musée du Louvre exh. cat.* (Paris: Ministère de la culture. Editions de la Réunion des musées nationaux, 1982).
 16. {{Perrin 1993}}, Christiane. *François Thomas Germain: orfèvre des rois* (Saint-Rémy-en-l'Eau: Éditions d'Art Monelle Hayot, 1993), pp. 58, 97–98, 268nn146, 147, 275n69.
 17. {{Pons 1990}}, Bruno. "Hôtel Jacques Samuel Bernard, 46 rue du Bac et emplacement des 242–242 bis boulevard Saint Germain." In *Le Faubourg Saint-Germain: La Rue du Bac, Études offertes à Colette Lamy-Lassalle*. Bruno Pons and Anne Forray-Carlier, eds. (Paris: Délégation à l'action artistique de la ville de Paris, 1990), pp. [full page run 126–153], 153nn49–50. {{D'Orey 1991}}, Leonor. *The Silver Service of the Portuguese Crown.* (Lisbon: Edições Inapa, 1990), 24–25. {{Boiron 2019}}, Stéphane. "Jacques-Samuel Bernard et l'argenterie Melo e Castro." In Sotheby's, New York. *The Tureen "Aux Ecrevisses" by Thomas Germain.* October 25, 2019, pp in {{"Tureen "Aux Ecrevisses"2019}} 53–58.
 18. {{Magalhães 2019}}, João. "The Portuguese History of the Melo e Castro Pots à Oille." Sotheby's, New York. *The Tureen "aux Ecrevisses" by Thomas Germain.* October 25, 2019, pp. in {{"Tureen "Aux Ecrevisses"2019}} 71–72, 75. See note 7 above.
 19. The drawings are in private collections. {{Lisbon 2005}} Fuhring, Peter. *Designing the Décor: French Drawings from the Eighteenth Century* (Lisbon: Calouste Gulbenkian Foundation, 2005), pp. 102–103, cat. no. 27; 327, cat. no. 27 note 3; 132–33 cat. no. 40; and 327, cat. no. 40 note 3. Access to one drawing was kindly facilitated by the collector and Peter Fuhring.
 20. Sotheby Parke Bernet Monaco S.A., Monte Carlo. *Dessins et Tableaux.* November 26, 1975, lot 583 "Attribué à Thomas Germain, Projet de Soupières." [un-numerated pages]
 21. *N.9 Etat générale des Modeles en Cuivre et Etain Concernant l'Orfèvrerie: [No] 4 Pour M. de Janssin plombe 4 pieds de sanglier, 2 tête de sanglier, 1 noué du bout de couvercle, 1 anse de doublure, Le Bouquet au dessus le couvercle et dans la boëtes aux légumes. [No] 30 attributs d'armes, chiffres...et different Ecussons: Groupes de Branches et palms et un aigle, attributs d'armes Mello. 3 plombes.* The inventory also counted eight models for different and various tureens. Archives Nationales de France, Minutier central, LXXXIII, 511, May 22, 1765. *Délivrance de mobilier par François Thomas Germain, sculpteur orfèvre du roi.* Images of the document were kindly shared by Peter Fuhring.
 22. The tureens were valued at 645\$443 réis and the stands at 236\$310 réis in 1795. {{Magalhães 2019}}, João. "The Portuguese History of the Melo e Castro Pots à Oille." Sotheby's, New York. *The Tureen "aux Ecrevisses" by Thomas Germain.* October 25, 2019, p. in {{"Tureen "Aux Ecrevisses"2019}} 75.
 23. Christie's (International) S. A., Geneva. *Highly {{Important European Silver 1975}} Highly Important European Silver/ Importantes pièces d'orfèvrerie européenne.* November 11, 1975, p. 74–75, lot 230 A and B "A Pair of Magnificent Louis XV Jardinieres and Stands/Magnifique Paire de Jardinieres dite 'aux sangliers' et leur présentoirs." {{Magalhães 2019}}, Magalhães, João. "The Portuguese History of the Melo e Castro Pots à Oille." Sotheby's, New York. *The Tureen "aux Ecrevisses" by Thomas Germain.* October 25, 2019, lot 690, p. in {{"Tureen "Aux Ecrevisses"2019}} 75.

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