Henry and Arabella Huntington: Selling Eighteen-Century France to Twentieth-Century Americans

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While the Huntington residence, now the Art Gallery, is undergoing renovation, a selection of twenty treasures from The Huntington's collection of eighteen-century French decorative arts and sculpture have been lent to the Getty Museum to compliment and enrich the Getty's collection. Several of the art works currently on loan to the Getty are featured in this lecture.

In the early years of the twentieth century Henry and Arabella Huntington formed an outstanding collection of eighteenth-century French art for their residence in southern California, in addition to a celebrated collection of eighteenth-century British art, best known for Gainsborough's *The Blue Boy* and Lawrence's "*Pinkie."* Their story illustrates the evolving relationship between patron and art dealer and provides fascinating insights into the growing power of the international art dealer at the end of the nineteenth century. This important association helps us understand that the manner in which the Huntingtons displayed their French art collection in the house in San Marino was closely related to the art dealers' "staging of stock" in their shops. To enhance their sales to wealthy American collectors such as the Huntingtons, dealers such as Joseph Duveen were particularly innovative in their display of eighteenth-century French art.

However, the San Marino residence was above all a home, not a showcase. As Henry wrote, in 1913, to his sister, Caroline Huntington Holladay: "How quickly the

years do pass and yet how slow when we are waiting for the most cherished thing in life to come to us [a reference to his recent marriage to Arabella]. But now my dear sister all that I hoped for has come to me and Belle and I are so *very* happy. . . . [We] expect to go to California soon after the first of the year. . . [and] hope to see you in our new home [the San Marino house]. The word home to one who has had none for a long time is so inexpressibly sweet and now it seems I am just beginning to live and life seems so very, very sweet." Neither the house in California nor Arabella Huntington's many residences in New York and Paris served as fashionable settings for sociability and the lavish entertaining that was the norm for this period; their sumptuous houses did, however, share several characteristics with the mansions of other American millionaires; notably the enormous scale of the impressive formal spaces on the first floor, decorated with a distinguished art collection. In the case of the California house, it was a particularly apt function, because Henry intended that, following his death, the residence and the art collections would serve as an art museum, the Huntington Art Gallery.

Henry Huntington (1850–1927) was the nephew and business associate of the railroad magnate Collis P. Huntington, one of the Big Four, who had linked the nation by rail in 1869. Henry, who served as vice president of the Southern Pacific Railroad, became increasingly involved in the development of the electric streetcar system in the Los Angeles area. In 1900 he inherited one-third of his uncle's vast estate. After about 1910, when Henry retired from most of his business interests, he devoted his attention to the building of his collections in southern California. Although he had been actively collecting books from an early age, his interest in art did not develop until later in his life, as seen here in a portrait by Oswald Birley.

However, by 1909 Huntington was very actively collecting art. His interests focused on eighteenth-century British Grand Manner paintings and French sculpture and decorative art for which he was willing to pay significant sums. The dramatic escalation of his art collecting activities was a reflection of the increasing influence of Collis's widow, Arabella Huntington (c. 1850–1924). Arabella, seen here in a portrait painted by Cabannel in Paris in 1882, had already formed an impressive collection of eighteenth-century French decorative art and old-master paintings.

The Huntingtons' collection of French eighteenth-century art is imbued with the taste, knowledge, and guidance of Arabella. In Oswald Birley's portrait, made late in her life, Arabella is seen seated on one of the chairs from the suite of eighteenth-century French Gobelins tapestry furniture that she purchased in 1909 on Henry's behalf from Jacques Seligmann. Here we see 1 of the 4 chairs from that suite which is currently on loan to the Getty. Driven by her passion for French art and culture, Arabella had become an accomplished French linguist, traveling to Paris at least twenty-two times between 1882 and her last trip in 1921, three years before her death. By contrast, Henry did not travel abroad until 1913, when he made his first trip to Europe for his wedding to Arabella on July 16, 1913, in Paris.

Arabella's skill in directing the fashionable decoration of lavish domestic interiors was honed in her furnishing of eight residences over the course of about twenty years. She began in 1872 at the age of twenty-two with the house she leased and then owned at 68 East Fifty-fourth Street, New York. She quickly developed her tastes in the house she next purchased at 4 West Fifty-fourth Street in 1877. Following her marriage to Collis P. Huntington in 1884, she sold that house to John D. Rockefeller Jr. Between 1884 and 89

she decorated five more houses, two in New York, at 65 Park Avenue and 5 West Fifty-first Street, one on Nob Hill in San Francisco, one in the Bronx at Throggs Neck, and the fifth at Racquette Lake in the Adirondacks. However, in 1889 her full attention was directed to the vast house that Collis had commissioned George G. Post to build for her at Fifty-seventh Street and Fifth Avenue, which was later replaced by Tiffany & Co. For this opulent residence (interior), they purchased several eighteenth-century French art works from Duveen Brothers. As early as 1879, Arabella had become a client of Duveen Brothers, purchasing French furniture and tapestries for her various New York mansions. Henry Huntington's first major expenditure on art works also came from Duveen: in 1909 he purchased the important set of five eighteenth-century French Beauvais tapestries called *The Noble Pastoral*, which were designed by François Boucher and woven by order of the French crown on behalf of Louis XV in 1757/60. *The Fountain of Love* is currently on display at the Getty, which is very exciting, because for the first time since 1760, the tapestry is reunited with its original Boucher cartoon, the full-size preparatory painting, which forms part of the Getty collection. This important set of tapestries came from the Rodolphe Kann collection and cost Henry $577,000 in 1909 (or about $11.8 million when adjusted to the current value of the dollar. All subsequent prices I will cite will similarly be converted to today's currency). By the time of this purchase, Arabella had become involved, with the aid of Joseph Duveen, in the selection of art works for display in Henry's San Marino residence. For example, in 1910 Arabella bought from Jacques Seligmann on Henry's behalf this superb fourteenth-century Chinese celadon glazed double gourd shaped vase mounted with French eighteenth-century mercury-gilded mounts; it is currently on view at the Getty.

In total, Henry spent approximately $58 million on the acquisition of French art, whereas Arabella's account statement from Duveen Brothers in 1913 records her past debits at about $52 million, indicating the extent of her financial commitment to collecting art. Like many wealthy American collectors, Arabella and Henry Huntington were affected in their pattern of collecting by a variety of aesthetic, social, and economic factors, ranging from developing notions of fashionability to more prosaic concerns such as tariffs and taxes.

But why were Arabella, and later Henry, infatuated with collecting eighteenth-century French art, such as this particularly elegant Sevres soft-paste porcelain vase? Made in c. 1776 with an overglazed dark blue ground color and elaborate gilding, it was purchased by Henry from Duveen for the San Marino residence and is now on view at the Getty. This taste can be traced back to the collecting practices of a few notable British collectors, such as George IV in the early nineteenth century, the Marquis of Hertford and the Duke of Hamilton in the mid-nineteenth century, and various members of the Rothschild family at the end of the nineteenth century. These collectors used French eighteenth-century art as an assertion of social and financial status linked with the French eighteen-century aristocracy. The fashionability of the French eighteenth-century style culminated in America in the early twentieth century, where it became one of the leading expressions of interior decoration and furnishings.

The burgeoning popularity for the style can be attributed to a variety of causes. The writings of Edmond and Jules de Goncourt in the latter half of the nineteenth century were influential in promoting the taste for French eighteenth-century art, which gained further momentum with exposure at international exhibitions, such as the Universal

Exposition in Paris in 1900. Museums, also, played a role, particularly in the display of the Jones collection of French furniture after 1882 at the South Kensington Museum, now the Victoria & Albert Museum, and with the opening of the Wallace Collection in London in 1900. The fashion for the eighteenth-century French style spread to a broader, more popular consumer market through reproduction furniture sold by department stores such as Bon Marché and Marshall Field & Co. *The Decoration of Houses,* an influential book by Ogden Codman and Edith Wharton, published in 1897, also spread the vogue for the French eighteenth-century style. For example, the New York art dealer W. P. Stymus relied in 1911 upon Edith Wharton's fame as a taste-setter to sell to Henry Huntington three French terra-cotta sculptures, which Stymus claimed Edith Wharton had discovered on her travels.

Although French art retained its association with social and financial status in America, for wealthy American collectors it was drained of all political associations with the French *ancien régime* and was used instead to create a glittering atmosphere in which eighteenth-century French art served effectively as a theatrical stage setting, an attitude suavely articulated by Joseph Duveen in a letter he wrote in 1916 to Henry Huntington:

> With reference to the Bronze Houdon [a small scale version], let me beg of you not to send this back—it is really much too fine to leave your house. It ought to strike a very fine note in the Boucher Room because I think the introduction of a few Bronzes therein is going to help considerably. I cannot help thinking of … a beautiful ballet in which the color effect of the most wonderful shades of pinks, yellows, pale blues, etc., is heightened by the introduction of a few men in

> black costumes. The introduction of these darker notes has always had the approval of great artists in their conceptions. You have an example of such a stage setting in your library, having regard particularly to the Boucher tapestries. Please therefore do study out this theory with regard to the Boucher Room with Mrs. Huntington, as I am sure it will appeal to you both.

This passage highlights the means art dealers used, through arrangement and presentation, to promote and sell French art. It is during this period that the art dealer's shop also began to function as a stage setting in which "all idea of commerce disappears."

Joseph Duveen is probably the most flamboyant example of the new type of art dealer. The Duveen Brothers firm, which dealt in porcelain, furniture, tapestries, and silver, was established in the late 1870s in England and America by Joseph Joel and Henry Duveen. Joseph, respectively their son and nephew, joined the firm in 1887 at the age of eighteen. Joseph Joel and Henry established the firm of Duveen Brothers with offices in London and New York, which Joseph expanded into a thriving international business, including a sumptuous shop in Paris. Using a range of innovative business strategies, Joseph was an instrumental influence on major American art collectors, including Andrew Mellon, Samuel Kress, Henry Clay Frick, and Arabella Huntington, as well as Henry Huntington. For example, Henry purchased from Duveen these elegant Sevres vases, made in 1767 with beautifully painted figural scenes by Charles-Nicolas Dodin, perhaps the most talented painter at Sèvres. The vases are now on view at the Getty. Of the millions of dollars that Henry spent on eighteenth-century French art, about 92 percent was spent with Duveen Brothers. The firm usually made a handsome profit,

with markups in some cases well over 100 percent on the many works of eighteenth-century French art that Henry Huntington purchased from Duveen Brothers over the years. In my research on this topic, I have relied heavily upon the Duveen Brothers archives, which form part of the extensive holding of art dealer records at the Getty Research Institute.

Joseph Duveen had the extraordinary ability to engage the trust and friendship of his wealthy clients, who relied upon him with great confidence. Thus, he could write with assurance to Henry Huntington in 1922: "Although I know you deem me to be an enthusiast, and that sometimes you smile at my eulogies of certain pictures and works of art, I am convinced that when I vent my enthusiasm you really do believe there is something behind it." On this occasion, he was so confident of his ability to persuade Henry to purchase for placement in front of the entrance doors to his library building four life-size seventeenth-century French bronzes, now attributed to Hubert Le Sueuer, that he shipped, without notifying Henry, one of these eight-hundred-pound sculptures from New York to southern California, explaining, "I ventured to take the bull by the horns, and sent you one of them, with its base, for your inspection and approval." Henry complained about the high price, but he did indeed purchase all four sculptures for about $1.9 million. With even greater bravura and élan, Duveen made another unsolicited shipment to the San Marino estate, in this instance of four large garden vases and pedestals. In 1923, Henry cabled Duveen in New York: "Have just been notified that a car of garden marbles has arrived from Duveen. What is it." Yet again, Henry purchased these art works.

Clearly, Duveen was extraordinarily adroit in selling his stock. Probably one of the most famous examples of his many ingenious marketing techniques was the firm's

sale of the famous Rodolphe Kann collection, a sale that also links the collecting practices of Henry and Arabella Huntington. In 1907 the firm purchased the Kann collection, but left it in the collector's grand Parisian mansion in order to present the works of art in their domestic context to prospective clients. Duveen well understood the value gained by the lavish setting. The guest books kept by the firm record the visits of several wealthy American collectors, including Arabella Huntington, who purchased from this collection a magnificent group of old master paintings, such as Rembrandt's *Aristotle with the bust of Socrates,* seen here installed in her Fifty-seventh Street house, as well as superb pieces of eighteenth-century French decorative art for about $16.5 million from Duveen.

To promote and enhance the sale of eighteenth-century French art, Duveen and other art dealers at the turn of the century also relied upon the emerging profession of the interior decorator. Dealers worked hand-in-hand with decorators such as Jules Allard, William Baumgarten, Charles Allom, and the Carlhian firm in furthering the luxury trade in New York, London, and Paris. For instance, the decorator Jules Allard, whose Paris-based firm had an office in New York City, played an instrumental role in establishing the fashion in America for a lavish eighteenth-century French look. His principal patron, Alva Vanderbilt, commissioned many well-known interiors in what she called the "Louis" style, beginning in 1883 with her house at 660 Fifth Avenue in New York and continuing with her other grand houses such as the Breakers [ext & int.] in Newport, Rhode Island.

The Huntingtons worked with three well-known firms of decorators, Baumgarten and Co., Carlhian & Beaumetz, and White, Allom & Co. William Baumgarten in his

position as general management assistant for the firm of Herter Brothers in New York City, first came into contact with Arabella between 1881 and 84, when the Herter Brothers firm designed an Anglo-Japanese bedroom suite for her house at 4 West Fifty-fourth Street. In 1891 he set up his own business, Baumgarten and Co., and established a reputation for the sale of antique tapestries, as well as reproductions. In the late 1880s and 1890s Baumgarten and Co. provided furnishing for the palatial house that Collis built for Arabella at 2 West Fifty-seventh Street (interior). The firm supplied art works in a wide range of styles, from Tudor revival to the Louis style. By 1912 the firm also had established a branch in Paris.

Duveen Brothers and other major art dealers of this period often used decorating firms as subcontractors, thus providing their clients with access to a network of specialists, such as designers, cabinetmakers, carpenters, carvers, gilders, and other highly specialized craftsmen. The French decorating firm Carlhian & Beaumetz, for instance, provided an extraordinary range of services for Duveen Brothers. Ever on the cutting edge of fashion, Arabella Huntington in the early 1890s drew upon the resources of the Carlhian & Beaumetz firm to assist in the furnishing of her enormous house at 2 West Fifty-seventh Street (interior).

The Carlhian firm also worked under the direction of Joseph Duveen in decorating and maintaining Arabella Huntington's grand residences in Paris at 2, rue de l'Elysée from 1907 to 09 and at 2, rue de Lubeck from 1910 to 13, as well as at the château de Beauregard near Versailles, from 1913 to 21. The firm played a similar role for Duveen in furnishing the homes of other wealthy clients, such as the railroad baron George Jay Gould, providing for his New York residence in 1909 a so-called Louis XVI

drawing room, dining room, and bedroom. Duveen subsequently sold many notable art works from Gould's estate, to Henry Huntington, including several pieces seen in this photo.

The Carlhian firm records document the diverse services they provided for Arabella in decorating and maintaining her residences in France. For example, the firm provided curtains, replaced old fixtures, fixed old chandeliers and added new ones to match, provided lamps and reflector lighting for pictures, repaired *boiseries* (paneling), repainted ceilings, replaced old window glass, cleaned fireplaces, installed eighteenth-century–style French furniture purchased from Joseph Duveen, repaired, gilded, and undertook what was referred to as the "aging" or "olding" of other pieces of furniture, supplied Savonnerie carpets, enlarged and installed tapestries supplied by Duveen, and reupholstered important pieces of eighteenth-century French furniture. All work undertaken by the Carlhian firm for Arabella was, however, invoiced by Duveen Brothers, which consistently added 10 percent to Carlhian's bills as its profit.

Art dealers were particularly innovative in developing techniques for expanding their market to an international clientele. They were especially adept at enhancing the settings for their merchandise, as is best demonstrated in the move at the turn of the century of the luxury trade in Paris to the place Vendôme, a spectacular site for the display of their eighteenth-century goods. The place Vendôme was constructed in the late seventeenth century during the reign of Louis XIV and subsequently named after the duc de Vendôme, whose palace was demolished in building the square. The intimate, fashionably decorated town houses that lined the square were the work of notable eighteenth-century architects.

The art dealers' use of these elegant eighteenth-century interiors on the place Vendôme proved to be especially fruitful for the staging and selling of eighteenth-century art. Henri Clouzot who wrote in the periodical, *La Renaissance* [seen on the screen], noted in 1923 that the "art of advantageous presentation" was one of the singular features of the "evolution of the *antiquaire* in the twentieth century." The celebrated jeweler Frédéric Boucheron had the foresight and business acumen to make the firm of Boucheron the first of the luxury firms to move to the place Vendôme (no. 26) in 1893. Arabella Huntington, see here in one of her several phenomenally expensive sets of cultured pearls, was among the firm's many wealthy American clients, as were the Astors, Rockefellers, and Vanderbilts.

Other vendors of the luxury trade soon moved to the place Vendôme, including the jeweler Joseph Chaumet, whose shop at no. 12 has retained its eighteenth-century interiors. Chaumet's wealthy American clients included the Huntingtons, as well as the Astors, Vanderbilts, Morgans, and Goulds.

In the early twentieth century no. 23 on the place Vendôme was similarly transformed from an intimate, private, eighteenth-century interior into a public space for commercial purposes. The Seligmann brothers, who together and separately were pre-eminent art dealers, occupied four floors at no. 23 between 1900 and 1912. By 1905 the Seligmanns had also established a sumptuous shop in New York and in 1909 purchased in Paris the hôtel de Sagan, built in 1784 for the princess de Monaco. This magnificent mansion was used to present art works to their wealthy clients, such as Arabella and Henry Huntington. In 1909 Arabella purchased from Seligmann in Paris the important Gobelins tapestry suite of furniture for about $3 million which was intended for Henry's

San Marino house. In all cases, the bills for these acquisitions by Arabella were later paid for by Henry.

These intimate, fashionably decorated eighteenth-century interiors were originally designed to function as congenial social settings. The association with fashionability and sociability provided the ideal setting for selling eighteen-century French art, as Joseph Duveen understood so well. By 1907 he found an appropriate site for the Paris branch of Duveen Brothers on the place Vendôme and commissioned René Sergent to build a suitable structure. Sergent modeled the façade on the Petit Trianon at Versailles, which was designed for the French king in the 1760s by Gabriel.

Unfortunately no photographs survive of the Duveen Paris interiors. However, the firm's showrooms in New York were located in a building also designed by Sergent, who took his inspiration this time from Gabriel's Ministry of the Marine on the Place de la Concord. Photographs taken in the 1940s of the New York interiors, a tapestry room and the "Gabriel Room," provide an indication of Duveen's elaborate staging of eighteen-century French art for sale to twentieth-century Americans. The art historian Bruno Pons astute observation about the collectors' lavish interiors during this period is equally appropriate to the art dealers' shops: "there was no great preoccupation with an authentic re-creation of the original. The intention was rather to arrange the elements in such a way as to evoke a room as it could have been in the eighteenth century, without any idea of a reconstitution." For Duveen, as well as the Huntingtons, the desired effect was a magnificent, lavish ambience, not a historical reconstruction.

The place Vendôme served as the wellspring for wealthy American collectors such as the Huntingtons. On her many trips to Paris, Arabella often stayed on the square,

either at the luxurious Hôtel Bristol or at the Hôtel Ritz. The art works and the mode of presentation in the dealers' shops on the place Vendôme exerted a powerful influence, first on Arabella and, in turn, on Henry in their pattern of collecting and the way they chose to display their collections.

Arabella's zeal for collecting eighteenth-century French porcelain, textiles, and furniture reached its zenith between 1909 and 13, when she purchased, and Henry later paid for, about twenty splendid pieces of French decorative art for the San Marino house. Arabella was clearly the driving force in making purchases on Henry's behalf, as seen in her relationship with the pre-eminent New York art dealers, French & Co. Under the direction of Mitchell Samuels from 1907 to 59, the firm decorated its showrooms with Louis XVI paneling to serve as an evocative setting that would enhance the sale of eighteenth-century art. In 1915 the firm made the proposal for a major purchase to Arabella, writing her "in hopes that you will induce Mr. Huntington to look at the Savonnerie rugs." Clearly, she was able to do so, because Henry purchased from French & Co. the two magnificent Louis XIV Savonnerie rugs from the J. Pierpont Morgan Collection for about $2.6 million, which are now in San Marino.

Although Arabella did not travel to California until January 1914, about six months after her marriage to Henry, she worked closely in 1907–08 with him and the architect Myron Hunt in designing and decorating the house being built in San Marino. Early in the project, Joseph Duveen wrote to Arabella: "I am busily working here in the country with designers . . . & am arranging the rooms according to your suggestions." She was instrumental in involving Duveen, and he, in turn, contracted the British firm White, Allom & Co. to design and decorate the principal rooms on the first floor of the

house. Duveen often hired this British company, which had been founded in London in 1893, to decorate his special clients' palatial houses. White had left the business at an early date and Charles Allom ran the firm and attained considerable fame and patronage following his extensive work for Edward VII at Buckingham Palace in 1907. He was equally active in America, contracted through Duveen Brothers to undertake large commissions, such as the New York residences of J. P. Morgan and Henry Clay Frick, as well as for Dodge, Widener, and Hearst. In 1913 Allom was responsible for the interior design on the first floor of Frick's house at 1 East Seventieth Street in New York. For several rooms Duveen provided eighteenth-century French tapestries and furniture, which he supplemented in the dining room and the library with modern reproduction furniture supplied by White, Allom & Co., as he did for Henry's San Marino house.

In December 1909, Myron Hunt submitted to Henry a revised proposal for the first-floor design "to carry out the model as submitted" and "approved by Mrs. Huntington." The proposal noted alterations to the library that were necessary to accommodate the Beauvais tapestries, which Henry had recently purchased from Duveen Brothers. Here you see *The Fountain of* Love, which is on display at the Getty. It is not surprising that the placement of this new acquisition was of great importance to Henry, as the cost of these superb tapestries, about $11.8 million, was more than the total cost for constructing and decorating the house, approximately $9.8 million. Emulating the dealers' presentations of eighteenth-century French art, the tapestries were set into a room paneled to resemble an early eighteenth-century French interior. The paneling in the succeeding two rooms also evokes eighteenth-century French interiors: the large drawing room paneling is in a mid-eighteenth-century style [as seen in this 1910

photograph when the interiors were under construction] and the small drawing room reflects a slightly later eighteenth-century manner [as seen in this photograph taken soon after the collections were opened to the public in 1928].

To prepare the collections for the public opening, some of the rooms were rearranged according to Henry's wishes. Henry's favorite sister Caroline Huntington Holladay, declared that "it was Mr. Huntington's idea that the French [Savonnerie] rugs … go into his own library room." Additional pieces on display in other rooms were moved into the library, including the suite of Gobelins-tapestry furniture, an exquisite *Writing Table* which was made by Bernard Molitor in 1788-96 and an important Six-Panel Savonnerie screen, made in the eighteen century after designs by Desportes. It is one of only three other screens with six folds that now survive. Both art works were acquired from Duveen, and are currently on view at the Getty. Thus, following the opening to the public, the Huntingtons' French art collections continued to be displayed in a manner which closely resembled the art dealers' arrangement of furnishings in their eighteenth-century French interiors at the place Vendôme.

Henry Huntington also relied on the newly developing international art network when he decided to create a major art collection as a memorial for his beloved wife. Shortly after Arabella died on September 16, 1924, Henry resolved to form The Arabella D. Huntington Memorial Art Collection and asked Joseph Duveen for his assistance. Arabella bequeathed her entire estate to her beloved son, Archer, who gave his mother's magnificent collection of eighteenth-century French decorative arts to the Palace of the Legion of Honor in San Francisco. Therefore, Henry asked Duveen in mid-November 1926 to assemble for him a collection that would represent Arabella's passion for French

art and would form the core of the Memorial Collection.

With astonishing rapidity, in the space of merely two months, Joseph Duveen was able to assemble an exceptionally fine collection of 116 pieces of eighteenth-century French sculpture and decorative art drawn from the firm's stock or purchased from other art dealers in New York, London, and Paris, and to transport it to San Marino. On January 10, 1927, Joseph Duveen cabled his New York office from San Marino: "Have set out one room here, looks marvelous and prospects wonderful." In February, Duveen wrote to Mrs. Stotesbury, another major client, in Palm Beach, that he had "recently returned from California where I am pleased to tell you (very confidentially) that I … took down two hundred and sixty cases with me." Huntington spent about $31 million for this superb cache of French eighteen-century art works.

In April 1927, just one month before his death, Henry invited Archer and his wife, Anna Hyatt Huntington, to visit the San Marino estate to see the newly constructed mausoleum for Arabella; he wrote "You will appreciate, also, the collection which I have made for the Memorial. . . The collections cost several millions... it is quite worthy, in its beauty, of the lovely character which we both loved." This intimate testimony of Henry's love and admiration for Arabella reflects the private motives which, in this instance, also played a pivotal role in the selling of eighteen-century France to these twentieth-century Americans.